

**'THE BLUE BIRD,' by MAETERLINCK (page 9).**



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## This Shakespeare Business.

The question of London's proposed Shakespeare Theatre has again come into prominence in the Press, and with it the perennial discussion of the position and popularity of our national poet who, one is apt to suspect, is more honoured in certain European countries than in his own. In this article Hamilton Fyfe, the distinguished author and journalist, maintains that it is giving Shakespeare a fairer chance, artistically, to listen to his plays broadcast as dramatic poetry than to see them in the theatre played as pseudo-realistic drama.

**W**HY are people who engage in debates so unwilling to discuss the subjects set down for them?

A few months ago Ian Hay and someone else were announced to argue the question whether sport does more harm than good. They never tackled that most interesting point at all.

The other day Miss Rebecca West and Mr. Ben Greet inveigled me into spending an evening at home when I might have dined in piquant company by holding out the lure of a debate on 'Should Shakespeare be acted?' The natural inference was that one would maintain Shakespeare to be a poet who was best appreciated in the chimney corner (or by the gas stove), while the other would claim that he was first and principally a dramatist whose work could not be judged aright unless it was seen on the stage.

Much to my annoyance, they did not even approach this controversy. They argued as to how Shakespeare should be acted. The suggestion that it might be better not to act him was never glanced at.

I was disappointed for two reasons. First, because I hoped to hear something new and useful said upon this old cause of dispute; and secondly, because I thought it almost certain that somebody in the course of the evening would mention what many of us have discovered during the last few years—that the ideal way of making and keeping up acquaintance with Shakespeare is neither to read him nor to see his plays acted, but to hear them broadcast.

If I had attended the debate, I should have spoken in this sense myself. I should have pointed out that you cannot enjoy the full flavour and sonority of Shakespeare's language by reading the plays to yourself. He wrote verse which was meant to be spoken aloud. He wrote many scenes which depend

for a great part of their effect upon the quick cut and thrust of dialogue.

You need the different voices, for example, in the Brutus and Cassius scene; you need them continually in *Hamlet*; the absence of them robs *Othello* of its poignant emotion. Again, *Romeo and Juliet* must be heard if the tale of those pitiful lovers is to move us as it should.

This, I think, needs not to be insisted upon. No one doubts that Shakespeare wrote his most thrilling poetry, the poetry we find in the plays, for recitation. When he was writing poems intended only to be read he used quite a different method, and, to my ear, an inferior method. Neither the Sonnets nor 'Venus and Adonis' nor 'The Rape of Lucrece' would have won

for him the fame that is his today. What did win it were the plays, and it is impossible, I contend, to see either the whole of their beauty or the whole of their dramatic value unless they are heard.

This sounds like an argument in favour of performing them. So it is, but not in favour

(Continued overleaf.) S



SHAKESPEARE PRODUCES 'THE TEMPEST' FOR BROADCASTING



(Continued from previous page.)

of performing them as they are performed now.

To start with, when you see them on the stage now, you cannot hear them—at all events, not nearly all of them. In their efforts to be 'natural' and 'realistic' the players mangle and dismember the verse in villainous fashion. Often they are plainly unaware of any meaning in the words they pronounce. Often they lose the entire effect of glorious passages by speaking them as if they were painfully thinking the thoughts out for themselves instead of treating them as the recitations which they are.

The most glaring instance of this fault is in the manner of delivering the 'To be or not to be' speech. The way to do it, the only way, the way Shakespeare meant it to be done, is to declaim it. To move about the stage, to shift uneasily on a seat, to jerk out its phrases as if they were ideas which had just come into the speaker's mind, is to maim its beauty and obscure its meaning both.

Further, there are many things in performances of Shakespeare which disturb the eye as well as those things which offend the ear. There may be scenery that is too emphatic or too ostentatious; there may be performers who lack skill or whose persons are unfitted to the characters they represent. There may be shortcomings in production, errors of judgment or taste, which make a disagreeable impression on the spectator's mind.

Of course, I am talking of spectators who know the plays. When you don't know them they are entrancing, no matter how poorly they are acted.

I BEGAN my experience as a playgoer by being taken at the age of nine to Astley's Circus, where a performance (abridged) of *Richard the Third* was sandwiched between 'equestrian acts' and clowns. I have never forgotten that performance. I never shall forget it. I have no doubt now that the acting was crude. We should laugh at it today as 'barn-storming.' But it

got me. I was in thrall to Shakespeare from that hour.

The next play of his that I saw was *Hamlet* at the old Princess's in Oxford Street. I was a small schoolboy; I sat enraptured. From that chilly moment on the ramparts when the ghost is talked about I was in Elsinore. The Prince was the most romantic figure I had ever even imagined. Yet now I know he was played by Wilson Barrett, whose performance must have been unspeakably bad.

For the uninitiated almost all the plays are actor-proof. Their characters, incidents, language defy all attempts to mangle them. Perhaps the novices do not always quite grasp the poet's intent. They may be like the old lady who, seeing *Hamlet* for the first time and being obliged to leave before the end, whispered to her neighbour in the pit before she went: 'Mark my word, young man, that there 'Amlet will turn out to be the rightful heir.' But their attention is firmly held, their imagination quickened and stirred, though they might not be able to tell you afterwards just exactly what it was all about.

This enviable state ceases unhappily when playgoing has become a habit. One becomes critical as well as receptive; sometimes one is not receptive any more. Then one is annoyed if words are ill-spoken, if acting falls short of expectation, if the scenery jars against our own ideas of what it should be. There was a time when the old Vic. company buoyed our hopes up. It offered us a maximum of enjoyment with a minimum of discontent. Now, alas, that is so no longer. Their best friends admit (let us hope, for the moment only) that they have lost their touch.

What then, I asked myself a short while ago, is to be the future of the plays if the theatre can no longer present them acceptably? Until we get a playhouse that is not run on purely commercial lines—a National Theatre, just as we have a National Gallery—we need not look for much improvement in their presentation. Are we to be reduced in the meantime to reading or recollecting them?

At that juncture I was fortunate to discover what is at this time the ideal way of hearing Shakespeare.

Already I had made up my mind that I never wanted to see opera again. Listening to it by Radio gave one the exquisite pleasure of the music and relieved one from the horrors of the fat tenor, the smirking prima donna, the abject chorus in ill-fitting tights, the bows and smiles after a death scene, the absurd clash between convention and reality.

Now I learned that this was the most agreeable manner of listening to Shakespeare, too.

Broadcasting performers can be chosen for their voices alone, and for their ability to speak verse. That is an immense gain, for a start.

Next, there is no temptation to them to spoil the beauty of the verse by foolishly trying to act while they are speaking it. They must recite it, as the actors of the Elizabethan stage did. That is the only way to give it its complete value.

FINALLY, the advantage of simply listening to Shakespeare is that you can let your imagination supply the figures of his creation, the scenes in which he placed them, the forests and seashores, the heaths and cliffs which he described, as well as the cottages, the palaces, the market-places, the law courts in which the familiar episodes happen.

No longer forced to overlook the deficiencies of a painted Arden, no longer invited to admire artificial grass plots and cardboard pillars imitating marble, we are able with the mind's eye to see what he saw (because he told us so plainly). We can always see the Juliet of our dreams, the Caliban of our nightmares, all the great gallery of fascinating, lovable, radiant men and women whom we know so much better and more affectionately than we know most of those among whom we pass our lives.

And one thing more. We can do all this without sitting for hours in a cramped position on an uncomfortable seat.

### LEADING FEATURES OF THE WEEK.

N.B. All items from 5XX can also be heard from 2LO.

#### TALKS (5XX).

Tuesday, January 10.

5.0 p.m. Barbara Cartland: 'On Settling into a House.'  
9.15 Prof. J. Arthur Thomson: 'Wonders of Deep Sea Life.' (S.B. from Aberdeen.)

Wednesday, January 11.

7.0 Lord Phillimore: 'The World's Court of Justice.'  
9.15 Prof. Neville Whyman: 'Pidgin English in China.'

Thursday, January 12.

9.15. Escott North: 'Among the Blackfeet Indians.'

Friday, January 13.

7.25. A. Lloyd James: 'At Work on an African Language.'

Saturday, January 14.

7.0. A. G. Wansbrough: 'The Varsity Crews in Training.'  
9.15. G. Watson Parker: 'Let's Get a Car!'

#### DRAMA, etc.

Monday, January 9.

(5XX) 9.35. 'The Blue Bird,' A Fairy Play.

Thursday, January 12.

(5XX) 9.35. *Charlot's Revue*.

#### MUSIC.

Sunday, January 8.

(5XX) 3.30. Erwin Schulhoff (Pianoforte). Miriam Licette. The Brosa String Quartet.

Monday, January 9.

(5GB) 8.30. A Recital of Contemporary Chamber Music. A Chamber Orchestra, conducted by Ernest Ansermet.

Tuesday, January 10.

(5XX) 7.45. A Light Operatic Programme, with Rachel Morton and Parry Jones.

(5GB) 7.45. The Liverpool Philharmonic Society's Seventh Concert. Conductor—Oskar Fried.

Wednesday, January 11.

(5XX) 7.45. The Catterall Quartet.

Thursday, January 12.

(5XX) 8.40. A Viola Recital by Lionel Tertis.

(5GB) 7.30. A Hallé Concert. The Hallé Orchestra, conducted by Sir Hamilton Harty.

Friday, January 13.

(5XX) 8.0. A National Symphony Concert.

The Hallé Orchestra, conducted by Sir Hamilton Harty.

#### VAUDEVILLE.

Monday, January 9.

(5GB) 3.0. Mario di Pietro.

Tuesday, January 10.

(5XX) 9.35. Gracie Fields, Art Fowler, Rex Evans, Cecily Debenham, and Neil Kenyon.

Wednesday, January 11.

(5GB) 4.0. Gwen Mawdsley, Tom Clare.

(5XX) 9.35. Harry Hemsley, Josie Fearon.

Friday, January 13.

(5GB) 4.0. Lancelot Quinn, Little Ann Rogers

(5XX) 7.45. Norah Blaney.

(5XX) 10.35. Gracie Fields.

Fields and Rossini.

Saturday, January 14.

(5XX) 9.35. Art Fowler, Florence Marks.

Carol Balam and his Gipsy Band.

#### OTHER FEATURES.

Wednesday, January 11.

(5XX) 6.0. Organ Recital by Reginald Foort, from the Plaza.

Saturday, January 14.

(5XX) 3.0. Running Commentary on Third Round F.A. Cup Tie, Arsenal v. West Bromwich Albion.



# The 'Madness' of Bartok and Other Matters.

Discussed in Letters to the Editor from Listeners.

## 'Is Bartok Mad—Or Are We?'

DEAR SIR,—I have read with interest and amusement the article by Mr. P. A. Scholes in your issue of December 9. Mr. Scholes, in the rôle of 'Devil's Advocate,' is distinctly interesting—but hardly convincing.

While reading Mr. Scholes's naïve appeals to our tolerance, I fell asleep, and lo, I dreamed a dream!

And in my dream it seemed that I called on my architect and said: 'I am very dissatisfied with my present house, and I want you to build me an entirely different and better one.' And in the course of time he sent for me, saying: 'Your new house is finished, come and see.' And in my dream he took me by the hand and showed me a mud-built house, situated on marshy ground. 'There,' said he, 'I flatter myself is a house that does not slavishly follow the hide-bound traditions of domestic architecture. If it is anything, it is original.' Filled with indignation, I replied: 'But the place revolts my every sense.' 'Ah,' said he, wagging his forefinger playfully at me, 'your senses, sir, your senses! Do you not realize they are all most conservative members? I am not very sure, but I believe this will make a very desirable residence.'

And then I awoke with a start to realize that my loud speaker was filling the room with the heavenly strains of the Pastoral Symphony. Then a horrid doubt flashed across my mind, for I remembered, 'The ear is a very conservative member.'—THOMAS FUEWIS, Stamford Hill, N.16.

## Smaller Doses, Please.

DEAR SIR,—I don't care if Bartok is slightly mad. People with a touch of mental disorder are extremely entertaining companions. Genius is supposed to be akin to madness. Whatever our Hungarian friend is, he is at least novel and entertaining. When one switches on one's set for a recital of his works, one has the satisfaction of knowing that what one is to hear will be original. Such originality must, I suppose, be offensive to the average British listener whose favourite musical diet is *Faust* and Schubert's 'Unfinished.' It is curious that a nation which has produced such active and inquiring minds in the fields of science and exploration is temperamentally 'unexploring' in the field of Art. One word I should like to say to the B.B.C. If Bartok, Stravinsky and Co. were administered in somewhat smaller doses, it might be possible to persuade the patient to 'keep them down.' The 'treatment' so far has been rather too drastic.—ERIC LEWIS, King's Road, Chelsea.

## Good Lord, Deliver Us!

DEAR SIR,—Although a little belated, I would like a word on Mr. Percy Scholes's article under the heading, 'Is Bartok Mad—Or Are We?'

His half-hearted attempt to prove that beauty is in these days suspect, and that we ought to like ugliness, hardly convinces himself. It won't do. I agree with him that musical tastes change from period to period, but Stravinsky's and Bartok's stuff isn't music at all! And to talk of it as any form of that divine art is an outrage. I have added a private suffrage to the Litany: 'From Stravinsky, Bartok, Honneger, etc., Good Lord, deliver us!'

The worship of deformity in all Art—Music, Literature, the Drama, Painting, and Sculpture, which is being urged upon us by critics, is, one hopes, only a temporary craze. The majority of art lovers are not losing their heads.

Mr. Scholes tells us, in effect, that we are possibly right—at least, we have been right in the past to appreciate the perfume of roses, lilies of the valley, even the humble wallflower. Now what we ought to try to like is assafoetida—my aunt!

I agree with John Arkell that:—

'If ugliness should be the theme of every poet's song,

If Epstein should be in the right and God Almighty wrong,

I'm glad he did not interfere

When God first fashioned Gloucestershire.'

—T. F., Glos.

## We Need Shocking!

DEAR SIR,—I heartily agree with all that Mr. Scholes has to say, and admire the liberal viewpoint of a man who has an outstanding acquaintance with the music of the past, yet can keep an open mind about the music of the present. Whether we like Bartok or not is immaterial. A more fundamental question is raised by this controversy—the question of our being prepared to give modern music a fair hearing. Anything so 'different' is, of course, shocking to our established taste. I affirm that our taste needs shocking, unless we are to sink into a slough of prejudice and die surfeited with 'old favourites.' The foreigner who called England 'the land without music' was wrong. We are a musical nation. Once we can overcome our prejudice against a composer—and that takes about fifty years—we are uncommonly appreciative of his work. Our appreciation needs the 'electric shock' of a Bartok programme or so. These modern composers must enjoy something better than posthumous honour.—B. Sr. D. A., Cambridge.

## LISTENERS' LETTERS.

The article by Percy A. Scholes entitled 'Is Bartok Mad—Or Are We?' which appeared in *The Radio Times* for December 9 last, has attracted a considerable number of letters from listeners. A selection of these is published herewith. The Editor is always glad to receive for publication letters regarding the hundred and one problems and aspects of Broadcasting.

## It May Appeal to Savages, but—

DEAR SIR,—Your leading article by Mr. Percy Scholes on Bartok I found highly interesting, but not convincing.

As a lifelong devotee of music, I am anxious to keep in touch with all kinds of music, particularly the so-called Modern Music.

After all, what is Music?

Music may be said to be a series of sounds caused by intervals both of consonances and dissonances, put together by the laws of harmony. The laws of harmony have been evolved through the ages, from the works of composers of all kinds. The ear and sense of beauty have been the guide to all writers of music, their methods may have varied, but their objectives have been the same.

And so our present sense of the beautiful in music has been built up by the combined efforts of composers of all times. Granted that, why should we be asked to appreciate music which offends our sense of beauty of tone, which I feel sure is what the music of Bartok does? If he delights to write in terms of discord, I might say, why should we be asked to say it is beautiful? It may be modern, it may be music, it may appeal to savages, but to the lovers of the beautiful in music it will never appeal.—JOHN J. ALLEN, Thornywood, Nottingham.

From Lord Aberdeen.

DEAR SIR,—Surely a vast number of listeners (especially those who are no longer chickens in years) must have been grateful to the B.B.C. for inserting, and to Mr. Tyrone Power for producing, the delightful sketch of a *Victorian At Home*, which was given from London on Friday evening, December 2. And I am referring especially to the music. How refreshing it was to hear old favourites, such as 'The Diver' and 'The Village Blacksmith,' and so excellently sung.

And then the glees and part songs. That, of course, suggests a rich field which, somehow, is not much cultivated at present. This is regrettable, for the music combines high quality with an attractiveness which all can appreciate. I have in mind such standard pieces as the glee, 'Herb in a Cool Grot,' composed by that fine musician, the Earl of Mornington (the father of the Duke of Wellington), whose work may truly be described as of Purcell-like quality. Or, again, the tuneful old English ballad, 'Since First I Saw Your Face,' arranged for four parts, with delicious effect.

May we not hope that another treat, similar to that of last Friday, may be repeated on the wireless and that it should be rendered by the same talented artists? That will doubtless depend, in accordance with the settled policy of the B.B.C., upon the demand.—ABERDEEN AND TEMAIR.

## The Black Country.

DEAR SIR,—I am sure your Birmingham readers will be much amused with the paragraph under the heading, 'Birmingham in Oratorio,' in the December 2 issue of *The Radio Times*, wherein it is stated that the Birmingham Triennial Festivals bear witness to the musical taste and enthusiasm of the Black Country. Provincial people, however, are so accustomed to the appalling lack of geographical knowledge displayed by the average Londoner of anywhere outside his own city that this oft-repeated belief that Birmingham is in the Black Country is just as amusing to them as it would be to the people of Windsor, Brighton, or Canterbury to assert that they were part of London.—'BIRM.'

[We have passed the above letter to 'The Announcer' for his reply. 'I am not "an average Londoner,"' he says. 'As a matter of fact, I was born within two miles of New Street, Birmingham. The musical enthusiasm which made the Festivals so notable was not local, in the narrowest sense. These concerts drew music-lovers from miles around—even from the Black Country (where they do appreciate good singing).—EDITOR, *The Radio Times*.]

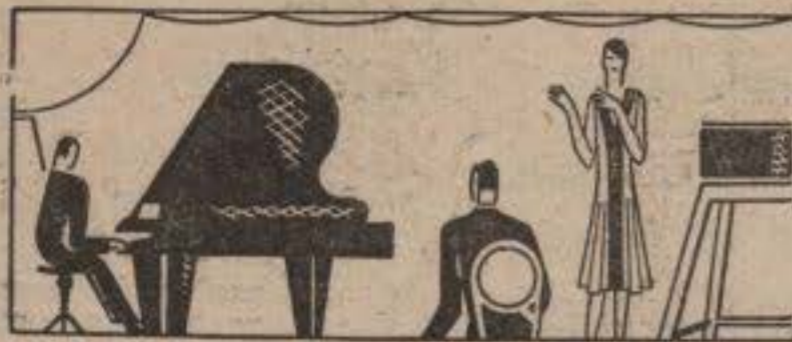
## What Women Want.

DEAR SIR,—Is it not rather unfortunate that Miss Eleanor Farjeon in the verse 'T is for Talks,' of her Broadcast Alphabet, should take it for granted that the talks for 'Mother' should of necessity be on a lower intellectual scale than those tuned for 'Father's' ears? There are a large number of women who resent the idea that because they are women they must therefore be catered for in the 'homely chat,' as being the topic in which they are primarily interested! By all means let us have 'Talks' in which any and all intelligent adults can be interested, grading them for the specialist or for the average listener, but do let us have done with intellectual classification which attempts to rest on differentiation of sex.—E. L. ACRES, Barnet.

## A Quiet Hour.

DEAR SIR,—I wonder whether it has ever occurred to the B.B.C. to broadcast—say, once a week—a special programme of restful music for those who find jazz and the more difficult classical stuff more stimulating than soothing.—R.A.C., Epping.





## BOTH SIDES OF THE MICROPHONE

### A Stormy 'First Night.'

ONE is constantly reading in one's morning paper of scenes at the 'first nights' of plays which have not proved to the liking of their audience. But surely there was never such a 'scene' as that which, almost twenty years ago, attended the first production at the Abbey Theatre, Dublin, of John Millington Synge's play, *The Playboy of the Western World*. Synge was a director of the little theatre down on the quays of the Liffey which had been founded three years before as a home for that National drama which he, together with such enthusiasts as Lady Gregory, was endeavouring to create. Irish pride is very quick to imagine reflections upon the national character, and for a week the Abbey Theatre was the scene of a nightly riot. There was not even an orchestra-pit separating the stage from the auditorium; the brilliant company of Irish Players had a hard time of it.

### 'The Playboy' to be Broadcast.

SINCE those wild days, Synge's play has won the reputation it deserves. Today not even the most fervent patriot resents the spectacle of a man being idolized in Ireland for killing his father. But to those of us who recall the stormy days, the broadcasting of *The Playboy* on Thursday, January 19, seems to set the seal on the triumph of the man who, more than any other, initiated the renaissance of the Irish drama of which the Abbey Theatre has been the vital centre from the time of *The Playboy of the Western World* to the time of *The Plough and the Stars*.

### Working Things Out.

SUCH is the speed at which we move these days and the multiplicity of material interests with which we are occupied, that very few of us have any time for thinking. It is a rare luxury, that quiet hour by the fireside or on a solitary walk when we find an opportunity of 'working things out.' Whether consciously or not, we have all our philosophy of life; we are all in some degree politicians, moralists, and economists in our attitude towards the problems of our daily existence—though it is seldom that we have the chance of putting our conceptions into words. A series of talks by the Master of Balliol College, Dr. A. D. Lindsay, begins at 7.25 p.m. on Friday, January 20, which should prove fascinating hearing. It is entitled, 'Philosophy and our Common Problems.' The word, 'Philosophy,' which is one of those 'red-rags-to-a-bull' words which are terrifying to the average Englishman, need not determine you to switch off your set. What Dr. Lindsay has to say will be of extraordinary interest to anyone who has ever given thought to problems less material than 'What shall we have for dinner?'

### Which Singers 'Come Over' Best?

A FRIEND put forward an interesting theory to me the other day. 'I have always noticed,' he said, 'that artists with "very quiet" voices and the "intimate" style of singing come over the microphone a great deal better than the "big voices." I have very seldom heard a voice of operatic volume which sounded as pleasant as those of the "whispering baritones" and "crooning sopranos." The latter have no tendency to "blast." It may be that one day there will grow up a special branch of singing instruction intended to prepare artists specially for broadcasting, which will emphasize the importance of sweetness of tone, clarity of diction, and "intimacy" of style.'

### MacCarthy on James.

THE 'I Remember' series of talks, to which I referred last week, opens on Thursday, January 19, at 9.15 p.m., with Desmond MacCarthy on Henry James. James has never been a best seller over here, though, of late years, his short stories (they are almost long enough to be termed 'short novels') which Martin Secker publishes in separate small volumes have had a considerable sale. If you have not read any of these or of his longer novels such as 'The Golden Bowl,' 'The Awkward Age' and 'The Americans,' you should do so. The present popularity of the 'psychological' novel has prepared the way for a new 'boom' in Henry James. His fine and subtle analysis of the reactions of cultured people were a trifle too tough for the literary teeth of Edwardian days. Born in 1843, the son of an American theologian, he spent the greater part of his life in England. In 1915 he was naturalized an Englishman—a graceful compensation to the country he loved and whose attitude towards the war he so greatly admired. Shortly before his death in 1916 he was awarded the Order of Merit. It should be interesting to hear what Mr. MacCarthy, a close personal friend, has to say of Henry James, who was in every way an exceptional man, a conscientious literary artist and student of behaviour.

### The Secret of the East.

WHAT is the secret of the East—that mysterious difference between East and West which has baffled so many observers and persisted through so many centuries of history? China we popularly associate with porcelain, tea, opium, pagodas and junks—India with temples, elephants, tigers, fakirs and conjurers—Persia with carpets, Omar Khayyám and other poets—Arabia with sheikhs, Bedouins, camels, dates and mosques. Is there more to it than this? Sir Denison Ross, who last autumn gave a fascinating reading of Persian Poetry, will try to answer this question in his six talks on 'Eastern Art and Literature,' which begin on Wednesday, January 18, at 7.25 p.m. When Sir Denison Ross broadcast previously a correspondent in *The Times* acclaimed him as one of our finest broadcasters of poetry; and in his talks this time he will recite many gems from Chinese, Indian, Persian and Arabian literature. The course will be a rare, an almost unique opportunity for many listeners to hear about Eastern culture from an acknowledged authority.

### The Ideal Set.

PROPOS my statement in the Christmas Number to the effect that only very few listeners can as yet have experienced the joy of really good 'reception,' I see that an interesting competition is announced in this month's issue of the *Review of Reviews*. A prize of Fifteen Guineas is offered for the best design for a standard receiving set sent in to the *Review of Reviews* before February 15 next. Any wireless amateur who wishes to have a shot at this competition will find the complete rules, as well as the coupon which must accompany each entry, in the issue above-mentioned. One limitation is that the components must not exceed £20 in cost, excluding the loud speaker and batteries but including the valves. One of the judges will be 'Clan Chattan,' whose wireless articles in the *Review of Reviews* are among the best of their kind outside the technical Press. This competition will serve the excellent purpose of stimulating the interest of amateurs throughout the country in designing sets which will give the best possible reception.

### A Wild Man of Europe.

WYNDHAM LEWIS, who is to read a short story in the 'Writers of Today' series on Saturday evening, January 21, is a real 'wild man of Europe,' the Great Revolutionary of Art. Himself a painter, novelist and philosopher, he has set out to demolish as many accepted theories as have come within his reach. In painting he introduced the Vortecist movement into England and arrogantly defended its claim to aesthetic consideration. In writing, he has given the world a remarkable novel entitled, 'Tarr,' which would certainly not be to the taste of the young lady who likes her reading to be sheikish. In philosophy, he has published works 'demolishing' Spengler, Bergson and Bertrand Russell. Altogether a devastating personality. But do not confuse him with D. B. Wyndham Lewis, the humorist, who contributes 'The Sign of the Blue Moon' to one of our distinguished contemporaries.

### 'King George's Keys!'

FOR the assistance of those who will be listening to the Ceremony of the Keys which is to be relayed from the Tower of London on Monday, January 16, I will give a very brief description of the form which the ceremony takes. At five minutes to ten, the Chief Warden, Mr. Alexander Smoker, leaves his quarters in the Byward Tower and requests an escort, which in this case is composed of an N.C.O. and men from the 1st Bn. H.M. Coldstream Guards. He carries the Keys and a brass lantern presented to the Tower by the H.A.C., which was stationed in the Tower during the War. The sentry presents arms, and the Chief Warden, accompanied by the guard, marches to the Visitors' Gate on Tower Hill, locks it, and returns, passing through the Middle Tower, Byward Tower as far as Traitor's Gate, turns to the left through the Bloody Tower, locking each Gate in turn, and then proceeds to the Main Gate. He is challenged by the various sentries along the route. At the Main Gate the escort salutes the Keys by presenting arms. The challenge rings out, 'Whose Keys are these?' and the Chief Warden displays his Keys to the guard, which stands at attention. The Warden then raises his hat with the words, 'King George's Keys, God preserve King George,' the guard answering 'Amen.' The Keys are then deposited in the King's House, the Last Post sounded, and the ceremony is over. This year the descriptive talk will be given from the Byward Tower by H. V. Morton, most popular of the many writers on London.

### Learning to Broadcast.

THE broadcast talks have come in for a certain amount of criticism lately in the Press, which seems to think that nothing is done by the B.B.C. to ensure that those who give talks are first shown how to give them. Actually the lot of the prospective talker is a hard one. He is subjected to 'voice tests' and given instruction in the art of speaking into the microphone. Quite a number of famous people have failed to pass these tests. The B.B.C. issues a little pamphlet entitled 'Suggestions to Speakers,' which conveys briefly the special art of broadcasting. It is not as easy as it may seem to the uninitiated. You must not drop your voice at the end of sentences, nor speak too fast nor declaim your words, nor rustle your papers. The microphone plays queer tricks with the human voice. Many people who have excellent voices on a public platform fail lamentably when they come to broadcast.



# BOTH SIDES OF THE MICROPHONE



### A New John Gay Opera.

THE B.B.C., which has 'discovered' a number of new composers, has also 'rediscovered' a number of works of music which in the course of time had been allowed to lapse into obscurity. This seems to me to be one of its most admirable achievements. We have had recently the music of William Shield revived by Newcastle Station. In a few days we are to have two performances of *The Return of Ulysses*. On Wednesday evening, January 25, London and Daventry listeners will hear a broadcast of *Damon and Phillida*, a little opera by John Gay, author of *The Beggar's Opera* and *Polly*, the original MS. of which Mr. Robert Barclay Wilson recently discovered in a London Museum. The performance on the 25th will not, of course, be a first performance (Gay's works were played in the eighteenth century with great success), but it will be the first occasion on which the opera has been given for many, many years. I wonder if there is any listener who remembers hearing *Damon and Phillida*. The music is of the same gay and delicate quality as that of *The Beggar's Opera*, and has been simply scored by Mr. Barclay Wilson for harpsichord and small orchestra.

### Commentaries on 'I' Coop.'

THE Third Round of the F.A. Cup is to be played on Saturday, January 14. The struggle for the coveted 'Coop' will really begin then—for the first two rounds are merely eliminating heats. London and Daventry football enthusiasts will hear a commentary on the Arsenal v. West Bromwich Albion tie, relayed from the Highbury Ground. This game will be described by George Allison, who is already well known to the broadcast football public for his vivid and accurate accounts of 'Soccer' matches. From Liverpool Station, Ernest Edwards will describe for the benefit of Merseyside listeners another tough Third Round match—the Corinthians v. New Brighton, relayed from the New Brighton ground.

### Discovering a Standard.

I SUPPOSE that no standards are so vague as those by which we judge the various arts. Most of us stop at the 'knowing what we like' stage; but there must be many who would be glad to know along what general lines the trained critics form their judgment. It is with a view to helping these uninitiated that a new series of 7.25 talks has been planned under the general title of 'How to Appreciate.' The talkers in this series, which opens on Thursday, January 19, with a talk on 'How to Appreciate Pictures' by Mr. H. Wellington, a former lecturer at the National Gallery, are to be experts in their various subjects—though what they have to say will bear no trace of the dreaded stigma of 'highbrowism.' Rupert Lee, one of the pioneers of the development of concrete sculpture in building, will talk on 'Sculpture,' Sir Banister Fletcher on 'Architecture,' Peter Latham on 'Music,' and Desmond MacCarthy on 'Poetry.'

### The Alfred Barker Quartet.

ON Sunday afternoon, January 15, Manchester listeners will hear the newly formed Alfred Barker String Quartet. The leader of this quartet is Alfred Barker, principal violonist of the Hallé Orchestra, assisted by Leon Ogden (second violin), Russell Brown (viola) and Carl Fuchs (cello). Their first broadcast programme will consist of quartets by Beethoven and Mozart. In the same concert there are to be harp solos by Charles Collier, harpist to the Hallé Orchestra, and songs to harp accompaniment by Hugh Mackay.

### Has Farming a Future?

COUNTRY-DWELLERS in Great Britain often complain that everything nowadays is arranged for the townsman—including broadcast programmes! That this is not true, Daventry (5XX) listeners will have an opportunity of proving when Mr. J. W. Robertson Scott begins on Tuesday, January 17 (8 p.m.), his series of six talks on 'Has Farming a Future?' Mr. Robertson Scott, well known as the author of 'The Dying Peasant' and as editor of *The Countryman*, has firsthand knowledge of agriculture in other countries besides our own, and what he has to say about the way farming is carried on in Japan, Holland, and Denmark should prove of interest in comparison with British farming.

