

## ALL THE PROGRAMMES (January 15-21)



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## 140 Players and 'Some Big Iron Chains!'

On Friday, January 27, during the B.B.C.'s National Concert at the Queen's Hall, will be heard, for the first time in England, Arnold Schönberg's great orchestral and choral work, *The Songs of Gurra*—a 'great' work, in every sense of the word, since it calls for orchestral and choral resources seldom found in any country. In this article Percy A. Scholes, the B.B.C. Music Critic, tells about the *Gurre-Lieder*, the performance of which is certainly a very notable event. Whether you intend to hear the work at home, or in the Queen's Hall itself, you should certainly read first what Mr. Scholes has to say.

**K**ING WALDEMAR, like other monarchs, must marry not whom he would but whom he should. So Helvig became his queen, but Tova had his love, and to her he gave his palace of Gurra, near Elsinore, and there was he wont to visit her.

That lasted not long, however, for the Queen, jealous of her rival, sent murderers to Gurra.

The King was beside himself with grief and rage. 'What dost thou, God?' he cried. 'Hast thou driven from me the last of my joys? Lord, Thou should'st blush to take from me my one eye lamb. Like Thee, Lord, I am a King, and never would I treat a subject so. Tyrant God, Thy angels ever sing Thy praise, but better were it if just one there were bold enough to cry aloud Thy blame. Lord, Thou art King—and I the Jester of the King, who dares to offer to his master not courtly flattery but truth.'

And as the King thus blasphemed, God looked down and listened and spake sentence. Nightly must Waldemar fare forth to the hunt, and wildly ride over the land until the hour of dawn. And this must he do for ever. And as in the darkness the wild hunt rushed by, the listening peasant would cross himself and crouch in fear.

Such is the story-background of Schönberg's famous cycle, *The Songs of Gurra*. It is an old legend retold by the famous Danish poet and novelist, Jons Peter Jacobsen (1847-85)—one of whose novels, by the way, formed the literary basis for a work by one of our own composers, the opera *Fennimore and Gerda* of Delius. Schönberg's setting of *The Songs of Gurra* is a setting of a



ARNOLD SCHÖNBERG.

Specially drawn for *The Radio Times* by Sava.

translation into German by Robert Franz Arnold, and this, in its turn, has been translated into English by Mr. D. Millar Craig, whose version is to be used in the much-anticipated broadcast performance of next week.

**A**S Waldemar and his Wild Hunt rushed by, I said just now, 'the listening peasant would cross himself and crouch in fear.' And that, too, is what some of the

B.B.C.'s listeners do whenever Schönberg and his Wild Hunt are seen approaching. Before I go farther in my description of the present work let me gently reassure my readers as to its character.

*The Songs of Gurra* are not one of Schönberg's latest works. Far from it! They represent his middle period, when his work was but a few degrees more 'modern' than that of Wagner, or, at any rate, of Strauss.

It will be recalled that Schönberg's String Sextet, *Resplendent Night* ('Verklärte Nacht') was performed a few months ago, as a piece for Orchestral Strings, at an Albert Hall National Concert. Many listeners were then surprised to find that there existed a work of Schönberg that was not beyond them, and I personally received a number of letters from listeners who said that, whatever they might previously have thought of Schönberg, this work of his they thoroughly enjoyed. *Resplendent Night* dates from 1899, and *The Songs of Gurra* from 1900-1. The two stand next to one another in the chronological list of Schönberg's works. Take courage, then! This is not the more puzzling Schönberg; it is the Schönberg in his twenties, who has not lost touch with his forerunners, but follows their paths, with, it may be admitted, occasional slight detours.

Our more conservative critics have praised *The Songs of Gurra*—those of our critics who, though they are by no means impervious to the charms of some of the later music of the younger men of today, are yet looked

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upon by us as free from any habit of thoughtless, hare-brained dashing after novelty for its own sake. Robin Legge, in January, 1914, pleading in the *Daily Telegraph* for a fair hearing for Schönberg, particularly instanced *The Songs of Gurra*. And in the same month Ernest Newman in the *Musical Times* published a description that might be definitely described as a panegyric:—

My own feeling is that in the *Gurre-Lieder* we have the finest musical love-poem since *Tristan*. In Waldemar and Tova, Schönberg has added another pair to the shining company of Paolo and Francesca, and Romeo and Juliet, and Tristan and Isolde—another immortal couple aureoled with love and death. He lifts them up to such tragic heights not only by the beauty of the burning music he gives them to sing, and to the orchestra to sing with and round them, but by the atmosphere he creates about them. The lament of the wood dove after the death of Tova is inexpressibly moving and haunting. There is a strange ironic pathos in the music of the Fool, and again in the outcry of the bereaved Waldemar against his Creator; while the gradual ascent of the final scene into its lucent apotheosis is splendidly managed. I will not say that the music of these two hundred and forty pages is always on the same high level: that would be expecting too much. But I say confidently that here is some of the very finest music of our generation, the work of a brain that is capable both of jewelled detail and of a mighty span of conception. It will surely make friends for Schönberg wherever it is known.

MY own opinion of *The Songs of Gurra* is not so passionately admiring as that, but the point I wish to make at this moment is that the texture of the music, though often complex, is rarely so harmonically 'modern' as to cause grief to the many listeners who have complained of the later Schönberg. Indeed the Schönberg of 1900 and the Schönberg of even 1910 are, for the purposes of the ordinary listener, two different men. Let us, then, listen to *The Songs of Gurra* open-mindedly and expectantly. They overflow with powerful emotion, but they are not greatly more 'advanced' in musical idiom than Wagner's *Tristan*, from which (like so much other love music of the later nineteenth and earlier twentieth centuries) they undoubtedly derive.

THE performance of *The Songs of Gurra* on the 27th will be an event. Though constantly talked of amongst musical people,

they have actually never had a British performance before! There is a reason for that: the huge resources needed and the consequent expense. It may almost be said that, at the cost of things today, no ordinary concert audience could pay for a performance. But what the concert manager, with a public limited by the size of a hall, must necessarily shrink from, the B.B.C., with its almost unlimited public, can afford to do; and it is right that it should at last give us an opportunity of hearing a famous work that looked as though it would remain known to



One of the chief motifs of *The Songs of Gurra*, with which musical listeners may care to familiarize themselves before the performance on January 27.

most of us only by name or by a study of the score.

That score is tremendous, the orchestral score I mean. Years ago, soon after it appeared, Sir Henry Hadow complained of it as follows: 'In order to publish the work it has had to be engraved, not printed, on an enormous size of page with notes the size of pin-points, directions that are almost unreadable, and leger lines that sometimes require a magnifying glass.' I see that some years ago I ventured in the *Observer* an opinion of the work, stating that I had been obliged to form it from a study of the piano score: 'I sometimes casually flutter the pages of the orchestral score, but without any attempt at close study, for God did not give the precious gift of eyesight that we should imperil it by peering into early Schönbergian pages, sometimes calling upon one to read simultaneously from forty to

fifty staves, each compressing its five lines and four spaces into a width of no more than an eighth of an inch.'

There are five solo parts in *The Songs of Gurra*: Waldemar (tenor), Tova (soprano), a Wood Dove (soprano), a Peasant (Bass), and Klaus the Fool (tenor). In the closing pages there is also a 'Speaker,' who declaims instead of singing. There are three Men's Choirs and an eight-part Mixed Choir, and the orchestra includes fifty wind instruments, a great body of strings often subdivided into very many 'parts,' four harps and a great body of percussion instruments that includes 'some big iron chains.'

MANY listeners will, no doubt, listen to *The Songs of Gurra* with keen enjoyment; the warm, romantic feeling of the music will appeal to them, as will its vivid orchestral colourings. Others may, perhaps, find that the complexity of the music, at a first hearing, occasionally somewhat puzzles them. But all, let us hope, will listen attentively and sympathetically. What we are to hear is no hastily dashed-off 'inspiration'; it represents the intensely earnest effort of a most serious-minded artist, suffering years of bitter disappointment before he achieved the triumph of public recognition.

Schönberg composed a great part of the work comparatively quickly. Then poverty compelled him to relinquish it and earn money by orchestrating other people's cheap operettas, of which about this period of his life, he calculates, he scored no fewer than six thousand pages. Then he resumed his own work and completed its composition—but not its orchestration. So far he was living in Vienna; now he removed to Berlin as conductor of a theatre orchestra. Strauss examined the piano-vocal score of *The Songs of Gurra* and awarded its composer the 'Liszt Stipend,' which was a help. Only after eleven years was the last note of the orchestration in its place, and only after thirteen was the first note heard by the public. Thus the work composed in 1900-1 was not completely orchestrated until 1911. Keen-eared listeners may perhaps note one result of the delay in some difference of style in the orchestration at the beginning and end of the work. Schönberg himself has admitted this. One grows somewhat between one's twenty-sixth and thirty-seventh years!

## Says the Microphone—

(Continued from page 51.)

IN 1900 a German manufacturer of the name of Abbe changed the hours of work in his factory, the celebrated Zeiss Optical Works, from a nine-hour to an eight-hour day. He found that the output of each of the eight hours was so much higher than the output of each of the original nine hours that the total output of the eight-hour day was equal to, if not a little higher, than the total output of the nine-hour day.

If a dog has been kept running until he is exhausted and some of the blood of this tired dog is then introduced in the veins of a dog that has been kept quiet all day, the resting dog suddenly shows signs of being a tired dog.

So long as the incentive to work is not checked, high wages, by providing better nourishment, mean less need for rest and the development of greater working power for man.—Dr. P. Sargent Florence in 'Men and Machines.'

GROUPS of young people, or 'Wandervogel' as they are called, often with a leader, can be seen in all parts of Germany walking from hostel to hostel, carrying their luggage and food in a rucksack, and thus travelling over huge tracts of interesting country at little expense, and learning the countryside in a way impossible by other means. One member—a girl of seventeen—told me she had walked a large part of the way from Dresden to Vienna, and her holiday of a month had cost her only £2 10s.

Not only do the actual members of the Youth Movement take walking tours, but Germans and Austrians of all classes and all ages spend their holidays—odd day holidays and annual holidays—in walking in their woods and mountains, and for all, there is simple and cheap accommodation.—Ivy C. Ward on 'Impressions of Outdoor Life in Germany.'

SUPPOSE you were to introduce Stevenson to some young reader as a great writer, the effect would be, I think, to draw attention to Stevenson's deficiencies. Don't thrust him forward as a great writer, but as a delightful writer; and though delightful writers are not so important to mankind, they are perhaps as rare, and they are a permanent blessing.—Desmond MacCarthy on 'Stevenson.'

I OFTEN hear people asking how fast it is possible to go on skis, and some of the answers are most frightfully optimistic. I have heard one man say that you could go ninety miles an hour. Of course, this is the most ridiculous bunkum. Scientific timing instruments tell us that forty-five miles an hour is about the limit on the snow, and I can tell you that that is quite fast enough.—Capt. A. H. d'Egville on 'The A B C of Ski-ing.'

## Says the Microphone—

In response to many requests from our readers, we are this week reviving our old custom of reprinting striking and witty points from various outstanding broadcast talks.

SOME people think the importance of the French Revolution has been exaggerated. They say, very wittily, that it was a high jump rather than a long jump; full of sound and fury, no doubt, but signifying not so very much, a melodrama of incompetence. But I think this view is mistaken. True, most of the political experiments of the revolution were failures, most of its leaders were knaves, and even Napoleon was an adventurer who went on playing double or quits till he had reduced himself and his country to bankruptcy. But the Revolution, in the witty phrase I quoted, was admitted to be a 'high jump.' May not that in itself be important? It was an immense advertisement of new social forces: it was the forcible entry of the mob upon the stage of history.—*D. C. Somervell on 'Europe throughout the Ages.'*

YET the Reform Bill excited immense enthusiasm among masses of humble folk to whom it did not give the vote! The mobs who shouted 'The bill! the whole bill! and nothing but the bill!' and burnt down Nottingham Castle were not 'respectable persons.' Respectable shopkeepers don't do such things. These were the people, who had a shrewd idea that if the first Reform Bill were carried, they would get the vote by the second Reform Bill or the third. And they were quite right. That was just what happened. There was no abiding place for the Constitution between the old system of 'rotten boroughs' and Rousseau's doctrine of 'the Sovereignty of the People.'

MAGNA CHARTA was the very reverse of a democratic document. More than half the population were serfs, and in Magna Charta serfs are only mentioned twice, and on both occasions as forms of property.

ROUSSEAU was perhaps the first writer of wide influence to paint the black iniquities of social injustice, not as inevitable evils, but as mere accidents, the results of men's blunders and crimes.—*D. C. Somervell on 'Europe throughout the Ages.'*

NEARLY all men think that women are silly. They think women may rise above it sometimes, but that is the tendency of the sex. And nearly all women think that men are silly. They think that men have all sorts of extraordinary gifts, but that underneath all that they are silly.

I, for example, find myself more irritated by mistakes made by the men who run the telephone at night than I do by the mistakes made by the telephone girls. I find myself more irritated by the delay on the part of a waiter than I do by delay on the part of a waitress. I find exactly the opposite attitude on the part of men. They find telephone girls and waitresses maddeningly inefficient by comparison with men.

I wonder how men would feel if they had to pay income-tax that had been increased by a woman Chancellor of the Exchequer; if they had to pay another shilling in the pound because of a Chancellor of the Exchequer who was called Winifred instead of Winston? I hate to think of what father would say.—*Rebecca West on 'Women as Legislators.'*

THE box office is the only sacred thing that American films treat with reverence.—*Mr. G. A. Atkinson, the B.B.C. Film Critic: 'Seen on the Screen.'*

THE county of Suffolk is particularly famous for furnishing the city of London and all the counties round with turkeys. Three hundred droves of turkeys have passed in one season over Stratford Bridge, each drove generally containing from 300-1,000 turkeys; and yet the numbers driven by Newmarket Heath and the open country and the Forest, and also those by Sudbury and Clare are much greater. . . . For the further supplies of the markets of London they have also within these few years found it practicable to make the geese travel on foot too. It is very frequent to meet them, 1,000 or 2,000 in a drove. Fancy guiding your motor-cycle through a drove of these pedestrians!—*A. H. Beales on 'Our Roads in the Days of Dick Turpin.'*

AN immediate result of the moving-picture has been the death of the melodrama of sensational effects, which can be better done on the pictures than on the stage; and an immediate result of that is an improvement in the quality of melodrama, which no longer depends for its appeal upon mere mechanics.—*St. John Ervine on 'Modern Drama.'*

I WANT to impress upon you that fear is the cause of armaments. Nations do not arm for the fun of the thing. Nor do most of them arm from militarism. They arm from fear. Before disarmament takes place, you must remove fear and the cause of fear. This finding of security is the task before us at the moment.—*Major J. W. Hills on 'Can We Do Without War?'*

THERE is, above fifty miles above the ground, a layer of free electricity which sends back or reflects the wireless waves which reach it. When such waves come back to the ground they can produce a signal in just the same way as can the waves which travel along the ground all the way. In the region near the transmitter the ground-waves cause the signal, and as the distance from the transmitter is increased these waves die out. At much greater distances the sky waves come down, having 'skipped' over the intervening distance.

One-seventh of a second is the time required for a light or wireless wave to travel once round the earth. You will remember that Puck, in *Midsummer Night's Dream*, said, 'I'll put a girdle round the earth in forty minutes.' Well, we can do that with short wave wireless signals in a seventh of a second.

The short wave wireless telegraph links between this country and the most distant parts of the Empire are an accomplished fact, and we now look forward to the time when wireless progress will be such as to permit the strengthening of these links by a satisfactory service of Empire Broadcasting. This is a much more difficult project, but I am confident that it will come about.—*Prof. E. V. Appleton, F.R.S., on 'Beam Wireless.'*

WE are apparently, in this rather languidly opera-loving country, arriving at a queer period when opera, reversing the regulation for good little boys and girls, will be heard but not seen.—*Mr. Percy Scholes, B.B.C. Music Critic.*

THE Greek was the inquirer, the artist, the thinker, inspired by a living fancy; the Roman was the farmer, the man of deeds, unimaginative and practical. The Roman gods were just powers that did things; they had no personal histories. No tales of love and hate and vengeance were told of them, such as Greek imagination invented for the gods of Greece.—*Norman Baynes on 'Rome and the Building of an Empire.'*

THE French look for some cheap, rhetorical understanding of the human heart, the German for a grain of foggy idealism or misty metaphysics; the English demand a mixture of some matter-of-factness, tangibility, sentimentality, and logic.

The prudishness of which the pre-war English reader was accused seems to have vanished. Yet it seems a fact that in English novels sexual problems even now play a much smaller part than in the literatures of other countries.

The humour of no other nation is so pleasantly effortless, so clear and dry—I want to say, so little greasy—as the English humour. When I want to give myself a cheerful hour I take up one of those splendid and well-aired books which no other nation can produce and which no other taste so values as the English.—*Lion Feuchtwanger on 'The Taste of the English Reader.'*

THE English reader is not only interested in the author's personal views and perceptions, but he would rather have his reading make him grow in positive knowledge of the world of facts, whereas the German's love for the obscure and the profound often makes a fool of him. More than once I have had to read in Germany criticisms as the following: 'That man cannot be worth much; for we understand him.'

If in the English story the hero and the heroine don't get each other, their non-union is caused by outer circumstances, by their external situation. In German stories the obstacles originate in their characters. The Germans want to admire the manifoldness of the world manifested in the individual; the English the manifoldness of the world in fate.—*Lion Feuchtwanger on 'The Taste of the English Reader.'*

No fruit you buy in any shop in all the world is ever as sweet or as interesting and full of strange delights as that which you pick from your own young trees; in that gesture, as you put your hand out, is a rarer currency than that of any vile pence and filthy lucre handed over a shop counter. It has in it the metal of your soul, which planted the tree and waited for its fruit.—*Marion Cran in her 'Garden Talk.'*

THE condition of the theatre may be totally changed by television. I do not doubt that most of my listeners will some day be able to hear and see the performance of a complete play or opera more easily than they now hear me speaking to them.

Time on the stage is swifter and briefer than time off the stage. The author has to remember, therefore, that in the theatre there are two times—a time inside the play and a time outside it, the time which is supposed to elapse during the action, and the time actually occupied by the performance.—*St. John Ervine on 'Modern Drama.'*

If you are not famous at fifty you may safely assume that you will not be famous at all. That is the general law. But there are exceptions. If Benckendorff von Hindenburg had died at sixty-eight, Europe would never have heard of his existence.—*Mr. A. Gardiner on 'President Hindenburg.'*

'As apple a day keeps the doctor away.' I didn't grasp the significance of that sign then, but later I was told what it meant. Then I understood that all the fruit shops in London must be owned by villainous French followers of Molière's theories who have sworn to starve to death all the English doctors.—*Theodore Komisarjevsky on 'Ourselves as Others See Us.'*

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## BOTH SIDES OF THE MICROPHONE

### *The Changing Riviera.*

ON the afternoon of Thursday, January 26, a novelist, Joan Kennedy, is to give a talk on the Riviera. I suppose that, like all writers, she will find a very good word to say for that earthly Paradise. Since the war, the world has discovered that the attractions of 'the Azure Coast' do not stop with the gaming-rooms and pigeon-shooting ground at Monte Carlo. The whole coast, from Hyères to Ventimiglia, with its turquoise seas, red cliffs, dark cypress avenues and silver-green olive groves, is as lovely as anything in creation. English travellers, in particular, seem to have discovered this beauty. I spent my holidays this year at Juan-les-Pins, near Cannes, and found the beach there (it gives the best bathing on the Riviera), literally smothered with English families, coloured by the strong southern sunlight to every tint between black and gold. Nine years ago, when I drove down to that beach from Venice, I used to be the only bather along the two miles of golden sand. The Riviera is changing. Until 1920 no one thought of it as a summer resort. Now it rivals the Lido. And they are constructing an indiarubber *plage* at Monte Carlo!

### *The Operatic Idol of the '70's.*

JULES MASSENET, composer of *Manon, Le Cid, Herodiade*, and other operas, provides one of the few examples of an artist who set himself the definite ideal of writing 'popular' music and, in the realization of it, met with some measure of artistic success. This is surprising, for it is a well-known psychological fact, that 'popular successes' and 'best sellers' are seldom the work of writers or composers who are consciously trying to write 'down to their public,' but far more often the work of second-rate minds who really believe they are doing work of great artistic merit. Massenet was writing for the Parisian public of after the Franco-Prussian War, which liked its opera tuneful and sugary. He had an ear for a good melody. His best songs—such as 'Knowest thou the Land' from *Werther*—survive today, though the change in popular taste has allowed his operas, with a very few exceptions, to lapse into obscurity. A programme of excerpts from various of his operas and other works will be given from London and Daventry on Tuesday, January 24, by John Ansell and the Wireless Orchestra, with Thorpe Bates as vocalist.

### *'Good Evening, Everyone.'*

I HAVE just been glancing at the proofs of A. J. Alan's book 'Good Evening, Everyone,' which Hutchinson's are publishing in about a fortnight's time. A. J. Alan is one of the most outstanding personalities of the microphone, and his none too frequent broadcasts are eagerly awaited all over the country. His is one of the few truly original literary geniuses of the times; by telling his tales in spoken rather than written words he has revived the ancient art of the 'story teller.' The stories collected in his new book have, with one exception, been broadcast. They are exact transcriptions of the microphone versions. As one reads them one can almost hear their author telling them in that drawing, hesitant voice of his, so strongly is the style coloured with his personality. I have not yet heard the exact date of publication of 'Good Evening, Everyone.' Next week I will let you know more about the book, which I do not hesitate to predict will be one of the successes of the Spring season.

### *With Frederick Delius.*

I HEAR from Gordon Bryan, one of the most popular of our broadcast pianists, that he recently spent several days at the home of Frederick Delius. Delius, who is today, tragically, incapacitated by illness and has to spend the greater part of his days in a bath-chair, has a picturesque house at Grez-sur-Loing, near Fontainebleau. This great musician, who has written so much music that has charmed us listeners, is now a listener himself. He has a powerful wireless set and listens regularly to 5XX. With Bryan at Grez-sur-Loing were his old master, Percy Grainger, and Balfour Gardiner. The three of them played a great deal to their host, his own works and those of other moderns.

### *An Architect who Turned to Music.*

A REFLECTION of his original profession of architect is to be found in the almost unbelievable neatness and perfection of detail of the music manuscripts of Gerard Williams, a short programme of whose music is being given from the London Studio on Thursday, February 2. Mr. Williams had no orthodox musical training. He developed by private study of music his natural aptitude for composition. His writing is on intimate, chamber music lines, with considerable freedom of idiom, harmony, and form. His compositions for the piano have rather the texture of Ravel's. On February 2 you will hear some of his jolly arrangements of part-songs for chorus and orchestra and various orchestral pieces, including *Pot Pourri* and the *Harlequinade Suite*, of which the B.B.C. gave the first performance a year ago.

### *All British.*

WHATEVER quarrels we may have had with the Honours List, we were all delighted to see further distinction conferred upon Sir Edward German, whose name is one of the comparatively few which stand for British Music in the minds of audiences abroad. Works by Sir Edward will be included in the All British programme which B. Walton O'Donnell and the Wireless Military Band are to broadcast from London and Daventry on Sunday afternoon, January 22. The soloists will be Kate Winter and Kenneth Ellis, two well-established favourites.

### *The Fatal News Bulletin.*

IN Frederick Lonsdale's new comedy, *The High Road*, which is booming at the Shaftesbury Theatre, radio plays the part allocated in the Greek drama to the Messenger—that of bringing 'the fatal news.' The Duke of Warrington, who has been for years greatly attached to Lettice, wife of Sir Victor Hale, has lately discovered his love for the actress who is unhappily engaged to his young cousin. He has made up his mind to renounce his former ties and marry the young lady—and then, like the voice of Fate, comes the voice of the announcer from the loud-speaker in Lord Crayle's drawing-room, revealing in the news bulletin the fact that Sir Victor Hale has died in Paris (and, to the Duke, the fact that like a gentleman he must now stand by Sir Victor's widow). This use of the loud-speaker in a stage play is the first I remember (though I believe wireless was used on the stage in Cecil Lewis's *Jazz Patterns*). It is extremely effective—an admirable change from the inevitable letter or telegram of Victorian drama—though one did not recognize the voice of the London announcer!

### *'They Don't Dance no Sarabande.'*

AFTER the recent Bartok controversy, one rather hesitates to announce the inclusion in the musical programmes of anything 'new.' However, there is something quite 'new' in the offing in the shape of *Rio Grande*, a choral work by Constant Lambert, the young English composer of the *Romeo and Juliet* ballet recently given by the Diaghilev company. The fact that this is no modernist 'highbrowism' is demonstrated by its inclusion in a light programme which John Ansell is to conduct on Monday, January 23. Actually it is a jolly, rather 'jazzy' setting of a poem by Edith Sitwell which begins

*On the Rio Grande*

*They don't dance no sarabande. . . .*

The orchestra for which Mr. Lambert has scored the work is a cross between a symphony and a dance orchestra and the music makes use of both fox-trot and Charleston rhythm. The composer will conduct *Rio Grande* himself. Another novelty in the evening's programme will be a Suite founded on Four Japanese Songs by Henry Gibson.

### *Through a Boy's Eyes.*

THE question of emigration is an ever-present, if vexed, one. There seems to be a good deal of doubt in the public mind as to the future which awaits emigrants to our colonies and the sort of reception with which they meet when they arrive there. Two years ago we had a talk on the advantages of Canadian emigration—as the result of which a schoolboy went to try his luck in the Dominion. His career in Canada has been most successful, and his letters home provide a fresh and unconventional insight into the prospects of the young emigrant. Extracts from these letters will be broadcast at 5 p.m. on January 24 by his mother, Mrs. G. H. Lawrie, under the title of 'Extracts from the Letters of a Schoolboy Emigrant.' Young Lawrie, when in London, was at the Latymer Upper School, Hammersmith. I expect that a number of his former schoolfellows will be listening on the 24th.

### *A Temple Thurston 'First Night.'*

TEMPLE THURSTON'S new play, *The Burden of Women*, is to have its first night, not in a London theatre, but in a studio at Savoy Hill. This is an important piece of news, for it adds one of our most distinguished dramatists to the considerable list of those writers who believe in Radio Drama. The broadcast of *The Burden of Women* will take place on Tuesday evening, February 7, at 9.40. The play, I hear, happens to be particularly suited to microphone presentation. It deals with the hard life of the sailor's wife, who must wait always in uncertainty for the return of her man from the sea.

### *The Music of the Spheres.*

I HAVE seldom found any musical broadcast more enchanting than the concert which Anthony Bernard gave last month with the London Chamber Orchestra—a very well-contrasted programme it was, too, with the Mozart *Divertimento* and Ernest Bloch's *Concerto Grosso*. The light and delicate playing of the orchestra 'comes over' beautifully. I am glad to see that Mr. Bernard and the Orchestra are to give a further programme from London and Daventry on Sunday evening, January 22. Classical works will again be mingled with modern, the latter including *Tableaux Pittoresques* by the Belgian composer, Joseph Jongen.

## BOTH SIDES OF THE MICROPHONE



### *The Creeping 'Orrors.*

WHEN after the War a Grand Guignol Season was opened in London, those of us who were already acquainted with the little Théâtre du Grand Guignol in Paris wondered how our less sophisticated London public was going to receive 'the horrors.' The season turned out a great success (even in the days before some bright spark thought of advertising that a *real* nurse and doctor were in attendance in the *foyer*). The British public received the Grand Guignol plays with creditable fortitude, despite Aubrey Hammond's ubiquitous poster which showed people swooning out of the dress-circle into the stalls. Though several of the plays given at the Little Theatre were 'ceric' and 'blood-curdling' enough, there were none as devastating as the piece with which my first attendance at the Parisian theatre opened, when several of the audience, myself among them, were glad in the interval to bolt for a café and a stiff brandy. 5GB is to have a Grand Guignol evening on Tuesday, January 24, when two 'thrillers' are being broadcast—*The Test*, by J. A. W. Shepherd (which was given from London in June, 1926), and a new play entitled *The Witch-Wife*, by Mabel Constanduros and Michael Hogan (a new rôle for the redoubtable Mrs. Buggins).

### *The Players in the Lorry.*

YOU most likely know all about the Lena Ashwell Players, who have their home in a tiny theatre off Westbourne Grove and tour the country, bringing the best plays within the reach of those who might otherwise never have a chance of hearing them. These players, all of them real enthusiasts, give performances in Town Halls and Village Institutes and cart their scenery about with them in a Ford lorry. The company is coming to Savoy Hill on Wednesday evening, February 1. They will do several scenes from *Macbeth*, with Lena Ashwell herself, the founder and guiding spirit of the Players, playing Lady Macbeth.

### *The Music of the Programme-Makers.*

THE musicians, who work on the staff of the B.B.C. have little enough time to indulge in composition, but that they do occasionally manage to find a quiet hour is evidenced by the occasional Programmes of Music by B.B.C. Composers arranged by Birmingham. Those who listen to 5GB on Wednesday evening, January 25, will hear another of these programmes given by the Studio Symphony Orchestra, directed by Joseph Lewis, with Herbert Heyner as soloist. This will include John Ansell's *Private Ortheris* Overture, Percy Pitt's *English Rhapsody*, Victor Hely-Hutchinson's *Three Fugal Fancies for String Orchestra*, an orchestral arrangement of Kenneth A. Wright's *Gavotte in Pierrot's Garden*, and, sung by Mr. Heyner, Robert Chignell's arrangement of songs by Dibden with orchestral accompaniment and settings by D. Millar-Craig of four songs from the Greek Anthology (as translated by Professor Mackail).

### *On Sunday Evening, January 22.*

THERE will be a Roman Catholic Service from London and Daventry on Sunday, January 22, conducted by the Very Rev. Bede Jarrett, O.P., of St. Dominic's Priory, Haverstock Hill, with music by the Choir of St. Dominic's Priory, under their choirmaster, Mr. Vernon Grant. The Good Cause appeal the same evening will be made by the Rt. Hon. J. Ramsay MacDonald, M.P., on behalf of the Margaret MacDonald Clinic and Baby Home.

### *'The Way of the World.'*

I HAVE often heard the wish expressed by listeners that some talker might broadcast periodically a review of world politics in the same way that Percy Scholes, James Agate and company review the arts. This wish is to be realized. At 9.15 on Wednesday, January 25, Mr. Vernon Bartlett, London representative of the League of Nations Secretariat and journalist of wide experience, will give the first of a series of talks on 'The Way of the World.' The choice of Mr. Bartlett for this weekly task is a happy one, for, besides a close acquaintance with the trend of present-day international politics, he has also a fresh view-point and great human understanding—a fact which you will have realized if you read his book of stories, 'Topsy Turvy,' which the critics, I see, rank as one of the outstanding works of 1927.

### *The National Gramophone Society.*

A DEAL of good work in the cause of Music is being done by the National Gramophone Society. This Society aims to produce for its members gramophone records of music which, for one reason and another, the ordinary recording companies will not tackle. There is, of course, much music the limited appeal of which (to a very special public) detracts from the likelihood of being a 'best seller.' The Gramophone Society, which is in touch with those closely interested in music, can judge better whether a particular record is likely to have a special appeal. It costs you half a crown a year to be a member. The Society's records are available to members at prices similar to those charged by the gramophone companies. If you are interested in music and anxious to get hold of these records, you should write for further particulars of the Society to The Secretary, 58, Prith Street, Soho, London, W.1.

### *Beethoven's Ewe Lamb.*

A SUCCESSFUL feature of last year's Beethoven Centenary celebrations was the broadcast performance of the composer's only opera *Fidelio*. Four of the artists who took part in this are to be heard again in the same parts when, on Thursday, January 26, London, Daventry, and other Stations broadcast a Hallé Concert, relayed from the Free Trade Hall, Manchester. This version of the opera will be a concert version, of course, with Elsie Suddaby as Marcellina, Roy Henderson (Pizarro), Herbert Simmonds (Don Fernando), and Harry Brindle (Rocco). In addition, Hubert Eisdell is to sing the part of Jaquino, while Leonora and her husband, Florestan, will be sung by Stiles Allen and Heddie Nash respectively. A really fine cast—and the Hallé Orchestra under Sir Hamilton Harty.

### *What do you Know about Rugs?*

DO you know anything about Oriental rugs? Probably not. A rug is just one of the many things with which we are daily associated and about the origin and art of which we know next to nothing. On Monday, January 23, Miss F. Lorimer, who is head of the Oriental Department of a big West End store, will give a talk on 'Some Characteristics of Oriental Rugs.' Miss Lorimer is an interesting person. Not only does she 'hold down' one of the best jobs in her profession, but she has done a great deal of archaeological research in the East and worked for some time for Sir Aurel Stein. From time to time she goes East on business and brings back to London rare carpets, fabrics, and hangings.

