

LISTEN TO 'THE SONGS OF GURRA' (See page 103).



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Every Friday. Two Pence.

The Talk of the Week. No. 1.

## The Island of Barbed Wire Beds.

The accompanying talk by M. Theodore Komisarjevsky, the eminent theatrical producer, was given from the London Studio on Monday, January 2 last, in the series entitled 'Ourselves as Others See Us.' This is the first of a series of selected talks which will appear weekly in *The Radio Times*. Suggestions are invited from listeners as to which talks they would most like to see reprinted in this series.

**H**OW do I see the English? I, a Russian—born in Italy—of an Ukrainian father, a Polish mother, a French grandmother, and various ancestors of other different nationalities? Difficult question, isn't it? And more difficult still, considering that I have now lived for eight years in England, working with English people, and for English people, and that I am fond of the English—so that I feel almost English myself.

Don't you think the most interesting way would be to go right back to the very beginning of my English experiences—I mean, to the moment of my arrival in London for the first time, eight years ago? Then I can give you my first, spontaneous impressions.

And so I begin. One morning, at the end of September, 1919, I found myself stepping from the train, in my beige trench coat, at Waterloo Station, after having crossed the Channel, for the first time on a fine, moonlight night.

On coming out of the station I expected to see something like the romantic London of Turner, splashed with colour—or the blue-purple London, misty and mysterious, of Whistler. But instead I saw something which seemed like an enormous factory, situated in Dante's 'Inferno'—a flat, dark grey, with masses upon masses of 'boxy' buildings and chimneys, swimming in grey mist.

A thin, steady rain, also grey, which seemed eternal, was washing the soot of the trains from my coat, which soon made

me look like a zebra—also grey to match the scenery.

Although I knew that it was ten o'clock in the morning, all the evidence of my eyes told me that it ought to be ten o'clock in the evening.

As I never suffer from a lapse of memory I had to accept this new phenomenon of Nature—a day which is like night.

Having then accepted the fact, that the morning in London looks like night, and being

always inclined to indulge in philosophical reflections (I had the misfortune of graduating as a doctor of philosophy once), I quickly came to the conclusion that the sun probably shines in London during the night, so I immediately set my troubled mind at rest, and resolved to greet Phcebus of the golden curls some time later.

Can you imagine how disappointed I was when I afterwards discovered that the sun visits London less than seldom, and that the weather is called 'fine' when the sky looks like lead, and the rain, instead of pouring, merely drizzles!

Anyway, the London tobacconists, who have obviously studied astronomy, and are specialists on the subject of the weather, greet one and part with one on such days saying, 'Isn't it lovely weather to-day?'

I was awakened from my philosophical reflections by a voice near me calling, 'Come along, Binjo; you're very naughty.' Turning my head in the direction of the voice, I saw an aged lady talking to a small dog, who was in conversation with another dog, and who, in spite of being pulled very hard by this aged lady, refused to follow her.

As, anywhere else in the world where addressing—not only dogs but any other relations or friends—people use the 'thou' and not the 'you,' I concluded immediately that the English are an extremely polite and well-bred people.

Being very polite myself and wishing to show the aged lady my understanding of well-bred manners, I raised my hat



The English smile always, even when there is no reason at all for the production of this muscular contortion.

(Continued overleaf.)

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twice and gently approached her with the object of helping her in her struggles with the dog.

Of course, I didn't forget to smile, remembering from books that there is nothing the English people appreciate more than a 'happy smile,' and that they smile always, even when there's no reason at all for the production of this muscular contortion.

The aged lady, on seeing my approach, gave me a frightful look, and beckoned to somebody in the distance. Following her look I saw a tall person in a helmet, bearing down upon us. I have been acquainted with that figure since childhood from the illustrations of Dickens' books, and remembering that the English policeman is the bravest man in the world and that he can fight single-handed at least ten armed bandits, I thought it wise to retire.

I DON'T remember very clearly now exactly what happened that morning; but, looking back on the events that followed my appearance in London I see a series of scenes, which seem to me now to have all happened on that first day—though they may easily have actually happened in the course of several days or weeks.

But by some strange phenomenon of my mind, they have grouped themselves together in a queer, amusing picture, which fills the place in my memory reserved for that first day of my arrival in London.

Well, I will try to paint faithfully that queer and amusing picture.

I was standing in the street, and suddenly, to my great excitement, I discovered that the English have a highly developed artistic taste. I always knew that they have produced the most beautiful poetry in the world and some great novelists and painters. But I never suspected that the whole nation is composed of artists and that their artistic taste is definitely for the ultra-modern in art.

As I have always had (I confess it to my shame!) a weakness for the modern in art myself, I was really thrilled by the exhibition of modern artistic talent in the London streets.

I immediately decided that there could be no better place in the world for me to live in than London.

What do you think I saw? Just opposite the station gate sat an old man on the kerbstone. He was obviously of the lowest and poorest class, and he was sitting there in the rain, sacrificing his health—perhaps even his life—for the sake of Art. And, mark you, not for the old-fashioned art, but in propaganda for the most modern type of art. He was playing on an instrument which I had never seen before—obviously his own ingenious discovery. It was a board from an old box with a metal string stretched across it, and an enormous loud speaker attached to the top of it. He was sawing with a large bow on this instrument an arrangement from one of the arias in *Traviata*—which I had great difficulty in recognizing, owing to the modern harmonies of his arrangement—harmonies, which would have been called by people of the old school, false and cacophonous. But my ear recognized in it at once the genius of a futurist in music.

I walked a little way and suddenly I saw a tall, strapping young man, who—I understood it at once—being very shy (real artists are always very shy), was wearing a black mask to conceal his identity, while he did his work for the propaganda of new art. He also seemed to ignore the weather completely. He was singing a very bold, modern arrangement of the 'Cavaradosse' song from *Tosca*.



Shakespeare in England, and being played by English actors!

On his chest, he had a cardboard sign with something written on it. As I was unable, at that time, to read English, I couldn't understand what was written, except for one word: 'gentleman.' Of course I immediately guessed that not only the lower classes in England, but also the upper classes are busy and eager to popularize the new forms of art.

Seeing various decorations on his chest I guessed that the Government there generously recompenses all propagandists in the cause of Art.

On the opposite side of the street, crawling in the mud, was an artist making pictures in chalks on the pavement in the newest French manner, thus embellishing the dark streets of London Town. He had evidently also been rewarded for his efforts, by the Government—and rightly too—with a couple of shining medals.

The farther I walked the more I saw of these self-sacrificing artists, and the more my heart swelled with pride for all of us—all the apostles of futuristic Art.

BY the way, from the lady in Peckham, at whose house—I don't remember how or why—I took my first lodgings, I learned that the English are a race of Spartans, who purposely arrange their homes as uncomfortably as possible.

My bed looked like a bed, but when I stretched myself on it I found it to be a kind of hammock made of barbed wire, in which my back almost rested on the floor of the room. The water in the hot water can was invariably icy cold, the window frames were made especially to let the wind into the room, and the only heating came from an open fireplace, which heated, not the

inhabitants of the room but the good angels in Heaven.

To return to the street. Having my mind definitely possessed of the idea that the London people were very artistically and theatrically inclined, I was suddenly struck by the sight of a number of very striking motor vehicles, which seemed to pass slowly along the streets in a dense mass.

They were painted bright red, with patches of blue, yellow and green, and brightly illuminated inside. These gay vehicles reminded me of fair caravans in my native land—only, of course, incomparably more beautiful and intensely modern.

'These things must have something to do with art again,' said I to myself—and, oh joy!—on the side of one of these vehicles I could understand 'Empire Theatre—' Russian Ballet'—and on the other side 'His Majesty's Theatre—' 'Chu Chin Chow.' My heart warmed: 'So,' said I to myself, 'these vehicles take the population to theatres run by the Government, for the amusement and education of the people.'

I quickly jumped into one of these carriages, where I at once found a confirmation of my idea. On a sign which was printed on the inside of the vehicle were the words 'Stage Carriage.'

'The Stage' of a theatre was one of the three words I could understand in English: 'Stage,' 'Love,' and a certain 'plain British word' which I will not at the moment repeat.

I was so delighted that I expressed my pleasure audibly in Russian. Immediately a gentleman in a peaked cap, who sat in a corner of the carriage remarked very angrily—though politely, 'Please don't speak German!'—and everyone in the vehicle looked upon me furiously. As I didn't understand his remark, an obliging woman on my left translated it into French for me. I felt that the English must be very talented linguists, until I discovered that the obliging lady was French. The 'German' incident being closed—not without some interference from the conductor, and some comments from the passengers, I sat quietly and waited until we should arrive at the theatre. I was quite sure that a 'stage carriage' must arrive at a theatre.

I stood at last in front of something which looked like a theatre. After a mental struggle I deciphered the name of a Government theatre, 'The Royal Court Theatre'—and they were playing Shakespeare in it! Shakespeare in England, and played by English actors! The very thing I had always wanted to see! But suddenly—what is this! Is Moscovitch an English name? Surely I must be mistaken, reading on the bill 'Moscovitch as Shylock.' I walked quickly in. And what I saw surpassed all my expectations. But about that I will tell you another time. It belongs to my theatrical experiences in London. I can only say one thing for the moment. After that performance I took up my business as a producer of plays in London—the very next day. Why not? If a Moscovitch—why not a Komisarjevsky?

[This series will be continued next week with H. M. Tomlinson's Talk, 'Islands,' which was broadcast on December 22.]



## THE SONGS OF GURRA GURRELIEDER

A historic event in the history of music in this country is the performance, at a B.B.C. National Concert on Friday, January 27, of 'Gurrelieder,' a great choral work by Arnold Schönberg, which has never before been heard in England. Musical enthusiasts will wish to be present at the Queen's Hall, but for those listeners who will hear the broadcast in their own homes, we print herewith an outline of 'Gurrelieder,' which will enable them to follow the development of the story of King Waldemar, upon whom God placed a curse.

FOR the background of the story which Schönberg has treated, and for other information about the nature of the work, readers are referred to the article by Percy A. Scholes which appeared in last week's issue of *The Radio Times*. In conjunction with that article all that need be given here is a brief indication of the meaning or mood of each of the score of sections which make up the work.

The whole is divided into three parts, in each of which the sections (most of them vocal solos or choral portions) are continuous.

We bear in mind, as the motive of the story, that King Waldemar wedded Helvig, but loved Tova, who lived in his palace at Gurra (from which the work takes its name). Helvig caused Tova to be murdered, and Waldemar, in his rage and sorrow, blasphemed God. (This denunciation forms Part II of the music). For his sin he was condemned for ever to lead, each night, a wild spectral hunt. In the powerful depiction of this scene, which begins the Third Part of the work, a Chorus (of men) enters for the first time.

After the hunt has ceased, at dawn, begins the final section of the music, *The Summer Wind's Wild Ride*. Here, after an orchestral prelude, the speaker declaims, and then the Mixed Choir, in a short chorus, brings the cycle to a close.

### Part I.

1. The Orchestral Prelude suggests twilight, preparing the mind for Waldemar's song of the sinking to rest of the world at evening, the silence of the forest and the peace that comes upon the spirit.

2. Tova's song echoes Waldemar's thought, and speaks of the transfiguring loveliness of the moonlight, in which the forms and colours of nature appear but as fancies, and all is but the reflection of the dreams of gods.

3. Waldemar is riding through the forest to Gurra, to his beloved Tova. He is impatient to be with her, and the music reflects his eagerness, coming to a climax in his exultant cry, 'Volmer has seen Tova!'

4. Tova expresses her exaltation of spirit at the joy of Waldemar's coming. The delicacy of the music here finely suggests her happiness.

5. Waldemar, in an ecstasy of love, responds, 'Not even the angels before the heavenly throne dance as the world now dances before me,' he sings, to a melody which is one of the chief leading themes of the work.

6. Tova's declaration of her love begins with another of the leading themes, of which great use is made from now on. There is a note of playfulness in her pretending to rebuke Waldemar for his complaint that she has been tardy in assuring him of her perfect love.

7. Waldemar is oppressed with forebodings, given in the midst of his joy. He imagines un-

hallowed spirits rising from their graves and gazing longingly towards the castle. They disappear, crying 'Our time is past.' Waldemar, rejoicing in the present, feels a shadow creep over his thoughts—soon he and Tova must part.

8. Tova strengthens him, reminding him that though the stars fade when day dawns, they flash again at midnight in unfaded magnificence. She does not fear death; rather does she welcome it, so short must be the peaceful slumber, as from one twilight to another. 'So let us drain the golden

*To be relayed from the Queen's Hall, London, W., to London, Daventry and Other Stations at 8 p.m. on Friday, January 27.*

### A NATIONAL CONCERT

Presenting for the first time in England

#### 'GURRELIEDER'

By Arnold Schönberg

The National Orchestra

Conducted by the Composer,

Stiles-Allen (Soprano);

Gladys Palmer (Contralto);

John Perry (Tenor);

Parry Jones (Tenor);

Arthur Fear (Baritone).

The Speaker: Arthur Wynn.

The National Chorus.

(Chorus Master: Stanford Robinson.)

8.0 'Gurrelieder' Part I.

9.0 Weather Forecast, Second General News Bulletin.

9.15 'Gurrelieder' Parts II and III.

cup to Death, the mighty deliverer! We go to the grave with a smile, dying in a sacred kiss.

9. Waldemar is consoled. He no longer needs words of reassurance. As he looks in her eyes his soul is at peace, and neither the world nor death has power over him.

An orchestral interlude reminds us of the tragedy and prepares us for the next section.

10. The Voice of the Wood Dove tells of the death of Tova at the hand of the revengeful Helvig, and her burial. Waldemar, in his grief, seeks for some sign from Tova, with whose thoughts his own were once so sweetly mingled; but Tova is dumb.

### Part II.

Waldemar, heart-broken, beside himself with sorrow and anger, upbraids God, who has taken

Tova from him. Part II consists only of Waldemar's denunciation of God. Before Part III we are to recall his sentence of punishment.

### Part III.

#### The Wild Ride

1. Waldemar, whose eternal part it is, when midnight strikes, to flee for ever over the land with his ghostly followers, calls them from their graves, bidding them drag from the church their dusty shields, deck their phantom steeds, and spur them on to the town of Gurra.

2. A Peasant sees the wild hunt go by, and vividly describes the affrighting sight.

3. Now Waldemar's men (three Male Chorus) hail their King and sing their fierce song of the phantom hunt.

4. Waldemar hears Tova's voice in the forest, sees her smile in the gleam of the stars. He yearns for her. Is she, through some magic power, changed into the glory of lake and forest?

5. Here is introduced the song of Klaus, the Court Jester. He cannot understand why he cannot rest quietly in the grave, for he has always expected that this would be the decorous ending to his life. He has no peace now, but, with the other retainers, must go on his wild career through the earth. This is unjust. Waldemar is to blame. Surely he, Klaus, can still get Heaven's peace and the mercy he assures himself he deserves.

6. Waldemar, a rebel too, declares in the face of his Judge that he and Tova will be united in the end. He begs God not to tear their souls asunder, sending her to Heaven and him to hell, threatening, in his pride, to win his way by force into the kingdom of the righteous.

7. (Male Chorus). Dawn breaks, and the grave calls for the ghostly huntsmen. Their little spell of renewed life is ended; they must return to death's power, to rest but for a little, until midnight draws them forth again upon their unending chase.

8. Here is added, as a kind of coda to the work, *The Summer Wind's Wild Ride*, a 'melodrama' of the spoken word set to music.

An orchestral interlude, light and airy, precedes the entry of the Speaker's voice, which has an orchestral accompaniment remarkable for its rich and varied colour (the scoring being for the time somewhat on the plane of chamber music, the instruments having the importance of the partakers in a small concerted piece). Voice and orchestra describe the rising of the whistling wind and the stir of nature at the behest of the powers of the air—the dancing of the waves upon the lake and the movements of the hosts of birds in the forest.

9. The Mixed Voice Choir closes the work with the thought of ever-renewed life, hailing the sun, who arises joyful on the horizon from the bosom of night, with his gorgeous colours making pale the brilliant stars.



## BOTH SIDES OF THE MICROPHONE

### The Original 'Mr. Wu.'

THE keen enthusiasts for modern music will be disappointed to find that the Light Orchestral Programme which, as I mentioned last week, was arranged for next Monday, January 23, and included Constant Lambert's *Rio Grande*, has had to be postponed until next month. But many of the disappointed ones will be equally glad to hear that the place of this will be taken by a broadcast performance of *Mr. Wu*, with Matheson Lang playing the name part. *Mr. Wu* is undoubtedly one of the great melodramas of all time. I took a schoolboy to the Adelphi the year before the war to see this piece, which was then the outstanding theatrical success. His whoop of pent-up excitement when Matheson Lang, falling in his death agony, struck the fatal gong, rings still in my ears.

### 'Merrie England' to be Broadcast.

SIR EDWARD GERMAN was once a member of a theatre orchestra, then musical director at the Globe. Today he stands high as a great English composer and gained a well-deserved recognition in the last Honours List. When Richard Mansfield produced *Richard III* at the Globe, German wrote the Overture and incidental music. It was quickly realized that in this one-time student of the R.A.M., England had found a new composer. The *Richard III* music was soon played at the big music festivals. In 1890 German had his Symphony in E Minor (which we seldom hear in these days) given at the Crystal Palace. In 1892 his *Henry VIII Dances*, composed for Irving's production of the play at the Lyceum Theatre, placed him irremovably in the front rank. After this he wrote a good deal of charming light orchestral music and several light operas—among them *Tom Jones*, *A Princess of Kensington*, and *Merrie England*. The last named is receiving its first radio performance on Monday, February 13, from 5GB. It will be given a second performance from London and Daventry on Wednesday, February 15. I cannot yet announce the cast, as this is now being discussed between the B.B.C. and Sir Edward himself, who will personally conduct and direct the production.

### Wagner, Strauss, and Janacek.

THE programme of the National Concert which Sir Henry Wood is conducting at the Queen's Hall on Friday, February 10, is a well-mixed one—old favourites like the Bridal Procession from *Lohengrin*, Strauss's *Don Juan* and Berlioz's Overture *The Roman Carnival* sandwiched between such modernities as Edward Mitchell's *Fantasy Overture* (which is in the Carnegie Collection of British Music), and a new Sinfonietta (little symphony) by Janacek. Janacek is the most significant figure among modern Czecho-Slovakian composers. Works of his were included in the programme of the Czecho-Slovakian concert in last year's International Chamber Music series at the Grotrian Hall. Those who are interested in modern developments in music should listen to his new Symphony.

### A Choral Evening for Cardiff.

THREE favourite choral works will be heard by the good listeners of Cardiff on Sunday evening, February 5, when the second concert of the Cardiff Musical Society is relayed from the Park Hall. These are Parry's *Blest Pair of Sirens*, Vaughan Williams's *Towards an Unknown Region*, and Elgar's *Light of Life*. The soloists in the *Light of Life* are to be Mavis Bennett, Gladys Palmer, Tom Pickering, and Roy Henderson.

### Guedalla v. Ponsonby.

A WEEK or so ago Mr. Arthur Ponsonby, the diplomat and Labour M.P., gave a talk from the London Studio on 'Keeping a Diary.' He spoke then with enthusiasm and authority as a collector and anthologist of English diaries. At 8 o'clock on Monday, January 30, he is to oppose Philip Guedalla in a debate on 'Should diaries be burned?' This should be an interesting clash of personalities, for Mr. Guedalla is one of the scintillating moderns who does not err on the side of sentimentality. The chair at this debate will be occupied by Hugh Walpole, whose summing up of this 'burning' question will receive the respectful attention of the many listeners who—in the light of *The Cathedral* and *The Dark Forest*—look upon him as one of the greatest novelists.

### In Quest of the Blue Bird.

EVERYONE seems to have enjoyed *The Blue Bird* very much. Personally, I thought that Maeterlinck's fairy allegory (in Teixeira de Mattos's admirable translation) 'came over' almost better than any play I have ever heard. Fairy plays and fantasies broadcast excellently. The microphone seems to emphasize their 'unreal' quality, which is sometimes woefully lacking in 'flesh and blood' stage productions. *Prusella* was, for this same reason, especially delightful. A friend who was in the studio during *The Blue Bird* broadcast told me that he was struck by the seriousness of the actors. It seemed strange to him that they should put so much interpretative effort into a radio performance. He had, he said, always imagined that a broadcast play, seen 'from the wings,' must be rather a harum-scarum business, but the actors in *The Blue Bird* managed to create the atmosphere of the play in the studio itself so that it was a real delight to watch them.

### Several Dramatic Observations.

MONDAY, February 13, will be 'Drama Night' on London and Daventry. Two established favourites are being revived that evening—Henry Arthur Jones's delicious little comedy, *Her Tongue*, and Valerie Harwood's play, *Shadows*, which drew a large number of appreciative letters from listeners when it was first broadcast from London on December 15. While we are on the subject of drama, I hope that you enjoyed Cecil Lewis's *Pursuit* as much as I did. It seemed to me to achieve its author's object—namely, that of gripping the listener by the sheer speed and variety of its action. We shall all look out for Mr. Lewis's next play. In a letter from Germany (he is over there studying the drama, which flourishes in Berlin like the green bay tree), he mentions that he is working on a play which has for its setting London at the time of the Zeppelin raids.

### In the Near Future.

NEXT week's talks will include: 5 p.m., Monday, January 30, Miss Kate Lovell on 'Cakes I make' (a well-known culinary broadcaster on the cakes of her native North Country); 9.15 p.m., Wednesday, February 1, Mr. Vernon Bartlett on 'The Way of the World' giving the second of his weekly review of world affairs; 6.45 p.m., Thursday, February 2, Mr. McNeil Love on 'First Aid' (Boy Scout Assistant-Commissioner of Poplar in the first of a series of talks for young people, arranged in conjunction with Boy Scout and Girl Guide Associations—at 6.45 every alternate Thursday); 9.20, Saturday, February 4, Mr. Valentine Williams reading from his own works.

### The Gloucester Orpheus.

A CONCERT by the Gloucester Orpheus Society will be heard by London and Daventry listeners on Thursday, February 9. This will be brought from the Shire Hall, Gloucester. The programme is to consist, I understand, of glees, part-songs, items for solo and chorus (the soloist being P. E. Underwood), and pianoforte and violin selections by Adila Fachiri and Berttram Harrison.

### The Lulu Fado.

DO you dance the Lulu Fado? I do not. In fact, I had never heard of this until I learned that one of the new Savoy Bands we are hearing is a Lulu Fado band. This dance is, it appears, a simpler and more animated form of the French tango, but you can tango as you please to Lulu Fado music. The band at the Savoy comes from Deauville Casino, and is under the direction of Andre Pesente. Other dance bands at the Savoy are the Savoy Orpheans and 'Elizalde and his Music' (something quite new in dance music, directed by a young man of twenty who was until lately a Cambridge undergraduate).

### A Book for the Listeners.

A. J. ALAN'S book, 'Good Evening, Everyone,' which I mentioned in a paragraph last week, is published today (January 26) by Hutchinsons. The price is 3s. 6d. Quite likely, you, like myself, will have heard some of the A. J. A. stories broadcast and missed others. If so, you will be glad to get hold of this book of his, the fifteen stories in which have all, with one exception, been told in the studio. The tales are all so good in their particularly characteristic way that I find myself in doubt as to which is the best. Though I have an affectionate regard for 'My Adventure in Jermyn Street' (the first I ever heard over the microphone), I am inclined to think that 'The Dream' is the finest story its author ever told—and worthy to be ranked with the best stories of all times. In this, Mr. Alan's genius for using the casual, conversational method to 'put across' something odd and vaguely horrible reaches its highest perfection. In a humorous vein, 'The Cabman's Shelter' and 'The B.B.I.' are sheer delight.

### A. J. Alan's Secret.

WHEN I had finished the book, I found myself asking of the clock in my study (it indicated half past two), 'How does he do it? What is the fascination of these simple, almost pointless, tales? The secret of A. J. Alan's genius—and I still call it that—is, I think, the entire absence from his style of 'literary frills.' His conversational manner, his embarrassments, his sudden insane flashes of humour at moments most disturbingly unhumorous, his gentle cynicism, these are life. Most of us could in our experience find some adventure of the 'plotless' kind which our author relates. But could we ever hope to relate it in the same way? I think you will agree with me that the stories in 'Good Evening, Everyone,' cry out to be read aloud. A former headmaster of mine used to read to us boys for an hour every Sunday evening. His choice was usually one of W. W. Jacobs' stories, 'Three Men in a Boat,' or a chapter from Dickens. If he still keeps up his custom, I prophesy that once he has read 'Good Evening, Everyone' (and I shall send him a copy), the boys of my old school will revel in the adventures of Charles, Bar, Richard Plantageot-Smith, and the rest.

## BOTH SIDES OF THE MICROPHONE



### The Daily Service.

THE institution of a daily religious service from '5XX' is now three weeks old. This new feature of the programmes originated from the letter from Miss K. M. Cordeux which appeared in *The Radio Times* for November 11, together with an editorial note asking for the opinion of listeners as to the desirability of such a service and suggestions as to the most suitable time of day. Replies received from listeners were markedly favourable to the idea, but did not indicate any specially desirable time for the service. This daily feature of the programmes was initiated from 5XX at 10.15 a.m. on January 2 as an experiment. On January 12, following further demands for it, the service was also broadcast from London. This will be continued. The B.B.C. will be glad to hear whether listeners approve its institution. The form of service will usually consist of a simple Bible Reading, Prayer and Thanksgiving and unaccompanied hymns. On four days of the week the Wireless Choir is present in the Studio. On Wednesdays and Saturdays there is no choir, but a musical item is supplied by gramophone records. The whole service lasts a quarter of an hour.

### Helping the 'Profesh.'

DAME MAY WHITTY, one of our leading actresses, will make the London and Daventry appeal on Sunday, January 29, when she is to speak a word for the Theatrical Ladies' Guild of Charity. The Guild's purpose is to assist theatre people—actors, actresses, stage-hands, dressers or cleaners—who are down and out. In cases of absolute destitution it provides the necessities of life—food, coals and so on. It has also a cast-off clothing department which provides outfits for those who are too poor to be able to afford the sort of clothes in which to apply for a job. Many thousands of people were helped by the Guild in 1927, and I am able to say from personal knowledge that this is a cause in aid of which your generosity would well be justified. Dame May Whitty has recently, for the first time deserted 'the legitimate,' and with her husband, Ben Webster, gone into *Syria*, the musical show at the Vaudeville. Donations should be sent to her, care of The Theatrical Ladies' Guild, 3, Bayley Street, Bedford Square, W.C.1.

### When Bristol Comes to Cardiff.

BRISTOL'S visit to Cardiff during 'Bristol Week' in November last was a very successful one. On February 11, Bristol will again be represented in the Welsh Station's programmes with an hour of 'Bristol's Old Favourites,' arranged by Leigh Woods. The items in this programme have been chosen by prominent Bristolians, including the Lord Mayor, the Sheriff, Sir W. Howell Davies, and Sir Frank Wills. The oldest inhabitant of Bristol, Mrs. Millen, of Southmead, who is 105 and going strong, has 'weighed in' with a suggestion. Her choice is *The Cottage by the Sea*. Favourite artists, taking part in Bristol's 'hour' are William Parsons, John Collinson and Kathleen Wills.

### 'The Lilac Domino.'

VERY popular indeed is Cuvillier's operetta, *The Lilac Domino*, which is to be broadcast again from London, Daventry, and other stations on Monday, January 30. The cast will include Thorpe Bates, Megan Foster, and Jean Allistone. I take the belated opportunity of congratulating Miss Allistone on her engagement to Mr. Tommy Handley.

### The Music of Russia.

UNTIL a hundred years ago Russia had no music but its traditional folk-songs and dances, for it was only in the eighteenth century that the great land of Muscovy emerged from an almost barbaric darkness. While Russia was still wandering, lost in the fog of mediævalism and ecclesiastical tyranny, England, France and Germany had produced their Byrd and Purcell, their Bach and their Rameau. Modern Russian music bears plainly the influence of not too distant history—of the folk-music of the persecuted peasants, of Church music and the music of the East (for Russia two hundred years ago was a great deal more Oriental than in later days, when the East and the West have become racially so widely differentiated). Of all foreign music, the Russian is today the most popular in England, whether in the sad measure of the peasant songs of the Kedrov Quartet or in the works of Tchaikovsky, Rimsky-Korsakov and Borodin. English audiences have taken Russian music to their heart. A concert of Russian works will be broadcast from London and Daventry on Tuesday, February 7, under the conductorship of John Ansell. This is to include two movements of the *Pathetic Symphony* and the Ballet Suite, *The Swan Lake*, by Tchaikovsky, the famous Dances from Borodin's *Prince Igor*, and the Overture to *Prince Kholmisky*, by Glinka.