### Bournemouth's Religious Services.

DURING 1928 Bournemouth Station will continue its policy of broadcasting one local evening service every month. Church of England services will come, under the direction of the Rev. Eric Southam, from All Saints, Southbourne, and Free Church Services from the Punshon Memorial Church, Richmond Hill. These services will be relayed in alternate months. There will be an occasional Roman Catholic Service from the Studio—and the monthly Studio Service for the Sick will be continued as before, on the first Thursday afternoon of every month. On Sunday, January 15, a service is to be relayed from the Punshon Memorial Church at 8 p.m. The address will be given by the Rev. J. Stephens Roose.

### What the Microphone Hears.

CONSIDERING how persistent and pitiless an eavesdropper the microphone is, it is strange how little is unintentionally broadcast. P. C. Wren's story in our Christmas Number did not, however, strain probability, for I have myself occasionally overheard, during O.B.'s of dance bands, the talk of people standing near the microphone. The unintentional recording of such scraps of conversation is not confined to broadcasting. I have at home an early gramophone record of the Eroica Symphony conducted by Sir Henry Wood on which, after the end of the movement, someone (Sir Henry, I suppose) says quite plainly, 'Thank you, Wilson.' I hear, too, that a recent recording by the H.M.V. people at the Three Choirs Festival had to be scrapped entirely because, during a quiet passage in the symphony in question, a feminine voice was plainly audible on the record saying: 'Now, tell me, dear, where did you get those stockings?'

### The Turn o' the Year.

THE various seasons and changes of season are celebrated from Cardiff with programmes of specially 'seasonable' music. The next of these broadcasts should properly welcome in spring, though when exactly spring does come in this contrary northern climate of ours is difficult to tell—and grows more difficult each year. One hears of trains snowed up in late April—and yet some years there are afternoons in January tender with spring. Cardiff's programme on Sunday, January 15, is to be a sort of 'half-way house' between winter and spring programmes. Its title is 'Turn o' the Year.' It will celebrate the varying moods of those days when the crocus is fighting the hard earth and the snowdrifts yielding to the first really golden sunshine.

### The Greatest Lecture Room of All.

MANY of you who are preoccupied with the 'lighter side' of broadcasting perhaps hardly realise what a lot of interest is now taken in the B.B.C.'s evening 'educational' talks—that is, those given usually at 7.25 p.m. During the past autumn the B.B.C. has made many new friends among the members of organisations with a social, recreational or educational purpose. It is now in touch with nearly 1,500 such bodies, which distribute copies of the Talks Programme and, if they happen to possess premises of their own, often complete their educational equipment by the installation of receiving apparatus. Among the bodies that have lately begun to experiment with the possibilities of wireless adult education are to be found evening institutes (L.C.C.), prisons, educational settlements and guildhouses, industrial welfare organisations, trade unions and rural community councils. Several large business firms with premises used for recreational purposes by their employees are considering how far the broadcast talks can be made of service. Public libraries have been quick to see that listeners need their help in connection with the talks, and now over 150 libraries provide copies of the programmes and aids-to-study pamphlets for reference, and also display the B.B.C. poster offering guidance to listeners in their reading.

### Discussion Groups.

A NUMBER of lively discussion-groups have sprung up in connection with the lecture courses—here a group to follow the language lessons, there a small gathering of blind listeners to discuss the literature talks, elsewhere a group of students at a technical college interested in electrical engineering. Many of these groups have reported enthusiastically on their experiences. Another direction in which we may hope to see developments in the near future is in the provision of talks for young people between fourteen and eighteen. The B.B.C. Adult Education Section has been consulting with bodies like the Y.M.C.A., Scouts' headquarters, dockland settlements, London working boys' clubs, and some of the 7.25 p.m. series to come will reflect their interest in hobbies, physical exercises, pets, handicrafts, elementary mechanics, and so on.

### Roll Up for the Radio Circle!

THE uneasy time of unformed resolutions and ill-digested turkeys being past, let me recall to all Children's Hour listeners that, in accordance with the new scheme announced not long ago in *The Radio Times*, there is to be from January 1 an annual subscription for membership of the Radio Circle instead of merely one entrance fee as formerly. The reason for this change of plan was, you will remember, that it will enable the Radio Circle to be a live, active organization, instead of one which has on its books the names of people who have grown up or lost touch and interest. Moreover, the annual subscription means more money for hospitals and other 'good causes.' All subscriptions paid by new members between June and the end of December, 1927, give membership for the whole of 1928. A Calendar (as well as a badge) will be sent to all new members who join before the end of February—as well as to all old members who renew their membership. You all know what good work the Radio Circle stands for, so please help by sending in your subscriptions as soon as possible!

'THE ANNOUNCER.'



# PROGRAMMES for SUNDAY, January 8

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)  
TIME SIGNAL, GREEN-  
WICH; WEATHER FORE-  
CAST

## 3.30 CHAMBER MUSIC

MIRIAM LICETTE (Soprano)  
ERWIN SCHULHOFF (Pianoforte)  
THE BROSA STRING QUARTET:  
BRGSA; GREENHAUM; RUBENS; PINI  
QUARTET  
Quartet in D (No. 2) ..... *Borodin*  
(1) Moderately quick; (2) Scherzo;  
(3) Nocturne; (4) Lively

## 4.0 - MIRIAM LICETTE

Deh vieni, non tardar (Come,  
do not delay) ..... (from  
Non so più cosa son (I know 'Figaro')  
no more what I am) ..... *Mozart*  
Voi che sapete (Ye who know)

## 4.10 ERWIN SCHULHOFF

Five Studies ..... *Schulhoff*

## 4.20 QUARTET

Italian Serenade

## 4.30 MIRIAM LICETTE

Mondnacht (Moonlight  
Night) ..... *Schumann*  
Der Nussbaum (The Almond  
Tree) .....  
Wiegenlied (Cradle Song) ..... *Schubert*  
Wohin? (Whither?) .....

## 4.40 SCHULHOFF and Quartet

Quintet for Pianoforte and String  
Quartet in A, Op. 81 ..... *Deorak*  
(1) Fairly quick; (2) Rather slow;  
(3) 'Furiant'—Very lively; (4) Quick;  
Spirited

## 5.20-5.30 TALES FROM THE OLD TESTA- MENT

THE WISDOM OF GOVERNMENT  
Exodus xviii, 13-26

## 8.0 ST. MARTIN-IN-THE-FIELDS

### A RELIGIOUS SERVICE

Conducted by the Rev. PAT McCORMICK

#### Order of Service:

Hymn, 'As with gladness men of old'  
Confession and  
Thanksgivings  
Psalm No. 121

Lesson  
Deus Misereatur  
(Psalm 67)  
Prayers

Hymn, 'My God, my  
Father, make me  
strong'

Address by the Rev.  
PAT McCORMICK

Hymn, 'Saviour,  
again to Thy dear  
Name we raise'  
Blessing

8.45 THE WEEK'S GOOD  
CAUSE: Appeal on  
behalf of Plaistow  
Maternity Hospital  
and Nurses' Home  
and Welfare Centres,  
by Miss VIOLET  
VANBRUGH

STARTED in 1889,  
this institution  
is now the largest of  
its kind in Great



The Rev. PAT McCORMICK,  
Vicar of St. Martin-in-the-Fields, will conduct the broadcast service  
there tonight.

Britain—and probably the largest in the  
world. The area over which its nursing work  
is carried out covers nine square miles of the  
crowded and poverty-stricken districts of West  
Ham, East Ham, and the Victoria Docks,  
Canning Town and Tidal Basin. The nursing  
staff numbers 230; 5,345 maternity cases were

This hymn, which is numbered 229 in 'The People's Hymn Book,' will be sung from  
St. Martin-in-the-Fields this evening. We print it in full herewith for the convenience of  
listeners who may not be in possession of the Hymn Book.

My God, my Father, make me strong,  
When tasks of life seem hard and long,  
To greet them with this triumph song,  
Thy Will be done.

Draw from my timid eyes the veil,  
To show, where earthly forces fail,  
Thy power and love must still prevail,  
Thy Will be done.

With confident and humble mind,  
Freedom in service I would find,  
Praying through every toil assigned,  
Thy Will be done!

Things deemed impossible I dare,  
Thine is the call and Thine the care,  
Thy wisdom shall the way prepare,  
Thy Will be done.

All power is here and round me now,  
Faithful I stand in rule and vow,  
While 'tis not I, but ever Thou,  
Thy Will be done!

Heaven's music chimes the glad days in,  
Hope soars beyond death, pain and sin,  
Faith shouts in triumph, Love must win,  
Thy Will be done!

FREDERIC MANN.

attended last year, and  
3,442 cases of general  
illness; 6,000 mothers  
and 20,000 children are  
on the books of the Welfare Centres,  
and the Training School sends its  
pupils to every county in England and  
Wales.

Contributions should be sent to Miss  
Violet Vanbrugh at the Plaistow  
Maternity Hospital, Howards Road,  
E.13.

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

## 9.5 A MILITARY BAND CONCERT

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

THELMA TUSON (Soprano)  
JOSEPH FARRINGTON (Bass)

### BAND

Prelude, Chorale and Fugue .... *Bach*

### THELMA TUSON

Musetta's Song ('La Bohème') ..... *Puccini*  
Nymphs and Shepherds ..... *Purcell*  
Phyllis has such charming graces  
*Young, arr. Lane Wilson*

Amaryllis ..... *Caccini*  
Lilacs ..... *Rachmaninov*

### BAND

Divertissement, 'Selamik' .... *Schmitt*  
Norwegian Artists' Carnival ..... *Scendsen*

### JOSEPH FARRINGTON

Sach's Monologue ('The Mastersingers')  
Cobbling Song ..... *Wagner*  
Don't our Children cause us worry?  
*Bach*

### BAND

English Pastoral Impressions .. *Farrar*  
(a) Spring morning; (b) Bredon  
Hill; (c) Over the hills and far away

### THELMA TUSON

Nobil Signor (Noble Gentlemen, from 'The  
Huguenots') ..... *Meyerbeer*  
Love's Philosophy ..... *Keats*

Rose softly blooming  
*Spohr*

I attempt from love's  
sickness to fly  
*Purcell*

### BAND

Fantaisie from  
'Sylvia' ..... *Delibes*

### JOSEPH FARRINGTON

Hey, Johnnie  
Cope .....  
Sweet fa's the  
eve ..... *arr. George Short*  
My love she's  
but a lassie  
yet .....

## 10.30 EPILOGUE

10.40-11.0 THE  
SILENT  
FELLOWSHIP

(Daventry only)

S.B. from Cardiff



# Sunday's Programmes cont'd (January 8)

## 5<sup>GB</sup> DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A LIGHT ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

- Overture to 'Don Juan' ..... Mozart
- DORIS LEMON (Soprano), WILLIAM MICHAEL (Baritone), and Orchestra
- Duet (Gilda and Rigoletto) from Act I, 'Rigoletto' ..... Verdi
- EDA KERSEY (Violin) and Orchestra
- Romance in A Minor, Op. 42 ..... Bruch

### 3.55 ORCHESTRA

- Serenade ..... Percy Pitt
- WILLIAM MICHAEL and Orchestra
- Air, 'The Song of Pan' (from 'Phoebus and Pan' Bach, arr. Beecham
- ORCHESTRA
- Suite of Four English Dances in the Olden Style Cowen

### 4.35 DORIS LEMON and Orchestra

- Yes, 'tis true I don't know what I'm doing ('The Marriage of Figaro') ..... Mozart

THIS is one of the songs of the page Cherubino, who, though he is in love with the Countess, is flirting with her maid. He steals from her a ribbon that belongs to the Countess, and placates the maid by giving her a song he has written about her mistress.

- EDA KERSEY
- Gipsy Caprice ..... Kreisler
- Melody and Negro Dance ..... Cyril Scott
- WILLIAM MICHAEL
- Comrades of Mine ..... (from Cycle of 'Australian The Stock-rider's Song' Bush Songs') James

### 4.57 ORCHESTRA

- Suite of Three Dances from Music to 'The Tempest' ..... Sullivan
- DORIS LEMON
- Almond, wild Almond ..... Peel
- April ..... Horn
- I've been roaming ..... Horn
- ORCHESTRA
- Military March ..... Schubert

### 5.20-5.30 TALES FROM THE OLD TESTAMENT

(See London)

### 8.0 A RELIGIOUS SERVICE

(See London)

### 8.45 THE WEEK'S GOOD CAUSE

(See London)

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 A CONCERT

- SUZANNE BERTIN (Soprano); HARDY WILLIAMSON (Tenor); MURRAY LAMBERT (Violin); VIRGINIA McLEAN (Pianoforte)
- HARDY WILLIAMSON
- Where'er you walk ('Semele') ..... Handel
- Total Eclipse ('Samsun') ..... Handel
- VIRGINIA McLEAN
- Variations in F Minor ..... Haydn
- SUZANNE BERTIN
- Tu me diras ..... Chaminade
- L'airneau d'Argent ..... del'Acqua
- Villanelle ..... del'Acqua
- MURRAY LAMBERT
- Adagio ..... Brahms
- HARDY WILLIAMSON
- Celeste Aids ..... Verdi
- E lucevan le stelle ..... Puccini

### 9.50 READING. Miss MARGARET HINES, reading from 'Pride and Prejudice,' by Jane Austen

- SUZANNE BERTIN
- Illusion ..... Ursula Greville
- Absent ..... Frances Wyman
- Romance ..... Frances Wyman

### VIRGINIA McLEAN

- Three Musical Moments ..... Schubert
- HARDY WILLIAMSON
- O Vision Entrancing ..... Goring Thomas
- Dolorosa ..... M. Phillips

### MURRAY LAMBERT

- An old Irish Air ..... arr. O'Connor Morris
- The Bard's Legacy ..... arr. O'Connor Morris
- Allegro giocoso ..... Handel, arr. Hartly

### SUZANNE BERTIN

- Ne jamais la voir ..... Elsa Bavaire
- Conte Simple ..... C. P. Simon
- Si je t'aime ..... C. P. Simon

### 10.30 EPILOGUE

### 5WA CARDIFF. 353 M. 850 KC.

### 3.30 EVENSONG

- Relayed from Llandaff Cathedral
- THE CHOIR OF ST. JOHN the Baptist Church, Cardiff
- Magnificat and Nunc Dimittis (Prout in F)
- Anthem, 'From the rising of the Sun' Ouseley
- Preacher, THE VERY REV. THE DEAN OF LLANDAFF

### 4.45-5.30 S.B. from London

### 8.0 S.B. from London

### 8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Cardiff Poor Cripples' Aid Society by Sister IDA GERMAN

### 8.50 WEATHER FORECAST, NEWS; Local Announcements

### 9.5 A PROGRAMME OF NEW MUSIC

- Written and Performed by Members of the CARDIFF STATION ORCHESTRA
- THE AUGMENTED STATION ORCHESTRA, conducted by the COMPOSERS
- Leader, LEONARD BUSFIELD
- Overture in E Flat ..... Warwick Braithwaite (First Performance)
- MARGARET WILKINSON (Soprano)
- To Dianeme ..... Hubert Pengelly
- Tristram and Iscalt ..... Hubert Pengelly
- RONALD HARDING (Violoncello) and Orchestra
- 'Cello Concerto ..... Reginald Redman
- HUBERT PENGELLY (Pianoforte)
- Two Preludes ..... Warwick Braithwaite
- D Minor; E Minor
- ORCHESTRA
- Symphony Poem, 'Sohrab and Rostum' Kenneth Harding
- MARGARET WILKINSON
- The mist upon the mountain) Dreams ..... Reginald Redman
- As when the rose ..... Reginald Redman
- The Dying Adriaen to his Soul Kenneth Harding
- ORCHESTRA
- Symphonic Poem, 'Phoston' Kenneth Harding

### 10.30 EPILOGUE

### 10.40-11.0 THE SILENT FELLOWSHIP

Relayed to Daventry

(Sunday's Programmes continued on page 8.)

## If I Were A Millionaire

Hello, everybody! Guess who's calling! A philosopher—a fellow who hasn't annexed any coin, and so praises the desirability of doing without. All the same, I dream sometimes that I'm opulent; and my word, don't I do myself well! Cars and yachts, purple and fine linen, first class travel, theatre stalls, and all that sort of thing. The best is good enough for me; and that's where I'm stuck when it comes to breakfast. I can't improve on what I get already, for you don't need to be a millionaire to enjoy

## Chivers' Olde English Marmalade



Only Selected Seville Oranges and Refined Sugar, but so skilfully blended as to preserve the valuable tonic properties of the fruit. "Your Olde English Marmalade . . . makes breakfast worth while," writes a user. ". . . It is a regular part of my breakfast . . ." says another. ". . . It has an exquisite flavour . . ." says a third, and so on.

## Chivers' Jellies

Flavoured with Ripe Fruit Juices

CHIVERS & SONS, LTD.  
The Orchard Factory, Histon, Cambridge.



## Sunday's Programmes continued (January 8)

**2ZY MANCHESTER.** 384.5 M.  
783 KC.

3.30-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: An appeal on behalf of the Manchester and Salford Boys' and Girls' Refuges and Homes, by the Chairman, Mr. HARRY E. GADDUM, J.P.

(Donations should be sent to the Boys' and Girls' Refuges, Chatham Street, Piccadilly, Manchester.)

8.50 WEATHER FORECAST, NEWS; Local Announcements

### 9.5 A CHORAL AND INSTRUMENTAL CONCERT

Members of the HALLÉ CHORUS, conducted by HAROLD DAWBER

Death, I do not fear thee (from the Motet, 'Jesu, Priceless Treasure') ..... Bach  
Quaerens me (from the Requiem Mass) ..... Berlioz  
But if from Thy psalter (from the Alto Rhapsody) ..... Brahms

Soloist, STEPHANIE BAKER

KATHLEEN MOORHOUSE ('Cello) and ERIC FOAG (Pianoforte)

Sonata in A, Op. 69 ..... Beethoven  
(1) Fairly fast; (2) Scherzo—Very Quick;  
(3) Slow, in a singing style, leading to (4) Very lively

THIS Pianoforte and 'Cello Sonata (Beethoven's Op. 69) is perhaps the finest of the five he wrote for these instruments. In its delightful poise and breadth it bespeaks the mature artist, master alike of his medium and his moods.

Of its four Movements the Scherzo (the Second), with its leaping syncopations, has a peculiar tang in it that most people, when they have tasted it once, particularly want to savour again.

CHORUS

O pure in heart .....  
O gladsome Light ..... ('The Golden Legend')  
The night is calm and cloudless ..... Sullivan

Soloist, FLORENCE WILSON

Music, when soft voices die ..... Parry

THE first of these choruses from Sullivan's setting of Longfellow's poem is sung in the fourth Scene of the Cantata, when the heroine, Elsie, insists upon giving her life to save her lover's. The Attendants sing:

O pure in heart! from thy sweet dust shall grow  
Lilies upon whose petals will be written  
'Ave Maria' in characters of gold.

The second chorus is an Evening Hymn sung by peasants.

The third extract is sung by Elsie and her Attendants when, on the road to Salerno (where she is to make her sacrifice) they have encamped at evening on a height overlooking the sea.

KATHLEEN MOORHOUSE

Piece in the form of a Habanera ..... Ravel  
Elegy ..... Faure  
Scherzo ..... Van Goens

CHORUS

Faithful and true (from 'Lohengrin') ..... Wagner  
Duet for Basses, 'The Lord is a Man of War' (from 'Israel in Egypt') ..... Handel  
God is a Spirit (from 'The Woman of Samaria') ..... Sterndale Bennett

THE first extract is the famous Bridal Chorus in which, at the end of the marriage ceremony of Elsa and her deliverer Lohengrin, the nobles of Brabant greet the happy pair.

HANDEL'S music, which sings the praises of the Lord as a man of war, who caused Pharaoh's hosts to perish in the Red Sea, is one of those splendid, rolling pieces in which he so finely caught the spirit of the words.

As an expression of fierce Old Testament exultation in the fall of foes it is not easily beaten.

Compare this with Sterndale Bennett's music to another view of Omnipotence—as the Holy Spirit, who must be worshipped in spirit and in truth.

10.30 EPILOGUE

**6BM BOURNEMOUTH.** 326.1 M.  
920 KC.

3.30-5.30 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Hampshire and Dorset Babies' Home, by Miss E. D. FENWICK

THIS Home was founded in 1916 for fatherless babies whose mothers have to work, and it now looks after 23 children from a fortnight old till they are two. The Home also trains educated girls as children's nurses, giving them eighteen months' tuition in all branches of nursery management.

At the present time the particular need of the Home is for warm clothes for the babies during the winter months. An Appeal which was broadcast from this station some time back resulted in a considerable quantity of warm clothing being provided for the Home, but fresh supplies are now beginning to be urgently needed.

All contributions or gifts of babies' clothing should be sent to the Matron, Hampshire and Dorset Babies' Home, Fairholme, 14, Commercial Road, Parkstone.

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

10.30 EPILOGUE

**6KH HULL.** 294.1 M.  
1,020 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

**2LS LEEDS-BRADFORD.** 277.8 M. &  
252.1 M.  
1,030 KC. & 1,190 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

**6LV LIVERPOOL.** 297 M.  
1,010 KC.

3.30-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of The Edge Lane Hospital, by Dr. R. W. MACKENNA

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

10.30 EPILOGUE

**5NG NOTTINGHAM.** 275.2 M.  
1,090 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

**5PY PLYMOUTH.** 400 M.  
750 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

**6FL SHEFFIELD.** 272.7 M.  
1,100 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

**6ST STOKE.** 294.1 M.  
1,020 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

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

9.5 S.B. from Cardiff

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP  
S.B. from Cardiff.

### Northern Programmes.

**5NO NEWCASTLE.** 312.5 M.  
950 KC.

3.30-5.30:—S.B. from London. 8.0:—S.B. from London. 8.45:—Week's Good Cause: The Tyneside Meat Trades Charitable Association, Appeal of the President, Mr. Harry Turley. 8.50:—S.B. from London. 10.30:—Epiologue.

**5SC GLASGOW.** 415.4 M.  
740 KC.

3.30:—Concert. Station Orchestra: Suite No. 1, in C (Bach). John Thorne (Baritone), and Orchestra: Recit., 'Ah, how perverse our will remains,' and Air, 'Lord, as Thou wilt' (Bach). With Piano, Aria, 'Mark, O my heart, evermore only this' (Bach). Orchestra: Three German Dances (Mozart). 4.15:—The Church in History—Prof. Archibald Main: 'The Dawn of Christianity in Scotland: St. Columba.' 4.30:—Concert (continued). John Thorne: It was a Dream (Es war ein Traum) (Lassen); Wood Voices (Waldeggespräch) (Jensen); Faint and fainter is my slumber (Immer leiser wird mein schlummer) (Brahms); Courage (Muth) (Schubert). Orchestra: Miniature Fantasy, No. 2 (Goossens). 5.0-5.30:—S.B. from London. 8.0:—S.B. from London. 8.45:—The Week's Good Cause: Appeal on behalf of Dunfermline and West Fife Hospital by Dr. Alan L. S. Take. 8.50:—S.B. from London. 10.30:—Epiologue.

**2BD ABERDEEN.** 500 M.  
600 KC.

7.0:—S.B. from Glasgow. 8.0-8.30:—S.B. from London. 8.45:—S.B. from Glasgow. 8.50:—S.B. from London. 10.30:—Epiologue.

**2BE BELFAST.** 306.1 M.  
980 KC.

3.30-5.30:—S.B. from London. 7.0-7.55 app.:—Evensong. Relayed from St. James's Parish Church, Order of Service: Hymn, 'How sweet the Name of Jesus sounds.' Psalm 91. Magnificat (Noble in B Minor) Anthem, 'O praise God' (Macpherson). Hymn, 'It came upon the midnight clear.' Address by the Rev. W. H. Smyth, President of the Methodist Church in Ireland. Hymn, 'As with gladness men of old.' Benediction. 8.0:—S.B. from London. 10.30:—Epiologue.

### THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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

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Maeterlinck's Fairy Play has enchanted children and grown-ups the whole world over. Now comes the good news that it is to be broadcast. No play ever written is more suited to the microphone than this elusive fabric of fairy and music.

**M**AURICE MAETERLINCK'S *Blue Bird* is probably at the present time the most famous fairy play in the world. It has achieved what *Peter Pan* has never managed to achieve: that is, a classical reputation in Continental and English-speaking countries alike. For while Peter made himself famous by decamping on the



day he was born from his mother, I have yet to learn that he has ever gained much notoriety by decamping from his *mutter* or his *maman* or his *madre*. Tytyl and Mytyl, on the other hand, have conducted their pursuit of happiness not only through the Land of Memory and the Palace of Night and the Kingdom of the Future, but through Scandinavia and Czecho-Slovakia and New Zealand, and half the countries in the stamp album. It is clear from these peregrinations that their quest touches us nearly. There are few human beings strong enough to resist joining in the general hue and cry after happiness. And when Maeterlinck offers a philosophico-fairy allegory of this hue and cry, the world rushes to the theatre again and again to hear him say that happiness is to be found at home.

**I**T seems to me that Maeterlinck gave us the best of himself in his earliest period, when he was of imagination and of mystery all compact, and that as he has become more and more explicit, he has become less and less interesting. In the days when he was delighting us with *Pelléas and Mélisande* and terrifying us with *The Death of Tintagiles*, people used to deride the little rows of dots with which he would end every sentence . . . for all the world as though (to quote a satirical critic on Mr. H. G. Wells) he could go on stopping for ever. But those dots conveyed something of the essential Maeterlinck, they confessed a sense of futility, they were an expression of his belief that 'it is idle to think that by means of words any real communication can ever pass from one man to another.' Maeterlinck's great secret

### The Hunt for Happiness.

By Herbert Farjeon.

Mr. Farjeon is well known to readers of *The Radio Times* as an author and dramatic critic. In this short article he briefly analyses the meaning behind Maeterlinck's play.

was the concealment of nothing. His *Mélisande* was magical because she was the most *lointaine* of all princesses—a princess who came from Nowhere. His opening doors were horrifying not because, when they opened, there was something behind them, but because, when they opened, there wasn't anything behind them at all. And there is beauty in the ending of *The Blue Bird*, which belongs to his middle period, because when it is found that the prize has been in the kitchen all the time, away flies the prize. To be conscious of happiness is to destroy happiness. The *Blue Bird* will only sing when it is invisible.

**Y**ET we can never give up the pursuit of it, and although we can never catch it, it must escape from us before we recognize it. Cast your mind back over the past, recall the times when you *were* happy, and ask yourself whether at those times you were conscious of that happiness? Is not the exquisite quality of the memory due to the fact that you were too happy to think about happiness at all? Should we not shed a tear over the desperadoes who must for ever be declaring, 'I am enjoying myself!' or 'This is a lovely view!'—for these emphatic affirmations are but hollow echoes of some far-away feeling that was once too fine and too pure to be protested.



There is a barrel-organ in the Adelaide Road. The organ-grinder has come to a halt just by the lamp-post, it is two o'clock in the afternoon, the sun concentrates its heat upon the very moment, burning as no sun-conscious of a past or of a future could ever burn. The afternoon is before me, the whole long afternoon I lie in the embrace of the instant. I hear the tune clapped out by the barrel-organ's rattling teeth: 'Daisy, Daisy, Give me your Answer, Do'—I hear the tune, but

*The Blue Bird* will be heard from London and Daventry at 9.35 p.m. on Monday, January 9. Details of the broadcast will be found in the programme on page 10. Several of those who took part in the stage play will be heard in the microphone version.

I do not listen to it, for hearing is of the present, listening of the past. When you begin to listen, it is always too late. The old men, with their bright eyes, listen. The scramblers after fine taste listen, their ears pricked up even for *Dove Son Io*. Ah, blessed tune, 'Daisy, Daisy, Give me your Answer, Do!'—blessed because once it was



not beautiful to me, because once it shone upon me as the sun shone upon me, sucking from my heart no sorrow-suffocating gratitude, no fiercely joyous cry of 'Lovely, lovely day!' Pity the poor creature who must hug beauty to his soul. And pity yourself for searching in the present what can only be found in the past, and for killing your memories even as you pore over them.

**H**APPINESS can be found only in the past, but it exists only in the present, and perhaps that is what Maeterlinck means in *The Blue Bird*. Perhaps, too, that is what Bernard Shaw unconsciously means when, in *Getting Married*, after a discussion on happiness, one of the characters drops a bombshell by remarking that 'All this talk about happiness seems to me rather vulgar.' Open the gateway to happiness, and there would be such a rush to scramble through that the population of the world would be squeezed to death. But even that might be better for the world than to waste its time knocking on the gate for admittance, pestering quacks for the philosopher's stone, scurrying in and out of picture palaces, or striving to dissipate boredom in a deck-chair on the Riviera. 'Give me a shell of salt and a three-legged table!' cried Horace—but even these modest demands slew their intention even as they were uttered. Horace may have been happy with his shell of salt and his three-legged table once, but he could never be happy with them again. Give up thinking about happiness and turn your attention to something a little more decent. Then the *Blue Bird* may light upon your shoulder—but so very gently that you will not know it.



# PROGRAMMES for MONDAY, January 9

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.35-11.0

'THE BLUE BIRD'

A Fairy Play by MAURICE MAETERLINCK.

Translated by ALEXANDER TEIXEIRA DE MATTOS. With Incidental Music composed by C. WHITTAKER WILSON. Abridged and Presented by arrangement with NOBA JOHNSTON.

Characters:

Tyltyl	.....	BRIAN GLENNIE
Mytyl	.....	PATRICIA HAYES
Light	.....	MAUD CRESSALL
The Fairy Berylune	.....	FLORENCE TYRELL
Neighbour Berlingot	.....	SUSAN HODDER
Daddy Tyl	} Dead	HENRY OSCAR
Mummy Tyl		JEAN ROSE
Granny Tyl	.....	PHYLLIS GARNETT
Time	.....	NANCY PRICH
Night	.....	NOBA JOHNSTON
Tylo the Dog	.....	MATTHEW BOULTON
Tylette the Cat	.....	NORMAN PAGE
Bread	.....	CHARLES MORTIMER
Sugar	.....	ERNEST LEVERETT
Fire	.....	PATRICK WADDINGTON
Water	.....	JULIET MANSELL
Milk	.....	EILEEN KELSEY

Stars: Sicknesses, Shades, Luxuries, Happinesses, Joys, etc.

ACT I

The Wood-cutter's Cottage

ACT II

Scene 1. At the Fairy's.  
Scene 2. The Land of Memory

ACT III

Scene 1. The Palace of Night  
Scene 2. The Forest

ACT IV

Scene 1. Before the Curtain  
Scene 2. The Palace of Happiness

ACT V

Scene 1. Before the Curtain  
Scene 2. The Graveyard  
Scene 3. The Kingdom of the Future.

ACT VI

Scene 1. The Leaving-taking  
Scene 2. The Awakening

The Blue Bird, symbol of happiness or truth, is a rare and precious thing, very difficult to find. It is, perhaps, enough to seek it.

The children, Tyltyl and Mytyl having gone to bed, are visited by the Fairy Berylune, who tells them that she is anxious to find the Blue Bird so that she may give it to her sick child. She says she would like them to help her to find it and gives Tyltyl a magic diamond by means of which he is able to bring all things to life and provide them with souls. Light comes from the lamp; and Fire, Water, Milk, Sugar and Bread, and even the Dog and Cat, all come from their accustomed places. With Light as guide, they go on their quest, first to the Land of Memory, then to the Palace of Night, the Palace of Happiness, a Graveyard, the Kingdom of the Future, and at last, after many adventures, home again.

(See special article on page 9.)