### *Brailowsky's Recital.*

THOUGH the London Studio has seen the microphone *début* of most of the great pianists of the age, listeners have never as yet heard Brailowsky, the Russian pianist, who is to give a Liszt and Chopin recital at 8.30 p.m. on Tuesday, January 24. Brailowsky, who is twenty-eight, and was born the son of a Kiev music-dealer, studied before the war with Leschetizky. I have never heard him myself, but friends in Paris and New York have reported his outstanding success in the two capitals. Look out for his recital on the 24th! We are evidently to hear something very much out of the ordinary.

### *Clapham, Dwyer and Co.*

THE Clapham and Dwyer Concert Party, which gave such an amusing show on New Year's Eve, are to give two more broadcasts in the near future. Manchester, Aberdeen, and Cardiff are to hear them on Saturday, January 28, and London, Daventry, Belfast, Cardiff, and the Relay Stations a fortnight later, on February 11.

### *When Haydn Hinted.*

ON January 25, Liverpool is broadcasting a Programme of Musical Curiosities. This will include Haydn's *Farewell Symphony*, which the composer wrote for Prince Esterhazy's orchestra, of which he was conductor. The point of the title is embodied in a plaintive little coda which the composer added to the usual four movements. This is so arranged that the musical parts narrow down until only first and second violin are left playing. When the work was first performed in the presence of the Prince, each musician, as his work was ended, snuffed his candle and departed—a delicate hint to the patron of the orchestra that the players needed a holiday. Another 'curiosity' in the programme will be Saint-Saëns's lively *Animals' Carnival*.

### *Sir Henry at Manchester.*

SIR HENRY WOOD is to conduct a Symphony Concert in the Manchester Studio on Tuesday evening, January 31. This will be relayed to Daventry Experimental. The soloists are Kate Winter and Marie Wilson, the violinist. The programme includes the *Second Wand of Youth Suite* (Elgar), the *Puck Minuet* (Howell), Mendelssohn's *Violin Concerto*, the *Overture to Alceste* (Gluck), and *Fantasia on One Note* (Purcell). The Symphony will be Mozart's *No. 29 in A Flat* (K.201).

### *Our Competition.*

THE RADIO TIMES Cover Design Competition has attracted so much interest among artists, professional and otherwise, that the offices of the paper are stacked with mail-bags containing entries from every part of the country. The work of unpacking and sorting these designs in readiness for the adjudication has been so considerable that even 'The Announcer' has been called in to assist. The result of the competition will be announced in these pages towards the end of the month.

### *The Lord Mayor's Party at Leeds.*

TWO thousand Leeds kiddies are to spend a happy afternoon on Monday, January 23, when the Lord Mayor gives his Annual Party to poor children in the Town Hall. The guests are to be entertained by the principals of the two local Pantomimes. Part of this concert will be relayed from Leeds-Bradford during the Children's Hour.

'THE ANNOUNCER.'

# A Piece of the Listener's Mind.

## Letters from the Editor's Post Bag.

### The Popularity of Opera.

DEAR SIR,—There is a good deal of talk nowadays about Opera, its popularity, and so on, mostly in connection with Sir Thomas Beecham's scheme. Strangely enough, I have seen no mention of broadcast opera (it is strange when you come to think that the largest and most steadfast operatic audience in the country is that which looks forward every month to the B.B.C.'s operas). We are a household of six, and we make a point of hearing every opera broadcast from 5XX. The published libretti are a great help to us. It may be argued by highbrows that we are not really 'appreciating' opera because we cannot see it. The truth is that we are spared the sight of mountainous sopranos and beefy tenors who cannot act for toffee, and are able to follow the 'drama' of the story with the aid of our imaginations (though these may not be as highly developed as some of the said sopranos and tenors). . . . Long live broadcast opera!—G. C. CAREW, Victoria Park, Manchester.

### A Mother Writes.

DEAR SIR,—I have read much in *The Radio Times* about various aspects of broadcasting, and feel sure that you have been doing good work in showing how much this great service means to us and how we should not come to regard it lightly. I was particularly struck by Mr. Swing's article, and Mr. Andrew Soutar's. But has it ever occurred to the gentlemen who write so eloquently about broadcasting that one of its most important functions is that of a 'home maker'? It is something which everyone in the family can enjoy in common. It has brought happiness and pleasure into homes which could not afford books or gramophones, but can run to the little luxury of a crystal set and a ten-shilling licence. Previous to the coming of broadcasting, there was a risk that after the war the meaning of the word 'home' might be lost. The young people did not seem to

understand it. From personal experience and with heartfelt gratitude I am able to say that broadcasting has done much to revive this meaning.—A MOTHER, London.

### What do we Expect to Hear?

DEAR SIR,—The B.B.C. has created for itself the largest musical audience in the world. How many of us understand what we are hearing? In your columns recently you held forth against the lazy attitude of the man who is content to 'know what he likes' without bothering to create for himself any standard of criticism. Quite right! Such fellows are the enemies of progress in Art. But why not do something to help him to establish standards for himself? Though all criticism is, of course, coloured by the personal likes and dislikes of the critic, there are certain defined standards by which musical performances are to be judged. For example, though there may be listeners who like 'tremolo,' it is an accepted fact that 'tremolo' is a fault in a singer's voice. You will be doing the listening public a great service if you publish some articles by authoritative writers, telling us what to look out for in musical performance.—J. B. V., Hampstead, N.W.3.

[The question raised by our correspondent is one which we have had in mind for some time. A series of articles by well-known music teachers and critics along the lines mentioned above will appear in *The Radio Times* in the near future.—EDITOR, *The Radio Times*.]

### The Service in the Pub.

DEAR SIR,—A patient of mine who keeps a small public-house and a 'loud speaker' in the bar of the same, told me that what her clients liked best of all was the Church Service on Sunday evenings. Many of them came on purpose to hear it, and if the apparatus was out of order on any Sunday evening they grumbled exceedingly. No one was allowed

to join in the hymns, but had to be prevented because singing is not allowed by the police on Sundays. I asked why, if they were so fond of church, they didn't go there, and she said it was a matter of pipes and glasses. The next day I inquired at another very respectably-kept inn, about a mile out in the country, where they also have a 'loud speaker.' The landlady told me the same story in almost the same words. But she gave a different explanation. She said the service at their local church was dull and poor, whereas the Wireless 'Service' was very good with a good preacher, and she herself looked forward to it, and was very sorry if anyone wanted a drink, which she had to get up and serve during the 'service.'—A WEST COUNTRY DOCTOR.

### The Prince or Not the Prince?

DEAR SIR,—I wonder if you can explain the following incident for us. On New Year's Eve, at about 8 p.m., I tuned in *via wireless* (three valves), and we heard 'For he's a jolly good fellow,' then we stood dumbfounded as we heard the Prince of Wales speaking. I looked for *The Radio Times* to see what the programme was, to see if the Prince were on; while I was doing this, he was speaking all the time—the speech that he gave on Armistice Day—word for word and very clearly. It lasted about two minutes, and then the real programme broke through. It was most uncanny. We asked several people who have wireless sets, and they cannot explain it. We live on the top of a hill. There is no house for quite a mile. Perhaps some other listener has had a similar occurrence. We would like to know.—Mrs. O. HARRISON, Carnforth.

[This actually was the Prince of Wales speaking—though not in the flesh. A record had been made of the broadcast of his speech on Armistice Day at the Albert Hall, and this was included in the 'Reminiscences of 1927' programme, broadcast on New Year's Eve.—EDITOR, *The Radio Times*.]

## LEADING FEATURES OF THE WEEK.

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

### TALKS (5XX).

- Monday, January 16.  
5.0. Miss Cottington Taylor: 'Marmalade Making.'
- Tuesday, January 17.  
7.0. Mr. J. Butler: 'A Hampshire Dialect Talk.'  
7.25. Miss Eileen Power: 'Europe in the Middle Ages.'
- Wednesday, January 18.  
3.45 Mrs. Penelope Wheeler: 'Village Play Production.'  
7.25. Sir Denison Ross: 'The Spirit of the East.'
- Thursday, January 19.  
7.25. Mr. H. Wellington: 'How to appreciate Pictures.'  
9.15. Mr. Desmond MacCarthy: 'I Remember—Reminiscences of Henry James.'
- Friday, January 20.  
7.25. Mr. A. D. Lindsay: 'Philosophy and our Common Problems.'
- Saturday, January 21.  
7.25. Mr. George F. Allison: 'League and Cup Prospects.'  
9.15. Mr. Wyndham Lewis, reading from his own works.

### MUSIC.

- Sunday, January 15.  
(5GB) 3.30. Chamber Music. The English Ensemble and Norman Allin.  
9.0. Mendelssohn's Oratorio 'Athaliae.'  
(5XX) 9.5. The Casano Octet.
- Monday, January 16.  
(5GB) 8.0. Monteverdi's Opera, 'The Return of Ulysses.'
- Tuesday, January 17.  
(5GB) 8.0. A Tchaikovsky Programme.  
(5XX) 8.30. A Piano Recital by Maurice Cole.
- Wednesday, January 18.  
(5XX) 8.0. Monteverdi's Opera, 'The Return of Ulysses.'
- Thursday, January 19.  
(5GB) 7.30. A Hallé Concert, conducted by Sir Hamilton Harty.
- Friday, January 20.  
(5XX) 8.0. A National Concert. Conductor, Sir Henry J. Wood. William Primrose.

### VAUDEVILLE.

- Monday, January 16.  
(5XX) 9.35. Mabel Marks, Tom Clare, Esther Coleman and Zacharewitsch.
- Tuesday, January 17.  
(5GB) 6.45. Colleen Clifford.
- Wednesday, January 18.  
(5GB) 4.0. Grace Ivell and Vivian Worth.  
(5XX) 10.30. The New Trix Sisters, Julian Rose, Mario di Pietro.
- Friday, January 20.  
(5GB) 4.0. Ivan Firth and Phyllis Scott.  
(5XX) 10.35. Wish Wynne, Effie Kalisz, Joseph Farrington.
- Saturday, January 21.  
(5GB) 8.0. The Three Clefs, Toni Farrell, Angela Maud.
- DRAMA, etc.**
- Monday, January 16.  
(5XX) 9.45. The Ceremony of the Keys. Relayed from the Tower of London, with descriptive talk by H. V. Morton.
- Thursday, January 19.  
(5XX) 7.45. 'The Playboy of the Western World,' A Comedy by J. M. Synge.  
9.35. Charlot's Hour.

## Do You 'Put'—Or Only 'Take'?

Val Gielgud, whose recent article, 'What of the Future?' attracted considerable notice among listeners whose interest in Broadcasting is not merely confined to the narrow issue of the daily programmes, here returns to his attack on those who, in his own words, 'regard Broadcasting as a minor amusement.'

**I**N an article a few weeks ago, I pleaded for a more serious attitude of mind towards the whole theory and practice of broadcasting. In this present one I would like to go a step farther along somewhat similar lines. I would like to suggest one or two practical ways in which such a more serious attitude might be brought to bear results.

Everyone, I expect, is familiar with Mr. Bernard Shaw's definition of the word 'gentleman'; that a gentleman is an individual who puts more into the common stock than he takes out of it. It is rapidly becoming necessary that, for a period at any rate, we should become gentlemen with regard to broadcasting, and all that the word Radio implies.

I do not mean that we should definitely give to broadcasting more than we hope to get from it. I suspect that to be impossible in any circumstances. But it is of vital importance that people should realize that in relation to broadcasting they should 'put' as well as 'take'; that they can and should give besides receiving.

And, when I say giving, I do not refer in any way to those ten shillings a year. It is not a question of finance, but of supply and demand. If broadcasting is to remain an amazing toy, a minor amusement, that annual fee is important. For it is obvious that purely in return for such a sum—a sum which would not take you to the theatre or the cinema continuously for one week, even in the cheapest seats—the return is so great that the public cannot fairly demand any particular change for the better. Programmes are rather in the nature of mixed grills, sometimes even of the curate's egg. But for ten shillings a year and no trouble they are amazingly, incredibly good value. There is nothing like them for value in the world.

**B**UT that is not the point. I think we have got beyond the stage at which we paid our ten shillings to the B.B.C. as we might to any toy-shop. I think that nine-tenths of us who listen realize that we have got hold of something bigger than a music-hall turn, or even a greyhound race.

We have got hold of a great power, with infinite possibilities. And it is we who control it. The B.B.C. is only the medium which directs that control, supplying what we demand to the best of its ability. It must supply that demand, because we supply the money that its organization demands.

But in its turn the B.B.C. is entitled to make certain demands on the public—on all of us. It is entitled to demand that this control of ours should be an intelligent control. That we should know what we want, before we grumble because we do not get it! That we should see that our receiving apparatus is working properly before we

abuse its transmitting machinery. That our criticism should be helpful and not just captious or would-be humorous.

Even if most people regard broadcasting as no more than an amusement, they should be ready to devote as much serious attention to it as they do to their other amusements. (For the moment I will leave aside the question of the value of Radio as a means of education, of S.O.S., of information, and so forth.)

Now, if people wish to hear music; to go to a theatre, a music-hall, or a cinema, they take a certain amount of trouble as a matter of course. They find out what is on there. They go to the particular building where what they want to see or hear is being performed. They arrive more or less at the beginning, and leave at the end. They do not go to the Coliseum, and grumble at the absence of Shakespeare from the programme, or expect to hear a jazz band in the middle

On Friday evening, January 27, the B.B.C. is giving a National Concert at the Queen's Hall, when Arnold Schonberg himself will conduct his overwhelming, colourful work, *The Songs of Gurra*. You can get tickets for this concert at Savoy Hill, the Queen's Hall, and the usual booking agencies.

of a classical concert. They criticize what they have gone to see or hear on its own merits, not for being or not being something quite different.

But broadcasting, by eliminating the trouble necessary in the case of getting to and from theatres and concert halls, has led listeners into the habit of taking no trouble at all. How many neighbours and friends don't we all know, whose only method of listening is to switch on vaguely at any time, when nothing else happens to be occupying their attention! Is it unreasonable that in such cases the odds are heavily in favour of their finding themselves hearing something which interests them not at all? And then the B.B.C. gets letters complaining that its programmes do not contain what listeners really want to hear.

**W**E have all to remember that the B.B.C. is in the position of having to be a universal provider on a huge scale. It must satisfy in the course of its programmes the tastes of every one of us. And we all like very different things. I may hate Debussy. You may loathe jazz. My aunt may have a passion for Household Talks, and my cousins adore Sacred Music. And so *ad infinitum*. Surely it is up to all of us to watch for the items we like, and equally to avoid the ones we hate? Can we be surprised, let alone aggrieved, if we casually switch on, only to

be bored or actively irritated, and to switch off again?

If a listener who enjoys Wagner takes the trouble to hear a radio Wagner concert, having first taken the trouble to see that his set is in perfect condition for reception, and will then write to the B.B.C. and criticize that concert on its merits, he will have put as well as taken. His criticism will be positively helpful, not negatively carping. He will have done his share towards helping Radio to fulfil its best functions, and to do its best for him.

And similarly in the case of all different tastes. But to sit through any mixed programmes, starting at any time, ending when you feel inclined, doing other things meanwhile, and with your set only casually tuned in, and then to criticize from the point of view of your own taste, forgetting all the other listeners in the British Isles, is unfair. For you have got your money's worth. You can't help that. If, having paid your money, you don't take your choice, you cannot blame the B.B.C. You might as well enter any theatre, without looking beforehand at what that theatre is presenting, and then complain to the management that you haven't got what you expected.

**B**BROADCASTING must cater for us all. Each of us can only hope to obtain his own pet result incidentally. And each of us must watch for and seize those incidents when and as they occur, as they will, in the cycle of programmes. It is something like a mobile encyclopædia, and you must find page and paragraph from the index—the programmes—to get the information, the amusement, the music, whatever it is you personally want.

Finally, we must all use our imaginations. I have often boggled at the genius of the man who invented, and the men who have since kept up to date Bradshaw's Railway Guide. My imagination can only get as far as being hopelessly staggered. Similarly, if we all imagine what it must mean to have to keep the British Isles supplied with Radio programmes for a year; programmes that shall involve almost every taste, art, amusement, thought, that shall hurt the susceptibilities of none, that shall not be unreasonably monotonous, sensational, hidebound, and that must be kept rigorously uncontroversial in tone without being just shatteringly dull—I do not think there are many of us who would be prepared to accept the job.

I most confidently believe that it is largely by criticism that Radio lives, and will grow to its maturity. But if that growth is to be upwards, and the maturity a new and worthy Art-Craft, as it can and should be, the criticism must be informed and helpful, and it must come from listeners who listen, not from those who merely lend a casual ear.

# PROGRAMMES for SUNDAY, January 15

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 AN ORCHESTRAL CONCERT**

THE WIRELESS ORCHESTRA  
Conducted by STANFOLD ROBINSON  
LEILA MEGANE (CANTALTO)  
FRANCIS RUSSELL (TENOR)

ORCHESTRA  
Overture, 'The Pierrot of the Minute'... *Bantock*  
Theme and Six Diversions

3.55 FRANCIS RUSSELL and Orchestra  
Lohengrin's Farewell ..... *Wagner*

4.0 ORCHESTRA  
Suite, 'Mother Goose' ('Ma Mere l'Oye')... *Bacel*  
(1) The Pavane of the Sleeping Beauty; (2) Tom  
Thumb; (3) Little Ugly, Empress of the  
Pagodas; (4) Conversations between Beauty and  
the Beast; (5) The Fairy Garden

4.20 LEILA MEGANE and Orchestra  
The Spirit Song ..... *Haydn*  
When I am laid in earth ..... *Purcell*

4.25 LEILA MEGANE, FRANCIS RUSSELL and  
Orchestra  
Duet from 'Samson and Delilah,' Act II  
*Saint-Saëns*

4.35 ORCHESTRA  
Tone Poem, 'Finlandia' ..... *Sibelius*

4.45 FRANCIS RUSSELL  
Now Sleeps the Crimson Petal ..... *Quilter*  
Love's Secret ..... *Bantock*  
Linden Lea ..... *Vaughan Williams*

4.52 LEILA MEGANE  
An Eriskay Love Lift .... *arr. Kennedy Fraser*  
Myle Charaine (Old Manx Air) ... *arr. Somervell*  
My Sweetheart is Lovely ..... *Old Welsh*

5.0 ORCHESTRA  
Suite Caractéristique, Op. 9 ..... *Glazounov*  
Introduction; Rustic Dance; Intermezzo in  
playful style; Carnival; Pastoral; Oriental  
Dance; Elegy and Procession

5.20 READINGS FROM THE OLD TESTAMENT  
Arts and Crafts—Exodus, XXXV,  
21 to XXXVI, 3

**5.30-6.0 A CHILDREN'S SERVICE**

Relayed from St. John's Church,  
Westminster  
Conducted by the Rev Canon  
C. S. WOODWARD  
Hymn, 'Jesu, good above all  
other' (E. H. 598)  
Prayers  
Psalm No. 67  
Lesson  
Creed  
Prayers  
Hymn, 'He who would valiant  
be' (E. H. 402)  
Address by the Rev. Canon  
WOODWARD  
Hymn, 'As with gladness men  
of old' (E. H. 39)  
Blessing

**8.0 A RELIGIOUS SERVICE**

Conducted by the  
Rev. DINSDALE T. YOUNG, D.D.  
Relayed from the Central Hall,  
Westminster  
Organ Prelude, 'Andante  
Cantabile' ..... *Hopkins*  
(Organist, Mr. J. ARTHUR  
MEALE, F.R.C.O.)



The Rev. DINSDALE T. YOUNG,  
Minister of the Central Hall, Westminster, from  
which he conducts the broadcast service tonight.

Hymn, 'Praise to the Holiest' (M.H.B. 62)  
Prayers  
Anthem, 'I will mention the loving kindnesses'  
*Sullivan*  
(Soloists, Mr. DOUGLAS WADE and Mr. H. E.  
PAGE)  
Scripture Reading  
Hymn, 'Come, thou Fount of every blessing'  
(M.H.B. 377)  
Sermon by the Rev. DINSDALE T. YOUNG, D.D.  
Hymn, 'Holy Father, cheer our way' (M.H.B.  
647)  
Benediction  
Vesper

IT is always interesting to find that a broadcast  
has been arranged in response to a specific  
request from a particular section of the com-  
munity. This evening's service is the Tranway-  
man's service; it is the result of a petition re-  
ceived from members of the Traffic Control Staff  
of the Fulwell Depot of the London United  
Tramways, the signatories representing fourteen  
different districts from Chiswick out to Uxbridge.  
The Rev. Dinsdale T. Young, who conducts the  
service, has been Minister of the Westminster

author, lecturer and preacher, all over the  
country.

8.45 THE WEEK'S GOOD CAUSE: Appeal on be-  
half of the Travellers' Aid Society by Lady  
FRANCES BALFOUR

THE great railway stations are the gates of  
London, but from the point of view of a  
young girl arriving from the country with no  
friends to meet her they can be very unpleasant  
and very dangerous places. The Travellers' Aid  
Society exists to look after such friendless and  
inexperienced travellers—meet them at the  
station, investigate the *bona fides* of the jobs  
they are going to, find lodging for those who are  
stranded at night, and so on. It was started in  
London in 1885, and its beneficent work has  
since extended all round the world.

Contributions should be addressed to Lady  
Frances Balfour, the Travellers' Aid Society,  
6, Baker Street, W.1.

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

**9.5 AN EVENING CONCERT**

THE CASANO OCTET  
MEGAN FOSTER (Soprano)  
ERIC MARSHALL (Britone)

THE OCTET  
Songs without words, Op. 19, No. 1 *Mendelssohn*  
Country Gardens ..... *Grainger*

9.12 MEGAN FOSTER  
Cherry Valley ..... *Quilter*  
Le Joli Jardin ..... *G. Groez*  
Someone ..... *M. Besly*

9.18 OCTET  
Three Melodies ..... *Amherst Webber*  
Sonnet—Vieille Chanson—Insufficiency  
Valse Lento—Elaine ..... *F. Lawrence*

9.30 ERIC MARSHALL  
The Two Grenadiers ..... *Schumann*  
Who is Sylvia? ..... *Schubert*  
The Wanderer ..... *Schubert*

9.40 OCTET  
Bacchanale from 'Samson and  
Delilah' ..... *Saint-Saëns*

9.48 MEGAN FOSTER  
Folk Songs:  
Waty Waty (England)  
*arr. Cecil Sharp*  
The Light o' the Moon (Irish)  
*arr. H. Hughes*  
An Eriskay Lullaby (Scotch)  
*arr. Kennedy Fraser*  
Efo Deio i Dywyn (Welsh)  
*arr. W. H. Davies*

9.56 OCTET  
Rhine Maidens Trio  
from 'The Twi-  
light of the Gods' } *Wagner,*  
The Ride of the } *arr.*  
Valkyries (from } *Wood-*  
'The Valkyries') } *house*

10.7 ERIC MARSHALL  
In the Silent Night } *Rach-*  
The Heart's Secret } *manin*  
The Last Song (In Italian) *Tosti*

10.17 OCTET  
Intermezzo, 'La Guitarre'  
*Duchatel*  
Wiegenlied ..... *Strauss*  
Nuit Napolitaine ..... *Duchatel*  
Minuet Borenico ..... *Handel*

10.30 EPILOGUE



**WHERE THE TRAVELLERS' AID SOCIETY DOES ITS WORK.**

This picture of the surging crowds on a great London station gives some idea of the  
confusion into which a girl arriving in London alone finds herself precipitated. It is  
to help such travellers that the Travellers' Aid Society, for which Lady Frances  
Balfour will appeal today, was founded forty years ago.

Topical



# Sunday's Programmes continued (January 15)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 CHAMBER MUSIC

NORMAN ALLIN (Bass).  
THE ENGLISH ENSEMBLE: MARJORIE HAYWARD (Violin); REBECCA CLARKE (Viola); MAY MUKLE (Violoncello); KATHLEEN LONG (Pianoforte)

THE ENSEMBLE:  
Quartet in C Minor for Violin, Viola, Violoncello and Pianoforte, Op. 60.....Brahms  
(1) Fairly quick; (2) Scherzo—Quick; (3) Slow; (4) Comfortably quick



Rispah Goodacre and Marjorie Parry sing in the performance of Mendelssohn's 'Athalia' from 5GB tonight.

### 4.0 NORMAN ALLIN

Death and the Maiden ..... Schubert  
The Organ Grinder .....  
The Erl King .....

### 4.10 MARJORIE HAYWARD, REBECCA CLARKE and MAY MUKLE

Divertimento in E Flat for Violin, Viola and Violoncello.....Mozart  
(1) Quick; (2) Minuet; (3) Rather slow; (4) Quick

### 4.30 NORMAN ALLIN

Were you there? (Negro Spiritual)...arr. Burleigh  
The Pilgrim's Song.....Tchaikovsky  
The Clock.....Loewe

### 4.40 MARJORIE HAYWARD and KATHLEEN LONG

Sonata for Violin and Piano.....Debussy  
(1) Quick, lively; (2) Intermezzo—whimsical and light; (3) Very lively

#### THE ENSEMBLE

Pianoforte Quartet in E Flat.....Schumann  
(1) Very sustained, leading to Fairly Quick; (2) Scherzo—Very lively; (3) Slow, in a singing style; (4) Lively

### 5.20 READINGS FROM THE OLD TESTAMENT

(See London)

### 5.30-6.0 A CHILDREN'S SERVICE

(See London)

### 8.0 A RELIGIOUS SERVICE

From the Birmingham Studio

Conducted by the Rev. W. ERIC HODSON (of King's Norton Congregational Church)

### 8.45 THE WEEK'S GOOD CAUSE

(See London)

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 'ATHALIE'

From Birmingham

An Oratorio by MENDELSSOHN

English adaptation by W. BARTHOLOMEW

#### Cast:

Male Reader.....STUART VINDEN  
Second Soprano.....MARJORIE PARRY  
First Soprano.....BELLA BAILLIE  
Contralto.....RISPAH GOODACRE  
Female Reader.....MAUDE GILL

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (Leader, FRANK CANTELL), and CHORUS, conducted by JOSEPH LEWIS

TO Racine's sacred drama of *Athalie* Mendelssohn, by command of the King of Prussia, wrote an Overture and incidental music. The only extract that is at all well known is the *War March of the Priests*.

The story is that which is told in the Second Book of Chronicles, chapters xxii. and xxiii. In this abridged version two Readers tell the incidents upon which the Soloists and Chorus comment, these also carrying on the action of the story at some points.

The action takes place in a vestibule of the Temple at Jerusalem. The story turns on the preservation of the young Joash when Athaliah slew all the heirs to the throne of the house of Judah. Joash was hidden for six years. Racine added some developments of his own to the Bible story, telling how Athaliah, disturbed by dreams, flees for solace to the Temple, and there finds Joash, who upbraids her. She does not know him as an enemy, nor does he know who he really is. She seeks in vain to entrap him. Joad (Jehoiada, High Priest of the Jews) prophesies a new Jerusalem, and rouses the people to oppose the worshippers of Baal. (Here comes the War March of the Priests.) Joad tells Joash the truth about his descent, and crowns the lad king. Athaliah is slain and the temple of Baal is destroyed.

### 10.30 EPILOGUE

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

### 3.30 TURN O' THE YEAR

'This is the time when sword-blades green,  
With gold and purple damascene,  
Pierce the brown crocus-bed a-row.

Katharine Tyman Hinkson

#### THE STATION ORCHESTRA

Overture to 'Young Henry's Hunt'...Mehul  
Spring's Awakening.....Emmanuel Bach

THE death-rate among eighteenth-century Operas was high. Of the hundreds of such works then written, comparatively few have survived. Mehul was a distinguished Composer of that time, but of his two dozen Operas scarcely one is known to us now. In some instances the Overtures have been kept in the repertory, and very effective many of them are. The Opera, *Young Henry's Hunt*, produced in 1797, is long forgotten, but its jolly Overture, made up chiefly of hunting tunes, is worth reviving.

Some of the melodies are traditional, and one or two are apparently borrowed from a Hunting Chorus in Haydn's *The Seasons*.

#### THE CYMRIC MADRIGALISTS, conducted by J. M. MORRIS

When flow'ry meadows.....Palestrina  
To take the air a bonny lass was walking. Farmer April is in my mistress' face.....Morley

#### ORCHESTRA

Suite, 'Joyous Youth'.....Coates  
Spring ('The Seasons').....German

#### KENNETH HARDING (Viola)

Gavotte.....Gluck  
Sarabande.....Leclair  
Tambourin.....

#### ORCHESTRA

To Spring.....Grieg  
Narcissus.....Nevin  
Joyous Isle.....Pesse

#### THE MADRIGALISTS

##### Part Songs:

Song of the Flax Spinner.....Leslie  
Searching for Lambs  
Traditional, arr. Gerrard Williams  
Awake, Æolian Lyre.....Danby

#### ORCHESTRA

Morning (First 'Peer Gynt' Suite).....Grieg  
The Girl with the Flaxen Hair.....Debussy  
(Solo Violin, LEONARD BUSFIELD)  
Waltz of the Doll.....Delibes

#### KENNETH HARDING

Gavotte.....Martini  
Romance (with Orchestra).....Bruch

#### ORCHESTRA

Ballet of Spring from 'Hamlet' Ambroise Thomas

### 5.20-6.0 S.B. from London

### 8.10 A RELIGIOUS SERVICE

From the Studio

#### THE STATION REPERTORY CHOIR

Hymn, 'Jesu, Lord of Life and Glory' (A. & M. 287).  
Reading from the Scriptures.  
Hymn, 'Gracious Spirit, Holy Ghost' (A. & M. 210).  
Anthem, 'Ave Verum'.....Wm. Byrd  
Address by the Rev. D. D. JOSEPH, Mill Street Congregational Church, Newport.  
Hymn, 'O Lord, How Joyful 'Tis to See' (A. & M. 275).

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

### 10.30 EPILOGUE

### 10.40-11.0 THE SILENT FELLOWSHIP

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

### 3.30 HARP, SONGS, AND STRING QUARTET

CHARLES COLLIER (Harp)  
Gitana (Gipsy Maid).....Hasselmans  
Impromptu Caprice.....Pierne

#### HUGH MACKAY (Tenor)

Songs with Harp Accompaniment  
Heroic Ossianic Chant...  
Islay Reaper.....  
Isle of my Heart.....  
Sleeps the Noon.....  
arr. Kennedy-Fraser

#### THE ALFRED BARKER STRING QUARTET: ALFRED BARKER (1st Violin), LEON OGDEN (2nd Violin), RUSSELL BROWN (Viola), CARL FUCHS (Cello)

String Quartet in D.....Mozart  
(1) Moderately quick; (2) Minuet; (3) Slow; (4) Quick

#### CHARLES COLLIER

To Morning.....Godard  
Courante.....Handel  
Gavotte in B Minor.....Bach, arr. Magistretti

#### HUGH MACKAY

The Island Herdmaid  
The Birlion of the White Shoulders.....  
An Eriskay Love Lilt...  
A Fairy's Love Song...  
arr. Kennedy-Fraser

#### QUARTET

String Quartet in F, Op. 18, No. 1...Beethoven

THIS is one of the first Quartets Beethoven wrote (not actually the first; though called 'No. 1,' it is really his second).

These early Quartets (written when he was about thirty) are mostly happy and clear, and easy to follow. They remind us pretty frequently of Mozart, whom Beethoven almost idolized, but he never merely copied his great forerunner's

# Sunday's Programmes continued (January 15)

style. There is always, even in his first pieces, a powerful, original individuality at work, moulding the old forms of music afresh, or filling them with new ideas and unexpected treatments.

The Quartet we are to hear is in four Movements.

The First is crisp and gay. Of the Second, Beethoven once remarked that it was inspired by the sad ending of Shakespeare's *Roméo and Juliet*.

The Third Movement is a brilliant interlude containing some charming bits of repartee for the four performers, and the Finale is a sportive Rondo, giving us a vivid impression of the composer's ardour and vital freshness of fancy.

5.20-6.0 S.B. from London

7.45 SACRED MUSIC by the STATION QUARTET

8.0 A RELIGIOUS SERVICE

From the Studio  
Bethlehem and After

The CHOIR of St. SEBASTIAN'S PRIORY, PENDLETON. Choirmaster, W. J. WOOD

Hymn, 'Adeste Fideles'

Lesson: Isaiah, chapter vii, verses 10-15

Hymn, 'Angels we have heard on high' (Westminster Hymnal, No. 7)

Reading from the Gospel according to St. Luke, chapter i, verses 26-45

Anthem, 'Rorate Coeli' ..... *Tye*

Address by the Rev. T. LEO PARKER

Hymn, 'Jesu, the very thought of Thee' (Westminster Hymnal, No. 9)

Anthem, 'O Sacrum Convivium'

Sacred Music by the STATION QUARTET

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

9.5 A LIGHT ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Overture to 'The Bartered Bride' ..... *Smetana*  
Masquerade from 'The Merchant of Venice' ..... *Sullivan*

TOM ROWLAND (Baritone)

Eri tu (It was thou, from 'A Masked Ball') ..... *Verdi*

THE Governor of Boston has fallen in love with the wife of his friend and secretary, Renato, who swears to be revenged.