### After the Civil Service Dinner.

THERE has been a dearth of after-dinner speeches lately—though these provide some of the very best material broadcast. 5GB listeners, however, are to hear on Friday, February 10, H. R. H. the Duke of York, together with the Rt. Hon. Winston Churchill, Sir Warren Fisher (in the chair), Sir Samuel Scott and Sir Herbert Creedy, relayed from the Civil Service Annual Dinner at the Connaught Rooms, London.

### An All-Swedish Programme.

THE radio programmes of a nation are its unofficial ambassador to other nations. Those of us who listen to foreign stations have had an opportunity of appreciating the psychology and the culture of our neighbours in Europe, which in former days we could only have gained by travel. But DX listening is not yet as perfect as it might be—and so in a moment of inspiration the Union Internationale de Radiophonie invited the various nations to broadcast from time to time to their own people programmes representative of the music, drama and poetry of other nations. In England, during the past six months, we have heard French, German and Austrian programmes. On Sunday afternoon, February 12, we are to have a Swedish programme.

### Another English Composer.

THE national 'inferiority complex' is apt to make us deplore the state of English music in the same way that we deplore the lack of enthusiasm in English audiences. But there is nothing wrong, musically, with a country which can produce Debussy, Vaughan Williams and Elgar and pack the Queen's Hall night after night for Promenade or National Concerts (not to mention the millions who every day switch on music in their own homes). In the matter of composers we are as fortunate as any nation. Another British composer is coming to Savoy Hill on Tuesday, February 14. Percival Garrett, who has made several world tours as a pianist, will give half-an-hour's recital of his own compositions.

### James Ching on 5GB.

JAMES CHING, who you will remember as having given several of the 7.15 'Foundations of Music' series of broadcasts, is to give a piano recital for 5GB listeners at 9.30 p.m. on Thursday, February 2. Mr. Ching specializes in Bach. His programme on the second will, however, be of wider range.

### When You Whistle.

AFTER we had listened recently to Ronald Gourley's whistling, a friend (one of those people who are full of information on the most charmingly obscure subjects) entertained me with a discourse on the subject. There have, it appears, been whistlers in all ages. Addison and Steele used to frequent a certain tavern for the sake of hearing a noted *siffleur*. The art of whistling, so popular in England (where the success of a tune is rated by the number of errand boys who whistle it) is not looked upon with such favour in other countries. The Arabs, it seems, believe that whistling, a practice inspired by the Evil One, makes the mouth impure. Icelanders hold that to make a whistling sound with the mouth or by waving a stick or whip in the air scares away the Holy Ghost. And in certain country districts in North Germany the villagers will not whistle after sundown because 'it makes the angels weep.'

### 'I Sing the Basso Profundo Voice.'

I HAVE received a letter from Joe Beauchamp, the Canadian lumberman with the wonderful deep bass voice which has recently astonished radio and concert-hall audiences in Canada and which will be heard from London and Daventry on February 1. 'My name is "Big Joe,"' he says, 'Joe Beauchamp, the French Canadian lumberjack. Everybody just calls me "Big Joe," and I sing the Basso Profundo voice without the teacher. I sing in all the Quebec lumber camps, and now the boys say at the camps: "Big Joe, you must go to Paris and London. We send you 'cross to sing the good French-Canadian songs of the camps to the French and English peoples." So the boys have the big concert for me and raise le change, and here I come to England to sing my big Basso Profundo. I also sing the broadcasting in Montreal and sing the song in the verses in French and sing the verses in the English, so everybody is pleased in Quebec. Perhaps they will have "Big Joe" sing the broadcasting in England and then the boys in the camps in old Quebec they may hear "Big Joe" singing the songs over the sea just as if I was back in the lumber camps with them. Anyhow, I have come as I have come, and I hope the people in France and England will like "Big Joe" when he sing the Basso Profundo.' Mr. Beauchamp is evidently a great 'character' as well as a great artist. Look out for him on the first of next month.

### 1869-1928.

THE year 1869 seems a very long time ago and the opening of the Suez Canal one of those mid-Victorian thrills which the subsequent rapid development of engineering has pushed far into the background of memory. Nevertheless, I have heard from two listeners who, in the photograph of the officials gathered at the opening of the Canal which appeared in the Christmas number of *The Radio Times*, recognized their fathers who were present on that occasion. One of these listeners had never before seen a copy of this picture, and I am glad to have been able to supply her with one. A queer link with the past, though! 'THE ANNOUNCER.'

## What are the 'Forties'?

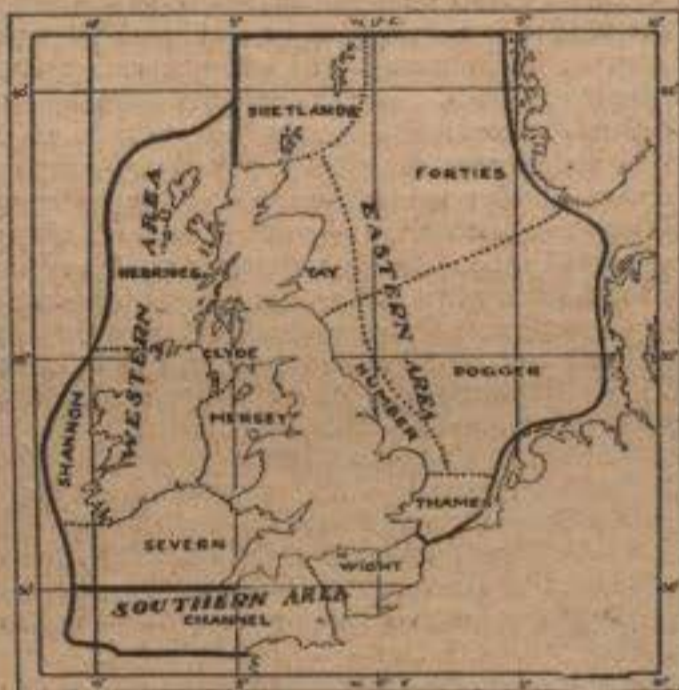
### A Note on the Daventry Shipping Forecast.

Certainly one of the most purely useful of the items in the programmes is 'the Daventry Shipping Forecast.' The names of the coastal areas mentioned in this have puzzled many listeners, in response to whose request for enlightenment we print the accompanying note of explanation from the Director of the Meteorological Office.

**I**NQUIRIES are often received concerning the districts used for the weather forecasts in the message for shipping broadcast from Daventry (5XX) each morning at 10.30 a.m. and each evening at 9.30 p.m. on weekdays, and at 9 p.m. on Sundays. These forecasts form part of a message called the Weather Shipping Bulletin, which has been issued from the Air Ministry by high-power wireless telegraphy daily for the past four years. Issue from Daventry was commenced in the summer of 1925 to meet the needs of small craft not fitted for wireless telegraphy reception.

For the purpose of this Bulletin the seas surrounding the British Isles are divided into three main areas, termed the Western Area, covering all western coastal waters; the Southern Area, covering the English Channel and western approaches; and the Eastern Area, covering the North Sea. It is common knowledge that weather frequently varies widely within the limits of one of these areas; for example, in the Western Area gales may be experienced in the Hebrides, while the wind is no more than moderate or fresh off the mouth of the Severn. It is therefore necessary in forecasting to sub-divide the areas, and these sub-divisions are termed districts and named after rivers, islands or shoals within them,

so that they may be readily memorized. The areas and districts are shown on the accompanying chart. The thick lines taken in conjunction with the coast line show the boundaries of the areas, the dotted lines



those of the districts. The western limit of the Western Area is the 100-fathom line. In this area the northern portion is called Hebrides after the well-known group of islands of that name. Farther south comes the Shannon district off the west of Ireland

and 'Severn' stretching westwards from the Bristol Channel. 'Clyde' and 'Mersey' complete the Western Area by covering the Irish Sea and its approaches.

The Southern Area is divided into two districts, 'Channel' to the westward of Portland Bill, and 'Wight' to the eastward.

The Eastern Area is the most sub-divided, having six districts in all. The two largest of these between them cover the whole eastern portion of the North Sea to the Scandinavian Coast, and one, the 'Forties,' has probably given rise to more questions on the part of listeners than all the other districts together. The name which conveys little to landsmen is derived from a shoal, the 'Long Forties,' in the same way that its southern neighbour is called Dogger after the famous Dogger Bank. On the British side of the North Sea there are three districts, Shetlands, Tay, and Humber, while the extreme southern part, which, though small in area, is of considerable importance to travellers crossing to Holland and Belgium, is named after our premier river, the Thames.

It may be mentioned as a matter of interest that this system of naming districts was used by Commanding Officers of certain Auxiliary Patrol Areas during the late war, so that it was not unfamiliar to many seamen and fishermen.

## Leading Features of the Week.

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

### TALKS (5XX).

Monday, January 23.

- 5.0 Miss F. Lorimer: 'Some Characteristics of Persian Rugs.'  
9.15. The Chief Engineer: 'Wireless.'

Tuesday, January 24.

- 5.0. Mrs. T. H. Lawrie: 'Extracts from the letters of a schoolboy emigrant to Canada.'  
7.25. Miss Eileen Power: 'Europe in the Middle Ages.'

Wednesday, January 25.

- 7.0 Mr. Gilbert Vyle: 'The British Industries Fair.'  
9.15. Mr. Vernon Bartlett: 'The Way of the World.'

Thursday, January 26.

- 7.10. Mr. Rupert Lee: 'How to appreciate Sculpture.'  
9.45. Mr. H. M. Tomlinson: 'The Rediscovery of Manhattan.'

Friday, January 27.

- 7.25. Dr. A. D. Lindsay: 'Philosophy in Watertight Compartments.'

Saturday, January 28.

- 7.25. E. A. C. Thomson: 'International Hockey.'

### MUSIC.

Sunday, January 22.

- (5XX) 3.30. A British Programme, with Kate Winter and Kenneth Ellis.  
9.5. The London Chamber Orchestra. Conductor, Anthony Bernard.

Monday, January 23.

- (5GB) 8.15. 'Damon and Phillida,' a Ballad Opera by Mr. Gay.

Tuesday, January 24.

- (5XX) 8.30. A Pianoforte Recital by Brailowsky.  
9.40. A Massenet Programme, with Denis Noble.

Wednesday, January 25.

- (5XX) 8.15. 'Damon and Phillida,' A Ballad Opera by Mr. Gay.  
(5GB) 9.0. A Concert of Works by B.B.C. Composers.

Thursday, January 26.

- (5XX) 7.30. A Hallé Concert. Concert Version of Beethoven's 'Fidelio' (from Manchester).

Friday, January 27.

- (5XX) 8.0. A National Concert from the Queen's Hall. Arnold Schönberg's 'Gurrelieder.'

### VAUDEVILLE AND VARIETY.

Monday, January 23.

- (5XX) 7.45. Angela Baddeley, Harold Scott, and Elsa Lanchester, Edith Pennington, Clapham and Dwyer, Louise Nolan.

Tuesday, January 24.

- (5GB) 6.45. Hal Swain and his Saxo Five and Tommy Handley.  
8.0. Nina Doria, Billy Mayerl and Tommy Handley.

Friday, January 27.

- (5XX) 7.45. Mario di Pietro.

Saturday, January 28.

- (5XX) 9.35. Yvette Darnac, Neil Kenyon.

### DRAMA, ETC.

Monday, January 23.

- (5XX) 9.35. Matheson Lang in 'Mr. Wu.'

Tuesday, January 24.

- (5GB) 10.15. Two Grand Guignol Plays—'The Test' and 'Witch Wife.'

Wednesday, January 25.

- (5XX) 10.15. Burns Night—An Anniversary Programme (from Glasgow).

Thursday, January 26.

- (5XX) 10.0. Charlot's Hour—III.



ONE hundred and sixty-nine years have come and gone since the young wife of a working gardener gave birth to her first child in an 'auld clay biggin' near the town of Ayr. Nature afforded a cold and tempestuous welcome to the infant boy, and his life's journey of thirty-seven years was beset with troubles. His wanderings hardly extended beyond the confines of his native land. He strove with unfruitful soil and 'searched old wives' barrels,' and left behind him only a little more of material possession than he brought. Now, the glory of his name is spread as wide as the world, and no son of Scotland has homage in comparison. As Sir James Barrie once said, 'They have all to take the kerb for the exciseman.'



On every anniversary of Robert Burns' birth countless thousands of his lovers keep a tryst with him, not only in these islands but in the great Scotland beyond the seas. He is admitted by the highest authorities to have been the first poetic genius of the eighteenth century, but his countrymen do not base their devotion on literary attainments alone. It is the place he has in their hearts by which they judge him.

As a growing boy he had a man's task, and the ploughman's stoop was fashioned which went with him all his life. He says himself that there was the 'cheerless gloom of the hermit with the unceasing moil of a galley slave,' but though his youth was hard and anxious it was a necessary prelude to his message. The shadow of poverty hung ever over his father's door, but he was brought up in surroundings of almost unrivalled natural charm, and his young heart was early stirred by the magic beauty of the world. He did not get more than three years' schooling, snatched at random from the time he could be spared from the labours of the field, but the impression which still persists that he was an unlettered peasant is entirely erroneous. He was extraordinarily well-informed, thanks to his father's efforts and his own intense desire for knowledge. He only lacked opportunity to acquire an advanced culture. In such a process he might have been robbed of the gay spontaneity which is his chief charm. We cannot, somehow or other, imagine him walking on academic stilts along the highway of life.

'Gie me ae spark o' nature's fire,  
That's a' the learning I desire.  
Then though I drudge through dub and mire,  
At plough or cairt,  
My muse though hamely in attire  
May touch the heart.'

A succession of unsuccessful farming ventures—a brief period in which he was *fêted* and lionized at Edinburgh, which was then one of the leading social and literary centres in Europe—three and a half years in Nithsdale, where he tried without avail to combine the dual rôle of farmer and exciseman—and four and a half years in Dumfries, where he wrote songs of incomparable beauty and served

the Excise Board for £70 a year, is the story of his life.

It has been the fashion to look upon it as a tragedy. Biographers and essayists have almost without exception mourned over him, but it is not improbable that the only tragedy was the supreme final one when death claimed him so early in his days. It is fortunate for us that he is his own best biographer. Bookish and unworldly men have failed to grasp the essential fact that he was a

dissension. It is indeed a matter for wonder that in his lifetime he created so great a stir as he did, and Nathaniel Hawthorne is right in saying that 'It is far easier to know and honour a poet when his fame has taken shape in the spotlessness of marble than when the actual man comes staggering before you besmeared with the stains of his daily life.'

It is by the glorious heritage which he has left us that we must judge Burns. He succeeded to a splendid inheritance. From the earliest unknown singers, right through the long line of Barbour and Blind Harry, King James the First—Dunbar—Douglas—Ramsay—and Ferguson, there had come to him an unbroken tradition of natural spiritual



expression. He was fortunate in that he became its possessor so early in his life. The collection of Scottish songs was, he says, 'My *vade mecum*. I pored over them walking to labour line by line and verse by verse'; and he gathered round him the memories and traditions of his native land 'till they became a mantle and a crown.'

When he came, literary taste was artificial and effeminate, and poor, storm-racked Scotland was in peril of losing the individuality of her national utterance.

With a wave of the magician's hand he changed it all. What had seemed vulgar and commonplace before, because it belonged to the everyday life of the thought and speech and action, became transfigured and appeared in the true beauty of its natural proportion by the touch of his genius. He is the most natural of poets, as he was the most natural of men. He speaks in the language of everyday life. No training in the schools is required to follow every line of his thought. He dignifies labour. He ennobles honest poverty. He clothes the thoughts of the humblest in the most beautiful raiment. His songs will remain his greatest source of power. They are tender as the early blossom and fragrant as the full-blown flower. Laughter ripples over their surface and tears bedew them. A thousand years are in their substance. They are the emblems of a nation's soul. The late Professor Nichol compresses the much that may be said of these songs into these striking words: 'There is the vehemence of battle—the wail of woe—the march of veterans "red wat' shod"—the smiles of greeting—the tears of parting friends—the gurgle of brown burns—the roar of the wind through the pines—the rustle of the barley rigs. All Scotland is in his verse.'

Let who will make her laws. Burns has made the songs which her emigrants recall by the long wash of Australian seas—in which mothers lull their infants—which return through open casements unto dying ears. They are the links—the watchwords—the Masonic symbols of the Scottish race.

JOSEPH HUNTER.

A Programme in Celebration  
of  
ROBERT BURNS

(Born January 25, 1759.)

will be broadcast from Glasgow Station,  
relayed to London and Daventry, at  
10.15 p.m. on Wednesday, January 25.

Programme:

A word from the Chairman, the  
Rev. James Barr, B.D., M.P.

'John Anderson, My Jo'  
'Ca' the Yowes'  
'Last May a Braw Wooer'  
Sung by Elsie Black

'Tam o' Shanter'  
Read by Gilbert McAllister

'Wilt Thou be My Dearie?'  
'Ae Fond Kiss'  
'The Deil's Awa'  
'My Lu' She's but a Lassie Yet'  
Sung by Alexander McGregor

'To a Mouse'  
Read by Gilbert McAllister

'The Immortal Memory'  
By the Chairman.

perfectly normal person with all the eccentricities of conduct and flaws of temperament which distinguish our kind, and that his divine gifts, so lavishly displayed, must not be the medium through which is exacted from him a standard of conduct above



that of ordinary men. It was not altogether easy for a literary artist of the first order, who knew always how to think but not always how to live, to accommodate himself to the discreet atmosphere of a country town in a time of extreme political

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Fil. Volts . . . . . 2	Fil. Volts . . . . . 2	Fil. Volts . . . . . 2
Fil. Amps. . . . . 0.10	Fil. Amps. . . . . 0.10	Fil. Amps. . . . . 0.15
Max H.T. Volts 150	Max H.T. Volts 150	Max H.T. Volts 150
<b>10s. 6d.</b>	<b>10s. 6d.</b>	<b>12s. 6d.</b>

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# VALVES

**NICKEL FILAMENT**

*Made at Rugby in the Mazda Lamp Works*



# Sticking Up for the Savage.

The Listener's Point of View expressed in Letters to the Editor.

## Hands off the Savage!

I NOTICE in a recent issue of *The Radio Times* that Mr. John J. Allen, of Nottingham, in animadverting upon the music of Bartok, says, among other things: 'It may appeal to savages.' He also asks the question, 'After all, what is Music?' Quite so, and here is another question, 'What are savages?' Does your correspondent refer to savages in this country? What does he mean by the word 'savages'? I have lived among what, I suppose, 'civilized' people would define as 'savages' for nearly a quarter of a century but, in some respects, their 'civilization' compares favourably with that of all 'civilized' white races. Let me tell you why: (a) There is no income tax; (b) houses cost nothing beyond manual labour; (c) the land belongs to the people; (d) every woman has a husband; (e) every woman can become a mother; (f) there are no illegitimate children known as such; (g) there are no 'missions' to 'fallen' women; (h) there is no 'dole'; (i) there are no workhouses; (j) there are no lunatic asylums; (k) there are no unemployed, as we know them; (l) the land is not over-populated; (m) a woman may not have a child more than about once in three years; (n) there is no lavish display of wealth on the one side, and a sad display of the most wretched poverty on the other, and so forth. I suggest that your Nottingham 'highbrow' be more exact in his phraseology when next he uses the word 'savages'.—W. A., Forest Row, Sussex.

P.S.—If you give this letter publicity, your readers will say, 'The man is just as bad as the fellow from Nottingham. Why didn't he mention the name of the place? Here it is: the Protectorate of Sierra Leone. At the moment, they do not 'listen,' but they will, perhaps, some day.

## Threepence or Sixpence.

I HAVE a suggestion to make which may or may not be worth trying—or putting before the public for the next speaker on the week's Good Cause. I buy four sixpenny orders a month or, preferably, double that number; also a packet of stamped envelopes. It becomes quite an interest to my young people to slip one in an envelope and send it off every week. Naturally no acknowledgment is required, for which reason I do not give any name, but this is a matter of choice. The postal orders and envelopes must naturally be kept near the wireless set, so that there is no delay in catching the address and writing it in at once with pencil (pencil kept handy). Considering the number of postal orders for sixpence that are bought for competitions and never thought twice about, I feel that this might take on and add to each week's collection. It is easy to think one would send something and then forget—and the calls are so endless. It might even be suggested that threepence in stamps would do if sixpence seemed too much. It would be the numbers of people who took it up that would make it worth while if the idea, repeated several times, caught on.—M. W., Little Shelford, Cambridge.

## A Penny a Week.

I WAS much interested in the note in this week's *Radio Times* about the Week's Good Cause appeals, and the donor of the £52 for distribution at £1 each week. May I give a lead at the other end of the scale and send 4s. 4d. for a penny a week contribution, in the hope that many who cannot afford more and who have hesitated to send so little will join with me? If 12,000 listeners—less than 1 per cent. of the total number—will do so, there will be £50 a week, a nucleus which will surely be acceptable to any good cause. Come along, fellow listeners, and let us make up that £50 at least in weekly pennies.—LISTENER, Oxford.

## What is Restful Music, Anyway?

JUST a word in reply to your correspondent who pleads for 'Restful Music.' Quite a justifiable request—but one which, if acceded to, would put another heavy burden on the already overtaxed gentlemen at Savoy Hill whose work it is to arrange our programmes. After all, who shall say what music is 'restful'? I gather that by 'restful' your correspondent implies music which sets the mind at rest. Our personal reactions to music are, however, so different that music which to some listeners would be 'soothing syrup' might arouse in others the most complex and turbulent emotions. The *Liebestod*, say, from *Tristan*; taken out of its context, might symbolise to one listener the mighty peace of great love, while in another it would arouse feelings of struggle and futility. Music cannot be docketed under such general headings as 'restful.' I fear that your correspondent must be content with finding his restful music in the ordinary musical programmes. His own particular mood at the time will furnish a guide to it.—R. W., Loose, Maidstone.

## The Daily Service.

I WISH to express through *The Radio Times* the very great appreciation of the Daily Religious Service at 10.15. I myself am an invalid, and, not being able to get to church services, it is worth more to me than I can express, and I am sure I speak for hundreds of other invalids in villages. We are Daventry listeners, and sincerely trust the services will continue. We have a portable set, and would sooner part with anything than that.—M. BRICKS, Clacton-on-Sea.

## A Spiritual Quarter of an Hour.

MAY I beseech you that, if possible, the joy and blessing of the Daily Service may not be withdrawn? What it means to me must be multiplied surely among thousands of listeners who, like myself, are seldom able to join in public worship in their churches. The spirituality, sympathy, and tender uplift of this quarter of an hour I daily thank God and you for. I am an old lady. May all who share in this wonderful privilege add their petition to mine that it may be continued to us!—M. J., Falmouth.

## Mr. Fyfe and Shakespeare.

I FEEL it amounts to presumption for me to take upon myself the rôle of critic, but I find Mr. Hamilton Fyfe's article in *The Radio Times* very disappointing. I received the impression that Mr. Fyfe was deliberately pandering to the B.B.C., and that his article would have been very different if written for a daily newspaper. My opinion on the matter is, that if anyone wants to find what constitutes Shakespeare's greatness, he should first read a selection of the plays, then study them with the aid of a commentary, then read the ideas of certain accepted critics such as Bradley, then spend several hours thinking about the plays, then see them acted, and finally hear them broadcast. At the end of that time he would either be bewildered at the depth of Shakespeare's genius or else would denounce the poor fellow as puerile, and his plays as boring.—J. L. WHITBREAD, University College, London.

## B'g Ben's Prayer.

AFTER living sixty years odd, I have only now learnt that 'Big Ben' says a Prayer:—  
O Lord our God,  
Be Thou our guide,  
That by Thy help  
No foot may slide.  
These words passing through the minds of busy people might help many—if they knew them. Can you make them known?—ANON.

## Radio, the Ambassador.

ON re-reading some words of 'The Announcer' in a recent issue of *The Radio Times*, it occurs to me that you will be interested in the following extract from a letter from a French friend of mine. He is a regular subscriber to *The Radio Times* and has a high standard of musical appreciation, ranging from oratorio to jazz. The words speak best for themselves: 'I should like to let London and Daventry know that there is a corner of Alsace which is quite enchanted with the programmes, and which has the greatest admiration for the high artistic level of British broadcasting. I must say that their performances of light and classical music are perfect, a great deal finer than anything else that we hear. My opinion is shared by many musicians. I have seen people who, out of ignorance, believed that England possessed neither music nor musicians, entirely change their opinion. I am never tired of saying, myself, "Listen to London and Daventry and you will realize that no radio programmes, whether from Paris, Berlin, Rome or anywhere else, are arranged so artistically or intelligently as those which come from England." This is one more indication of the widespread influence that broadcasting can have in promoting international interest, understanding and appreciation of the good qualities that every nation possesses. But I should also like to add a word from my own experience when travelling abroad. Such trivialities as the sound of Big Ben or the words 'London calling' mean nothing to us at home. But to the many English people over the water they acquire an importance out of all proportion to their intrinsic value. It is through the medium of wireless that these people can best keep alive those many associations that only England can give, and it is in this connection that broadcast services fulfil one of their most useful functions. When, seated comfortably at home, we weary of some programme that seems commonplace to our individual tastes, we should remember those distant members of the same audience to whom the very banality is an asset, in that it better represents to them the England that they love or respect.—A. D. R. C., Hambleton, Surrey.

## From a Clerk.

MANY of your readers must be office-workers. They must know what sort of life is that of a clerk in a provincial city—a tram ride to the office, lunch in a tea-shop or a saloon bar, a tram ride home. You daren't spend much money on amusements—the pictures and that—because you've got your holidays to think of. We have no Trade Union and we don't grumble, but it isn't an easy life. Please don't think I'm complaining. I'm only writing to say how much wireless means to me and thousands of the same sort. It is a real magic carpet. Before, it was a fortnight at Rhyd, and that was all the travelling I did that wasn't on a tram. Now I hear the Boat Race and the Derby and the opening of Menin Gate. There are football matches some Saturdays and during the week music and talks by famous men and women who have travelled and can tell us about the places. I have begun to learn French. I liked Herr Feuchtwanger's talk. It is very interesting to hear what foreigners think of us. He seemed to like English people. But I do like best the running commentaries. You can just see the crowds at the Boat Race, the football and boxing matches. I don't believe that when you're actually there, you realise them in the same way. It is really better than being there almost. I could sit and simply listen to the sounds without bothering what the announcer says. I've seen boxing matches on the pictures, but they weren't ever as real as that Albert Hall fight. You could smell the cigars.—G. M. C., Birmingham.

# PROGRAMMES for SUNDAY, January 22

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

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Priory, with the Choir  
from St. Dominic's  
Priory (Choirmaster,  
Mr. VERNON GRANT)

## 3.30 A BRITISH PROGRAMME

THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
KATE WINTER (Soprano)  
KENNETH ELLIS (Baritone)

### THE BAND

Welsh Rhapsody ..... German

FOR the Cardiff Musical Festival of 1904 German wrote this Rhapsody upon Welsh airs. It is woven without seam, but has four pretty definite sections, a little like those of a Symphony, and each of them grows out of some famous old Welsh melody or melodies.

The FIRST (a stately one) is based on 'Loudly Proclaim.'

The SECOND (a skittish one) is made out of 'Hunting the Hare' and 'The Bells of Aberdovey.'

The THIRD (a tender one) brings in 'David of the White Rock.'

The FOURTH (a march-like Finale) uses the famous 'Men of Harlech.'

## 3.48 KENNETH ELLIS

Hear! ye gods of Britain ..... Purcell  
From Rushy Beds of Silver Nile ..... Balfe  
Old Bard's Song ..... Boughton

## 3.58 BAND

A Cornish Rhapsody ..... Gecht

THE work is founded on old Cornish folk-tunes (several of which were used, in a modified form, in the work *On the Cornish Coast* which the Composer wrote for the Crystal Palace Brass Band competition in 1924).