11.0-12.0 (Daventry only)  
DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, from The Ambassador Club

(Monday's Programmes continued on page 12.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and FEDORA TURNBULL

12.0 THE DAVENTRY QUARTET and JESSIE CORMACK (Pianoforte); MAIR JONES (Soprano)

1.0-2.0 AN ORGAN RECITAL  
by HAROLD E. DARKE

Relayed from St. Michael's, Cornhill  
Sonata in B Flat ..... Mendelssohn  
Fantasia on the tune 'The King of Love'  
Prof. H. Wood  
Chorale Preludes from 'The Little Organ Book'  
Bach

Jesu, priceless treasure  
O world, I e'en must leave thee  
Hark! a voice saith, 'All are Mortal'  
In thee is gladness  
Andante con moto (Symphony No. 4)  
Mendelssohn  
Concerto in G Minor ..... Handel  
Sonata Psalm 95 ..... Reubke

3.0 THE DAVENTRY QUARTET  
MATTHEW NESBITT  
BEATRICE BEAUFORT (Soprano) } Duet  
JANET CHRISTOPHER (Contralto) }

4.0 FRANK ASHWORTH'S BAND from the Park Lane Hotel

5.0 HOUSEHOLD TALK: Mr. LESLIE LEWIS, 'Furnishing in Oak'

IN these talks Mr. Lewis, who is editor of *The Furnishing Trades Organiser*, will give some expert advice on the choice of furniture for different types of rooms. Today he recommends, for dining-rooms and lounges, the judicious use of oak, and next time he will deal with mahogany and walnut, both for furnishing bedrooms and for use as an alternative to oak.

5.15 THE CHILDREN'S HOUR: On Pillcock Hill. Songs from 'Pillcock Hill' (Alec Rowley), song by George Pizzey. Verso from 'Pillcock Hill' (Herbert Asquith). The Story of 'The Fairy Cobbler' (Rose Fyleman). 'Practical Hints on Rugby Football,' by Captain H. B. T. Wakelam.

6.0 ST. DUNSTAN'S BAND OF WAR BLINDED MUSICIANS

6.20 For the Boys' and Church Lads' Brigades

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

6.45 ST. DUNSTAN'S BAND (Continued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

MOZART'S VIOLIN SONATAS  
Played by  
SAMUEL KUTCHER (Violin)  
REGINALD PAUL (Pianoforte)  
Sonata No. 5, in E Flat

7.25 Dr. VAUGHAN CORNISH: The Scenery of Civilization

THIS talk forms part of the presidential address given by Dr. Vaughan Cornish to the Geographical Association, and it will deal with one of the aspects of the geographer's lore

that appeals to the ordinary man. Dr. Cornish has specialized in several particular branches of geographical research, including earthquakes, waves of sand, snow and sea, and strategic geography, on which he lectured throughout the war.

7.45 A LIGHT ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
MARJORIE PARRY (Soprano)

ORCHESTRA  
Second Ballet Suite from 'La Source' Delibes  
Scène Dansée; Scherzo Polka; Pas de la Guzla; March Dance and Finale  
Overture 'Preciosa' ..... Weber  
MARJORIE PARRY  
Santuzza's Song (from 'Cavalleria Rusticana')  
Mascagni  
Elizabeth's Greeting (from 'Tannhäuser')  
Wagner

(With Orchestra)

ORCHESTRA  
Polish Folk Dance ..... Scharwenka  
Vals in E ..... Moszkowski  
Potpourri: 'Bacchanalia' ..... Finck

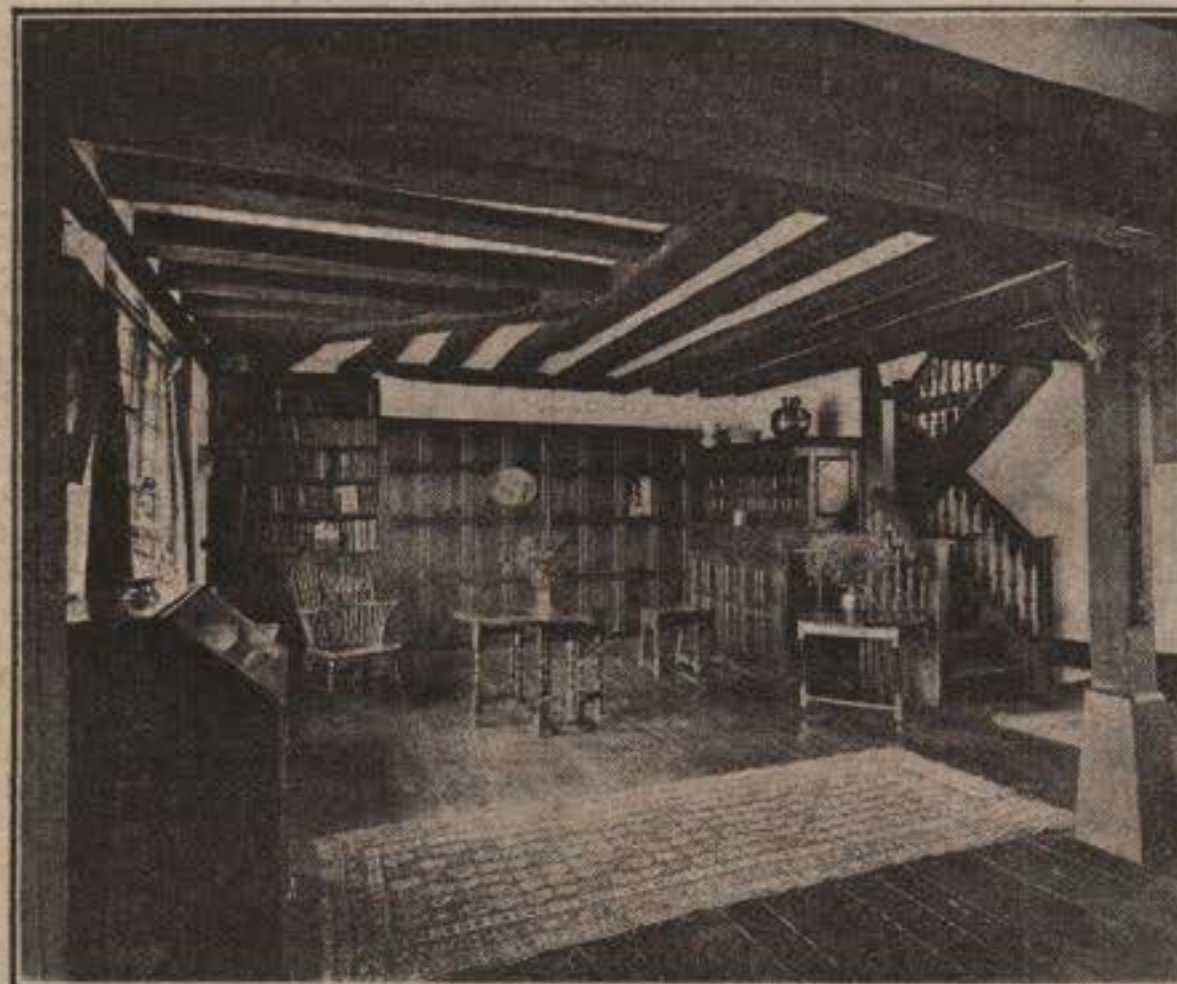
MARJORIE PARRY  
My Mother bids me bind my hair ..... Haydn  
She wandered down the mountain side ... Clay

ORCHESTRA  
Ballet Suite ..... Armand Vecsey

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Shipping Forecast



AS ENGLISH AS THE OAK TREE . . .

In the first of his series of talks on furnishing, to be given from London this afternoon, Mr. Lewis will deal with the use of oak, particularly for the hall. This photograph shows a typically English interior carried out in oak.



# WHY BE POOR?

**When By Training Your Mind By Means of Pelmanism You Can Easily Double Your Mental Output.**

SOMEONE has said that the human mind, being a product of the struggle for existence, is essentially a food-seeking system.

That is to say, it is a system which enables you to earn your living.

Of course it is more than that, or can be made more than that, by proper training and education. But essentially it is that at present.

It follows, therefore, that unless you are fully utilising your mental system you are not earning as good a living as otherwise you would do. And there are thousands of people to-day who are only utilising one-quarter or one-half of their mental powers.

Consequently—it is no use making any bones about it—they are Poor.

## Poverty and Poor Thinking.

In fact, Poverty in thousands of cases (not in all) is due to Poor Thinking.

The problem, therefore, is *how to utilise the whole of one's mental powers.*

That is the problem which Pelmanism solves. Pelmanism trains your mind. It trains it scientifically and on the right lines. It develops powers and faculties which you have allowed to fall into disuse. It teaches you not to be Forgetful, not to be Self-Doubtful, not to be Timid or Irresolute, not to allow yourself to fall into the rut of Routine.

And, on the other hand, it develops your Initiative and your Will Power, it enables you to cultivate the art of Concentration, it sharpens your powers of Observation, it gives you Self-Confidence and Resourcefulness, it trains your senses and develops your powers of artistic appreciation, it intensifies your capacity for intellectual enjoyment, it doubles your Efficiency, and consequently not only increases your Earning Power but helps you to live a fuller and happier life.

## People Who Are Securing Promotion.

That is why so many people write to say that as a result of taking up Pelmanism they have doubled their incomes, secured promotion to higher positions in life and gained other valuable benefits.

**A Business Man** writes: "It is with feelings of great pleasure I am writing to inform you that I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F. 32,210.)

**A Clerk** writes: "Six months after studying your course my salary was doubled. I realise more and more that there is a harvest to be reaped through Pelmanism." (D. 23,091.)

**A Telegraphist** reports that he has been able to secure an appointment simply and solely through Pelmanism. (B. 28,743.)

**A Fitter** writes: "Since I have been a Pelmanist I have had two promotions, which, I think, is mostly due to your very excellent advice and instructions." (P. 27,454.)

**A Civil Engineer** writes: "I am considerably more observant, better in health and can concentrate on things I dislike but have to do. My memory for names is improving; I can visualize easily." (G. 32,075.)

**A Clerk** writes: "I have received two substantial increases of salary in six months and have very bright prospects for the future." (L. 24,278.)

**A Doctor** writes: "I have changed from an easy-going, take-it-for-granted sort, to a man with a purpose and joy of achievement; and I can see that others are observing the change to my gain." (K. 30,108.)

**A Shop Assistant** writes: "Allow me to pay my little tribute to Pelmanism. I had an increase last week in my salary, and a very good one at that. My sales have trebled and are still 'looking upwards.' It has acted like magic in my case. A few months ago I lacked Self-Confidence; now I feel capable of 'tackling' all corners. To repeat another student's statement, 'Pelmanism was the best investment I ever made.' Please accept my gratitude." (P. 31,238.)

**An Electrician** reports that he has "already gained a substantial rise in wages." (S. 27,470.)

**A Printer** reports the following results: "Increased Self-Confidence; Optimism; Improved Memory; Ease of Concentration; Clearer and more Active Ideas and Imagination; Keener Observation; Initiative." (W. 32,045.)

**An Engine Room Artificer, R.N.**, reports the following benefits: "Recovery of Self-Respect due to the eradication of bad habits. Return of Efficient Memory resulting in increased Self-Confidence, Eradication of such weaknesses as Self-Consciousness and Unnecessary Fears." (K. 32,197.)

**A Pharmacist** writes: "I have benefited inestimably from this Course, not in a startling way but in many small ways which would be difficult to define. I've always had a purpose, but Pelmanism has made it clear that this purpose must be kept alive and healthy to be of any good. I see life now as a thing to be enjoyed, not tolerated; my outlook is broader and kinder. The cost of this Course is nothing compared with the value given in return." (R. 32,355.)

**A Mining Engineer** writes: "Pelmanism has benefited me considerably. I have just got a post with £20 a month greater salary than I have ever had, namely, £60 a month and maintenance. I have now got absolute confidence in myself. I was able to impress my new employer that I was the man he needed." (L. 26,265.)

Further examples are given in a little book entitled "The Efficient Mind," which also contains a full description of the revised Pelman Course and shows how you can enrol for a course of Pelmanism on specially convenient terms. A copy of this most interesting book will be sent, gratis and post free, to everyone who writes (or calls) for it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

*Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.*

**DO YOURSELF A GOOD TURN BY USING THIS FREE COUPON TO-DAY.**

**To the PELMAN INSTITUTE,  
95, Pelman House, Bloomsbury Street, London, W.C.1.**

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for the revised Pelman Course on the most convenient terms.

NAME .....

ADDRESS .....

*All correspondence is confidential.*

*This Coupon can be sent in an OPEN envelope for 1d.*

Overseas Branches: PARIS: 35, Rue Bolivar d'Anglais. NEW YORK: 71, West 45th Street. MELBOURNE: 396, Flinders Lane. DUBLIN: Natul Bank Chambers. DELHI: 10, Alipore Road.

# 1928.

**How to Get More Out of Life During the Next 12 Months.**

THIS is the first month of a new year. 1928, with all its possibilities, all its opportunities, stretches ahead of you.

What are you going to do during the coming year?

Are you going to do better—not merely in the sense of earning more money (although that is included)—but in the direction of improving your status and position, of increasing your happiness and of getting more out of life generally?

Or is next December going to see you in the same old rut, making at most a few more shillings a week, with the same difficulties worrying you, the same fear that you are stagnating haunting you, with the same sense that you are not developing—mentally, socially, and economically—as you should be, with the same feeling that during the year you have missed opportunities you might have taken?

Every reader who wishes to do better in the next 12 months should write to-day for a free copy of a book entitled "The Efficient Mind," which will show you how thousands of men and women are training their minds and cultivating their senses by means of Pelmanism, and thereby increasing their Efficiency and Earning-Power, banishing Timidity, Depression and Morbid and "Defeatist" states of mind, developing Self-Confidence and other valuable qualities, and cultivating their powers of appreciating the beauties of Nature, the Arts and Life generally.

A few examples of the reports received from those who are practising Pelmanism are given on this page, and many more will be found in the literature you can obtain, free of cost by using the coupon printed below.

On getting a copy of "The Efficient Mind" you will see how, by means of Pelmanism, you can develop those qualities of Concentration, Observation, Initiative, Self-Confidence, Resourcefulness and Originality which make men and women successful, and will enable you to live a fuller, a richer and a more effective life.

The Pelman Course, which has recently been thoroughly revised, contains the cream of the experience gained by the Pelman Institute in the course of training over 500,000 minds. The revised Course is fully described in "The Efficient Mind." This book will show you how to "do better" in 1928. Write for a copy to-day (using the following coupon) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and this book will be sent you by return, gratis and post free.





# Monday's Programmes cont'd (January 9)

## 5GB DAVENTRY EXPERIMENTAL

(491.6 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from  
page 10.)

**3.0 DANCE MUSIC**  
THE LONDON RADIO  
DANCE BAND, directed  
by SIDNEY FIRMAN,  
and  
MARIO DI PIETRO  
(Mandoline)

**4.0 LOZELLS PIC-  
TURE HOUSE  
ORGAN**  
From Birmingham  
Relayed from Lozells  
Picture House

FRANK NEWMAN (Or-  
gan)

Overture to 'Rosamundo'.....Schubert

HARRY SENNETT (Tenor)

The Gentle Maiden .....arr. Somervell  
O-mistress mine .....Quilter

FRANK NEWMAN

Caprice, 'Vivienne' .....Finck  
Valse, 'By the Beautiful Blue Danube'  
.....Johann Strauss

HARRY SENNETT

O vision entrancing (from 'Esmeralda')  
.....Goring Thomas

FRANK NEWMAN

Suite of Four Indian Love Lyrics  
.....Woodforde-Finden

Selection from 'Faust' .....Gounod

**5.0 A BALLAD CONCERT**

FLORENCE LONG (Soprano)

LUCAS BASSETT (Tenor)

OREA PERNEL (Violin)

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'The Magic Sword,' a Children's Play, by  
'Captain Cuttle,' with incidental songs by Harold  
Casey (Baritone), and Fiddle Dances by Frank  
Cantell

**6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**

**6.45 LIGHT MUSIC**

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'The Merry Wives of Windsor'

Niccolai

Serenade to a Child .....Flament

Love in Clover Land .....Leo Peter

**7.5 JOYCE ROLLIT (Pianoforte)**

What the Minstrel told Us.....Bax

Equinox .....Ireland

ORCHESTRA

Intermezzo, 'The Fairy Pipers' .....Brewer

Minuet in G .....Beethoven

First Norwegian Rhapsody .....Svendsen

JOYCE ROLLIT

Tango, Op. 165, No. 2 .....Albeniz

A Fairy Tale, Op. 34 .....Medtner

Prelude in G Minor .....Rachmaninov

ORCHESTRA

Selection from 'The Grand Duchess' Offenbach

**8.0 VARIETY**

From Birmingham

CHRISSE STODDARD and RAYMOND GUEST in  
'Memories of the Old Follies'

FLOY PENRYN (in Monologues)

THE BIRMINGHAM STUDIO ORCHESTRA



Frank Newman is the organist whose music will again be relayed from Lozells Picture House, Birmingham, this afternoon; and Joyce Rollit gives a pianoforte recital at 7.5.

### 8.30 RECITAL OF CONTEMPORARY CHAMBER MUSIC— IV.

(From London)

ERWIN SCHULHOFF  
(Pianoforte)

A CHAMBER ORCHES-  
TRA, under the di-  
rection of

ERNEST ANSERMET  
ORCHESTRA

Chamber Symphony  
Schönberg

MANY listeners have  
already heard  
some of Schönberg's  
earlier music, his

Sextet, *Resplendent Night* (*Verkürzte Nacht*) having  
been broadcast a few months ago.

This *Chamber Symphony*, his Op. 9, dates from  
1906 (when he was just over thirty), and goes a  
little farther in modernism than does that tuneful  
and romantic work.

The Symphony requires fifteen solo instruments  
—Flute (changing at times to Piccolo), Oboe,  
Cor Anglais (the Alto Oboe), two Clarinets, Bass  
Clarinet, Bassoon, Double Bassoon, two Horns,  
and the five Strings. When the music is played  
in large halls, the composer directs that the  
Strings shall be doubled.

The work is in one Movement, as are several  
other extended pieces of Schönberg (e.g., the  
Quartet in D Minor played a few weeks ago, and  
*Resplendent Night*). It is in five sections, the  
second and fourth of which roughly correspond  
to the Scherzo and Slow Movement of the older  
String Quartet. This is closely woven music,  
made out of a great many themes (a thematic  
analysis gives no fewer than twenty-three of  
these), so, obviously, one hearing will not enable  
anyone to follow its development at all closely.  
All that one can expect to get at one sitting is  
some sense of the music's moods, perhaps a  
hint or two of its logical bases, and an idea as to  
the composer's power of persuading us that he has  
his goal clearly in sight all the time—and that  
it is worth the journey to it.

SCHULHOFF and Orchestra

Concerto for Pianoforte and Small Orchestra

Schulhoff

SOME of Schulhoff's music was heard at one  
of the B.B.C.'s Chenil Chamber Concerts  
a year ago, on the evening devoted to Czecho-  
Slovak composers.

The two divisions of his Pianoforte  
Concerto (it is in one unbroken Movement)  
are respectively marked Slow and Quick, 'à la  
Jazz.' Another work of Schulhoff is his *Five  
Jazz Studies*, one of which bears the title, *Toccata  
on the shimmy, 'The Kitten on the Keys.'*

ORCHESTRA

'The Creation of the World' Ballet Music Milhaud  
Oetel for Wind Instruments.....Stravinsky

IN the eighteenth century the Creation was  
deemed fit subject for a full-dress Oratorio.  
It is clearly in accord with the spirit of these  
stirring times that the twentieth should celebrate  
the ultimate marvel in the dance.

Milhaud has shown his liking for the Ballet more  
than once—notably in writing *The Blue Train*,  
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terpreted a few seasons ago. This is the first  
English performance of his music for *The Creation  
of the World*.

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

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

**11.0-11.15 JACK HYLTON'S AMBASSADOR  
CLUB BAND, from The Ambassador Club**

(Monday's Programmes continued on page 13.)

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# Monday's Programmes continued (January 9)

## 5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 A LIGHT ORCHESTRAL CONCERT**  
THE STATION TRIO  
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELEY (Pianoforte)  
Selection from 'Mignon' ..... Thomas  
Berceuse ('Cradle Song') ..... Järnefelt  
EDITH PERRY (Soprano)  
Piper June ..... Molly Carew  
Orpheus with his Lute ..... Vaughan Williams  
A Spring Morning ..... Lane Wilson  
RONALD HARDING (Violoncello)  
Celtic Poem ..... Bantock  
HUBERT PENGELEY (Pianoforte)  
Gardens in the Rain ..... Debussy  
Hop o' my Thumb (from 'Mother Goose') Ravel  
A Vigil ..... (for left hand only) Frank Bridge  
Bourrée, .. } Saint-Saëns  
THE TRIO  
Waltz, 'Mon Rêve' (My Dream) ..... Waldteufel  
Selection from 'Tales of Hoffman' .. Offenbach  
EDITH PERRY  
At my window ..... Henry Parker  
Rose softly blooming ..... Spohr  
Pipes of Pan ..... Monckton  
THE TRIO  
First Movement of Violin Concerto No. 3  
Saint-Saëns
- 4.45 IFAN KYRLE FLETCHER, 'Modern Anglo-Cymric Authors—W. H. Davies'
- 5.0 THE TRIO  
Little Serenade ..... Grunfeld  
Falling Leaf ..... Diack  
Serenade ..... Pierné  
Suite, 'Cupid's Conspiracy' ..... Cowen
- 5.15 THE CHILDREN'S HOUR: 'The Secret of the Cave,' by Susie Gilmore Stevens
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 THE MERRYMAKERS**  
Mention it to the Marines  
THE MERRYMAKERS clear the decks for action  
Eaves—Holland  
The whole Crew in a concerted effort, 'Oh Jack'  
Longstaffe  
The Skipper (ARTHUR HOLLAND) and his Mate (DOROTHY EAVES) recall 'When the Wedding Bells rang out'  
MacGill  
LEONARD JOYCE (Baritone) introduces 'The Poor Old Bosun' ..... Longstaffe  
The Glory of the She (A Premonition) .. Eaves  
ELSIE EAVES (Soprano) will sing, 'Ferry, Ahoy'  
Brewer  
THE MERRYMAKERS stand by for a Salty Sea-Shanty, 'Gone Aloft' ..... Arphorp  
JACK EVANS (Tenor) will sing, 'When my ships'  
Dorel  
'Sea Folks at Home'—A Character Cameo written and played by DOROTHY EAVES  
DORIS WORSLEY, the Piano and 'Puppets'  
Mayerl  
ARTHUR HOLLAND gets under way and lets off steam  
Four of us man the Quarter-deck for a Quartet 'Sindbad the Sailor' (A Potted Pantomime) Relayed from 'The Sailor's Rest' at Llanrotten-on-Sea ..... Eaves-Holland  
Finale, 'His Majesty the King' .. St. Quentin
- 8.45 AN OBOE RECITAL by FRED TILSLEY  
Oboe Solo, Selection from 'Don Pasquale'  
arr. Verroust  
Oboe d'Amore Solo, Larghetto (Slow Movement) from Sonata in D ..... Har del  
Cor Anglais Solo, 'Fantasia' ..... Verroust
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 3.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS
- 4.0 JOHN YARWOOD (Boy Pianist)  
First Movement from the 'Pathetic' Sonata  
Beethoven  
Waltz in C Sharp Minor ..... Chopin  
March, 'Caprice in March Style' ..... Schäfer
- 4.15 ORCHESTRAL MUSIC (Continued)
- 5.0 ANNE LAMFLOUGH, 'Arranging Flowers and their Substitutes—IV, The Arrangement of Flowers'
- 5.15 THE CHILDREN'S HOUR: Folk Songs from Somerset, sung by Harry Hopewell. Heave away my Johnnies' (Cecil Sharp), 'Bingo,' 'The Trombone Man' (Olicer), 'Columbine' (Arundale), sung by Betty Wheatley. Soldier Tunes (arr. Edgar Moy), played by Eric Fogg: 'Forth to the Battle,' 'King James' March,' 'The Campbells are coming,' 'Colonel Bogey'
- 6.0 London Programme relayed from Daventry
- 6.20 For the Boys' Brigade
- 6.30 S.B. from London



Etcheverria (left) represents Spain, and Silvio Sidelì (right) Italy, in the programme of music of other lands that Manchester will broadcast tonight.

- 7.45 A RECITAL OF BANJO SOLOS by HARRY GREY  
Speedwell ..... Grimshaw  
Crazy Jo ..... Reser  
Get Goin' ..... Mandell  
Banjoviality ..... Fillis  
Happy-go-lucky ..... Grimshaw

- 8.0 CONCERT PARTICIPATIONS**  
A Light Entertainment  
Presented and Produced by W. H. PITTMAN and RUPERT HALL  
Additional Musical Items composed by RUPERT HALL  
Ding-dong, Introducing Bell(e)s and Beaux  
LEN ROBERTS invites us to participate  
A suggestion from BERTHA ANSON  
The Animals came in two by two—a topical triviality  
HAL LENNARD and his Saxophone  
A lesson in History  
WIN ANSON becomes confidential  
An Operatic Children's Corner. Uncles are uncles—but Aunts aren't!  
BERTHA ANSON and LEN ROBERTS in vocal harmony  
Some Pianoforte Impressions by RUPERT HALL  
'THE INTRUDER'  
A Gripping Melodrama in One Grip  
He ..... HAL LENNARD  
She ..... WIN ANSON  
The Intruder ..... WAL HANLEY  
Scene: Her Boudoir  
WAL HANLEY wants to know  
Wine, Women and Song—An appropriate ending to a convivial evening

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

- 9.35-11.0 **MUSIC OF OTHER LANDS**  
Italy—Spain—Russia
- ITALY  
THE AUGMENTED STATION ORCHESTRA  
Conducted by T. H. MORRISON  
Dance of the Hours ('La Gioconda') Ponchielli  
SILVIO SIDELI (Baritone)  
Torna Surriento ..... } De Curtis  
Tu ca nun chiagni ..... }  
Visione Veneziana ..... Brogi  
Mattinata ..... Leoncavallo
- SPAIN  
ORCHESTRA  
Spanish Dances ..... Granados  
ETCHEVERRIA (Baritone)  
Peteneras ..... }  
Cancion Pasioga ..... } arr. Gabriella Fera  
La Nana ..... }  
Antigua Malagueña ..... }  
Bolero de A.V. .... }
- RUSSIA  
ORCHESTRA  
Dances from 'Prince Igor' ..... Borodin  
MARIA MAROVA (Soprano)  
Spring Waters ..... Rachmaninov  
The Step ..... Gretchaninov  
The Lilacs ..... Rachmaninov  
Romance ..... Rimsky-Korsakov  
ORCHESTRA  
Overture, '1812' ..... Tchaikovsky

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square, Bournemouth  
March, 'The Call' ..... Aylatinc  
Waltz, 'Vagabond King' ..... Friml  
Fox-trot, 'When I met Sally' ..... Fern  
Selection from 'Cavalleria Rusticana' Mascagni  
Entr'acte, 'Melody in E' ..... Rachmaninov  
Fox-trot, 'Somewhere in Samarkand' .. Wade  
Song, 'Dancing Lesson' ..... Olicer  
Selection from 'Betty in Mayfair' ..... Simson  
One-step, 'Everything Nice about You'  
Wenling
- 5.0 ALICE NUNNELEY, 'Women Writers of the XIXth Century—I, Mary Russell Mitford'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Boys' Brigade Bulletin and News by Capt. R. F. NASH, Hon. Secretary and Treasurer of the Bournemouth Officers Council of the Boys' Brigade.
- 6.30-11.0 S.B. from London (9.30 Local Announcements)
- 6KH HULL. 284.1 M. 1,020 KC.**
- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 Miss F. A. F. LIVINGSTON, President of the Institute of Industrial Welfare Workers, 'Social Industrial Welfare—II, How we look after each other'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)



## Monday's Programmes continued (January 9)

### 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

### 6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom

5.0 FREDA WHITTAKER, 'A Cup of Tea'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

### 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Mrs. W. WOODWARD, 'The Home Beautiful'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Boys' Brigade Bulletin

6.30-11.0 S.B. from London (9.30 Local Announcements)

### 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Miss M: P. WILLCOCKS, 'Three Great Romances—II, John Buchan: The Romance of Adventure'

5.15 THE CHILDREN'S HOUR: Reading, 'Stories from the Grand Buffalo—II, The Adventure of the Elastic Sided Men'

6.0 London Programme relayed from Daventry

6.20-11.0 S.B. from London (9.30 Local Announcements)

### 6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0-4.0 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 J. F. OUTRAM, 'Breeze Up'

5.15 THE CHILDREN'S HOUR: Another merry Monday meeting. So be prepared—anything may happen!

### 6.0 A PIANOFORTE RECITAL by STANLEY KAYE

Choral Prelude:

Jesu, Joy of man's desiring *Bach, arr. Myra Hess*  
Ballad in G Minor ..... *Chopin*  
Ballet Music from 'Rosamunde'

..... *Schubert, arr. Poushnoff*  
Seguidillas ..... *Albeniz*  
Concert Study in F Sharp, Op. 36..... *MacDougal*

6.20 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)



PHYLLIS NOVINSKY

gives a violin recital from Swansea this evening at 7.45.

### 6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Rev. F. IVES CATER, 'The Conquest of the Matterhorn'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Boys' Brigade Bulletin

6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Mr. HARRY T. RICHARDS, 'A Wanderer in Europe—Down Hardelot Way'

5.15 THE CHILDREN'S HOUR

6.0 PIANOFORTE MUSIC played by T. D. JONES

6.20 London Programme relayed from Daventry

6.30 S.B. from London

### 7.45 A VIOLIN RECITAL by PHYLLIS NOVINSKY

Extract from 'The Deluge' ..... *Saint-Saëns*  
Pierrot—Serenade ..... *Randegger*  
Mazurka ..... *Zarzycki*  
Poem ..... *Fibich*

### 8.0 OPERATIC FAVOURITES

THE STATION OCTET

Selection from 'Carmen' ..... *Bizet*

PARRY JONES (Tenor)

Questa o quella ('This woman or that,' from 'Rigoletto') ..... *Verdi*

The Dream (from 'Manon Lescaut') .. *Massenet*

Celeste Aida ('Heavenly Aida,' from 'Aida')

*Verdi*

IN the first Air, the libertine Duke declares that one woman, to him, is as fair as the next. He finds them all equally attractive, and must pay attention to each.

THE second piece is a dream of Manon's lover.

He sees her in her cottage in a wood—a lovely maid, surrounded by all Nature's loveliness. Then the beautiful vision alters, and Manon is no longer there. The dream is prophetic, for though he does not know it, in a few moments he and Manon are to be parted.

THE hero of *Aida* is Radames, an Egyptian Captain, who is made leader of the Egyptian Army, and, when he returns victorious, is offered the hand of the King's daughter, who loves him. The tragedy which follows is due to the love which Radames and Aida, daughter of the captive Ethiopian King, bear for one another.

Radames sings *Heavenly Aida* near the beginning of the Opera. He dreams of his return, as victorious leader, to his beloved.

OCTET

Selection from 'Don Juan' ..... *Mozart*

PARRY JONES

Dawn with her rosy mantle  
Shall I tell thee the name of  
thy lover? ..... (from 'The Barber of Seville') *Rossini*  
Prize Song (from 'The Mastersingers') *Wagner*

THE first two Airs are two serenades sung by Count Almaviva to Rosina, the jealously-guarded ward of Doctor Bartolo. The first air comes very soon after the opening of the Opera, at dawn outside Rosina's house.

The Second Air is the Count's response to Rosina's request that she may know the name of her lover.

OCTET

Intermezzo from 'Cavalleria Rusticana' ('Rustic Chivalry') ..... *Mascagni*

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

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London. 3.0:—London. 4.0:—Music from Coxon's New Gallery Restaurant. 5.0:—London. 5.15:—Children's Hour. 6.0:—Pianoforte Recital by Olive Tomlinson. 6.20:—London Programme relayed from Daventry. 6.30-11.0:—London.

### 5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Dance Music. 4.0:—Wireless Quintet. Phyllis Watson (Soprano). 5.0:—London. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Olive Mitchell (Soprano). 6.30:—London. 7.45:—Ballad Concert. Station Orchestra. Herbert Langley (Baritone). Marion Richardson (Mezzo-Soprano). 9.0-11.0:—London.