In this air he expresses, first, his anger, and then his grief, as he thinks of the happiness that his false friend has destroyed.

ORCHESTRA

Tone Poem, 'Danse of Death' ('Danse Macabre') ..... *Saint-Saëns*  
Tone Poem, 'Phaëton' .....

THE weird legend of the first Saint-Saëns piece is familiar to most listeners. The version used is that of a poem by Henri Cazalis. The composer gives us a vivid representation of Death fiddling for the midnight capers of skeletons. Their bones knock together, as the Xylophone tells us. The dance goes on until cock-crow disperses the ghostly crew.

THE other piece follows the story of the dashing youth Phaëton, who, having been permitted by his father, the Sun, to drive the fiery chariot, loses control of the horses. The car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

TOM ROWLAND

Elegy ..... *Massenet*  
Bright is the ring of words .. *Vaughan Williams*  
Sea Fever ..... *Ireland*  
Invictus ..... *Huhn*



Charles Collier (left) gives harp music from Manchester this afternoon, and J. M. Morris conducts the Cymric Madrigalists in their broadcast from Cardiff.

ORCHESTRA

Second 'Wand of Youth' Suite ..... *Elgar*  
March; The Little Bells; Moths and Butterflies (Dance); Fountain Dance; The Tamo Bear and The Wild Bears

10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-6.0 S.B. from London

7.50 A RELIGIOUS SERVICE

Relayed from the

PENSHON MEMORIAL CHURCH, BOURNEMOUTH  
Organ Recital by the Organist and Choirmaster, Mr. FREDERICK P. BRAZIER

Pastoral from First Sonata, Op. 42... *Guilman*

8.0 Hymn 657, Methodist Hymn Book, 'We love the place, O God'

Prayers

Reading

Anthem (The Choir), 'God is a Spirit' ..... *Sterndahl Bennett*

Address by the Rev. J. STEPHENS ROOSE, Minister of St. Andrew's Presbyterian Church, Bournemouth

Hymn No. 645, Methodist Hymn Book, 'The Day Thou gavest, Lord, is ended'

Benediction

ORGAN

Allegro Maestoso ..... *H. Smart*

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

10.30 EPILOGUE



Woodcut by James O'Donnell.

DANSE MACABRE.

Saint-Saëns' famous piece is to be broadcast from Manchester in the Light Orchestral Concert tonight.

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

3.30-6.0 S.B. from London

8.0 A STUDIO SERVICE

Conducted by Pastor C. H. SIDDLER, assisted by THE GARDEN VILLAGE CHOIR

Hymn, 'The King of Love' (Congregational Hymnary, No 51)

Prayer

Hymn, 'Break Thou the Bread of Life' (C.H., 207)

Psalm 91

Hymn, 'Through all the changing scenes of Life' (C.H., 27)

Anthem, 'They that trust in the Lord' (*Simper*)

Address by Pastor C. H. SIDDLER—'The Soul's Home'

Hymn, 'The Day Thou gavest' (C.H., 610)

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

10.30 EPILOGUE

2LS LEEDS-BRADFORD. 277.5 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from Holy Trinity Church, Leeds

Address by the Rev. J. E. ROBERTS

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

10.30 EPILOGUE

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

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. James' Church, Toxteth Park

Address by Rev. Canon F. W. HEAD, Sub-Dean of Liverpool Cathedral

Music by THE ST. JAMES' CHURCH CHOIR

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

10.30 EPILOGUE

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

3.30-6.0 S.B. from London

7.50 AN ORGAN RECITAL

By BERNARD JOHNSON

Relayed from the Albert Hall, Nottingham

The Swan ..... *Saint-Saëns*  
Largo (from the 'New World Symphony')

Spring-time ..... *Debussé*  
*Hollins*

8.0 A RELIGIOUS SERVICE

Conducted by the Rev. H. G. FIDDICK

Relayed from the Albert Hall, Nottingham

Hymn, 'At even ere the sun was set' (M.H.B., No. 916)

Prayer and Lord's Prayer

Hymn, 'Stand up, stand up for Jesus' (M.H.B., No. 462)

Lesson

Anthem, 'Send out Thy Light' ..... *Gounod*  
Sermon, The Rev. H. G. FIDDICK

Hymn, 'God the Father, be Thou near' (M.H.B., No. 918)

Benediction

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

10.30 EPILOGUE

**Programmes for Sunday**

**SPY PLYMOUTH.** 400 M. 750 KC.

3.30-6.0 S.B. from London  
**8.0 A RELIGIOUS SERVICE**  
 Relayed from St. Andrew's Parish Church  
 Introit (*Moreton*)  
 Prayers  
 Psalm xci  
 Lesson, St. Matt. xi, 1-12  
 Nunc Dimittis  
 Prayers  
 Anthem, 'The Radiant Morn' (*Woodward*)  
 Hymn, 'As With Gladness' (A. and M., No. 79)  
 Address by the Rev. E. BENNETT, Vicar of All Saints  
 Hymn, 'God that madest' (A. and M., No. 26)  
 Benediction  
 8.45 S.B. from London (9.0 Local Announcements)  
 10.30 EPILOGUE

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

3.30-6.0 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.

3.30-6.0 S.B. from London  
**8.0 A RELIGIOUS SERVICE**  
 Relayed from Stoke Parish Church  
 With a Missionary Address  
 8.45 S.B. from London (9.0 Local Announcements)  
 10.30 EPILOGUE

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

3.30-6.0 S.B. from London  
 8.0 S.B. from London (9.0 Local Announcements)  
 10.30 EPILOGUE  
 10.40-11.0 S.B. from Cardiff

**Northern Programmes.**

**5NO NEWCASTLE.** 312.5 M. 980 KC.

3.30-6.0:—S.B. from London. 8.0:—S.B. from London.  
 10.30:—Epilogue.

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

3.30:—Light Orchestral Concert. Station Orchestra: Overture, 'Carnival' (Dvorak). Solloway (Viola) and Orchestra: Rondo Capriccioso (Saint-Saëns). Herbert Cave (Tenor) and Orchestra: Lohengrin's Herkunft (Lohengrin's Descent) (Wagner); E lucevan le stelle (The stars are shining) (Tosca) (Puccini). Orchestra: Symphonic Poem, 'Till Eulenspiegel' (Strauss). Solloway: Playera (Sarasate); The Wand (Vocsey); Jota Navarre (Sarasate). Herbert Cave: Mountain Voices (Treharne); E'en as a lovely flower (Bridge); The Star (Rogers); Now sleeps the crimson petal (Quilter). Orchestra: Scherzo, 'L'Apprenti Sorcier' (Dukas); Ballade (Glasounov); The Ride of the Valkyries (Wagner). 5.20-6.0:—S.B. from London.  
 8.0:—S.B. from Aberdeen. 8.45:—Appeal on behalf of the St. Andrew's Ambulance Association by Mr. Rosslyn Mitchell, M.P.  
 8.50:—S.B. from London. 10.30:—Epilogue.

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

3.30-6.0:—S.B. from London. 8.0:—Religious Service from the Studio. Conducted by the Rev. Neville Davidson, assisted by the Station Choir, under the direction of Arthur Collingwood, F.R.C.O. 8.45:—S.B. from Glasgow. 8.50:—S.B. from London.  
 10.30:—Epilogue.

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

3.30-6.0:—S.B. from London. 8.0:—S.B. from London.  
 10.30:—Epilogue.

**In the Near Future.**

*News and Notes from the Southern Stations.*

**Cardiff.**

A Sportsman's Service, organized by the Bristol Y.M.C.A., at the Colston Hall, Bristol, will be broadcast at 2.30 p.m. on Sunday, January 29. It will be followed at 4 p.m. by the third of the popular series of concerts, entitled 'Favourites from Oratorio,' the artists being Megan Thomas and Rex Palmer.

Solomon, the famous violinist, will play César Franck's 'Variations Symphoniques' with the Station Orchestra, and also, as solos, works from Chopin and Liszt, during the evening programme on Thursday, February 2.

An attractive programme under the title of 'Happy Music,' by Liza Lehmann, has been arranged by Herbert Bedford for Friday, February 3. The artists are Kate Winter, Esther Coleman, Eric Greene, and Dale Smith.

**Daventry Experimental.**

A Symphony Concert will be given on Sunday, January 22, by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, the soloist being Topliss Green (baritone) and W. A. Clarke (bassoon). Amongst the items are Mozart's *Concerto* (for bassoon and orchestra), Opus 191; César Franck's *Symphony in D Minor*, and the Symphonic Poem *From Bohemia's Woods and Fields* (Smetana). Topliss Green will sing *The Volga Boat Song* (Moussorgsky) and the Aria *Hiacynth's Vision* (Coleridge-Taylor).

A programme selected from the operas will be heard on Saturday, January 28. It will be given by the Birmingham Studio Orchestra, the soloists including Carry Jones (tenor) and Watcyn Watcyns (baritone). Amongst the items selected are 'The Prize Song' from the *Mastersingers* (Wagner), 'Iago's Credo' from *Othello*, 'The Doll Song' from *The Tales of Hoffman*, and the Trio from the *Finale of Faust*.

Listeners to Daventry Experimental Station on Thursday, January 26, will hear a family party celebrating 'Grandmother's Golden Wedding,' with conversation on the changes that have taken place in the fifty years of her married life.

**Bournemouth.**

The second of the series of talks on 'Women Writers of the Nineteenth Century,' by Miss Alice Nunneley, will be given on Monday, January 23. This paper will be on Mrs. Oliphant.

On Tuesday, January 24, Mr. Eric J. Patterson, who has travelled extensively in many out-of-the-way corners of Europe and is particularly interested in the social and educational developments of the countries he visits, will give a talk on the Balkans.

**Manchester.**

Two short plays will be broadcast on Tuesday, January 24, the first, a new play, in three scenes by Edward Farmer, entitled *Triumph*, and the second, a farce in one-act, by Frank Tyldesley, entitled *The Blushing Hero*.

The organ recitals by Dr. A. W. Wilson, which from time to time have been relayed by the local station from Manchester Cathedral, are so popular that another will be given on Sunday evening, January 22. 'Cello solos will also be played in the studio by Mr. Clyde Twelvetrees, principal cellist of the Hallé Orchestra, and a member of the British Trio.

Silvio Sidelì, the Sicilian baritone, who has sung with great success throughout the continent of Europe, and Gaby Valle (soprano) will take part in a programme of Italian music, entitled 'Italian Idylls,' on Saturday evening, January 28.

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In 1911, on the break-up of the Orleans Collection, the tremendous sum of £100,000 was paid by an American millionaire for Rembrandt's famous masterpiece, "The Mill." The picture now hangs in the private collection of Joseph E. Widener, Esq., of Philadelphia, U.S.A.

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# PROGRAMMES for MONDAY, January 16

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.8 BAND

Suite From Foreign Parts Moszkowski

10.15 a.m. (Daventry only)  
A SHORT RELIGIOUS SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and JEROME STEVENS (Tenor)

12.0 THE DAVENTRY QUARTET and GLADYS VAN DER BEECH (Soprano)

ENID BAILEY (Violin)

1.0-2.0 AN ORGAN RECITAL

By EDGAR T. COOK

Relayed from Southwark Cathedral

Prelude and Fugue in C Minor ..... Bach

PHILIP WADE (Baritone)

Britanny ..... Bullock

Jerusalem ..... Hubert Parry

EDGAR T. COOK

Fantasia in A ..... Franck

PHILIP WADE (Baritone)

O God have mercy ..... Mendelssohn

A Ground ..... Purcell

EDGAR T. COOK

Sonata in F Sharp ..... Rheinberger

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days—I, At St. Paul's School'

LAST term Miss Rhoda Power broadcast a course of talks called 'Boys and Girls of the Middle Ages,' in which she gave a series of vivid pictures of everyday life in other times. This term she continues into a rather later age, beginning with the story of a schoolboy going to St. Paul's School shortly after its foundation by Colet, Dean of St. Paul's, one of the pioneers in England of the New Learning, and the friend of Erasmus and Sir Thomas More.

3.0 Musical Interlude

3.5 Great Stories told by Mr. J. C. STOBART and Miss MARY SOMERVILLE: How Arthur became King of England

THIS term's 'great stories' will be drawn from the abundant legends of the Arthurian cycle—that body of stories which Geoffrey of Monmouth first codified, which Malory enriched and Tennyson popularized with the 'Idylls of the King.' This afternoon's story will tell how the first of the heroes of Britain came to his throne. An interesting sixteenth-century statue of King Arthur, showing him as the ideal medieval knight, is reproduced on page 82.

2.20 Musical Interlude

3.30 GEORGINA TANNER

(Soprano)

HERBERT DE LEON (Baritone)

4.0 FRANK ASHWORTH'S PARK LANE HOTEL BAND from the Park Lane Hotel

5.0 Household Talk: Mrs. COTTINGTON TAYLOR—Marmalade Making

AMONGST the institutions on which the British Empire has been built up, the Englishman's breakfast takes not the least place. Wherever he goes he takes it with him, and the most unlikely corners

of the world have heard the frizzling of his morning bacon, smelt the fragrance of his coffee and seen the golden splendour of his marmalade. Marmalade has taken a unique place amongst our table delicacies; one could no more eat jam at breakfast than marmalade at any other time. All loyal subjects will want to learn from Mrs. Cottingham Taylor how to make it really well.

5.15 THE CHILDREN'S HOUR: 'Yarmouth Fair' and other songs by Rex Palmer. The Story of 'The Silver Chain' (Margaret S. Lane). 'Muffitt's Rare Fish,' another Gnome Story by Mabel Marlowe

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.20 Quarterly Bulletin by the Radio Association

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

6.45 THE LONDON RADIO DANCE BAND

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC

CHOPIN'S PRELUDES

Played by VIRGINIA McLEAN

7.25 M. E. M. STÉPHAN: French Talk, including a Reading from 'La Lettre Chargée,' Scenes I, II and III

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

FRANK PHILLIPS (Baritone)

BAND

Symphonic Poem, 'Vltava' ..... Smetana

7.58 FRANK PHILLIPS

Three Songs from 'Tom Jones' ..... German  
West Country Lad; On a Jan-u-airy Morning;  
If love's content

Russia; Germany; Spain; Italy; Poland; Hungary

8.30 FRANK PHILLIPS

Three Dramatic Songs

The Pauper's Drive (Sidney Homer); Wood Magic (Martin Shaw); Edward (Loewe)

8.42 BAND

Caucasian Sketches ..... Ippolitov-Ivanov

In the Gorge; In the Village Street; In the Mosque; Procession of the Sirdar

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements, (Daventry only) Shipping Forecast

9.35-11.0 VARIETY

which will include

ESTHER COLEMAN (Contralto) in 'Songs of my lovers'

MABEL MARES in Syncopated Items

TOM CLARE at the Piano

ZACHAREWITSCH in Violin Solos

Excerpts from 'The Happy Wanderer and other Poems,' read by the Author, OLAVE MARCH

And at 9.45

THE CEREMONY OF THE KEYS

Carried out by the 1st Bn. H.M. COLDSTREAM GUARDS

By kind permission of the Commanding Officer, Lieut.-Col. E. D. H. TOLLEMACHE

Preceded by a descriptive talk by H. V. MORTON

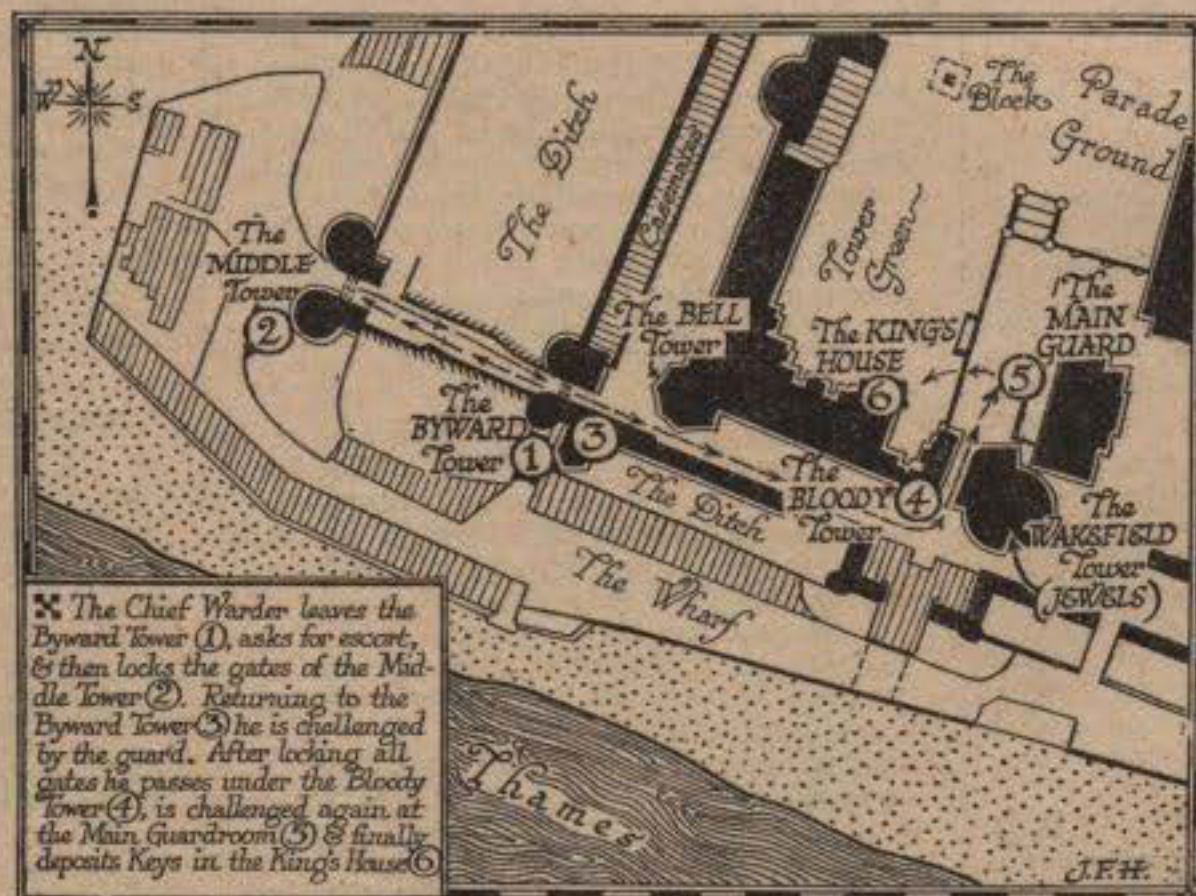
Relayed from

THE BYWARD TOWER, TOWER OF LONDON

THE TOWER OF LONDON—Mecca of sight-seers—is the most historic place in the kingdom, and ritual and tradition cling to its ancient and frowning walls. The nightly ceremony of the Keys is an impressive reminder of the days when the Tower was a royal palace and a State prison where captives were immured whose escape might have brought the Crown tumbling down. Listeners who remember last year's broadcast will know how effectively the microphone conveys the sounds of the Chief Warden's round of the great gates, and this year there will be also a descriptive talk broadcast from the spot by one of the most brilliant descriptive writers in Fleet Street—Mr. H. V. Morton, whose 'In Search of London' established him as an unflinching observer with an unerring flair for the curious and the picturesque.

11.0-12.0 (Daventry only) DANCE MUSIC: ALFREDO'S ORIGINAL BAND and HAL SWAIN and his NEW PRINCES ORCHESTRA from the New Princes Restaurant

(Monday's Programmes continued on page 62.)



### THE HISTORIC CEREMONY OF THE KEYS.

Tonight one of the most successful of last year's broadcasts will be repeated, when the Ceremony of the Keys is relayed, with a descriptive account by Mr. H. V. Morton. The plan above will show listeners the route taken by the Chief Warden on his round.

The pleasures of Foreign Travel are multiplied tenfold when you have learnt, by the new Pelman Method, to speak the language of the country. A book describing this new method will be sent free to every reader who writes for it to-day to the address printed below.



## HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE.

### PELMAN INSTITUTE'S AMAZING DISCOVERY.

Can you read Spanish?  
No.  
Do you know any German?  
No.  
Here are two books, one printed in Spanish, the other in German.  
Yes.  
Can you read them?  
Of course not.  
Well, try and see.

*An Hour Later.*

Miraculous! I can read and understand every word.

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish, and Italian by the new Pelman Method.

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and receive in return a FREE FIRST LESSON in Italian, Spanish, German, or French. There are no English words in this lesson, yet to their surprise they are able to read it through without a mistake. They, too, decide to enrol and soon become enthusiastic admirers and advocates of the new Pelman Method.

### Revolutionising Language Teaching.

This method enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself right away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour of memorising by heart (parrot fashion) long vocabularies of foreign words. By this method

you learn the words you need by actually using them so that they stay in your mind without effort.

### Reading Foreign Literature.

It enables you to write and converse in a Foreign tongue, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, and in from one-third to one-half the usual time.

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:—

"I may say that I learnt Spanish by your method, and am convinced that it is the best in the world."

Here are a few typical examples of letters received from readers who have adopted this new method of learning French, Spanish, Italian and German:—

"It would have taken me as many years to learn by any ordinary method as much (French) as I have learnt in months by yours."  
(P. 145.)

"I have obtained a remunerative post in the City, solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago."  
(I.F. 121.)

"I have recently returned from Spain, where I have been doing Consular work. With only the knowledge of Spanish gained from your Course I was able within a month to tackle any sort of correspondence and conversation."  
(S.C. 279.)

"I have only been learning German for four months; now I can not only read it but also speak it well."  
(G.M. 146.)

"I have started the Course (Spanish) and find it the best and most interesting I have ever tried."  
(S.P. 106.)

"It is a wonderful system you have for teaching languages. So extremely interesting, and the old-fashioned rules and regulations eliminated! I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course."  
(I.L. 108.)

"Your system of teaching French is the best that I have yet encountered. According to the old custom of translation I used to memorise pages of vocabulary which proved to be of no practical use; but under your system the words seem to be indelibly written in my mind, and I am able to recall them at any time without the slightest effort, using them intelligently in question or answer."  
(R. 256.)

"I should like to offer you my heartiest congratulations. The way in which it has been planned and (above all) the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method."  
(G.W. 196.)

"I have just returned from a visit to Spain, never having previously heard Spanish spoken. It says much for the perfection of your Guide to Pronunciation that I have not had to alter my ideas on Pronunciation in any particular, finding everything spoken just as I had imagined. My accent was also praised, in one case by a lawyer, who should be qualified to judge, and who impressed on me that he was not flattering me."  
(S.W. 372.)

In fact, everyone who has followed it is delighted with the ease, simplicity, interesting nature, and masterly character of the new Pelman Method.

### Write for Free Book To-day.

This new method of learning languages is explained in four little books, entitled respectively, "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



You can have a free copy of any one of these books by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

State which book you want and a copy will be sent you by return, gratis and post free. Write or call to-day.

### FREE APPLICATION FORM.

To THE PELMAN INSTITUTE  
(Languages Dept.),  
95, Pelman House, Bloomsbury Street,  
London, W.C.1.

Please send me a free copy of

"HOW TO LEARN FRENCH," } Cross  
"HOW TO LEARN SPANISH," } out  
"HOW TO LEARN GERMAN," } three of  
"HOW TO LEARN ITALIAN," } these.

and full particulars of the new Pelman Method of learning Foreign Languages without using English.

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Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 71, West 45th Street. MELBOURNE: 396, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.

# Monday's Programmes continued (January 16)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 60.)

### 3.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by  
SIDNEY FIRMAN  
VARIETY

### 4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

Relayed from Lozells Picture House

FRANK NEWMAN (Organ)  
Overture to 'If I were King' ..... Adam

CHARLES HARRISON (Baritone)  
Cloze Props ..... Charles  
The Ballad Monger ..... Easthope Martin

FRANK NEWMAN  
Serenade ..... Schubert  
Entr'acte, 'Flower of Love' ..... Fletcher

CHARLES HARRISON  
Invictus ..... Hahn

FRANK NEWMAN  
Fox-trot, 'Persian Rose bud' ..... Nicholls  
Valse, 'Why should I say?' ..... Connelly  
Selection from 'Lilac Time'  
Schubert, arr. Cluotam

### 5.0 A BALLAD CONCERT

DOROTHY WEBSTER (Contralto); EVERARD DE  
PEYER (Baritone); ISADOR EPSTEIN (Piano-  
forte)

DOROTHY WEBSTER  
The little town of Bethlehem ..... Dunhill  
I've been roaming ..... Horne  
Coming Home ..... Willeby

### 5.8 ISADOR EPSTEIN

Capriccio in A Minor ..... Mendelssohn

### 5.15 EVERARD DE PEYER

The Vagabond ..... }  
Bright is the Ring of Words } Vaughan Williams  
The Roadside Fire ..... }

### 5.22 DOROTHY WEBSTER

Boat Song ..... Ware  
Thoughts ..... Fisher  
Husheen ..... Needham

### 5.30 ISADOR EPSTEIN

Sarabande ..... Isador Epstein  
Prelude ..... Arensky  
Toccata ..... Chaminade

### 5.38 EVERARD DE PEYER

Long ago, when I was still free ... }  
Shepherd, see thy horse's foaming } arr. Korboj  
mans ..... }

Hanging Johnny (Shanty) ... arr. R. R. Terry  
Come, my own one ..... arr. Butterworth

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

Story told by Phyllis Richardson. Songs by  
Harold Casey (Baritone). Margaret Ablethorpe  
(Pianoforte). 'Gentle Greatness—A Story of  
Isaac Newton,' by Florence M. Austin

### 6.30

#### LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted  
by JOSEPH LEWIS

Overture to 'Il Seraglio' ('The Harem') Mozart  
Selection from 'The Firefly' ..... Friml

### 7.10 UNA CHEVERTON (Violin)

Three Hungarian Dances: No. 4 in B Minor;  
No. 3 in F; No. 17 in F Sharp Minor  
Brahms, arr. Joachim

**B**RAHMS' interest in Hungarian folk-music was aroused by his going on a concert tour with Remenyi, a violinist partly of Hungarian extraction, who included some of that country's tunes in his programmes. Later, Brahms more than once used the rhythms and melodic peculiarities of the airs in his orchestral works—notably in the last Movement of his Violin Concerto, the sprightly vim of which many listeners will recall.

#### ORCHESTRA

Lark's Valse (from 'Harlequin's Millions') Drigo  
Gavotte ..... Lulli  
Rondo Capriccioso, Op. 14 (arranged for Orches-  
tra) ..... Mendelssohn

### 7.35 UNA CHEVERTON

Andalusian Romance ..... Sarasate  
Humoresque ..... Tchaikovsky, arr. Kreisler  
Samoan Lullaby ..... Tod Boyd  
The Bee ..... Franz Schubert (of Dresden)

#### ORCHESTRA

Ballet Music from 'Faust' ..... Gounod

**T**HE Ballet was not originally an integral part of the plot of *Faust*, but was introduced when the work was revised for its second Parisian production. Opera-goers in those days liked plenty of ballet dancing, and this extension introduced a number of attractive scenes—seven in all, in the complete Ballet. The First is a *Valse*; the Second is a slow section; then comes an *Antique Dance*; the Fourth introduces *Cleopatra*; the Fifth is called *Dance of the Trojan Maidens*; the Sixth is the *Dance of Helen of Troy*; and the last is a *Bacchanal*.

### 8.0 'THE RETURN OF ULYSSES'

An Opera in Three Acts  
by

MONTEVERDI

Revised by VINCENT D'INDY

Penelope ..... ASTRA DESMOND  
Euryeleia ..... }  
Melantho ..... } DOROTHY D'ORSAY  
Eurymachos ..... LEONARD GOWINGS  
Ulysses ..... PARRY JONES  
Minerva ..... STILES ALLEN  
Eumæus ..... LEONARD GOWINGS  
Iros ..... HORACE VINCENT  
Telemachos ..... DOROTHY D'ORSAY  
Pisander ..... LEONARD GOWINGS  
Amphinome ..... HORACE VINCENT  
Antinoos ..... NORMAN ALLIN

#### THE WIRELESS CHORUS

Chorus Master, STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Under the direction of PERCY PITT

(See page 71)

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC: THE CECILIANS, from the Hotel Cecil

### 11.0-11.15 ALFREDO'S ORIGINAL BAND and HAL SWAIN and his NEW PRINCE'S ORCHESTRA, from The New Princes Restaurant

(Monday's Programmes continued on page 63.)

# AFTER 2 YEARS 4 MONTHS



## "STILL WORKING SPLENDIDLY"

Oakbank,  
Morley Road,  
Little Eaton, Derby.  
November 19th, 1927.

Messrs. Siemens Brothers &amp; Co., Ltd.,

Gentlemen,

I am writing thinking perhaps you would be interested to hear of the longevity of your High-Tension Batteries. I am a regular user of my wireless set, sometimes using one or two valves (D.E. 2 volts) as the case may be. I use your 60-volt H.T. Batteries and have only found it necessary to purchase two since July, 1925. No. 1 was in use from July 9th, 1925, until April 6th, 1926.

From April 7th, 1926, to Sept. 30th, 1926, I was not using my wireless set, owing to change of residence. I commenced using Set again on October 1st, 1926, and, thinking my H.T. Battery would be useless, I purchased No. 2, which was in use regularly from October 1st, 1926, until about middle of May, 1927, when one day I thought I would just see if there was any life left in No. 1; the date would be about May 20th, 1927, when I found it worked splendidly. I am still using same and can get many Foreign Stations with it, although it has been in my possession no less than 2 years and 4 months. No. 2 is also working well yet.

I remain, yours truly,  
(Sgd.) H. Spence.

# SIEMENS WIRELESS BATTERIES

Obtainable from all Dealers.

SIEMENS BROTHERS &amp; Co., Ltd., WOOLWICH, S.E.18.

Monday's Programmes continued (January 16)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 BROADCAST TO SCHOOLS: 'Please to Remember—Rorke's Drift'

3.0 A LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA

Conducted by WARWICK BRAITHWAITE
March, 'Washington Post'... Sousa
Selection from 'Faust'... Gounod

HERBERT C. POWELL (Baritone)
To Anthea... Hatton
Simon the Cellarer... Purcell
I attempt from love's sickness to fly...

ORCHESTRA
Ballet Music from 'Herodias'... Massenet
HILARY EVANS (Flute) and HUBERT PENGELLY (Pianoforte)
Third Sonata... Michel Blavet

ORCHESTRA
Minuet in G... Beethoven
The Fairy Tarapatapoum... Foulds
Intermezzo, 'Pattering Feet'... Dreier

HERBERT C. POWELL
Devon, O Devon, in wind and rain... Stanford
Drake's Drum... Stanford
The Old Superb... Stanford

ORCHESTRA
Selection from 'Lilac Time' Schubert, arr. Clutsam

4.45 Major C. J. EVANS, 'The Welsh Border Castles'

5.0 ORCHESTRA
Ballet Music from 'Henry VIII'... Saint-Saens

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Hindoo Song... Rimsky-Korsakov

7.50 JOHN DAVID JONES
A Dramatic Recital

TRIO
Serenade... Drilla

MAI RAMSAY (Mezzo-Soprano)
The Elf and the Fairy... John H. Nensmore

Mighty lak' a Rose... Nivin
Come then, pining, peevish lover... Nives

TRIO
Scherzo (from 'A Midsummer Night's Dream') Mendelssohn

8.30 'COURTSHIP—ANCIENT AND MODERN'
A Comedy in Two Scenes by FANNY MORRIS WOOD

Played by the STATION RADIO PLAYERS
Persons in the Play:

Henry... RAYMOND GLENDENNING
Deborah... DORIS M. JONES

Scene I: A summer afternoon, 1814

Deborah is testing Henry's love by the time-honoured method of pulling the petals off a daisy—He loves me—he loves me not. Henry has come to propose.

Scene II: A summer evening, present day.

Deborah, dressed for motoring, awaits Henry impatiently. They are going to dine at the Ritz, but before they leave, he asks her casually to marry him.

8.52 TRIO
Clowns' Dance... Mendelssohn

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



Harold Noble (left) sings from the Manchester Studio this afternoon; Blodwen Caerleon (centre), contralto, and Archie Simpson, who sings with a banjulele, take part in Swansea's concert this evening at 7.45.