It opens with the sea shanty *Lowlands Low*, which is given out by the brass and developed at some length.

The opening fragment of the tune plays an important part throughout the work, serving, in various guises, to bind the different sections together.

A second theme (*Woolycombe*) now becomes more prominent and is shortly followed by a quieter section in which the tune *A maiden sat weeping*, announced by the Oboe, plays the most important part.

The vigorous development of these themes suggests the rugged storm-bound Cornish coast.

The next tune to appear is that of the Helston Furry Dance. This is introduced, apparently, by the oldest inhabitant of the place—some-what unsteady on his feet. Others take up the Dance, and when it is in full swing, yet another tune, the *Song of the Western Men*, steals in, and the two themes are heard together in the Coda.

## 4.10 KATE WINTER

Familiar Things ..... Kenneth A. Wright  
The Tea Caddy; The Tall Clock; The Old Chair  
E'en as a lovely flower ..... Frank Bridge  
Will o' the wisp ..... Spross

## 4.20 KENNETH ELLIS

Helen of Kircannel ..... Keel  
The Wanderer's Song ..... Julius Harrison  
I hear an army ..... S. Harrison  
The Dip ..... Martin Shaw

## 4.30 BAND

A Gaelic Fantasy, 'Amrain na n-Gaedeal' (Songs of the Gael) ..... B. Walton O'Donnell

THIS piece was composed for performance by the massed Bands at Wembley on Empire Day three years ago. It is built upon a number of somewhat unfamiliar tunes, the first of which, *Tadg bui* (*Yellow Tim*) was taken down by the Composer from a singer of folk-songs in County Cork. An Antrim tune, and snatches of *The Green Ribbon*, lead to the appearance, as a Euphonium solo, of *Along the Ocean Shore*. The Clarinets next start a 'chorus Jig,' and a Pipers'

Dance is heard a little later. Two more tunes are used, and then the last section is made out of two Reels.

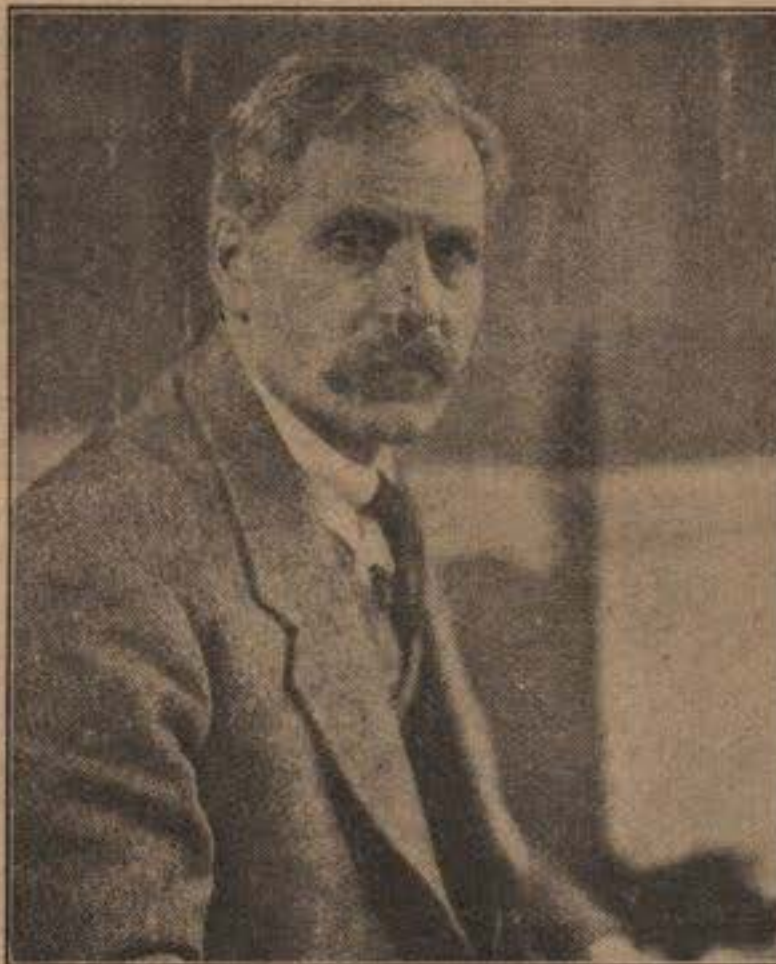
## 4.50 KATE WINTER

To the Queen of Heaven ..... Dunhill  
Renouncement ..... Herbert  
Come unto these yellow sands ..... Frederick Nicholls  
Spring ..... Henschel

### BAND

Celtic Suite ..... Foulds  
The Clans; A Lament; The Call

IT has been suggested that in the three Movements which constitute this Suite the composer intended to pay homage to the three great races of Celts in the British Isles—the Scottish, the Welsh, and the Irish.



Lafayette

The Rt. Hon. J. RAMSAY MACDONALD, M.P.

A new portrait of the ex-Premier, who will make the 'Good Cause' appeal from London tonight on behalf of the Baby Hospital called after his wife, the late Margaret MacDonald.

*The Clans.* There are three chief features in this first piece. The rugged energetic opening Tune seems to suggest the Highlands of Scotland. Later a more tranquil, rustic Tune is heard, characteristically Scottish. Then we hear a Call (perhaps the summoning of the Clans), and after this most of the foregoing material is treated in various ways, including suggestions of the bagpipes.

*A Lament.* This is the piece that has been likened to Welsh folk-song. It consists chiefly of a simple, expressive melody which is worked up by the orchestra to a telling climax.

*The Call.* The last piece is very spirited and vigorous. There are in it three chief Tunes, the first of which suggests an Irish Jig, the second a Hornpipe, and the third a March. These three combine to make a brilliant ending.

## 5.20-5.30 READINGS FROM THE OLD TESTAMENT

'The Wisdom of the Ten Words,' Deuteronomy v, verses 1 to 21

## 8.0 A RELIGIOUS SERVICE

Studio Service conducted by the Very Rev. Dom. BEDE JARRETT, O.P., of St. Dominic's

### Order of Service:

Part of Compline  
Reading  
Hymn, 'Praise to the Holiest' (W.H., No. 56)  
Address by the Very Rev. Dom. BEDE JARRETT, O.P.  
Canticle  
Prayers  
Hymn, 'Sweet Saviour, Bless us ere we go' (W.H., 215)

WHEN St. Dominic founded his Order seven centuries ago, he designed it as an Order of Preachers, whose chief battleground was to be the pulpit. To this day the Dominicans have retained this characteristic; their ranks are always rich in good preachers, and Dom Bede Jarrett, whose sermon will be broadcast tonight, is one of the most distinguished men, both as a preacher and as a writer, in the Order in England today.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Margaret MacDonald Clinic, by the Rt. Hon. J. RAMSAY MACDONALD, M.P.

PLANNED originally by Mrs. Margaret MacDonald as a memorial to that devoted social worker, Mrs. Mary Middleton, the Kensington Baby Clinic and Hospital was only actually established after the death of Mrs. MacDonald herself, and her name was included in its title. The Clinic, which was the first of its kind, has been enlarged by the addition of a Mothers' Clinic and a Baby Hospital, and it now treats over 5,000 cases a year. Mr. Ramsay MacDonald, who makes the appeal, is a writer whose varied gifts have been responsible as well for political controversy as for travel reminiscences, but he has written nothing more notable than his memoir of his wife, which appeared after her death in 1911.

Contributions should be addressed to the Hon. Treasurer, the Baby Clinic, 127, Ladbrooke Road, W.11.

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

## 9.5 CHAMEER MUSIC

THE LONDON CHAMBER ORCHESTRA  
(Leader, SAMUEL KUTCHER)  
Conducted by  
ANTHONY BERNARD  
ODETTE DE FORAS (Soprano)

ORCHESTRA  
Concerto Grosso in G ..... Handel  
Suite, 'El Amor Brujo' ..... de Falla  
Siegfried Idyll ..... Wagner

ODETTE DE FORAS and Orchestra  
Five Songs from 'La Bonne Chanson' .. Fauré  
Une Sainte en son aureole  
Puisque l'aube grandit  
La lune blanche luit dans les bois  
J'allais par des chemins perfides  
J'ai presque peur en verite  
(First performance in England)

ORCHESTRA  
Sinfonia in D ..... Bach  
Siesta ..... W. T. Walton  
(Second performance)  
Picturesque Scenes (Tableaux Pittoresques)

Jongen  
AMONG Belgian composers of today, a high place is taken by Joseph Jongen, who was born at Liège fifty-five years ago. During the War period, from 1914-1919, Jongen brought his family over to England, and many of his compositions were written here.

His *Picturesque Scenes* date from about this time. Nature and the open air seem to have stirred him more than once to musical painting, and in these four sketches we have delicate and charming examples of his art.

10.30 EPILOGUE

# Sunday's Programmes continued (January 22)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA: Leader, FRANK CANTELL  
Conducted by JOSEPH LEWIS  
TOPLISS GREEN (Baritone)  
W. A. CLARKE (Bassoon)

ORCHESTRA

Overture to 'Anacreon' ..... Cherubini

**A**NACREON, or *Fugitive Love*, belongs to the early years of last century, when Overtures to Operas largely aimed at 'setting the scene' in the mind of the listener for what he was to hear and see in the work. Here Cherubini retains the old slow Introduction, but then dashes off into the sort of skittish music befitting a tale of love's complications and intrigues.

W. A. CLARKE and Orchestra

Concerto..... Mozart

**M**OZART wrote, at various times, a number of works for rather unusual combinations of instruments—generally for some particular performer or group of players. He seems to have been the sort of obliging fellow who, to give pleasure to a friend, could and would sit down and write an effective piece for any instrument in existence.

He composed this Bassoon Concerto (numbered K. 191 in the list of his works) at the age of eighteen, for an amateur player of the instrument, one Baron von Durnitz. It is just a charming light work, giving the soloist admirable opportunities to display his instrument's beauty of tone and agility.

There are three Movements—a sprightly opening one, followed by a flowing sweetly serious slow Movement, with a pretty note of tenderness in it, and rounded off by a Rondo having the general style of a Minuet.

### 4.0 TOPLISS GREEN and Orchestra

Air, 'Hiawatha's Vision'.... Coleridge-Taylor  
**H**IAWATHA tells his people that he has seen in a vision the white men coming over the seas, bringing a message from 'Gitche Manito, the Mighty, the Great Spirit, the Creator,' and he bids his people welcome them.

ORCHESTRA

Symphony..... Franck

**F**EW men's music is more consistently lovable than that of Franck, the Belgian-born composer, who lived all his quiet life in Paris, as an Organist and Professor at the Conservatoire. Sincere, deeply felt and often highly emotional, his work finds a quick response in the hearts of music-lovers, for it is full of an elevated beauty.

His only Symphony has three Movements. Times from the First and Second Movements recur in the Third, so binding the whole work together.

### 4.55 TOPLISS GREEN

Volga Boat Song  
Had a horse, a finer no one ever saw } arr.  
Shepherd, see thy horse's foaming mane } Korbay

ORCHESTRA

Symphonic Poem, 'From Bohemia's Woods and Fields'..... Smetana

**S**METANA, the first Bohemian composer to achieve distinction, was a great lover of his native land. He wrote a set of Orchestral pieces entitled *My Country*, celebrating in music its natural beauties, its history and legends.

From *Bohemia's Woods and Fields*, the fourth of this cycle of Tone Poems, contains suggestions of folk songs and dances, as

well as of the dignity of the forests and the charm of the countryside.

### 5.20-5.30 READINGS FROM THE OLD TESTAMENT

(See London)

### 8.0 A RELIGIOUS SERVICE

(From Birmingham)

(From the Birmingham Studio)

Conducted by the Rev. A. E. FORREST (of St. Mary's Church, Acock's Green)

### 8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Hinckley Cottage Hospital and District Nursing by Mr. H. G. HURST, J.P.

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 A MILITARY BAND CONCERT

THE BAND OF H.M. ROYAL AIR FORCE (By permission of the Air Council)

Conducted by

Flight-Lieut. J. AMERS

GLADYS PAER (Soprano)

BARRINGTON HOOPER (Tenor)

THE BAND

Overture to 'Mignon'..... Ambroise Thomas



Topliss Green (left) and W. A. Clarke (right) are the soloists in Birmingham's Symphony Concert this afternoon, in which the Studio Symphony Orchestra, led by Frank Cantell (centre) will play.

### 9.8 GLADYS PAER

Voi che sapete..... Mozart

Gavotte..... Ambroise Thomas

Pair Spring is returning..... Saint-Saens

### 9.18 BAND

Reminiscences of Weber..... arr. Godfrey

### 9.30 BARRINGTON HOOPER

When all the world is young..... Brewer

O Mistress Mine..... Quilter

How vain is man..... Handel

### 9.40 BAND

First 'Maid of Arles' Suite ('L'Arlesienne')

Bizet

Prelude; Minuette; Adagietto; Le Carillon

### 9.52 GLADYS PAER

Serenade..... Strauss

Hayfields and Butterflies..... T. del Riego

Starry Woods..... M. Phillips

### 10.2 BAND

Selection, 'Album for the Young'

Schumann, arr. Hartmann

The Old Goblin; The Reaper's Song; Sicilienne; From Foreign Parts; Soldiers' March;

The Wild Horseman; Popular Song

BAND

Hunting Song, 'The Merry Peasant'

### 10.12 BARRINGTON HOOPER

Over the Mountains..... Quilter

The Cloths of Heaven..... Dunhill

The Hour Glass..... Buxtehude

### 10.21 BAND

Suite from the Masque Music, 'The Merchant of Venice'

Sullivan

Introduction and Bourree; Slow Valse;

Finale

### 10.30

### EPILOGUE

## 5WA

## CARDIFF.

353 M. 850 KC.

### 3.30-5.30 S.B. from London

### 6.30 A RELIGIOUS SERVICE IN WELSH

Relayed from BETHLEHEM WELSH CONGREGATIONAL CHURCH

Emyr, 'Tanymarian' (580, Caniedydd Newydd)

Darlên yr Ysgrythur

Emyr, 'Arweiniad' (1,000, Caniedydd Newydd)

Gweddi

Can. George Owen (Tenor)

Anthem, 'Emyr Craedigaeth' (20, Caniedydd Newydd)

Pregeth, Paroh. LLEWELYN C. HUWS

Emyr, 'Pen Nebo' (646, Caniedydd Newydd)

Gweddi, Hwyrdd Weddi

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

### 9.5 AN ORCHESTRAL CONCERT

THE STATION AUGMENTED ORCHESTRA

Conducted by WARWICK BRAITHWAITE

Overture to 'Prince Igor'..... Borodin

ANNA TIBELL (Contralto) with Orchestra

Traume (Dreams)..... Wagner

LOUIS GODOWSKY (Violin) with Orchestra

Concerto in A Minor (Op. 82)..... Glazounov

**W**E think of Glazounov as a master of orchestral and piano writing. Here, however, we have a Violin Concerto of his. It is a work of four clearly-defined Movements, but there is no break from start to finish, and the Third Movement is a repetition (altered and cut down) of the First.

**FIRST MOVEMENT.** (At a moderate pace.) At once the First Main Tune (sweet, expressive) is given out by the Solo Violin, and repeated by Violas and Bassoons while the Soloist adds decorations.

There is little more material in the Movement. At the end the Soloist is left unaccompanied for a few moments, and leads into the

**SECOND MOVEMENT.** (Moving steadily.) Once more the Solo Violin gives out the Main Tune, also marked *sweet, expressive*. After it has been repeated an octave higher, an agitated passage comes. The Woodwind repeat the Main Tune, the Solo Violin trilling above, and soon breaking into elaborations. Soon there follows the

**THIRD MOVEMENT.** As already noticed, this is a shortened, altered recapitulation of the First Movement. It ends with a florid 'Cadenza,' or Solo passage for the Violin, with occasional accompaniment, which leads straight into the

**FOURTH MOVEMENT.** (Quick.) The Finale is mainly constructed on the bright tune given out at the outset by Trumpets, on brilliant display in the Solo Violin, and on a graceful tune brought in first by the Soloist.

ANNA TIBELL

Sombre Woods..... Lully

Songs my mother taught me..... Dvorak

Go down, Moses..... arr. Buxtehude

ORCHESTRA

Musical Picture (on a popular Russian Tale),

'Baba Yaga'..... Liadov

**B**ABA YAGA, that fearsome witch, is a typical, picturesque character of Russian folk-lore.

She rides through the air in a mortar, propelling it with a pestle, and covering her tracks by trailing behind her her witch's broom. When at home, she busily uses the pestle and mortar for pounding human bones.

Liadov wrote this work about twenty years ago.

LOUIS GODOWSKY

Ave Maria..... Schubert, arr. Wilhelmj

Basque Caprice..... Sarasate

ORCHESTRA

Algerian Suite..... Saint-Saens

Prelude; Moorish Rhapsody; Evening;

French Military March

### 10.30-10.50 THE SILENT FELLOWSHIP

# Sunday's Programmes continued (January 22)

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

**3.30 A TCHAIKOVSKY PROGRAMME**

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

Italian Capricc

WHEN Tchaikovsky's *Italian Capricc* first appeared, some critics declared it to be vulgar—not so much, probably, because it was founded on popular tunes of the streets that the composer heard in Italy, as because he had 'let himself go' in reproducing the spirit of 'vulgus,' the crowd. In that sense, vulgar the piece certainly is. Those who know a good deal of Tchaikovsky's music may like to try to decide if there is in it anything vulgar in the usual critical sense of the word—anything coarse-fibred in its essential thought, and if there is, whether that element is to be matched in any of Tchaikovsky's other works.

BERNARD ROSS (Baritone) with Orchestra  
The Pilgrim's Song

THE traveller, gazing around him with emotion on all the beauties of valley, hill and ocean, and on the glories of the heavens, lifts his voice in an all-embracing benediction.

ANDERSON TYRER (Pianoforte) and Orchestra  
Concerto in B Flat Minor

AFTER writing this work especially for Nicholas Rubinstein, a distinguished Pianist, and dedicating it to him, Tchaikovsky found that the player disliked it intensely, considering it unplayable and worthless. So the composer took out Rubinstein's name and put in that of von Bülow, who took the Concerto to America and there gave the first performance of it. Later, Rubinstein repented, and played the work, and Tchaikovsky rewrote it very largely.

There are three Movements.  
FIRST MOVEMENT. This opens with an Introduction. Then comes one of the Main Tunes of the Movement. It begins on Piano alone, and can be recognized by its curiously broken character (all divided into little groups of two notes at a time); this is a tune Tchaikovsky borrowed from the blind beggars at a fair. After some time, a more gentle tune enters, which can be recognised by the fact that at first it is given to Wind instruments alone.

These are the chief tunes, out of which the whole Movement (more or less) is made. The middle part of the Movement is constructed out of fragments of them, and the last part of it repeats them much in their first form.

SECOND MOVEMENT. This is a brief and very attractive Movement, which begins with a graceful tune for Flute accompanied by *pizzicato* Strings. Later appears a quicker passage (beginning on Piano alone), which Tchaikovsky took from an old French song *We must be happy, dance and sing*. Lastly, the first tune returns, this time in the Piano part, accompanied by the Strings. It needs no explanation; everyone can follow it.

THIRD MOVEMENT. This quick and fiery Movement is made out of three chief tunes, all suggesting Russian dances.

BERNARD ROSS

Four Songs:  
With laughter and dancing around me  
None but the weary heart  
The jealous tears on thy dear eyes  
O, would that for a moment

ANDERSON TYRER  
Variations on an original Theme

ORCHESTRA

Third Suite, in G  
Elegy; Sad Waltz; Scherzo; Theme and Variations

5.20-5.30 S.B. from London

2.0 S.B. from London



Two people in Manchester's programmes today—Dr. A. W. Wilson (left), whose organ recital will be relayed from the Cathedral at 9.5, and the Bishop of Middleton, Dr. R. G. Parsons (right) who makes the week's appeal at 8.45.

**8.45 THE WEEK'S GOOD CAUSE:** An appeal on behalf of the Manchester Diocesan Branch of the Waifs and Strays Society, by the Rt. Rev. THE BISHOP OF MIDDLETON, DR. R. G. PARSONS  
(Contributions should be sent to the Branch Office of the Society, 95, Haworth's Buildings, 5, Cross Street, Manchester.)

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

**9.5 ORGAN RECITAL AND 'CELLO SOLOS**

ORGAN RECITAL by DR. A. W. WILSON  
Relayed from Manchester Cathedral

Third Sonata ..... Mendelssohn  
Moving with dignity; Slow and calm  
Suite ..... Purcell  
Overture; Air; Trumpet Tune

CLYDE TWELVETREES ('Cello)  
In the Studio:  
Larghetto and Siciliano ..... Handel  
Intermezzo from Concerto ..... Lalo

DR. A. W. WILSON  
Prelude and Fugue in B Minor ..... Bach

CLYDE TWELVETREES  
Wood Stillness ..... } Hart  
Butterflies ..... }

DR. A. W. WILSON  
Dithyramb ..... Harwood  
Romance ..... Schumann



**STRAYS NO LONGER!**

Two happy little ones saved from destitution by the Waifs and Strays Society, on behalf of the Manchester Diocesan Branch of which an appeal will be broadcast from Manchester tonight.

CLYDE TWELVETREES  
Prelude ..... } Rachmaninov  
Oriental Dance ..... }  
DR. A. W. WILSON  
Chorale Prelude on 'As pants the hart'  
Hubert Parry  
Overture to the 'Occasional' Oratorio... Handel

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

**6.30 EVENSONG**  
Relayed from Christchurch Priory, Hants  
Hymn No. 78, Ancient and Modern, 'The Heavenly Child in stature grows'  
Magnificat and Nunc Dimittis (Faux Bourdons, Byrd, 5-part)  
Psalm 34 (Chant Crotch)  
Anthem, 'If ye Love Me' ..... Tallis  
Hymn No. 220, Ancient and Modern, 'Jesus shall reign' (Tune, 'Truro')  
Address by The Rev. W. H. GAY, Vicar of Christchurch

Hymn No. 172, Ancient and Modern, 'Praise to the Holiest' (Tune, 'Winchester')  
(Hymn Supplement, with Descant)  
Organ Voluntary, Choral Prelude on St. Oswald (Alan Gray)  
Organist and Choirmaster, Mr. JOHN NEWTON

7.45 Interval

8.0 S.B. from London

**8.45 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Hampshire Home of Recovery for Surgical Semi-Convalscents by BEATRICE, Countess of PORTSMOUTH, Chairman of the Board of Trustees for the Home.

THE Hampshire Home of Recovery, which is run in connection with the British Red Cross Society, takes men and boys within a few days of operation, and gives them all the nursing they require, thereby aiding their recovery, and clearing beds in hospitals.

It is partly supported by payments from the voluntary hospitals that send patients. This Appeal is for an additional building to accommodate female patients.

Contributions, marked 'Wireless Appeal,' should be sent to The Secretary, Hampshire Home of Recovery, Stoncham Park House, Eastleigh, Hants.

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

8.0 S.B. from London

**8.45 THE WEEK'S GOOD CAUSE:** Appeal by the Rt. Hon. THE LORD MAYOR OF HULL on behalf of the Hull Children's Clothing Fund

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

**Programmes for Sunday.**

<b>5NG</b>	<b>NOTTINGHAM.</b>	<b>275.2 M. 1,090 KC.</b>
3.30-5.30	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>5PY</b>	<b>PLYMOUTH.</b>	<b>400 M. 750 KC.</b>
3.30-5.30	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>6FL</b>	<b>SHEFFIELD.</b>	<b>272.7 M. 1,100 KC.</b>
3.30-5.30	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>6ST</b>	<b>STOKE.</b>	<b>294.1 M. 1,020 KC.</b>
3.30-5.30	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
<b>5SX</b>	<b>SWANSEA.</b>	<b>294.1 M. 1,020 KC.</b>
3.30-5.30	S.B. from London	
6.30	S.B. from Cardiff	
8.0	S.B. from London (9.0 Local Announcements)	
9.5-10.50	S.B. from Cardiff	

**Northern Programmes.**

<b>5NO</b>	<b>NEWCASTLE.</b>	<b>512.5 M. 960 KC.</b>
3.30-5.30	—S.B. from London. 8.0:—S.B. from London.	
8.45	—Week's Good Cause. 8.50:—S.B. from London. 10.30:—Epi-logue.	
<b>5SC</b>	<b>GLASGOW.</b>	<b>405.4 M. 740 KC.</b>
3.30	—Wagner: Station Symphony Orchestra, conducted by Herbert A. Carruthers. Overture to 'The Mastersingers.' Walter Hyde (Tenor) and Orchestra: Lohengrin's Narration (Lohengrin). Orchestra: Siegfried's Journey to the Rhine (Twilight of the Gods). Walter Hyde and Orchestra: Siegfried's Love Song (The Valkyrie); Lohengrin's Farewell (Lohengrin). Orchestra: The Ride of the Valkyries. 4.15:—The Church in History: The Rt. Rev. Abbott Sir David Hunter Blair. 'The Contribution of the Monastery to Scottish History.' 4.30:—Orchestral Concert. Station Symphony Orchestra, conducted by Herbert A. Carruthers. Overture, 'Prince Igor' (Borodin). Adellina Leon (Violoncello) and Orchestra: Concerto in A Minor (Saint-Saëns). Orchestra: Valse de Concert (No. 2), Op. 51 (Glazunov); Shepherd's Hey (Brahms). 5.20-5.30:—S.B. from London. 8.0:—S.B. from London. 10.30:—Epi-logue.	
<b>2BD</b>	<b>ABERDEEN.</b>	<b>500 M. 600 KC.</b>
3.30	—S.B. from Glasgow. 5.20-5.30:—S.B. from London. 8.0:—S.B. from London. 8.45:—Week's Good Cause: Wireless Sets for the Blind, by Mr. G. M. Fraser, Aberdeen City Librarian. 8.50:—S.B. from London. 10.30:—Epi-logue.	
<b>2BE</b>	<b>BELFAST.</b>	<b>506.1 M. 920 KC.</b>
3.30-5.30	—S.B. from London. 8.0:—S.B. from London. 10.30:—Epi-logue.	

**THE RADIO TIMES.**

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**In the Near Future.**

News and Notes from the Southern Stations.

**Bournemouth.**

A further talk on the State Palaces of Paris will be given on Monday, January 30, by the Hon. Mrs. Stuart Wortley, in which she will deal with the old Palace in the Rue St. Honore—now the home of the British Ambassador.

**Sheffield.**

Musical comedy selections by Constance Wentworth (soprano) and Frederic Lake (tenor), violin solos by Winifred Williams, and items by Stainless Stephen, are to be included in a variety programme at 7.45 p.m. on Thursday, February 2.

**Leeds-Bradford.**

Several old favourites, including the Two Jacks, and Ruby Wigoder, the well-known actress and singer, reappear before the microphone in the local programme on Thursday, February 2. Mr. Reginald Paul (pianist) and the Excelsior Male Voice Quartet will also be heard the same evening.

**Manchester.**

The Symphony Concert on Tuesday, January 31, that Sir Henry Wood is conducting in the Manchester Studio, will include a performance of Mendelssohn's *Violin Concerto*, played by Marie Wilson and the Augmented Station Orchestra. Kate Winter (soprano) is to sing Micaela's song from *Carmen*, accompanied by the Orchestra, and also a group of shorter songs during the same concert.

**Plymouth.**

An appeal on behalf of the South Devon and East Cornwall Hospital Extension Scheme will be broadcast at 8.45 p.m. on Sunday, January 29. It will be made by the Rev. T. Wilkinson Riddle, Pastor of George Street Baptist Church, Plymouth. The Band of the 1st Battalion the Duke of Wellington's Regiment will make its first appearance before the microphone when it visits the local studio on Tuesday evening, January 31.

**Cardiff.**

Mr. Lewis Longher, the Member of Parliament for Cardiff (Central) and Senior Member for Cardiff, will give a talk at 7-p.m. on Saturday, February 11, entitled 'My Tour through South and Central Africa.'

Mr. Fred E. Weatherly has given many programmes from Cardiff, and on Tuesday, February 7, he gives 'Songs of the Four Nations,' a concert-lecture, with vocal illustrations by Ethel Dakin and Glyn Eastman.