### 2BD ABERDEEN. 500 M. 600 KC.

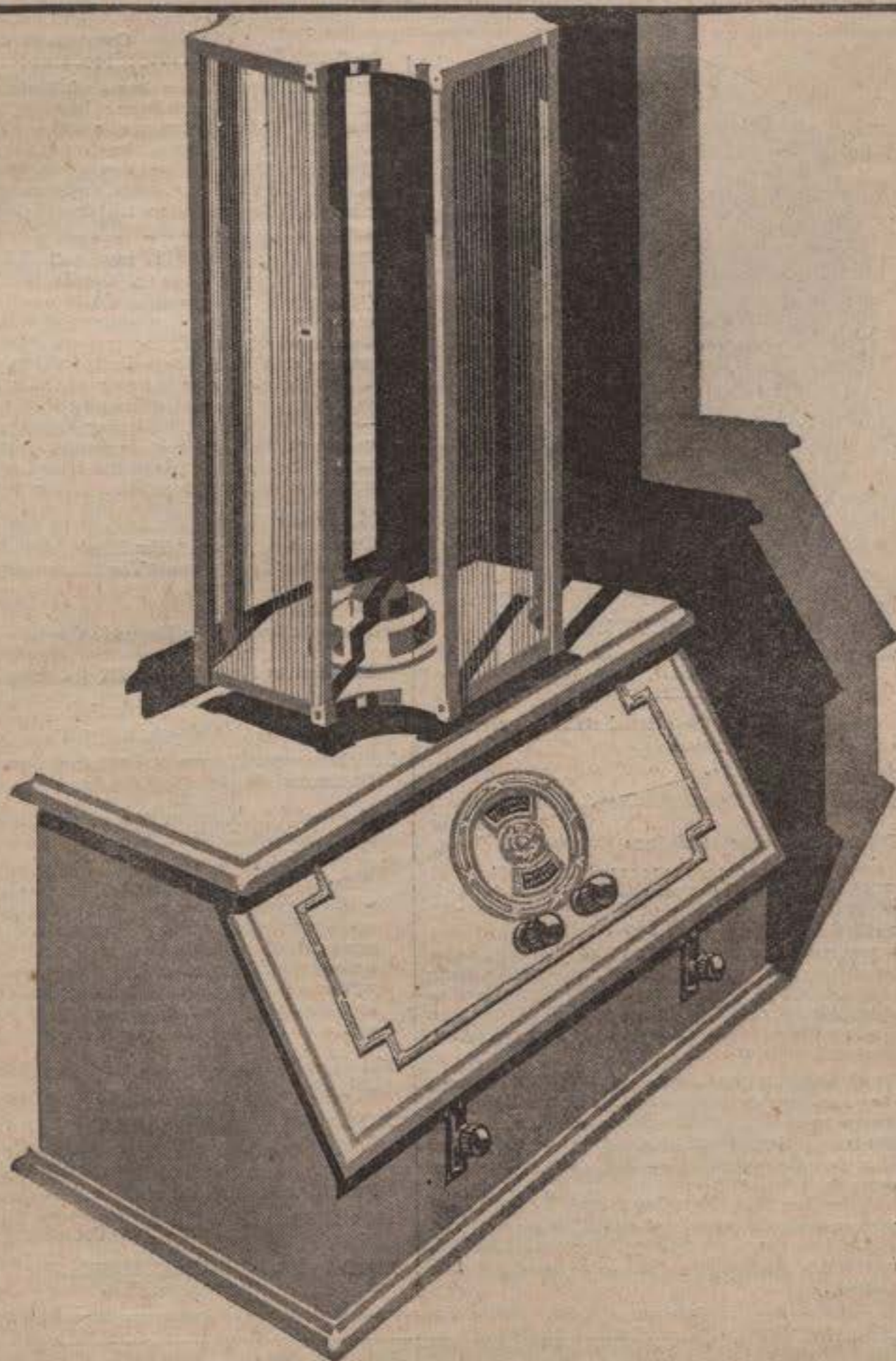
12.0-1.0:—Gramophone Records. 3.0:—London. 5.0:—Household Talk. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—London. 7.45:—Variety. Mira B. Johnson (Actress-Entertainer). Fred Masters (Coom Comedian). Margaret Milne (Soprano). The Radio Dance Six. 8.45:—Tom Clare (Entertainer at the Piano). 9.0-11.0:—London.

### 2BE BELFAST. 305.1 M. 600 KC.

12.0-1.0:—London. 3.30:—The Station Orchestra. Bertie Woodburn (Baritone). 4.30:—Pianoforte Jazz by Fred Rogers. 4.35:—Dance Music. 5.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page. 6.30:—London. 7.45:—Orchestra. S. Weir McCormick. 9.0-11.0:—London.



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# PROGRAMMES for TUESDAY, January 10

2LO LONDON and 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and FREDERICK ALLEN

12.0-2.0 THE CARLTON MASON SEXTET, and IVY G. GREEN (Soprano), HENRY MILLIDGE (Baritone), ARTHUR TREW (Cello)

3.0 THE DAVENTRY QUARTET and GERALD CROFTS (Baritone), ANNE BALLANTYNE (Mezzo-Soprano)

4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA  
From the Marble Arch Pavilion

5.0 Miss BARBARA CARTLAND: 'Settling into a House'

GETTING a house is no easy matter nowadays; decorating a house is costly, and furnishing it is a serious matter. But after all these are accomplished, there remains the crowning problem of 'settling in.' Everyone knows the innumerable little difficulties that occur, when everything refuses to run smoothly, when windows stick and chimneys pour acrid torrents of smoke into the room. How best to live through this trying period of initiation Miss Cartland will tell this afternoon.

5.15 THE CHILDREN'S HOUR: Pictures. Descriptive Piano Solos by Beatrice Snell. An Artist's Adventure (Andrew Lang). How to begin to paint, by Ada Barclay.

6.0 Gramophone Recital arranged by Mr. CHRISTOPHER STONE

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

6.45 Gramophone Recital (Continued)

7.0 Mr. J. W. ROBERTSON SCOTT, 'The Month's Reviews'

7.15 THE FOUNDATIONS OF MUSIC  
MOZART'S VIOLIN SONATAS  
Played by  
SAMUEL KUTCHER (Violin)  
REGINALD PAUL (Pianoforte)  
Sonata No. 6, in G

7.25 Topical Talk

7.45 A LIGHT OPERATIC PROGRAMME  
RACHEL MORTON (Soprano)  
PARRY JONES (Tenor)  
THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by JOHN BARBIROLLI

7.45 ORCHESTRA  
Overture to 'Tannhäuser' ..... Wagner  
THE *Pilgrim's Chant*, approaching and withdrawing, the wild *Dance of the Maidens of the Venus Mount*, *Knight Tannhäuser's Love Invocation*, the *Rising of Venus*, the *Love Song* again, the *Wild Revels of the Court of Venus*, the *Pilgrim's Chant* once more—these make up the famous and popular Overture to *Tannhäuser*.

8.10 ORCHESTRA  
Prelude to Act IV of 'La Traviata' Verdi  
Overture to 'Il Seraglio'

('The Harem') ..... Mozart

IN *La Traviata*, the heart of Violetta Valéry, a Parisian courtesan, has at last been touched by the sincerity of a suitor; but, as she at last finds happiness, she dies of consumption. This Prelude to the final Act of the Opera reveals all the sadness of the lovers, and near the end the phrases falter, as falters the breath of life in the breast of poor Violetta.

THE Composer did not call *The Harem* an 'Opera,' but a Comic Musical Play ('*Komisches Singspiel*'). It is concerned with a capture by pirates, a selling into slavery, and threats of death and torture—all treated in the gayest and most insouciant fashion, and this bright Overture sets the tone of the work.

It is easily followed, consisting of three sections—(1) *Very quick*; (2) *Moving steadily*; (3) *Very quick*—of which the middle section is an anticipation of the opening Air of the Opera and the last section a curtailed repetition of the first section.

8.25 PARRY JONES  
Tamino's Air (from 'The Magic Flute') Mozart  
The Prize Song (from 'The Mastersingers') Wagner

8.35 ORCHESTRA  
Interlude from 'The Beggar's Opera'  
*Gay and Austin*  
Preludes to Acts II and III ('Carmen'), Bizet

8.50 RACHEL MORTON, PARRY JONES and Orchestra  
Finale, Act I ('Madame Butterfly') ..... Puccini

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Prof. J. ARTHUR THOMSON, 'Wonders of Deep Sea Life.' S.B. from Aberdeen

THE depths of the sea hide innumerable mysteries, glimpses of which we get rarely and partially, when we visit an aquarium, or see a film photographed under the water, or a news picture of some fearsome monster cast up by a storm. Professor J. Arthur Thomson, who will unveil some more of these mysteries tonight, is a broadcaster of long-established popularity, and a biologist of the very first rank.

9.30 Local Announcements, (Daventry only)  
Shipping Forecast

9.35 VAUDEVILLE  
GRACE FIELDS (Comedienne)  
ART FOWLER with his Ukulele  
REX EVANS and CICEEY DEBENHAM (Entertainers)  
NEIL KENYON (Scotts Comedian)

10.30-12.0 DANCE MUSIC: JAY WHIDDEN'S BAND from The Carlton Club



BARBARA CARTLAND,  
who gives a talk this afternoon on 'Settling into a House.'

Thus is pictured the eternal strife between the carnal and the spiritual.

8.0 RACHEL MORTON  
Depuis le jour ('Since the Day,' from 'Louise')  
*Charpentier*  
Ritorna vincitore ('Return victorious,' from 'Aida') ..... Verdi

JULIEN, a Parisian artist, falls in love with Louise, a working girl. Her parents will not let her marry a man of so happy-go-lucky a profession, as they think it, so the lovers run away together to Montmartre. There, in their charming little garden overlooking Paris, Louise sings this song, telling Julien how much happier she is with him than toiling in the dull workshop she used to know.

RADAMES, the hero of Verdi's Opera, has been appointed Leader of the Egyptian Army against the Ethiopians. Aida, a slave of the King's daughter, loves him; but she is the daughter of the Ethiopian King, so is moved by opposing affections.

After the Egyptians have sent Radames off with acclamations and wishes for his safe return, she is left alone, repeating their words 'Return victorious,' and calling upon Heaven to pity her distress.



William Hodgson's Marble Arch Pavilion Orchestra, whose music will be relayed by London this afternoon.

Paterson Photograph Co. Ltd.



# Tuesday's Programmes continued (January 10)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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

4.0 A MILITARY BAND CONCERT

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND,

Conducted by RICHARD WASSSELL

March, 'Loitaine'

Ganne

Third 'Leonora'

Overture

Beethoven, arr. Godfrey

MAY HUXLEY

(Soprano)

La Colomba (Folk Song) .....

Schindler

Norwegian Song .....

Fourdrain

The Echo .....

Eckert

With Flute Obligato by WALTER HEARD

4.30 BAND

Suite in E Flat .....

Holst

Chaconne; Intermezzo; March

THE

repertory of pieces written specially for

the Military Band used to be sadly scanty.

Now, more good composers are writing a little

for it, and there is plenty of room for more first-

class music written by men who have something

to say—who know how to write for Wind

without being windy.

Holst has contributed a couple of capital Suites.

This one contains three pieces—(1) a vigorous

Chaconne (a piece in which one bit of tune is

repeated over and over again in the bass,

occasionally in other parts); (2) an expressive

Intermezzo; and (3) a lively March.

NELSON JACKSON (Entertainer)

In Original Songs and Collected Stories

BAND

Selection from 'La Bohème'

Puccini, arr. Godfrey

5.5 MAY HUXLEY

When love is kind .....

arr. A. I.

The Laughing Song ('Manon Lescaut') ..

Auber

Mary and the Kitten .....

Bryan

Spring's awakening .....

Sanderson

BAND

Two Spanish Dances .....

Moszkowski, arr. Somers

In F Minor; in B Flat

Cornet Solo, 'Solveig's Song' .....

Grieg, arr. Godfrey

Soloist, P. C. WRIGHT

5.25 NELSON JACKSON

In 'Some More of It'

BAND

Selection from 'The Rheingold'

Wagner, arr. Winterbottom

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Curious Quiz,' by Hilda Redway. Songs

by Nora Harrant (Contralto). 'More Bugle

Calls of the British Army,' with illustrations by

Richard Merriman. 'Nuts from Brazil,' by Jacko

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-

CAST; FIRST GENERAL NEWS BULLETIN

6.45 DANCE MUSIC

JACK PAYNE'S DANCE BAND

and

J. B. PHILLIPS (Entertainer)

7.45 THE LIVERPOOL PHILHARMONIC

SOCIETY'S

SEVENTH CONCERT

Relayed from the Philharmonic Hall, Liverpool

S.B. from Liverpool



Oskar Fried conducts the Liverpool Philharmonic Society's Seventh Concert tonight, in which Astra Desmond sings. Liverpool Station will relay the concert (S.B. from 5GB) at 7.45.

Conductor, OSKAR FRIED

Vocalist,

ASTRA DESMOND

(Contralto)

(See also Liverpool's programme on pages 18 and 19)

ORCHESTRA

Overture to 'The Magic Flute' Mozart

ASTRA DESMOND, Chorus and Orchestra

Alto Rhapsody Brahms

ORCHESTRA

First Symphony .....

Brahms

9.0 app. STEPHEN WEARING (Pianoforte)

From the Liverpool Studio

Impromptu in G .....

Schubert

Study in C Minor, Op. 10, No. 12 .....

Chopin

Study in A Flat, Op. 10, No. 10 .....

Chopin

Study in F, Op. 10, No. 8 .....

Liszt

Fantasia on Verdi's 'Rigoletto' .....

Liszt

9.15 LIVERPOOL PHILHARMONIC

CONCERT

(Continued)

ORCHESTRA

Serenade, 'Eine kleine Nachtmusik' ..

Mozart

ASTRA DESMOND with Orchestra

Chanson Perpetuelle (Perpetual Song) Chausson

The Song of the Gniei .....

Bantock

ORCHESTRA

Symphonic Poem, 'Mazeppa' .....

Liszt

10.0 WEATHER FORECAST; SECOND GENERAL

NEWS BULLETIN

10.15 BACH AND BEETHOVEN

From Birmingham

BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'Egmont' .....

Beethoven

MICHAEL MULLISAR, HAROLD GRAY and Orches-

tra

Concerto in C for Two Pianofortes .....

Bach

THIS Concerto by Bach comes nearer than many of the older Concertos to the modern form in which a soloist (two in this case) plays a conspicuous part on an orchestral background. It consists of three Movements:—

FIRST MOVEMENT. A Quick Movement in which the two Pianos are played mostly in a kind of dialogue.

SECOND MOVEMENT. A Slow Movement for the Pianos only.

THIRD MOVEMENT. A Fugue written on a bright Tune. In this vigorous Movement the instruments enter in turn, first one Piano, then the second Piano, then the stringed instruments working downwards.

10.45 ORCHESTRA

Scherzo from Seventh Symphony .....

Beethoven

WALTER HEARD (Flute) and Orchestra

Sonata .....

Bach, arr. W. H. Beach

11.5-11.15 ORCHESTRA

Finale from Seventh Symphony .....

Beethoven

5WA

CARDIFF.

353 M.

850 KC.

3.0 London Programme relayed from Daventry

4.45 P. EDWARD FRY: 'Community Gardening' (Picture on page 18)

5.0 TAE DANSANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. M. HAINES: 'Playgoers of the Past—Greek Tragedy at Athens'

7.15 S.B. from London

7.45 WELSH COMPOSERS

ORIGINAL WORKS

by

LEIGH HENRY

PART I

THE STATION ORCHESTRA, conducted by LEIGH HENRY

LEIGH HENRY (born 1889) was at first intended for the profession of architect, but took up music also, and eventually devoted himself entirely to it, particularly in its relation to the theatre. He was for some years Director of Music at Gordon Craig's School for the Art of the Theatre, in Florence, and has composed several works for the stage, besides chamber pieces, songs, and orchestral works. He is actively connected with modern musical movements and with the furthering of Welsh national art, and to-night we are to hear some fruits of the latter of these interests.

Three Cymric Pieces for Chamber Orchestra

Fanfare for a Cymric Ceremony (Composed by request for Official Opening, National Eisteddfod, 1926.)

The Bard of the Shadows: Coronach

Celtic Cassation (Produced at the National Eisteddfod, Swansea, 1926)

MEGAN TELINI (Soprano)

Song Cycle, 'Green of Spring'

Spring Magic; Dancing Spring; Syrinx;

Spring Morning (Test Piece, National Eisteddfod, 1925)

THE CARTRRY QUARTET

A Yuletide Carol (Test Piece, National Eisteddfod, 1926)

ORCHESTRA

Pleasaunces for Woodwind and Strings:

Lady Irene's Ayre

Mistress Woodhouse's Whimsey

Sir Richard's Reverie

Mistress Guinness's Measure

PART II

ORCHESTRA

Legend Land (Lyric Pieces for Chamber Orchestra)

The Lament for Gelert; The Revels of Gwynn-

ap-Nudd; The Slumber Song of St. Nonn;

Pyrs Gryffydd's Pibgorn; March of the

Women of Fishguard

MEGAN TELINI

Ennu

Little Bunch-of-Bells (The Suzumashi)

Girls who are Dancing (Mousme no Odori)

ORCHESTRA

Catawba (Humoresque Suite in Rag-time

Travesty)

(The music of the pantomime-ball, 'An Idyll

in Ecny,' performed at the Scala Theatre,

London, June, 1927.)

Serenade Nôtre; Comedienne; Tired Old

Boy's Tango; Urchin; Rapsodie Caout-

chouque



# Tuesday's Programmes continued (January 10)

- 9.0 Weather Forecast, News
- 9.15 Prof. J. ARTHUR THOMSON: 'Wonders of Deep Sea Life.' *S.B. from Aberdeen*
- 9.30 Local Announcements
- 9.35 TOM CLARE  
Entertainer at the Piano
- 9.50 THIS, THAT and the OTHER  
in a Melodious Interlude  
The Final of the Cwmstwt Golf Championship:  
Colonel AIRE-SHOTT v. Mr. SLYSON HOOK  
FLORA McDOWELL and GEORGE LISTER in  
Syncopated Duets
- 10.10-12.0 *S.B. from London*

## 22Y MANCHESTER. 384.6 M. 780 KC.

- 1.15-2.0 TUESDAY MIDDAY SOCIETY'S  
CONCERT  
Relayed from the Lesser Free Trade Hall  
A Recital of English Songs by HAROLD HALLAS  
(Baritone)
- 3.0 MUSIC by the STATION QUARTET  
March, 'Liberty Bell' ..... *Sousa*  
Overture to 'Pique Dame' ..... *Suppé*  
Selection from 'Aida' ..... *Verdi, arr. Tavan*
- 3.30 EVELINA JONES (Contralto)  
May Night ..... *Brahms*  
The Little Son ..... *Talton*  
Glimpses ..... *Jeson*
- 3.40 QUARTET  
Selection from 'A Princess of Kensington'  
*German*  
Entr'acte, 'In the Shadows' ..... *Finck*  
Melody, 'Romyta' ..... *Williams*  
March, 'The Crown of Chivalry' ..... *Fletcher*
- 4.30 EVELINA JONES  
At Sunset ..... } *Eric Coates*  
Passion Flower ..... }  
Our Little Home ..... }
- 4.40 QUARTET  
March, 'The Red Cloak' ..... *Mansfield*  
'Pelorinage' (Pilgrimage) ..... *Franceschi*  
My Lady's Minuet ..... *Wood*
- 5.0 Mrs. JUDITH BRUNDBETT TWEEDALE: 'Child-  
ren and Poetry'—III
- 5.15 THE CHILDREN'S HOUR: 'Our Big Ships,' a  
chat by Robert Roberts. Music by the Sunshine  
Trio. Grandma's Proverbs (*Sargent*), 'I don't  
want to go to by-bye' (*A. Du Soir*), sung by  
Betty Wheatley
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre  
Royal. Musical Director, MICHAEL DOLÉ
- 6.30 *S.B. from London*
- 6.50 ORCHESTRAL MUSIC (Continued)
- 7.0 Mr. A. ST. JOHN ADCOCK (Editor of *The*  
*Bookman*): 'Books for all Readers'
- 7.15 *S.B. from London*
- 7.45 A LIGHT ORCHESTRAL PROGRAMME  
THE STATION ORCHESTRA  
Overture to 'Ray Blas' ..... *Mendelssohn*  
Hibernian Suite ..... *Rockey*  
HARRY HOPEWELL (Baritone)  
Six Jester Songs ..... *Bantock*  
The Jester; In Time of Old; Will-o'-the-  
Wisp; Under the Rose; Serenade; Tra-la-  
la-lie!
- ORCHESTRA  
Minuet from 'Don Giovanni' ..... *Mozart*  
Selection from 'A Little Dutch Girl' ..... *Kalman*  
HARRY HOPEWELL  
The Wind from the Sea ..... *London Ronald*  
Go from my window, go  
*arr. Boulton and Somervell*



Mr. P. EDWARD FRY,  
who will broadcast a talk on 'Community Gardening'  
from Cardiff this afternoon.

- The King's Highway ..... } *Stanford*  
In Beauty Moulded ..... }
- ORCHESTRA  
Dance Suite ('Young England')  
*Cluzam and Bath*

- 9.0 WEATHER FORECAST, NEWS
- 9.15 Prof. J. ARTHUR THOMSON: 'Wonders of  
Deep Sea Life.' *S.B. from Aberdeen*
- 9.30 Local Announcements
- 9.35 TWO RECITALS  
A RECITAL OF DUETS ON TWO PIANOS  
by  
HELEN TORRICE and IRENE BEOCKE  
Laces and Chiffons ..... *D'Erlanger*  
Carnival Waltz ..... } *Chaminade*  
Dance of the Cymbals ..... }  
Romance ..... } *Arensky*  
Waltz ..... }  
Feu coulant (Running Fire) ..... *Ducernoy*
- A VIOLIN RECITAL by ALBERT VOORSANGER  
Legend ..... *Delius*  
Siciliana ..... } *Handel*  
Polonaise ..... } *arr.*  
Allegro Giocoso (Quick and gay) } *Hamilton Harty*  
Romance ..... *Elgar*  
Spanish Dance ..... *Granados, arr. Kreisler*  
Spanish Dance ..... *De Falla, arr. Kreisler*
- 10.10-12.0 *S.B. from London*

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 4.0 DANCE MUSIC by the KING'S HALL HARMONICS,  
relayed from the King's Hall Rooms of the  
Royal Bath Hotel. Directed by ALEX WAIN-  
WRIGHT
- 5.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 GEORGE DANCE: 'Gardening—The Rock  
Garden'
- 7.15 *S.B. from London*
- 9.15 *S.B. from Aberdeen*
- 9.30 Local Announcements
- 9.35-12.0 *S.B. from London*

## 6KH HULL. 294.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 9.15 *S.B. from Aberdeen*

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. STEPHEN BARBER: 'Lights Out—III,  
'The Room in the Chateau'
- 7.15 *S.B. from London*
- 9.15 *S.B. from Aberdeen*
- 9.30 Local Announcements
- 9.35-12.0 *S.B. from London*

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. GEORGE T. SHAW (Chief Librarian of  
Liverpool): 'Modern Liverpool and its Makers,  
1660 to 1895—I, Liverpool at the Restoration'  
(Picture on page 19.)
- 7.15 *S.B. from London*
- 7.45 THE LIVERPOOL  
PHILHARMONIC SOCIETY'S  
SEVENTH CONCERT  
Relayed from the Philharmonic Hall  
Relayed to Daventry Experimental  
Conductor.  
C SKAR FRIED  
Vocalist, ASTRA DESMOND (Contralto)

ORCHESTRA  
Overture to 'The Magic Flute' ..... *Mozart*  
ASTRA DESMOND, Chorus and Orchestra  
Alto Rhapsody ..... *Brahms*

GETHE, getting into correspondence with a pessimistic young man named Plessing, took an interest in him, visited him during a trip to the Harz Mountains, and afterwards, reflecting on his talks with the young man, wrote a poem about his journey and its interesting results. Of this poem, Brahms set several stanzas for Contralto Solo, Men's Choir and Orchestra. In the first two, poet and composer consider the sad estate of him who goes apart from men, comfortless, unloved and unloving. Lonely, he becomes self-seeking, doing nothing to help the world onward.

Then, in the last portion of the poem, comes consolation, and here Brahms finely reflects and reinforces the cheering thoughts: 'But if from Thy Psalter, O Father of Love, one note may come to his ear, refresh his soul. Open his clouded eyes to see the thousand fountains that are near him in the desert!'

ORCHESTRA  
First Symphony ..... *Brahms*

IF this famous work were given an English nickname, it might be called 'The Cambridge Symphony.'

It was composed half a century since—in 1876. Stanford, Professor of Music at Cambridge, arranged a performance of the work, which Brahms was warmly invited to come and conduct, but all efforts at persuasion failed.

When Brahms wrote this First Symphony he was already well over forty. The other three great Symphonies which stand to his credit followed in quick succession.



# Tuesday's Programmes continued (January 10)

The Symphony in C Minor follows the usual 'classical' forms, and is in four Movements. The First is very weighty and unusually 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 Movement, of a more scintillating rhythm, but one that is far from introducing the spirit of gaiety that we often find in one of the centre pieces of a Symphony.

The Last Movement, like the First, begins with a slow Introduction (with an unintentional quotation of a theme resembling that of the 'Cambridge Chimes,' which Brahms had never heard). Then after a change from the prevailing minor to a major key, and a short pause, the urgent Finale starts on its long, exulting course.

- 9.0 app. STEPHEN WEARING (Pianoforte)  
From the Liverpool Studio
- Impromptu in G ..... Schubert
  - Study in C Minor, Op. 10, No. 12 ..... Chopin
  - Study in A Flat, Op. 10, No. 10 ..... Chopin
  - Study in F, Op. 10, No. 8 ..... Liszt
  - Fantasia on Verdi's 'Rigoletto' ..... Liszt

9.15 LIVERPOOL PHILHARMONIC  
CONCERT  
(Continued)

ORCHESTRA

Serenade, 'Eine kleine Nachtmusik' ..... Mozart

AN Orchestral 'Serenade' in Mozart's day was a collection of light pieces, such as might be played at intervals in an evening's entertainment. This favourite Serenade consists of four delightful little pieces—a kind of miniature Symphony, but light as air and fragrant as the summer evenings for which such music was written.

The FIRST of its four pieces is a lively, dainty one, the SECOND is a thoughtful Romance, the THIRD is a rhythmical Minuet and Trio, and the FINALE is a wing-footed Rondo.

ASTRA DESMOND with Orchestra  
Chanson Perpetuelle (Perpetual Song) ..... Chausson

The Song of the Genie ..... Bartok

ORCHESTRA  
Symphonic Poem, 'Mazepa' ..... Liszt

10.0 WEATHER FORECAST;  
News; Local Announcements

10.30-12.0 S.B. from London

5NG 275.2 M.  
1,090 KC.  
NOTTINGHAM.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. J. HOLLAND WALKER: 'Walks through Old Nottingham'—I

7.15 S.B. from London

9.15 S.B. from Aberdeen

9.30 Local Announcements

9.35-12.0 S.B. from London

5PY 400 M.  
750 KC.  
PLYMOUTH.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Uncle Tom Cobleigh (George Seantlebury) gives his New Year Greeting

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. H. MONROZOS: 'Early Church Music'

7.15 S.B. from London

9.15 S.B. from Aberdeen

9.30 Local Announcements

9.35-12.0 S.B. from London

6FL 272.7 M.  
1,100 KC.  
SHEFFIELD.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 BERNARD ROSS (Baritone)

A Song Cycle ..... Parcell

Pilgrim's Song ..... Tchaikovsky

Oh, could I but express in song ..... Malashkin

Field-Marshal Death ..... Mussorgsky

Cloze Props ..... Wolsey Charles

Son of Mine ..... Wallace

The Bachelor Ship ..... David Richards

The Jolly Waggoner ..... arr. Cecil Sharp

6.30 S.B. from London

7.0 Mr. J. W. PUTTRELL: 'Eldon Hole, the Deepest Chasm in Peakland'

7.15 S.B. from London

9.15 S.B. from Aberdeen

9.30 Local Announcements

9.35-12.0 S.B. from London

6ST 294.1 M.  
1,020 KC.  
STOKE.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. JOHN THOMAS: 'Staffordshire Industries—V. The Romance of Coal and Power—The Steam Age'

7.15 S.B. from London

9.15 S.B. from Aberdeen

9.30 Local Announcements

9.35-12.0 S.B. from London

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A VIOLIN RECITAL by W. H. J. JENKINS

6.30 S.B. from London

7.0 Mr. ERNEST HOWARD HARRIS, reading some of his Poems: 'Songs of Gower'

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0 WEATHER FORECAST, News

9.15 S.B. from Aberdeen

9.30 Local Announcements

9.35 TOM CLARE  
Entertainer at the Piano

9.50 S.B. from Cardiff

10.30-12.0 S.B. from London

## Northern Programmes

5NO 512.5 M.  
960 KC.  
NEWCASTLE.

3.0—London. 4.30—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0—Miss E. C. Ward: 'Gardening as a Profession for Women.' 5.15—The Children's Hour. 6.0—Mary Jarrod (Contralto). 6.15—Lambert Plack (Flute). 6.30—S.B. from London. 7.0—Mr. F. A. Willis: 'Leaves from a Sailor's Diary—I. Life-saving Thrills.' 7.15—S.B. from London. 7.45—Round the Stations. 9.0—Weather Forecast, News. 9.15—S.B. from Aberdeen. 9.35—The Leasinghornt Colliery Prize Band. The Apollo Male Quartet. 10.30—Dance Music. 11.15-12.0—S.B. from London.

5SC 405.4 M.  
740 KC.  
GLASGOW.

3.15—Dance Music. 4.30—Peter Kane (Bass). 5.0—Lady Margaret Shackville: 'Early Women Novelists—II. Jane Austen.' 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Mr. S. W. Litch at the New Savoy Organ. 5.30—S.B. from London. 7.0—S.B. from Aberdeen. 7.15—S.B. from London. 7.45—Scottish Programme. The Scottish Co-operative Wholesale Society's Prize Band. Neil Ballantyne. Matthew Nisbet (Bass). 9.0—News. 9.15—S.B. from Aberdeen. 9.30—Local Announcements. 9.35—Round the Stations. 10.30-12.0—S.B. from London.

2BD 500 M.  
600 KC.  
ABERDEEN.

3.30—Dance Music. 4.0—Dorothy Donald (Mezzo-Soprano). Station Octet. 5.0—Miss Hoytt Newbery: 'Everyday Life in Tibet.' 5.15—The Children's Hour. 6.0—London. 6.30—S.B. from London. 7.0—Miss Marion Angus: 'Fables.' 7.15—S.B. from London. 7.45—S.B. from Glasgow. 9.0—Weather Forecast, News. 9.15—Prof. J. Arthur Thomson: 'Wonders of Deep Sea Life.' 9.35-12.0—S.B. from London.

2BE 308.1 M.  
980 KC.  
BELFAST.

3.30—Station Orchestra. Renée Cadell (Contralto). Pauline Barker (Harp). 5.0—London. 5.15—The Children's Hour. 6.0—London. 6.30—S.B. from London. 7.45—Popular Concert Music. Ethel Fenton (Contralto). Harold Kimberley (Baritone). The Station Orchestra. 9.15—S.B. from Aberdeen. 9.30—Local Announcements. 9.35—Popular Concert Music (continued). 10.30-12.0—S.B. from London.



LIVERPOOL—BEFORE THE COTTON CAME!

This evening at 7.0 Mr. Shaw, the Chief Librarian of Liverpool, will give the first of a series of talks about 'Makers of Modern Liverpool.' This old plan, now in the Central Library, shows the site of the city as it was in 1650.