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:

Dr. J. E. MYERS: 'Ten Great Scientists—L. Robert Boyle'

3.20 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS

4.0 HAROLD NOBLE (Bass-Baritone)
Secrecy... Wolf
To Lucasta, on going to the Wars... Hubert Parry
The Lover... Easthope Martin
Serenade... Bantock
Bush Silence... James
The Stockrider... James

4.15 ORCHESTRAL MUSIC (Continued)

5.0 Mr. FRANK LOWE: 'More Bird Calls'

5.15 THE CHILDREN'S HOUR: Request Songs by Harry Hopewell. 'Riding on the Dream Train' (Clark Lewis), 'The clock is playing' (Blaise and King), sung by Betty Wheatley. A Fairy Story read by Hylda Metcalf

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A STUDIO CONCERT

THE APOLLO GLEE CLUB, conducted by T. W. EVANS

Vintage Song... de Billé
The Frog... Newton
The Lincolnshire Poacher... arr. Bantock

NINA TAYLOR (Entertainer)
Character Study, 'On the Road'... Bingham

DAVID LILLIMAN (Blind Violinist)
On Wings of Song... Mendelssohn
Prelude in E... Bach
Gavotte with Variations... Paganini

GLEE CLUB
Sailors' Chorus... Joseph Parry
Bobby Shaftoe... arr. Whittaker
Italian Salad... Gende
Soloist, J. T. PARRY

NINA TAYLOR
Character Study, 'Maggie'... Taylor

DAVID LILLIMAN
Theme and Variations... Tartini, arr. Kreisler
Negro Spiritual... arr. White
Perpetuum Mobile (Perpetual Motion)... Roca

GLEE CLUB
Old King Cole... Forsyth
A Franklyn's dogge leped over a style Mackenzie
Bacchanalian Chorus... Elliott

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by the KINGS HALL HARMONICS, relayed from the Kings Hall Rooms of the Royal Bath Hotel. Directed by ALEX WAINWRIGHT

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Social Service Month by Month, by the Bournemouth Council

6.15 London Programme relayed from Daventry
6.30-11.0 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

2.30 London Programme relayed from Daventry

5.0 Miss AGNES CANHAM: 'Glimpses of the Orient—Japan'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 AN ALL HULL PROGRAMME

The music is composed by Hull musicians and the sketches written by local writers

THE STATION OCTET, directed by EDWARD STUBBS
Miniature Suite, 'Carnival Time'

Procession; Avowal; The Pink Domino

JOHN BIRCH
in an East Riding Dialect Sketch, 'Mrs. Thirtle-whistle Gossips'

PIANOFORTE TRIO
Barcarolle... J. W. Hudson
Allegro con Brio (Quick, bold)... J. W. Hudson
Selections from the Works of Andrew Marvel

OCTET
Little Ballet Suite... C. H. Phillips
Duet; Valse; Ensemble

(Conducted by the COMPOSER)
An Historical Sketch

'KING CHARLES COMES TO HULL'
by T. SHEPPARD

Pianoforte Solo, 'Gavotte in G'... J. W. Hudson
MINNIE DIVERS (Contralto)
Autumn... R. E. Paterson
(The COMPOSER at the Piano)

OCTET
Intermezzo in A... J. W. Hudson

9.0-11.0 S.B. from London (9.30 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

2.30 London Programme relayed from Daventry

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Songs of a Wayside Inn' by Frederick Mullen

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 ROUND THE STATIONS

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

# Monday's Programmes continued (January 16)

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

12.0-1.0 Gramophone Records  
 4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom  
 5.0 DAVID WRAY: 'Superstition'  
 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  
 2.30 London Programme relayed from Daventry  
 5.0 A READER: 'New Books'  
 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)

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.0 Miss M. P. WILCOCKS: 'Three Great Romances—III, Sir J. M. Barrie: The Romance of Fantasy'  
 5.15 THE CHILDREN'S HOUR: Reading: Stories from the Grand Buffalo—III, 'The Street of Lost Things'  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 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  
 2.30 London Programme relayed from Daventry  
 4.0 A Gramophone Recital—Songs by Caruso  
 4.15 ORCHESTRA relayed from the Grand Hotel  
 5.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'How Robin Hood met Little John,' 'Toffee Apples' (L. Brettel), 'Minuet' (Beethoven), 'Polonaise in A Flat' (Chopin), played by Hilda Francis. Request Songs by Leonard Roberts and Wal Hanley  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London

## 7.45 ROUND THE WORLD

THE STATION ORCHESTRA  
 DORIS COWEN (Contralto)

### ORCHESTRA

Plymouth Hoe....Ansell  
 Suite Française....Foulds  
 A Day in Naples....Byng

## 7.55 DORIS COWEN

The Temple Bells .....  
 Less than the Dust .....  
 'Till I Wake ..... } *Woodforde-Finden*

## 8.5 ORCHESTRA

Crown of India ..... *Elgar*  
 Japanese Suite ..... *Holst*

## 8.15 DORIS COWEN

Yung Yang .....  
 A Feast of Lanterns .....  
 Fair Song .....  
 Butterfly Song ..... } *Bantock*

## 8.25 ORCHESTRA

A Southern Rhapsody (Virginia) *Haydn Wood*

## 8.35 DORIS COWEN

Home, little Maori, Home (Maori Love Song) .....  
 Waiata Maori .....  
 Waiata Poi ..... } *Alfred Hill*

## 8.45 ORCHESTRA

Pot-Pourri, 'All around the World' *Yoshitomo*

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

2.30 London Programme relayed from Daventry

5.0 B. T. ABELL: 'Bee-keeping Simplified'

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)

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

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

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 THE 'URDD Y CYMRU BACH' STRING ORCHESTRA

Directed by MEGAN GLANTAWH

BLODWEN CAERLEON (Contralto)

ARCHIE SIMPSON (Light Songs with Banjo)

### ORCHESTRA

Sonata in F..... *Pleyel, arr. Brown*

Minuet..... *Haydn, arr. Brown*

### BLODWEN CAERLEON

Orpheus with his lute..... *Eric Coates*

What's in the air today?..... *Eden*

Ring, bells, ring..... *Day*

ARCHIE SIMPSON will entertain

### ORCHESTRA

Finale from Concerto in D for Pianoforte Duet with String Orchestra..... *Mozart*

(Duettists: BRENDA HARRIS and PRUEBE JAMES)

Gavotte..... *Rameau*

### BLODWEN CAERLEON

Trees..... *Rasbach*

Sing! Break into song..... *Mullinson*

Cymru Anwyl..... *Roberts*

ARCHIE SIMPSON will again entertain

### ORCHESTRA

Folk Songs:

Come, Lasses and Lads..... } *arr. Percy Fletcher*

Bonnie Dundee..... } *arr. Percy Fletcher*

The Minstrel Boy..... } *arr. Percy Fletcher*

Tros y Garreg..... } *arr. Megan Glantawh*

Hoffder Twm Fidler..... } *arr. Megan Glantawh*

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. 2.30:—Broadcast to Schools. 3.0:—London. 4.0:—Music relayed from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Kenneth Henderson (Baritone); Doreen Roberts (Soprano). 6.20:—Radio Bulletin. 6.30:—S.B. from London. 7.45:—The Three Irresponsibles. 8.0:—'The Blue Correc' or 'Drama and the Extraordinary Listener.' A Tragedy in Two Acts by an Undertaker. 8.40:—The Three Irresponsibles. 9.0-11.0:—S.B. from London.

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

12.0-1.0:—Gramophone Records. 3.15:—Dance Music relayed from the Plaza. 4.0:—Wireless Quintet. Gladys Warner (Soprano). 5.0:—Margery Rhys: 'Breton Cooking.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Pianoforte Recital by Dudley R. Langdon. 6.30:—S.B. from London. 7.45:—Variety. Mira B. Johnson (Actress-Entertainer); Ray Vincent and his Trio (Syncopation); Ben Lawes (Entertainer); J. H. N. Craigie (A One-Man Revue). Musical Interludes by the Station Orchestra. 9.0:—S.B. from London. 9.35-11.0:—'Clyde Built.' A Play in Three Acts by George Blake.

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

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.30:—Station Octet. Catherine Alexander (Soprano). F. Matheson Wright (Tenor). 5.0:—Household Talk. 5.15:—Children's Hour. 6.0:—The Popular Songs of Hermann Löhr, Wilfred Sanderson, Arthur Sullivan. Played by the Station Octet. 6.30:—S.B. from London. 7.45:—Old Gems in New Settings. Scottish Vocal and Instrumental Recital. Alex MacGregor (Baithon); Marie Sutherland (Pianoforte). 8.15:—Half-an-Hour of Scottish Dance Music. played by the Station Octet: Quadrilles; Highland Schottische and Eightsome Reel (arr. Kerr). 8.45:—Kel Keech and Ord Hamilton: Syncopated Duo. 9.0-11.0:—S.B. from London.

### 2BE BELFAST. 508.1 M. 680 KC.

12.0-1.0:—London. 2.30:—London. 3.30:—Station Orchestra. Harry Dyson (Piano). Gladys MacNevin (Soprano). 4.32:—Fred Rogers (Pianoforte Jazz). 4.37:—Dance Music by the Station Dance Band. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page. Relayed from the Classic Cinema. 6.20:—London. 6.30:—S.B. from London. 7.45:—An Eigon Programme. The Station Orchestra, conducted by E. Godfrey Brown. 9.0:—S.B. from London. 9.35:—A Haunted Programme. Orchestra. A Ghost Story, set to music by Edgar L. Bainton for 'The Curfew Bell.' A One-Act Play by Frank Brenner. 10.30-11.0:—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza.

## ON TOUR THIS WEEK.

Kel Keech and Ord Hamilton are household words amongst variety audiences and patrons of cabaret shows, and now they are to tour the other and let listeners all over the country hear the syncopated magic of their songs and the stabbing melodies of their ukuleles. Here are the stations from which they will broadcast: Monday, Aberdeen; Tuesday, Manchester; Wednesday, Glasgow; Friday, Newcastle and Cardiff; Saturday, Belfast.



ORD HAMILTON,



KEL KEECH.



## The Broadcast Pulpit.

Notable Passages from Recent Addresses.

### Argument of a Life?

WE are not asked to follow careful arguments and to accept certain "proofs" for the existence and nature of the Divine Being. We are just asked to believe what Christ declared to be the truth about God, namely, His Fatherhood, and to live as if that were true. We are to assume its truth, to take it for granted and see how it will work out in experience. There is nothing, so I think, unscientific in that. We are daily assuming things to be true, though often unconsciously, and when, in the experiment of daily living, we find they are what we assumed them to be, we say "we know."  
—The Rev. Herbert Pollard, Cardiff.

### Many Paths.

IT has been said that there are as many paths to the Feet of God as there are men and women to tread them. People have different constitutions and temperaments and minds; different people think differently and feel differently and look out upon the world and life very differently. No two people ever see the same thing quite in the same way or ever see truth from quite the same angle. God, in His goodness, makes allowances for these differences and will never ask us to conform to a uniform pattern. He doesn't hem in our life, even our religious life, by rigid rules and regulations. To say that we can only find God and practise and enjoy religion by Christ is not to tie us down to any narrow rules or to take from us the wonderful liberty which is left to those who are seeking God. All life, on its religious side, consists in the finding or following of what, for us, with our own individual natures and needs, is the best track to God.—The Rev. Neville Davidson, Aberdeen.

### Receiving and Giving.

IT is a sign of Christian grace and kindness when we practise the art of giving good things to others. But it is equally beautiful when we accept gratefully what other souls give us out of the kindness of their hearts. It takes almost as much kindness to receive a gift properly as to give it. Never stifle a generous instinct. Don't discourage people who give themselves and their goods away so lavishly. When we tell such generous souls to be more careful, we are not being really kind, though we might intend to be. Receive the gifts of God and man with thankfulness. We should delight in friends whose goodness we can never repay. The finest friendships are sealed with gratitude. The comfortable sense of being independent is a very 'shabby-genteel' thing, compared with the glowing feeling that you owe a life of loyalty to friends who have given to you so richly because they love you deeply. Away with all cheap independence! The chains of gratitude develop beauty of character. The wings of Independence generally take us to the deserts of Boredom. Give people a chance of being kind to you. For, as John Keats says in one of his letters: 'There is comfort in throwing oneself on the charity of one's friends—'tis like the albatross sleeping on its wings.'—The Rev. J. M. Calder, Belfast.

### 'WHICH STATION WAS THAT?'

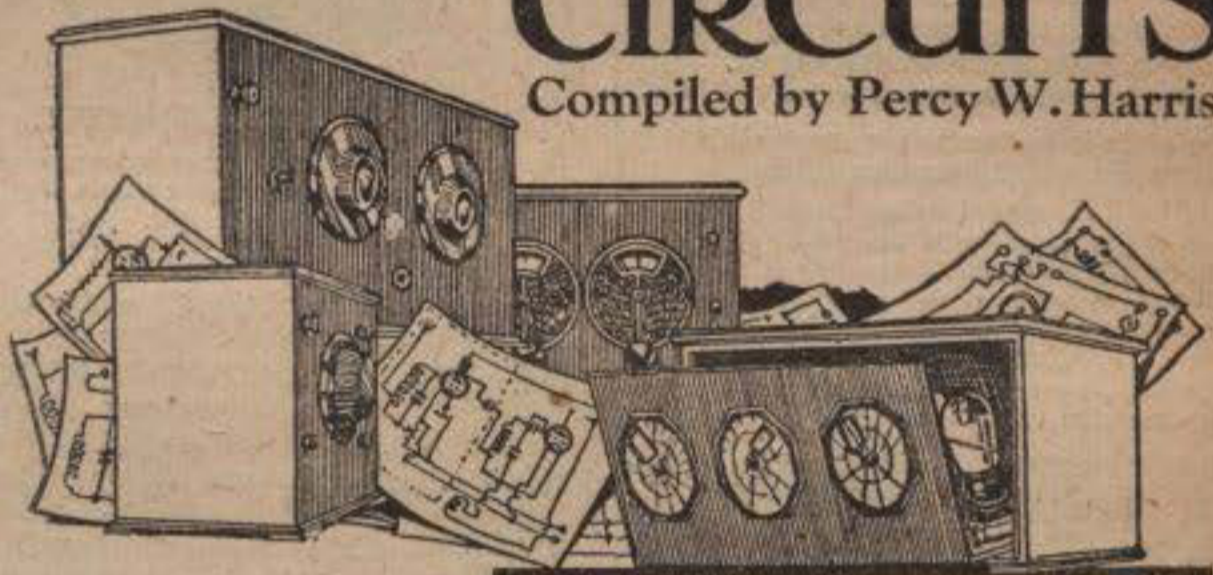
The well-known service of the identification of stations undertaken by *World Radio* has recently been extended.

Answers can now be had *by post*. For full particulars of this postal service, see *World Radio*.

# Free 6<sup>d</sup> Book

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Compiled by Percy W. Harris



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ONE-VALVE  
TWO-VALVERS  
TWO-VALVE AMPLIFIERS  
THREE-VALVERS  
FOUR-VALVERS  
FIVE-VALVERS  
SCREENED-GRID CIRCUITS  
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# The Wireless Constructor

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# PROGRAMMES for TUESDAY, January 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

WHO'S HOOPER?  
(Talbot and Novello)  
Selection

10.15 (Daventry only)  
A SHORT RELIGIOUS  
SERVICE

10.20 a.m. (Daventry only) TIME SIGNAL, GREEN-  
WICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET  
and GWENDOLINE GOODWIN (Piano)

12.0-2.0 THE LONDON ENSEMBLE QUINTET  
IRENE FRANCIS (Soprano)  
FREDERICK WEST (Baritone)  
AUDRIE FORD (Violin)

2.30 Sir H. WALFORD DAVIES, 'Elementary  
Music'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN, 'Elementary French'

3.50 Musical Interlude

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

4.15 Special Talks to SECONDARY SCHOOLS: Prof.  
P. J. NOEL BAKER, 'International Affairs'

IN the first of his second series of talks Professor Noel Baker (who holds the Chair of International Relations at the University of London) will discuss the machinery now existing for settling disputes between nations by arbitration, in order to avoid the danger of war. He will also describe some cases in which arbitration has been resorted to with conspicuous success.

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION  
ORCHESTRA (Continued)

5.0 Miss ANN SPICE 'A Bookshelf of Old Favour-  
ites—IX, "The Woman in White," by Wilkie  
Collins'

OUR modern writers of crime stories have great resources to work with, but, for sheer ingenuity of plot and creation of interest, Wilkie Collins is very hard to beat. 'The Woman in White' is not merely one of his most successful novels; it is the 'starring vehicle' (as the film people would say) for Count Fosco—as attractive a villain as ever wrote the story of his life and crimes.

5.15 THE CHILDREN'S HOUR: Look after the  
Pennies. . . . 'Sing a Song of Sixpence,' and  
other appropriate songs, by Kate Winter. 'Penny  
Royal,' 'Ee, nomy,' and other verse. 'Sparrow  
attacks Profiteering,' from  
'Sparrow in search of  
Expulsion' (*Ginby Had-  
ath*). 'What I did with  
Twopence,' by each of  
Three Children (*K. Rich-  
mond*)

6.0 A Recital of Gramo-  
phone Records, arranged  
by Mr. CHRISTOPHER STONE

6.30 TIME SIGNAL, GREEN-  
WICH; WEATHER FORECAST,  
FIRST GENERAL NEWS  
BULLETIN

6.45 Gramophone Records

7.0 Hampshire Dialect Talk,  
arranged by Mr. E. LE  
BRETON MARTIN, spoken  
by Mr. J. BUTLER

THIS is the last, for the present at any rate, of the series of talks arranged by Mr. Le Breton Martin, in which some of the vigorous and colourful dialects of the English counties have been brought to the London microphone. In these days of growing uniformity and urbanization, it is pleasant to be reminded that England still breeds men who express themselves in



MR. J. W. ROBERTSON SCOTT,

the well-known authority on agriculture, gives the first of a series of talks on the future of farming, from Daventry tonight.

language redolent of the old native character and smacking of the soil.

7.15 THE FOUNDATIONS OF MUSIC

CHOPIN'S PRELUDES

Played by VIRGINIA McLEAN

7.25 Miss EILEEN POWER, 'Europe throughout  
the Ages'

IN her last talk in this series, before Christmas, Miss Power described the two forces that, spiritually and socially, held Europe together in the Middle Ages—chivalry and the Church. This evening she turns to the economic side, and considers the organization of mediæval life on the basis of the village; the splendid town civilization of Italy, Germany, and Flanders and the trade of Italy, of England, and of the Hanseatic League in the North.

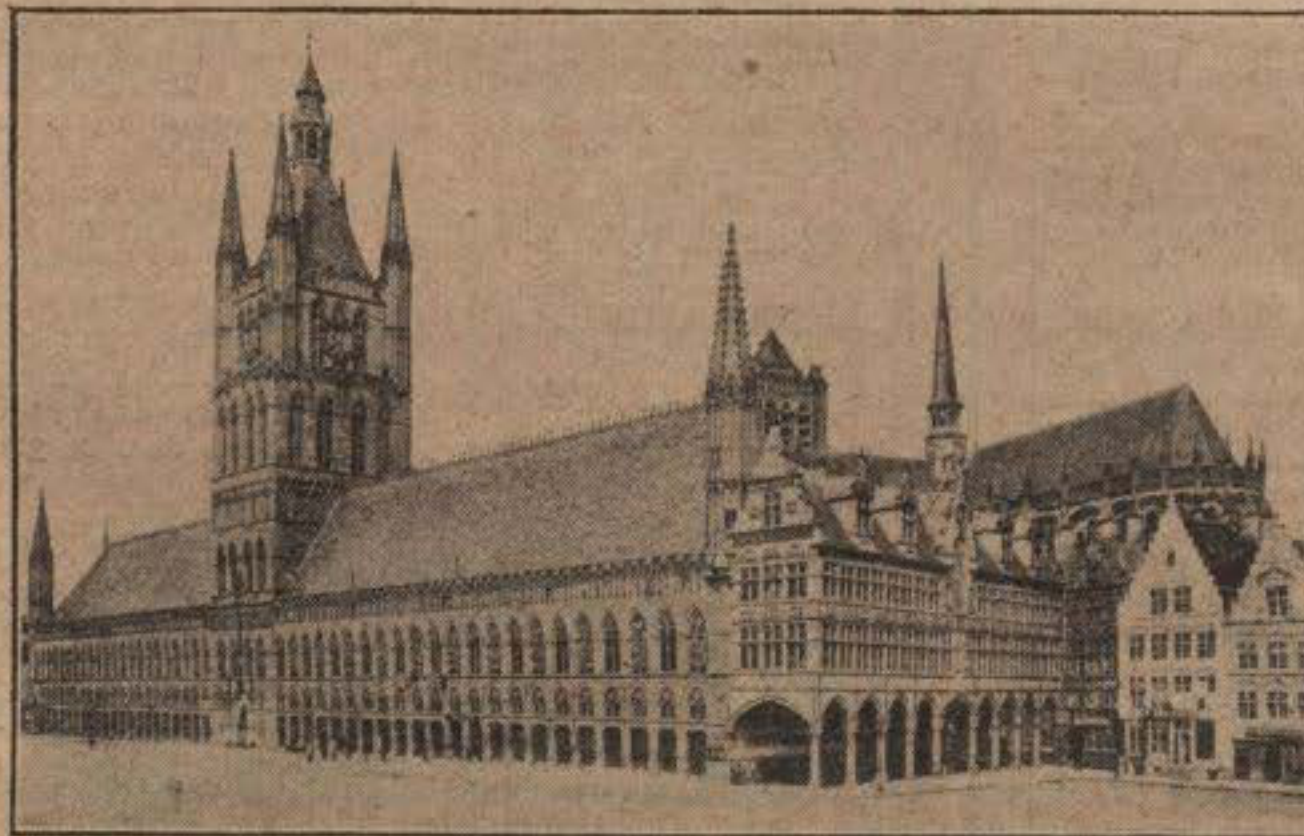
7.45 REMINISCENCES OF MUSICAL  
COMEDY

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

BEATRICE RICHMOND (Soprano)

GEORGE PIZZEY (Baritone)



A MONUMENT OF CIVIC PRIDE SIX CENTURIES AGO

In her talk this evening at 7.25, Miss Eileen Power will describe the great towns that flourished in mediæval Europe, and produced a splendid civilization. This photograph shows the Cloth Hall at Ypres, destroyed during the late war—a glorious achievement of thirteenth-century architecture, with a facade a hundred and fifty yards long.

Duet  
'It's nice to be home once more'  
Song

'The Wedding Jazz'

'MR. MANHATTAN'

(Talbot)

Selection

Duet

'Twas in September'

Song

'Things that I must not do'

'The White Chrysanthemum'

(Talbot)

Selection

Duet

'Popsy-wopsy-woo'

Song

'The Butterfly and the Flower'

8.0-8.30 (Daventry only) Mr. J. W. ROBERTSON  
SCOTT, 'Has Farming a Future? Some Com-  
parisons: I. Farming in Japan'

ENGLISH agriculture has long been the 'sick man' of our industries, and not merely farmers, but everybody interested in the prosperity of the land will welcome this series of talks. In it, Mr. Robertson Scott (the editor of *The Countryman*, and perhaps the most widely-informed writer on agricultural subjects) will discuss the prospects of farming in England, with reference to the experience of three other countries—Holland, Denmark, and Japan  
(Picture on page 68.)

8.30 A PIANOFORTE RECITAL

by MAURICE COLE

Rhapsody in B Minor . . . . . } Brahms  
Intermezzo in C . . . . . }  
Finale from Sonata in B Minor . . . . . } Chopin  
Lotus Land . . . . . } Cyril Scott  
Gavotte in Pierrot's Garden . . . . . } Kenneth Wright  
Waltz from 'Naila' . . . . . } Delibes, arr. Dohnanyi

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Sir H. WALFORD DAVIES, 'Music and the  
Ordinary Listener'

9.35 Local Announcements; (Daventry only)  
Shipping Forecast

9.40 CHAMBER MUSIC

MARY HILLIARD (Soprano); RAYA GARBOUSOVA  
(Violoncello); FRIDA KINDLER (Pianoforte)

RAYA GARBOUSOVA and

FRIDA KINDLER

Second Sonata for Cello  
and Piano in G Minor,  
Op. 5. . . . . Beethoven

10.0 MARY HILLIARD

Die Forelle

Die Frähe

Geheimes

Jüngling an der Quelle

Lachen und weinen

10.10 FRIDA KINDLER

Giga, Bolero et Variations

Mozart

Introduzione et Capriccio

(Paganinieses) . . . . . Busoni

10.25 MARY HILLIARD

Aus meinen grossen

Schmerzen . . . . . Franz

Vollständigen

Marienwunder-  
chen . . . . . Schumann

Das verlassene

Magdlein . . . . .

Monsfallen . . . . . Hugo Wolf

sprüchlein

Fussreise . . . . .

10.35 RAYA GARBOUSOVA

Selected Solos

10.45-12.0 DANCE

MUSIC: HERMAN DAREW-

SKI and his BAND and LEON

ABBEY and his BAND, from

the Olympia Dance Hall

E.N.A.

# Tuesday's Programmes cont'd (January 17)

## 5GB DAVENTRY EXPERIMENTAL

(491.5 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

Heroic March... *Saint-Saens, arr. Winterbottom*  
Overture to 'Ruy Blas' *Mendelssohn, arr. Relford*

JOHN ARMSTRONG (Tenor)

So white, so soft, so sweet is she) ..... *Delius*  
Twilight Fancies' ..... )

Pretty Betty ..... *Rowley*

Morning Hymn ..... *Henschel*

### 4.30 BAND

Spanish Caprice  
*Bimeky-Korsakov, arr. Winterbottom*

FRED J. CHEATLE (Entertainer)

On the Line ..... *Eille Norwood*

At home I am my wife's husband  
*Rutherford and Arphorp*

### 4.55 BAND

Slow Valse and Pizzicato,

from Suite of Ballet  
Music to 'Sylvia' *Delibes*

Cornet Solo, 'Angels guard  
thee'  
*Godard, arr. Winterbottom*

Soloist, P.C. COOK

JOHN ARMSTRONG

If I be living in Eirinn  
*Peterkin*

Gavotte ..... *Howells*

A Pleasant Song of a  
Sailor ..... *Rowley*

When night descends  
*Rachmaninov*

### 5.20 BAND

Two Slavonic Dances ..... *Dvorak*  
In D Minor; in B Minor

FRED J. CHEATLE

The Blacksmith's Goodbye  
*Rutherford and Arphorp*

The Rover ..... *Ambrose Barker*

### BAND

Polonaise from Third Suite  
*Tchaikovsky, arr. Godfrey*

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

'The First Fire,' by Janet Muir. Songs by John  
Armstrong (Tenor). 'The Owl and the Thief,'  
an adventure story by E. M. Griffiths

### 6.30 TIME SIGNAL, GREENWICH: WEATHER FORE- CAST, FIRST GENERAL NEWS BULLETIN

### 6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by  
SIDNEY FIRMAN

and  
COLLEEN CLIFFORD

### 8.0 A TCHAIKOVSKY PROGRAMME

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL

TATIANA MAKUSHINA (Soprano)

### THE BAND

Polonaise from Third Suite

### 8.6 TATIANA MAKUSHINA

Nay, though my heart should break  
Serenade

Too late

Life's morning

### 8.17 BAND

Three Pieces:  
Song without Words  
Sad Song  
Humoresque

### 8.26 TATIANA MAKUSHINA

Be silent, oh my beloved  
'Twas April  
Why?  
Only for thee

### 8.36 BAND

'Nutteracker' Suite ('Casse Noisette')  
Miniature Overture; March; Dance of the  
Sugar Plum Fairy; Russian Dance—Trepak;  
Arab Dance; Chinese Dance; Reed Pipe  
Dance; Flower Valse

### 9.0 VAUDEVILLE

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



SOME EMINENT VICTORIANS.

The three Victorian poets from whose works Mr. Stuart Vinden will take the poems he recites tonight—Matthew Arnold, Robert Browning, and William Morris.

### 10.15-11.15 SOME EMINENT VICTORIANS

From Birmingham

(Commentative Notes on this programme,  
by H. G. Sear, will be spoken.)

THE BIRMINGHAM STUDIO AUGMENTED OR-  
CHESTRA (Leader, FRANK CANTELL), conducted  
by JOSEPH LEWIS

Overture, 'The Naiads'  
*Sir Wm. Sterndale Bennett*

JOSEPH FARRINGTON (Bass) and Orchestra

Recit, 'Bring forth  
the best robe' ... (from 'The Prodigal Son')  
Air, 'For this, my  
Son' ..... *Sullivan*

### ORCHESTRA

Valse from 'The Sleeping Beauty' ..... *Coven*

MARGARET WILKINSON (Soprano)

The Arrow and the Song ..... *Bulfe*

Dawn, gentle flower. *Sir Wm. Sterndale Bennett*

Willow Song ..... *Sullivan*

### STUART VINDEN (Recitals)

Dover Beach ..... *Matthew Arnold*

Shameful Death ..... *William Morris*

De Gustibus ..... *Robert Browning*

### JOSEPH FARRINGTON

'The Vagabond' ..... *Molloy*

### ORCHESTRA

Third of Suite of Three Dances from 'The  
Tempest' ..... *Sullivan*

MARGARET WILKINSON and Orchestra

Air, 'I am alone' (from 'The Lily of Killarney')  
*Benedict*

### ORCHESTRA

Overture to 'Shamus O'Brien' ..... *Stanford*

(Tuesday's Programmes continued on page 68.)

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## Tuesday's Programmes continued (January 17)

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

- 2.30 London Programme relayed from Daventry
- 4.45 DOROTHY MORTON, 'The Housewife's Corner—When a mistress becomes her own maid'
- 5.0 TRÉ 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—A Mediaeval Miracle Play'
- 7.15 S.B. from London
- 7.45 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENNELL (Pianoforte)  
Phantasy in E Minor ..... Friskin
- 7.55 CARDIFF PARLIAMENTARY DEBATING SOCIETY  
In Session  
Relayed from the Friends' Meeting House Question Time
- 8.5 The Order of the Day. Members speaking to a Motion  
'That in the opinion of this House, Modern Youth needs Greater Discipline'  
The Debate will conclude with a Division  
Speaker, Alderman W. B. FRANCIS  
Prime Minister, Mr. ELYN W. DAVID  
Leader of the Opposition, Mr. MEYRICK JOHN  
Leader of the Cross Benches, Councillor MORGAN EDWARDS  
Hon. Secretary and Joint Clerk, Mr. A. V. CHAMBERLAIN

9.0 S.B. from London (9.35 Local Announcements)

### 9.40 MY PROGRAMME by BEN DAVIES

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Tone Poem, 'Finlandia' ..... Sibelius

BEN DAVIES (Tenor) with Orchestra  
Recitative, 'Thanks to my brethren' (from 'Judas Maccabaeus') ..... Handel  
Air, 'How vain is man' ..... Handel

GWLADYS NAISH (Soprano)  
Y Deryn Pur (The Dove) ..... Trad.  
Codiad yr Helydd (The Rising of the Lark) ..... Trad.

BEN DAVIES  
Bugeilio'r Gwenith Gwyn  
Mentra Gwen  
Y Fani a'l Baban

ORCHESTRA  
Welsh Airs, ... arr. Middleton

GWLADYS NAISH  
Dearest Name (from 'Rigoletto') ..... Verdi  
'O! here the gentle lark Bishop

BEN DAVIES  
Serenade ..... Schubert  
Who is Sylvia? ..... Schubert  
Hark, hark, the Lark

GWLADYS NAISH and BEN DAVIES, with Orchestra  
Duet, 'Dear Love of Mine'  
Goring Thomas

ORCHESTRA  
March of the Men of Harlech ('Welsh Rhapsody') German  
Hen Wlad Fy Nhadau

10.45-12.0 S.B. from London

### 2ZY MANCHESTER. 364.6 M. 780 KC.

#### 1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Lesser Free Trade Hall  
DORIS DUTSON (Contralto); JOHN ATKINSON (Violin)

2.30 London Programme relayed from Daventry

3.50 MUSIC by the STATION QUARTET  
Fantasy, 'Bacchunalia' ..... Finck  
Little Suite ..... Tchaikovsky  
Waltz, 'Russian Lullaby' ..... Berlin

4.15 WILLIAM MANGHAM (Baritone)  
A Night Idyll ..... Loughborough  
The Cloths of Heaven ..... Dunhill  
Lookin' at the Sky ..... Oliver  
Bird Songs at Eventide ..... Eric Coates

4.30 QUARTET  
Selection from 'La Bohème' ..... Puccini  
Intermezzo, 'Eyes of Dream' ..... Fletcher  
Overture to 'The White Lady' ..... Boieldieu

5.0 Miss FREDA WHITTAKER, 'The Fascination of Scent'

5.15 THE CHILDREN'S HOUR

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

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued)

7.0 Mr. F. GLOVER (An Inspector of the Ministry of Agriculture), 'The Potato Crop'

7.15 S.B. from London

7.45 STATION TOPICS by the STATION DIRECTOR

7.55 MARCHES AND WALTZES  
By the STATION ORCHESTRA

March, 'Here, There and Everywhere' ..... Bosc  
Waltz, 'Remember!' ..... Waldteufel  
March, 'The Light Horse' ..... Blon  
Waltz, 'Wine, Woman and Song' Johann Strauss  
March, 'Sons of the Brave' ..... Bidgood  
Waltz, 'Thine' ..... Waldteufel

8.45 KEL KEECH and ORD HAMILTON  
Syncopated Duo

9.0 S.B. from London (9.35 Local Announcements)



AT WORK IN THE RICE-FIELDS OF JAPAN.