**Daventry Experimental.**

The principles, methods and applications of the new Birmingham Hospital Contributory Scheme, which came into force on January 1 of this year, and the hopes, prospects and aims of those who are responsible for launching it, will form the subject of the Week's Good Cause Appeal from the Daventry Experimental Station on Sunday, January 29. The speaker is Major B. J. T. Ford.

'Dainty Diana,' an episode in the life of Sir Roger de Coverley—story by A. F. Cross and music by Guy Jones—will be broadcast on Wednesday, February 1. A strong cast will take part under the direction of Stuart Vinden.

A delightful hour with Mendelssohn will be heard on Friday, February 3. The programme will be given by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis. Barrington Hooper (tenor) is amongst the soloists.

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# PROGRAMMES for MONDAY, January 23

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT RELIGIOUS SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and LILLIAN GOLDIE (Pianoforte)

12.0 THE DAVENTRY QUARTET and MAY SLYNE (Soprano); W. CHARLES MANN (Bass-Baritone)

1.0-2.0 AN ORGAN RECITAL  
By HAROLD E. DAREE

Relayed from St. Michael's, Cornhill  
Concert Overture in C Minor ..... *Hollins*  
Idyll (Sonata in C)..... *Rheinsberger*  
Tocatta and Fugue in D Minor ..... *Bach*  
Andantino in G Minor ..... *Franck*  
Prelude on a Theme of Tallis ..... *Darke*  
Sonata, No. 5, in C ..... *Bach*  
Dithyramb ..... *Harwood*

A TOCCATA was originally a piece for displaying one's agility in touch (*toccare* = to touch), but Bach never wrote mere show pieces. His Tocatta in D Minor has been described as 'a classical storm.' Certainly there is in it a wonderful impression of elemental power and freedom, though of course it has no actual pictorial idea behind it. Its imaginative quality, from the point of view of pure music, is a sheer delight.

The Fugue begins with a mood in complete contrast to the Tocatta, but towards the end we are reminded of the work's brilliant opening: the Coda, as it were, binds Tocatta and Fugue together.

BACH'S six Organ Sonatas, written in three 'voices' only, contain some most expressive pieces, several of which have become concert-room favourites, in orchestral arrangements by Sir Henry Wood and others. They are a little deceptive on paper, appearing simpler to play than they really are. It is a common saying among organists that 'if you can play Bach's Sonatas really well, you can tackle anything,' for they demand absolute co-ordinated independence of hands and feet.

The Fifth Sonata has three Movements—a lightly-speeding cheerful one, a suave slow Movement, and another lively one with plenty of imitative chatter between the three voices engaged.

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days—II, A Boy King at Work'

FEW children of any rank or in any age have been more conscientiously educated than King Edward VI. In this talk Miss Rhoda Power will describe a day in his life, made up of lessons (in no inconsiderable proportion), games and the business of being a king.

3.0 Musical Interlude

3.5 'Great Stories from History and Mythology —II, The Sword Excalibur'

THIS afternoon will be told the story of that mystic brand that King Arthur won, according to prophecy, which stood him in such good stead throughout his life, and finally vanished again mysteriously out of the world of men.

3.20 Musical Interlude

3.30 ITA COPE (Soprano); JEAN DUNCAN (Contralto)—(Duetists)

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

5.0 HOUSEHOLD TALK: Miss F. LORIMER, 'Some Characteristics of Oriental Rugs'

THE rugs and carpets of the East are full of cunning craftsmanship and beauty of design, and the connoisseur has

a fine field for his knowledge and taste. Miss Lorimer is head of the Oriental department of a

big West-End store, and also an expert Oriental archaeologist. As part of her work she periodically raids the East for rugs, carpets and hangings of peculiar interest, and brings back also many art treasures of other kinds.

(Picture on page 118.)

5.15 THE CHILDREN'S HOUR

The Story of 'Lazy Vanni' (Helen Williams)  
'More Hints on Rugby Football,' by Captain WAKELAM

CECIL DIXON will play the Piano and FOSTER RICHARDSON will sing

6.0 THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN

6.20 Girls and Boys Clubs' Bulletins

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

6.45 THE LONDON RADIO DANCE BAND (Continued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC  
BRAHMS' MACELONE LIEDER  
Sung by MARK RAPHAEL (Baritone)

7.25 Mr. F. NORMAN: German Talk, including a reading of Selections from HEGEL

7.45 VARIETY

ANGELA BADDELEY  
in

'THE TRIALS OF TOSY—REDUCING?'  
by A. P. HERBERT

HAROLD SCOTT and ELSA LANCHESTER  
(in old-time Songs)

EDITH PENVILLE (Solo Flute)

LOUISE NOLAN (Light Irish Ballads and humour)  
ARTHUR CHESNEY (Musical Monologues)  
CLAPHAM and DWYER (Entertainers)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A TALK ON WIRELESS, by the CHIEF ENGINEER

THIS is the first of a series of talks in which Captain Eckersley will keep listeners informed of happenings in the wireless world. They will not be 'technical' talks; that is to say, he will not tell anybody how to build a set that will get Tokio, at a total expenditure of seven and sixpence. But he will talk about new technical developments in wireless engineering on the larger scale.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35-11.0 'MR. WU'

(The Play arranged for broadcasting, and produced by R. E. JEFFREY and HOWARD ROSE, supervised by MATHESON LANG.)  
(See centre column)

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

(Monday's Programmes continued on Page 116.)



9.35-11.0 MATHESON LANG  
in  
'MR. WU'

by H. M. VERNON and HAROLD OWEN  
(by arrangement with MARTIN HENRY)

Cast:

Nang Ping (Mr. Wu's daughter) NONA WYNNE

Basil Gregory ..... EVAN THOMAS

Mrs. Gregory ..... JESSIE WINTER

Hilda Gregory (Her daughter) NADINE MARCH

Mr. Gregory (Head of the Gregory Steamship Company) ..... CLIVE CURRIE

Tom Carruthers (his Secretary) MICHAEL HOGAN

Wu Li Chang (Mr. Wu) MATHESON LANG

The Compradore.... CAMPBELL FLETCHER

Holman (Manager of the Gregory Steamship Company) ..... CLIFTON BOYNE

A Coolie ..... BRIAN BUCHEL

Simpson (1st Officer of the *Fee Chow*) DONALD R. YOUNG

Time: The present.

ACT I. The Lotus Garden of Mr. Wu's house at Kowloon.

ACT II. The Manager's room in the office of the Gregory Steamship Company at Hong-Kong, three weeks later.

ACT III. Room in Mr. Wu's house at Kowloon, three hours later.

Incidental Music composed and conducted by JOHN ANSELL



By courtesy of 'The Play Festival'

IN THE SINISTER HOUSE OF MR. WU.

A tense scene in *Mr. Wu*, as it was done in the original production in 1913. Basil Gregory (left) is just learning the full measure of the revenge of Mr. Wu—played by Matheson Lang—who is seated on the right.

## "FEAR IS DEAD—KILLED BY PELMANISM."

### How A Clergyman Recovered His Lost Nerve.

THOUSANDS of men and women are held back in life because they are afraid. They have lost confidence in themselves. They are afraid of something, they don't exactly know what. Sometimes they are afraid of the Future. Sometimes they fear the effect of being thrown up against some stronger and more vital personality than themselves. Sometimes they are afraid of the consequences of Action, even if it is only

the action of opening the door of their employer's room or of ringing someone up on the telephone. Sometimes they are haggard by strange, irrational fears and "Phobias" which haunt them, interfere with their work and make their lives miserable. But there is no reason why they should go on being in this state. These fears can be killed by Pelmanism, as the following letter from a Clergyman shows:—

*"Three years ago I completed a course of Pelmanism.*

*"I began in a horrible neurasthenic state of 18 years' standing, with an impaired Will, an impaired Memory, utter lack of Self-Confidence and full of fears.*

*"After a few weeks of the Course I was told (by someone ignorant of my taking it) that I looked brighter and more alert. Certainly the benefits grew and still show themselves. I finished the Course with a clear and calmer mind; a restored Memory of good capacity; a stronger Will and such Confidence that I have undertaken, and do undertake, duties and responsibilities such as would have been quite impossible a few years ago.*

*"The latest evidence of the benefits received is that I crossed to Belgium this year by the Dover-Ostend route. This may appear to be a trifle, but when I consider that the idea of being on a ship has, for 21 years, been the cause of innumerable nightmares, I look on the voyage as the greatest victory of my life. This fear is dead—killed by Pelmanism.*

*"I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the courtesy I received at the hands of the staff." (B. 30,206.)*

PELMANISM banishes such irrational but harmful "fears" as these as though they had never been. It makes you sure of yourself and of your own scientifically-trained and consciously-directed powers. It gives you that sane, sensible Self-Confidence which wins the confidence of others, and enables you to make your presence felt in the world and to get ahead when, without it, you would have fallen behind. "Since taking up Pelmanism," writes a School-Teacher, "I have become less fearful, and, as a result, have gained greater confidence in my own self and capabilities." And this has had a practical and profitable result. "This Pelman-developed Self-Confidence was put to a severe test" (she writes) "in the interview which resulted in my securing my promotion to a Headship from several candidates interviewed."

A CLERK writes:—  
*"I am very happy to tell you that I have benefited greatly since commencing this Course, especially since my greatest weaknesses are Shyness and Lack of Self-Confidence. My nervousness has practically gone, and I feel a different person." (S. 30,745.)*

A SHOP ASSISTANT writes:—  
*"The chief benefits I have derived from the Course are: increased Self-Confidence, greater interest, wider outlook, keener mental grasp, more tenacious memory, ability to do more and better work with greater speed and less fatigue, and the formulating of an ambition. I am now living a life of purpose and true achievement." (P. 32,187.)*

A TEACHER writes:—  
*"I have more Self-Confidence, and am not so subject to fits of Depression." (D. 32,263.)*

A NURSE writes:—  
*"I have a much brighter outlook in life and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on awakening, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A. 32,142.)*

Pelmanism is continually developing as all living systems must do. As new experience is gained, the results are incorporated in the individual, personal training which is given to every Pelman student. Thus readers, by enrolling for the Pelman Course, are able to utilise for their own personal advantage the results of the latest Psychological research, and (under the expert direction of the instructors of the Pelman Institute) to apply recognised Psychological principles to the solution of their own personal difficulties in Professional, Business, and Social Life.

Pelmanism is fully explained in an interesting book entitled "The Efficient Mind." Read in this book how Pelmanism banishes Mind-Wandering, Forgetfulness, Depression, Timidity, Lack of Confidence, Indecision, and other Morbid and Harmful thoughts, and how it develops in their place Observation, Optimism, Cheerfulness, Initiative, Concentration, Self-Confidence, Organising Power, Resourcefulness, Business Acumen, a Good Memory, the Power of Thinking Creatively and other equally valuable qualities. To get a copy of this book fill up the adjoining coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. The book will be sent you by return of post, gratis and post free.

## "THE EFFICIENT MIND." Free Book Which Everyone Should Read.

Everyone who wishes to "get ahead" in life should write to-day for a free copy of "The Efficient Mind."

This book gives a full description of the revised Pelman Course which contains the cream of the unique experience gained by the Pelman Institute, with its branches throughout the world, in the course of training the minds of over half a million men and women.

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Pelmanism makes people more competent in every way. It gives you an all-round efficiency. As a result of taking up Pelmanism, thousands of people find that they are "getting on" instead of "falling behind," that they are being selected for promotion, that increases of salary and income are coming to them, that, in short, they are making headway in the Business or Professional world. With this increase in mental efficiency there comes, as is only natural, an increase in Happiness and Contentment. For there is no more pleasurable feeling than that which comes with the knowledge that you are doing good work, that your mind is working efficiently and that, whatever call is made upon your powers, you will be able to respond to it successfully.

Pelmanism is exceedingly simple and interesting and readers who would like to know more about the subject are invited to write for a copy of that most interesting book entitled "The Efficient Mind." Besides containing a full description of the revised Pelman Course, it shows you how you can enrol for a course of Pelmanism on the most convenient terms. You can obtain a copy of this book, gratis and post free, by filling up the following coupon and posting it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Call or write for this free book to-day.

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

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 London, W.C.1.

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January Issue of  
**NEW DANCE RECORDS**  
by  
**JACK HYLTON AND HIS ORCH.**

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- B 5393 { I'm in heaven when I see you smile, Diane—Waltz  
You tell him (Vocal Refrain)—Fox Trot
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Either you do or you don't—Fox Trot
- B 5400 { There's one little girl who loves me—Fox Trot  
On the topmost tree in Tennessee—Fox Trot
- B 5406 { The Song is ended—Waltz  
Where are you now (Vocal Refrain)—Fox Trot
- B 5407 { I'll say to you ("Clowns in Clover") (Vocal Refrain)—Fox Trot  
Little boy blues ("Clowns in Clover")—Fox Trot

New Dance Records are issued on the 1st and 15th of each month. Make a point of asking your local dealer for a copy of the latest list.

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The Gramophone Co., Ltd.

Oxford Street London, W.1.



**Monday's Programmes - cont'd (January 23)**

**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 114.)

3.0 DANCE MUSIC  
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

FRANK DUDLEY (Syncopated Numbers)

4.0 LOZELLS PICTURE HOUSE ORGAN  
From Birmingham

Relayed from Lozells Picture House

FRANK NEWMAN (Organ)  
Overture to 'William Tell' ..... *Rossini*  
EDITH McLAREN (Soprano)  
Thoughts have wings ..... *Lehmann*  
God's Garden ..... *Lambert*

FRANK NEWMAN  
Valse, 'Just you and I' ..... *Meads*  
Fox-trot, 'A Street of Chinese Lanterns' ..... *Campbell*

EDITH McLAREN  
Poet's Song ..... *Hubert Parry*  
Linet Song ..... *Macfarren*

FRANK NEWMAN  
Nocturne in E Flat ..... *Chopin*  
Nola ..... *Arnold*  
O Star of Eve ('Tannhäuser') ..... *Wagner*  
Selection from 'La Bohème' ..... *Puccini*

5.0 A BALLAD CONCERT

EVELINE MATTHEWS (Soprano); TOMLIN OSBORNE (Bass); LYGFYRD MOTYLINSKI (Violin)

EVELINE MATTHEWS  
The Star... *J. H. Rogers*  
So sweet love seemed that April morn ..... *D. Piggott*  
Promenade à Mule ..... *Fourdrain*  
Ecstasy ..... *Runnel*

5.8 LYGFYRD MOTYLINSKI  
Nocturne ..... *Chopin*

5.15 TOMLIN OSBORNE  
Thou art risen, my beloved ..... *Coleridge-Taylor*  
Smugglers ..... *Whitaker Wilson*  
Paddy's Choice ..... *W. Balloek*

5.23 EVELINE MATTHEWS  
My own beloved ..... } *Michael Head*  
To one dead ..... }  
(From 'Over the Rim of the Moon' Song Cycle)  
Almond, wild almond ..... *Peel*

5.30 LYGFYRD MOTYLINSKI  
Spanish Dance ..... *Granados*

5.37 TOMLIN OSBORNE  
The Red Star of the Romany ..... *Sanderson*  
A Warwickshire wooing ..... *James*

5.45 THE CHILDREN'S HOUR (From Birmingham):  
Songs by Emilie Waldron (Soprano). 'How Cornelius the Cobbler was Paid'—a Play by L. B. Powell. Frank Cantell (Violin)

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

6.45 LIGHT MUSIC  
HENRY SENSICLE QUINTET  
WYNNE AJELLO (Soprano)  
DUDLEY STUART WHITE (Baritone)  
THE QUINTET  
Selection from 'Manon Lescaut' ..... *Massenet*

6.56 WYNNE AJELLO  
Serenade ..... *Gounod*  
The New Umbrella ..... *Beoly*  
Bird Songs at Eventide ..... *Coates*

7.4 DUDLEY STUART WHITE  
Gipsy Dan ..... *Kennedy Russell*  
Requiem ..... *D. Stuart White*  
Captain Mac ..... *Sanderson*

7.12 QUINTET  
Souvenir of Chopin ..... *arr. Fetras*

7.24 WYNNE AJELLO  
Summer ..... *Chaminade*  
The Fairy Tailor ..... *Robertson*  
If I were a lark *Clutsam*

7.32 DUDLEY STUART WHITE  
The little ships ..... *Loughborough*  
Trees ..... *Rasbach*  
The Blind Ploughman ..... *Coningsby Clarke*

7.40 QUINTET  
Ave Maria ..... *Schubert*  
Canzone Vesuviana ..... *Martucci*  
Lullaby ..... *Cyril Scott*  
Valse from 'Faust' ..... *Gounod, arr. Artok*

8.0 SWEETHEARTS' (From Birmingham)  
A Play in Two Acts by Sir W. S. GILBERT  
Mr Harry Spreadbarrow  
STUART VINDEN  
Wilcox (a gardener)  
WORTLEY ALLEN  
Miss Jenny Northcott  
GLADYS WARD  
Ruth (a maidservant)  
GRACE WALTON

9.0 A reading from 'Lord Chesterfield's Letters to His Son,' by EVAN JOHN

9.15 'DAMON AND PHILLIDA'  
A Ballad Opera of One Act by Mr. GAY  
As performed at the Theatre Royal, Drury Lane, by His Majesty's Servants  
With Musick prefixed (1737)



DAMON AND PHILLIDA.

Gay's one-act comic opera is to be broadcast from 5GB this evening, and from London on Wednesday night. This is the frontispiece to the original edition, now in the Victoria and Albert Museum, by whose permission it is reproduced.

THE WIRELESS CHORUS and ORCHESTRA, conducted by STANFORD ROBINSON  
The Opera produced by STEPHEN THOMAS  
Music arranged by ROBERT BARCLAY WILSON

Characters:  
Aegon (friend of Arcas) .. PATRICK WADDINGTON  
Arcas (a nobleman of great possessions in Arcadia) .. EDWARD O'NEIL  
Corydon (an old shepherd) .. FRANK DENTON  
Cimon and Mopsus (Simple brothers, in love with Phillida) HENRY WENDON and KENNETH ELLIS  
Damon (an inconstant) .. FREDERICK RANALOW  
Scene: The Arcadian Fields

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of HARRY JOSEPHS, from the Riviera Club

11.0-11.15:—HERMAN DAREWSKI and his BAND, and LEON ABBEY and his BAND, from the Olympia Dance Hall



# Monday's Programmes cont'd (January 23)

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

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

**2.30 BROADCAST TO SCHOOLS:**  
Prof. A. J. SUTTON-PIPPARD, 'The Conquest of the Air—The Age of Dreams'

**3.0 AN ORCHESTRAL CONCERT**  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

- Selection from 'Aida' ..... Verdi
- GEORGE OWEN (Tenor)
- Serenade ..... } Schubert
- Who is Sylvia? ..... }
- ORCHESTRA
- A Musical Box ..... Lindor
- Waltz, 'The Blue Danube' ..... Johann Strauss
- HUBERT PENGELY (Pianoforte)
- Elegy ..... Melartin
- Album Leaf ..... York Bowen
- Nocturne ..... Boyle
- Valse in D ..... Stojowski
- ORCHESTRA
- Woodland Sketches ..... MacDowell

THE Woodland Sketches are among the happiest tokens of MacDowell's affection for the countryside. In these pieces we hear how his imagination responded to the legends and folklore of Europe (he spent some years in study and teaching in Germany) and to the beauties of the woodlands of his native America.

The titles of the complete set of pieces are: (1) *To a Wild Rose*; (2) *Will o' the Wisp*; (3) *At an Old Trysting Place*; (4) *In Autumn*; (5) *from an Indian Lodge*; (6) *To a Water Lily*; (7) *From Uncle Remus*; (8) *A Deserted Farm*; (9) *By a Meadow Brook*; (10) *Told at Sunset*.

GEORGE OWEN  
'O! Na Hyddai 'n Haf O Hyd', William Davies  
Cartref ..... Trevor Evans

ORCHESTRA  
Spanish Caprice ..... Rimsky-Korsakov

SPANISH Dance rhythms have attracted most Russian Composers at some time. This Caprice consists of a string of short Movements in various Spanish styles, which follow one another without pause.

The first is an *Alborada*, or morning greeting—a vigorous 'waking-up' piece.

Next we have a tiny set of *Variations* on a theme. Then the *Alborada* is repeated, with varied orchestration.

A *Scene and Gipsy Song* follows, the Song rising in intensity, and then, without a pause, the music breaks into the last dance—a *Pandango*. This was originally an Andalusian dance to the accompaniment of Guitar and Castanets. The Coda is a reminiscence of the opening *Alborada*.

**4.45** IPAN KYRIE FLETCHER: 'Modera Anglo-Cytric Authors—J. O. Francis'

**5.0** ORCHESTRA  
Selection from 'A Princess of Kensington' German

**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**7.45 A TALE OF ALSATIA**

A Picaresque by VINCENT THOMAS

- ANNIE REES (Soprano)
- DILYS JONES (Contralto)
- WALTER GLYNNE (Tenor)
- TOPLISS GREEN (Baritone)

THE STATION REPERTORY CHOIR

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Alsatia was the name given to the Whitefriars district in London, East of the Temple, and between Fleet Street and the Thames.

From the 13th to the 17th Century a Carmelite Monastery stood in the area.

The privilege of sanctuary at the Monastery was so much abused that an attempt was made to curtail it and to make it apply to cases of debt only; murderers, cheats, thieves, highwaymen and forgers congregated there, however, and none dared enter Alsatia in the name of the law without the protection of a full company of musketeers. The rebels very often organized themselves under leaders who took high-sounding titles, and their followers made merry with wine and song.

Opening Chorus, 'The Land of Alsatia'  
Song (Baritone) and Chorus, 'The Clank of the Can'  
Ballad (Soprano), 'In days long ago'  
Quartet, 'Since you are you and I am I'  
Song (Baritone) and Quartet, 'A Welcome to Alsatia'



By courtesy of Messrs. Mondrian

## ALSATIA.

Tonight at 7.45 Cardiff will broadcast a programme reminiscent of the days when the Whitefriars district was the refuge of all the outlaws of London. 'Alsatia' was vividly described by Scott in 'The Fortunes of Nigel,' and the picture above, which gives a good impression of a scene in it, is from one of the illustrations to the Border Edition by R. W. Macbeth, A.R.A.

Song (Tenor) and Chorus, 'Light come, light go'  
Chorus, 'By Spigot and Barrel'  
Song (Mezzo) and Chorus, 'Special Pleading'  
Ensemble (Principals and Chorus), 'The Right Divine'

May-Day Chorus, 'How bright was May-day then'

The Maypole Dance (Orchestral)

Chorus, 'Till the Sun goes down'

Song (Mezzo) and Chorus, 'Where the Dreamers lie'

Song (Soprano), 'Wind on the Heath'

Song (Baritone), Chorus and Dance, 'The looks of these Young'

Ensemble (Principals and Chorus), 'Back to London Town'

Orchestral Interlude

Nocturne (Tenor), 'Sleep on and dream of Heaven awhile'

Bacchanalian Chorus and Dance, 'Oh yes, he's dead'

Finale (Principals and Chorus), 'Good Fortune'

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

(Monday's Programmes continued on page 118.)

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# Monday's Programmes continued (January 23)

## 2ZY MANCHESTER. 384.5 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—II,  
Antoine Laurent Lavoisier'
- 3.20 ORCHESTRAL MUSIC relayed from the Picca-  
dilly Picture Theatre. Musical Director, STANLEY  
C. MILLS
- 4.0 ELSIE POWELL (Soprano)  
Softly sighs (from 'The Marksman').....Weber  
When song is sweet ..... Sans Souci  
A brown bird singing ..... Haydn Wood  
Carmena ..... Lane Wilson
- 4.15 ORCHESTRAL MUSIC (Continued)
- 5.0 Mr. J. F. WILKINSON, 'An Instantaneous  
Calendar from 1928-1931'
- 5.15 THE CHILDREN'S HOUR: Request Duets by  
Betty Wheatley and Harry Hopewell. 'Invoca-  
tion' (Böhm), played by Eric Fogg. The Story  
will be read by Hylda Metcalf
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

### 7.45 BAND MUSIC AND HUMOUR

- The WINGATES TEMPERANCE BAND, conducted  
by H. MOSS
- Overture, 'Libella' ..... Reissiger, arr. Gladney  
Trombone Solo, 'The Joker' ..... Moss  
Soloist, B. BYERS
- NELSON JACKSON (Entertainer at the Piano)  
Jests and Jingles
- BAND  
Selection from 'Memories of Ballo'  
arr. Rimmer  
Hindoo Song ..... Rimsky-Korsakov
- NELSON JACKSON  
Odds and Ends
- BAND  
Ballet Air ..... Beethoven  
Selection from 'Orpheus in the Underworld'  
Offenbach
- 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 TEA-TIME MUSIC relayed from Beale's  
Restaurant, Old Christchurch Road.  
Directed by GILBERT STACEY
- Fox-trot, 'Oh, Baby, don't we get along'  
Henderson  
Valse, 'Moonlight and You' ..... Swain  
Selection from 'La Bohème' ..... Puccini  
Songs:  
Dreams of London ..... Coates  
Londonderry Air ..... Weatherly  
Fox-trot, 'Whistle away your Blues' Myers  
Intermezzo, 'L'Extase' ..... Thome  
Fox-trot, 'I'd never be happy' ..... Leslie  
Valse, 'Charmaine' ..... Rapee  
Selection, 'Bacchanalia' ..... Finck  
Fox-trot, 'Where do I live?' ..... Carlton

## 5.0 ALICE NUNNELEY: 'Women Writers of the Nineteenth Century'—II

- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announ-  
cements)

## 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 AGNES CANHAM: 'The Pearl of the East—  
Ceylon'
- 5.15 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announ-  
cements)

## 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

## 5.15 THE LORD MAYOR'S CHILDREN'S PARTY

- Relayed from the Town Hall, Leeds  
A Special Concert will be given by many of the  
Royal Theatre Pantomime Artists
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announ-  
cements)

## 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 KATE LOVELL: 'The Estimation of Hair'
- 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 Mrs. WEBBER: Travel Talk
- 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 Mr. COLIN SHERLOCKE: 'Witches and  
Wizards'
- 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)

## 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 Musical Interlude
- 4.15 ORCHESTRA, relayed from the Grand  
Hotel



A RARE PERSIAN RUG.

At 5.0 this afternoon, Miss Lorimer will talk from London on 'Oriental Rugs.' This is a finely-worked and precious North Persian Kelm, the handiwork of the Senneh Kurds.

# Monday's Programmes cont'd (January 23)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Stamps of Poons and Pies—not to mention Chuckrams' (W. H. Wosencroft). A Red Indian Yarn by 'Kakasoo' from 'When we were very young' (Milne), by Peter Howard. 'Gavotte with Variations' and 'Courante' (Handel), played by Hilda Francis

6.0 ERNEST WILKINSON (Bass)  
 Thick Woods ..... Lully, arr. A. L.  
 A Lover's Garland..... } Hubert Parry  
 Why so pale and wan? ..... }  
 Give a man a horse he can ride ..... Head  
 Far and high the cranes give cry... }  
 Shepherd, see thy horse's foaming } arr. Korbay  
 made ..... }  
 Sea Fever ..... Ireland  
 Fishermen of England ..... Montague Phillips

6.20 London Programme relayed from Daventry

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

5.0 MADEL A. R. FRANCE: 'If we lived in the Palace of Truth'

5.15 THE CHILDREN'S HOUR: The Station Trio. Light Music

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 THE BIRMINGHAM PIANO QUARTET  
 THOMAS JONES (Violin), ARTHUR KENNEDY (Viola), LEONARD DENNIS (Cello), TOM BROMLEY (Piano)  
 Two Movements from Piano Quartet in A, Op. 20: Poco Adagio; Allegro (Finale)  
 ETHEL MALPAS (Entertainer)  
 In Recitals

THE BIRMINGHAM PIANO QUARTET  
 Two Movements from Quartet in E Flat Andante Cantabile; Vivace (Finale)  
 ETHEL MALPAS will Entertain  
 JAMES HOWELL (Bass-Baritone)  
 Night ..... } Richard Strauss  
 Devotion ..... }  
 King Charles ..... M. V. White

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

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

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.0 Mr. HARRY T. RICHARDS: 'A Wanderer in Europe—Montmartre and an Apache'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

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

## Northern Programmes.

5NO NEWCASTLE. 512.5 M. 360 KC.