# PROGRAMMES for WEDNESDAY, January 11

2LO LONDON and 5XX DAVENTRY

(301.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and RUBY HURN (Violin)

12.0 THE DAVENTRY QUARTET and BELLA REDFORD (Contralto); FREDERICK STEGER (Tenor); ANISSIM TCHAIKOV (Clarinet)

1.0-2.0 FRASCATI'S ORCHESTRA, directed by GEORGES HAECK, from Restaurant Frascati

3.0 A LIGHT CLASSICAL CONCERT  
THE DAVENTRY STRING QUARTET, and MARY SHERIDAN (Contralto); DAVID OPPENSHAW; FREDERICK BROUGH (Violin)

3.45 SIR ARTHUR YAPP (General Secretary of the Y.M.C.A.); 'Christmas with Our Forces Abroad'

4.0 THE DAVENTRY QUARTET, and LILY ZAENER and JOHN PAUER (Pianoforte)

5.15 THE CHILDREN'S HOUR: West Country Day. Selections from 'Tom Jones' (German), played by the Olof Sextet. 'Will Brewer and the Boots' (Jan Steur), told by Frederick Chester. 'Devonshire Cream,' by L. du Garde Peach

6.0 THE PLAZA ORGAN  
A RECITAL  
By REGINALD FOORT

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

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

6.45 ORGAN RECITAL by REGINALD FOORT (Continued)

7.0 The Rt. Hon. Lord PHILLIMORE: 'The World Court of Justice'

ONE of the oldest and most important of the world's international institutions is the Permanent Court of Justice at The Hague. In this talk Lord Phillimore, who is an authority on International law, and an ex-President of the International Law Association, will deal chiefly with the much-debated Optional Clause.

7.15 THE FOUNDATIONS OF MUSIC  
MOZART'S VIOLIN SONATAS  
Played by  
SAMUEL KUTCHER (Violin)  
REGINALD PAUL (Pianoforte)  
Sonata No. 11, in G (First Movement)

7.25 Professor R. M. Y. GLEADOWE: 'English Painting'

THERE has recently been a movement to revive interest in the British School of Painting, and remind ourselves that even if we have never had a Leonardo or a Michaelangelo, a Botticelli or a Rubens, a Rembrandt or a Goya, we yet can boast our Constable, Gainsborough, Reynolds and Turner, and many more painters not to be despised. This talk on English painting is to be given by the Slade Professor of Art in the University of Oxford.



A FAMOUS GAINSBOROUGH.

This picture of the artist's daughters displays the prince of portrait-painters in a particularly pleasant mood. Professor Gleadowe will make special mention of Gainsborough in his talk this evening at 7.25.

7.45 THE CATTERALL QUARTET  
Relayed from the Lesser Free Trade Hall  
S.B. from Manchester

ARTHUR CATTERALL (1st Violin)  
JOHN L. BRIDGE (2nd Violin)  
FRANK PARK (Viola)  
JOHAN C. HOCK (Cello)

Quartet in D Minor ..... Turina  
(1) Rather slow, followed by Moderately quick;  
(2) Quick, but in a tranquil mood; (3) Slow;  
(4) Moderately quick  
Andante Piacevole (Slow, pleasantly), from  
Quartet, Op. 83 ..... Elgar  
Scherzo from Quartet ..... Franck



THE PALACE OF PEACE AT THE HAGUE.

Lord Phillimore will this evening talk about the work of the World's Court of Justice at the Hague. This is the Palace where the Court sits.

8.30 IN THE MANCHESTER STUDIO  
HELEN ANDERTON  
(Contralto)

Autumn ..... Alison Crompton  
I love thee ..... Grieg  
None but the weary heart ..... Tchaikovsky  
The Ninepenny Fiddler ..... arr. H. Hughes

8.40 THE CATTERALL QUARTET, and GEORGE MARTIN (Double Bass)

Allegro con fuoco (Quick and fiery), Scherzo,  
Allegro Vivace (Quick and sprightly), from  
Quintet for Strings in G, Op. 77 ..... Dvorak

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Dr. NEVILLE WHYMANT: 'Pidgin English in China'

PIDGIN English—that strange *langue de commerce* which flourishes in China—has been responsible for some of the queerest things ever said in what purported to be the English tongue. Dr. Whymant (who, it will be remembered, gave a broadcast talk not long ago on Japan) has lived and worked in China and talked the queer jargon of whose humorous aspect he will give some idea tonight.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 VARIETY

HARRY HEMSLEY (Child Impersonations)  
JOSIE FEARON (Soprano)

10.0-11.0 'FRENCH OPERA-BOUFFE'

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

OLIVE GROVES (Soprano)  
STANLEY NEWMAN (Baritone)

ORCHESTRA  
Selection from 'Rip Van Winkle'  
Planquette

OLIVE GROVES  
The Letter Song

ORCHESTRA  
Selection from 'La Béarnaise'  
Messager

OLIVE GROVES  
Berceuse (Cradle Song)

STANLEY NEWMAN  
Serenade

ORCHESTRA  
Selection from 'La Fille de Madame Angot'  
Lecocq

OLIVE GROVES  
Romance and Political Song

ORCHESTRA  
Selection from 'The Little Michus'  
Messager

STANLEY NEWMAN  
The Song of the Regiment

OLIVE GROVES  
Little Sister

ORCHESTRA  
Selection from 'La Mascotte'  
Audran

11.0-12.0 (Daventry only)  
DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of HARRY JOSEPHS, from the Riviera Club



# Wednesday's Programmes cont'd (Jan. 11)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 CHAMBER MUSIC

From Birmingham

WINIFRED COCKERILL (Harp) and W. S. YORKE (Horn)  
 First Nocturne, Op. 51 ..... *Bochsa*  
 MARGARET ABLETHORPE (Pianoforte)  
 Chorale from Cantata 147 .. *Bach, arr. Borwick*  
 Gigue ..... *Scarlatti*

3.20 THE BIRMINGHAM STUDIO FEMALE CHORUS :  
 WINIFRED COCKERILL, W. S. YORKE, W. B. YORKE  
 Four Part Songs (for Female Voices, Harp and Two Horns) ..... *Brahms*  
 I hear a harp; Come away, Death!; Greetings; Weep on the rocks (Song on the Death of Trenchard, from Ossian's 'Fingal')

THESE are among the pieces Brahms wrote for a choir of ladies that in his early days he conducted at Hamburg. He gets some lovely effects from his unusual accompaniment. Note this, for instance, in the Shakespeare song *Come away, Death*, and observe the gracious, easy charm of *Greetings* (called in the original *Der Gd'ner—The car-deer*) and the sadness of the last, a fine setting of some words (attributed to Ossian) on *The Death of Trenchard*, a hero who was killed by Cathullin.

3.40 ELSIE STELL (Violin) and MARGARET ABLETHORPE (Pianoforte)  
 Sonata in F Minor  
*McEwen*

IN Mr. McEwen's Sonata, in one Movement, there is great interest for the player and much beauty of an inward-looking kind.

His chamber music (some fourteen Quartets, four Sonatas, etc.) is perhaps less well-known than that of some writers of today. It is never extravagant, always well-knit and logical, the product of a philosophical mind.

4.0 DANCE MUSIC  
 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN  
 GWEN MAWDSLEY  
 (Light Comedy Songs at the Piano)  
 TOM CLARE  
 at the Piano

5.45 THE CHILDREN'S HOUR (From Birmingham):  
 'The Green Umbrella'—A Play for Wee Folks, by Gladys Ward. Songs by Geoffrey Dams (Tenor), Lena Wood (Violin). 'Crossing the Rubicon,' by Rev. Reginald Kirby

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

6.45 LIGHT MUSIC  
 From Birmingham  
 THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS  
 Overture to 'Masaniello' ..... *Auber*  
 Suite from 'The Two Pigeons' ..... *Massenet*  
 BARBARA FREWING (Contralto)  
 Unmindful of the Roses ..... *Coleridge-Taylor*  
 Dream Valley ..... *Quilter*  
 O, that it were so ..... }  
 Go not, happy day ..... } *Frank Bridge*

ORCHESTRA  
 Selection from 'The Dollar Princess' ..... *Fall*  
 A Musical Box ..... *Lindor*  
 BARBARA FREWING  
 A Summer Night ..... *Coring Thomas*  
 A Brown Bird Singing ..... *Haydn Wood*  
 April is a Lady ..... *Montague Phillips*  
 ORCHESTRA  
 Selection from 'The Beggar's Opera'  
*Gay and Austin*

### 8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL  
 VASILKOVSKA (Soprano)  
 WATCYN WATCYN (Baritone)

THE BAND  
 Overture to 'The Bohemian Girl' ..... *Balfe*

VASILKOVSKA  
 Night ..... *Rubinstein, arr. F. Linden*  
 Reviens ..... *Christine*  
 It is calm ..... *Greco Sobolowska*

BAND  
 Selection from 'Romeo and Juliet' ..... *Comod*

WATCYN WATCYN  
 The Adventurers } from 'Lords of the Sea'  
 Nest thee, my bird } *W. Wallace*  
 The Swordsman }



Grace Walton (left) acts in *The Storm*, which will be broadcast at 9.30 tonight; W.S. Yorke (centre) takes part in the Chamber Music Concert in the afternoon, and Barbara Frewing (right) sings at 6.45.

BAND  
 Three Characteristic Pieces ..... *Hadley*  
 (a) Wood Pixies; (b) October Twilight;  
 (c) In old Granada

VASILKOVSKA  
 Russian Gipsy Songs  
 WATCYN WATCYN  
 Helen of Kirconnell ..... *F. Keel*  
 The Caravan ..... *M. Shaw*  
 Trooper Johnny Ludlow ..... *G. Temple*

BAND  
 Reverie: The Voice of the Bells ..... *Luigini*  
 The Bees' Wedding ..... *Mendelssohn*  
 Triumphal March, 'The Entry of the Gladiators'  
*Fucik*

### 9.30 'THE STORM'

From Birmingham

A Poetic Play by JOHN DRINKWATER

Alice ..... GLADYS WARD  
 Joan (her young sister) ..... GRACE WALTON  
 Sarah ..... GLADYS JOINER  
 An Old Man ..... WORTLEY ALLEN  
 A Young Stranger ..... STUART VINDEN

A mountain cottage on a midwinter night. Outside, a snowstorm rages. Alice is looking out through the window, while Joan, her younger sister, and Sarah, an old neighbour woman, are sitting over the fire. Alice's husband has failed to return home at his usual hour, and owing to the croakings of old Sarah, the foreboding of some terrible happening is fretting the younger woman. The story gives her hopes and fears.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: KETTNER'S FIVE, under the direction of GEOFFREY GELDER from Kettner's Restaurant

11.0-11.15 RIVIERA CLUB DANCE BAND, under the direction of HARRY JOSEPHS from the Riviera Club

(Wednesday's Programmes continued on page 22.)

# Do You Draw Two Salaries?

What is your spare time worth to you? If you can write a good letter—if you have a little natural aptitude for literary work—you can be trained to earn a second income, and this "sideline" may be even more profitable than your regular occupation. You need not be a genius to become a successful writer. Many contributors who find a ready market for their articles and stories are men and women of average education. Training was the short-cut to their mastery of the rules of effective writing. The records of the Regent Institute (which has a world-wide reputation for success in training freelance journalists) contain scores of cases of almost instantaneous success won by students who had never written a line for publication before they enrolled.

A woman student placed 55 articles with leading journals within ten months of enrolment. Just over two years later she reported that she had sold more than 330 further MSS. Another student, in addition to placing articles, gained the appointment of dramatic critic to a well-known provincial morning paper. Yet another secured permanent and remunerative work as a result of the tuition, besides selling every one of the exercises submitted. Following are extracts from a few of the many hundreds of letters on file:

I am being successful in having all my work published, and thanks to the invaluable help and advice I received I have made writing a profitable pastime. I cannot speak too highly of the benefits of the Institute.

It is now some time since I finished the course in journalism. I wish to state that your advice has been invaluable to me in constructing articles of the right type. Unfortunately, I have had little time for writing. Almost all the articles I have turned out have been accepted, which you will agree is encouraging.

I promised to let you know what I made in the year after starting your valuable Course. I wrote three girls' short story books, for which I got £20 for the first two (and the royalties, which have not yet come in), and £30 for the third, without royalties. Besides this I wrote a few articles, which were accepted by the *Daily Sketch* and *Daily Express*, and which brought me in £12 18s. 6d., thus bringing the total for my first year to £82 18s. 6d. I really feel I owe a lot to you, as I should not have discovered this small talent without your journalistic Course.

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Address .....



# Wednesday's Programmes continued (January 11)

## 5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Our Programme' by Spic and Span
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

### 7.45 'HEART'S DESIRE'

A Comic Opera En Casserole by MABEL CONSTANDUROS  
 Heavy Father (Squire of the Village of Upper Wallop) ..... GEORGE BUCK  
 Daffodil (The Squire's Daughter) WYNNE AJELLO  
 Jack (The Hero)  
 Polly Popkiss (The Innkeeper's Daughter, Daffodil's friend) ..... BRONWEN DAVIES  
 William (A hot cross bun designer, in love with Polly) ..... HAROLD CLEMENCE

#### THE STATION ORCHESTRA ACT I

Scene.—The Village Green in Upper Wallop.  
 It is Daffodil's birthday, and in accordance with the custom in Comic Opera, the village maidens and yokels are preparing to come and sing about it. But Daffodil is in despair because her father has forbidden her to marry Jack, because it is only the First Act, and no wedding ever takes place in comic opera till the end of Act II.

Polly Popkiss calls in her young man William to consult as to the best way of softening father's heart. Hearing that he has a passion for butterflies, William suggests that they all go to Morocco where a particularly rare specimen called Heart's Desire may be obtained and presented as a votive offering to father. Polly consents to marry William at once in order that she may chaperone Daffodil, and they prepare to start for Morocco.

#### ACT II.

Scene.—A secluded bay on the Moroccan coast.

Daffodil, Jack, William and Polly have come to seek Heart's Desire. Polly has developed a taste for Sheiks, which is causing William a good deal of anxiety. Father arrives in an aeroplane, accompanied by village maidens. Fearful that father should obtain the Heart's Desire for himself and thus render their journey fruitless, they offer him the first butterfly they can find. It proves to be the wrong one, but, the end of Act II having arrived, father gives his consent to the wedding amid general rejoicings.

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

### 9.35-11.0 AN ORCHESTRAL PROGRAMME

THE STATION AUGMENTED ORCHESTRA  
 Conducted by WARWICK BRAITHWAITE  
 Overture to 'Euryanthe' ..... Weber  
 HILDA BLAKE (Soprano) and Orchestra  
 Solveig's Song ..... Grieg  
 ARNOLD TROWELL (Violoncello) and Orchestra  
 Second Concerto in D .... Haydn, arr. Trowell  
 ORCHESTRA  
 Roumanian Folk Songs ..... Bartok  
 Summer Pastoral ..... Honegger  
 HILDA BLAKE  
 Cuckoo Song ..... Quilter  
 Old Man might have been ..... Besty  
 ARNOLD TROWELL  
 Nocturne, Op. 16 ..... Trowell  
 Minuet ..... Beethoven  
 Siciliana ..... Faure  
 ORCHESTRA  
 Neapolitan Scenes ..... Massenet  
 The Dance; The Procession; The Improviser; Festival

## 2ZY MANCHESTER. 324.5 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 3.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS
- 3.45 London Programme relayed from Daventry
- 4.0 An Auto-Piano Recital by Madame RUTH
- 4.15 ORCHESTRAL MUSIC (Continued)
- 5.0 THOMAS WINTER (Recitations)  
 Trouble in the Amen Corner ..... Anon.  
 The First Settler's Story ..... Carlton

5.15 THE CHILDREN'S HOUR: 'Cock Robin's Wedding,' 'Jemima' (T. W. Stephenson), sung by Harry Hopewell. 'Minuet' (Ravel), played by Eric Fogg. Two Stories from the Children's Encyclopaedia, told by Robert Roberts: 'The Babes in the Wood,' 'The First Axe'



Hilda Blake (left) sings in Cardiff's Orchestral Concert tonight, and Wynne Ajello (right) plays Daffodil in *Heart's Desire* when it is broadcast at 7.45.

- 6.0 Gramophone Records
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London

### 7.45 CATTERALL QUARTET CHAMBER CONCERT

Relayed from the Lesser Free Trade Hall  
 Relayed to London and Daventry

ARTHUR CATTERALL (1st Violin); JOHN L. BRIDGE (2nd Violin); FRANK PARK (Viola); JOHAN C. HOCK (Cello)

Quartet in D Minor ..... Turina  
 Andante Piacevole (Slow Movement) from String Quartet ..... Elgar  
 Scherzo, from String Quartet ..... Franck

JOAQUIN TURINA (born 1882) is one of the most distinguished of the present-day musicians of Spain. He and Manuel de Falla are the two Composers in whom the modern school of Spanish music, which is founded on the tunes and dances of the people, lives most intensely.

They are both Andalusians, and most of their works reflect the picturesqueness of the Southern landscapes, the warmth and colour of the national life, the thrumming rhythm of popular music born of the guitar, the tinge of the East that is still over the land once ruled by the Moors.

FRANCK'S String Quartet contains some of his most fragrant music, rich in harmony, striking, resourceful, fresh in technical construction, and full of nobility of feeling.

The Scherzo, of great delicacy and fine imagination, is played on muted Strings.

#### 8.30 IN THE STUDIO HELEN ANDERTON (Contralto)

Autumn ..... Crompton  
 I love thee ..... Grieg  
 None but the weary heart ..... Tchaikovsky  
 The Ninepenny Fiddle ..... arr. Hughes

#### 8.40 QUARTET and GEORGE MARTEN (Double Bass)

Allegro con fuoco (Quick, fiery); Scherzo, Allegro Vivace (Quick, lively), from Quintet for Strings in G, Op. 77 ..... Dvorak

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

### 9.35-11.0 MUSIC AND COMEDY

THE IRWELL SPRINGS BAND, conducted by HARRY BARLOW

March, 'Dawn of Freedom' ..... Lotter  
 Overture to 'Pique Dame' ..... Suppe

#### 'THE GREY PARROT'

A One-Act Comedy

Adapted from W. W. JACOBS' Story by W. W. JACOBS and CHARLES ROCK

#### Cast:

Jim Gannett (Mates on ss. (E. H. BRIDGSTOCK Sam Rogers...)) ..... Carlou (CHARLES NESBITT)  
 Hobson (a publican) ..... A. G. MINNISON  
 P.C. 24 ..... D. E. ORMEROD  
 Mary Gannett (Gannett's Wife) BETTY ELSMOR  
 Jane Rogers (Rogers' Wife) ..... LUCIA ROGERS

A parrot who is able to give a detailed account of a person's behaviour, when questioned on the subject, might prove an asset in many households.

Jim Gannett, however, found that the possession of such a remarkable bird was a distinct liability.

#### BAND

Cornet Duet, 'Dot and Carrie' ..... White  
 (Soloists, C. JONES and H. SUTCLIFFE)

Selection from 'The Mastersingers'  
 Wagner, arr. Rimmer

#### 'A QUIET HOUR'

A New Radio Comedy by MAUD ISIDORE DOUGLAS

#### Cast:

Claude Browne (on the staff of the *Day Newspaper*) ..... W. E. DICKMAN  
 Clariissa Browne (his wife) ..... HYLDA METCALF  
 Gladys (their servant) ..... BETTY ELSMOR

Claude Browne had made it a daily habit to rest in his study from five to six p.m. He had, in fact, taken great care to inform all and sundry that he considered it an almost sacred hour, during which, not even his wife was permitted to disturb him.

#### BAND

E Flat Bass Solo, 'Cyclops' ..... Rimmer  
 Selection from 'The Girl on the Film' ..... Rollé

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester

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

## 6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 S.B. from Manchester

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



# Wednesday's Programmes cont'd (Jan. 11)

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 CRANE'S MATINÉE CONCERT  
Relayed from Crane Hall  
ARTHUR CATTERALL (Violin)  
FREDERICK NICHOLS (Pianoforte)  
JOHN BOWEN (Baritone)  
WALTER WRIGHT (Accompanist)
- 3.45 London Programme relayed from Daventry
- 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
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: An All-Eastern Programme. Reading, 'The Treasure of Chinn Leo' (Alec Pearson). Eastern Songs by George Sawdy (Baritone)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry

- 5.15 THE CHILDREN'S HOUR: Plantation Songs by Leonard Roberts. A Brer Rabbit Yarn—and 'The Bold Bad Burglar' (E. Le Breton Martin). 'Country Gardens' (Grainger). 'Brer Rabbit', from 'Uncle Remus' (MacDowell).

- 6.0 Musical Interlude
- 6.20 Horticultural Bulletin
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 AN AFTERNOON CONCERT  
A. C. LAVIS (Baritone)  
THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello), CHLOE CURTIS-MORGAN (Entertainer)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
- 6.0 For Swansea Boy Scouts
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

### Northern Programmes.

- 5NO NEWCASTLE. 310.5 M. 960 KC.**  
12.0-1.0:—Gramophone Records. 3.0:—London. 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London. 6.20:—Royal Horticultural Society's Bulletin. 4.30:—London. 7.45:—Manchester. 9.0-11.0:—London.

- 5SC GLASGOW. 405.4 M. 740 KC.**  
12.0-1.0:—Gramophone Records. 3.15:—Dance Music. 4.0:—The Wireless Quintet. Agnes Duncan (Contralto). 5.0:—Helen Alexa MacLennan, 'A Summer Walking Tour'. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells, 'Horticulture'. 6.30:—London. 6.45:—Juvenile Organization Bulletin: The Girls' Gallery. 7.0:—London. 7.45:—Manchester. 9.0:—London. 9.35:—Tom Clark, Entertainer at the Piano. 9.50-11.0:—A Programme of Popular Operatic Choruses by the Glasgow Philharmonic Opera Society Chorus, Conducted by Mr. James A. Duncan. The Glasgow Station Orchestra.

- 2BD ABERDEEN. 500 M. 800 KC.**  
12.0-1.0:—Gramophone Music. 2.45:—London. 4.0:—The Radio Dance Six. Frank M. Asid (Baritone). 5.15:—Children's Hour. 6.0:—London. 6.20:—George E. Greenhow: 'Horticulture'. 6.30:—London. 6.50:—Juvenile Organization's Bulletin. 7.0:—London. 7.45:—Manchester. 9.0:—London. 9.25:—Al Leslie and his Orchestra from the New Palais de Danse. 10.0-11.0:—S.B. from London.

- 2BE BELFAST. 298.1 M. 890 KC.**  
12.0-1.0:—London. 3.30:—Incidental Music. Station Orchestra. 3.45:—London. 4.0:—Orchestra. 4.24:—A Vocal Interlude. Robert Aitken (Baritone). 4.36:—Orchestra. 5.0:—Miss Nell Brown, 'The Child in Modern Life'. 5.15:—Children's Hour. 6.0:—Organ Recital. 6.20:—London Programme relayed from Daventry. 6.30:—London. 7.45:—'No Song, No Supper'. A Musical Entertainment in Two Acts. 9.0:—London. 9.35:—Station Orchestra: Phyllis Scott and Ivan Fitch. 10.30-11.0:—Dance Music: Leon Whiting and the Minal Band, from the Plaza.

## In the Near Future. News and Notes from the Southern Stations.

### Leeds-Bradford.

The Leeds Art Theatre Players are presenting *A Lady Calls on Peter*, a play by Harry Wall, the well-known author of *Havoc* and other successful plays, on Tuesday, January 17.

### Bournemouth.

As a continuation of her series of talks on 'The State Palaces of Paris,' the Hon. Mrs. Stuart Wortley will deal with the Palace of Chantilly on Monday, January 16.

The afternoon talk on Friday, January 20, will be given by Marian Mackay Sharpe, her subject being 'Through Pre-Historic England.'

### Manchester.

Tchaikovsky's *Pathetic Symphony* is the main item in the Hallé concert to be heard by Manchester and 5GB listeners on Thursday, January 19. Other works to be included in the programme are Purcell's *Fantasy on One Note*, for strings (which will be heard in Manchester for the first time), Three Spanish Dances by Granados and Schubert's *Rosamunde Overture*.

The Apollo Glee Club, under the conductorship of Mr. T. W. Evans, will again visit the Manchester studio on Monday, January 16. In the same concert there will be violin solos by David Lilliman, a blind artist, and humorous items by Nina Taylor, both newcomers to the Manchester studio.

### Plymouth.

The third of her series of talks entitled 'Three Great Romantics' will be given by Miss M. P. Willcocks on Monday, January 16, when she will deal with 'Sir J. M. Barrie: The Romance of Fantasy.'

The development of Church music, from the fifteenth century to modern times, will be traced in a talk which Mr. H. Moreton is giving on Tuesday, January 17, at 7 p.m.

Examples of the music of Russia, Norway, Spain and other countries will be given in a recital by Gordon Bryan (pianoforte) and Cuthbert Smith (baritone) on Tuesday, January 17, at 7.45 p.m. The programme will also include a short violin recital by George East.

### Daventry Experimental.

Mendelssohn's Oratorio *Athalie* will be given by the Birmingham Studio Chorus and Orchestra on Sunday evening, January 15. The whole of the spoken libretti will be carried out by members of the Studio Dramatic Company.

A novel programme, entitled 'Some Eminent Victorians,' is down for Tuesday, January 17. The music of Sullivan, Sterndale Bennett, Cowen, the poetry of Arnold and Browning, and the work of Darwin, Huxley and the scientists will be briefly reviewed in a 'Running Commentary' written by the well-known critic, H. G. Sear.

The artists in a variety programme to be given on Wednesday, January 18, include Claude Martin, who will give 'The Confessions of Edwards, the Jobbing Gardener' (Barry Paine), Tom Bromley (pianoforte), Helen Alston (songs at the piano), Mason and Armes (entertainers) and Pattison's Salon Orchestra.

On Wednesday, January 18, 'Love and Humour,' another delightful Weatherly programme, will be given from Birmingham. Favourite old love songs and humorous ballads will be sung by Helen Alston, the lyrics being by F. Weatherly, with appropriate remarks in each case by the writer.



# PROGRAMMES for THURSDAY, January 12

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and ISOBEL HURSTFIELD (Pianoforte)

12.0 THE DAVENTRY QUARTET, and ISOBEL HURSTFIELD (Pianoforte); P. J. DUFFY (Baritone); EILEEN LEADIE (Soprano)

1.0-2.0 The Week's Concert of New Gramophone Records

3.0 EVENSONG  
Relayed from WESTMINSTER ABBEY

3.45 Mr. W. H. HINDLE: 'A Balkanic Excursion'

UNLESS one is exceptionally conversant with the post-war map, one might be hard put to it to say off-hand under what Government Mr. Hindle travelled in Slovenia. As he will show in this talk, Slovenia, which is really part of Jugo-Slavia, is a pleasant land of clean towns, bright colours, hospitable landlords, and cafés where the peasants sit and talk—and talk well—all day.

4.0 FRED KITCHEN'S ORCHESTRA, from the Astoria Cinema

5.0 ORGAN RECITAL by PATTMAN, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR: Songs and Imitations by Ronald Gourley. 'The Story of Dovecote Doves' (H. Mortimer Batten). 'Zoo Traps'—with advice on how to avoid them—by Leslie G. Mainland

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Light Music

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

6.45 Light Music

7.0 Mrs. A. HAMILTON: 'New Novels'

7.15 THE FOUNDATIONS OF MUSIC

MOZART'S VIOLIN SONATAS

Played by

SAMUEL KUTCHER (Violin)

REGINALD PAUL (Pianoforte)

Sonata No. 11, in G (Second Movement)

Sonata No. 4, in E Minor (First Movement)

7.25 The Rt. Hon. Lord LOVAT: 'The University Students' Empire Tour'

UNDER the auspices of the Oversea Settlement League, a scheme has been formed for taking a number of public school and University students round the Empire to see it for themselves. The first expedition, bound for South Africa, Southern Rhodesia, Australia, New Zealand and Canada, will start in March.

7.45 THE VICTOR OLOF OCTET

HUGHES MACKLIN (Tenor)

OCTET

Overture to 'The Merry Wives of Windsor' *Nicolas*

HUGHES MACKLIN

Liebesode (Love Ode) *Roland*

Stille weht durch des Haus (Stillness breathes through the House) *Bocquet*

Juninacht (June night) *Bocquet*

OCTET

Gavotte *Rameau*

Two Shakespearean Sketches *O'Neill*

Nocturne; Masquerade

OCTET

Souvenir de Vienne *Cyril Scott*

Hezentang *MacDowell*  
Minuet *Pugnani, arr. Kreisler*

8.40 A VIOLA RECITAL by LIONEL TERTIS

Rondeau *Marais, arr. Tertis*

La Chasse (The Hunt) *Cartier, arr. Kreisler*

The Londonderry Air *arr. Tertis*

Les Demons s'amuse (The Demons amuse themselves) *Rebikov, arr. Tertis*

Berceuse (Cradle Song) *Saint-Saens, arr. Tertis*

Slavonic Dance *Dvorak, arr. Kreisler*

Sunset *Tertis*

Allegretto *Wolstenholme*

SOME time during the first half of last century a Miss Ross, of County Derry, Ireland, heard and noted a very beautiful folk-tune. It had no name, and is presumed to be very old. But everyone in the British Isles is now familiar with the 'Londonderry Air,' or the 'Irish Tune from County Derry,' which in both emotion and build is surely one of the finest folk-tunes any country can show.

VLADIMIR REBIKOV (1866-1920), a dramatically-minded Russian, made some notable, if not very far-reaching experiments in harmony, and wrote several interesting works in which he endeavoured to combine miming with music and scenic effects. The piece of his that we are to hear comes from a set of such pieces entitled *Dreams*, five 'Melomimiques.' He describes melomiming as 'a scenic art in which mimery and instrumental music mingle in one indivisible whole. It differs from the ballet because the dance plays no part in it, and from pantomime pure and simple because in that music plays a part at least equal to that of mimery. The region of mimery begins where the word ceases and feeling reigns alone.'

In this piece demons sit, silent and motionless, watching admiringly the dancing of Satan's daughter. It is written on the notes of the 'whole tone' scale—D Flat, E Flat, F, G, A, B.

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 'TRAVELLERS' TALES': Mr. ESCOTT NORTH, 'Among the Blackfeet Indians'

THIS evening's 'traveller's tale' is to be told by a well-known lecturer and a vivid personality, who has already broadcast with considerable success. Mr. Escott North really knows that 'wild and woolly West' about which we have all heard so much; from the Canadian Rockies down to Mexico he has travelled, lived, and worked, range-riding, harvesting, broncho-busting, being initiated into blood-brotherhood with the Blackfeet Indians, and generally doing all the things that they do in the wide open spaces where men are men, unless they happen to be coyotes or greasers or skunks or dudes. Tonight he will describe the Redskins as they really are today.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR

A LIGHT ENTERTAINMENT

Specially designed

and arranged

by the well-known theatrical director

ANDRE CHARLOT

10.30-12.0 DANCE MUSIC: THE SAVOY BANDS, from the Savoy Hotel



Drawn by David Wilson

Andre Charlot enchants the microphone.

HUGHES MACKLIN

Three Shakespearean Songs..... *Quilter*

O Mistress Mine

Come away, Death

Blow, blow, thou winter wind



A PEASANT FAMILY OF JUGO-SLAVIA.

Mr. Hindle will describe a stay in Jugo-Slavia in his talk from London this afternoon. Here are a peasant farmer, with his wife and stalwart children, of the country about which he will talk.