In the first of his interesting series of talks on the future of farming (Daventry, 8.0), Mr. Robertson Scott will compare conditions in England with those in Japan. Above is shown a scene in rural Japan, with young women in big sun-hats busy transplanting rice.

### 9.40 BAND M SIC AND DUETS

THE HORWICH R.M.I. BAND, conducted by W. WOOD

March Movement from Sixth Symphony  
Tchaikovsky  
Overture to 'The Bohemian Girl' ..... Balfe  
Euphonium Solo, 'The Cavalier' ..... Sutton  
Soloist, B. SULLIVAN

HILDA NAYLOR (Soprano) and HAROLD HOWE (Baritone)

I love the Moon ..... Rubens  
Mountain Lovers ..... Squires  
O Lovely Night ..... Landon Ronald

BAND  
Polish Dance ..... Scharwenka  
Cornet Solo, 'The Lost Chord' ..... Sullivan  
Soloist, A. HAZELHURST

Two Hungarian Dances ..... Brahms, arr. Wood

HILDA NAYLOR and HAROLD HOWE  
Maiden in Grey ..... Barnicott  
Venetian Song ..... Tosti

Until ..... Sanderson

BAND

Xylophone Solo, 'Hop Skip' ..... Rimmer  
Soloist, A. PARK

Selection from 'The Maid of the Mountains'  
Fraser-Simson

10.45-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

4.15 London Programme relayed from Daventry

4.30 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

5.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 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. W. H. HOUGHT, 'Humour through the Ages'—II

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Request Programme

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. R. J. GORDON (City Librarian), 'Our Public Libraries'

7.15 S.B. from London (9.35 Local Announcements)

# Tuesday's Programmes continued (January 17)

**9.40 'A LADY CALLS ON PETER'**  
A Farce in Three Acts by HARRY WALL

*Characters (in order of Speaking):*  
Mrs. Adair ..... GLADYS FERENS  
Higgins (Peter's Man) ..... HARRY ADDISON  
Peter Chadwick ..... GEOFFREY TATTERSALL  
Miss Jenkins (a Typist) ... WINIFRED MORRIS  
Elizabeth Webster ..... PEGGY BROWN  
Mary Todd (her friend, a journalist)  
..... JOAN TOOGOOD  
The Rev. John Sanderson (her fiancé)  
..... WILLIAM CASS

The action takes place in Peter Chadwick's dining-cum-drawing-cum-sitting-room in Bloomsbury  
Act I. A Wet Winter Morning  
Act II. Six Weeks Later  
Scene 1. Thursday evening  
Scene 2. Thursday midnight  
Act III. The Following Monday

The Play adapted for Radio and produced by L. B. RAMSDEN

WHEN the play opens, Mrs. Adair has come to hear the result of Peter's mission to Peru to find her second husband, who deserted her seven years ago. Peter has not been to Peru, but to ward off Mrs. Adair's persistent pursuit of himself, he tells her her husband is alive and well. When Mrs. Adair hears the true news of her husband's death she returns, determined to capture Peter at last; but meanwhile Elizabeth Webster has arrived on the scene and the situation is changed.

11.0-12.0 S.B. from London

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

2.30-3.15 London Programme relayed from Daventry

4.0 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. ERNEST EDWARDS ('Bee'): Sports Talk

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 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'—II

7.15 S.B. from London

**7.45 ROMANCE**

WALTER GLYNNE (Tenor)  
BEATRICE EVELINE (Cello)  
THE STATION TRIO

WALTER GLYNNE (Tenor)  
Ich liebe dich (I love thee) ..... Grieg  
Love's Tears ..... Schumann  
Tears of Joy ..... Schumann  
A May Song ..... Schumann

BEATRICE EVELINE (Cello)  
Romance ..... Napravnik  
To a Water Lily ..... MacDowell  
Révery ..... Fischer

'THE MAKER OF DREAMS'  
A Fantasy in One Act by OLIPHANT DOWN  
Music by BEATRICE PATTENDEN

Pierrot ..... R. MACPHERSON  
Pierrette ..... RUBY LOUIS  
The Manufacturer ..... DAYRELL READ  
and THE STATION TRIO

BEATRICE EVELINE  
Love's Dream ..... Liszt, arr. Squire  
Idylle ..... Ethel Barnes

WALTER GLYNNE  
From the Land of the Sky }  
Blue Water ..... } Wakefield Cadman  
Far off I hear a Lover's Flute }  
The Moon Drops Low ..... }

9.0 S.B. from London (9.35 Local Announcements)

**9.40 VARIETY**

IDA SARCENT (Songs at the Piano)  
'An attempt to broadcast the Nightingale from Oxton Woods'  
Flight-Sgt. WILLIAM SCOTT (Mouth Organ)  
THE STATION TRIO

10.45-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Dickens Recital by Ian Shepherd

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. H. MORETON, 'Church Music from the Fifteenth Century to Modern Times'

7.15 S.B. from London

**7.45 AN INTERNATIONAL RECITAL**

by GORDON BRYAN (Pianoforte) and CUTHBERT SMITH (Baritone)

Pianoforte Solos:

Russia: Sketch from Russian Alphabet, 'The Tsarina' ..... Tcherepnin  
Finland: Finnish Rhythm, 'The Guilty Conscience' ..... Palmgren  
Norway: Norwegian Peasants' March ..... Grieg

Songs:

(Come raggio di sol (Like the sun's rays)  
Italy: ..... Caldara  
Amarillis ..... Cuccini  
Germany: Ständchen (Serenade) ..... Brahms  
France: Rossignolet du Bois (Little Nightingale of the Wood) ..... arr. Tiersot  
La Chanson de la Gerbe (The Song of the Sheaf) ..... arr. Masse

Pianoforte Solos:

Spain: Spanish Dance, 'Villanesca' ..... Granados  
Brazil: 'Ipanema' Dance from 'Saudades of Brazil' ..... Milhaud

**8.16 GEORGE EAST (Violin)**

Liebesleid (Love's Sorrow) ..... Kreisler  
Serenade ..... Dinelli  
Chanson Tzigane (Gypsy Song) ..... Gerald Phillips  
The Dancing Doll ..... Poldini-Kreisler

**8.30 Pianoforte Solos:**

Austria: Alt-Wien (Old Vienna) ..... Godowsky  
Holland: The River Maas ..... B. van den Sigtenhorst Meyer  
Java: Gamelan (Impression of Javanese Native Music—'Java' Suite) ..... Godowsky

Songs:

America: Negro Spiritual, 'Nobody knows' ..... arr. Burleigh  
Ireland: The Snowy-breasted Pearl ..... arr. Somervell

Scotland: Lizzie Lindsay ..... arr. Lawson  
England: 'Drink to me only' ..... arr. Quilter  
(Barbara Allen ..... )

Pianoforte Solos:

China: Chinese Caprice .....  
Egypt: In the Temple at Memphis (Egypt Suite) ..... Cyril Scott  
India: Dance of the Elephants (from 'The Jungle Book') .....

9.0-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A special kind of pickle for a Queen' (Christine Chaundler). 'The Londonderry Air' (Grainger). 'A.D. 1620' (MacDowell). 'Salut d'Amour' (Elgar), played by Hilda Francis. 'The Golden Vanity,' 'Billy Boy,' 'Drake's Drum,' by Leonard Roberts

6.0 Musical Interlude

6.30 S.B. from London

7.0 Mrs. G. WILKINSON, 'People and Perils of the Siamese Jungle'

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.9 Mr. T. PAPE, 'Recent Prehistoric Discoveries in Anglesey'

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. HIND, 'Science in the Home—Fire'

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 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 The Rev. T. MARDY REES, 'Humour in Welsh Life'

7.15 S.B. from London (9.35 Local Announcements)

9.40 S.B. from Cardiff

10.45-12.0 S.B. from London

## Northern Programmes.

**2NO NEWCASTLE.** 512.5 M. 960 KC.

2.30.—London. 4.30.—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0.—London. 5.15.—Children's Hour. 6.0.—Vincent Cappill (Pianoforte). 6.14.—Robert Strangways (Baritone). 6.30.—S.B. from London. 7.0.—The Administration of a Great City—Mr. Basil Auderton, Public Librarian. 7.15.—S.B. from London. 9.40.—Urpeth Collieries Silver Band. Glyn Eastman. 10.30.—Dance Music: Percy Bush and the Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0.—S.B. from London.

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

3.15.—Broadcast to Schools. 4.0.—Dance Music relayed from the Plaza. 5.0.—Mrs. Muter Wilson: 'A Visit to Capri.' 5.15.—Children's Hour. 5.50.—Weather Forecast for Farmers. 6.0.—The New Savoy Organ: Organist, Mr. S. W. Leitch. 6.30.—S.B. from London. 6.45.—S.B. from Edinburgh. 7.0.—S.B. from Dundee. 7.15.—S.B. from London. 7.45.—Band and Choral Programme. Clydebank Burgh Band, conducted by Mr. J. D. Scots. The Philomel Ladies' Choir, conducted by Mr. Hugh McLemont. 9.0.—S.B. from London. 9.40.—Light Orchestral Concert. Glasgow Amateur Orchestral Society's Orchestra, conducted by Mr. J. Peebles Conn. Cruf Davidson (Contralto). 10.45-12.0.—London.

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

2.30.—London. 3.15.—Dance Music by Al Leslie and his Orchestra. 4.0.—London Programme. 5.0.—Miss Flora Cameron: 'Notable Scotswomen.' 5.15.—Children's Hour. 6.0.—London. 6.30.—S.B. from London. 6.45.—S.B. from Edinburgh. 7.0.—S.B. from Dundee. 7.15.—S.B. from London. 7.45.—S.B. from Glasgow. 9.0.—S.B. from London. 9.40.—Scottish Programme. Station Octet. Catherine Stewart (Contralto). 10.45-12.0.—S.B. from London

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

2.30.—London. 4.0.—Station Orchestra. 4.15.—London. 4.30 app.—Orchestra. 5.0.—London. 5.15.—Children's Hour. 6.10.—London. 6.30.—S.B. from London. 7.45.—An Irish Programme: Florence Marks (Irish Dance); J. H. Chambers (Baritone); Philip Whiteway (Viola); Robert Baulk (Clarinet); The Station Orchestra. 9.0.—S.B. from London. 9.40.—Orchestra. Mary Johnston (Soprano). 10.45-12.0.—S.B. from London.

# PROGRAMMES for WEDNESDAY, January 18

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Listen to the parodies that will be read over the microphone; make your guess at the poet at

whom the parodist aimed; and, instead of turning to page 3 for the correct answer, wait to hear them broadcast at the end.

10.15 a.m. (Daventry only)  
A SHORT RELIGIOUS SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and LILY CLARE (Contralto)

12.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

1.0-2.0 FRASCATI'S ORCHESTRA, under the direction of GEORGES HAECK, from Restaurant Frascati

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Stories in Poetry—I, Introductory: The Beginnings of Poetry'

IN this series Mr. Stobart and Miss Somerville will illustrate the history of that very attractive branch of poetry—narrative—in its various



### THE ARCHITECTURE OF EGYPT—

This evening at 7.25 Sir Edward Denison Ross will give the first of a series of talks on 'Eastern Art and Literature.' In this first talk he will point out the wide variety in Eastern art—a fact well illustrated by this photograph of a temple of ancient Egypt and by the picture in column three.

forms, from the time of the Iliad to the poetry of today. The Odyssey and the Aeneid, the Canterbury Tales, Paradise Lost, the Faerie Queene, the lays of Scott and Macaulay, the Ancient Mariner and Kubla Khan—these are some of the famous poems that will be included in their list.

3.30 Musical Interlude

3.45 Mrs. PENELOPE WHEELER: 'Village Play Production—I, How to set about producing a Play'

A CENTRIFUGAL tendency distinguishes the intelligent theatre of today, and the drama-lover who has learnt to forsake the West End for the suburbs and the provincial centres now begins to find that even the village has something to contribute to the progress of the art. The amateur spirit, of course, thrives there as nowhere else. In this series of talks Mrs. Penelope Wheeler, who has had much experience of village play production, will pass on some useful advice

to those intending to follow in her footsteps, dealing with all sorts of points, from the choice of a play to stage decoration, and from authors' fees to the niceties of production.

### 4.0 A LIGHT CLASSICAL CONCERT

GWEN KNIGHT (Soprano)

THE HENRY BRONKHURST TRIO:

JULIUS ROSTALL (Violin)

EDWARD J. ROBINSON (Violoncello)

HENRY BRONKHURST (Pianoforte)

TRIO

Trio in E Flat, Op. 1, No. 1 ..... Beethoven

(1) Quick; (2) Slow, in a singing style;

(3) Scherzo; (4) Finale—Quick

### 4.25 GWEN KNIGHT

Das Wandern (A-Roaming) .....

Wohin (Whither?) .....

Der Neugierige (The Inquisitive One) .....

Trockene Blumen (Faded Flowers) .....

Schubert

### 4.35 HENRY BRONKHURST

Musical Moment, No. 3, in F Minor .....

Impromptu, No. 4, in A Flat .....

Schubert

### 4.48 GWEN KNIGHT

Gretchen am Spinnrade (Margaret at

the spinning wheel) .....

Du bist die Ruh' (Thou art my rest) .....

Lied der Mignon (Mignon's Song) .....

Rastlose Liebe (Love's unrest) .....

Schubert



Two talkers who start new series from London today—Mrs. Penelope Wheeler, who talks on 'Village Play Production,' and Sir Edward Denison Ross, who gives a course on 'Eastern Art and Literature.'

### 4.58 HENRY BRONKHURST TRIO

Phantasy Pieces for Piano, Violin and Violoncello,

Op. 58 .....

Romance; Humoresque; Duet; Finale

Schumann

### 5.15 THE CHILDREN'S HOUR: Heave-ho, my

Hearties! 'Life on the Ocean Wave' and other

Nautical Melodies played by the Daventry

Quartet. 'The Night Watches,' from 'Naval

Occasions' ('Bartimeus'), 'What I see is—,'

by James Henry and Pioneer.

### 6.0 THE LONDON RADIO DANCE BAND, directed

by SIDNEY FIRMAN

### 6.20 Royal Horticultural Society's Bulletin

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

### 6.45 THE LONDON RADIO DANCE BAND, directed

by SIDNEY FIRMAN

### 7.0 Ministry of Agriculture Talk

### 7.15 THE FOUNDATIONS OF MUSIC

CHOPIN'S PRELUDES

Played by VIRGINIA McLEAN

### 7.25 Sir EDWARD DENISON ROSS: 'Eastern Art

and Literature—I, The Spirit of the East'

### 7.45 'FIND THE ORIGINAL'

HOW much do you know? That seems to be

the question that most people are trying to

answer nowadays. This evening's broadcast

will not disclose your lack of knowledge of the

fauna of Soudanland or the name of the mother

of the king who never smiled again, but it will

probe your acquaintance with the English poets.

### 8.0 'THE RETURN OF ULYSSES'

An Opera in Three Acts

By MONTEVERDI

Revised by VINCENT D'INDY

Penelope ..... ASTRA DESMOND

Eurykleia ..... DOROTHY D'ORSAY

Melantho ..... DOROTHY D'ORSAY

Eurymachos ..... LEONARD GOWINGS

Ulysses ..... PARRY JONES

Minerva ..... STILES ALLEN

Eumæus ..... LEONARD GOWINGS

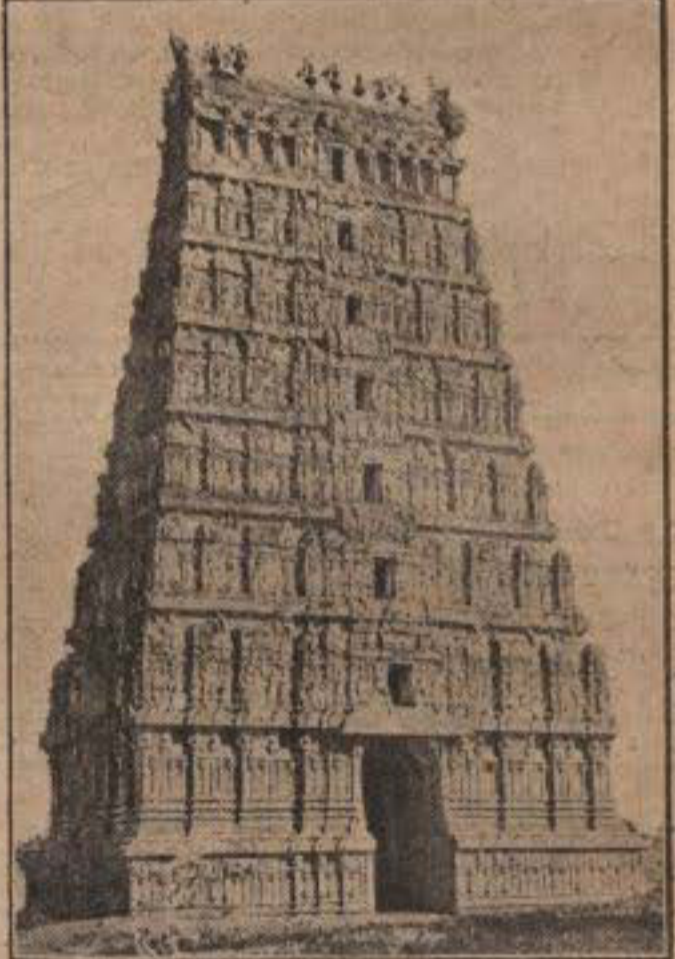
Iros ..... HORACE VINCENT

Telemachos ..... DOROTHY D'ORSAY

Pisander ..... LEONARD GOWINGS

Amphinomo ..... HORACE VINCENT

Antinoos ..... NORMAN ALLEN



### —AND OF INDIA.

This beautifully ornate Gopuram of a Southern Indian temple forms a sharp contrast to the massive columns of the Egyptian temple at Karnak, seen in the picture in the first column. These photographs are reproduced by courtesy of their owners, Mrs. Hugh Spender and the Metropolitan Museum of New York.

### THE WIRELESS CHORUS

(Chorus Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Under the direction of PERCY PITT

(For the story of the Opera see page 71.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only)

Shipping Forecast

### 9.35 'THE RETURN OF ULYSSES'

(Continued)

### 10.30-11.0 VAUDEVILLE

MARIO DE PIETRO (Mandolin Solos)

JULIAN ROSE (Hebrew Comedian)

THE NEW TRIX SISTERS

### 11.0-12.0 (Daventry only) DANCE MUSIC;

GEORGE FISHER'S KIT-CAT BAND, with BILLY

MANS, from the Kit-Cat Restaurant

# Wednesday's Programmes continued (January 18)

## 3.0 CHAMBER MUSIC

From Birmingham

THE BIRMINGHAM STRING QUARTET: FRANK CANTILL (1st Violin), ELSIE STELL (2nd Violin), ARTHUR KENNEDY (Viola), LEONARD DENNIS (Cello)  
Second String Quartet, ..... *Borodin*

## 3.35 GLADYS PARR (Contralto)

Feldensamkeit (Solitude in the Fields)  
Liebestreu (True Love) .....  
Ständchen (Serenade) .....  
Immer leiser wird mein Schlummer ..... *Brahms*  
(Ever lighter grows my slumber)  
Vergebliches Ständchen (Vain Serenade)  
Von ewiger Liebe (Everlasting Love) ..

QUARTET

Minnet and Finale from Quartet No. 17, in C  
*Mozart*

## 4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

GRACE IYELL and VIVIAN WORTH  
(Syncopated Duets)

GEORGE BARKER (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham): A Recital and Song Feature by Fred E. Weatherly — 'When I was a Child,' with Incidental Songs by Helen Alston

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

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

THE SEXTET

Selection from 'Lilac Time'  
*Schubert*  
Minuet ..... *Boltoni*



HELEN ALSTON,

whose songs at the piano will be a feature of the variety programme from Birmingham tonight.

## 6.45

### LIGHT MUSIC

THE DEZSO KORDY STRING SEXTET

MILLICENT RUSSELL (Contralto)

VICTOR EDMUNDS (Tenor)

## 6.58 MILLICENT RUSSELL

The Spring is at the Door .....  
Cherry Valley ..... } *Quilter*  
When I was one and twenty .. *Armstrong Gibbs*  
A Queer Story ..... *Herbert Brown*

## 7.8 VICTOR EDMUNDS

I did not know ..... *Trotter*  
Desiree ..... *K. Parker*  
Si tu m'aimais (If you loved me) ..... *Denza*

## 7.18 SEXTET

Aubade ..... *Lottor*  
In the Garden of Bethany ..... *D. Kordy*  
Hungarian Dance ..... *Brahms, arr. Schmidt*

## 7.30 MILLICENT RUSSELL

South Wind ..... *Rootham*  
Anne's Cradle Song ..... *A. Gibbs*  
When Childer Play ..... *W. Davies*  
Girl's Song ..... *H. Howells*

## 7.40 VICTOR EDMUNDS

The Blind Ploughman ..... *Copingsby Clarke*  
Ouvre tes yeux bleus (Open your blue eyes)  
*Mascnet*  
Devotion ..... *Haydn Wood*  
O Tender little Song ..... *M. Kent*

(5GB's Programme continued on page 72, col. 2.)

# 'The Return of Ulysses.'

## The Story of the Opera.

WE count Monteverdi (1567-1643) as one of the greatest forces in Opera. He was a keen, fine thinker, and bold experimenter, in the days when Opera was just coming to light—about the turn of the sixteenth and seventeenth centuries. He was both a summer-up of other people's styles and a maker of new. In dramatic effect (especially the power to depict scenes of deep feeling) and in his striking ideas about the use of the Orchestra, Monteverdi stands out above his contemporaries.

In 1613 he was appointed master of the music at St. Mark's, Venice, and there, where he had voices and instruments at command, he settled, to pursue in comfort his experiments in the composition of Opera. Some of the works of this most fruitful period are lost. The Oxford University Opera Club has recently revived *Orpheus* and *The Coronation of Poppaea*.

*The Return of Ulysses to his Native Land* came out in 1642. Its libretto was by Badoaro.

The work, in the new edition made by d'Indy, is cast in three Acts, split up into a number of short scenes.

### Act I.

SCENE 1.—*In Ulysses's Palace.* Penelope (Soprano) laments the loss of her husband Ulysses, who has for years been absent. The nurse, Eurykleia (Mezzo-Soprano) tries to console her. Now there is interpolated a charming love scene between Melantho (Soprano), Penelope's attendant, and her swain Eurymachos (Baritone).

SCENE 2.—*On the coast of Ithaka.* A number of Phoenicians leave Ulysses (Baritone), who has been shipwrecked, upon the shore. To him comes Minerva (Soprano) in the guise of a shepherd. He does not know where he is, but soon recognizes the goddess, who promises him that, disguised as an old man, he shall see what trouble has come to his wife (who is wooed by a number of presumptuous suitors, of whose presence she cannot rid herself).

### Act II.

SCENE 1.—*In Eumaeus's Grove.* Eumaeus (Tenor) is a swineherd, a faithful old retainer of Ulysses. He is discovered alone, reflecting on his happy, free life in the open air. Iros (Tenor) comes in. He is the gluttonous sycophant who plays jester for the amusement of Penelope's suitors.

## Monteverdi



'The Return of Ulysses' is being broadcast twice this week, from 5GB at 8 p.m. on Monday, January 16, and from London, Daventry and other Stations at 8 p.m. on Wednesday, January 18.



Now enters Ulysses, disguised. Eumaeus welcomes him for what he seems to be—a poor old man. Ulysses delights the swineherd by telling him that his master still lives, and will come to his own again.

SCENE 2.—*On Telemachos's Ship.* Telemachos (Tenor) is Ulysses's son. Minerva is guiding his ship homeward.

SCENE 3.—*In Eumaeus's Grove.* Telemachos arrives in Ithaka, and is welcomed by Eumaeus, who tells him of the old man's prophecy—that Ulysses shall come to the rescue of Penelope. When the swineherd has gone, Ulysses reveals himself to Telemachos, and sends his son to the palace to tell his mother that soon the King of Ithaka will be at hand.

SCENE 4.—*In the Palace of Ulysses.* To Penelope who is being pestered by some of her suitors—Antinoos (Bass), Amphinome (Baritone), Pisander (Tenor), and others, Eumaeus brings the tidings of the coming of Telemachos and the news of Ulysses. The suitors take counsel on this threat of danger. They determine to try if riches will tempt Penelope to yield.

### Act II.

SCENE 1.—*Under the Portico of Ulysses's Palace.* Antinoos rebukes the swineherd for bringing the old beggar man to the palace. Iros, the jack-in-office, pipes up too, and bids him be gone. Ulysses answers him roundly. Penelope enters, in time to see a wrestling bout between the two, in which Iros is beaten.

Now Pisander, Amphinome, and Antinoos tempt Penelope with jewels. She, temporizing, promises to wed whichever shall win a shooting match, using Ulysses's bow (which, she hopes, none of them will be able to bend). They, with many fine words, attempt to handle it, but fail. The disguised Ulysses asks to be allowed to try. He does so, and draws the bow, making good use of it by transfixing the suitors with successive arrows.

SCENE 2.—*In Ulysses's Palace.* Gluttonous Iros laments the death of the suitors, because he can never more feast as he used to. He decides to kill himself rather than forego his feasting.

SCENE 3.—*In the Palace.* Penelope still doubts Ulysses's coming, but her husband succeeds in convincing her that it is indeed he who stands before her, and the Opera ends with the moving joy of their reunion.

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## Wednesday's Programmes cont'd (Jan. 18)

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)  
TRANSMISSIONS FROM THE LONDON STUDIO  
EXCEPT WHERE OTHERWISE STATED.

(Continued from page 71.)

7.49 SEXTET

The Gipsy Princess ..... Kalman  
Liebesfreud (Love's Joy) .. Kreisler, arr. Roberts

8.0 LOVE AND HUMOUR

A WEATHERLY BALLAD-RECITAL  
From Birmingham

In the following programme two subjects only are included—Love and Humour. What is the difference between wit and humour is a difficult problem. How far love and humour are intermixable is a question still more difficult to answer. It is hoped that the humorous songs will raise a laugh, or at any rate a smile, and that those of love will awaken a different response.

The following songs will be used as illustrations:—

If you were here beside me ..... Squire  
At Santa Barbara ..... Kennedy Russell  
If I might come to you ..... Squire  
A Diner Courtship ..... Eric Coates  
Mountain Lovers (Duet) ..... Squire  
Parted ..... Posti  
Corporal John Bartholemey ..... Newton  
Our Little Home ..... Eric Coates  
Why shouldn't I? ..... Kennedy Russell

The words of the above songs are by the Lecturer, who will recite verses of Love and Humour.

Singers:

HELEN ALSTON (Soprano)  
CLAY THOMAS (Baritone)

9.0 VARIETY

From Birmingham

CLAUDE MARTIN (Character Study): 'The Confessions of "Edwards," the Jobbing Gardener,' by Barry Pain

TOM BROMLEY (Pianoforte)

HELEN ALSTON (Songs at the Piano)

MASON AND ARVES (Entertainers)

PATTON'S SALON ORCHESTRA, directed by THOMAS JONES, relayed from Corporation Street Restaurant

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: DERROY SOMERS' CRO'S CLUB BAND, under the direction of RAYMOND NEWTON, from Cro's Club

11.0-11.15 GEORGE FISHER'S KIT-CAT BAND, with BILLY MANN, from the Kit-Cat Club

### THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

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

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5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 A SYMPHONY CONCERT

THE STATION ORCHESTRA  
Conducted by WARWICK BRAITHWAITE  
Overture to 'Hansel and Gretel' .. Humperdinck  
Dance of the Will-o'-the-Wisps and Hungarian March from 'Faust' ..... Berlioz

NORAH GWYTHYR-JONES (Mezzo-Soprano)  
Linden Lea ..... Vaughan Williams  
After Drought ..... Woodford-Finden  
Life and Death ..... Coleridge-Taylor  
ORCHESTRA  
Symphonic Poem, 'The Birds of Rhiannon' ..... Holbrooke

3.45 London Programme relayed from Daventry

4.0 ORCHESTRA  
Forest Murmurs ('Siegfried') ..... Wagner  
GEORGE GILBERT (Clarinet)  
Air Varié Humoresque, with Variations, 'Drinking Song' ..... George Gilbert  
Scene and Air ..... Bergon

ORCHESTRA  
Second Symphony ..... Beethoven  
NORAH GWYTHYR-JONES  
I love thee ..... Grieg  
A Birthday ..... Cowen  
I hear a thrush at eve ..... Cadman

ORCHESTRA  
Heroic March ..... Saint-Saëns

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 London Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 An Auto-Piano Recital by J. MEADOWS

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS

5.0 WILFRID WORDEN (Boy Pianist)  
'Moonlight' Sonata, Op. 27, No. 2 .. Beethoven  
Waltz in E Minor ..... Chopin

5.15 THE CHILDREN'S HOUR: Three Songs from 'When we were very young,' by A. A. Milne and Fraser-Simson, sung by Harry Hopewell. Vespers—The Market Square—Changing the Guard at Buckingham Palace. The Story will be read by Robert Roberts. 'Anita' (Pollard), 'Two Preludes' (Bainee), played by Eric Fogg

6.0 Gramophone Records

6.20 Royal Horticultural Society's Bulletin

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

11.0-12.0 DANCE MUSIC relayed from the VARIETY ARTISTS' BALL at the Midland Hotel: STANLEY C. MILLS and the PICCADILLY ORCHESTRA

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry



# Wednesday's Programmes cont'd (Jan. 18)

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)

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 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  
 6.30-11.0 S.B. from London (9.30 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  
 2.30 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  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 3.0 CRANE'S MATINÉE CONCERT  
 Relayed from Crane Hall  
 HETTY BOLTON (Pianoforte)  
 DON HYDEN (Violin)  
 3.45 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'When I'm a Man'  
 —Song Cycle by Kenneth A. Wright  
 6.0 London Programme relayed from Daventry  
 6.20 Royal Horticultural Society's Bulletin  
 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  
 2.30 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)

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'In Ole Kentucky'  
 Songs and Music by the Station Banjulele Quartet  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

**6FL SHEFFIELD.** 27.7 M. 1,109 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Two Stories (by request), told by Mabel Hacking and Edward Newton. Military March (Schubert), played by Hilda Francis. Request Songs by Win Anson and Wal Hanley  
 6.0 Musical Interlude  
 6.20 Horticultural Bulletin  
 6.30-11.0 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  
 2.30 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)

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 4.0 AN AFTERNOON CONCERT  
 MARGARET DAVIES-REES (Contralto)  
 THE STATION TRIO.  
 5.15 THE CHILDREN'S HOUR: A Welsh Story and Folk Songs by Magdalen Morgan  
 6.0 For Swansea Girl Guides  
 6.20 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

## Northern Programmes.

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

12.0-1.0:—Gramophone Records. 2.30:—London. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Audrey Bevan (Violin). 6.10:—C. A. Vincent Jones (Baritone). 6.20:—Royal Horticultural Society's Bulletin. 6.30-11.0:—S.B. from London.

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

12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools. 4.0:—Italian Programme. The Wireless Quintet. Marie Horswell (Soprano). 5.0:—'Play Production,' by Mrs. Penelope Wheeler. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—London. 6.45:—Juvenile Organization Bulletin. 7.0:—London. 7.45:—Kel Keech and Ord Hamilton. Syncopated Duo. 8.0-11.0:—London.

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

12.0-1.0 Gramophone Records. 3.30:—Broadcast to Schools. 3.45:—London Programme relayed from Daventry. 4.0:—Dance Music by the Radio Dance Six. Vocal Interludes by Kate and William Johnston (Duetists). 5.15:—Children's Hour. 6.0:—London. 6.20:—Mr. George E. Greenhouse: 'Horticulture.' 6.30:—S.B. from London. 6.50:—Juvenile Organizations' Bulletin. 7.0:—S.B. from London. 7.45:—D. S. Raitt and Jimmy Ross in Syncopation. 8.0:—S.B. from London. 10.30-11.0:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse.

**2BE BELFAST.** 506.1 M. 980 KC.

12.0-1.0:—London. 2.30:—London. 4.0:—Station Orchestra. 4.30:—Pianoforte Recital. J. Leslie Kenny. 4.42:—String Music. Orchestra. 5.0:—Miss Noel Brown. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London. 6.30-11.0:—London.



# DANCE TO COLUMBIA GRAND BALL and Competition Final of the AMATEUR BALLROOM DANCING CHAMPIONSHIP OF GREAT BRITAIN, 1928

Under the Personal Direction of SANTOS CASANI

## ORGANISED BY COLUMBIA

AT this Great Ball will be witnessed Amateur Dancing of a standard never before seen, for here will be gathered the Winners of the Prize Cups in the 24 District Finals all over the country in competition for the two £50 Columbia Cups and ten other Prize Cups.

In addition, for the first time in the history of Dancing, the Judges of this competition, all world-famous exponents, before judging the Grand Final, will themselves give a combined demonstration of the actual dances they will judge.