12.0-2.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools. 3.0:—London Programme relayed from Daventry. 4.0:—Music relayed from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—May Walker (Contralto). 6.16:—John Brown (Baritone): All in the hush of twilight (Piccolomini); A Wanderer (John Hepton); Drake is going to Sea (Sterndale Bennett). 6.20:—Radio Bulletin. 6.30:—S.B. from London. 7.45:—Mavis Bennett and Sydney Granville, Songs and Duets. In the Absence of Elaine. A Comedy in One Act, specially written for broadcast by Thomas Haxton. 8.30:—Alfred M. Wall (Violin). 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 Locarno Dance Salon. 4.0:—Sea Pictures. The Wireless Quintet: Overture, 'Fingal's Cave' (Mendelssohn). Betty Berrie (Soprano): Sea Pictures (Elgar). Quintet: Selection, 'The Flying Dutchman' (Wagner). Betty Berrie: Sea Moods (Castford); The Glory of the Sea (Sanderson); The Sea (MacDowell); Ships that Pass in the Night (Stephenson). Quintet: March, 'Admirals All' (Bath). 5.0:—Margery Rlys: 'Cornish Cookery.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Recital—Kenneth Anderson (Violin). 6.30:—S.B. from London. 7.45:—Great Lovers. Dramatic Interludes spoken by Eoid Hewit and Robert Donat. Station Orchestra: Cyrano the Soldier, Post and Lover (from Suite, 'Cyrano de Bergerac') (Rosse); Antony and Cleopatra (Shakespeare), Act IV, Scene XIII: The Death of Mark Antony. Orchestra: Hindu Song (Sadko) (Rimsky-Korsakov). Paolo and Francesca (Stephen Phillips); The Garden Scene. Orchestra: Sérénade d'Extase (Fletcher). 'Romeo and Juliet', Act II, Scene II: The Balcony Scene. Orchestra: Selection, 'Romeo and Juliet' (Gounod). 8.45:—Julian Rose, Hebrew Entertainer. 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.20:—Afternoon Studio Concert. Nan Davidson (Pianoforte); Alec Nicol (Violin); Nen Paterson (Soprano). 4.0:—London Programme relayed from Daventry. 5.0:—Household Talk. 5.15:—Children's Hour. 6.0:—Recital of Hebridean Songs by Hugh MacKay (Tenor). 6.30-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 860 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.15-3.30 app.:—Speeches at Lord Mayor's Luncheon relayed from the City Hall, Belfast. 3.38:—Irish Music. Station Orchestra. Kathleen Daunt (Soprano). 4.29:—Pianoforte Jazz by Fred Rogers. 4.35:—Dance Music by the Station Dance Band. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitaroy Page relayed from the Classic Cinema. 6.30-11.0:—S.B. from London.

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 2LO and 5XX—LONDON—  
 2BE—BELFAST—Classic Cinema  
 5GB—BIRMINGHAM—Lozells Pict. House  
 5NO—NEWCASTLE—Havelock, FUNDINGLAND

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# PROGRAMMES for TUESDAY, January 24

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 530 KC.)

(1,601.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and HUGH PHELPS (Baritone)

12.0 THE CHELSEA OCTET and LILIAN KEYES (Soprano), EDGAR THOMAS (Tenor), MAY BARTLETT (Violoncello)

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 Mr. T. R. SCOTT, 'The Building of the Hills'

EXCEPT for certain conspicuous instances of coastal erosion and so on, the face of the country seems quite permanent and unchanging, but to the geologist the whole of the landscape is in an almost fluid state. Rivers, sea, ice and wind are constantly at work wearing away or building up valleys, sandbanks, dunes, etc., and even in our own time we can see a tiny cross-section of the long process of change that is going on through the centuries. This process will be the subject of Mr. Scott's series of talks, of which this afternoon's is the first.

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

5.0 Mrs. G. H. LAURIE, 'Extracts from the Letters of a Schoolboy Emigrant to Canada'

THE schoolboy emigrant whose letters are to be broadcast this afternoon is a London boy, from the Latimer Road School, who went to Canada in April, 1926, as a result of a broadcast talk on the advantages of emigration for boys. He has proved the advantages very completely in his own case.

5.15 THE CHILDREN'S HOUR:

AFTER THE HOLIDAYS

The Violin Class (in other words, THE OLOF SEXTET) assembles

One result of the holidays divulged in the story of 'Ginger's Talisman' (Alastair Kennedy) 'Jonathan returns to his Studies,' by J. C. STOBART

6.0 Recital of Gramophone Records

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

6.45 Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE

7.0 Miss HONORIA JAMES: 'Six Weeks behind the Counter in New York'

SOME hundreds of British visitors have given us descriptions, impressions, eulogies, condemnations and what not, of New York; but New York is a very different proposition to the visitor and to the shop-girl working for, and living on, her twenty dollars a week. Miss Honoria James, who gives this talk, worked behind the counter in one of the biggest and smartest department stores on Fifth Avenue, and she will give listeners a vivid impression of how the 'West-End' shop-girl lives and works in New York.

7.15 THE FOUNDATIONS OF MUSIC

BRAMMS' MAGELONE LIELER Sung by MARI RAPHAEL (Baritone)

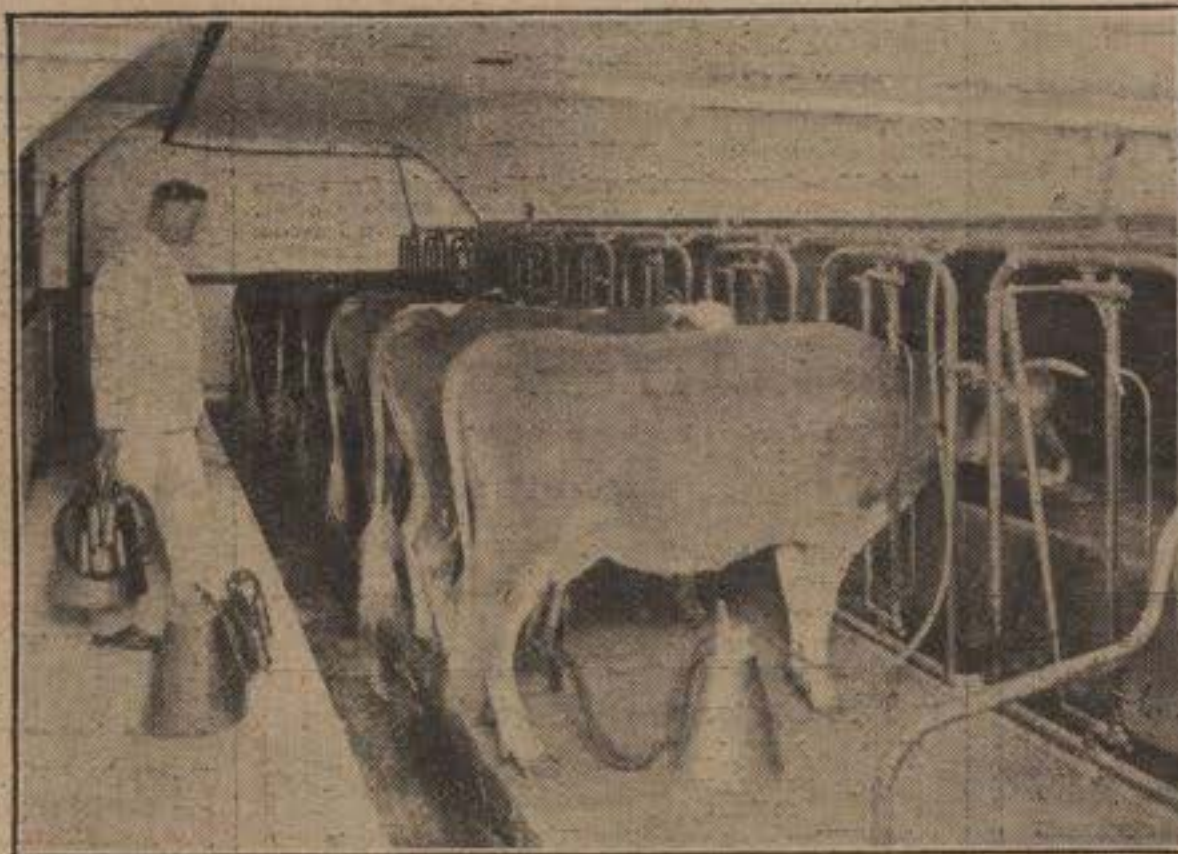


### A HEROINE OF FRANCE.

In her talk from London this evening, Miss Eileen Power will describe the close of the Middle Ages. This is an old likeness of Joan of Arc, who was not merely a saint and a heroine, but, indirectly, one of the founders of the French nation.

7.25 Miss EILEEN POWER, 'Europe throughout the Ages—The Changing World, 1300-1500'

IN her previous three talks Miss Eileen Power presented a picture of Europe in the Dark Ages and the Middle Ages proper that followed them. This evening she will devote her last talk to the reasons for the transition from mediæval



### MILKING THE COWS IN DENMARK.

In the second of his talks from Daventry on the future of farming, Mr. Robertson Scott will compare agricultural conditions in England and in Denmark. This picture, showing cows being milked by machinery, gives a good idea of the modern methods in use by Danish farmers.

Christendom to the modern Europe of which Mr. Somervell will talk in the concluding portion

of the course—the waning power of feudalism and the Papacy, the decay of the Empire, and the rise of strong royal governments which made possible the nation-state.

7.45 A BALLAD CONCERT

SATNE and ARMINE MEDURIA (Contralto Duets) JOSEPH SLATER (Flute)

SATNE and ARMINE MEDURIA

Steal Away..... W. A. Fisher  
I stood on de Ribber ob Jordan }  
De Gospel Train ..... } arr. Burleigh

7.51 JOSEPH SLATER

Gipsy Dance ..... German

7.56 SATNE and ARMINE MEDURIA

Somebody's knocking at yo' do .. arr. Frey  
I've been in the storm so long .. arr. Bedford  
Oh! wasn't dat a wide ribber? .... arr. Frey

8.2 JOSEPH SLATER

Regrets ..... Walton  
Valse ..... Chopin, arr. Tafanuel

8.8 SATNE and ARMINE MEDURIA

Ev'ry time I feel de spirit arr. Lawrence Brown  
By an' by ..... arr. Frey  
I got a robe ..... arr. Burleigh

8.0-8.30 (Daventry only)

Mr. J. W. ROBERTSON SCOTT, 'Has Farming a Future? Some comparisons—Farming in Denmark'

(London only)

8.15 Poetry Reading; Sonnets and Lyrics by ELFRIDA IONIDES

(London and Daventry)

8.30 A PIANOFORTE RECITAL

by BRAILOWSKY

Ballad in A Flat..... }  
Study ('Butterfly') ..... } Chopin  
Waltz, Op. 34 ..... }  
Liebestraume (Love Dreams)..... } Liszt  
Campanella (Bell Peals)..... }  
E.N.A.

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 A MASSENET PROGRAMME

DENNIS NOBLE (Baritone)

THE WIRELESS ORCHESTRA

Conducted by

JOHN ANSELL

ORCHESTRA

Overture to 'The King of

Lahore'

Ballet Music from 'Herodias'

Egyptian Dance; Babylonian

Dance; Dance of the Gauls;

Phœnician Dance; Finale

10.0 DENNIS NOBLE and ORCHESTRA

Vis on Fugitive (Fleeting Vision,

from 'Manon')

Voilà donc la terrible cité (There

is that terrible city)

10.8 ORCHESTRA

Neapolitan Scenes

The Dance; The Fête

10.15 DENNIS NOBLE

Regardez-moi bien (Look well)

Hélas, enfant (Alas, child)

10.22 ORCHESTRA

Divertissement, 'Les Rosati'

10.30-12.0 DANCE MUSIC:

THE SAVOY ORPHEANS, FRED

ELIZALDE and his MUSIC, and

the SAVOY TANGO BAND, from

the Savoy Hotel

# Tuesday's Programmes cont'd (January 24)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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

### 4.0 A MILITARY BAND CONCERT

*From Birmingham*

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSELL

March, 'Marshal Foch' ..... *Langworthy*  
Overture to 'Don Juan' ..... *Mozart*

THE story of the escapades of the libertine Don Juan, who was finally delivered over to the Evil One, was treated operatically by Mozart in a half-comic, half-tragic spirit. Don Juan was described as a 'Comic Opera,' but the dramatic elements were never absent for long.

There is a story of Mozart's composing the Overture the night before the Opera was produced, his wife keeping him awake by telling him fairy tales; but that anecdote is probably a fairy-tale. It is quite likely, however, that he only completed his sketches of this part of the music within a day or two of the production.

The Overture reminds us of the sombre side of the story of Don Juan. Its slow Introduction utilizes themes associated in the Opera with the statue of the man he has murdered (which comes to life and drags him down to hell). The atmosphere of strangeness and fear is created by striking, yet simple, means.

The main body of the Overture suggests the Don's delight in amorous adventure. At the end, the excitement dies down, and the way is prepared for the serious events of the Opera's First Act.

GEOFFREY DAMS (Tenor) and JAMES HOWELL (Bass)

Tenor and Baritone ..... *Lane Wilson*

DOROTHY ASHLEY (Entertainer)

Impressions ..... *Ashby*

Nobody knows what I know

*Wallace and Burchell*

### 4.30 BAND

Selection from 'Siegfried' ..... *Wagner, arr. Winterbottom*

JAMES HOWELL

My Lovely Celia ..... *Monro, arr. Lane Wilson*

At every age ..... *Tchaikovsky*

The Sergeant's Song ..... *Hols*

BAND

The Butterfly ..... *Bendix*

Federal Match of a Marionette ..... *Gounod*

### 5.5 GEOFFREY DAMS

I love the jocund dance ..... *Walford Davies*

The Devon Maid ..... *Frank Bridge*

Clorinda ..... *Morgan*

BAND

Valse, 'Always or never' *Waldteufel, arr. Godfrey*

Euphonium Solo, 'The Wanderer' ..... *Schubert*

### 5.25 DOROTHY ASHLEY

Viewing the Baby ..... *Weston and Lee*

Little Yaller Dog ..... *Gallatly*

GEOFFREY DAMS and JAMES HOWELL

Two Beggars ..... *Lane Wilson*

BAND

Selection from Suite, 'Egyptian Ballet'

*Luigini, arr. Morelli*

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

Story told by Gladys Colbourne, Nursery

Rhymes by Harold Casey (Baritone) 'The Terra-

trotter's Adventure—The Fiery Giant,' by Mar-

garet Madeley

### 6.30 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

RONALD GOUBLEY (Whistling Solos)

BRENDA QUINON; (Syncopated numbers and light numbers)

### 8.0 A MILITARY BAND CONCERT

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

KINGSLEY LARK (Baritone)

BAND

Overture to 'Medea' ..... *Cherubini*  
Elegy from Third Suite ..... *Tchaikovsky*

### 8.15 KINGSLEY LARK

Allerseelen (All Souls' Day) ..... *Richard Strauss*

Das Rosenband (The Rose Chain) ..... *Richard Strauss*

Heimliche Aufforderung (Secret Persuasion) ..... *Richard Strauss*

### 8.25 BAND

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

### 8.38 KINGSLEY LARK

O doth my spirit feel ('Michael Angelo Songs')  
Wolf

Away, away, ye men of rules ('Odes of Anacreon')  
Hubert Parry

### 8.48 BAND

Exotic Dance ..... *Mascagni*  
The Ride of the Valkyries ..... *Wagner*

### 9.0 CHAMBER MUSIC

THE HEWITT STRING QUARTET

GWEN KNIGHT (Soprano)

THE HEWITT STRING QUARTET

String Quartet ..... *Ernest Bloch*

(1) Andante moderato, and (2) allegro frenetico

GWEN KNIGHT (Soprano)

Du bist so jung ..... *Erich Wolff*

Alle Dinge haben sprache ..... *Erich Wolff*

Sehnsucht ..... *Erich Wolff*

Sommer ..... *Erich Wolff*

Märchen ..... *Erich Wolff*

THE HEWITT STRING QUARTET

String Quartet (Continued) ..... *Ernest Bloch*

(3) Andante molto (Pastorale); (4) Vivace

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 'THE TEST'

A Short Play by J. A. W. SHEPHERD

The Characters concerned are:

A High Priest of Aztec ..... VICTOR LEWISOHN

A Captain in the Army of Cortez ..... HENRY OSCAR

A Servant of the Temple ..... HARMAN GRISKWOOD

The action of this play takes place early in the sixteenth century, during the Spanish conquest of Mexico.

The Commander of the Spanish forces was the famous General Cortez, who was received peaceably by Montezuma, ruler of Mexico. Later, both Cortez and his soldiers behaved with such debauchery and treachery that much warfare ensued under the most savage and merciless conditions.

The principal city in Mexico was Aztec, the tribe of that name being the most powerful in Mexico.

The play concerns the treatment by the Aztec priests of a Spanish officer taken in the act of violating their most sacred altar.

Produced by HOWARD ROSE

### "WITCH-WIFE"

By MICHAEL HOGAN and MABEL CONSTANDUROS

Characters:

Grannie Mallorn ..... MARIE AULT

Margaret Mallorn ..... JOAN BRIEBLEY

A Stranger ..... HAROLD YOUNG

Seth Herdstone ..... CHARLES MORTIMER

In the kitchen of Stonecroft Farm, on the Devonshire moors, in the year 1697, twelve years after the Monmouth Rebellion, Grannie Mallorn is pottering about preparing the supper at the faggot fire. From outside come the noises of the farmyard, and a child can be heard laughing and calling.

Produced by MICHAEL HOGAN

(Tuesday's Programmes continued on page 122.)



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# Tuesday's Programmes continued (January 24)

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

- 2.30 London Programme relayed from Daventry
- 4.45 OSWALD KORTH: 'A Retrospect of Archery'
- 5.0 THE DANSANT 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—Shakespeare's Playhouse'
- 7.15 S.B. from London

7.45 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)  
Suite, 'Harvest Time' ..... Haydn/Wood

### 8.0 'BORIS'

A Play in One Act by DAPHNE STEWARD

Played by the STATION RADIO PLAYERS

Jasper Dixon ..... GEORGE HOLLOWAY  
Stella Dixon ..... DOROTHY HOLLOWAY  
Susan ..... NAN PORTER  
A Policeman ..... DONALD DAVIES  
Boris—An Alsatian Wolf-hound

Boris is an Alsatian wolf-hound, the pet and companion of Stella Dixon, wife of a busy young doctor. A policeman has tactfully warned Jasper Dixon that the dog has attacked some people, and he breaks the news to his wife that Boris must be put on a chain. Jasper is called out unexpectedly to a case, Susan, the maid, goes to bed with a headache, and Stella, alone with Boris, is suddenly stricken with fear by her dog's strange behaviour.

Scene: The drawing-room in the Dixon's house, on a wet, chilly evening.

#### TRIO

Liebesleid (Love's sorrow) ..... Kreisler  
From the Canerake ..... Gardner  
Traumbild (Dream Picture) ..... Blon

### 8.40 MY FAVOURITE SONGS

A RECITAL by WILLIAM MICHAEL (Bass)

Cymru Fy Ngwlad ..... Pugh Evans  
Goyerdau ..... Traditional  
I'm the Factotum (from 'The Barber of Seville')  
..... Rossini  
Onaway! awake, Beloved ..... Cowen  
Passing By ..... Edward C. Purcell  
The Wayfarer's Night Song .. Easthope Martin

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

## 2ZY MANCHESTER. 384 G M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT  
Relayed from the Lesser Free Trade Hall  
SYBIL SCANES (Soprano)  
TOM BROMLEY (Pianoforte)

2.30 London Programme relayed from Daventry

3.50 Music by the STATION QUARTET  
Overture to 'Morning, Noon and Night in Vienna'  
..... Suppé  
Waltz from 'The Rose Cavalier' Richard Strauss  
Entr'acte, 'Cheerio' ..... Finck

4.15 BAY JELLETT (Violin)  
Ave Verum ..... Mozart  
In Minuet Style .... Pugnani, arr. Kreisler  
Song of Louis XIII's Time  
..... Couperin, arr. Kreisler  
Spanish Dance ..... De Falla, arr. Kreisler

4.30 QUARTET  
Selection from 'Lucy of Lammermoor'  
..... Donizetti  
Suite, 'Riviera Scenes' ..... Brooke  
Selection of Haydn Wood's Songs

5.0 Mr. ERIC NEWTON, 'Highbrows and Lowbrows'

5.15 THE CHILDREN'S HOUR: 'Sunflakes' (Montague Phillips), 'Violet' (Muriel Herbert), sung by Betty Wheatley, 'A Little Nonsense'—Robert Roberts

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 MANNIN CRANE: 'Porpoise Hunting, a Deep-Sea Sport'

7.15 S.B. from London

### 7.45 PLAY NIGHT

THE STATION ORCHESTRA  
Selection from 'Madame Butterfly' .... Puccini  
'TRIUMPH'

A New Play in Three Scenes by EDWARD FARMER  
Madame Lazenta (a prima donna)

HYLDA METCALF  
A Street Hawker ..... CHARLES NESBITT  
Policeman ..... A. G. MITCHESON  
Mrs. Martin (Housekeeper to Robert Lobell)

LUCIA ROGERS  
Richard Lobell ..... D. E. ORMEROD  
Bobby Lobell ..... KENNETH BURCHILL  
Mr. Ginzburg ..... W. E. DICKMAN

SCENE I. Madame Lazenta's flat—11.0 p.m.

SCENE II. Curzon Street—Midnight.

SCENE III. Robert Lobell's flat.

Had it not been for the presence of the street hawker in Curzon Street on Christmas Eve, two people figuring in the incidents of this play would have spent a very different Christmas day.

ORCHESTRA  
Selection from 'The Prodigal Child' .. Wormser  
'THE BLUSHING HERO'

A Farce in One Act by FRANK TYLDSLEY

Simon Lanchester (a bachelor) HAROLD CLUFF  
Jimmy Todd (his friend) ..... T. A. CROSSLEY  
June Beaumont (his ideal) .... HYLDA METCALF  
Edna May (her friend) ..... EDITH TOMS  
Richards (Simon's valet) .. CHARLES NESBITT

In the previous play we requested listeners to recall a season which is past, and in this we ask you to imagine one which we hope is in store.

A hot summer afternoon finds Richards engaged in tidying up his master's apartment, in an exclusive hotel at Brightport.

His labours are interrupted by the arrival of Mr. Todd. Had the latter foreseen the predicament in which his visit to Brightport was eventually to place him, he might never have undertaken it.

ORCHESTRA  
Selection from 'Hit the Deck' ..... Youmans

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

### 9.40 FRED TODD presents A MÉLANGE OF SONG AND STORY

BESSIE WEBSTER

BESSIE TOMLINSON

ERNEST WILLIS

GEORGE WILBY (Entertainer)

10.30-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by the KING'S HALL HARMONICS, relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX WAINWRIGHT

4.15 London Programme relayed from Daventry

4.30 DANCE MUSIC by the KING'S HALL HARMONICS (Continued)

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. ERIC J. PATTERSON: 'Balkan Wanderings'

7.15-12.0 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. JAMES DOWNS: 'My recent visit to South Africa'

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: Harry Scott (Trebble)

6.0 London Programme relayed from Daventry

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 MARGUERITE STILWELL (Pianoforte)  
Nocturne in D Flat ..... Chopin  
Prelude in G ..... Chopin

DOROTHY WRIGHT (Contralto)  
My little Welsh home W. S. Gwynne-Williams  
One morning, very early ..... Sanderson

MARGUERITE STILWELL  
Serenade, 'To the Moon' ..... Pugno  
Night in May ..... Palmgren  
Marche Mignonne (Dainty March) ..... Poldini

DOROTHY WRIGHT  
My Ain Folk ..... Lemon  
A Chain of Roses ..... Löhr

6.30 S.B. from London

7.0 Mr. GEORGE SHAW, Chief Librarian of Liverpool: 'Makers of Modern Liverpool'—II

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

# Tuesday's Programmes cont'd (January 24)

**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'—III
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: My Story Programme
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. JOHN MURRAY, Principal of the University College of the South West: 'On Travel'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 3.15 G. E. LANFOOT: Introductory Talk to the Concert for School Children, arranged by the Sheffield Education Committee, to be relayed from the Victoria Hall on January 31
- 3.35 Musical Interlude
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: London then—and now, including 'Nursery Rhymes of London Town' (E. Farjeon); 'Street Cries of Old London'—'London Bridge' (Balfour Gardner); 'Rotten Row' (Percival Garrett); 'A Day in the Life of a Sixteenth Century Child' (Marjorie Quennell)

**6.0 A CELLO RECITAL**  
By DOROTHY BINGHAM

Cello Sonata in F ..... Porpora  
Adagio from Second Concerto Haydn, arr. Trowell  
Allegretto ..... Wolstenholme  
Swedish Melody ..... arr. Squire  
Mazurka ..... Popper

- 6.30 S.B. from London
- 7.0 FREDA WHITTAKER: 'York—The Wonder City'
- 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
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. JOHN THOMAS: 'Staffordshire Industries—VI. A Century of Industrial Progress'
- 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 Miss KATE ROBERTS reading one of her own short stories in Welsh
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

## Northern Programmes.

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

- 2.30:—London Programme relayed from Daventry. 5.0:—Talk. 5.15:—(Children's Hour. 6.0:—Elsie Downing (Soprano): Love's Philosophy, Over the Mountains, and Over the Land is April (Quilter). 6.15:—Hermann McLeod (Violin). May Conn (Pianoforte). Sonata in G Major (Beethoven). 6.30:—S.B. from London. 7.0:—Mr. E. Alex. Wills: 'Leaves from a Sailor's Diary—II. A Collision.' 7.15:—S.B. from London. 8.15:—Julian Rose (Hebrew Entertainer). 8.30:—S.B. from London. 10.30:—Dance Music: Percy Bush and his Eolian 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: Mr. W. S. Ballantyne: 'How Newspapers are made.' 3.35:—M. Albert le Grip: 'French—Madame Sans Gêne.' 4.0:—Dance Music relayed from the Locarno Dance Salon. 5.0:—Lady Margaret Sackville: 'Early Women Novelists—III. Susan Ferrier.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—Band Programme. The Govan Burgh Band, conducted by Gregor J. Grant: Suite, 'Ballet Egyptian' (Luigni); Cornet Solo, 'Cleopatra' (Dumare). 8.5:—Alice Beckett (Contralto): Like to the Damask Rose, Where Comals Lie, and In Haven (Elgar). 8.15:—Band: Introduction and Prayer from Act I, 'Lohengrin' (Wagner, arr. Grant); Excerpts from 'The Mastersingers' (Wagner). 8.30:—Alice Beckett: The Eucharist (Hattou); A Song of Comfort (Del Riego); Cradle Song (Austin); Lullaby (Brahms). 8.40:—Band: Tone Poem, 'Finlandia' (Sibelius); Trombone Solo, 'The Joy Wheel' (Sutton); Selection, 'On with the Show, 1927-1928' (Nicholls). 9.0-12.0:—S.B. from London.

**2BD ABERDEEN.** 500 M. 650 KC.

- 2.30:—London Programme relayed from Daventry. 3.15:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palace de Danse. 4.0:—Concert Overture; Overture, 'Lustspiel' (Kielar-Bela); Three Irish Dances (Ansell). 4.15:—Barrie Watt (Soprano): O tell me, Nightingale (Lehmann); The lass with the delicate air (arr. A. L.); Rose, softly blooming (Spohr). 4.25:—Octet: Selection, 'A Southern Maid' (Fraser-Simson). 4.35:—Barrie Watt: St. Nicholas Day in the Morning (Martin); The Smile of Spring (Fletcher); Charming Chloe (German). 4.45:—Octet: Three Light Pieces (Percy Fletcher). 5.0:—Miss Kayit Newbery: 'The Pearl Fishers of Ceylon.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—Chaos, A Fantastic Novelty not to be taken seriously. Presented by the Station Staff. 8.30-12.0:—S.B. from London.