# Thursday's Programmes cont'd (January 12)

## 5GB DAVENTRY EXPERIMENTAL

(431.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (Fifty Performers)

Conducted by  
SIR DAN GODFREY

Overture, 'The Naiads'  
Sir W. Sterndale Bennett

The Lark Ascending (for Violin and Orchestra)  
Vaughan Williams

Soloist, MURRAY LAMBERT  
Violin Concerto in G Minor

Vivaldi  
Quick; Slow; Quick

Soloist, MURRAY LAMBERT

Symphony in D ..... De Sutter  
(First Performance in England)

### 4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from Lozells Picture House

THE ORCHESTRA, conducted by PAUL RIMNER

Overture to 'Marinarella' ..... Fucik

GWENDOLYN HOLLIS (Soprano)  
Who is Sylvia? ..... Schubert

I hear a thrush at eve ..... Cadman

FRANK NEWMAN (Organ)  
Intermezzo from 'Cavalleria Rusticana' ..... Mascagni

ORCHESTRA  
Tango, 'Staida' ..... Kumok

GWENDOLYN HOLLIS  
Serenade ..... Gounod

FRANK NEWMAN  
Serenade ..... Toselli

Hungarian March (from 'Faust') ..... Berlioz

Selection from 'The Desert Song' ..... Romberg

Valse, 'Every Morn' ..... Scott

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

Story told by Gladys Colbourne. Folk Songs by Gwendolyn Hollis (Soprano). 'The Fairy Godmother's Adventure'

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

### 6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

HOPE CHARTERIS } Syncopated Ducts  
EVE DIXON }

### 7.30 HALLÉ CONCERT

Relayed from the Free Trade Hall, Manchester

THE HALLÉ ORCHESTRA, conducted by Sir HAMILTON HARTY

Overture, 'Carnival' ..... Dvorak

### 7.45 Second Symphony, in C (First Performance)

Ernest Bryson

### 8.20 app. From the Manchester Studio

A Reading of 'The Quarrel Scene' from 'Julius Caesar,' Act IV, Scene 3, by ROBERT DONAT

### 8.30 app. HALLÉ CONCERT (Continued)

Concerto Gregoriano in A, for Violin and Orchestra ..... Respighi  
(Solo Violin, ARTHUR CATTERALL)

ORCHESTRA  
Symphonic Poem, 'Thamar' ..... Balakirev



COLERIDGE-TAYLOR, a special programme of whose music is to be broadcast from 5GB tonight

ARTHUR CATTERALL  
Three Hungarian Dances  
Brahms, arr. Joachim  
G Minor; F Major; D Minor

### 9.30 A RECITAL by VIVIENNE CHATTERTON (Soprano)

Waldseligkeit (Forest Solitude) .....  
Wie Einst (Long Ago) .....  
Sommerlied (Summer Song) ..... Joseph Marx  
Japanisches Regenlied (Japanese Rain Song) .....  
Hat Dich Die Liebe Berührt (If Love hath entered thy heart) .....  
Sur l'Eau (Drifting) .....  
Margaret's Cradle Song ..... Grieg  
I Love Thee .....  
Un Reve (A Dream) .....  
Armida's Garden .....  
The Maiden .....  
The Child and the Twilight ..... Parry  
There .....  
My Heart is like a singing bird .....

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 A COLERIDGE-TAYLOR PROGRAMME

GWENDOLEN COLERIDGE-TAYLOR (Soprano)  
THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by JOHN ANSELL

THE ORCHESTRA  
Concert Overture, 'Toussaint l'Ouverture,' Op. 46  
Symphonic Variations on an African Air, Op. 63

GWENDOLEN COLERIDGE-TAYLOR  
Oh, what comes over the Sea } From  
Over the Hills ..... } 'Six Sorrow Songs'  
This is the Island of Gardens (from 'Songs of Sun and Shade')  
Candle lightin' Time

ORCHESTRA  
Rhapsodie-Dance, 'The Bamboula'

GWENDOLEN COLERIDGE-TAYLOR  
Tell, O tell me  
A Lament  
Alone with Mother } From 'Five Fairy Ballads'  
Big Lady Moon }

ORCHESTRA  
Petite Suite de Concert  
Le Caprice de Nanette; Demande et Reponse;  
Un Sonnet d'Amour; La Tarantelle frivole

(Thursday's Programmes continued on page 26.)

The Organs broadcasting from  
2LO and 5XX—LONDON—Plaza  
2BE—BELFAST—Classic Cinema  
5GB—BIRMINGHAM—Lozells Pict. House  
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# DYSPEPSIA



INDIGESTION causes nerve trouble. Nerve trouble causes indigestion. These are plain and well-recognized facts.

But when you ask "Which came first, my indigestion or my nerve trouble," real difficulties arise. Authorities cannot agree on this question. They do agree, however, that nerve treatment is as necessary as stomach treatment in the majority of dyspepsia cases, and that very many sufferers have failed to improve in the past because the nerves have been neglected.

Years ago the Veno chemists produced the formula to meet these requirements—Dr. Cassell's Tablets. Dr. Cassell's build up the nerves and enrich the blood, by means of Hypophosphites and Blood Nutrients, while appetite and digestion are stimulated by valuable Stomachics and Digestive Enzymes. It is this thoroughness which has restored so many apparently "hopeless" cases.

If you are a dyspepsia victim—do not waste precious time—start a course of Dr. Cassell's to-day!

**DR. CASSELL'S TABLETS**  
1/3 and 3/- per box  
Sole Producers: Veno Drug Co. (1925), Ltd.



# Thursday's Programmes continued (January 12)

<b>5WA CARDIFF.</b> 353 M. 850 KC.	<b>6BM BOURNEMOUTH.</b> 326.1 M. 920 KC.	<b>5NG NOTTINGHAM.</b> 275.2 M. 1,090 KC.
3.0 London Programme relayed from Daventry	3.0 London Programme relayed from Daventry	3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR	6.30-12.0 S.B. from London (9.30 Local Announcements)	5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry	<b>6KH HULL.</b> 294.1 M. 1,020 KC.	6.0 London Programme relayed from Daventry
7.45 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT FENGELLY (Pianoforte) Rondo in Turkish style ..... Hummel GLYS HOPKINS (Tenor) I heard you singing ..... Eric Coates Lorraine ..... Sanderson Sigh no more, ladies ..... Aikin TRIO Gipsy Rondo (from Trio in G) ..... Haydn	3.0 London Programme relayed from Daventry	<b>5PY PLYMOUTH.</b> 400 M. 750 KC.
<b>RADIOLOGUES</b>	5.15 THE CHILDREN'S HOUR	3.0 London Programme relayed from Daventry
By E. R. APPLETON	6.0 London Programme relayed from Daventry	5.15 THE CHILDREN'S HOUR: Play, 'The Queen's Champions' (C. E. Hodges)
No. 1	6.30-12.0 S.B. from London (9.30 Local Announcements)	6.0 London Programme relayed from Daventry
THE CENTURION'S ESCAPE	<b>2LS LEEDS-BRADFORD.</b> 277.3 M. & 252.1 M. 1,080 KC. & 1,190 KC.	6.30-12.0 S.B. from London (9.30 Local Announcements)
The Radiologue is a development of microphone technique in presenting a story. The narrator's function is somewhat analogous to that of the chorus in Greek Drama, the aim being to obviate third person references which tend to spoil the continuity of the action.	2.30 BROADCAST TO ELEMENTARY SCHOOLS: REV. G. BRAMWELL EVENS: 'Nature Talks—(a) The Interest of the Fairyard'	<b>6FL SHEFFIELD.</b> 272.7 M. 1,100 KC.
TRIO Bourrée ..... Bach Scherzo ..... Reissiger	3.0 London Programme relayed from Daventry	3.15 Mr. R. E. SOPWITH: Talks on English Literature—I, Dickens: 'The Old Curiosity Shop'
8.40-12.0 S.B. from London (9.30 Local Announcements)	5.15 THE CHILDREN'S HOUR	3.45 London Programme relayed from Daventry
<b>2ZY MANCHESTER.</b> 384.6 M. 780 KC.	6.0 London Programme relayed from Daventry	5.15 THE CHILDREN'S HOUR: A Hidden Word Competition. 'Bird Songs' (Lehmann), 'The Little Birch Tree' (Agnes Hart), 'Minuet' (Bocherini), 'The Little Bird' (Grieg)
12.0-1.0 Gramophones Records	6.30-12.0 S.B. from London (9.30 Local Announcements)	6.0 London Programme relayed from Daventry
4.30 MUSIC by the STATION QUARTET	<b>6LV LIVERPOOL.</b> 297 M. 1,010 KC.	6.30 S.B. from London (9.30 Local Announcements)
5.0 Mrs. MABEL OSBORNE: 'There's food for thought in a sandal skin'	3.0 London Programme relayed from Daventry	10.30 DANCE MUSIC: THE ALLEN FRIEND SUPER-SYNOPIATED BAND at the ANNUAL CINEMA Ball and Carnival at the Cutlers' Hall
5.15 THE CHILDREN'S HOUR: The Story will be read by Robert Roberts. Request Pieces by the Sunshine Trio. 'Sleeping Hollow Tune' (Kowitz), 'The Star and the Flower' (Cunningham), sung by Harry Hopewell	5.15 THE CHILDREN'S HOUR	11.0-12.0 S.B. from London
6.0 London Programme relayed from Daventry	6.0 London Programme relayed from Daventry	<b>6ST STOKE.</b> 294.1 M. 1,020 KC.
6.30 S.B. from London	7.45 TWO PLAYS THE STATION SEXTET, directed by FREDERICK BROWN Overture to 'Die Fledermaus' ('The Bat') Johann Strauss Waltz of Sadness (Valse Triste) ..... Sibelius	3.0 London Programme relayed from Daventry
7.45 HALLÉ CONCERT	8.0 'TRIFLES' A Play in One Act by SUSAN GLASPELL Presented by EDWARD GENN Played by THE LIVERPOOL RADIO PLAYERS George Henderson (County Attorney) WALTER SHORE Henry Peters (Sheriff) .... PHILIP H. HARPER Lewis Hale (a neighbouring Farmer) J. P. LAMBE Mrs. Peters ..... CATHERINE SCALES Mrs. Hale ..... MARJORIE FIELDING The Scene of this play is set in the now abandoned farmhouse of John Wright. On the previous day Wright was found murdered, and his wife has been arrested and charged with the crime.	5.15 THE CHILDREN'S HOUR
Relayed from the Free Trade Hall Relayed to Daventry Experimental THE HALLÉ ORCHESTRA, conducted by Sir HAMILTON HARTY Second Symphony, in C (First Performance) Ernest Bryson	8.30 SEXTET Variations from the 'Trout' Quintet. Schubert 'BAL MASQUÉ' A Fantasy in One Act by OLIPHANT DOWNS A White Pierrot ..... WILLIAM ARMSTRONG A Girl in a Black Domino .. CATHERINE SCALES The setting for 'Bal Masqué' is a balcony that looks out on to the river at Chelsea. Curtains conceal it from the ballroom within; it is about 3.0 a.m. on a fine June morning, and the dancing is still in progress. A girl in a black domino appears through the curtains at the back; she pauses and glances over her shoulder. Then, after letting the curtains fall, she advances on to the balcony, sinks into a chair, and, with studied artlessness, pretends to be asleep. A White Pierrot enters . . . he gazes at the sleeper . . . with a well-simulated start, she awakes.	6.0 London Programme relayed from Daventry
8.20 app. From the Studio	9.0-12.0 S.B. from London (9.30 Local Announcements)	6.30-12.0 S.B. from London (9.30 Local Announcements)
A Reading of 'The Quarrel Scene' from 'Julius Caesar,' Act IV, Scene 3, by ROBERT DONAT	9.30 S.B. from London	<b>5SX SWANSEA.</b> 294.1 M. 1,020 KC.
8.30 app. HALLÉ CONCERT (Continued)	10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	3.0 London Programme relayed from Daventry
Concerto Gregoriano in A, for Violin and Orchestra ..... Respighi (Solo Violin, ARTHUR CATTERALL)	10.15 TOM CLARE Entertainer at the Piano	5.15 THE CHILDREN'S HOUR
ORCHESTRA Symphonic Poem, 'Thamar' ..... Balakirev ARTHUR CATTERALL	10.30 Local Announcements	6.0 London Programme relayed from Daventry
Three Hungarian Dances, in G/Minor, F/Minor, D/Minor ..... Brahms, arr. Joachim	10.35-12.0 S.B. from London	6.30-12.0 S.B. from London (9.30 Local Announcements)
9.30 S.B. from Daventry Experimental	9.0-12.0 S.B. from London (9.30 Local Announcements)	<b>5NO NEWCASTLE.</b> 312.5 M. 960 KC.
10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	9.30 S.B. from London	3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Dr. R. W. Wheldon, 'Management of Grassland.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Electric Sparks Concert Party. 8.40-12.0:—S.B. from London.
10.15 TOM CLARE Entertainer at the Piano	9.30 S.B. from London	<b>5SC GLASGOW.</b> 405.4 M. 740 KC.
10.30 Local Announcements	9.30 S.B. from London	3.0:—Mid-Week Service. 3.15:—Dance Music. 4.0:—Wireless Quintet, James Paterson (Tenor). 5.0:—Talk. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. S. W. Leitch at the New Savoy Organ. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from London. 7.45:—A Farmyard Programme. Station Orchestra, Elliot Dobie (Bass), Catherine Stewart (Contralto). 8.40-12.0:—S.B. from London.
10.35-12.0 S.B. from London	9.30 S.B. from London	<b>2BD ABERDEEN.</b> 500 M. 800 KC.
	9.30 S.B. from London	3.0:—Concert to Schools. Relayed from the Comray Halls. The Station String Quartet. 3.45:—London. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 7.45:—Auld F'd Night, Margaret Stewart (Soprano), James Anderson (Baritone), 'George'. The Aberdeen Radio Players and the Station Octet. 8.40-12.0:—S.B. from London.
	9.30 S.B. from London	<b>2BE BELFAST.</b> 298.1 M. 960 KC.
	9.30 S.B. from London	3.0:—London. 4.30:—Dance Music. Leon Whiting and his Miami Band, relayed from the Piana. 5.0:—Miss Allister Moore: 'Careers for Girls—II. Industry and Commerce.' 5.15:—Children's Hour. 6.0:—London. 6.30-12.0:—S.B. from London.

## Northern Programmes.



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# PROGRAMMES for FRIDAY, January 13

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET  
and KATHLEEN AULSEBROOK (Contralto)

12.0 A MORNING CONCERT  
THE DAVENTRY QUARTET  
WINIFRED BURY (Soprano)  
PERCY WHITEHEAD (Baritone)  
PAT RYAN (Clarinet)

12.30 AN ORGAN RECITAL  
by  
OWEN LE P. FRANKLIN

Organist and Director of the Choir, St. Alban's,  
Holborn. Relayed from St. Mary-le-Bow

Eugue in E Flat ('St. Anne') ..... Bach  
Passacaglia from Sonata in E Minor Rheinberger  
Sonata, No. 2 ..... Mendelssohn  
Solemn Melody ..... Walford Davies  
Finale from First Symphony ..... Vienne

1.0-2.0 LUNCH-TIME MUSIC by the HOTEL METRO-  
POLE ORCHESTRA (Leader, A. MANTOVANI),  
from the Hotel Metropole

3.0 AN AFTERNOON CONCERT  
HETTY BOLTON'S TRIO  
WINIFRED BURY (Soprano)  
PERCY WHITEHEAD (Baritone)  
PAT RYAN (Clarinet)

5.0 Mrs. MARION CRAN: 'A Garden Chat'

5.15 THE CHILDREN'S HOUR: Selections from  
'Lilac Time' (Schubert, arr. Clusam), played by  
the Olof Sextet. 'A Mascot for the Fifth'—a  
School Story by Peter Martin. 'Another Adventure  
in M'Bung,' by Ralph de Rohan

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

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

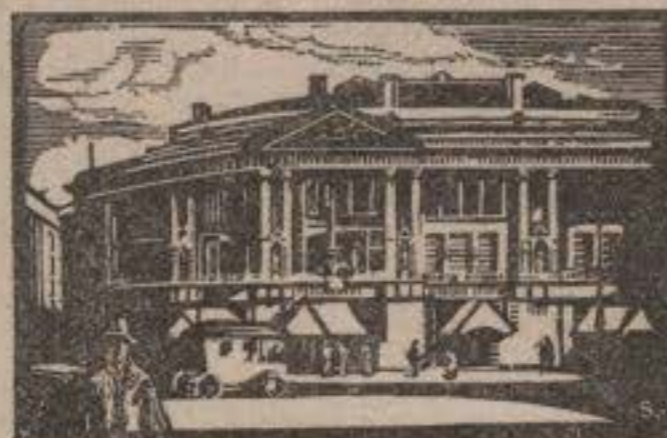
7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC  
MOZART'S VIOLIN SONATAS  
Played by  
SAMUEL KUTCHER (Violin)  
REGINALD PAUL (Pianoforte)  
Sonata No. 4, in E Minor (Second Movement)  
Sonata No. 10, in B Flat (First Movement)

7.25 Mr. LLOYD JAMES: 'At Work on an African  
Language (with Native Luganda Illustrations)

LISTENERS interested in phonetics know  
Mr. Lloyd James as the Secretary of the  
B.B.C.'s Advisory Committee on Pronunciation  
and the giver of an interesting series of talks to  
schools on the English language. He is also  
Lecturer in Phonetics at the School of Oriental  
Studies, and in this evening's talk he will describe  
the interesting method of research into some of  
those African languages that can only be studied  
phonetically, since they have never been written  
down. An interesting feature of this broadcast  
will be the illustrations by a native Luganda  
speaker.

7.45 NORAH BLANEY



## 8.0 NATIONAL SYMPHONY CONCERT

THE HALLÉ ORCHESTRA  
Conducted by  
SIR HAMILTON HARTY  
HAROLD WILLIAMS (Baritone)

Relayed from THE QUEEN'S HALL, London

### ORCHESTRA

Symphony in G Minor ..... Mozart  
Fifth Symphony, in C Minor ..... Beethoven

THE FIRST MOVEMENT of Beethoven's Fifth  
Symphony is troubled, nervous sort of  
music—the disordered sentiments which  
overthrow a great soul, a prey to despair,' said  
Berlioz. Its first four gruff notes, known as  
'Fate knocking at the door,' are famous among  
musicians, as a concentrated, significant, and  
entirely unique idea.

THE SECOND MOVEMENT is a series of connected  
Variations on a long-drawn Theme that has  
two distinct sections, the first a sinuous melody,  
and the second suggestive of a fanfare.

THE THIRD MOVEMENT is a Scherzo, a word  
that means 'a jest,' and became attached, as a  
formal term, to the light-styled, quick Movement  
that was usually found in the middle of a  
Symphony. Here, however, it is grim/jeering,  
and there is no feeling of relaxed tension. It  
was by such movements as these that Beethoven  
raised the Scherzo from the air of triviality with  
which it first entered into the Symphonic scheme,  
and brought it to full rank as a musical composition.

At the end of it comes a mysterious, whispered  
passage that gradually takes the music out of  
C Minor into C Major and leads into the blaze  
of the FOURTH MOVEMENT, a triumphal pean  
that sustains the note of exhilaration from  
beginning to end, except for a moment where  
Beethoven brings in a few bars of the Scherzo.  
The ending is a rattling and a pounding of  
C Major chords without a parallel in music.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN (In Interval)



Harold Williams (left) sings in tonight's National  
Symphony Concert, which Sir Hamilton Harty (right)  
conducts.

9.15

## NATIONAL CONCERT (Continued)

### ORCHESTRA

A Faust Overture ..... Wagner

THE Faust Overture was written in Paris in  
1840 (when Wagner was twenty-seven) in  
the midst of opposition and failure. It was  
originally designed as the first movement of a  
'Faust Symphony,' and was rewritten in 1853.  
The subject is, of course, Goethe's story of Faust,  
who is tempted to sell his soul for renewed youth.  
The peaceful ending may, perhaps, represent his  
final redemption.

### HAROLD WILLIAMS

Wotan's Farewell and the Fire Music (from 'The  
Valkyrie') ..... Wagner

### ORCHESTRA

Forest Murmurs (from 'Siegfried') ..... Wagner

### HAROLD WILLIAMS

Hans Sachs' Monologue (from 'The Master-  
singers') ..... Wagner

HANS SACHS, the cobbler-poet of Nuremberg,  
is championing the cause of the young  
knight Walter, whom some of the pedantic  
Mastersingers are chary of welcoming to their  
Guild. Early in the morning of Midsummer  
Day Sachs sits in his room, a great volume on  
his lap, and meditates on men's incessant, bitter  
strife with one another, and considers how he may  
turn it to the ends he has in view—the furthering  
of Walter's fortunes with the Guild, and helping  
the youth to win the maiden he loves.

### ORCHESTRA

Overture to 'The Flying Dutchman' ..... Wagner

WHEN Wagner was about twenty-six he visited  
London on his way from Riga to Paris. He  
had a very rough voyage from Riga to London.  
The next year he started work on his Opera,  
'The Flying Dutchman,' and the Overture to this  
work, which has been described as the finest  
storm music in existence, owes a good deal of its  
vividness to Wagner's stormy voyage of the year  
before.

The story of the Dutchman is more or less  
traditional. It can be traced back to at least the  
sixteenth century. Everyone is familiar with  
the legend of the reckless sea-captain who is  
condemned by Satan to sail until (in Wagner's  
version) he finds a woman willing to share his  
fate. After many years he finds such a self-  
sacrificing woman, but wishing, in his love for  
her, to save her from a doom such as his, he  
leaves her. She, however, throws herself into  
the water to join him; the spell is broken by  
her renunciation, and they find rest together.

The Overture is practically an epitome of the  
opera. A dominating figure is that of the Curse,  
heard in a strenuous call on the Brass against a  
quivering, stormy background of Strings. There  
is a contrasting, prayer-like tune, and also a  
gay sailor-song. These are all repeated with  
increasing force towards the end.

10.15 Topical Talk

10.30 Local Announcements. (Daventry only)  
Shipping Forecast

10.35-11.0 VAUDEVILLE

GRACIE FIELDS (Comedienne)  
FIELDS and ROSSINI (Entertainers)

11.0-12.0 (Daventry only) DANCE MUSIC:  
HERMAN DABEWSKI and his BAND and LEON  
ABBEY and his BAND, from the Olympia Danco  
Hall



# Friday's Programmes cont'd (January 13)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.0 AN ORGAN RECITAL**  
By G. THALBEN-BALL, F.R.C.O.,  
Organist and Director of the  
Choir, The Temple Church  
Relayed from St. Mary-le-Bow  
Church

G. THALBEN-BALL  
Alla Marcia (In March style)  
*Ireland*  
Fugue (from Sonata on 94th  
Psalm) ..... *Reubka*

**3.10 MURIEL KOOLHOVEN**  
(Contralto)

**3.20 G. THALBEN-BALL**  
Overture to 'The Occasional Oratorio' } *Handel*  
Minuet from 'Berenice' }  
Choral Improvisation on 'In  
dulci júbilo' ..... *Karg-Elert*

THE 'Occasion' that produced the work whose Overture we are to hear was the defeat, in 1745, of the Young Pretender, after he had reached Derby and so threatened the capital. Handel decided to express the general joy in a choral work, first performed in February, 1746, which was known as the *Occasional Oratorio*.

The Prelude to this work, a typical large-scale Overture of the period, has four Movements:—

I. (Slow and stately.) There is only one persistent Tune, and that is merely a one-bar idea. This leads, with no real feeling of break, into:—

II. (Quick.) This is in the nature of a Fugue, a Movement on one subject only—generally quite a brief phrase, as here.

III. (Slow.) A brief, lyrical Movement, which practically constitutes an introduction to:—

IV. (A March.) This is the best-known part of the Overture. It is in two clearly defined halves, each of which is repeated.

**3.35 MURIEL KOOLHOVEN**

**3.45 G. THALBEN-BALL**  
Fantasia in E Flat ..... *Saint-Saens*  
Prelude on 'The Holly and the Ivy' *Percy Buck*  
Prelude in D Minor ..... *Stanford*

**4.0 DANCE MUSIC**

THE LONDON RADIO DANCE BAND, directed by  
SIDNEY FIRMAN

LANCELOT QUINN (Irish Ballads)  
LITTLE ANNE ROGERS  
(Impersonations and Light Comedy Songs)

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'The Little Silk Queen of China,' by G. B. Hughes, Margaret Ablethorpe (Pianoforte).  
'The Most Wonderful Engineering Achievement'—a Competition Story by O. Bolton King.  
Songs by Isabel Tebbs (Soprano)

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

**6.45 LIGHT MUSIC**

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture to 'The Black Domino' ..... *Auber*  
Suite, 'Russet and Gold' ..... *Saunderson*

**7.10 FRANCES MORRIS (Soprano)**

Shepherd, thy demeanour vary  
*Brown, arr. Lane Wilson*

All in a garden green ..... *Lidgely*  
See where my love a-maying goes ..... *J*  
Cherry Ripe ..... *arr. Cyril Scott*

ORCHESTRA

Selection from 'The Geisha' ..... *Jones*



FRANCES MORRIS  
sings in the concert of Light Music tonight.

**7.35 FRANCES MORRIS**

Fair House of Joy ..... *Quilter*  
Thou art risen, my Beloved  
*Coleridge-Taylor*  
Down in the Forest... } *Landon*  
Love, I have won you } *Ronald*

ORCHESTRA

Suite of Three English Dances  
*Quilter*

QUILTER'S music is a peculiarly happy summing-up of many of the graces of British art. It is fluent, fanciful and delicate, good-humoured and tuneful, fresh-air and free-flowing.

These three *English Dances* are early work—his eleventh published composition. They were first heard at a Promenade Concert in 1910.

**8.0**

VAUDEVILLE

From Birmingham

IVAN FIRTH and PHYLLIS SCOTT  
(In Duets)

KEN KAPUA (and his Hawaiian Guitar)  
ELLIS STURGES-WELLS (Light Baritone)  
ALBERT DANIELS (in Child Impressions)  
JACK VENABLES and his BAND

**9.0 'NEED WE ENVY OUR GRAND-CHILDREN?'**

A Debate between

MR. DOUGLAS WOODRUFF and MR. E. V. KNOX  
('Evoc' of *Punch*)

Chairman: Mrs. OLIVER STRACHEY

WILL our grandchildren be as much happier than ourselves as we imagine that we are happier than the Mid-Victorians? Is our civilization destined to go on expanding in liberty (and licence) as it has done for the last generation or two? Or will there be a reaction? Or are we merely in a state of degeneration that time will only accentuate? All these points will doubtless be raised and met in the clash between two of the most brilliant talkers who ever faced a microphone when they meet tonight.

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

**10.15-11.15 DANCE MUSIC: HERMAN DAREWSKI and his BAND and LEON ABBEY and his BAND, from the Olympia Dance Hall**

(Friday's Programmes continued on page 30.)

### TO HELP OUR READERS.

Every copy of 'The Radio Times' is subjected to hard wear. In many households our programme pages are being referred to through every hour of the day.

Before Saturday comes the current week's issue often, through much use, has become a dog-eared veteran.

Therefore, to save your copies of 'The Radio Times' from damage, the publishers have prepared a reading case in red cloth with cord down the back to hold each week's number, and a pencil in a convenient slot at the side.

This reading case can be ordered from any newsagent. The price is 2s. 6d. Or it can be obtained by sending 2s. 6d. and 4d. extra to cover postage, direct to the Publisher, 'The Radio Times,' 8-11, Southampton Street, Strand, London, W.C. 2.

# HAPPY THOUGHTS!

## SMALL INVESTMENTS AND SECURITY.

No man or woman who purchases a home or other necessities for personal comfort or that of dependents can be certain to be in a position to complete the payments which will give the family full possession for all time—be it of a house, furniture, a sewing machine, or a wireless set.

The same argument applies to other necessities bought daily or weekly, such as food, books, newspapers and clothes. Just imagine the ease of mind you would experience if you knew that, should anything come to take you from your dependents, everything for which you had worked would be maintained by the SUN LIFE ASSURANCE COMPANY OF CANADA as the result of your arrangement with that Company.

Assuming your age to be 30, and that you have obligations in the future totalling £1,000, to be paid during the next 25 years, this is how the Sun Life of Canada can help you.

You make yearly or half-yearly deposits to the Company for, say, 25 years, of an agreed sum, and assure the following in return:

### Over £1,000 for Your Family.

Should you not live to the age of 55, £1,000 and accumulated bonuses added by the Company on a generous scale will be paid to your dependents. Should your death result from an accident the sum would be increased to £2,000, plus accumulated profits.

### £10 per Month if Unable to Work.

If through illness or accident you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits, and £10 per month will be paid to you until the policy matures at age 55. Then all the benefits would be paid to you as though you had paid the deposits yourself.

### £80 a Year for Life from Age 55.

But you will probably be fortunate enough to live, work and support yourself and family, through your best years, and, later on, will think of rest and ease. Under the plan described, and assuming the present (1927) scale of profit distribution to be maintained, if you live to age 55, the Sun of Canada will pay you for the rest of your days £80 a year, even if you live to be a centenarian. If you prefer it, you can have a cash sum down of £1,000. Of course, you have not deposited anything like that sum. It's the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the arrangement. Perhaps, at age 50 you will not need to draw the cash or pension available to you, and your investment may then be left with the Company to protect your dependents in an ever-increasing sum to be paid to them after you are gone, or, on the other hand, to be drawn by yourself later on if you should need it.

### Income Tax Saved.

For every deposit you make you receive rebate of Income Tax—a concession which will save you over £80 during the period, assuming the present rate of tax to continue.

### Any Age, Any Amount.

Though age 30, and cover for £1,000 has been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your dependents' future, this plan is the best and most profitable method you can adopt.

### £70,000,000 Assets.

The Sun of Canada has Assets of over £70,000,000, which are under Government supervision.

Fill in and post the enquiry form to us to-day.  
No obligation is incurred.

To J. F. JUNKIN (Manager),  
SUN LIFE ASSURANCE CO. OF CANADA,  
12, Sun of Canada House, Victoria Embankment,  
London, W.C.2 (Near Temple Station).

Assuming I can save and deposit .....  
per..... please send me—without obligation  
on my part—full particulars of your investment with  
security plan.

Exact date of birth .....

Occupation .....

Name .....

Address .....

R.T., 6-1-28.