**ROYAL ALBERT HALL**  
 Thursday, Jan. 26, 1928  
 4,000 Tickets at 7s. 6d. each

**JUDGES OF THE FINAL:**  
 SANTOS CASANI. ALEC MILLER.  
 JOSE LENNARD. PHYLLIS HAYLOR.  
 FRANK FORD. MAXWELL STEWART.  
 MOLLY SPAIN. PAT SYKES.  
 RONALD GREENE. VICTOR SYLVESTER.  
 WINNIE NEWTON. MRS. SYLVESTER.  
 P. J. S. RICHARDSON, Editor "Dancing Times."

Tickets obtainable from Royal Albert Hall, London, S.W. 7, all Keith Prowse & Co., Ltd. Branches, Usual Box Offices, or from Columbia (Dance Final), 102-108, Clerkenwell Rd., E.C.1.

# PROGRAMMES for THURSDAY, January 19

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 (Daventry only)  
A SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and HELEN EGERTON (Violin)

12.0 THE DAVENTRY QUARTET and MURIEL MIDDLETON (Soprano); DAVID EVANS (Baritone)

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

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—I, Snow and Frost'

THIS term, as before Christmas, Mr. Eric Parker will, every week, give a talk designed to make his hearers notice the chief phenomena of Nature as they occur throughout the changing seasons of the year. Today he will tell of snow and frost, their different forms, and their effects on the soil and on wild life; and in his future talks he will deal with birds and flowers, plants, butterflies, and moths.

3.0 EVENSONG  
Relayed from WESTMINSTER ABBEY

3.45 Miss HELEN GREIG SOUTER: 'Scenes and Sights in Algeria'

SOME time ago Miss Helen Greig Souter broadcast a very interesting talk on the souks of Tunis—the most picturesque bazaars of the Near East. Today she will describe a visit to Algeria, that interesting country in North Africa where the relics of Roman civilization, which have survived a thousand years of Arab dominance, look on the new order of French rule.

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: Selections by the Band of the St. Mary (Islington) Guardians' Schools. Something about 'Nothing' (Tony Galloway). 'Safeguards at the Zoo'—with Leslie G. Mainland as Fender-in-Chief

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Market Prices for Fairies

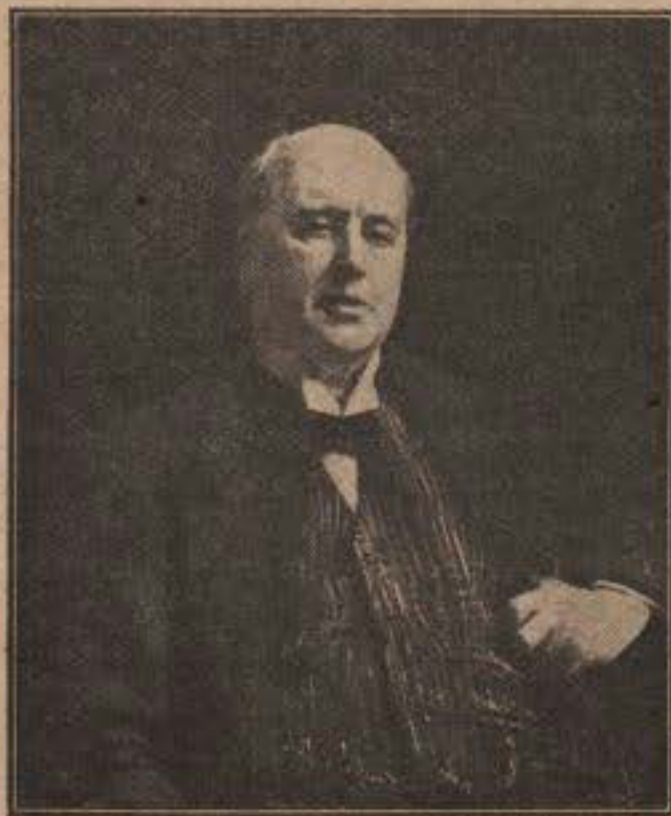
6.20 THE LONDON RADIO DANCE BAND (Continued)

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

6.45 Girl Guides' Programme: A Competition arranged by Miss LEWIS and Miss PLAISTOWE of the Guide.

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

7.15 THE FOUNDATIONS OF MUSIC  
CHOPIN'S PRELUDES  
Played by VIRGINIA McLEAN



National Portrait Gallery

HENRY JAMES,

as he was portrayed by Sargent. Mr. Desmond MacCarthy will broadcast tonight some personal reminiscences of Henry James.

7.25 Mr. H. L. WELLINGTON: 'How to Appreciate Pictures'

THIS is the first of a series of six talks in which an attempt will be made to show what pleasure can be had by the appreciation, as an amateur, of various forms of art. After pictures, sculpture, music, and architecture will be dealt with in their turn. Mr. Wellington, who gives this talk, was formerly official lecturer at the National Gallery, and he now lectures at the Royal College of Art.



National Gallery

A HOGARTH MASTERPIECE.

Hogarth's famous painting, 'Calais Gate,' which is reproduced above, is one of the pictures to which Mr. H. L. Wellington will make special reference in his talk from London at 7.25.

7.45 'THE PLAYBOY OF THE WESTERN WORLD.'

A Comedy in Three Acts

By JOHN M. SYNGE

Abridged and Arranged for Broadcasting

(See Special Article on page 79)

Margaret Flaherty (called Pegeen Mike), Daughter of Michael James Flaherty

Shawn Keogh, her cousin, a young Farmer

Michael James Flaherty (called Michael James), a Publican

Jimmy Farrell } small Farmers  
Philly Cullen }

Christopher Mahon

Widow Quin, a Woman of about thirty

Susan Brady..

Nelly .....

Sara Tansey..

Honor Blake..

Old Mahon, father of Christopher Mahon, a Squatter

A Bellman

Some Peasants

The action of the play takes place near a village, on a wild coast of Mayo. The first Act passes on an evening of autumn, the other two Acts on the following day.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'I Remember': Mr. DESMOND MACCARTHY, 'Reminiscences of Henry James'

PERSONAL recollections of the great departed are always interesting, as the sales of memoirs and reminiscences constantly attest. This talk opens a series in which people qualified to make the past live again will give their recollections of the famous characters they have known. Mr. Desmond MacCarthy, who fortnightly broadcasts his criticisms of new books, begins, taking as his subject that strange, troubled, fastidious writer who was one of America's first serious contributions to the literature of the world.

Born in New York in 1843, James soon settled in England, which he regarded as his spiritual home; he became a naturalized British subject in 1915, and received the Order of Merit in the year of his death, 1916. Amongst his best-known books are 'Roderick Hudson,' 'The Portrait of a Lady,' and 'The American Scene.'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR—II

A LIGHT ENTERTAINMENT

Specially designed

and arranged

by the well-known theatrical director ANDRE CHARLOT

THIS is the second of the six broadcasts in which M. Andre Charlot is bringing to the microphone a new kind of entertainment invented by himself. Charlot has always been a pioneer; he pioneered in revue at the Alhambra, in 'intimate revue' at the Playhouse and the Vaudeville, and, more recently, in 'magazine revue' at the Prince of Wales's. What he makes of the new medium of broadcasting should be well worth listening for.

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

# Thursday's Programmes continued (January 19)

## 3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA, conducted by Sir DAN GODFREY

- Overture, 'Froissart' ..... Elgar
- Prelude, 'L'Après Midi d'un Faune' .. Debussy
- Piano Concerto ..... Rimsky-Korsakov
- (1) Moderately quick; (2) Moderately slow;
- (3) Finale—briskly
- (Solo Pianoforte, Mrs. A. FARNELL-WATSON)
- Fifth Symphony ..... Tchaikovsky
- Introduction; Moving gently; Leading to quick and spirited; Rather slow; In a singing style; Waltz; Introduction; With dignity; Leading to quick and lively

## 4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from Lozells Picture House

THE ORCHESTRA, conducted by PAUL RIMMER

- Overture to 'The Miller and his Men' .. Bishop
- BEATRICE ROBSON (Soprano)
- By the Waters of Minnetonka ..... Licurance
- Nightingales of Lincoln's Inn ..... Oliver
- FRANK NEWMAN (Organ)
- Children's Dance ..... Eric Coates

ORCHESTRA

- Valse, 'Thoughts' ..... Alford
- Selection from 'The Beauty Prize' ..... Kern
- BEATRICE ROBSON
- April is a lady ..... Montague Phillips
- FRANK NEWMAN
- Ave Maria ..... Schubert
- Evensong ..... Easthope Martin
- Grand March from 'Tannhäuser' ..... Wagner

- 5.45 THE CHILDREN'S HOUR (From Birmingham):
- Verses from 'Peeps into Pixieland' (E. M. Dudley). Duets by Marjorie Palmer (Soprano) and Ethel Williams (Contralto). 'Starry Puddles,' a Play by John Overton

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

## 6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

## 7.30 HALLÉ CONCERT

Relayed from the Free Trade Hall  
S.B. from Manchester

Fantasy on One Note, for Strings ..... Purcell  
(First time in Manchester)

PURCELL was an inventive genius, whose inquiring mind revelled in thinking out new ideas and making experiments in music.

At a time when music for a few strings only was little pursued, he was trying what could be done with from three to eight string parts—writing Fantasias, as he called them.

In this Fantasia in five String parts we shall hear how ingeniously he dealt with the pretty little problem of the Note that Wouldn't be Silent.

The 'Pathetic' Symphony ..... Tchaikovsky

TCHAIKOVSKY said of this Symphony: 'I love it as I have never loved one of my musical offspring before.' He did not live to witness its abounding success: a fortnight after its first performance he was dead. The separate Movements of the Symphony are as follows:—

First Movement. (Slow Introduction. Then Fairly quick—Rather slow—Quick and lively—Rather slow.) That is to say, this is a Movement with many changes of speed. With the 'Fairly Quick' section the Movement proper opens. It is made out of two chief tunes—one agitated and broken in character, and the other gracious and flowing.

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

Second Movement. (Quickly, but gracefully.) This is the favourite Movement, with five beats to a bar, instead of the two, three, four, or six usual at the time this work was written. (Considered in another way, it consists of alternate bars of two and three beats.)

The Third Movement is a Scherzo. Throughout most of this Movement Strings and Woodwind maintain a delicate swift flight of notes. But there is an unmistakably military, even heroic, feeling in the March-tune, which very soon appears and swells over the whole Orchestra.

In the Fourth Movement (Slow and lamenting, then somewhat quicker), the moods pass through pathos and pity to final despair—a sadly appropriate ending to the composer's last Symphony. Death overtook him within three months of the completion of the work.

## 8.30 READINGS, FROM THE MANCHESTER STUDIO:

- 'Svengali,' from 'Trilby' (du Maurier)
- 'Fagin's Arrest,' from 'Oliver Twist' (Charles Dickens)

## 8.40 HALLÉ CONCERT

(Continued)

Relayed from the Free Trade Hall, Manchester

ORCHESTRA

Three Spanish Dances ..... Granados

GRANADOS wrote four volumes of Spanish Dances, showing in places something of the same spirit of abandon as Brahms in his Hungarian Dances. Their remarkable rhythmic power is especially noticeable.

Enrique Granados was, like Albeniz (another leader among modern Spanish composers) a

Catalonian, but was six years younger than he. In the second year of the war Granados lost his life through the sinking of the *Sussex*, in which he was returning from the New York performance of his Opera *Goyescas*.

Overture to 'Rosamunde' ..... Schubert

## 9.30 A PIANOFORTE RECITAL

by CLAUDE BIGGS

(From London)

## 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

## 10.15-11.15 AN HOUR OF VIENNESE MUSICAL COMEDY

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

OLIVE GROVES (Soprano)

DENNIS NOBLE (Baritone)

- Selection from 'Sybil' ..... V. Jacobi
- Duet, 'The Letter Song'
- Selection from 'The Dollar Princess' .. Leo Fall
- Duet, 'Ring of Roses'
- Selection from 'A Little Dutch Girl' .. Kalman
- Song, 'The Dreamland Lover'

(OLIVE GROVES)

- Duet, 'Love in a Cottage'
- Selection from 'Autumn Manœuvres' .. Kalman
- Song, 'A Soldier's Daughter'

(OLIVE GROVES)

- Song, 'As the Shadows Softly Fall'

(DENNIS NOBLE)

- Waltz, 'A Waltz Dream' ..... Strauss

(Thursday's Programmes continued on page 76.)

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**EVERYBODY**—every mother especially—knows the danger of skin ailments, however "trivial." The safest plan in home treatment is to follow hospital methods whenever possible. What are they? How do surgeons avoid infection in dressing wounds and in operations? The common impression that antiseptics are employed is incorrect. Antiseptics, if strong enough to be effective, harm the skin tissues. Instead, the Aseptic method is used. Germ excluding instead of germ killing.

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# Thursday's Programmes continued (January 19)

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

**2.30 BROADCAST TO SCHOOLS:**  
Mrs. D. PORTWAY DOBSON, 'Children of Long Ago—Egypt.'

**3.0** London Programme relayed from Daventry

**4.0 THE STATION TRIO:** FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)

Petite Suite..... Coleridge-Taylor  
Lovely Rosemary..... Kreisler  
Sylvan Scenes..... Fletcher  
Two Old French Dances..... Bomie  
Song Meditation..... Cottenet  
Melody..... Daues  
Second Movement from Suite 'Joyous Youth'  
Eric Coates  
Le Soir (Evening)..... Gounod  
Melody in E..... Rachmaninov



**5.15 THE CHILDREN'S HOUR:**  
'The Tale of a Shoe'  
A Musical Play for Children by RODNEY BENNETT and GERRARD WILLIAMS

*Cast:*  
King Cole (first disguised as a Peiman) WILLIAM WORSLEY  
Polly Flinders (who is really his daughter) DOROTHY CHAMPION  
Mrs. Hubbard..... BRONWEN DAVIES  
Simple Simon..... SIDNEY EVANS  
Duchess of Banbury Cross (who is really a witch) SUSIE STEVENS  
Florizel, the Prince of Hearts (who first appears as 'the cat')..... MICHAEL HASKER  
Boy Blue, Bo Peep, Tom Tucker, Jack Horner, Ponto, a Dog, Jackie Green, the Villain, Tommy Snout, Georgie Porgie, and Chorus of Pupils

THE STATION REPERTORY CHOIR. THE STATION ORCHESTRA. Conducted by WARWICK BRAITHWAITE

Mrs. Hubbard, penniless through the taxation of King Wilfred, who has driven King Cole from his throne, decided to run a boarding school for the boys and girls of Rimeland. For the purpose, she takes 'The Shoe,' where the famous Old Woman lived once upon a time. For her page-boy she has Simple Simon, and for her little serving-maid Polly Flinders.

No one knows where King Cole has really gone, nor what has become of his little daughter and the young Prince of Hearts. They all get into 'The Shoe,' however, and Father Christmas arrives on Christmas Day. Polly sees pictures in the fire. Alexander the Cat falls into the well, the wicked Duchess of Banbury Cross does as much mischief as she can, and they all live happily ever after.

Scene: The Parlour of 'The Shoe.'  
Time: The Good Old Days of Nursery Rimes.

**6.15** London Programme relayed from Daventry  
**6.30** S.B. from London

**6.45** For GIRL GUIDES: Mrs. GRINDROD, County Camp Adviser for Monmouthshire, 'The Humorous Side of Camping'

**7.0-12.0** S.B. from London (9.30 Local Announcements)

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

**12.0-1.0** Gramophone Records  
**4.30** MUSIC by the STATION QUARTET  
**5.0** Miss KATE R. LOVELL, 'Good Carries'

**5.15** The CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**7.25** Musical Interlude

**7.30 HALLÉ CONCERT**  
Relayed from the Free Trade Hall  
Relayed to Daventry Experimental (See also Daventry Experimental's Programme on page 75)  
Fantasy on One Note, for Strings..... Purcell (First time in Manchester)  
'Pathetic' Symphony..... Tchaikovsky

**8.30** 'How to Appreciate Pictures,' by Mr. H. L. WELLINGTON

**8.50 HALLÉ CONCERT**  
(Continued) \*  
Three Spanish Dances..... Granados  
Overture to 'Rosamunde'..... Schubert

**9.15 app.** SECOND GENERAL NEWS BULLETIN

**9.30** Local Announcements

**9.35-12.0** S.B. from London

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

**2.30** London Programme relayed from Daventry  
**6.0** For FARMERS: Mr. J. M. TEMPLETON, 'The Spring Use of Artificial Manures'  
**6.15** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (9.30 Local Announcements)

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

**2.30** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
**6.0** Talk to FARMERS: Capt. PLEMPTON, 'What is a Fresh Egg?'  
**6.15** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (9.30 Local Announcements)

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

**2.30 BROADCAST TO ELEMENTARY SCHOOLS:**  
Rev. G. BRAMWELL EVENS, 'Nature Talks—(b) The Interest of the Farmyard'  
**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)

**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  
**6.30-12.0** S.B. from London (9.30 Local Announcements)

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

**2.40 BROADCAST TO SCHOOLS:**  
Prof. H. H. SWINNERTON, 'The Deserts, Seas, and Glaciers of Nottingham and District'  
**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)

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

**2.30** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR: Play, 'The Invention'  
**6.0** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (9.30 Local Announcements)

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

**2.30** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR: A School Story for Girls—'The Bishop and the Bats' (Christine Chaudler), and an Adventure Story for Boys—'Waiting for the Waits' (Peter Martin). Music to which you can dance, played by Carl Duce's Cabaret Band. More Request Songs by Wini Anson and Wal Hanley

**6.0** Musical Interlude  
**6.15** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (9.30 Local Announcements)

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

**2.30** 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)

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

**2.30** 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)

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 860 KC.

**2.30**—Broadcast to Schools. **3.0**—London Programme relayed from Daventry. **5.15**—Children's Hour. **6.0**—For Farmers: Prof. C. Beigham, 'Cockle Park, 1928'. **6.15**—London Programme relayed from Daventry. **6.30-12.0**—London.

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

**3.0**—Mid-Week Service, conducted by Rev. James McCordell of Shettleston Parish Church, assisted by the Glasgow Station Choir. **3.15**—Broadcast to Schools: Mr. L. A. L. King, 'Our wild animals and their haunts'. **3.35**—Isabel M. Milligan, 'Modern Books and the Writers—Rudyard Kipling'. **4.0**—Concert: Wireless Quintet, Horace Wilson (Baritone). **5.0**—Bertha Waddell, 'Verses for Old and Young' from 'Pillcock Hill' by Herbert Asquith. **5.15**—Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—The New Savvy Organ. Organist, Mr. S. W. Leitch. **6.30**—London. **6.45**—Agriculture Talk. **7.0-12.0**—London.

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

**2.30**—London Programme relayed from Daventry. **5.15**—Children's Hour. **6.0**—Station Octet. **6.30**—London. **6.45**—Edinburgh. **7.0-12.0**—London.

**2BE BELFAST.** 306.1 M. 890 KC.

**2.30**—London Programme relayed from Daventry. **4.0**—Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. **5.0**—Miss Allister Moore, 'Careers for Girls—III. Photography'. **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30**—S.B. from London. **9.35**—The Second Round of 'A Post-War Cocktail'. Mixed by Dorothy Camlin, Florence McWatters, Renee Cadell, S. Weir McCormick, David Wilson, Tommy Handley. Sketches by Harold Simpson. **10.30-12.0**—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.

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## The Playboy of the Western World.

Thursday, January 19, is a memorable date in the history of the radio drama, for J. M. Synge's masterpiece, *The Playboy of the Western World*, is to be broadcast for the first time. Twenty years ago *The Playboy* was raising nightly riots at the Abbey Theatre in Dublin; today it is recognized as one of the finest comedies written in modern times.



In the article on this page Mr. James Stephens (the author of 'Deirdre,' 'The Demi-Gods,' and 'The Crock of Gold') discusses Synge as a master of the fast-vanishing form of poetic drama. Mr. Stephens, whose photograph this is, is himself amongst the most distinguished of Irish writers, and his poetry and prose are equally well known in England and in America.

**M**ANKIND, and, in especial, the British section of it, is moving at a great pace. It would seem as if the immediately last and the present generations were not only equipped with the legendary seven-leagued boots, but had actually put them on, and were prodigiously striding somewhere from something. Actually there does not seem to be anywhere to come from, nor anywhere to go to; and, hurry as we may, we can only fly from ideas, to arrive at ideas again.

We can all remember the angry haste in which the entire of the British nations scurried from whatever could be indicated by the word Victorian; and here we all are, not running any more from Victorianism, not running towards anything that we can put a name to, but still running as if the great age of the Great Old Lady might possibly catch on us again.

In the majority of these vertiginous and yet stationary national flights there is a pacemaker, and this national pacemaker is usually the theatre. We must not accuse the stage of being immoderately engaged in the manufacture and distribution of ideas—such an accusation would be excessive. Indeed, no public institution is more timid of, or more distrustful of, new ideas than the stage is; but the work of the drama as the solvent and the destroyer of existing ideas is enormous, is continuous, and this is its proper work.

**I**T might be stated that the public function of the theatre is neither creative nor constructive, that is, is purely destructive, and that, when entertainment—relaxation that is—has been allowed for, nothing but this destructive value can be discovered for the theatre. Whether it be conceived of in the names of Ibsen, Strindberg, Chekhov, or in those of Wilde, Pinero, and Shaw (the unwitting initiators of the Jazz Age), modern drama is a destructive examination of the current social and ethical order; and the dramatist should be considered less as a philosophical specialist in his matter than as an advanced member of the advanced mob that is to take the place of the mob he is conspiring against.

Because it is not, and cannot be, creative, the so-called drama of ideas is the lowest form of the arts, and the worker in this business may honourably be termed a professional gentleman, but should not be referred to as an artist.

Thursday, January 19,  
London, 7.45.

### 'THE PLAYBOY OF THE WESTERN WORLD.'

A Comedy in Three Acts  
By John M. Synge

Abridged and Arranged for Broadcasting  
(For cast and details see London Programme,  
page 74.)

**T**HE action of this play takes place near a village on a wild coast of Mayo, in the West of Ireland; and the whole of the dialogue is written in the speech of the country people who are the characters in the play. English listeners to whom this speech is unfamiliar may be interested by Synge's own explanation of the language in which he wrote, here quoted from his preface to the published edition of *The Playboy*:—

'In writing *The Playboy of the Western World*, as in my other plays, I have used one or two words only that I have not heard among the country people of Ireland, or spoken in my own nursery before I could read the newspaper. A certain number of the phrases I employ I have heard also from herds and fishermen along the coast from Kerry to Mayo, or from beggar-women and ballad-singers nearer Dublin; and I am glad to acknowledge how much I owe to the folk-imagination of these fine people. Anyone who has lived in real intimacy with the Irish peasantry will know that the wildest sayings and ideas in this play are tame indeed compared with the fancies one may hear in any little hill-side cabin in Geesala, or Carraroe or Dingle Bay. All art is a collaboration; and there is little doubt that in the happy ages of literature, striking and beautiful phrases were as ready to the story-teller's or the playwright's hand, as the rich cloaks and dresses of his time. It is probable that when the Elizabethan dramatist took his ink-horn and sat down to his work he used many phrases that he had just heard, as he sat at dinner, from his mother or his children. In Ireland, those of us who know the people have the same privilege.'

**T**HERE is then the poetic drama, an almost moribund form of dramatic art. Moribund because the excessive vitality which is necessary to create beauty in the poetic or in any other form is not readily available at any time, and is not at all available today. Yeats and Synge are the chief modern exponents of this art form. It may, indeed, be questioned if either of these dramatists can be regarded as absolute masters of their material. But each has had, at least, moments of exultant thought, of exultant emotion, and been able to clothe these in terms and in rhythms equivalent to the passionate matters they were seeking to create. The other dramatists know perfectly well that there is something they should be writing about—exultation or exaltation—but they tend to transcribe these into the next simplest term that they can find, into anger that is, and they increasingly tend to transform every emotional value into a term of humour. Humour is the pit into which all prose artists fall.

A certain gusto has departed from the stage, and is steadily departing from prose literature. Synge still had it. And it is this ability to deliver himself without stint or reservation into his imaginings that sets him apart from the other dramatists of our time. He may not be the greatest playwright of his day—time has still to sift and winnow him—but he is the most life-giving storyteller of them all. In his own way he tried to do what Gerald Manley Hopkins so obstinately stuck at; Synge tried to create ecstasy, and he so far succeeded that a first acquaintance with any part of his work is an unforgettable experience.

**T**HE PLAYBOY OF THE WESTERN WORLD is still his major work. There were riots in Dublin when this play was first produced. The matter was too strange, the manner was too strange to be received otherwise than riotously. Indeed, the play itself is a riot—a riot of fun, a riot of living, a riot of syntax. Given that it is well and forthrightly uttered, this play should 'come over' as fully from the air as from a stage. This wild fun has so huge a vitality that it can subsist by itself. It needs, that is, only to be heard, and does not absolutely require to be seen also.

By the premature death of Synge, British drama lost its most precious worker. We cannot yet say whether the author of *Junno* and *the Paycock* can quite occupy the place he left vacant.

# PROGRAMMES for FRIDAY, January 20

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 (*Daventry only*)

A SHORT RELIGIOUS SERVICE

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

11.0 (*Daventry only*) THE DAVENTRY QUARTET and URSULA BOASE (Soprano)

12.0 A SONATA RECITAL  
OLIVE BYRNE (Violin)  
EDITH VANCE (Piano)

Sonata in D (1st and 2nd Movements)..... *Bach*  
Sonata in B Flat Minor, Op. 8..... *Dohnanyi*

12.30 AN ORGAN RECITAL

by F. MATHER, Organist and Director of the Choir, St. Mary Magdalene, Munster Square, N.W.1

Relayed from St. Mary-le-Bow Church

Prelude in B Minor..... *Stanford*  
Choral Preludes:

St. Peter..... *Darke*  
Dundee..... *Hubert Parry*  
Old 104th..... *Hubert Parry*

Vision..... *Rheinberger*  
Prelude and Fugue in E Minor..... *Bach*  
Largo in G..... *Handel*  
Heroic Piece..... *Frank*  
Adagio in E..... *Frank Bridge*

1.0-2.0 LUNCH-TIME MUSIC by the HOTEL METROPOLE ORCHESTRA (Leader, A. MANTOVANI)

3.0 Mr. ERNEST YOUNG and Mr. J. A. WILLIAMSON, 'Empire History and Geography'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER, 'London's Great Buildings—I, The Tower of London as Fortress and Palace'

HALF the history of England, and no inconsiderable proportion of the sights of London, are bound up with the many courts and cells and stairways of the Tower, that gloomy fortress-palace-prison that saw so many strange happenings between its foundation by the Romans and the time of Colonel Blood's audacious attempt on the Crown jewels. Mr. Allen Walker, the well-known lecturer and authority on old London, has indeed chosen a fascinating subject for the first of his talks on the great buildings of London. This afternoon he will deal with the Tower as a fortress and a palace, in the earlier part of its history.

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOL CHILDREN

Arranged by  
THE PEOPLE'S CONCERT SOCIETY  
In co-operation with  
THE B.B.C.

First Concert of Eighth Series  
Relayed from Borough  
Polytechnic Hall

FRANK HOWARD (Viola)  
HAYDN P. DRAPER (Clarinet)  
OLIVE BLOOM (Pianoforte)

Trio for Pianoforte, Clarinet and  
Viola (K.498)..... *Mozart*  
Pianoforte Solo, Twelfth Hun-  
garian Rhapsody..... *Liszt*

The second part of the programme will include miscellaneous solo items, the titles of which will be given out by the Announcer.

4.45 ELSIE WYNN (Contralto)

5.0 Talk



THE MASTER OF BALLIOL.

who starts his series of talks on 'Philosophy and our common problems' this evening at 7.25.

5.15 THE CHILDREN'S HOUR: Irish Stew. Take: One Pound of Story, Five Songs, Several small Anecdotes, Nearly a pint of Cheeriness and Goodwill. Stew gently in the Heat of the Studio from 5.15 p.m. until 6 p.m.—when the greater part of the Cheeriness and Goodwill should have been radiated and absorbed.

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. PERCY SCHOLLS, the B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC

CHOPIN

Played by VIRGINIA McLEAN

Impromptus, Nos. I and II

7.25 Mr. A. D. LINDSAY, 'Philosophy and our Common Problems—I, What Philosophy is.' (Relayed from the Oxford Studio)



THE MOST SINISTER GATE IN ENGLAND.

The Tower of London is full of grim relics of the past, but there is none more ominous than the Traitors' Gate, through which so many famous characters passed out of the world of men. Mr. Allen Walker will tell the earlier history of the Tower in his talk this afternoon.

IN this series of talks the Master of Balliol will show the relation of that rather remote,

though fundamental science, philosophy, to the things that most of us know more about. He will deal with the claims to exclusive importance of the economic, the political and the moral scale of values, and the confusion that arises from failure to settle these rival claims. His introductory talk today will be particularly useful to those who have had no philosophical training themselves.

7.45 JOHN THORNE

Hungarian Folk Songs..... *arr. Korbay*

My heart and I

Shepherd, see thy horse's foaming mane

The Outcast

Look into my eye, come near

Come in, my rose

Rosebud, to the fields art going?

Pretty maid, how could you do so?

Long ago, when I was still free

HUNGARIAN folk songs contain characteristic idioms of the Magyars, the dominant race of Hungary, and also of the gipsies. The Magyar rhythms contain much syncopation, and often go in groups of three or six bars, instead of the usual four. A jerky figure, something like the Scottish 'snap' (a beat made of a short note followed by a longer one) is often to be heard. The gipsies added all sorts of ornamentation to the folk-tunes—which is natural enough when we remember their Oriental origin, and the love of Eastern peoples for decoration and gay colours.

There must be many people in London who remember seeing or hearing Francis Korbay, a Hungarian singer and pianist (a godson of Liszt) who about twenty-five years ago was a professor at our Royal Academy of Music, and who died in London in 1913. He is remembered as an editor of Hungarian folk-songs and a writer of songs of similar character.

8.0 NATIONAL CONCERT

THE NATIONAL SYMPHONY ORCHESTRA

Conducted by

Sir HENRY WOOD

WILLIAM PRIMROSE (Solo Violin)

Relayed from the People's  
Palace

Overture to 'The Bartered  
Bride'..... *Smetana*  
Second 'Pecr Gynt' Suite *Grieg*  
Symphony No. 94 ('The Sur-  
prise')..... *Haydn*

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

9.15 NATIONAL CONCERT  
(Continued).

Violin Concerto in E Minor  
*Mendelssohn*

Soloist, WILLIAM PRIMROSE

TH Eulenspiegel's Merry

Pranks..... *Richard Strauss*

'Traume'..... *Wagner*

Ride of the Valkyries

Overture to 'Rienzi'..... *Wagner*

10.15 LOCAL ANNOUNCEMENTS.  
(*Daventry only*) Shipping Fore-  
cast

10.20 Topical Talk

10.35-11.0 VARIETY

JOSEPH FARRINGTON (Bass)

WISH WYNN (Character  
Sketches)

EFFIE KALISZ (Piano Solos)

11.0-12.0 (*Daventry only*)  
DANCE MUSIC: KETTNER'S  
FIVE, under the direction of  
GEOFFREY GELDER, from  
Kettner's Restaurant



# Friday's Programmes cont'd (January 20)

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 AN ORGAN RECITAL**  
By LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopsgate  
LEONIE ZIFADO (Soprano)
- LEONARD H. WARNER  
Overture to 'Egmont'  
*Beethoven, arr. Hylton Stewart*  
Fantasia in C Minor ..... *Bach*
- 3.10 LEONIE ZIFADO**
- Ich Liebe dich ..... } *Grieg*  
Ein Schwan ..... }  
Ständchen ..... } *Strauss*
- 3.20 LEONARD H. WARNER**
- Prelude, 'Lohengrin' ..... } *Wagner*  
Grand March from 'Tannhäuser' ..... } *Fricker*
- 3.35 LEONIE ZIFADO**
- Il est douz ('Herodias') ..... *Massenet*  
Dans un Sommeil ..... *Fauré*  
Pastoral ..... *Bizet*
- 3.50 LEONARD H. WARNER**
- Allegretto in B Minor ..... }  
March on a Quilman Theme of Handel ..... } *del.*
- 4.0 DANCE MUSIC**  
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN  
VARIETY
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'The Secret of the Colour Box,' by Greta Costain.  
Some Eastern Dances, by Nigel Dallaway (Piano-forte).  
Songs at the Piano by 'Jacko.' 'When the World was Young—Hyacinthas,' by Helen M. Enoch
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**  
THE SLYDELL OCTET  
THE VICTORIAN TRIO
- OCTET  
Overture, 'Vanity Fair' ..... *Fletcher*  
Waltz, 'Moonlight on the Alster' ..... *Fetras*
- 7.0 TRIO**
- Beautiful Moon ..... } *German*  
Orpheus with his Lute ..... }  
Sunshine and Butterflies ..... } *Banning*
- 7.8 OCTET**  
Selection from 'Merric England' ..... *German*  
Liebestraume ..... *Liist*
- 7.25 TRIO**  
Tho' my carriage be but careless ..... *Thomas Weelkes*  
Tho' Philomela lost her love ..... *Thomas Morley*  
Pipe, Shepherds, Pipe ..... *Henry Youll*  
O hush thee, my babe ..... *Sullivan*
- 7.31 OCTET**  
Three Dances from 'Nell Gwynn' ..... *German*  
Minuet in C ..... *Mozart*
- 7.41 TRIO**  
Yet once again ('The Magic Flute') ..... *Mozart*  
A Song of Rest ..... *W. Davies*  
Sir Eglamore ..... *B. Gardiner*
- 7.50 OCTET**  
Excerpts from 'Madame Butterfly' ..... *Puccini*

- 8.0 MUSIC AND A PLAY**  
*From Birmingham*  
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS  
Overture to a French Comedy ..... *Kater-Bela*  
Selection from 'My Lady Frayle' ..... *Finch*
- 8.25 'THE SAFE'**  
A Comedy by GEOFFREY BEVAN. Produced by STUART VINDEN
- Jerry Hampton ..... WILLIAM HUGHES  
Hugh Blounfield ..... JOHN MOSS  
Mow (a servant) ..... STUART VINDEN  
Hilda ..... MOLLY HALL



THREE PLAYERS IN 'THE SAFE.'