**2BE BELFAST.** 306.1 M. 880 KC.

- 2.30:—London Programme relayed from Daventry. 4.0:—Massenet. Station Orchestra: Ballet Music from the Opera 'Le Cid.' 4.15:—London Programme relayed from Daventry. 4.30 app.:—Orchestra: Selection, 'Up with the Lark' (Brahms); A Yorkshire Suite, 'Three more Dale Dances' (A. Wood); Coliseum Mixture (E. Green). 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—B.B.C. Composers. Station Orchestra: Coronation March and A Musical Fairy Tale, 'Cinderella' (Percy Pitt). 8.10:—Muriel Childs (Contralto), with Orchestra: Love is a dream (Percy Pitt). 8.20:—Fantasia on Scottish Airs for String Quartet (Ernest A. A. Stoneley)—Ernest A. A. Stoneley (Violin), Albert Fitzgerald (Violin), Harold Lowe (Viola), James Marshall (Violoncello). 8.35:—Muriel Childs: Song Cycle, 'Familiar Things' and Dalvany Woods. (Kenneth Wright) 8.45:—Orchestra: Suite de Ballet, 'The Shoe' (Ansell); March, 'Spick and Span' (Ansell). 9.0:—S.B. from London. 9.40:—Old Pictures in New Frames. Orchestra: Morris Dance, 'Shepherd's Hey' (P. Grainger); 'Folk Song' Suite (Vaughan Williams). 9.58:—Muriel Childs: Four Hebridean Love Lites (Kennedy-Fraser). 10.6:—James Marshall (Violoncello): Prelude in A Minor (Scriabin); Cavatina (Nardini); Le rossignol en amour (Couperin). 10.18:—Orchestra: Londonderry Air (arr. B. Harty); Three Pieces (Handel, arr. H. Harty). 10.30-12.0:—S.B. from London.



**"I was given the chance—because I could speak and understand French"**

Jack has been promoted to a job that carries twice the salary of his old position, with far wider scope and duties that are much more congenial and interesting.

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# PROGRAMMES for WEDNESDAY, January 25

10.15 a.m. A SHORT RELIGIOUS SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and JOHN MACDONALD (Tenor)

12.0 THE LONDON RADIO DANCE BAND, Directed by SIDNEY FIRMAN  
VARIETY

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

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

2.50 Musical Interlude

3.0 'Stories in Poetry—II, Old Ballads'

3.30 Musical Interlude

3.45 Mrs. PENELOPE WHEELER: 'Village Play Production'

4.0 A LIGHT CLASSICAL CONCERT  
THE DAVENTRY STRING QUARTET  
ALEXANDER McCREDIE (Tenor)  
JOHN PAUER (Pianoforte)

THE QUARTET  
String Quartet in C ..... Mozart

4.30 ALEXANDER McCREDIE  
Rose among the Heather ..... Schubert  
Secrets ..... Schubert  
Serenade ..... Schubert

4.40 JOHN PAUER  
Andante in F ..... Beethoven  
Six Variations in G ..... Beethoven

4.55 ALEXANDER McCREDIE  
Hark, hark, the lark ..... Schubert  
Who is Sylvia? ..... Schubert  
More fair and sweet and holy ..... Schumann  
The Lotus Flower ..... Schumann

5.5 DAVID WISE (Violin) and JOHN PAUER  
Sonata for Violin and Pianoforte in G...Mozart

5.15 THE CHILDREN'S HOUR:  
FIDDLE-DE-DEE!  
Violin Solos by DAVID WISE  
The Story of 'Jan's Viddle' (Jan Stewer), told by E. LE BRETON MARTIN  
'Fiddles, great and small,' by B. WALTON O'DONNELL

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

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

6.45 THE LONDON RADIO DANCE BAND (Continued)

7.0 Mr. GILBERT VYLE: 'The British Industries Fair,' (under the auspices of the Department of Overseas Trade)

THE British Industries Fair, which will be held this year at the White City, London, and Castle Bromwich,

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



Mr. VERNON BARTLETT gives the first of a new series of talks, entitled 'The Way of the World,' from London tonight at 9.15.

Birmingham, from February 20 to March 2, is always an occasion of the utmost importance to British industry and commerce. This year, both Fairs will be larger than ever before, and record numbers of buyers are expected from South America and other countries overseas. As President of the Association of British Chambers of Commerce, Mr. Vyle is in a position to speak with authority on behalf of British trade.

7.15 THE FOUNDATIONS OF MUSIC  
BRAHMS' MAGELONE LIEDER  
Sung by MARK RAPHAEL (Baritone)

7.25 Sir EDWARD DENISON ROSS: 'Eastern Art and Literature—II, Chinese Culture'

7.45 HAL SWAIN and his SAXO FIVE of the New Prince's Cabaret  
TOMMY HANDLEY

8.15 DAMON AND PHILLIDA'  
A Ballad Opera in One Act, by Mr. GAY  
As performed at the Theatre Royal, Drury Lane, by His Majesty's Servants. With Music prefixed to each song (1737)

THE WIRELESS CHORUS and ORCHESTRA, conducted by STANFORD ROBINSON  
The Opera produced by STEPHEN THOMAS  
Music arranged by ROBERT BARCLAY WILSON



A BEAUTIFUL EXAMPLE OF CHINESE ART.

Sir Edward Denison Ross will talk of the literature, learning and art of China in his series on 'Eastern Art and Literature' this evening at 7.25. 'The Earthly Paradise,' which is reproduced above, is one of the best-known of Chinese pictures. It is the work of an unknown painter of the latter part of the Ming period (1368-1644).

Characters (in order of speaking):

Egon (friend of Arcas) PATRICK WADDINGTON

Arcas (a nobleman of great possessions in Arcadia) ..... EDWARD O'NEIL  
Corydon (an old shepherd) ..... FRANK DENTON  
Cimon (simple brother, in love with Phillida) ..... HENRY WENDON  
Mopsus (love with Phillida) ..... KENNETH ELLIS  
Damon (ad. inconstant) ..... FREDERICK RANALOW  
Scene: The Arcadian Fields.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the World'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A CONCERT following the NINTH ANNUAL DINNER OF THE FEDERATION OF BRITISH MUSIC INDUSTRIES  
Artists provided by the Gramophone Company's HIS MASTER'S VOICE

THE OLOF SEXTET  
Hungarian Dance in G Minor ..... Brahms

WALTER GLYNNE (Tenor)  
Just Because the Violets .. Kennedy Russell  
Songs of Araby ..... Clay

MAVIS BENNETT (Soprano)  
Fairy Ways ..... McMorrough  
By the Waters of Minnetouka .. Lieurance

JOHN GOSS and the MALE VOICE QUARTET  
Lampaddo Lampo ..... arr. A. Savara  
Lowlands ..... arr. S. Taylor Harris

I am a Brisk and Sprightly Lad arr. Gerold Wills  
ANNE PENN  
Impersonations

10.15 BURNS NIGHT  
S.B. from Glasgow  
(See also page 107)  
In the Chair, Rev. JAMES BARR, M.P.

10.20 ELSIE BLACK (Contralto)  
John Anderson, my jo  
Ca' the Yowes  
Last May a braw wooer

10.31 GILBERT McALLISTER will read 'Tam o' Shanter'

10.40 ALEXANDER MacGREGOR (Baritone)  
Wilt thou be my dearie?  
Ae fond Kiss  
The Deil's awa'  
My luv she's but a lassie yet

10.51 GILBERT McALLISTER will read 'To a Mouse'

10.54-11.0 THE CHAIRMAN:  
THE IMMORTAL MEMORY

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

By courtesy of the Trustees of the British Museum



# Wednesday's Programmes cont'd (Jan. 25)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 CHAMBER MUSIC**  
*From Birmingham*  
H. FREEMAN (Violin), M. FREEMAN (Viola),  
T. FREEMAN (Violoncello), ARTHUR COCKERILL  
(Bass), NIGEL DALLAWAY (Pianoforte)  
The 'Trout' Quintet ..... Schubert
- 3.25 PHYLLIS PECK (Soprano)**  
Knotting Song ..... Purcell, arr. Moffat  
I attempt from love's sickness to fly  
..... Purcell, arr. Sedly  
The Hazel ..... Grieg  
The Poet's Heart ..... Grieg  
June ..... Quilter
- 3.40 H. FREEMAN (Violin), R. FREEMAN (Violin),  
M. FREEMAN (Viola), T. FREEMAN (Violoncello),  
NIGEL DALLAWAY (Pianoforte)**  
Piano Quintet in E (Op. 5) ..... Zechner
- 4.0 DANCE MUSIC**  
THE LONDON RADIO DANCE BAND.  
Directed by SIDNEY FIRMAN  
WINIFRED DORAN  
REX BURCHELL (Entertainer at the Piano)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'The Little Brown Monkey,' by Agnes Taunton.  
Songs by Ethel Williams (Contralto). 'How  
Paper is Made'—a Competition Essay by Major  
Vernon Brook. Herbert Stephen (Violoncello).
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**  
ERNEST LEGGETT LONDON OCTET  
and  
ALICE LILLEY (Soprano)  
CUTHBERT SMITH (Baritone)
- THE OCTET  
Overture to 'Il Re Pastore' ..... Mozart  
Berceuse (Cradle Song) .....  
Capriccio .....  
Lasst mich allein (Song) .....  
Dvorak
- 6.56 ALICE LILLEY**  
When thou art far ..... Landon Ronald  
Love's Philosophy ..... Quilter  
So we'll go no more a-roving ..... Valerie White  
A Birthday ..... H. Woodman
- 7.5 CUTHBERT SMITH**  
Love for Love ..... Peter Warlock  
Lullaby .....  
The Little Seamstress ..... Herbert Menges  
Duchland Bells .....  
Johnnie ..... Stanford
- 7.14 OCTET**  
Serenade, 'To the Bride' ..... Henry Gibson  
(First Performance)  
'Song: 'The Tea Caddy' .. Kenneth A. Wright  
Intermezzo, 'Love in Cloverland' ... Leo Peter  
Nocturne, 'Liebestraume' ..... Liszt

- 7.27 ALICE LILLEY**  
Morning ..... Oley Speaks  
Far off I hear a lover's flute ..... Wakefield  
From the land of the sky blue water } Cadman  
O ship of my delight ..... M. Phillips
- 7.36 CUTHBERT SMITH**  
To Althea from Prison ..... Parry  
Sleep ..... E. Gurney  
I dare not ask a kiss ..... Quilter  
Drake's Drum ..... Stanford
- 7.45 OCTET**  
Divertissement from 'Muguette' ..... Missa  
Roverie, Extase ..... Ganne  
Serenade, 'Namouna' ..... Lalo  
Song: Phillis has such charming graces  
..... Young, arr. Lane Wilson
- 8.0 VAUDEVILLE**  
NINA DORIA (Neapolitan Songs)  
BILLY MAYERL (The Jazz Pianist)  
TOMMY HANDLEY (The Radio Star)
- 9.0 B.B.C. COMPOSERS**  
(Third Programme)  
*From Birmingham*  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA (Leader, FRANK CANTELL), con-  
ducted by JOSEPH LEWIS  
HAROLD WILLIAMS (Baritone)
- ORCHESTRA  
Overture, 'Private Ortheris' ..... Ansell  
HAROLD WILLIAMS  
Five Diddin' Airs (arranged for Voice and Piano)  
..... Robert Chignell  
The Sailor's Journal; I locked up my treasure;  
The Jolly Young Waterman; 'Then, farewell,  
my trim-built wherry; The Anchor Smiths
- ORCHESTRA  
English Rhapsody ..... Percy Pitt  
HAROLD WILLIAMS  
Four Songs from the Greek Anthology, translated  
by J. W. Mackail ..... D. Millar Craig  
The First Kiss; Love's Garland; To the  
World's End; Love in Spring
- ORCHESTRA  
Three Fugal Fancies (for Strings only).  
..... V. Hely-Hutchinson  
Gavotte in Pierrot's Garden (from Suite 'Panto-  
mine Pictures') ..... Kenneth A. Wright
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**
- 10.15 DANCE MUSIC: JAY WHIDDEN'S BAND,**  
from the Carlton Hotel
- 11.0-11.15 ALFREDO'S ORIGINAL BAND and HAL  
SWAIN and his NEW PRINCE'S ORCHESTRA, from  
the New Prince's Restaurant**  
(Wednesday's Programmes continued on page 126,  
col. 2.)

**-and 6 months ago she couldn't play a note!**



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**WESLEYAN & GENERAL ASSURANCE SOCIETY**  
CHIEF OFFICES - BIRMINGHAM



# Wednesday's Programmes cont'd (Jan. 25)

(Continued from page 125.)

## 5WA CARDIFF. 353 M. 850 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 S.B. from London

### 7.45 BURNS NIGHT CELEBRATIONS

The 169th ANNIVERSARY of the BIRTH of ROBERT BURNS, at the CARDIFF CALEDONIAN SOCIETY'S DINNER

Relayed from the City Hall

Including:

Sir EWEN McLEAN, President of the Society, proposing the 'Health of His Majesty the King'

Sir J. C. W. REITH proposing 'The Immortal Memory of Robert Burns'

Inspector A. K. WILSON, proposing 'The Lassies'

Miss MARGARET I. MACKENZIE, replying to the toast of 'The Lassies'

The Haggis, piped in by Piper DUNCAN MACDONALD



ROBERT BURNS, whose 'Immortal Memory' is to be celebrated tonight. This is from the famous portrait of him by Nasmyth, now in the National Portrait Gallery, London.

Scottish Songs rendered by MURRAY STEWART (Scottish Tenor)

Ca' the yowes to the knowes...arr. M. Diack

Sweet fa's the eve...arr. G. Short

The de'il's awa'...arr. S. Short

Wilt thou be my dearie?...arr. O. Mase

My love she's but a lassie yet...arr. G. Short

ORCHESTRAL MUSIC by ARCHIE ROBERTS' DANCE ORCHESTRA

- 9.0 S.B. from London (9.30 Local Announcements)
  - 10.15-11.0 DANCE MUSIC by ARCHIE ROBERTS' DANCE ORCHESTRA
- Relayed from the Cardiff Caledonian Society's Annual Ball at the City Hall

## 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 from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS

- 5.0 VAUGHAN WATKIN (Tenor)
- The Great Adventure.....Fletcher
- Maire, my girl.....Aitken
- It is only a tiny garden.....Haydn Wood
- Thinking of you.....Shaw

### 5.15 THE CHILDREN'S HOUR: 'The Fairy Ball' (Hewitt), 'When you go to Fairyland' (Cocoon), 'Nutting' (Carmichael), sung by Harry Hope-well. An Adventure Story by Robert Roberts. Prelude in G Minor (Chopin), 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)
- 10.15-11.0 S.B. from Glasgow

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

- 12.0-1.0 Gramophone Records
  - 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
- Military March.....Schubert
- Waltz, 'I love the Moon'.....Rubens
- Selection, 'A Day in Paris'.....Christine
- Entr'acte, 'Hungarian Dance'.....Brahms
- Fox-trot, 'Siren Dream'.....Pollack
- Song, 'Pearl o' Mine'.....Fletcher
- Suite, 'Four Indian Love Lyrics' Woodforde-Finden
- Fox-trot, 'My Blue Heaven'.....Donaldson
- Selection from 'Chu Chin Chow'.....Norton

- 5.15 THE CHILDREN'S HOUR
  - 6.0 London Programme relayed from Daventry
  - 6.30 S.B. from London (9.30 Local Announcements)
  - 10.0 Address on The Immortal Memory of Robert Burns
- by Mr. JOHN YEARSLEY, President of the Bournemouth Caledonian Society
- Relayed from the Society's Dinner on the occasion of the Society's Twenty-first Anniversary, from the Hotel Burlington, Boscombe

10.15-11.0 S.B. from Glasgow

## 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 S.B. from London (9.30 Local Announcements)
- 10.15-11.0 S.B. from Glasgow

## 2LS LEEDS-BRADFORD. 277.6 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: A Punch and Judy Show
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London (9.30 Local Announcements)
- 10.15-11.0 S.B. from Glasgow

# Wednesday's Programmes cont'd (Jan. 25)

## 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  
CYRIL SCOTT (Pianoforte)  
AMY SAMUEL (Soprano)

THE McCULLAGH STRING QUARTET: ISABEL McCULLAGH (1st Violin), HELEN RAWDON BRIGGS (Viola), GERTRUDE NEWSHAM (2nd Violin), MARY McCULLAGH (Cello)

3.45 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** 'Stories we don't believe'

6.0 **Lady BAILEY:** 'How to run a Light Aeroplane Club'

6.15 Musical Interlude

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

### 8.0 MUSICAL CURIOSITIES

THE STATION ORCHESTRA, directed by FREDERICK BROWN

Farewell Symphony (No. 16, in F Sharp Minor) Haydn

(1) Quick; (2) Slow; (3) Minuet; (4) Very quick

GLADYS SCOLLIK (Pianoforte)  
(Music for the Left Hand alone)

Fugue ..... Frederick Morrison

Prelude and Nocturne, Op. 9 ..... Scriabin

Bourrée, Op. 135 ..... Saint-Saëns

### ORCHESTRA

A Grand Zoological Fantasy, 'The Animals' Carnival' ..... Saint-Saëns  
Introduction and Royal March of the Lion; Hens and Cocks; Hemionies (Wild Asses); Tortoises; The Elephant; Kangaroos; Aquarium; Long-eared Individuals; The Cuckoo in the Woods; The Aviary; Pianists; Fossils; The Swan; Finale.

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

### 3.35 SEA SILENCE

GLADYS SCOLLIK

From a Wandering Iceberg } (from 'Sea Pieces')  
A.D. 1620..... } MacDowell  
Song..... }  
From the Depths..... }

#### 'SEA SILENCE'

A Play of Terror on the High Seas, by EDWIN LEWIS

Presented by EDWARD GENN

Played by the LIVERPOOL RADIO PLAYERS

Alec ..... PHILIP H. HARPER  
Dan ..... F. J. WILKINSON

In the stillness of a tropical night two men are sitting on bboxes on the deck of the *Sea Lark*. They are oppressed by the heavy silence and have not spoken for some time being lost in thought—the tropic night is starless and black as pitch. The sea is like glass and the air is laden with impending tragedy.

### 10.5 ORCHESTRA

Boating (from 'Little Suite').....Debussy  
Nautical Suite for Pianoforte and Strings Rowley

10.15-11.0 S.B. from Glasgow

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

10.15-11.0 S.B. from Glasgow

## 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**

6.0 London Programme relayed from Daventry

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

10.15-11.0 S.B. from Glasgow

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** 'Henny-Penny,' 'Sandyman,' 'In Poland there's a house,' 'Lullaby' (Brahms), sung by Win Anson. 'The Wish Dragon' (Phillip Carmichael—from 'The Magic Doorway'), 'Hungarian Dances' 6 and 7 (Brahms), played by Hilda Francis

6.0 PETRONIUS: 'The Harvest of a Quiet Eye—Burns'

6.15 Interlude

6.20 Horticultural Bulletin

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

10.15-11.0 S.B. from Glasgow

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

10.15-11.0 S.B. from Glasgow

## 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**  
WILLIAM BEVAN (Tenor)  
and  
THE STATION TRIO

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

10.15-11.0 S.B. from Glasgow

### 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.—London. 6.20.—Royal Horticultural Society's Bulletin. 6.30.—London. 10.15-11.0.—Glasgow.

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

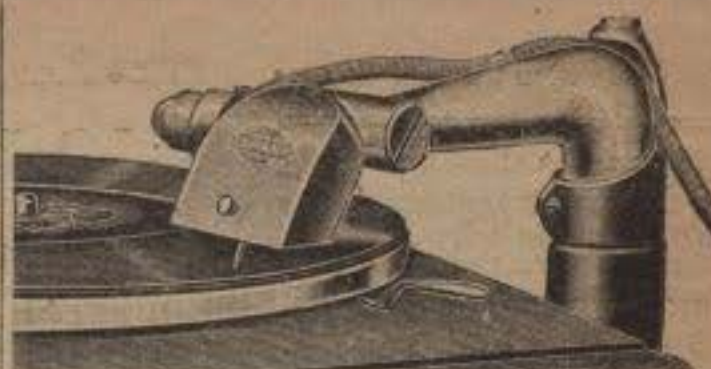
12.0-1.0.—Gramophone Records. 3.0.—Broadcast to Schools. 3.30.—S.B. from Edinburgh. 3.50.—Musical Interlude. 4.0.—Wireless Quintet. 5.0.—'Play Production,' by Penelope Wheeler. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.20.—Mr. Dudley V. Howells: 'Horticulture.' 6.30.—London. 6.45.—Juvenile Organizations' Bulletins. The Boys' Brigade. 7.0.—London. 7.45.—Robert Burns Programme. 9.0.—London. 9.35.—Orchestral Interlude. 10.15-11.0.—Burns Night. Relayed to London and Daventry (see London Programme).

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

12.0-1.0.—Gramophone Records. 3.15.—Broadcast to Schools. 3.30.—Edinburgh. 3.45 app.—London. 4.0.—Dance Music. 5.15.—Children's Hour. 6.0.—London. 6.20.—Mr. George E. Greenhowe: 'Horticulture.' 6.30.—London. 6.50.—Juvenile Organizations Bulletin. 7.0.—London. 10.15-11.0.—Glasgow.

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

12.0-1.0.—London. 2.30.—London. 4.0.—A Children's Programme. Station Orchestra. 5.0.—Miss Noel Brown: 'The Child in Modern Life.' 5.15.—Children's Hour. 6.0.—Organ Recital. 6.20.—London. 6.45.—Appeal on behalf of the Children's Crèche of the Christian Volunteer Force (Belfast Branch). 6.50 app.—London. 7.45.—Julian Rose (Hebrew Entertainer). 8.0.—London. 10.15-11.0.—Glasgow.



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Maurice Child

(Vice-President of the Radio Society of Great Britain) (Hon. Member of the British Engineering Standards Association).

# PROGRAMMES for THURSDAY, January 26

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT RELIGIOUS SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and ELSIE LEARNER (Contralto)

12.0 THE DAVENTRY QUARTET

12.30-1.30 AUSTRALIA DAY PROGRAMME

Sydney founded January 26, 1788

Lady GALWAY—Impressions of Australia

TOMMY LAWTON of the WARATAHS

HAROLD WILLIAMS (Baritone)

ARTHUR BENJAMIN (Pianoforte)

1.30-2.0 The Week's Recital of New Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—II, Winter Sleepers'

3.0 EVENSONG

Relayed from WESTMINSTER ABBEY

3.45 Miss JOAN KENNEDY: 'The Riviera'

ENGLAND is a great country, and the heart of a great Empire, and so on; but at certain times of the year very few of us would stay in it if we had our choice. Every winter, in fact, the Riviera is besieged by crowds of those English people who, being beyond the necessity of working for a living, can spend their time on the trail of the hot sun and blue skies that do, despite the recent epidemic of snow and sleet, favour the Riviera more normally than our own shores. This afternoon Miss Kennedy will regale us with a word-picture of that happy coast famous in the gossip columns, the illustrated papers, and the novels of international crime.

(Picture on page 133.)

4.0 FRED KITCHEN'S ORCHESTRA From the ASTORIA CINEMA

5.0 AN ORGAN RECITAL by PATTMAN, from the ASTORIA CINEMA

5.15 THE CHILDREN'S HOUR: FOR ANIMAL LOVERS (and others, of course) 'Tiger' and other songs by GWEN KNIGHT 'The Barn,' a story, by Mortimer Batten 'The Zoo's Doomsday Book,' by LESLIE G. MAINLAND

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 PIANOFORTE RECITAL by CECIL DIXON

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

6.45 PIANOFORTE RECITAL (Continued)

8.55 Mrs. M. A. HAMILTON: 'New Novels'



By courtesy of the Trustees of the British Museum

## A STATUE OF ANCIENT EGYPT.

In his talk from London this evening on 'How to appreciate Sculpture,' Mr. Rupert Lee will refer particularly to this statue of A HA NOBLE, an Egyptian priest of 600 B.C.

7.10 Mr. RUPERT LEE: 'How to appreciate Sculpture'

APPRECIATION of sculpture is probably even less widely diffused than appreciation of painting, and the terrible statues that disfigure so many of our public places have done much to propagate an impression that the function of the sculptor is to decorate street refuges with lifelike effigies of incompetent bronze generals and sooty philanthropists in top-hats. Mr. Rupert Lee, who in this talk will explain what sculpture is and suggest what is the right way to look at it, is himself a practising sculptor and president of the London group.

## 7.30 HALLÉ CONCERT

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

### 'FIDELIO'

The Opera composed by BEETHOVEN

Cast:

Leonora ..... STILES-ALLEN  
Marcelline ..... ELSIE SUDDABY  
Florestan ..... HEDDIE NASH

Jaquino HUBERT EISENELL  
Pizarro ROY HENDERSON

Don Ferrando ..... HERBERT SIMMONDS  
Rocco ..... HARRY BRINDLE

THE HALLÉ CHORUS

Chorus Master, HAROLD DAWBER

THE HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HARTY

8.40 app. A 'CELLO RECITAL  
In the Manchester Studio  
By CARL FUCHS

Andantino ..... Martini, arr. Kreisler  
Allemande ..... Corelli  
Rosline Castle ..... Scottish Traditional Air  
Guitar ..... Moszkowski

9.0 app. 'FIDELIO'  
(Continued)

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 Local Announcements, (Daventry only) Shipping Forecast

9.50 'Travellers' Tales': Mr. H. M. TOMLINSON: 'The Rediscovery of Manhattan'

TRAVELLERS' tales vary from the delicious but totally inaccurate stories of Sir John Mandeville to the informative but arid narratives of so many modern explorers. Mr. Tomlinson is one of the few living writers who can make a true account of travel in the East—in Malayan jungles or Indian seas—as thrilling as a romance. This evening he will talk not of the mysterious seas of the East, but of the triumph of man's occupation of the face of the earth—the towering buildings of New York, from which he has recently returned.

## 10.0 CHARLOT'S HOUR—III

A LIGHT ENTERTAINMENT

Specially designed and arranged

by the well-known theatrical director

ANDRÉ CHARLOT

## 11.0-12.0 DANCE MUSIC

At the Finals of the Amateur Ballroom Dancing Championship

Organized by the Columbia Graphophone Company

Under the personal supervision of SANTOS CASANI With Results of Heats at intervals

Relayed from the Royal Albert Hall

Bands:

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

THE PICCADILLY KIT-CAT BAND, under the direction of AL STARITA

DEBROY SOMERS' BAND, under the direction of DEBROY SOMERS

THE PICCADILLY REVELS BAND, under the direction of RAY STARITA



SOME OF THOSE WHO WILL JUDGE THE DANCING FINALS TONIGHT.

The finals of the Amateur Ballroom Dancing Championship, organized by the Columbia Graphophone Company, are to be decided at the Albert Hall tonight, and here are some of the notable figures in the dancing world who will judge: (Left to right) Pat Sykes, P. J. S. Richardson (editor of the *Dancing Times*), Molly Spain, Alec Miller, Winnie Newton, and Victor Sylvester. The music of famous bands will be relayed between 11.0 and 12.0.

# Thursday's Programmes cont'd (January 26)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 A SYMPHONY CONCERT

(No. 17 of the Thirty-third Winter Series)

Relayed from the WINTER GARDENS, BOURNEMOUTH

The BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers), conducted by SIR DAN GODFREY

Introduction to Act V, 'King Manfred' *Reinecke*  
Symphony No. 2, in D. . . . . *Beethoven*  
Violin Concerto . . . . . *Mendelssohn*  
Soloist, RENE BAS  
Tone Poem, 'Death and Transfiguration' *Richard Strauss*

### 4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from Lozells Picture House

THE ORCHESTRA, conducted by PAUL RIMMER

Overture to 'Egmont' . . . . . *Beethoven*

LEONARD HUNT (Baritone)

Give a man a horse . . . . . *Head*

You along o' me . . . . . *Sanderson*

ORCHESTRA

Fantasia on 'Lucy of Lammermoor' . . . *Donizetti*

LEONARD HUNT

The Yeomen of England ('Merris England') *German*

FRANK NEWMAN (Organ)

Polonaise, in A . . . . . *Chopin*

Serenade . . . . . *Schubert*

Song without Words . . . . . *Tchaikovsky*

Military March . . . . . *Schubert*

ORCHESTRA

Entr'acte, 'The Whispering of the Flowers' *Von Blon*

The Midnight Tango . . . . . *Mattoni*

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

'Sally—the Little Pig who Didn't go to Market,' by the Hon. Mrs. Wilnot, Geoffrey Dams (Tenor). 'The Fairy Godmother's Adventure'

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

### 6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

GABLE and BANKS

ALMA VANE

### 8.0 'GRANDMOTHER'S GOLDEN WEDDING'

From Birmingham

An entertainment arranged by MONA PEARCE

The clothes we wear, the songs we sing, the

music to which we dance—these things change year by year. Tonight the family is gathered together to celebrate Grandmother's Golden Wedding, and conversation turns on the changes that have taken place in the fifty years of her married life.