## Friday's Programmes cont'd (January 13)

**5WA CARDIFF.** 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

### 3.0 A SYMPHONY CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'The Mastersingers' ..... Wagner  
Berceuse (Cradle Song) ..... Järnefelt  
Prelude ..... Järnefelt

PHILIP E. CHAPPELL (Tenor)  
Ask if yon damask rose be sweet .... Handel  
Thou art so like a flower ..... Schumann

ORCHESTRA  
Quartet Concertante in E Flat ..... Mozart  
Oboe, FRED TILSLEY; Clarinet, GEORGE GILBERT; Horn, GEORGE FRANCIS; Bassoon, JOHN LYONS

LEONARD BUSFIELD (Violin) and Orchestra

Concerto in G Minor .. Vivaldi

ORCHESTRA  
Symphony in B Flat (No. 102) Haydn

PHILIP E. CHAPPELL  
Oh, could I but express in song Malashkin  
Phyllis has such charming graces Young, arr. Lane Wilson

ORCHESTRA  
Entr'acte and Ballet Music from 'Ali Baba' Cherubini

4.45 C. I. BRITTON: 'Etchings and their Value'

5.0 THE DANCANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'The Silver Bell,' by Una Broadbent

6.0 AN ORGAN RECITAL by ARTHUR E. SIMS  
Relayed from the Central Hall, Newport, Mon.  
March of St. George ..... Quilter  
Lied (Song) ..... Wolstenholme  
Barcarolle ..... Wolstenholme  
Two Choral Preludes ..... Bach  
Lullaby ..... Sullivan, arr. Lemare  
March, 'Pomp and Circumstance' ..... Elgar

6.30-11.0 S.B. from London (10.30 Local Announcements)

**2ZY MANCHESTER.** 384.6 M. 780 KC.

3.0 Music by the STATION QUARTET  
March, 'The Soldier of Fortune' .... Arphorpe  
Overtures to 'The Italian in Algiers' .... Rossini  
Samoa Love Waltz ..... arr. Middleton

3.30 An Auto-Piano Recital by Madame RUTH

3.45 QUARTET  
Selection from 'The Beggar's Opera' arr. Austin  
Revery, 'Purple Shadows' ..... O'Neill  
Two Norwegian Dances ..... Grieg  
Suite, 'Impressions of Travel' ..... Marsden

4.30 EMMIE WILD (Soprano)  
Four Indian Love Lyrics (A Song Cycle)  
Woodforde-Finden

4.45 QUARTET  
Movements from Suite in D ..... Bach  
Autumn Evening ..... Ewing  
Selection from 'The Lilac Domino' ... Curwiler

5.0 Miss ETHEL PICKERING: 'Life in Uganda'

5.15 THE CHILDREN'S HOUR: Request Day—A Story of the Year, A Nursery Rhyme Story, told by Jean Nix

6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal. Musical Director, MICHAEL LORE

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued)

7.0-11.0 S.B. from London (10.30 Local Announcements)

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

12.-1.0 Gramophone Records

4.0 TEA-TIME MUSIC relayed from BEALE'S RESTAURANT, Old Christchurch Road. Directed by GILBERT STACEY

5.0 Miss B. E. M. HUNT: 'Red Hake'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.30 Local Announcements)

**6KH HULL.** 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Football Talk

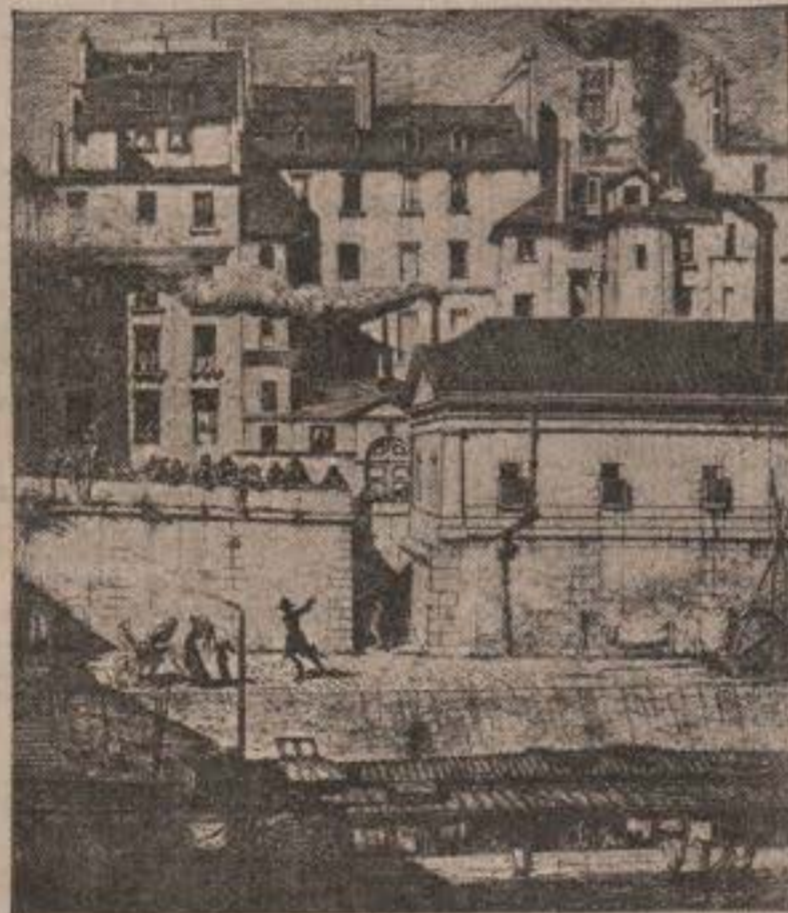
6.30-11.0 S.B. from London (10.30 Local Announcements)

**2LS LEEDS-BRADFORD.** 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS: AL. W. NORMAN KING: 'Geography—The Evolution of Scenery; (a) Desert Scenery' (Leeds-Bradford Programme continued on page 31.)



A FAMOUS ETCHING.

'Etchings and their value' is to be the subject of a talk by Mr. C. I. Britton, from Cardiff this afternoon. Above is reproduced one of the most valuable of modern etchings—Charles Meryon's 'La Margue' (from the 'Masters of Etching' series, by courtesy of The Studio, Ltd.)

## The Broadcast Pulpit.

Notable Passages from Recent Addresses.

### The Heather of the Hills

THE heather is the food of the mind and the imagination. The emigrant takes a sprig of it with him to Canada or New Zealand to feed his soul upon and console his heart. Such is man that a little sprig of highland heather can transport him in imagination over a waste of sea to the dim shieling in the misty moorland which was once his own or his Father's home. There is a very real sense in which the cry today for more money is a cry for more life, more beauty, more truth. Of course there are some of us to whom 'the bloom of the heather' means nothing and supplies no nutriment. But most of us have some spiritual avenue by which the sense of the spiritual reaches our souls. Art in all its forms, music, poetry, painting, provides the avenue for many of us back to our spiritual background. For art is both an outlet and an inlet. It is an inletting of light and strength from somewhere beyond ourselves. It is also an outletting of an imprisoned something within us which flies out to meet the inspiration and feels itself uplifted by it.—The Rev. John MacConnachie, Dundee.

### The Futility of Flight.

THE cry for the wings of a dove has been the futile longing of the human heart in every age of the world—the reason is that for most of us life is compounded of disappointment and failure and suffering and disillusionment; we become of the earth and of all the people on the earth. We are frantically eager to run away from our imprisoning circumstances and think that flight is the only solution of our problems. The expectation, of course, is that in running away from things as they are, we are bound to arrive at the enchanted land of things as they might be. But prudence consists not in evasion or flight, but in courage.—The Rev. T. Wilkinson Fiddle, Plymouth.

### The Simple Life.

MARIUS, the Epicurean, bored with his philosophy of life, was amazed to find the attractiveness of simplicity and fellowship as practised by the early Christians. Let us aim at simplicity. That doesn't mean to eat dry bread, to live in a hermit's cell, to be clothed in sackcloth, but to have as an object before us to be just the man and woman we are meant to be, to be perfectly natural, genuine, frank and human, to live naturally, as birds and flowers do; to become as little children and to be filled with faith, hope and charity every day; to learn to do without, to love simple pleasures and to have simple needs—for simplicity is a state of mind. There are four stages in a nation's history, simplicity, prosperity, luxury, decay. Let us return to simplicity and we shall find we are returning to God.—The Rev. A. M. Coxon, Stoke-on-Trent.

### The Things by which Men Live.

IN a speech which Mr. Baldwin gave in Dundee some little time ago, he told of a relative of his who made a visit to New Zealand. Getting into conversation with a man of Highland stock, he asked him how long the traditions of his homeland last in New Zealand. The answer was: The porridge, the heather and the Psalms of David last to the third generation. The Prime Minister expressed the wish that here in Scotland they might last for ever as being the things by which men live. These things express pictorially the three great essential needs of life, for all of which Christ found place in His doctrine of life: food for the body, for the mind and for the soul.—The Rev. John MacConnachie, Dundee.



# Friday's Programmes cont'd (January 13)

(Leeds-Bradford Programme continued from page 30.)

- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

## CLV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 5.50 DORIS GAMBELL (Soprano)  
Songs from 'The Daisy Chain,' by Liza Lehmann  
The Wren; The Wood-pigeon; The Swing;  
If no one ever marries me
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

## 5NG NOTTINGHAM. 278.2 M. 1,050 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

## 5PY PLYMOUTH. 497 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS:  
Mr. WALTER P. WEEKES, 'Musical Appreciation—I, Short Tunes and Long Tunes'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 PETRONIUS: 'The Harvest of a Quiet Eye—Good Resolutions'
- 6.15 Musical Interlude
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.20-2.45 BROADCAST TO SCHOOLS:  
Rev. G. DAREN, 'Gulliver's Travels—I, A Voyage to Lilliput'
- 3.0 London Programme relayed from Daventry

- 5.15 THE CHILDREN'S HOUR: The Station Trio
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

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

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS:  
Prof. ERNEST HUGHES: 'Social History of Wales'—I
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR



TOM CLARE

will, with the aid of a piano, entertain listeners in many parts of the British Isles this week. Here are the stations from which he will broadcast each day:

- Monday, Aberdeen; Tuesday, Cardiff;
- Wednesday, Glasgow; Thursday, Manchester;
- Friday, Belfast; Saturday, Newcastle.

- 6.0 'My Piano and I'—A Short Lecture-Recital by T. D. JONES
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

### Northern Programmes.

## 5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—McDougall Trio: Allan McDougall (Violin), Kathleen Brady (Cello), Gladys Edmundson (Pianoforte); Trio in D, Op. 70, No. 1 (Beethoven); Serenade (Saint-Saëns, arr. Debussis). 6.30-11.0:—S.B. from London.

## 5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Wireless Quintet: Mabel Cole (Pianoforte). 5.0:—S.B. from Dundee. 5.58:—Weather Forecast for Farmers. 6.0:—Recital: D. C. Wood (Violoncello). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Aberdeen. 8.0:—S.B. from London. 10.35-11.0:—Living Scottish Composers Series—No. 1. Robert Burnett (Baritone) in a Recital of Songs by J. Michael Dick—the Composer at the Piano.

## 2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0:—London. 3.30:—Station Pianoforte Quintet. 4.0:—Song Recital by Isobel Michie (Soprano). 4.15:—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.0:—S.B. from Dundee. 5.58:—Birthday Greetings from the Aberdeen Studio. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—Mr. Donald G. Munro: For Farmers. 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Living Scottish Poets Series—No. II. Lt.-Col. Rorie reading from his own works. 8.0:—S.B. from London. 10.35-11.0:—S.B. from Glasgow.

## 2BE BELFAST. 508.1 M. 800 KC.

12.0-1.0:—London. 3.0:—London. 4.0:—Carlton Orchestra. 5.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital by Pitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 7.45:—Tom Clare (Entertainer at the Piano). 8.0-11.0:—S.B. from London.



**WHEN feeling far from well you are advised to take Beecham's Pills**

When your heart is work or recreation diminishes—lose your appetite—feel irritable—know something is wrong but can't tell what—it's your digestion that is out of order. Take BEECHAM'S PILLS. They influence a naturally and effectively the organs of digestion, and establish health on a sound basis.

**Beecham's Pills**  
The National Remedy

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# PROGRAMMES for SATURDAY, January 14

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

1.0-2.0 THE CARLTON HOTEL OCTET,  
under the direction of RENE TAPPONNIER from the Carlton Hotel

3.0 F.A. CUP—THIRD ROUND  
Running Commentary on the Second Half of the ARSENAL v. WEST BROMWICH ALBION Cup Tie  
Relayed from the Arsenal Football Ground, Highbury  
Commentators: Mr. GEORGE F. ALLISON and Mr. DEREK McCULLOCH  
(See special articles on page 35.)

3.50 EUGENE CRUFT OCTET  
DOROTHY MORRIS (Soprano)  
EDERN JONES (Baritone)

#### THE OCTET

Spanish Waltz, 'España' ..... Waldteufel  
Berceuse de Jocelyn (Angels guard thee) ... Godard  
Finale, 'Faust' Ballet Music ..... Gounod

#### DOROTHY MORRIS

I attempt from love's sickness ..... Purcell  
Barbara Allen ..... Old Tune  
It was a lover and his lass ..... Morley

#### EDERN JONES

Largo al Factotum (Room for the Factotum) ..... Rossini  
My love's an arbutus ..... Stanford  
Daqu nghariad (There's my love) arr. H. Davies

FIGARO, the famous town barber of Seville, was a creation of Beaumarchais. He appears in both this Opera of Rossini and Mozart's *Marriage of Figaro*. In this gay 'patter' song he struts about, proclaiming the delights of being trusted and looked up to by all sorts of people, especially lovers, who confide in him and ask his advice and help.

STANFORD'S collections of Irish folk songs are famous. One of the most engaging of such songs is *My Love's an Arbutus*, in which the cool charm of the woods is mated to a flexibly curving melody that seems to express in music the grace of the maiden who is like

... an arbutus by the borders of Lene,  
So slender and shapely in her girdle of green.

#### OCTET

Melody and Syncopation, Part I. ... arr. E. Cruft

#### DOROTHY MORRIS

An old Romance ..... } Guy D'Hardelot  
Three Green Bonnets ..... }  
I know where I'm goin' ..... H. Hughes  
March Winds ..... M. Meade

#### EDERN JONES

On a January morning ..... German  
O that 'twere possible ..... Somervell  
Port of many ships ..... F. Keel  
Eleanore ..... C. Taylor

#### OCTET

Toreador and Andalusian, from Suite, 'The Fancy Dress Ball' ..... Rubinstein  
The Garden of Count Antione ('The Garden of Allah') ..... Ronald  
Valse-Caprice, Bal Masque ..... Fletcher



FROM THE KINGSWAY HALL.

Jack Rickards (left) gives some of his entertainment during the interval in this evening's Popular Concert, arranged by Gatty Sellars (centre), in which Robert Naylor (right) will sing.

two ago. By this time, of course, the composition of the rival boats is beginning to settle itself, and to the eye of experience the form of the crews is taking shape. Mr. Wansbrough himself stroked Cambridge not so very long ago, so he is an expert judge.

#### 7.45 A POPULAR CONCERT

Arranged by GATTY SELLARS

THE BAND OF H.M. ROYAL HORSE GUARDS (The Blues)

(By permission of Lieut.-Col. Lord A. R. INNES-KER)

Director of Music, Lieut. W. J. DUNN  
Relayed from the Kingsway Hall

#### THE BAND

Finale from the Fifth Symphony .... Beethoven

#### MEGAN THOMAS

Lift your eyes ..... Gatty Sellars  
The Southern Rose ..... Arditi

#### BAND

Hail, Gift of Song ('Tannhäuser') ..... Wagner

#### GATTY SELLARS (Organ)

Fountain Roverie ..... Percy Fletcher  
Chour de Fete ..... Gatty Sellars

#### ROBERT NAYLOR

A Sheepfold Song ..... } Landon Ronald  
A Southern Song ..... }

JACK RICKARDS and VIOLET STEVENS  
(Entertainers)

#### BAND

A Lagoon Lullaby ..... Gatty Sellars

#### BAND and ORGAN (Gatty Sellars)

Overture to 'Tannhäuser' ..... Wagner

THE KINGSWAY HALL CHOIR, conducted by the COMPOSER

Patriotic Ode, 'Men of England' .... Ketelbey

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. G. WATSON PARKER, 'Let's get a Car'—I

9.30 Local Announcements, (Daventry only) Shipping Forecast

#### 9.35 VARIETY

ART FOWLER and his Ukulele

FLORENCE MARES (Irish Humour)

CAROL BALAM and his GIPSY BAND

JESSIE MATTHEWS

in more 'KIDDILOGUES'

by EILEEN DE MANCHA

Music by H. C. T. STEVENS, at the Piano

10.30-12.0 DANCE MUSIC: THE SAVOY BANDS, from the Savoy Hotel

THE Russian, Anton Rubinstein, one of the greatest Pianists of last century, achieved fame also (at any rate, in his own country) as Conductor and Composer. He became Master of Music at the Imperial Russian Court, and established the St. Petersburg Conservatoire of Music, of which he was Principal for several years. For these services he received a title of nobility. Successful world tours followed; after one American tour it is said he was offered \$25,000 to come back and give another fifty concerts, but his dread of the voyage prevailed and he refused. His *Fancy Dress Ball Suite*, one of the numbers from which is now to be played, was originally a set of twenty Pianoforte Duets.

WHEN Robert Hichens' novel, *The Garden of Allah*, was dramatized some years ago, Sir Landon Ronald wrote the incidental music for the production. The full suite from this music consists of the preludes and interludes to the various parts of the play, re-scored.

5.15 THE CHILDREN'S HOUR: 'In Grandmama's Days. 'Songs from my Grandmother's Song Book' (Caroline Curtis Brown), sung by Eva Neale. 'The Story of 'The Will' (Maria Edgeworth). 'Early Victorian Days'—a peep at the conditions prevailing at that time

6.0 EUGENE CRUFTS' OCTET  
MARJORIE BOOTH (Contralto)

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

6.50 MARJORIE BOOTH (Contralto)

7.0 Mr. BASIL MAINE, 'Next Week's Broadcast Music'

#### 7.15 THE FOUNDATIONS OF MUSIC

MOZART'S VIOLIN SONATAS

Played by

SAMUEL KUTCHER (Violin)

REGINALD PAUL (Pianoforte)

Sonata No. 10, in B Flat (Second and Third Movements)

7.25 Mr. A. G. WANSBROUGH: 'The Varsity Crews in Training'

EVERY year public interest in the University Boat Race seems to start earlier, and even the Trial-Eights now receive almost as much interest as the Race itself did a generation or



THE COLD AND GRUELLING DAYS OF EARLY TRAINING.

This evening at 7.25 Mr. Wansbrough will broadcast a talk on 'The Varsity Crews in Training.' These pictures give a good impression of the crews out in the early days, when autograph-hunters are unheard of and only tireless coaches and devoted Old Blues brave the rigours of the towing-path.



# Saturday's Programmes cont'd (Jan. 14)

## 5GB DAVENTRY EXPERIMENTAL

(431.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 A LIGHT INSTRUMENTAL PROGRAMME

From Birmingham

THE MIDLAND PIANOFORTE SEXTET (Leader, FRANK CASTELL)

Selection, 'A day in Paris' *Christini, arr. Finck*

GEORGE CLEMENT (Violoncello)

Sonata in G ..... *Sammartini, arr. Salmon*

SEXTET

Valse, 'Gold and Silver' ..... *Lehar*  
Barcarolle, 'The Sista' ..... *Norton*

GEORGE CLEMENT

Slow Movement from Concerto in B Minor

*Gottermann*

Allegro appassionato (Quick and Impassioned)

*Saint-Saens*

SEXTET

Intermezzo ..... *Coleridge-Taylor*

American Sketch, 'Down South' ..... *Myddleton*

### 4.0 VARIETY

From Birmingham

TONI FARRELL (Syncopations)

JESSIE COYNE (Entertainer at the Piano)

WALTER HEARD (Piccolo Solos)

GLADYS WARD (Recitals)

THE MIDLAND PIANOFORTE SEXTET (Light Music)

### 5.0 A BALLAD CONCERT

From Birmingham

INGRAM BENNING (Tenor)

Rosamond ..... *Squires*

Lillies of Lorraine ..... *Connor*

SIDONIE WASSEKMAN (Pianoforte)

Polonaise in C Minor ..... *Chopin*

THE Polonaise was a ceremonial dance. When a new king ascended the throne of Poland, a great reception took place at which the nobles and their wives defiled before him to stately music. Out of this grew, so they say, the Polonaise as we know it.

Bach, Handel, Mozart, Beethoven, Schubert, Weber, and even Wagner have written Polonaises, but it was Chopin, whose a PoL, who brought into it the spirit of patriotism, of lamentation under wrongs suffered, of defiance and of triumph.

WINIFRED PAYNE (Contralto)

Carol, 'I sing a Maiden' ..... *Lyon*

A Slumber Song of the Madonna ..... *Heal*

The Holy Child ..... *Easthope Martin*

INGRAM BENNING

Ring, bells, ring ..... *Day*

The Last Watch ..... *Pinsuti*

SIDONIE WASSEKMAN

Moonlight ..... *Debussy*

Minstrels ..... *Debussy*

COUNTLESS composers have sought in their music to suggest the other-worldliness of the pale light of the moon. None, perhaps, has ever been better fitted to do so than Debussy, with his genius for dreamy, atmospheric music, half-lights and subtle shades.

His other piece wittily suggests the antics of a Negro band, with its s.a.s. syncopated rhythms, the oily vulgar tune that comes swaying in, and the plank of the banjo.

WINIFRED PAYNE

Violets ..... *Muriel Herbert*

Contentment ..... *M. V. White*

When the swallows homeward fly .. *M. V. White*

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

'The things Jane hated,' by Mildred Forster.

Songs by Winifred Payne (Contralto). 'A

Further Snooky Adventure,' by Phyllis Richardson.

Toni Farrell—some Songs and a Piano

### 6.30 TIME SIGNAL, GREENWICH: WEATHER

FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.45 LIGHT MUSIC

CORELLI WINDEAT'S BAND

LESLEY DUDLEY (Soprano)

PERCY WHITEHEAD (Baritone)

BAND

Selection from 'Manon Lescaut' ..... *Puccini*

Graceful Dance ..... *Sullivan*

Minuet ..... *Bolton*

LESLEY DUDLEY

Celebrated Serenade, 'Quand tu chantes' *Gounod*

Il Passa ..... *Bemberg*

Nymphs and Sylphs ..... *Bemberg*

PERCY WHITEHEAD

An old Carol ..... *Quilter*

On a time the Amorous Silvy ..... *Parry*

Julia ..... *Parry*

In Youth is Pleasure ..... *Armstrong Gibbs*

Love is a sickness ..... *Armstrong Gibbs*

BAND

Chanson Napolitain ..... *D'Ambrosio*

Petite Suite de Concert ..... *Coleridge-Taylor*

How fair the spot ..... *Rachmahinov*

LESLEY DUDLEY

Lullaby ..... *Cyril Scott*

A Birthday ..... *Cyril Scott*

From the Land of the Sky-blue Water

*Wakefield, arr. Cadman*

Waters of Minnetonka ..... *M. Carow*

Advice ..... *Eric Coates*

Bird Songs at Eventide ..... *Eric Coates*

PERCY WHITEHEAD

The Blue Hills of Antrim ..... *arr. H. Hurty*

The Famine Song ..... *C. Wood*

Tarty Trowsers ..... *arr. V. Williams*

Yarmouth Fair ..... *arr. P. Warlock*

BAND

Serenade ..... *Schubert*

Grasshoppers' Dance ..... *Bucalossi*

Romance ..... *D'Ambrosio*

### 8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by

SIDNEY FIRMAN

and

BOBBIE GREY

DORA DIXON (Syncopated Songs)

### 9.0 SANTOS CASANI

'A Third Lesson in the 1928 Waltz

Mr. Casani's final article on the 1928 Waltz will

appear in next week's issue of 'The Radio Times.'

### 9.20 'DANCING TIME'

(Continued)

### 10.0 WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN

### 10.15-11.15 A LIGHT ORCHESTRAL CONCERT

(With Well-known Chorus Songs)

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted

by JOSEPH LEWIS

Potted Overtures ..... *arr. Englemann*

JOSEPH YATES (Baritone) and THE BIRMINGHAM

STUDIO CHORUS

Camp Town Races ..... *Poster*

Tarpaulin Jacket ..... *Coote*

Glorious Devon ..... *German*

ORCHESTRA

Selection, 'Looking Backward' ..... *Finck*

JOSEPH YATES and CHORUS

Clementine ..... *Montrose*

Chorus, Gentlemen! ..... *Lohr*

The Yeomen of England ..... *German*

ORCHESTRA

Selection of Molloy's Songs

(Saturday's Programmes continued on page 37.)

## HERE'S THE LATEST —COD LIVER OIL IN TASTELESS TABLETS

### Great Flesh Builder for Weak, Run-Down People.

No more need weak, thin, unfortunate children cry in protest when the nasty, fishy-tasting, horrible-smelling Cod Liver Oil is brought out.

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Even the run-down grown-ups who ought to take Cod Liver Oil, because it really is the greatest builder of healthy flesh in the world, will be glad when they read this welcome news.

Of course, Doctors have been prescribing Cod Liver Oil in tablets under another name for several years, but it is only now that one can walk into a Chemist's and get a box of these flesh-producing tablets just as easily as a bottle of cough mixture.

Thin, run-down, anæmic men, women and children who need to grow strong and take on flesh are advised to get a box of McCoy's Cod Liver Extract Tablets and if you don't gain 3 lbs. with 30 days' treatment as prescribed just get your money back.

One woman gained fifteen pounds in five weeks, according to her own doctor—another ten pounds in three weeks. A very sickly child aged nine gained twelve pounds in seven months, and now plays with other children and has a good appetite.

Just ask for McCoy's Cod Liver Extract Tablets. Any good Chemist will tell you that they are wonderful flesh and health builders and don't forget that they are wonder workers for feeble old folks.

Only 1/3 and 3/- the box at any Chemist's. Insist on McCoy's Tablets—the original and only genuine. Refuse imitations. In case of difficulty send direct to McCoy's Laboratories, Norwich.

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MODEL No. M.173.

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PRICE 3 GNS.

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# FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10

M.C.15



# The Thrill of 't' Coop.'

This afternoon, Saturday, January 14, tier upon tier of densely-packed football enthusiasts at famous grounds all over the country will bear witness to the popularity of 'soccer,' and of Cup-tie struggles in particular. London and Daventry listeners are to hear the Arsenal v. West Bromwich Albion Match described from Highbury, while Liverpool will have a commentary on the Corinthians v. New Brighton. In the accompanying article H. G. Lewis, famous football correspondent of *The Westminster Gazette*, tells of the thrill of Cup matches and the merits of the

IN thousands of homes there will be the usual atmosphere of petrified amazement when the results of the Association Cup-ties come through tonight (January 14). One feels fairly safe with that bald statement, because if there is one certainty about Cup-ties it is their extraordinary uncertainty. That, of course, is the secret of their fascination, a fascination which is world-wide.

When I was in Australia some twenty years back, the English and Scottish football results were among the most important of the cabled news.

As a layman regarding wireless, I do not know how far it is possible for this Saturday's broadcast of Cup results to be picked up, but I venture to say that there will be people in hundreds of corners of this globe endeavouring to listen to the fate of Aston Villa, the Corinthians, Newcastle United, and other such tremendously popular clubs. There will be club 'sweeps' from Hong Kong to Geneva; and the fate of the Arsenal will be discussed by the 'boys' of the Gold Coast who play bare-footed, and who are constantly sending queerly written epistles to English clubs for old footballs, jerseys, and souvenirs. One such letter reached me in recent years, offering a shipment of monkeys and native charms in exchange for the ball used at Wembley Stadium in a Cup Final.

The possibility of surprise—that is the secret. It drew over 800,000 people to watch the struggles in the equivalent round last year. This round, by the way, is called the third round, but it is really the first in which are entered the select clubs of the country. The two vital factors are nerves and experience, and they are closely related. According to form and status any man who follows football can show you why Sunderland should so easily beat Northampton; why Southampton have not an earthly chance in meeting the holders of the Cup, Cardiff City, at Cardiff. But when the men line up and the referee starts the game, the teams become eleven men against eleven men. The delicacies of ball control, which distinguish the good footballer from the moderate, are likely to be swept away in the swirl of emotions, unless there is an ice-cool brain to govern the limbs.

THE two matches, descriptions of which are to be broadcast, should provide fine examples of the peculiar way of Cup football. One of these is the Arsenal *versus* West Bromwich Albion, at Highbury; and the other, New Brighton *versus* the Corinthians, at New Brighton.

The Arsenal seem to have Cup-winning qualities to a marked degree. For one thing, they were in the Final last April; and although they lost, the experience they gained should be of tremendous value. It is not, as is generally supposed, that a different type of football is required to win a Cup-tie from that employed in the ordinary League match; but that abnormal mental control is necessary to enable the players to play normal football.

The classic example of this was the first Wembley Final, when about a quarter of a million people surged through and over the gates, covered the playing pitch, and were eventually



persuaded to crowd back or to leave the ground by the players themselves, with the help of the police. No such nerve-racking experience ever fell to the lot of footballers since the collapse of a stand with terrible consequences, during an International match in Scotland early this century. The opposing teams at Wembley were Bolton Wanderers and West Ham United, and the coolness of the Wanderers, despite the circumstances, won them the match. The same team won the Cup again three years later.

The Arsenal are a phlegmatic, dour side, whose defence are like bull-dogs in a fight: they grip and hang on. Buchan, their captain, whose name is

a household word, never fails in a tight corner to produce with that casual air of his the sly tricks and thoughtful moves which wreak panic in the opposition in Cup-ties.

And yet West Bromwich Albion, though in the Second Division these days, are a doughty side. Partly, their strength has for years lain in the fact that they are one of the few leading professional clubs who earnestly believe that the club should represent the locality. Most of their players are local players, and their pride in their club must therefore be the greater. Their League encounters this season have shown that the harder the task, the better they play. Repeatedly they have upset 'form' by drawing or winning on the grounds of apparently stronger sides. But they are comparatively a young side, and the experienced Arsenal men, such as Parker and Baker, Buchan and Blyth, ought to gain the day.

THE opinion has been voiced by a few, who make the mistake of regarding football as an entertainment before a sport, that all qualifying rounds should be abolished, and that only League clubs should compete, because only they have a chance. There is truth in this, but not wisdom, as is shown by the tremendous popularity of the entry, a few years ago, of the famous amateurs, the Corinthians.

This entry increased the general interest and the purely sporting element to an unsuspected degree. People who have seen their Cup struggles with the professional sides will talk for the rest of their lives of such sporting epics as their gallant display against Newcastle United last year, their brilliant victory over Blackburn Rovers, and others. Enormous crowds have watched them.

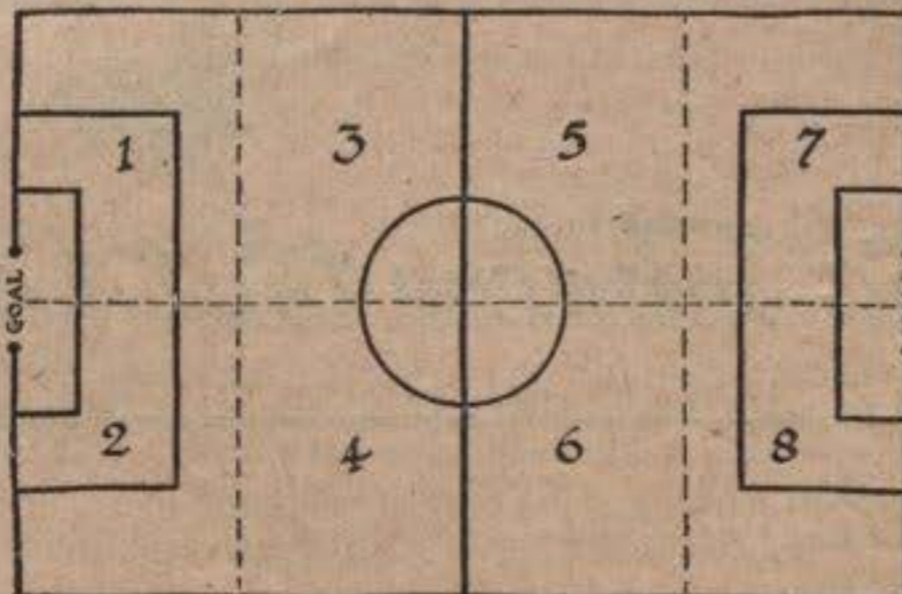
No one expected much success from the Corinthians, at first; but with them, as with every other team, experience counts. They are a powerful side today, and are increasing in power year by year. Such great players as Howard Baker, A. G. Bower, Claude Ashton, Freddy Ewer, and that magnificent veteran, A. E. Knight, have had international as well as Cup-fighting experience. Without the advantage of week-by-week matches, they nevertheless bring freshness and a devil-may-care spirit to the field.

There is no room among them for the stereotyped methods which one watches week by week in League games.

A belief in good, old-fashioned, shoulder to shoulder work has an important place in their creed. And because a Cup defeat is of no vital consequence to them, they have neither nerves nor worries.

New Brighton the Corinthians have never met, although in the days of G. O. Smith and Cobbold they played a local side in the Lancashire town. New Brighton, in the Northern Section of the League's Third Division, would be an awkward handful for any League side, on the New Brighton ground.

But they may find the 'unorthodox' football of the Corinthians a trifle too bewildering.



The plan to follow when listening to this afternoon's Third Round Matches.