William Hughes (left), Molly Hall and John Moss, play in the comedy by Geoffrey Bevan that will be broadcast from 5GB tonight.

The play begins as Jerry Hampton lets himself into his Knightsbridge flat at 1.0 a.m. He is just opening the door of his sitting-room for a final whisky and soda when events take place.

- 8.50 ORCHESTRA**  
Selection from Suite of Ballet Music to 'The Sicilian Vespers' ..... *Verdi*

- 9.0 AN HOUR OF MUSICAL COMEDY**  
*From Birmingham*  
THE BIRMINGHAM STUDIO ORCHESTRA and CHORUS, Conducted by JOSEPH LEWIS  
FLORENCE CLEETON (Soprano)  
ALFRED BUTLER (Baritone)
- Selected items with Chorus will be taken from the following Selections:  
'The Geisha' ..... *Jones*  
'The Gingalee' ..... *Monckton*  
'Our Miss Gibbs' ..... *Caryll and Monckton*  
'A Chinese Honeymoon' ..... *Talbot*

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, FROM THE AMBASSADOR CLUB**

- 11.0-11.15 KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from KETTNER'S RESTAURANT**

(Friday's Programmes continued on page 82.)

**The Organs broadcasting from**  
2LO and 5XX—LONDON—  
2BE—BELFAST—Classic Cinema  
5GB—BIRMINGHAM—Lazells Pict House  
5NO—NEWCASTLE—Havelock, SUNDERLAND

**WURLITZER ORGANS**  
"The Organ with the Golden Throat"  
Offices: 33, King St., Covent Garden, W.C. Gerard 2231.

Even if you are VERY  
**DEAF**  
this marvellous new Invention  
will enable you to enjoy conversation and to  
hear in Church, Theatre and Concert Hall  
comfortably and without embarrassment

The Soumanx FORTIPHONE is the latest discovery of science for the relief of deafness. It embodies an entirely new principle of sound amplification and abolishes all the defects of old-fashioned hearing aids. Responds equally to every note in the scale and gives pure, round, boldly articulated reproduction of every tone of the voice, every note of music. Is equally effective at 5, 50, 100 or even 150 feet. To speak directly into it is not necessary, and the wearer is not required to find a point of vantage. Yet it weighs but a few ounces and is worn concealed beneath the clothing. The earpiece is the lightest and smallest ever invented. No head-band is necessary.



The Soumanx "waist-coat pocket" Sound Amplifier surpasses in power heavy box devices weighing many lbs. The greatest discovery of the age for the relief of deafness.

The greatest discovery ever made for the benefit of the deaf, the FORTIPHONE, is enabling thousands, once cut off from the world by deafness, again to lead normal, happy lives. It has been said that the inventor "ought to be given a knighthood."

### Test it At Home

Our unique 30-days' Home Trial Plan enables you to test the FORTIPHONE in your own home, in street, church, theatre and concert hall before you buy and without obligation to purchase. Call at our offices (opposite the Polytechnic, Take lift to third floor) for free personal and private demonstration, or send this coupon or a postcard for full particulars at once.

Send this Coupon or a Postcard to FORTIPHONE Ltd., (Dept. 24), Langham House, 305, Regent St., London, W.1.

Please send full particulars of Fortiphone and 30-days' Home Trial Plan, without obligation to purchase, to

Name .....

Address .....  
85 R.T. 13/1/26.

## GETTING THINNER DAY BY DAY.

Hollows in Cheeks, Neck and Chest Growing Deeper Every Week.

Someone Ought to Tell Him How to Gain Pounds of Solid Flesh and Look Like a Real Man.

Tens of thousands of thin, run-down men—yes, and women, too—are getting discouraged—are giving up all hope of ever being able to take on flesh and look healthy and strong.

All such people can stop worrying and start to smile and enjoy life, for McCoy's Cod Liver Extract Tablets, which any Chemist will tell you all about, are putting flesh on hosts of very thin people every day.

One woman, tired, weak and discouraged, put on 15 lbs. in five weeks and recovered completely.

We all know that Cod Liver Oil is full of vitalising, flesh-producing elements, but many people can't take it because of its horrible smell and fishy taste, and because it often upsets the stomach.

McCoy's Cod Liver Extract Tablets are sugar-coated and as easy to take as sweets and, if any thin person doesn't gain at least 3 lbs. with 30 days' treatment, as prescribed, the makers will return your money. Only 1s. 3d. and 3s. the box at any chemist. Insist on McCoy's Tablets, the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's laboratories, Norwich.

## Friday's Programmes cont'd (January 20)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 ISAAC J. WILLIAMS: 'Travel Talks on Art—Innsbruck'
- 5.0 THE 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
- 7.45 A Prelude to the BRISTOL UNIVERSITY STUDENTS' RAG
- In aid of the LORD MAYOR'S HOSPITAL FUND. Relayed from the Hall of the University of Bristol
- 8.0 S.B. from London (10.15 Local Announcements)
- 10.35 KEL KEECH and ORD HAMILTON Syncopated Duo
- 10.50-11.0 S.B. from London



KING ARTHUR AT INNSBRUCK.

Innsbruck, the capital of the Austrian Tyrol, will be the subject of Mr. Isaac Williams's travel talk on art, from Cardiff this afternoon. Chief amongst the town's many interesting monuments is the XVII-century cenotaph of the Emperor Maximilian, in the Hofkirche. Twenty-eight statues guard it—one of them being that of King Arthur, which is reproduced above.

- 5.0 MARIAN MACKAY SHARPE, 'Through Prehistoric England'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 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 (10.15 Local Announcements)

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

- 3.0 AN AUTO-PIANO RECITAL by Madame RUTH
- 3.30 London Programme relayed from Daventry
- 3.55 Reading, 'Harold, the last of the Saxon Kings,' by Lord Lytton
- BROADCAST TO SCHOOLS:  
Prof. T. E. PEET, 'The Dawn of History—I, History and Pre-History: The Excavator and his Task'
- 4.20 THE STATION QUARTET  
Overture to 'The Bohemian Girl' ..... Balfe
- 4.30 INTER-UNIVERSITY DEBATE  
Speeches relayed from the Union, Manchester University
- Mr. IVAN MORGAN (President of the University Union, Aberystwith) will propose the motion: 'That the English are a nation of Shopkeepers'
- Mr. FRANK DARVELL (Ex-President of the Reading University Union, and President of the National Union of Students) will oppose
- Doctor H. A. PALMER (President, Manchester Union) in the Chair
- 5.0 Rev. E. C. TANTON: 'Literary Centenaries of 1928—I, Sir William Temple'
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal. Musical Director: MICHAEL DORÉ
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued)
- 7.0-11.0 S.B. from London (10.15 Local Announcements)
- 6BM** 326.1 M.  
920 KC.  
**BOURNEMOUTH.**
- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 BROADCAST TO SECONDARY SCHOOLS:  
Mr. W. NORMAN KING 'Geography—The Evolution of Scenery; (b) The Work of Ice'
- 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 (10.15 Local Announcements)
- 6LV** 297 M.  
1,010 KC.  
**LIVERPOOL.**
- 12.0-1.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS:  
Prof. P. M. ROXBURY, 'The Far East—I, The Far East, a Preliminary Survey'
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 5.50 DORIS GAMBELL (Soprano)  
Songs by HERBERT OLIVER  
Down Vauxhall Way  
Nightingales of Lincoln's Inn  
May-day at Islington
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

(Friday's Programmes continued on page 85.)

**20%  
BRINGS YOU,  
COMPLETE AND  
READY FOR USE,**



**THE FAMOUS  
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MELODY MAKER**

NO Set has created such a stir—in the Wireless Industry and out of it—as the Cossor "Melody Maker." It is the Set for the man-in-the street. Even if you've never handled a Receiver before, on the "Melody Maker" you'll be able to get not only the new Alternative B.B.C. Programmes but also broadcasting from France, Holland, Germany, Italy and Spain. And now this wonderful Set is Yours for £1 down and 12 payments of 15/6—or £7 10s. Cash (Marconi Royalties extra £1 17s. 6d.)

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SPEAKER. We re-  
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3 6d. down and 12  
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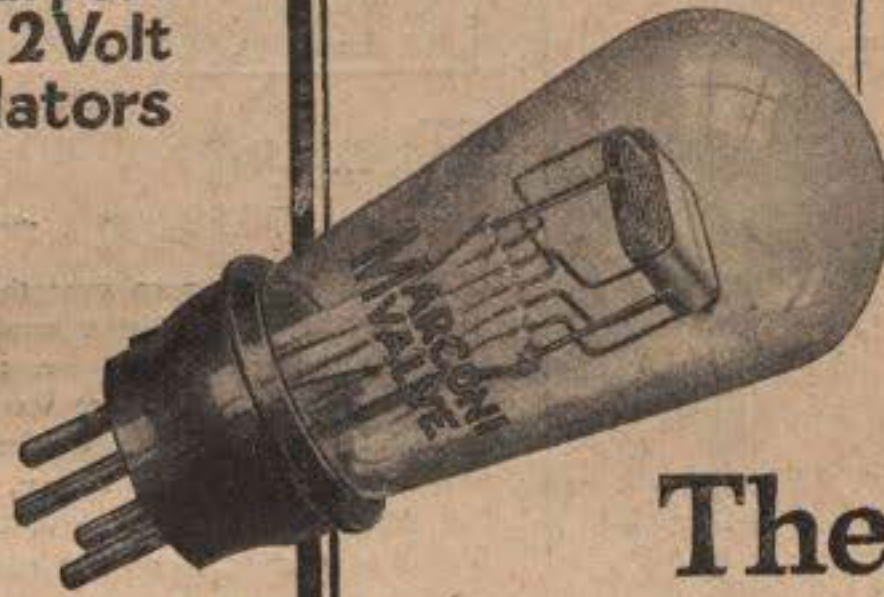


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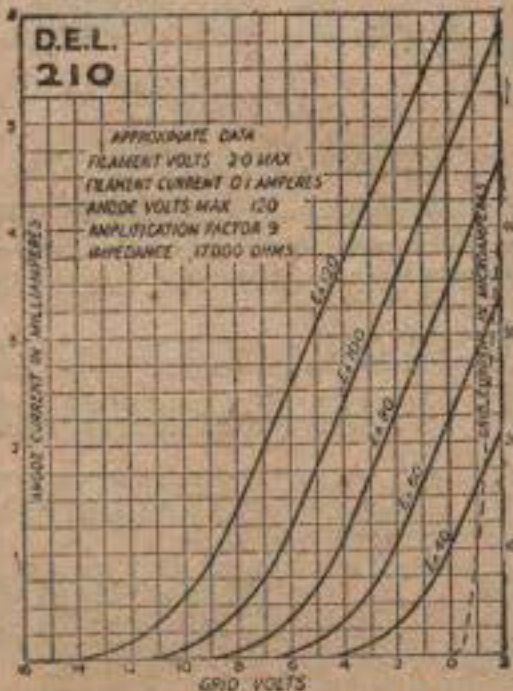
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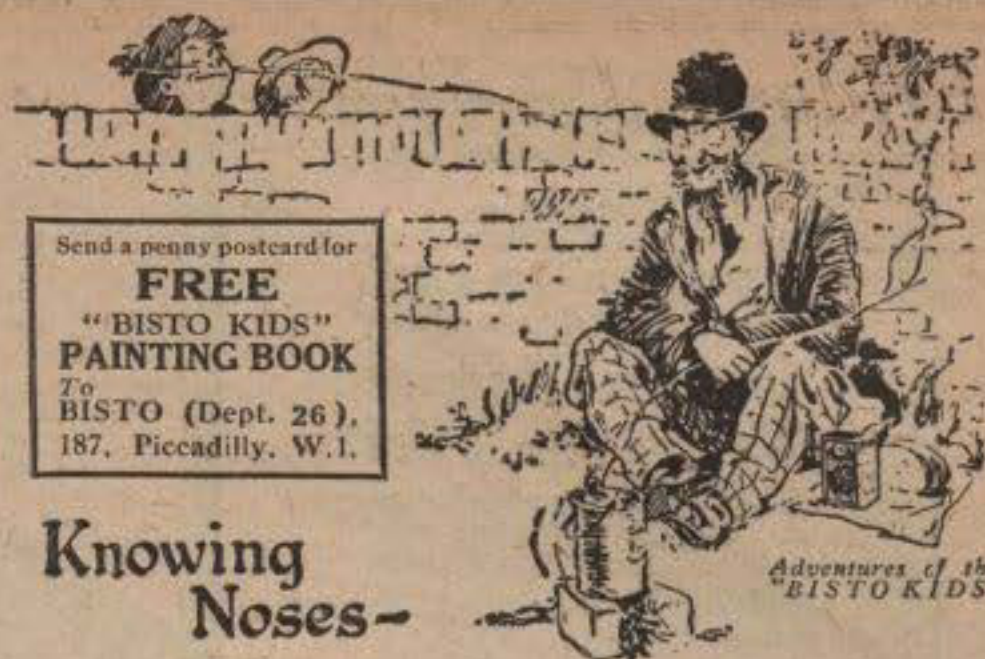


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## Knowing Noses-

They had to peep over the wall,  
For they scented that something was cooking,  
But the tramp didn't see them at all  
And he thought there was nobody looking.  
But I think he would own  
He ought to have known,  
That when cooking with Bisto you're not left alone,  
And that someone was sure to peep over the wall  
Just as soon as they scented his cooking.

**BISTO**  
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# Friday's Programmes cont'd (January 20)

(Continued from page 82.)

## 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
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Mr. WALTER P. WEEKES, A.R.C.M., 'Musical Appreciation—II, Smooth Tunes and Jumpy Tunes'
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Adventure Talks—'The Risks of a Fireman's Life'
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 Gramophone Lecture-Recital by MOSES BARITZ
- 3.0 London Programme relayed from Daventry
- 5.0 Miss K. HALFORD: 'Through Syria to Mount Carmel'
- 5.15 THE CHILDREN'S HOUR: 'Sir Nicketty Nox,' 'A Hundred Things,' 'Linden Lea,' by Peter Howard. 'Erbert takes his Family to the Zoo' (C. E. Hodges)
- 6.0 Mr. F. R. STANTON: Fortnightly Sports Review
- 6.15 Musical Interlude
- 6.30-11.0 S.B. from London (10.15 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. DEKIN, 'Guliver's Travels—II, Home and Away'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Static Trio
- 5.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.15 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'—II
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 A Musical Interlude by 'THE SPEEDWELL FOUR' BANJO QUARTET and VERA WARMINGTON (Soprano)
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

### Northern Programmes.

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

- 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.0:—Lady Margaret Sackville: 'Blue Stockings New and Old—I, Fanny Burney.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 10.35:—Ed Koch and Ord Hamilton: Syncopated Duo. 10.50-11.0:—S.B. from London.

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

- 12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. Robert McLeod, 'Foundations of Music.' 3.50:—London Programme relayed from Daventry. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Song Recital by Alexander Richard (Bass): 'Room as I may (Salvator Rosa); The Old Bard's Song (Boughton); O Isis and Osiris (Mozart); Death and the Maiden (Schubert); Song of the Flea (Moussorgsky); She is far from the land (Lambert); My Nannie's awa' and Scots wha hae (Trad.). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Dundee. 8.0:—S.B. from London. 10.35-11.0:—S.B. from Aberdeen.

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

- 12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—French for Higher Grade Schools: Monsieur Casati—Lesson 13. 3.50:—Octet: Overture, 'The Merry Wives of Windsor' (Nicolai); Humoresque (Dvorak). 4.5:—Catherine Craigmile (Mezzo-Soprano); The Hills of Donegal (Sanderson); Cuckoo (Martin Shaw); Hame (Walford Davies). 4.15:—Octet: Selection, 'Rigoletto' (Verdi). 4.30:—Catherine Craigmile: Brown eyes I love (Eric Coates); Homing (Del Riego); Butterfly Wings (Montague Phillips). 4.40:—Octet: Mock Morris Dance (Percy Grainger); Chanson Napolitaine (Ambrose); Dream Dances (Coleridge-Taylor). 5.0:—Miss Brenda Trail: 'What is Happening at Home and Abroad.' 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmile: Football Topics. 6.15:—Mr. Donald G. Mauro: 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:—S.B. from Dundee. 8.0:—S.B. from London. 10.35-11.0:—Recital of Scottish Part Songs by the Hall Russell Male Voice Choir. (Conducted by George E. Innes.) The Bonnie Earl o' Moray (arr. Alfred Moffat); Loch Lomond (arr. Vaughan Williams); The Hundred Pipers (arr. W. S. Roddie); My lov is like a red, red rose (arr. Granville Bantock); Duncan Gray (A. Madeley Richardson); The Road to the Isles (Puttuffa Kennedy-Fraser); The Laird o' Cockpen (arr. Malcolm Davidson); The Weary Pan o' Tow (arr. W. Lister); The Peat Fire Flame (arr. M. Kennedy-Fraser).

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

- 12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30-11.0:—S.B. from London.



THE LIGHTHOUSE ON MOUNT CARMEL.

A travel talk on a journey through Syria to Mount Carmel will be broadcast by Miss K. Halford from Sheffield this afternoon.

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# PROGRAMMES for SATURDAY, January 21

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

7.45 A  
MILITARY BAND  
CONCERT

10.15 a.m. (Daventry only)  
A SHORT RELIGIOUS  
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREEN-  
WICH; WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET, directed by  
RENEE TAPPONNIER, from the Carlton Hotel

3.30 THE LONDON RADIO DANCE BAND, directed  
by SIDNEY FIRMAN

4.0 AN AFTERNOON CONCERT  
THE CARLTON MASON SEXTET  
ANNA FILIPOVA (Soprano)  
DUNSTAN HART (Baritone)

SEXTET

Polonaise in A ..... Chopin  
Nubian Desert Song ..... Nicolus Amani  
Berceuse (Cradle Song) ..... Cesar Cui  
Conqueror's Dance ..... C. Taylor

4.10 ANNA FILIPOVA  
Damon ..... Max Slange  
Chanson Espagnole (Spanish Song) ..... Leo Delibes  
Le Nil (with Violin Obligato) ..... Xavier Leroux

4.20 DUNSTAN HART  
King Charles ..... M. V. White  
The Crown of the Year .....  
The Wayfarer's Night Song ..... Easthope Martin  
The Tune of the Open Country

4.30 SEXTET  
Valse ..... Adam Carse  
Languid Dance .....  
Second 'Peer Gynt' Suite ..... Grieg

4.47 ANNA FILIPOVA  
Porgi Amor ..... Mozart  
Non so Più .....  
Melody (with Violin Obligato) ..... Saint-Saëns

4.57 DUNSTAN HART  
Time to Go ..... Sanderson  
The Great Adventure ..... Fletcher  
Chumleigh Fair ..... Holliday  
My Dreams ..... Tosti

5.7 SEXTET  
Fantasia, 'Madame Butterfly' ..... Puccini

5.15 THE CHILDREN'S HOUR: 'My Programme'  
by Mrs. S. Phipps

6.0 THE CARLTON  
MASON SEXTET  
CHARLES TRE-  
HARNE (Baritone)  
SEXTET  
Minuet in D ..... Mozart  
Callirhoe—Bal-  
let Air  
Chaminade

6.8 CHARLES TRE-  
HARNE  
Messmates ..... Lohr  
Sea Fever ..... R. Clarke

6.15 WALES v.  
ENGLAND  
Eye-Witness  
Account of the  
International  
Rugby Match  
by Mr. W. H.  
EVANS  
S.B. from  
Swansea



Mr. WYNDHAM LEWIS,

the author and artist, will broadcast in the 'Writers  
of Today' series this evening at 9.15.

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

6.50 CHARLES TREHARNE  
Rouse Up! ..... Howard Fisher  
The Adjutant  
Spanish Gold  
Longing for You

7.0 Mr. BASIL MAINE, 'Next Week's Broadcast  
Music'

7.15 THE FOUNDATIONS OF MUSIC  
CHOPIN  
Played by VIRGINIA McLEAN  
Impromptu No. III  
Fantaisie Impromptu

7.25 Sports Talk: Mr. GEORGE F. ALLISON,  
'League and Cup Prospects'

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
HERBERT THORPE (Tenor)

BAND  
Overture to 'Tancred' ..... Rossini

7.55 HERBERT THORPE  
At Dawning ..... Cadman  
Drink to me only ..... arr. Quilter  
The Kerry Dance ..... Molloy

8.5 BAND  
Londonderry Air ..... arr. O'Connor-Morris  
Ballet Air, 'La Savannah' ..... Mackencis

8.15 HERBERT THORPE  
The Bonnie Earl o' Moray } Old { .. arr. Thorpe  
Afton Water } Scots {  
The wee cooper o' Fife } Songs { arr. Carruthers

8.25 BAND  
Valse, 'Immortelles' ..... Gung'l  
Valse Caprice ..... Wieniawski

8.38 HERBERT THORPE  
Torna a Surriento ..... De Curtis  
A Frangesa ..... Costa  
La Spagnola ..... Di Chiata  
Funiculi-Funicula ..... Denza

BAND  
Three Irish Dances ..... Ansell

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Writers of Today: Mr. WYNDHAM LEWIS  
reading from his own Works

As an artist and a philosopher, Mr. Wyndham  
Lewis (not, by the way, to be confused  
with his namesake of the Sign of the Blue Moon)  
is as disconcertingly original as anyone in Europe.  
Neither his pictures nor his books are easy to  
understand, and listeners must be prepared to  
make some intellectual effort if they wish to get  
his meaning; a feat which those who have read  
'Tarr,' 'The Art of Being Governed,' 'The Lion  
and the Fox,' or 'Time and Western Man,' will  
assure them is quite worth while.

9.30 Local Announcements: (Daventry only)  
Shipping Forecast

9.35 THE BLACK CAT CABARET  
A London Night Revue

Book, Lyrics and  
Music  
by  
ERNEST  
LONGSTAFFE

The Artists are:  
JEAN ALLISTONE  
JEAN HARLEY  
GEORGE BAREHR  
ASHMOOR BURCH  
ERIC COWLEY  
THE REVUE  
CHORUS and  
ORCHESTRA  
Conducted and  
the Revue  
produced  
by  
ERNEST  
LONGSTAFFE



A THRILLING MOMENT IN MIDFIELD.

England and Wales meet in the Rugby International match at Swansea this afternoon, and sportsmen in both countries will be eager to hear all about the game. An eye-witness account of it, from Swansea, will, therefore, be broadcast by London and other stations at 6.15.

Sport and General

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

# Saturday's Programmes cont'd (Jan. 21)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 A LIGHT ORCHESTRAL CONCERT**  
*From Birmingham*  
 THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL  
 Overture to 'Vanity Fair' ..... Fletcher  
 Fantasia on Offenbach's 'Orpheus in the Under-world'
- 3.25 ANGELA MAUDE**  
 Light Songs  
 ORCHESTRA  
 Flower Dance ..... Delibes
- 3.40 ANGELA MAUDE**  
 Further Selections  
 ORCHESTRA  
 Suite, 'Three Irish Pictures' ..... Ansel,
- 4.0 THE DANCANT**  
 HAROLD TURLEY and his BAND  
 Relayed from Wimbury's Prince's Café, Birmingham
- 5.0 A BALLAD CONCERT**  
*From Birmingham*  
 WALTER PAYNE (Baritone)  
 When dull care .... *Leveridge, arr. Lane Wilson*  
 Doloresa ..... *Montague Phillips*  
 West Country Lad ..... *German*  
 THOMAS FREEMAN (Cello)  
 Slumber Song ..... } *Squire*  
 Canzonetta ..... }  
 KATHLEEN PROCTOR (Soprano)  
 Vale ..... *Kennedy Russell*  
 My Prayer ..... *Squire*  
 WALTER PAYNE  
 The Lute Player ..... *Allitsen*  
 Song of the Volga Boatmen  
*arr. Koenevna and Chaliapin*  
 Youth ..... *Allitsen*  
 THOMAS FREEMAN  
 Elegy ..... } *Squire*  
 Harlequinade ..... }  
 KATHLEEN PROCTOR  
 Yonder ..... *Oliver*  
 Arise, O sun ..... *Day*  
 Shepherd's Cradle Song ..... *Somervell*
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
 Edith James, a Piano and some Songs. 'Country-under-the-Wave,' by Alan Griff, Walter Heard (Flute and Piccolo Solos)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.50 LIGHT MUSIC**  
 FRANK IVIMEY'S SEXTET  
 WINIFRED FISHER (Soprano)  
 WILLIAM HESELTINE (Tenor)  
 SEXTET  
 Waltz, 'Anna' ..... *Leo Fall*
- 6.54 WILLIAM HESELTINE**  
 Serenade ..... }  
 The Trout ..... } *Schubert*  
 My Sweet Repose ..... }  
 Impatience ..... }
- 7.4 WINIFRED FISHER**  
 Town and Country ..... *Haydn Wood*  
 The Swing ('The Daisy Chain') ..... *Lehmann*  
 She dwelt among the untrodden ways. *L. Kellie*  
 The Daughter of Cadiz ..... *Delibes*
- 7.14 SEXTET**  
 In an old fashioned town ..... } *W. H. Squire*  
 Devonshire Cream and Cider ..... }
- 7.20 WILLIAM HESELTINE**  
 Madalaine ..... *Carruthers*  
 Caroli ..... *Friere*  
 The Faery Song ..... *R. Boughton*  
 The Minstrel ..... *E. Martin*
- 7.30 SEXTET**  
 Andante ..... } *Chaminade*  
 Pierette ..... }

- 7.46 WINIFRED FISHER**  
 The Road to the Isles .... *arr. Kennedy-Fraser*  
 Music when soft voices die ..... *Quilter*  
 April Children ..... *Clive Carey*
- 7.56 SEXTET**  
 Poppies ..... } *Underhay*  
 Bubbles ..... }  
 Fest ..... *Tuetner*

- 8.0 DANCING TIME**  
 THE LONDON RADIO DANCE BAND,  
 directed by SIDNEY FIRMAN  
 VARIETY
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN (10.15 Sports Bulletin (from Birmingham))**
- 10.20-11.15 THEMES AND VARIATIONS**  
*From Birmingham*

This programme includes examples in several styles of this, the earliest phase of musical form. THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA, conducted by JOSEPH LEWIS  
 Theme and Variations from 'Mozartiana' Suite  
*Tchaikovsky*

AMONG the almost innumerable smaller works of Mozart there are many 'gems of musical literature' (as Tchaikovsky called them) which have never become well known. It was in order to bring some of this unknown Mozart before the public that Tchaikovsky wrote his Suite, *Mozartiana*. It consists of orchestral arrangements of three Piano Pieces and of the little Choral work *Ace verum Corpus*. The set of Variations forms the last piece in the Suite.

GORDON BRYAN (Pianoforte) and Orchestra  
 Symphonic Variations ..... *Frank*

THE tune which forms the basis of the whole piece falls into several sections, expressing feelings of tenderness, mysticism, and exaltation. The five variations, in which the Piano and Orchestra carry on a wonderful dialogue of comment upon this theme, are not of the clear-cut older variation style, but, as the word 'Symphonic' implies, are fairly elaborate (though quite clear), dignified, and of considerable depth of emotional expression.

A powerful little phrase is thrown out by the Orchestra; this Pianoforte answers with a quiet one. The two parties discuss the matter for a while, then the time changes to three-in-a-bar, and the Strings pluck out a portion of the Main Tune for the Variations. But the Pianoforte interferes, expounds its opening idea further, and brings in the Orchestra for still more discussion. (All this does not take long.) After a climax the Pianoforte gives out the tune for variation—a lovely calm melody. The Orchestra joins it, and afterwards come the Variations. We shall hear, besides several treatments of the chief tune, references to the Orchestra's opening challenge, and to the Pianoforte's reply to it—the latter theme being changed into a gay dance towards the end.

Theme and Variations ..... *Paderewski*  
 ORCHESTRA  
 Theme and Six Diversions ..... *German*  
 SIR EDWARD GERMAN uses the word 'Diversions' because, we are told, the Theme is treated more freely in some of them than in the old-style Variations.

The Theme (which is preceded by a forceful Introduction) is slow and solemn. Sir Edward German comes from the Welsh border, and perhaps it is permissible to find a suggestion of Welsh hymn-tune in this Theme. The Six Diversions are in the following styles:—  
 (1) Fairly quick, dignified; (2) Very quick and playful; (3) Quick and lively. A Gipsy Dance; (4) Slowish, but with movement; calmly. The Muted Strings are here divided into ten parts; (5) Quick, in waltz style; (6) Slowish, with movement.

(Saturday's Programmes continued on page 88)



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# Saturday's Programmes continued (January 21)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30 S.B. from London
- 7.0 Mr. ALFRED VOWLES, 'Stag-hunting on Exmoor with a Camera'
- 7.15 S.B. from London
- 7.25 Mr. L. E. WILLIAMS: 'More about Clubs, Officials and Players'



- 7.45 HARLEQUIN AND COLUMBINE**  
 THE STATION ORCHESTRA  
 Selection, 'Dandy Dick Whittington' .. Caryl  
 VIVIEN LAMBELET (Soprano)  
 The Fairy Prince ('The Golden Moth') .. Novello  
 Cinderella ('Betty') .. Rubens  
 ORCHESTRA  
 Waltz from 'The Dancing Mistress' .. Monckton  
 Two-step, 'The Clown's Serenade' .. Zulueta

- 8.16 'THE HEART OF A CLOWN'**  
 An Autumn Fantasy in One Act  
 By CONSTANCE POWELL-ANDERSON  
 Cast:  
 Columbine .. LILIAN MILLS  
 Harlequin .. HEDLEY GOODALL  
 Clown .. DANIEL ROBERTS  
 Gipsy .. NAN PORTER  
 Scene: Outside a caravan, on the outskirts of a village fair.

- 8.30 ORCHESTRA**  
 Waltz, 'The New Aladdin' Caryl and Monckton  
 VIVIEN LAMBELET  
 A Christmas Fairy .. Breier  
 Columbine .. Chapman  
 ORCHESTRA  
 Selection from 'The Mountebanks' .. Cellier

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.0 AN AFTERNOON CONCERT**  
 THE PERFECTION SOAP WORKS BAND, conducted by F. V. LLOYD  
 KATHLEEN DALEY (Pianoforte)  
 GEORGE HYLTON (Entertainer)  
 GLADYS SCOLLIK (Violin)

- 5.0 Our Saturday Short Story: Mr. J. CHARLES WAREING, 'Did the best man win?'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30 S.B. from London
- 7.0 Mr. JAMES L. HODSON: 'Cameos of Lancashire Life'—II
- 7.15 S.B. from London

- 7.45 VARIETY**  
 HARRY REYMOIS in a novel Act introducing Zithers, 'Cello Imitations, and Comedy Talk on the String'  
 DONALD MILNE in Imitations of Musical Instruments  
 CHARTERIS and DICKSON in Harmony and Song  
 DORIS PALMER (Comedienne and Comedy Character Studies)  
 MORLAND HAY in an original Entertainment at the Piano

9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

- 9.35 REQUESTS**  
 Played by THE STATION ORCHESTRA  
 March, 'Masaryk' .. Lotter  
 Waltz, 'Mon Rêve' (My Dream) .. Waldteufel  
 Overture, 'Plymouth Hoe' .. Ansell  
 Suite, 'Holiday Sketches' .. Foulds  
 Selection from W. H. Squire's Songs

10.30-12.0 S.B. from London

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

- 3.30 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 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.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 5.30 'THE SWISS FAMILY ROBINSON'  
 Adapted for Broadcasting by MURIEL A. LEVY  
 Episode VIII  
 The Mother .. Mrs. F. WILKINSON  
 The Father .. J. P. LAMBE  
 Ernest (the older son) .. FREDERICK FRANKLIN  
 Jack (the younger son) .. OLIVE WORTHINGTON
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Reading from Stories of Familiar Things—III, 'The Beginning of the Road' (G. G. Jackson)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Pirate Play, by Request  
 'THE GLORIOUS VENTURE'  
 By C. E. HODGES  
 Mary Manston .. JOY KING  
 Dick Haddon .. PETER HOWARD  
 Cuttlefish Jake .. J. F. OUTRAM  
 Six-Fathom Pete .. LEONARD ROBERTS  
 Admiral Manston .. W. CUTHBERTSON
- 6.0 AN 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.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 WALES v. ENGLAND  
 An Eye-Witness Account of the INTERNATIONAL RUGBY FOOTBALL MATCH, by Mr. W. H. EVANS
- 6.30 S.B. from London
- 7.0 Mr. J. C. GRIFFITH-JONES: 'Association Football Topics'
- 7.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### Northern Programmes.