9.0 Reading (From London): Poems by Browning, read by STELLA PATRICK CAMPBELL

### 9.15 AN INSTRUMENTAL PROGRAMME

From Birmingham

THE MIDLAND PIANOFORTE SEXTET: Leader, FRANK CASTELL

Fantasia on the works of Schumann *arr. Schreiner*

LEONARD DENNIS (Violoncello)

Hymn to the Sun . . . . . *Rimsky-Korsakov*

Bourée . . . . . *Handel, arr. Squire*

SEXTET

Two Preludes . . . . . *Chopin, arr. Bianchi*

Dancing Doll . . . . . *Poldini*

LEONARD DENNIS

Elegy . . . . . *Fauré*

Allegro appassionato (Quick and impassioned) *Saint-Saëns*

SEXTET

Czardas . . . . . *Monti*

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 A MILITARY BAND CONCERT

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

PIERINA ROSSELLI (Soprano)

BAND

Overture, 'Carnival' . . . . . *Glazounov*

Kermesse (A Fair Scene) . . . . . *Golant*

### 10.33 PIERINA ROSSELLI

O Primavera . . . . . *Tirindelli*

Ninon . . . . . *Gaell*

O mare camba . . . . . *Lama*

### 10.40 BAND

Neapolitan Scenes . . . . . *Marsenet*

The Tarantelle: Procession, Improvisation and the Fête

### 10.52 PIERINA ROSSELLI

Kashmiri Song . . . . . *Woodford-Finden*

Your Eyes . . . . . *Bonincontro*

Reginella . . . . . *Lama*

### 11.0 BAND

Tone Poem, 'Carnival in Paris' . . . . . *Scoonesen*

(Thursday's Programmes continued on page 130.)



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GRANDMOTHER'S WEDDING—FIFTY YEARS AGO!

GULLY

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# Thursday's Programmes continued (January 26)

5WA

CARDIFF.

353 M.  
850 KC.

- 2.30 BROADCAST TO SCHOOLS:  
Mr. H. A. HYDE, 'Plants in the Service of Man—III. Plants as Medicine'  
'The worts, the purslain and the mess of water-cress  
Which of thy kindness thou has sent.'  
Robert Herrick
- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PEN-GELLY (Pianoforte)  
Suite, 'Spanish Scenes'.....Adams  
WINIFRED MARSHALL (Contralto)  
Who keep the sea?.....Breville-Smith  
By the Waters of Minnetonka.....Lieurance  
I love the jound dance.....Walford Davics  
TRIO  
Miniatures (Set 2).....Frank Bridge  
WINIFRED MARSHALL  
My Dearest Heart.....Sullivan  
The Enchantress.....Hatton  
The Silver Ring.....Chaminade  
TRIO  
Miniatures (Set 3).....Frank Bridge

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

8.30 S.B. from London

7.30 MEMORIES OF THEATRELAND—VIII  
THE ADELPHI THEATRE

This Memory, the eighth of the series, centres round the scenes of so many of W. H. BERRY'S successes.

## THE STATION ORCHESTRA

Selection from 'Head over Heels' Fraser-Simson

ERNEST G. THOMAS (Baritone)

Dear eyes that shine ('The Golden Moth')

Novello

Something seems tingle-tingle ('High Jinks')

Freeman

## ORCHESTRA

Waltz, 'Little Miss Melody' ('The Boy')

Monckton and Talbot

GLADYS HAY DILLON (Soprano)

Love's Own Kiss ('High Jinks').....Freeman

Nothing at all ('The Girl from Utah')...Rubens

## ORCHESTRA

Waltz, 'The Girl from Utah' Jones and Rubens

Fox-trot, 'The Golden Moth'.....Novello

GLADYS HAY DILLON and ERNEST G. THOMAS

I've always got the time ('The Boy')...Talbot

Dancing Honeymoon ('Battling Butler')

Braham

## ORCHESTRA

One-step, 'Naughty Princess'.....Cuvillier

GLADYS HAY DILLON and ERNEST G. THOMAS

Marigold ('Battling Butler').....Braham

## ORCHESTRA

Selection from 'Who's Hooper?'

Talbot and Novello

8.45 CHAMBER MUSIC

THE STATION TRIO: FRANK THOMAS (Violin),

RONALD HARDING (Violoncello), HUBERT PEN-

GELLY (Pianoforte)

'Dinky' Trio.....Dvořak

Finale Trio in C.....Haydn

9.30-12.0 S.B. from London (9.55 Local An-

nouncements)

2ZY

MANCHESTER.

384.6 M.  
780 KC.

12.0 Gramophone Records

12.30-1.30 London Programme relayed from Daventry

4.30 MUSIC by THE STATION QUARTET

5.0 Miss ROMA LOBEL: 'Wit—and Witty Women'



## MEMORIES OF—W. H. BERRY.

The eighth of the 'Memories of Theatreland' programmes, which will be broadcast from Cardiff this evening, is devoted to the Adelphi Theatre, where W. H. Berry was the ruling spirit in so many well-remembered shows.

5.15 THE CHILDREN'S HOUR: Evening Song, Little Bo-Peep, The Babes in the Wood (Stephenson), sung by Harry Hopewell. Chopiniana (arr. Finck), played by the Simahine Trio. The Story will be read by Robert Roberts

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.30 HALLÉ CONCERT

Relayed from the Free Trade Hall

Relayed to London and Daventry

'FIDELIO'

The Opera composed by BEETHOVEN

Cast:

Leonora.....STILES-ALLEN

Marcelline.....ELSIE SUDDARY

Florestan.....HEDDIE NASH

Jaquino.....HUBERT EISEDELL

Pizarro.....ROY HENDERSON

Don Ferrando.....HERBERT SIMMONDS

Rocco.....HARRY BRINDLE

THE HALLÉ CHORUS: Chorus Master, HAROLD

DAWBER

THE HALLÉ ORCHESTRA, conducted by Sir

HAMILTON HARTY

BEETHOVEN was not strongly attracted to the Operatic form, but the noble theme of the story of the prisoner Florestan and his devoted wife Leonora pleased him so well that when he was commissioned to write an Opera he threw himself with the keenest zest into the task, retiring to a country house in the summer of 1805, and returning to Vienna with the fine and moving work we are now to hear.

Before the Opera begins, we need to know that the Spanish nobleman FLORESTAN (Tenor), having incurred the hatred of PIZARRO (Bass), the Governor of a prison, has been secretly arrested and imprisoned there by his enemy, who has given it out that Florestan is dead.

The imprisoned man's wife, LEONORA (Soprano), believes that he is alive, and in the prison. She disguises herself as a boy, calling herself Fidelio, and contrives to get into the building as assistant to the chief gaoler, Rocco (Bass).

## ACT I.

The Opera opens with a duet between Jaquino (Tenor), another of the gaoler's assistants, and Marcelline (Soprano), Rocco's daughter. The man urges the rather fickle maid to marry him, but she fancies the new 'lad' Fidelio.

Rocco comes in, and Fidelio appears. The gaoler looks with favour on the sentiments that Marcelline entertains for Fidelio. There is now a fine quartet, in which Jaquino makes the fourth. Each sings the same tune, one entering after another, in 'canon' form, as it is called.

Rocco sings a solo about the necessity for young folk to have some money on which to start married life.

Leonora dare not reveal herself as a woman, even to ease Jaquino's mind, and remove the obstacle to his winning Marcelline, for her only hope of rescuing her husband lies in maintaining her disguise.

She is able to learn from Rocco that Florestan is in a deep dungeon beneath the castle.

Now a march heralds the appearance of the Governor, Pizarro. He receives a despatch warning him that the Prime Minister, Don Ferrando, is about to inspect the prison, for a rumour has reached high quarters that Pizarro has used his position to revenge himself on his enemies.

In a powerful Air, Pizarro declares his intention to make an end of Florestan, who now has become a very dangerous captive to have in the prison.

A trumpeter is placed aloft on the tower, and is instructed to blow a fanfare when he sees the Prime Minister's cavalcade approaching.

Pizarro tries to bribe Rocco to kill Florestan, but on the gaoler's shrinking from the deed, the Governor says that he himself will do it, and Rocco is sent to dig a grave in an old disused cistern in the dungeons.

Leonora has overheard the plot, and takes courage to try and save her husband. She sings a touching Air, 'Come, hope, let not the last star of the weary fade out.'

The Act ends with a chorus of prisoners, who are allowed out for a little while, to enjoy the sunshine. They are speedily sent back to their gloomy cells by the callous Pizarro.

## ACT II.

The scene is Florestan's dungeon. The prisoner sings a touching air of mingled distress, and faith, and then Rocco, with Fidelio to help him, comes to dig the grave.

The wife recognizes with emotion her husband's voice, and though she dare not reveal herself, she gives him some bread and wine.

Pizarro enters, determined to make an end of his enemy. He is about to do so when Fidelio interposes, points a pistol at the Governor, and tells him she is Florestan's wife.

At this instant the trumpet-call rings out from the battlements. The Prime Minister is at hand! Pizarro hastens away to meet him, and husband and wife join in a glad duet, 'O inexpressible joy!'

In the last Scene, Florestan is brought out of his dungeon, and DON FERRANDO (Bass) recognizes in him a friend whom he thought was dead. Pizarro's punishment is sternly decreed by the Prime Minister, and Leonora removes her husband's chains, amid the rejoicings of the people, who sing the praises of Leonora's wifely courage and devotion.

8.40 app. A 'CELLO RECITAL by CARL FUCHS

Andantino.....Martini, arr. Kreisler

Allemande.....Corelli

Rosaline Castle.....Scottish Traditional Air

Guitar.....Moszkowski

9.0 app.

'FIDELIO'

(Continued)

9.30-12.0 S.B. from London (9.55 Local An-

nouncements)

(Thursday's Programmes continued on page 133.)

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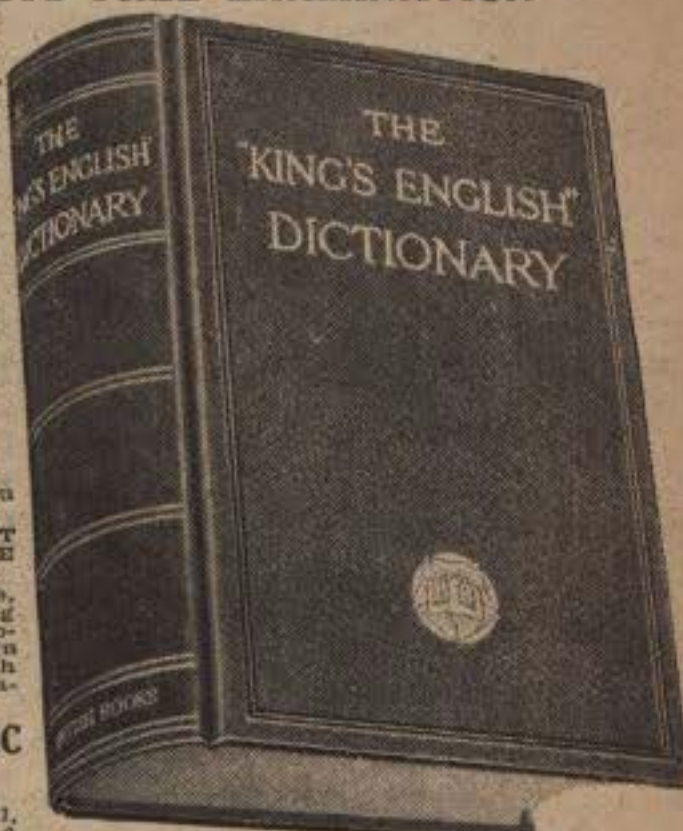
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# Thursday's Programmes continued (January 26)

(Continued from page 130.)

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

12.30-1.30 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 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  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 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—(c) The Interest of the Farmyard'  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'Grace and Erbert' once more  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 For Scouts: Mr. C. C. BRISTOL, D.S.M. for Bradford North, on 'Club Room Activities'  
 7.0 S.B. from London  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 Local Announcements)

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

3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 Local Announcements)

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

2.40 BROADCAST TO SCHOOLS: Prof. H. H. SWINNERTON, 'The Deserts, Seas, and Glaciers of Nottingham and District'—II, 'The Volcanoes of Charnwood'

3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Play, 'Erbert takes his Family to see the Sea-Lions' (C. E. Hodges)—By Request  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 Local Announcements)

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

2.30-3.0 London Programme relayed from Daventry  
 3.15 Mr. R. E. SOPWITH: 'English Literature—H. Tennyson: The Revenge'  
 3.45 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: A 'Fishy' Competition, 'The Whiting who Swam the Channel' (J. C. Stobart). Old English Sea Songs by Leonard Roberts. 'Au bord de la mer' ('By the seaside') (Carroll), played by Hilda Francis  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 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 S.B. from London  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 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  
 7.30 S.B. from Manchester  
 9.30-12.0 S.B. from London (9.55 Local Announcements)

### Northern Programmes.

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

2.30—Broadcast to Schools. 3.0—London Programme relayed from Daventry. 4.0—Gladys Edmundson (Pianoforte). 4.10—Phyllis Rickard (Contralto). 4.20—Lambert Flack (Flute). 4.30—Gladys Edmundson. 4.40—Phyllis Rickard. 4.50—Lambert Flack. 5.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—For Farmers: Prof. C. Reigham, 'Sugar Beet.' 6.15—London Programme relayed from Daventry. 6.30—S.B. from London. 7.30—S.B. from Manchester. 9.30-12.0—S.B. from London.

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

3.0—Mid-week Service, conducted by Rev. W. T. Tilsley, of Clydebank Wesleyan Methodist Church. 3.15—Broadcast to Schools: Mr. L. A. L. King, 'British Wild Animals—Hares and Rabbits.' 3.35—Isabel M. Milligan: 'Modern Books and their Writers—Kipling's Prose Tales.' 4.0—A Concert. The Wireless Quintet, Grace Dick (Violoncello) and Irene Picton (Pianoforte). 5.0—Ralph Buckridge: 'Unnoticed Arts—II, The Art of Waxing.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.15—S.B. from Edinburgh. 6.30—S.B. from London. 6.45—S.B. from London. 7.30—S.B. from Manchester. 9.30-12.0—S.B. from London.

## 2BD ABERDEEN. 500 M. 690 KC.

2.30—London Programme relayed from Daventry. 3.0—Concert to Schools, relayed from the Cowinay Hall. A Lecture on the Appreciation or Enjoyment of Music by A. M. Henderson, A.R.C.M. (Glasgow University). 3.45—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Recital of Old English Keyboard Music by A. M. Henderson. 6.15—S.B. from Edinburgh. 6.30—S.B. from London. 6.45—Pianoforte Recital by A. M. Henderson (continued). 7.0—S.B. from London. 7.30—S.B. from Manchester. 9.30-12.0—S.B. from London.

## 2BE BELFAST 506.1 M. 960 KC.

2.30—London Programme relayed from Daventry. 4.0—The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Cafe. 5.0—Miss Allister Moore: 'Careers for Girls—IV, Outdoor Occupations.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.30—Australia Day Programme. Dorothy Helmrich (Contralto); Claude de Ville (Pianoforte); The Augmented Station Orchestra, conducted by E. Godfrey Brown, Orchestra: Patriotic Song, 'Song of Australia' (arr. Lake). Four Short Pieces (Alfred Hill). 7.59—Dorothy Helmrich: Selected Songs. 8.2—Claude de Ville: Allegro de Concert (F. S. Kelly). 8.12—Mark Hemingway: Sonata for Trumpet and Orchestra (Alfred Hill). 8.24—Dorothy Helmrich: Selected Songs. 8.36—Serenade, Op. 7, for Flute, Horn, and Strings (F. S. Kelly) (Harry Dyson, Flute; Harry Marshall, French Horn). 8.55—Rimsky-Korsakov, Orchestra: Symphonette on Russian Themes, Op. 31; Concerto for Pianoforte and Orchestra, Op. 30 (Soloist, Claude de Ville). 9.24—Hymn to the Sun (from 'Le Coq d'Or'). 9.30-12.0—S.B. from London.



EUROPE'S PLAYGROUND BY THE SEA.

The Riviera—the pleasure coast where the leisured classes of Europe and the United States spend the winter months—will be the theme of Miss Joan Kennedy's talk from London this afternoon. This photograph, taken from the Chateau at Nice, shows a typical view.

E.N.A.

# PROGRAMMES for FRIDAY, January 27

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) THE DAVENTRY QUARTET and ROSEMARY WALDRON

12.0 DOUGLAS CAMERON (Violoncello) and HARRY ISAACS (Pianoforte)  
Sonata for 'Cello and Piano ..... Beethoven

12.30 AN ORGAN RECITAL

by

ARTHUR R. SAUNDERS

Organist and Director of the Choir, St. Mark's, Hamilton Terrace, N.W.

Relayed from St. Mary-le-Bow Church

Toccata and Fugue in D Minor ..... Bach  
Allegretto Grazioso (Rather quick, graceful)

Hollins

Paeau ..... Harwood  
Scherzo in C Minor from 5th Sonata .. Quilman

1.0-2.0 LUNCH-TIME MUSIC by the HOTEL METROPOLE ORCHESTRA, from the Hotel Metropole. Leader: A. MANTOVANI

3.0 Mr. ERNEST YOUNG and Mr. J. A. WILLIAMSON: 'Empire History and Geography'

IN the second of this term's series on 'Empire History and Geography' Mr. Williamson will tell the story of the Union of South Africa and how it came about, and Mr. Ernest Young will describe the winds and rains and the natural regions into which the sub-Continent is divided. In the short political history of white South Africa—for a century ago that history had barely begun—geographical factors have played a very large part, and nowhere in the Empire is an interdependence of history and geography better illustrated than here.

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER, 'London's Great Buildings—II, The Tower of London as a Prison'

LAST week, Mr. Allen Walker talked of the Tower of London during the earlier part of its long and chequered history, when it alternated between being a fortress and a palace. Today he will continue the story in the later part of its existence, when, from being a State prison where the most formidable rivals to the crown were caged, it sank gradually into its present position of a mere relic—a dummy fortress, a museum of the antique and a peepshow for sightseers on the trail of the past.

3.45 Musical Interlude

3.50 DRAMA FOR SCHOOLS  
'MACBETH,'  
by  
WILLIAM SHAKESPEARE

4.45 SYBIL CROPPER  
(Contralto)

5.0 Mrs. MARION CRAN, 'A Garden Chat'

5.15 THE CHILDREN'S HOUR  
NOVELTIES

Duets on Harp and Flute  
by SIDONIE GOOSSENS  
and FRANK ALMILL

'My First Wireless Set,' a story by H. G. HODDER

The WICKED UNCLE experiments again



ARNOLD SCHÖNBERG

will conduct his own composition, 'Gurrelieder,' in the National Concert at the Queen's Hall tonight.

6.0 FRANK WESTFIELD'S ORCHESTRA

From the PRINCE OF WALES PLAYHOUSE, LEWISHAM

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

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

MORE than ever in 1928, the movies are one of the symptoms of the way our civilization is going. No longer a crude device, interesting only for its novelty, or a 'trick' entertainment designed by the intelligent, the cinema as an art and as a cultural force has come to stay; and its importance as propaganda and as an industry is attracting the serious attention of legislators all over the world.

The films come pouring out of Hollywood in their thousands, and out of the English and Continental studios in their hundreds. No layman

can see them all, but no one can afford to miss the significant ones. Hence the importance of listening to Mr. Atkinson's expert and witty reviews of current productions in his fortnightly talks.

7.15 THE FOUNDATIONS OF MUSIC

BRAHMS' MAGELONE LIEDER

Sung by

MARK RAPHAEL (Baritone)

7.25 THE MASTER OF BALLIOL (Dr. A. D. LINDSAY), 'Philosophy and our Common Problems—II, Philosophy in Water-Tight Compartments.' (Relayed from Oxford)

ECONOMICS—politics—ethics—each of the three puts forward its own scale of values, and claims for it sole importance to the exclusion of all else. But life is not all a matter of buying-and-selling, or commanding-and-obeying, or choosing between right and wrong, and we can never get our social problems resolved until we settle finally the weight that should be given to each of these claims. This is the argument that the Master of Balliol will develop in the second of his series of talks.

7.45 MARIO DE PIETRO (Mandoline)

8.0 NATIONAL CONCERT

Relayed from the Queen's Hall

THE NATIONAL SYMPHONY ORCHESTRA

Conducted by ARNOLD SCHÖNBERG

'GURRELIEDER'

(Songs of Gurra)

(First Performance in Britain)

STILES-ALLEN (Soprano)

GLADYS PALMER (Contralto)

JOHN PERRY (Tenor)

PARRY JONES (Tenor)

ARTHUR FEAR (Baritone)

Speaker: ARTHUR WYNN

THE NATIONAL CHORUS: CHORUS MASTER, STANFORD ROBINSON

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THE CIVIL SERVICE CHOIR

(Conductor, STANFORD ROBINSON)

LLOYDS CHOIR (Conductor, GEOFFREY TOYE)

RAILWAY CLEARING HOUSE MALE VOICE CHOIR

(Conductor, JOHN E. WEST)

(See special article on page 103.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 NATIONAL CONCERT  
(Continued)

10.30 Local Announcements; (Daventry only) Shipping Forecast

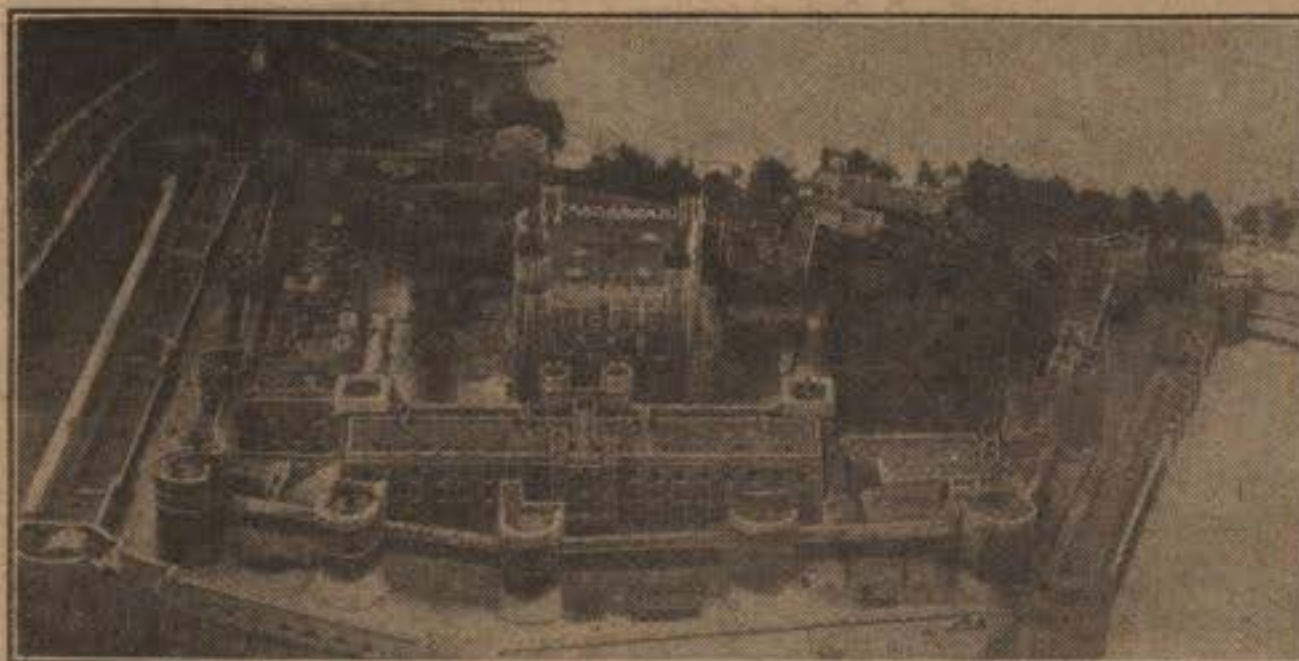
10.35 Topical Talk

10.50-11.0 A  
PIANOFORTE RECITAL  
by

BERKELEY MASON

Scherzo in C Sharp Minor  
Chopin

11.0-12.0 (Daventry only) DANCE MUSIC: DEBROY SOMERS' CRO'S CLUB DANCE BAND, under the direction of RAMON NEWTON, from Cro's Club



THE TOWER OF LONDON FROM THE AIR.

This afternoon Mr. Allen Walker will talk on the later history of London's famous fortress. This air picture gives a fine impression of the Tower as it is today.

# Friday's Programmes cont'd (January 27)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 AN ORGAN RECITAL**  
By LILIAN COOMBS  
Organist and Director of the Choir, Brixton Independent Church  
Relayed from St. Mary-le-Bow
- LILIAN COOMBS  
Gaudete (Rejoice ye) ..... W. G. Ross  
Holsworthy Church Bells ..... S. S. Wesley  
MILDRED WATSON: Selected Items
- LILIAN COOMBS  
Allegro ..... Stanford  
Evening Hymn ..... Purcell, arr. Harvey Grace  
Alleluia ..... Faulkes  
MILDRED WATSON: Selected Items
- LILIAN COOMBS  
Tocata (Dorian) ..... }  
Chorale, 'Be glad now, all ye Christian Men' ..... } Bach  
Pontifical March ..... Widor
- 4.0 DANCE MUSIC**  
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN  
WILL CORNISH (Musical Bells)  
MIRIAM FERRIS (Syncopated Songs)
- 5.45 THE CHILDREN'S HOUR (From Birmingham)**
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS
- Overture to 'Light Cavalry' ..... Suppl.  
French Suite ..... Foulds
- 7.10 KENNETH DAWKINS (Pianoforte)**  
Desire ..... } Scriabin  
A Danced Caress ..... }  
Ships ..... Goossens  
(1) The Tug; (2) The Tramp; (3) The Liner
- 7.20 ORCHESTRA**  
Song of India ..... } Rimsky-Korsakov  
The Flight of the Bumble Bee }  
Reconciliation Polka (from 'Harlequin's Millions') ..... Drigo
- 7.30 KENNETH DAWKINS**  
Second Suite ..... York Bowen  
ORCHESTRA  
Gavotte from 'Mignon' ..... Ambroise Thomas

- Intermezzo (from Pianoforte Concerto) Schumann, arr. Finck  
Valse, 'The Beautiful Blue Danube' ..... J. Strauss  
March of the Dwarfs ..... Moszkowski
- 8.0 VARIETY**  
From Birmingham  
THE LYNDBURST MALE VOICE QUARTET (Part Songs)  
'A MUSEUM EPISODE'  
A Farce for Two Characters by STUART READY  
James Augustus ..... STUART VINDEN  
Muriel ..... MOLLY HALL  
EDITH JAMES (Entertainer at the Piano)  
DALE SMITH (Baritone)  
EDITH PENVILLE (Flautist)
- 9.0 A SONG RECITAL**  
by LEONARD GOWINGS (Tenor)  
Linnich Leb ..... Vaughan Williams  
From the Land of the Sky Blue Water ..... Cadman  
A Song of a Smile ..... Easthope Martin  
I'll sing thee Songs of Araby ..... F. Clay  
Absent ..... Metcalf  
I hear you calling me ..... Marshall
- 9.20** Speeches following the  
JUBILEE BANQUET of the CYCLISTS' TOURING CLUB  
Relayed from the Princess Roid, Connaught Rooms  
THE TOASTMASTER announces the Rt. Hon. The EARL of BIRKENHEAD, P.C.  
LORD BIRKENHEAD proposes the Toast of the Cyclists' Touring Club
- 9.37** THE TOASTMASTER announces Mr. WILLIAM HAIGH, Chairman of the Council of the C.T.C.  
Mr. WILLIAM HAIGH's reply to Lord Birkenhead's Toast
- 9.50 app.** THE TOASTMASTER announces Sir JOHN FOSTER FRASER  
Sir JOHN FOSTER FRASER proposes the Toast of the Pastime, Sport and Industry of Cycling
- 10.0** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15** DANCE MUSIC: THE CECILIANS, from the Hotel Cecil
- 11.0-11.15** DERBY SOMERS' CRO'S CLUB DANCE BAND, under the direction of RAMON NEWTON  
(Friday's Programmes continued on page 136.)