*Player's  
Please*

**THE PLAYERS**

**AND THE  
SPECTATORS**

*"It's the Tobacco that Counts"*

NCC.276



# Saturday's Programmes cont'd (Jan. 14)

(Continued from page 33.)

## 5WA CARDIFF. 353 M. 850 KC.

- 3.0 A CONCERT**  
FOR BLIND AND DISABLED SOLDIERS AND  
BLIND WORKERS  
Provided by  
THE MARQUIS AND MARCHIONESS OF BUTE  
Relayed from the Celtic Rooms, Cardiff
- 4.45** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**
- 6.0** London Programme relayed from Daventry
- 6.15 CONCERT (Continued)**
- 6.30 S.B. from London**
- 7.0 SIR THOMAS HUGHES: 'Sam Weller's Love Letters' ('Pickwick Papers')**
- 7.15 S.B. from London**
- 7.25 A. S. BURGE: 'Wales v. England—International Prospects'**  
LEIGH WOODS: 'West of England Sport'
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## 2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Blue Butterflies' (Dickson); 'The Rose and the Nightingale' (Keel), sung by Betty Wheatley. The Story will be read by Robert Roberts. Violin Solos by Keem McEndoo. 'Dreams' (Montaigne), played by Eric Fogg**
- 6.0** London Programme relayed from Daventry
- 6.30 S.B. from London**
- 7.0 MR. F. STACEY LINTOTT: Sports Talk**
- 7.15 S.B. from London**
- 7.25 'THESE FATHERS' (First Production)**  
A Play in Three Acts by JAMES LANSDALE  
HODSON  
Presented by VICTOR SMYTHE
- Cast:*  
Alec Fairbrother ..... TOM WILSON  
Raymond Fairbrother ..... CHARLES NESBITT  
Betsy Croft ..... HYLDA METCALF  
Jonathan Croft ..... JAMES HARCOURT  
Jackson Fairbrother ..... E. H. BRIDGESTOCK  
Jarvis ..... A. C. BATTFORD  
Tom Taylor ..... HAROLD CLUFF  
Mrs. Sarah Sharples ..... LUCIA ROGERS  
Richard Taylor ..... J. L. HODSON  
Violet Taylor ..... MARGARET DUFF  
Margot Dashwood ..... ELLA FORSYTH  
Doctor Morris ..... D. E. ORMEROD
- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0** London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## 6KH HULL. 294.1 M. 1,020 KC.

- 3.0** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**
- 6.0** London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 3.0** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**
- 6.0** London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 2.30 A Running Commentary by ERNEST EDWARDS ('Bee') on the Match, NEW BRIGHTON versus THE CORINTHIANS, in the third round of the Cup, relayed from New Brighton Football Club Ground**
- 4.0 app.** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**



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## 5.30 'PRINCE CHARMING' A Play by UNA BROADBENT

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John Trouble (a highwayman) ..... HUGH H. FRANCIS  
Mrs. Trouble ..... MARY RUTHERFORD  
A Mob of People
- Scenes 1. The King's chamber  
2. John Trouble's cottage in the wood  
3. Outside the city wall

- 6.0** London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 3.0** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**
- 6.0** London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## 5PY PLYMOUTH. 400 M. 750 KC.

- 3.0** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Stories of Familiar Things—II, The Local' (Dorothy Fisk)**
- 6.0** London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Items of Naval Information, Local Announcements; Sports Bulletin)**

(Saturday's Programmes continued on page 39.)

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# Saturday's Programmes continued (January 14)

(Continued from page 37.)

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Play, 'The Rose and the Ring' (Thackeray), adapted by C. E. Hodges
- 6.0 ORGAN RECITAL relayed from the Albert Hall
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 6ST STOKE. 294.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. J. BOULTON: 'Professional Predicaments - The Station Master'
- 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

- 7.0 Dr. 'TEDDY' MORGAN: 'Welsh Rugby Football Topics'
- 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### Northern Programmes.

#### 5NO NEWCASTLE. 312.5 M. 960 KC.

- 3.0 London Programme relayed from Daventry. 4.15 Music relayed from Tilley's Blackett Street Restaurant. 5.15 Children's Hour. 6.0 London Programme relayed from Daventry. 6.30 S.B. from London. 7.45 Tom Clare (Entertainer at the Piano). 8.0 Revue. 9.0 S.B. from London. 10.30 Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0 S.B. from London.

#### 5SC GLASGOW. 405.4 M. 740 KC.

- 3.15 Dance Music relayed from the Locarno Dance Salon. 4.15 Wireless Quintet: Selection, 'The Duchess of Dantzic' (Caryl). James B. Stocks in Songs at the Piano: How to Compose a Song (Stocks); Dear were the days (Murray); Maud (Tom Clare); Invitation to the Dance (Woodford-Flinden); Quintet: Selection, 'Excelsior' Ballet (Marcano). James B. Stocks: The Village Blacksmith (Stocks); Megan (Novello). Leave a lot of time (Melville Gideon); A Merry Little Song (Raymond). Quintet: Selection, 'The Merry Widow' (Lehar). 5.15 Children's Hour. 5.58 Weather Forecast for Farmers. 6.0 Musical Interlude. 6.30 S.B. from London. 6.50 Scottish League Football Results. 6.55 Musical Interlude. 7.0 Miss Christie: 'The Golden Journey to Samarkand'. 7.15 S.B. from London. 7.25 Talk on Rugby by 'Ompax'. 7.45 'The Home Breaker'. A Drama that takes the wrong turning, by A. F. Hyslop. 8.0 Revue. 9.0-12.0 S.B. from London.

#### 2BD ABERDEEN. 500 M. 600 KC.

- 3.45 An Afternoon Studio Concert. Station Octet: Selection, 'A Southern Maid' (Fraser-Simson). 4.0 Janet McFarlane (Soprano): Solweig's Song (Grieg); Jewel Song ('Fame') (Gonnod); Ave Maria (Schubert). 4.10 Octet: Selection, 'The Arcadians' (Monckton and Talbot). 4.20 Harry MacGillivray (Baritone): The Drum Major (Ernest Newton); Absent (Metcalfe); The Admiral's Broom (Frederick Rowan). 4.30 Octet: Selection, 'To-night's the Night' (Rubens). 4.44 Janet McFarlane: Old English Songs: Drink to me only with thine eyes (Quilter); Cherry Ripe (Lehmann); The Banks of Allan Water (M. G. Lewis). 4.52 Harry MacGillivray: The Young Royalist (Stephen Adams); Marching Along (M. V. White); Trottin' to the Fair (Stanford). 5.0 Octet: Selection, 'The Dancing Mistress' (Monckton). 5.15 Children's

- Hour. 6.0 London Programme relayed from Daventry. 6.30 S.B. from London. 6.50 S.B. from Glasgow. 7.15-12.0 S.B. from London.

## 2BF BELFAST. 306.1 M. 960 KC.

- 3.0 London Programme relayed from Daventry. 3.50 app. Station Orchestra: March, 'Entry of the Gladiators' (Fucik); Overture, 'Tantalusquale' (Supp); Selection from 'Tannhäuser' (Wagner, arr. C. Godfrey); Meditation from 'This is for Violin, Harp, and Orchestra (Massenet). 4.24 Stanley Sutton (Double Bass): No turns (with Orchestra) (Benkert); Concert Polka (Bullerjohn). 4.35 William J. Mitchell (Baritone): Care lies from the lad that is merry (Arne); The Sergeant's Song (Holst); Molly Brannigan (C. V. Stanford); Simon the Cellarer (J. L. Patton). 4.48 Orchestra: Serenade, 'Love in Arcady' (Haydn Wood); Waltz, 'Blue Danube' (Strauss); Selection, 'The Sunshine Girl' (Rubens). 5.15 Children's Hour. 6.0 London Programme relayed from Daventry. 6.30 S.B. from London. 6.50 S.B. from Glasgow. 6.55 app. Musical Interlude. 7.0 S.B. from London. 7.45 Station Orchestra: New Irish suite (F. W. Wadely). 7.55 Augustine O'Farrell (Baritone): 'Twas in the lovely month of May (Schumann); The Peach Flower, and The Emperor (G. Bantock); In the Silent Night (Rachmaninov). 8.7 Petite O'Hara (Violin): First and Second Movement of Concerto for Violin and Orchestra (Max Bruch). 8.25 Augustine O'Farrell: A Soft Day (C. V. Stanford); Over Here (Irish Famine Song), and I'd roam the world over (arr. C. Wood). 8.37 Petite O'Hara: Hymn to the Sun (Rimsky-Korsakov, arr. Kreisler); Meditation (Glazounov); Tambourin Chinois (Kreisler); Lotus Land (Cyril Scott, arr. Kreisler). 8.49 Orchestra: Three Irish Pictures (Ansell). 9.0-12.0 S.B. from London.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

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The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

SCHOOL PAMPHLETS	TALKS PAMPHLETS	OPERA LIBRETTI	(No subscriptions can be accepted for back numbers.)
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This Session's Pamphlets (ready January 3).	NOTE.—Some of the Talks Pamphlets are not issued until the middle of each session—viz., February, May, and October.	January. The Return of Ulysses (Monteverde).	(Please strike out Form not required.)
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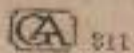
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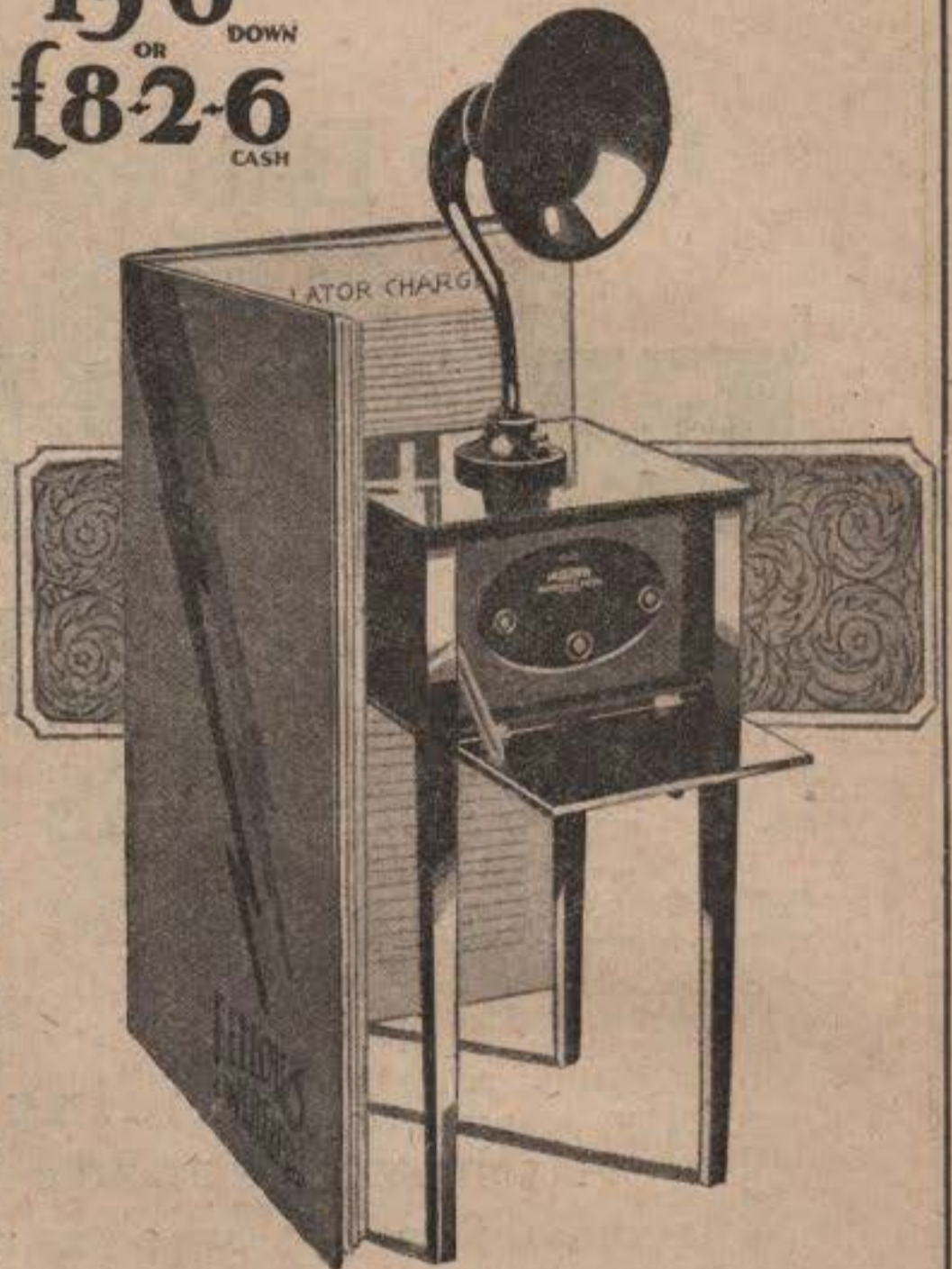


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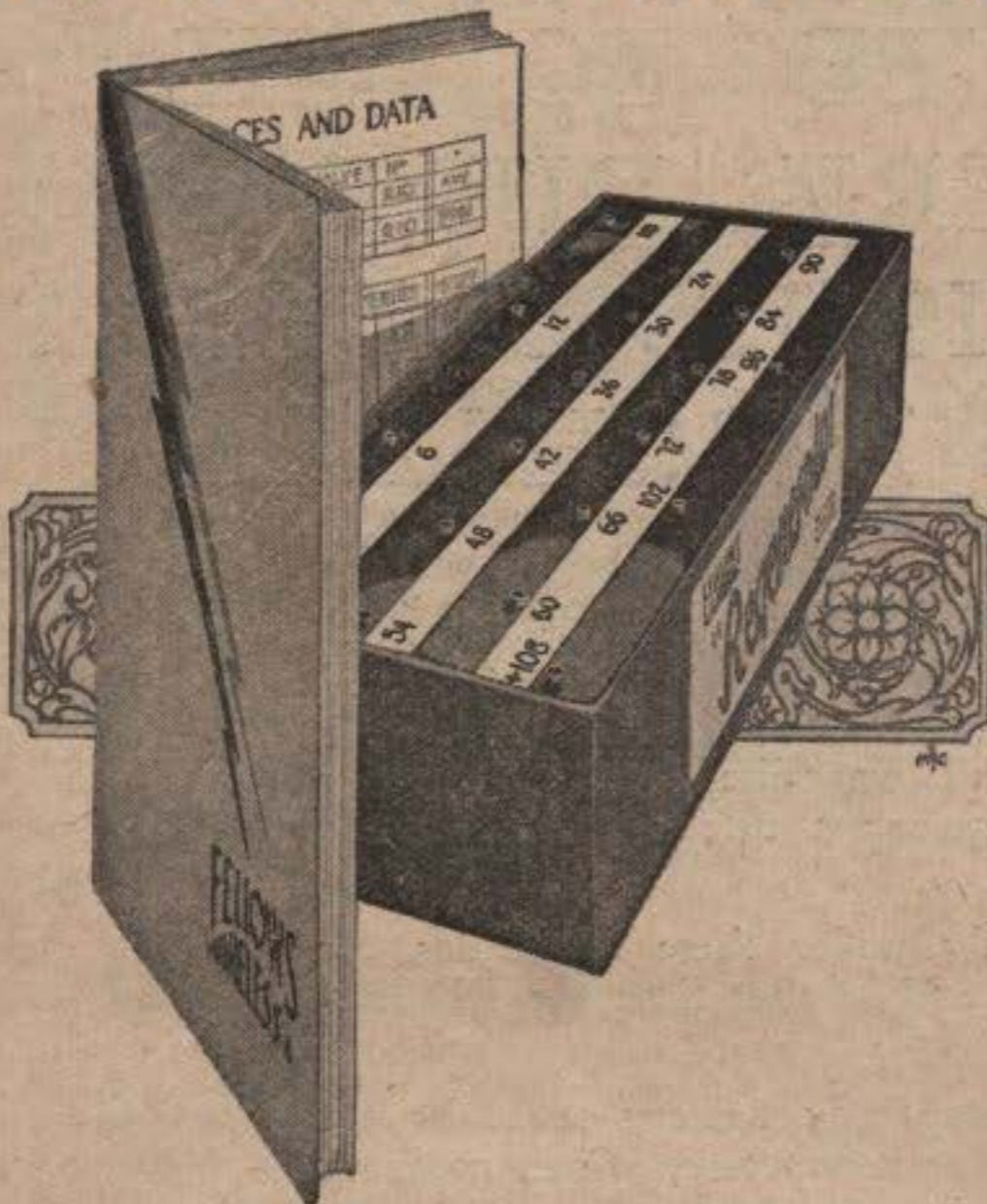
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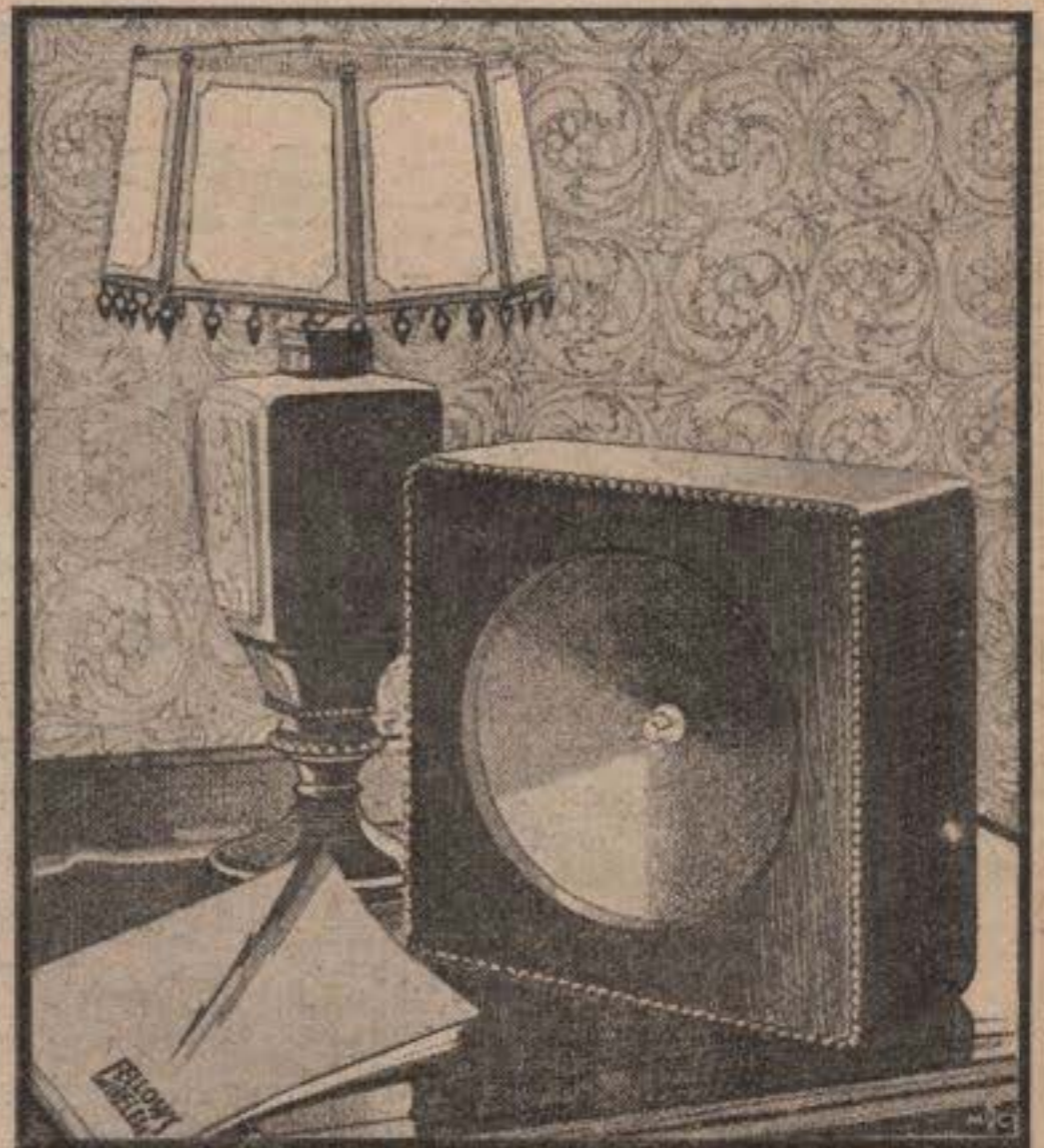
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M.C. 65



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Others bring in the military bands with full power and tone, but the announcer's voice is made to sound weak and harsh.

Fellows Cabinet Loud Speaker reproduces everything *perfectly*.

That is the reason for its amazing success and popularity.

Fine Leatherette Finish - - - **35/-**

Packing free, postage 1/3.

### The Fellows Junior.

The famous horn-type loud-speaker, 19 ins. high, powerful and clear as a bell **13/6**  
Packing free, postage 1/3.

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Horn-type loud-speaker for large halls, dancing, etc. - - - - - **45/-**  
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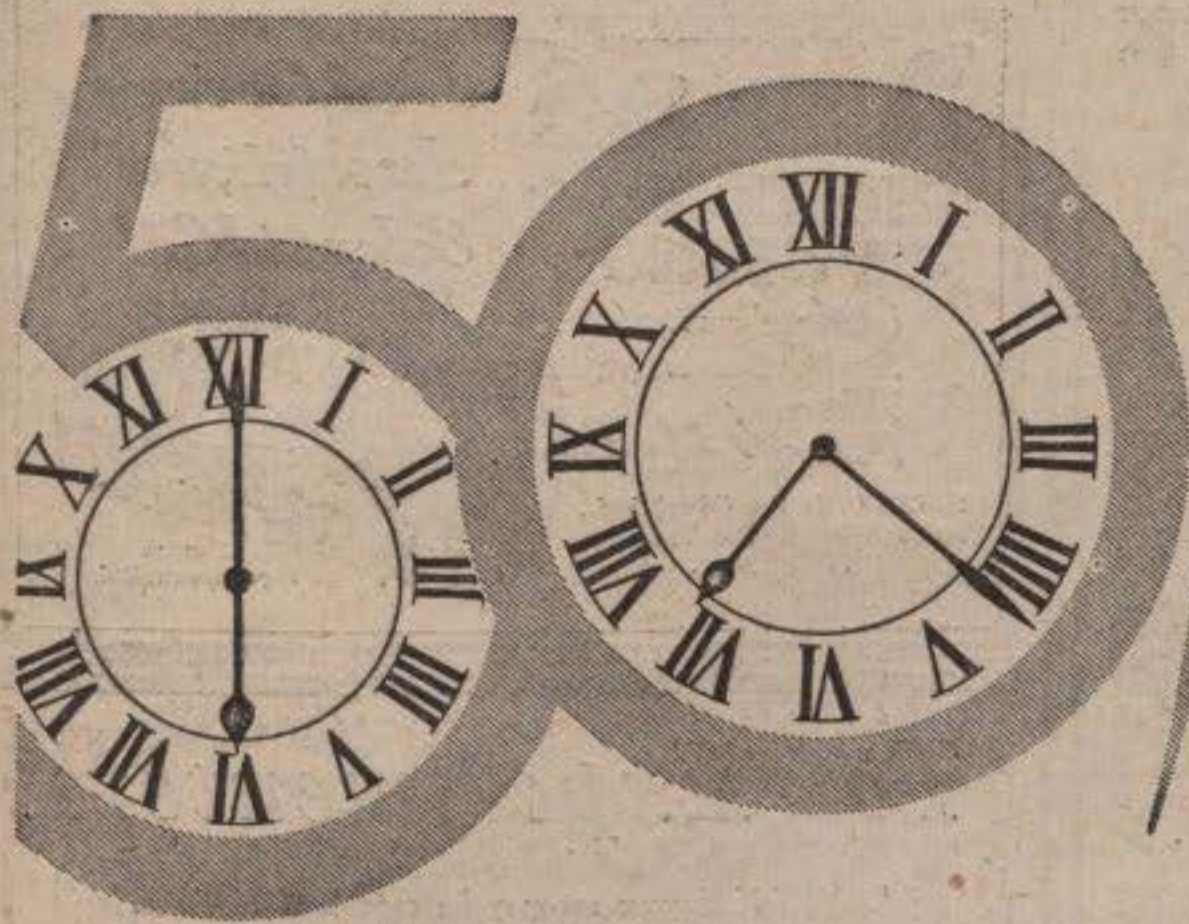
# FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10.

For full list of branches see page 34.

M.C. 68





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THREESOME  
IN 1½ HOURS**  
*- the parts cost  
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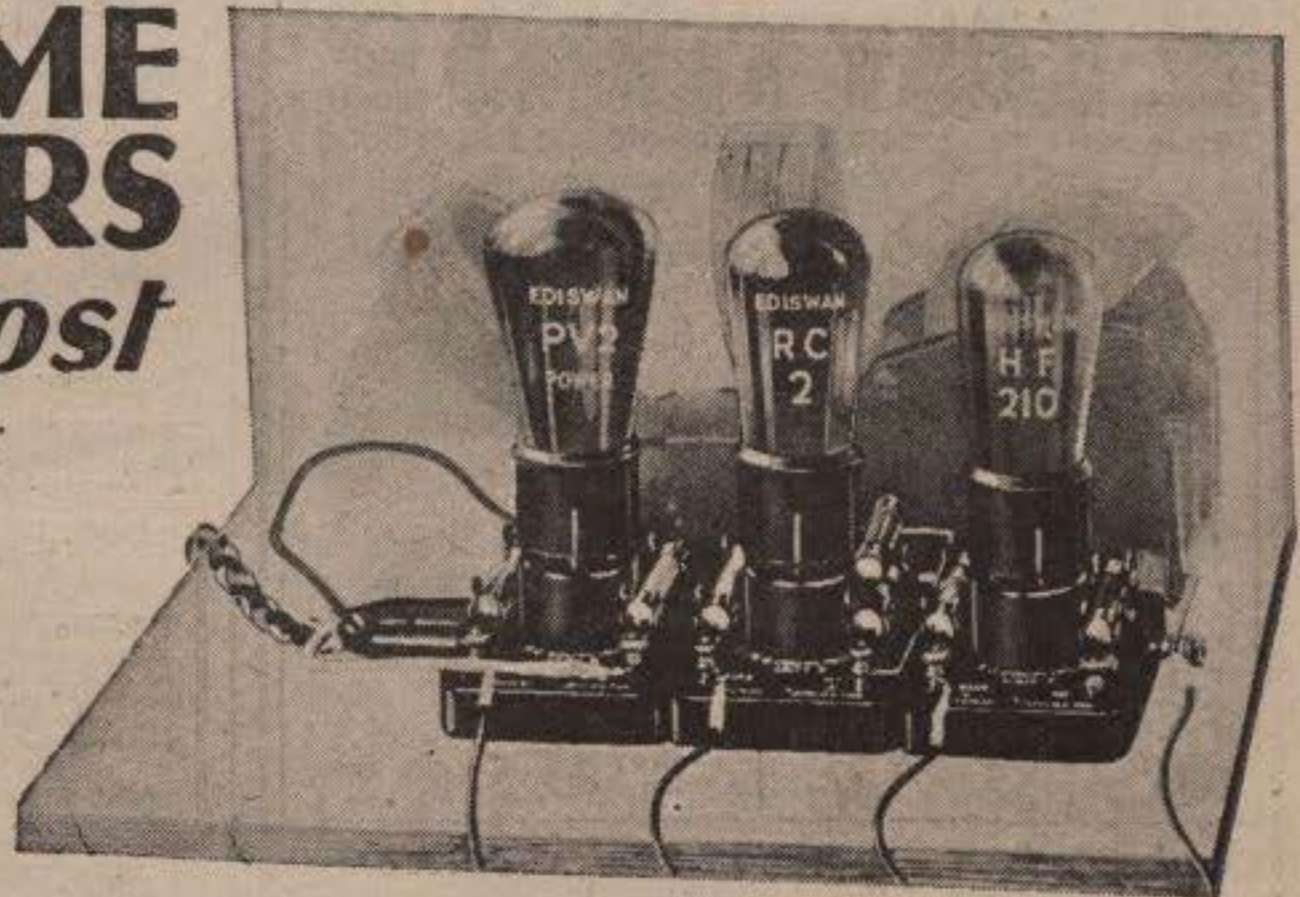
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No soldering—nothing you cannot understand—nothing to go wrong. You need know nothing about radio mechanics to make up this set. Just an hour with nimble fingers and a screw-driver—and you can be sure of wireless reception of amazing purity. The New R.C. Threesome brings in many additional stations with all the quality of the original receiver.

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**CLEAREST-STRONGEST  
LAST THE LONGEST**

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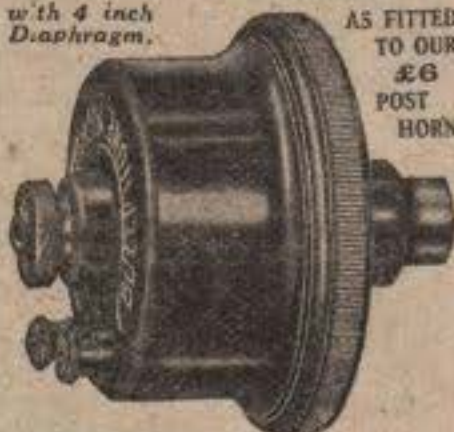
TWO WONDERFUL UNITS AT ONLY **15/-** Each. You'll be Surprised—!

The New Wonder "Nightingale" **CONE UNIT** with Balanced Armature.



AS FITTED TO OUR CABINET SPEAKER

**GRAMOPHONE ATTACHMENT** with 4 inch Diaphragm.



AS FITTED TO OUR £6 POST HORN

From a 2-ply board 3 ft. square, cut out a 12" circle, then cut a strip of wood 16" x 3 1/2" x 1/4" make



a hole 2 1/2" dia in centre, this will carry the nail. Fix strip to board as shown.

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Exactly as fitted to our own Speakers.

Reduced from 32/6 to 15/- solely as an advertisement for the famous Bullphone Nightingale Speakers. Cobalt magnet guaranteed for all time.

**ASTONISHING RESULTS.** equal to the most expensive Loud Speakers yet made, are guaranteed with either of these Units.

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CABINET CONE.

Size 17 ins. high by 15 ins. in Mahogany, Walnut or Rosewood finish.

**77/6** cash, or **EASY TERMS**

**10/-** deposit and 12 monthly payments of **6/-**

SEND DEPOSIT NOW

21 ins. high with 14-ins. Bell, Mahogany finished, with plated arm and stand.



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SATISFACTION GUARANTEED or money refunded.



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14/- By sending 14/- you can have the popular 6ft. size "HOME" BILLIARD TABLE delivered free on 7 days' free trial. If not perfectly satisfied after the trial you are quite at liberty to return the table. If the 6ft. size is not suitable for your room order one of the other sizes and pay as you play.

**E. J. RILEY, LTD., RAYMOND WORKS, ACCRINGTON**  
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Rileys also make the famous Combine Billiard and Dining Tables which can in a few seconds be converted from dining table to billiard table or vice versa. Cash price from £22 10s. 0d. or generous deferred payment terms. **RILEYS GIVE 7 DAYS' FREE TRIAL**, pay carriage and take all risks in transit.

**RILEYS GIVE 7 DAYS' free trial** pay carriage and take all risks in transit



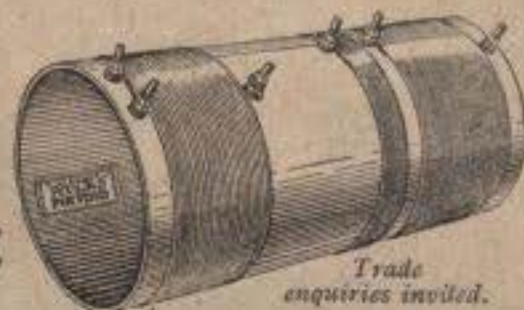
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