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

- 3.30:—London. 4.0:—London. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London. 6.15:—Swansea. 6.30:—London. 9.35:—Variety: Santa and Barbara (Vocal Spanish Duets, with Guitar and Castanets). Misha Motte (Impersonations and Entertainer). George Foster (Concertina). 10.30 app.:—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0:—London.

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

- 3.15:—Dance Music. 4.0:—Musical Interlude. 4.15:—Concert. Wireless Quintet. Riddell Brechin. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—Swansea. 6.30:—London. 6.50:—Scottish Sports Bulletin. 7.0:—London. 7.25:—Mr. Alexander Adamson: Eye-Witness Account of First Round of the Scottish Cup Matches. 7.45:—London. 9.35:—The Radiophinists will compete in a Musical Festival. Solos, Duets, Choral Works, Worse Speaking, Elocution. 10.30-12.0:—London.

## 2BD ABERDEEN. 500 M. 800 KC.

- 3.30:—London. 4.0:—Dance Music. 4.15 app.:—Margaret B. Scott (Soprano) will sing from the Studio. 4.50:—app. A Summer Night (Goring Thomas); The Pipes of Pan (The Arcadians) (L. Monckton); Sincerity (Clarke). 5.15:—Children's Hour. 6.0:—London. 6.15:—Swansea. 6.30:—London. 6.50:—Glasgow. 7.0:—London. 7.45:—Scottish Concert. Robert Watson (Baritone). William McCulloch (Entertainer). Craef Davidson (Contralto). Mused Male Voice Choirs. 9.0:—London. 9.35:—'Refractions,' an Original Radio Revue. Written by A. F. Hyslop. Music by various composers. 10.30-12.0:—London.

## 2BE BELFAST. 306.1 M. 850 KC.

- 3.30:—London. 4.0:—John Donnan (Tenor). Harry Dyan (Flute). Joseph Sefton (Flute). Station Orchestra. 5.15:—Children's Hour. 6.0:—London. 6.15:—Swansea. 6.30:—London. 6.50:—Glasgow. 6.55 app.:—Musical Interlude. 7.0:—London. 7.45:—Variety. Paula Cinguevali. Jack McGarvey (Banjo). The Harmony Three (Harmonization). The Mayfair Glee Singers. 8.45:—Kai Keach and Orf Hamilton: Syncopated Duo. 9.0-12.0:—London.



# Santos Casani's Third Lesson in the Waltz.

One of the most popular items in the recent programmes has been the course in Ballroom Dancing broadcast by the well-known dance teacher, Santos Casani. In this short article Mr. Casani concludes his remarks on the 1928 Waltz, his last lesson in which he broadcast from 5GB on Saturday of last week with a note on the 'Outside Hesitation' Step.

IN my first three talks and articles I described and explained the correct way of dancing the five fundamental steps of The Yale Blues, but should any reader or listener have any special query with reference to any of my articles or talks, if he will write to me c/o the B.B.C., I will answer it. At the same time, I should like to thank all my readers and listeners for the kind letters they have written to me.

In this article I am explaining the remaining step of the New Waltz, which is known as the outside hesitation. It is very delightful and exceedingly popular. In my last two articles and talks on the Waltz, I have explained and described the right-hand or open turn, left-hand or reverse turn, also the Link Step, which enables one to change from one turn to another. In the Waltz one does not do much walking, but the usual thing is about two or three turns to right, a link step in between, and then a turn to the left or *vice versa*. The best way of doing the outside hesitation is just after you have completed a right-hand turn (1) take a decided step forward with the right foot, (2)

close your left to your right, (3) just pause. This movement serves as a preparation, and from this position we actually start on the outside hesitation (Figure No. 1) by (1) turning to the left, step forward

foot, bring your weight on to it and, at the same time, close your left to your right, but don't bring your weight on to your left foot as you will have to step back with it; (3) you just pause, which forms

the hesitation. Please note that while you do this turn you get slightly on to the outside of your partner, your partner being on the right side of you. From this position, this time (Figure 2) (1) turning to the right, step backwards with the left foot, bringing your weight on to it, your left toe being turned inwards; (2) continuing turning to the right, bring your right foot a short step forward and in line of dance, bringing your weight on to it; (Figure 3) (3) close your left to your right, bringing your weight on to it and so completing the outside hesitation, having both feet together and facing in line of dance. From this position with the right foot you may continue turning to the right, or otherwise you do a link step and then continue turning to the left. You may do this step any time you like and as often as you like after a right-hand turn. The lady's steps are the exact reverse of the man's.

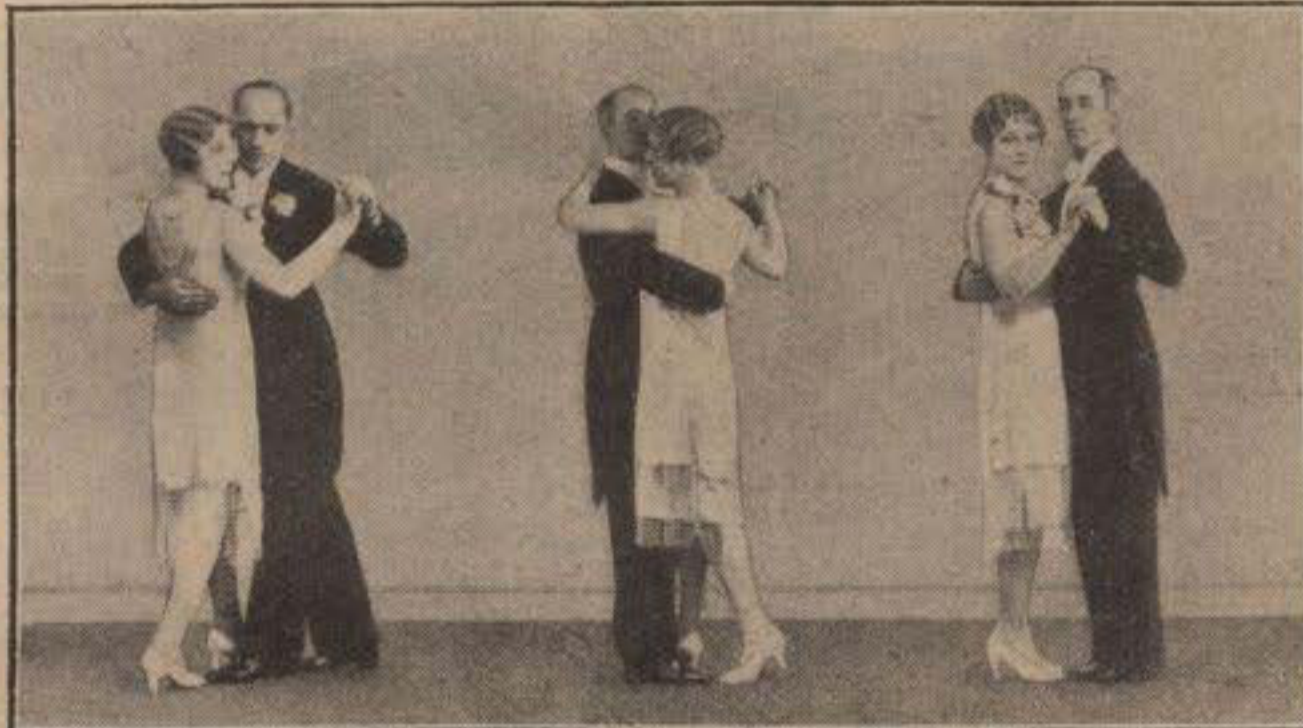


Figure 1.

Figure 2.

Figure 3.

with the left foot, at the same time bringing your weight on to it, the left toe being turned outwards; (2) turning further to the left, take a short step backwards and in line of dance with the right

## Publications Subscription Scheme.

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 issued in January, April, and September before the beginning of the three sessions of Talks and School Broadcasts.	TALKS PAMPHLETS	OPERA LIBRETTI. (Issued Monthly.)	(No subscriptions can be accepted for back numbers.) SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
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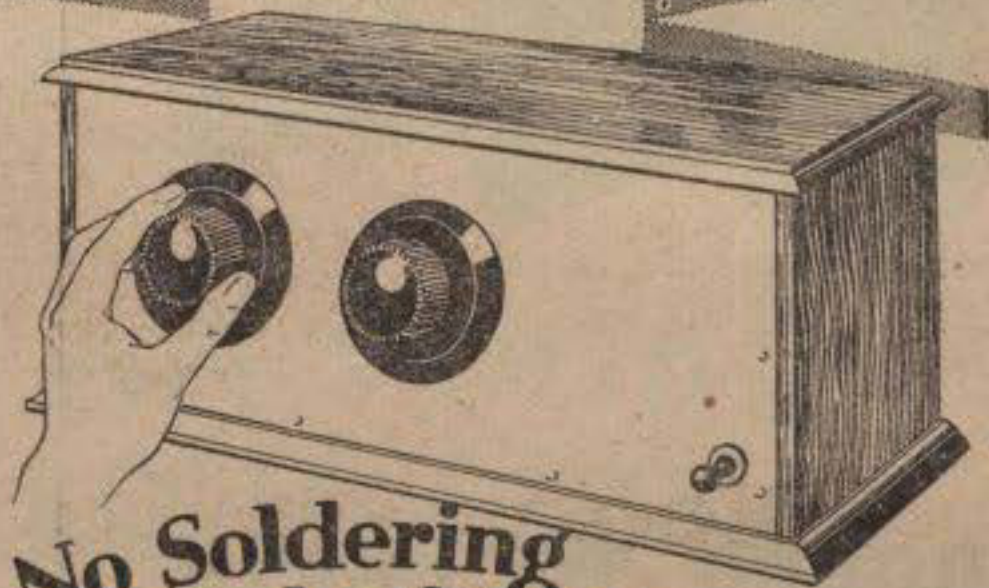
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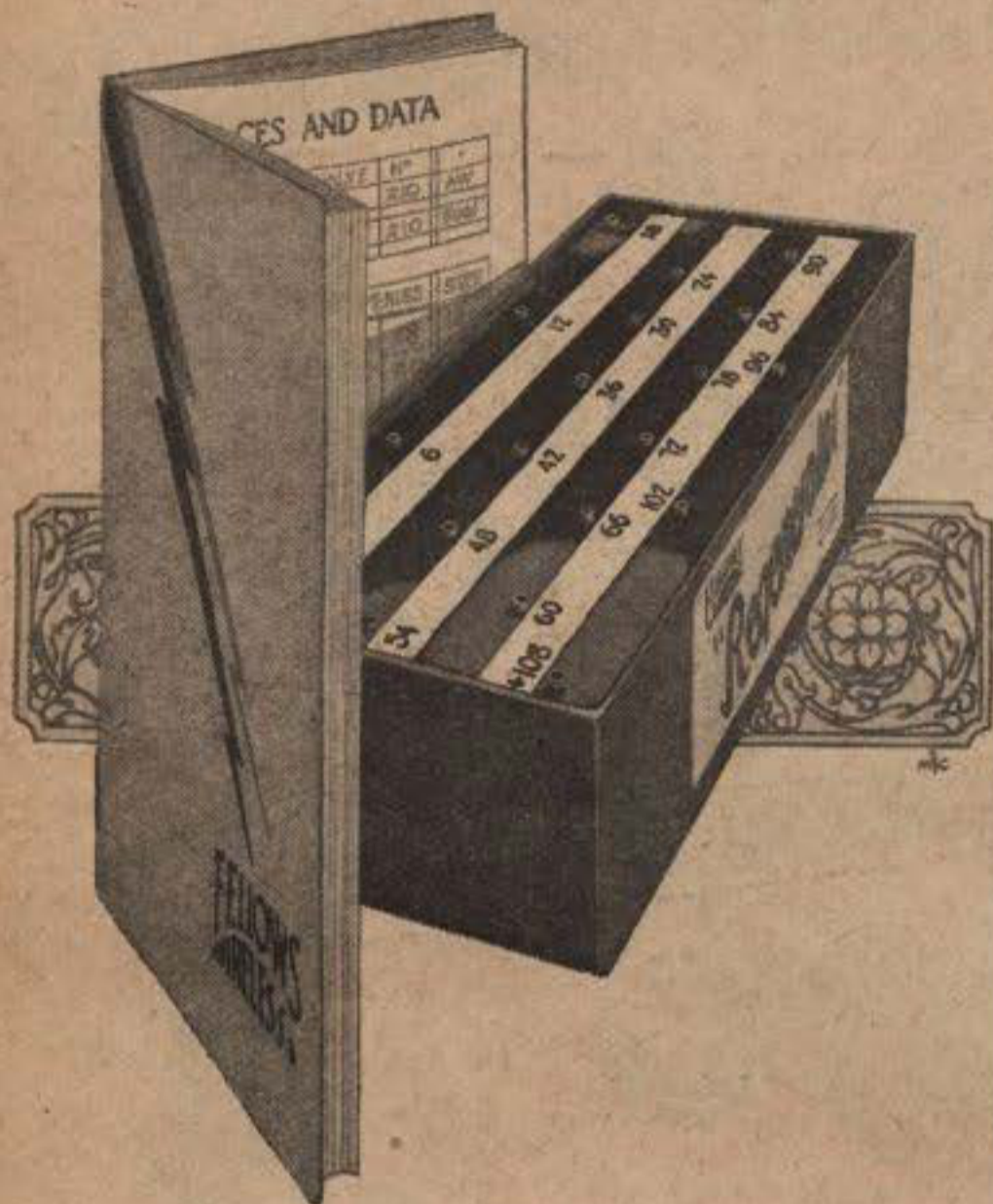
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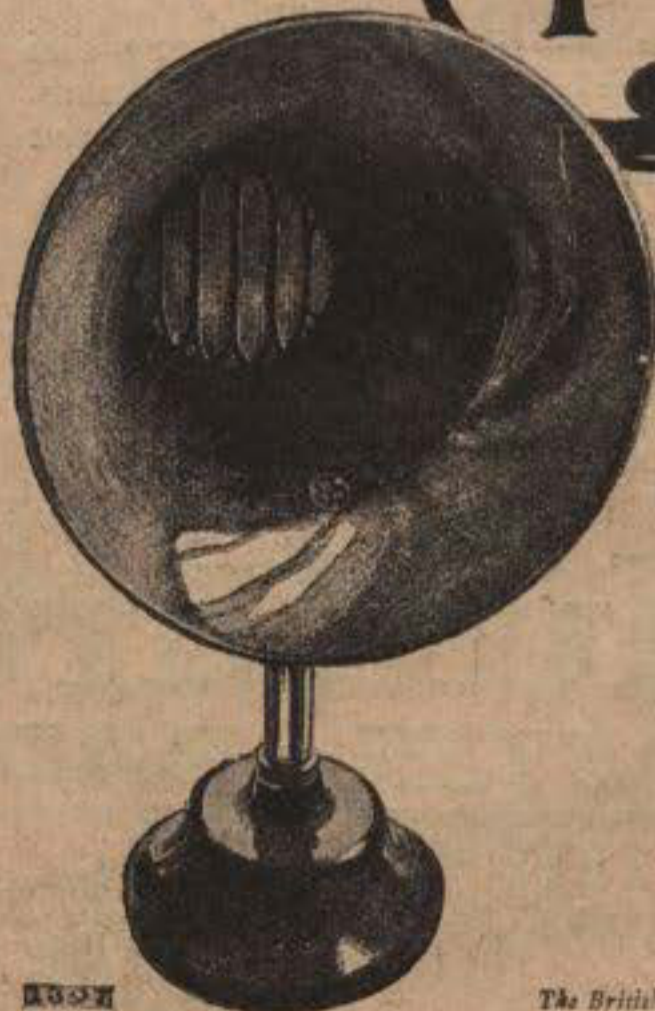
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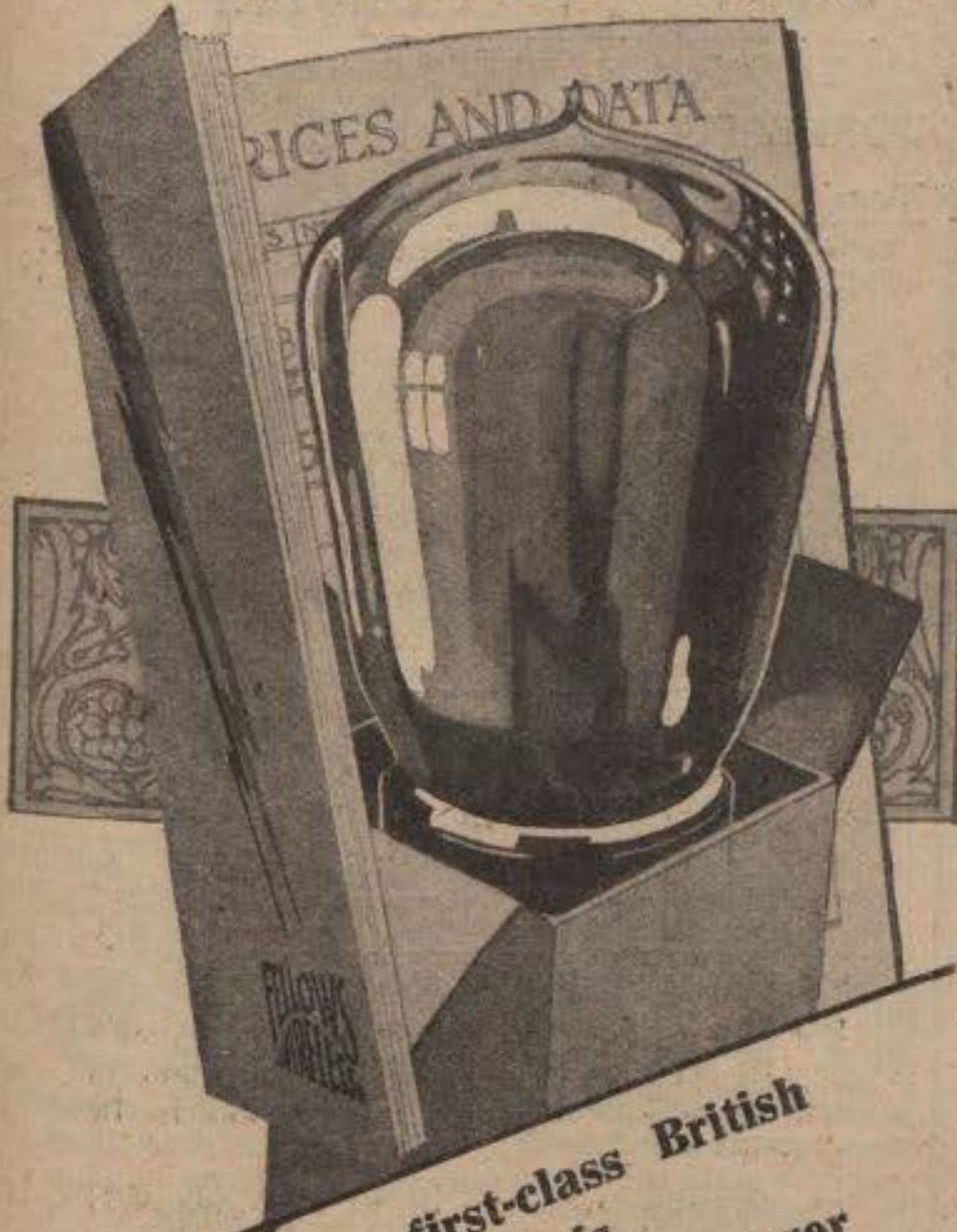
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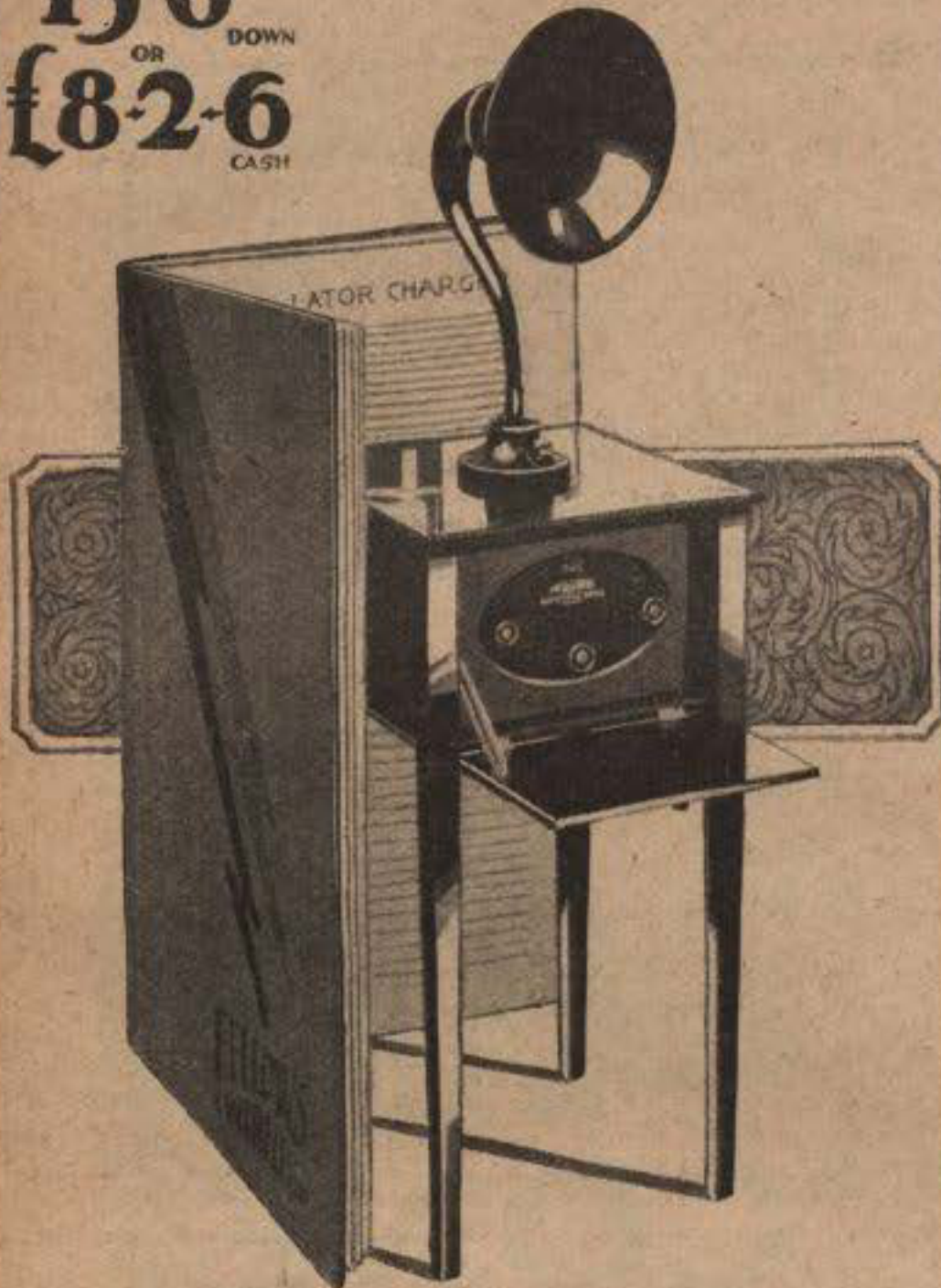


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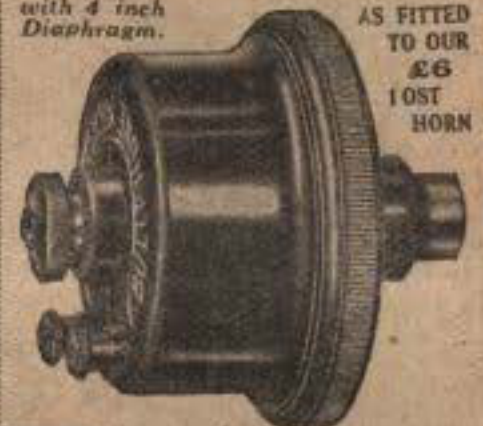
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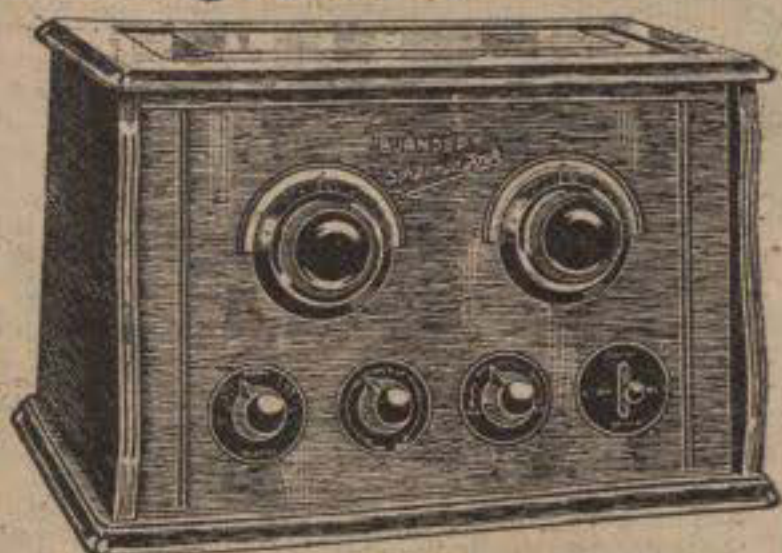


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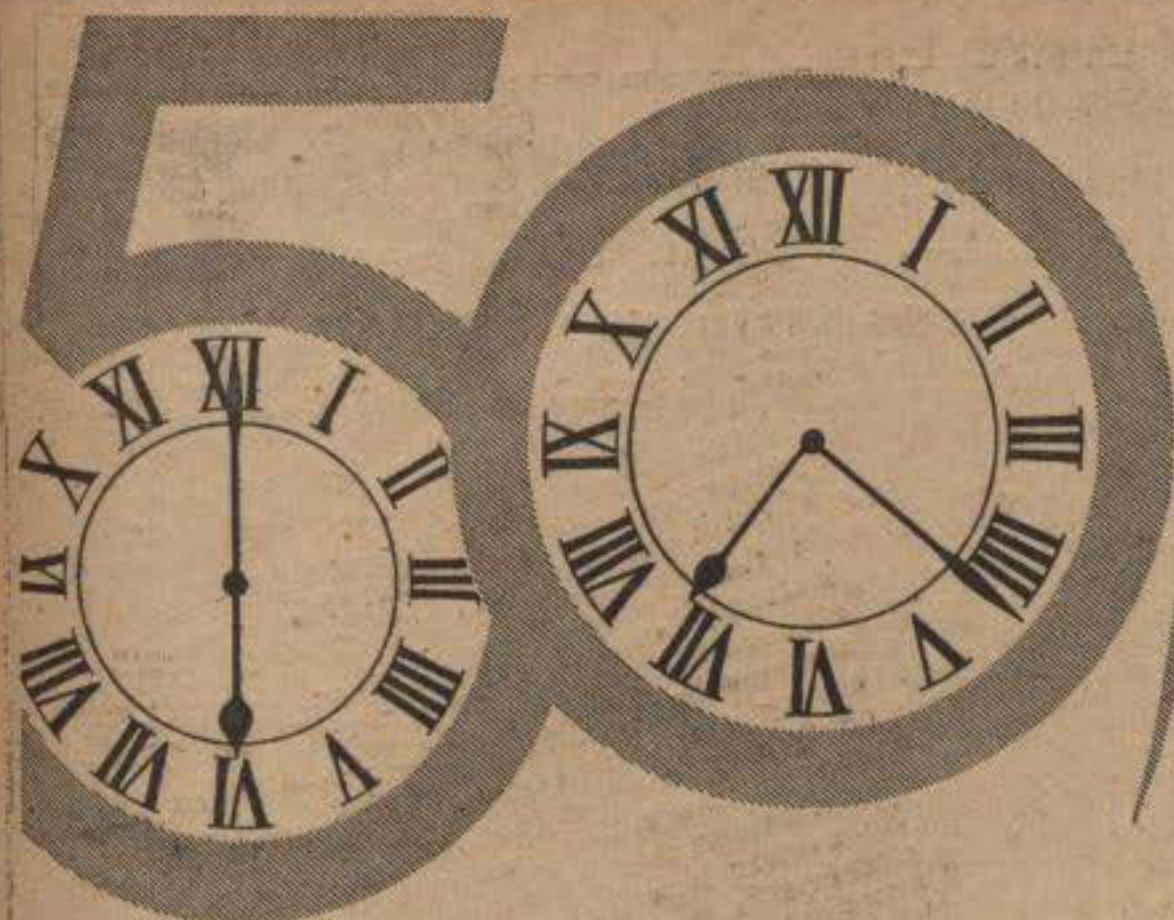
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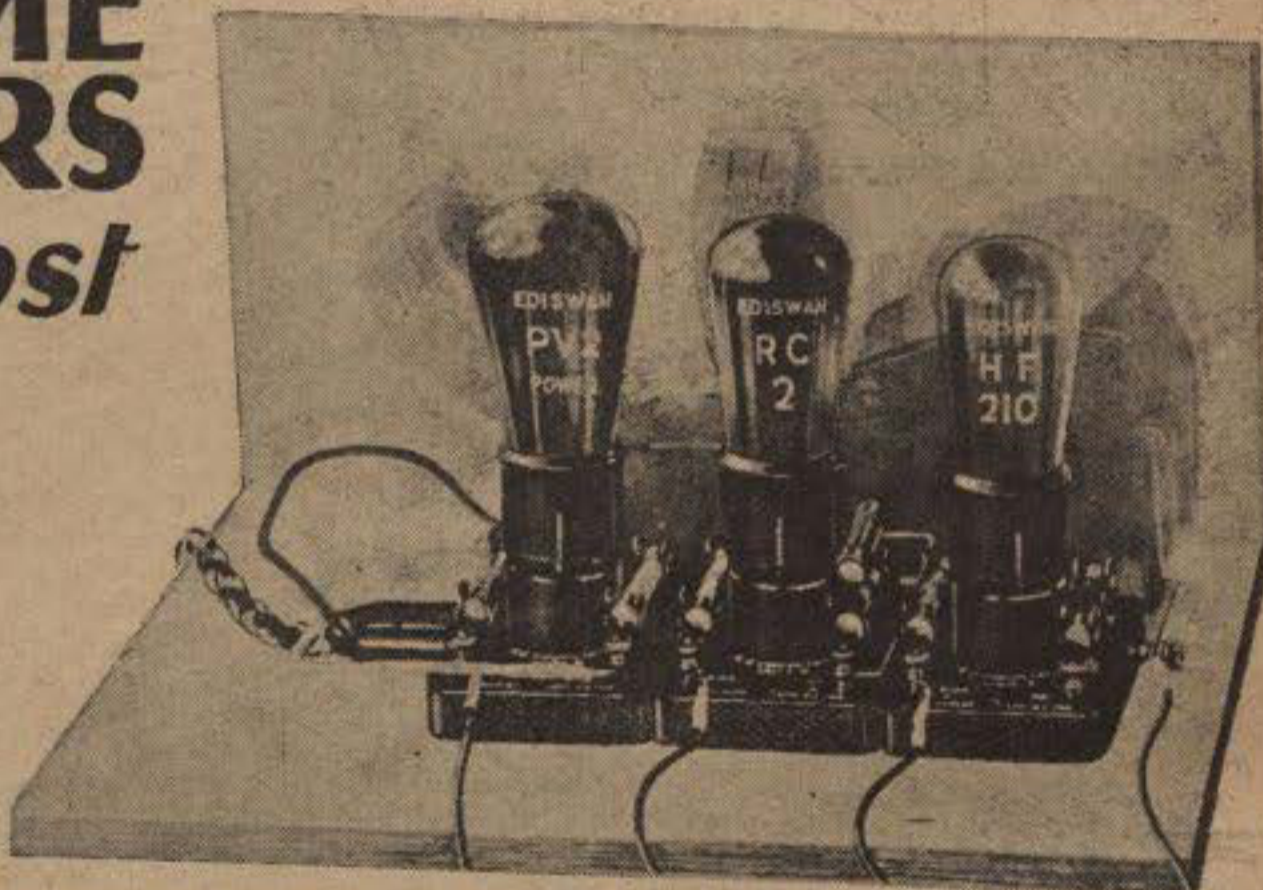
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