Douglas West

### THE START OF A LONG DAY AWHEEL.

The Cyclists' Touring Club holds its jubilee banquet tonight, and the speeches, including those by the Earl of Birkenhead, Sir John Foster Fraser, and Mr. William Haigh, will be relayed by 5GB. Every cyclist will recall many scenes like the one pictured above.



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# Friday's Programmes continued (January 27)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 Mr. ISAAC J. WILLIAMS, 'Travel Talks on Art—I, Vienna'

Vienna, famous for Ring-Strasse, the most imposing of achievements in street architecture, is also noted for her possession of art collections which are unsurpassed for the specimens they contain of works by Dürer and Rubens.

5.0 THE DANCANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

3.0 AN AUTO-PIANO RECITAL by Madame RUTH

3.25 London Programme relayed from Daventry

3.55 Reading: 'Harold, the last of the Saxon Kings,' by Lord Lytton

BROADCAST TO SCHOOLS: Prof. T. E. PRET, 'The Dawn of History—II, Early Man and his Surroundings'

4.20 MUSIC by THE STATION QUARTET

Overture to 'The Barber of Seville' .. Rossini  
Selection from 'A Midsummer Night's Dream' .. Finch  
'Hiawatha' Ballet Music .... Coleridge-Taylor

5.0 Mrs. SARAH CROUCHLEY: A Reading of the Legend, 'The Lions of Vancouver,' by E. Paulin Johnson

5.15 THE CHILDREN'S HOUR: 'Of the North I sing' (Oliver), 'Great as the Sea' (Oliver), sung by Betty Wheatley. A Recital of Kreuz's Children's Songs, by Harry Hopewell: 'Morning Prayer,' 'Spinning Song,' 'Rain Song,' 'A Carriage to ride in.' Simple tunes for the little ones, played by Eric Fogg.

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 S.B. from London

7.45 JULIAN ROSE  
Hebrew Entertainer

8.0-11.0 S.B. from London (10.30 Local Announcements)

**6BM BOURNEMOUTH.** 326.1 M. 820 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Miss ETHEL M. HEWITT: 'Punch'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Football Talk

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS: Mr. W. NORMAN KING, 'Geography: The Evolution of Scenery—(a) Buried Landscapes'

4.15 PIANOFORTE TRIO directed by CECIL MOON  
MELROSE and FARRAR in Melody and Fun

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Songs and Stories of Flowers

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS: Prof. P. M. ROXBY, 'The Far East—II. How Europe came to know of the Far East—Marco Polo'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.50 DORIS GAMBELL (Soprano) -  
Songs by Eric Coates  
Four Old English Songs  
Orpheus with his Lute; Under the Greenwood Tree; Who is Sylvia? It was a Lover

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS: Mr. WALTER P. WEEKES, 'Musical Appreciation—Characteristic Tunes'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Reading, Adventure Talks—'The Boy on the Burning Deck'

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 Gramophone Lecture-Recital by MOSES BARITZ

3.0 London Programme relayed from Daventry

5.0 BESSIE BARITZ: 'The Glories of Childhood and Youth in Poetry'

5.15 THE CHILDREN'S HOUR: A Pantomime, 'Robinson Crusoe'

6.0 MUSIC AND SONG  
HILDA FRANCIS (Pianoforte)  
Rhapsody in B Minor ..... Brahms

PETER HOWARD (Baritone)  
Fain would I change that note .. Tobias Hume  
Whither runneth my sweetheart? .. John Bartles  
Minnelied (Love Song) ..... } Brahms  
In Summer Fields ..... }

HILDA FRANCIS  
English Waltz ..... Cyril Scott

PETER HOWARD  
Port of Many Ships ..... Keel  
Do not go, my love ..... Hageman  
Sea Fever ..... Ireland  
So Perverse ..... Frank Bridge

HILDA FRANCIS  
Danse des Nigallons ..... Cecil Bauner

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

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

12.0-1.0 London Programme relayed from Daventry

2.20-2.45 BROADCAST TO SCHOOLS: Rev. G. DREIN, 'Gulliver's Travels—III, A Voyage to Brobdingnag'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Leon Forrester, 'Mozart,' with Musical Illustrations

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS: Prof. ERNEST HUGHES, 'Social History of Wales'—III

3.50 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

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

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

## Northern Programmes.

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

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Harry Wood (Entertainer). 6.15:—Miss M. Wilkinson and Partner (Mandoline and Banjo). 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: Mr. Robert McLeod, 'Music.' 3.50:—London Programme relayed from Daventry. 5.0:—Gordon McWhirter Webster, 'Medieval Stained Glass.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—A Song Recital, Walter Campbell (Bass). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.0-11.0:—S.B. from London.

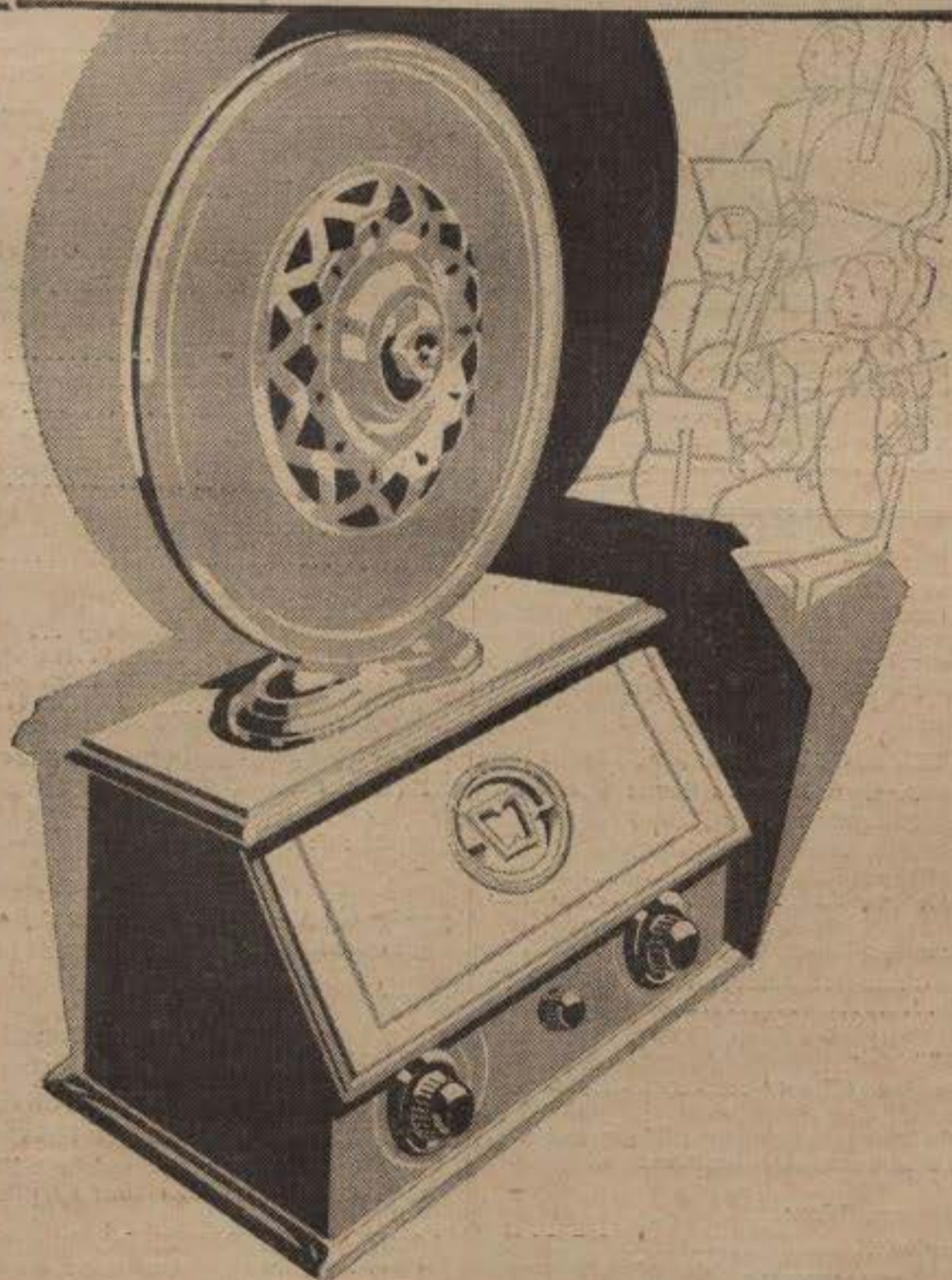
**2BD ABERDEEN.** 500 M. 600 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—Broadcast to Schools: M. Casati, 'Advanced French—Lesson XIV.' 3.50:—London Programme relayed from Daventry. 4.45:—A Song Recital by Max McLean (Contralto). 5.0:—Miss L. E. Moonie, Organizer, North-Eastern Area, Scottish Women's Rural Institutes: 'The Old Village and the New.' 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmyle, 'Football Topics.' 6.15:—Mr. Don. G. Munro: For Farmers. 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50 app.:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.0:—S.B. from London. 10.50-11.5:—Julian Rose (Hebrew Entertainer).

**2BE BELFAST.** 308.1 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.

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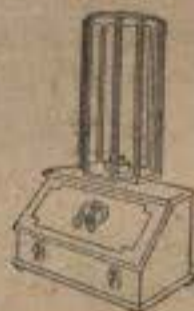
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# PROGRAMMES for SATURDAY, January 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT RELIGIOUS SERVICE

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

1.0-2.0 THE CARLTON HOTEL OCTET, directed by RENE TAPPONNIER, from the Carlton Hotel

3.0 FOURTH ROUND OF THE F. A. CUP  
A Running Commentary  
Relayed from the Ground

4.0 A LIGHT ORCHESTRAL CONCERT  
ANDREW BROWN'S OCTET  
MARY CRAUFURD (Soprano)  
ERNEST POTTS (Bass-Baritone)  
CHARLES LEGGETT (Cornet)

OCTET  
Selection from 'Aida' ..... Verdi

4.10 ERNEST POTTS  
The Bonny Wee Mair .....  
A good roarin' fire .....  
The next market-day .....  
A Ballynure Ballad .....  
The Aity Bachelor .....  
arr. Herbert Hughes

4.19 OCTET  
Sarabande and Allemande for Strings De Fesch  
In the Cloisters ..... Borodin

4.30 MARY CRAUFURD  
A Brown Bird Singing ..... Haydn Wood  
A Birthday ..... R. Huntington Woodman  
June ..... Quilter

4.38 OCTET  
Waltz 'The Wedding Dance' ..... Lincke  
The Violin Song from 'Tina' ..... Rubens

4.53 CHARLES LEGGETT  
The Lost Chord ..... Sullivan  
The Rosary ..... Nevin

5.0 ERNEST POTTS  
Ho, Jolly Jenkin ..... Sullivan  
The Ballad of Little Billee ..... Graham Peel  
Off to Philadelphia ..... Haynes

5.7 OCTET  
Scottish Fantasia ..... Mulder



JULIAN ROSE,

the Hebrew entertainer, will take his characteristic Jewish humour 'on tour' round the wavelengths this week. These are the stations from which you can hear him broadcast: Monday, Glasgow; Tuesday, Newcastle; Wednesday, Belfast; Friday, Aberdeen and Manchester; Saturday, Cardiff.

5.15 THE CHILDREN'S HOUR:  
THE ROYAL ACADEMY OF DRAMATIC ART entertains. Stories to be told by the Prize Winners of a recent Story-telling Competition held jointly by the R.A.D.A. and the B.B.C. Three English Dances (Quilter), played by THE OLOF SEXTET

6.0 A LIGHT ORCHESTRAL CONCERT  
ANDREW BROWN'S OCTET  
RIDGEWAY WEST (Tenor)  
OCTET  
Waltz, 'Wiener Blut' ..... Strauss  
Hebrew Melody ..... Achron

6.12 RIDGEWAY WEST  
My Lute ..... S. Liddle  
Absent ..... John W. Metcalf

6.20 OCTET  
Selection from 'Frustr' ..... Gounod

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

6.50 RIDGEWAY WEST  
The Carnival ..... J. L. Molloy  
A Retreat ..... Raymond Loughborough  
For You Alone ..... Henry E. Gecht

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC  
BRAHMS' MISCELLANEOUS SONGS  
Sung by MARK RAPHAEL (Baritone)

7.25 Sports Talk: Mr. E. A. C. THOMSON; International Hockey

7.45 THE EASTBOURNE MUNICIPAL ORCHESTRA  
Under the direction of  
Captain H. G. AMERS  
Madame ANNA TIBELL (Contralto)  
Relayed from Devonshire Park, Eastbourne

BAND  
A Children's Overture ..... Quilter  
(Founded on well-known Nursery Rhymes)  
'Callirhoe' Ballet Music ..... Chaminade  
Prelude; Scarf Dance; Little Scherzo;  
Cymbal Dance  
Waltz Variations ..... Carse

MADAME ANNA TIBELL  
DREAMS ..... Wagner

BAND  
The Three Bears, a Phantasy ..... Eric Coates  
Scherzo in G Minor ..... Mendelssohn  
Incidental Music to 'The Maid of Arles'  
(L'Arlesienne) ..... Bizet

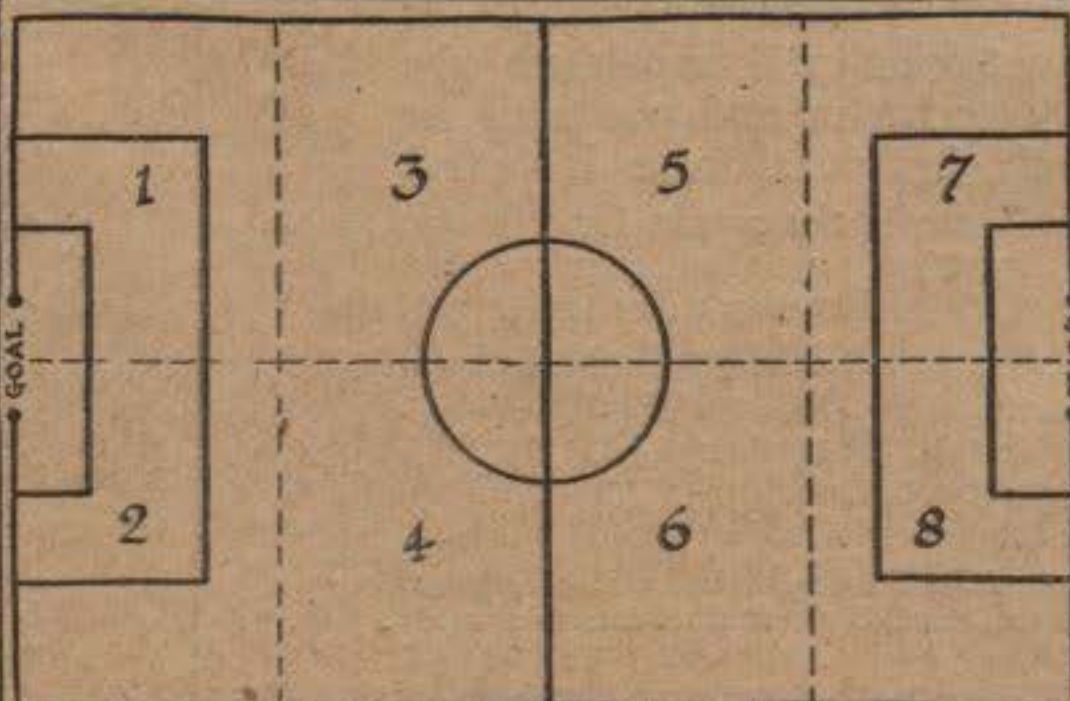
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. G. WATSON PARKER: 'Let's get a Car'—II

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 VAUDEVILLE  
NEIL KENYON (Scots Comedian)  
GEORGE LISTER (Yorkshire Comedian)  
YVETTE DARNAC (Light Ballads)  
TEDDY BROWN and his Xylophone  
CICELY DEBENHAM and REX EVANS (Entertainers)

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELIZALDE and his MUSIC, and the SAVOY TANGO BAND from the Savoy Hotel



A running commentary on the Fourth Round of the F.A. Cup will be broadcast this afternoon. Here is the plan listeners should use.

Programmes for Saturday.

**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE HEATED.

**3.0 A MILITARY BAND CONCERT**

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSSELL  
March, 'Highcliffe Castle' ..... Henson  
Overture to 'The Barber of Seville' ... Rossini

**3.20 MIRANDA SUGDEN (Soprano)**

Shepherd, thy demeanour vary  
Brown, arr. Lane Wilson  
Dawn ..... Curran  
My lover, he comes on the Skee .. Clough Leighton

BAND  
Andante con moto (Slow Movement) from  
Dramatic Symphony .... Schubert, arr. Evans  
Cornet Solo, 'Ave Maria' Schubert, arr. Morelli  
Soloist, P.C. COOK  
Selection from 'The Prodigal Child'  
Wormser, arr. Winterbottom

**3.55 MIRANDA SUGDEN**

The Nightingale ..... 18th Century,  
From place to place forlorn I go arr.  
The Maid's Petition ..... Greville Mass

BAND  
Gipsy Suite ..... German, arr. Godfrey  
Lonely Life; The Dance; Love Duet; The  
Revel

**4.15 THE DANCANT**

From Birmingham

HAROLD TURLEY and his BAND  
Relayed from Wimbush's Prince's Café

**5.15 A PIANOFORTE RECITAL by EDWARD ISAACS**

From Birmingham

Sonata in C ..... Mozart  
Impromptu in G Flat ..... Chopin  
Humoresque in G ..... Tchaikovsky  
Polish Song ..... Chopin, arr. Liszt  
Soaring ..... Schumann

**5.45 THE CHILDREN'S HOUR (From Birmingham)**

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

**6.50 LIGHT MUSIC**

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted  
by JOSEPH LEWIS

Overture to 'The Merry Wives of Windsor'  
Nicolaï  
Suite, 'Mimes and Ballerinas' ..... Rzigade

**7.10 BERGITTE BLAKSTAD (Contralto)**

A Summer Night ..... Goring Thomas  
Hope the Hornblower ..... Ireland  
Aunty Laurie ..... arr. Lehmann

ORCHESTRA  
Selection from 'Merrie England'  
German, arr. Binding  
Serenade, 'The Cradle Song' ..... Goswod

**7.40 BERGITTE BLAKSTAD**

Hame ..... Walford Davies  
The Enchantress ..... Hatton

ORCHESTRA  
Suite, 'Children's Games' ..... Bizet  
(1) March; (2) Cradle Song; (3) Impromptu  
(The Pegtop); (4) Duet (Little Husband and  
Little Wife); (5) The Galop

**8.0 DANCING TIME**

THE LONDON RADIO DANCE BAND, directed by  
SIDNEY FIRMAN

JACK BEECHING (Light Comedy and Syncopated  
Numbers, with Ukulele Accompaniment)

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

**10.15 Sports Bulletin (From Birmingham)**

(5GB Programme continued on page 141.)



**As Fascinating as a Story Book!**

TURN your children loose into the fields of knowledge which they long to enter. Gratify their natural curiosity—for curiosity is simply a desire for knowledge. When you find their questions take you out of your own depth, you need not worry. No parent can be expected to remember everything—but he can always refer to

**The ten delightful volumes of the CHILDREN'S ENCYCLOPEDIA**

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16,000 Pictures

*What do you say when your children ask you questions like these—*

- What is mist made of?
- Why is the sky blue?
- Why do stars twinkle?
- What makes us grow?
- What is paper made of?
- Why is sugar sweet?
- What is the use of our hair?
- Why has water no taste?
- What is smoke?
- Why is yawning catching?
- Why does salt melt snow?
- Why is ice slippery?
- Why does hair turn grey?
- What keeps the stars in place?
- Does the sun put out a fire?
- What makes us sneeze?
- Have fishes any feeling?
- How do flies walk on the ceiling?
- Where does the rainbow end?
- What makes us hungry?
- Why do we dream?
- Why is the sea never still?
- What makes the wind whistle?
- Can trees tap a wireless message?
- Is snow frozen rain?
- Why does a ball bounce?
- Why can't we see in the dark?
- What are eyebrows for?

Written for children by lovers of children, it makes clear to the child mind the answers to just those perplexing questions that you are at your wits' end to answer in a way your youngsters will really understand. There is nothing of the dry text-book about it. Yet it goes over the whole field of knowledge—it deals with every department of work and play in the lives of its young readers.

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*"It's the Tobacco that Counts"*



# Saturday's Programmes continued (January 28)

(5GB Programme continued from page 139.)

**10.20-11.15 FROM THE OPERAS**  
*From Birmingham*  
 THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (Leader, FRANK CANTELL)  
 Conducted by JOSEPH LEWIS  
 Overture to 'The Mastersingers' ..... Wagner  
 FRANK MULLINGS (Tenor) and Orchestra  
 Air, 'Walter's Prize Song' (from 'The Mastersingers') ..... Wagner  
 CHORUS and Orchestra  
 Gipsy Chorus from 'Il Trovatore' ('The Troubadour') ..... Verdi  
 GERTRUDE JOHNSON (Soprano), FRANK MULLINGS and Orchestra  
 Mischief Scene from 'Il Trovatore' ..... Verdi  
 WATCYN WATCYN (Baritone) and Orchestra  
 Iago's Creed (from 'Othello') ..... Verdi  
 FRANK MULLINGS, WATCYN WATCYN and Orchestra  
 Duet from Act II of 'Othello' ..... Verdi  
 GERTRUDE JOHNSON and Orchestra  
 Air, 'Doll Song' (from 'The Tales of Hoffmann') ..... Offenbach  
 ORCHESTRA  
 Barcarolle (from 'The Tales of Hoffmann') ..... Offenbach  
 GERTRUDE JOHNSON, FRANK MULLINGS, WATCYN WATCYN, Chorus and Orchestra  
 Trio from Finale of 'Faust' ..... Gounod

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

3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Sir THOMAS HUGHES: 'David Copperfield and the Waiter'  
 7.15 S.B. from London  
 7.25 L. E. WILLIAMS: 'Topical Sport'  
 LEIGH WOODS: 'West of England Sport'  
 7.45 JULIAN ROSE  
 Hebrew Entertainer  
 8.0 CLAPHAM AND DWYER'S CONCERT PARTY  
 9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**9.35 SEASCAPES AND STORIES—I**  
**A CAPTAIN MARRYAT PROGRAMME**  
 Arranged and adapted from the works of FREDERICK MARRYAT by HAROLD JENNER (President, Marryat Fellowship) and GILBERT HERON Narrator, GILBERT HERON  
 The Marryat Fellowship was formed about four years ago, and numbers among its members many people eminent in letters. The object of the Fellowship is to keep green the memory of one of our best Sea-Novelists.  
 The four episodes included in the programme are typical incidents from Marryat's 'Midshipman Easy', 'Peter Simple' and 'The King's Own', put into dramatic form for broadcasting by GILBERT HERON.  
 Introductory Remarks by HAROLD JENNER

THE STATION ORCHESTRA  
 Overture, 'Captain Marryat' .... Harold Jenner

**9.45 EPISODE ONE:**  
 First Lieutenant Sawbridge meets Mr. Midshipman Easy for the First Time' (Chapter viii, 'Mr. Midshipman Easy')  
 Mr. Sawbridge (First Lieutenant of H.M. Frigate *Harpy*) ..... DONALD DAVIES  
 Waiter (at the 'Fountain Inn') G. LYNCH-CLARKE  
 Mr. Midshipman Easy .. L. HOLMAN-ALLWOOD  
 Captain Wilson (Commanding H.M. Frigate *Harpy*) ..... TOM JONES

Scene 1: The Fountain Inn, Portsmouth, A.D. 1800  
 Scene 2: Captain Wilson's Rooms, Portsmouth, the next morning

ORCHESTRA  
 Shenandoah ('Nautical Scenes') ..... Fletcher

**10.3 EPISODE TWO:**  
 'The Capture of the French Privateersman *Estelle*' (Chapter ii, 'The King's Own')  
 Captain Mayno (commanding H.M.S. *Aspasia*) ..... G. LYNCH-CLARKE  
 Mr. Pearce (The Master) ..... DONALD DAVIES  
 Mr. Price (The Second Lieutenant) ..... SIDNEY EVANS

Mr. Courtenay (The Third Lieutenant, known as 'Little Bilious') ..... IVOR MADDOX  
 Robinson (Coxswain) ..... MICHAEL HASKER  
 Jerry (a very small Midshipman)  
 Scene 1: On deck, H.M.S. *Aspasia* at sea  
 Scene 2: In the ship's boats during the attack on the *Estelle*



National Portrait Gallery

Captain MARRYAT, the novelist of the sea, whose stories supply the material for the programme that will be broadcast from Cardiff at 9.35 tonight.

HAROLD JENNER (Baritone)  
 Sea Fever ..... Ireland  
 RONALD CHIVERS (Baritone), THE STATION MALE VOICE CHOIR, and Orchestra  
 Bound for The Rio Grande .....  
 Blow the man down .....  
 What shall we do with the drunken sailor? .....  
 arr. Richard Terry

**10.30 EPISODE THREE:**  
 'The Three Corned Duel' (from 'Mr. Midshipman Easy')  
 Mr. Easthupp (Purser's Steward, H.M. Sloop *Harpy*) ..... DANIEL ROBERTS  
 Mr. Biggs (Boatswain, H.M. Sloop *Harpy*) ..... TOM JONES  
 Mr. Jack Easy (Midshipman, H.M. Sloop *Harpy*) ..... L. HOLMAN-ALLWOOD  
 Mr. Gascoigne (Midshipman) ..... SIDNEY EVANS  
 Mr. Tallboys (Gunner, H.M. Sloop *Harpy*) ..... DONALD DAVIES

Scene 1: On board the *Harpy*  
 Scene 2: Ashore at Malta

ORCHESTRA  
 Forecastle Frolics ('Nautical Scenes') ..... Fletcher

**10.46 EPISODE FOUR:**  
 'A Dignity Ball at Barbadoes' ('Peter Simple,' Chapter xxxi)  
 Miss Betsy Austin (a Barbadian lady), a quadrone ..... MAY MACDONALD TAYLOR  
 Miss Eurydice (her friend) .. BRONWEN DAVIES  
 Miss Minerva (another friend) .. DORIS M. JONES  
 Massa Johnson, M.C. at the Ball DANIEL ROBERTS

Peter Simple, a naval officer, serving on H.M.S. *Sanglier*  
 Terence O'Brien, his inseparable friend, serving on H.M.S. *Sanglier* ..... IVOR MADDOX  
 Mr. Chueka (the Bo'sun) ..... G. LYNCH-CLARKE  
 Midshipmen from H.M.S. *Sanglier*, Negro Guests, etc.

Scene: Miss Betsy Austin's house at Barbadoes  
 RONALD CHIVERS, MALE VOICE CHOIR and Orchestra in Plantation Songs and Negro Melodies

**11.5-12.0 S.B. from London**

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

**3.0 AN HOUR'S BAND MUSIC**  
 By the IRLAND PUBLIC BAND, conducted by R. HESFORD

**4.0 A CONCERT**  
 By PRESENT STUDENTS OF THE ROYAL MANCHESTER COLLEGE OF MUSIC

DORIS KLOET (Soprano)  
 Gathering Berries ..... Rimsky-Korsakov  
 Adoration ..... Richard Strauss  
 Serenade .....  
 ALLAN RAWSTHORN (Pianoforte); EVELYN THORNTON (Violin), LEONARD BAKER (Cello)  
 Trio No. 1, in B ..... Schubert  
 DOUGLAS BUNTON (Tenor)  
 To Daisies ..... Quilter  
 When I was one-and-twenty ..... Armstrong Gibbs  
 Windy Nights ..... Stanford  
 The Peach Flower ..... Bantock

**5.0 OUR SATURDAY SHORT STORY:** 'Two Tales and a Dream,' written and told by ALAN GRIFF

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.0 Mr. JAMES L. HODSON:** 'Cameos of Lancashire Life'—III

**7.15 S.B. from London**

**7.25 Mr. F. STACEY LINTOTT:** Sports Talk

**7.45 A PIANOFORTE RECITAL**  
 by HILDA SINGLETON

Waltz ..... Brahms  
 Waltz in E Minor ..... Chopin  
 Study in C Sharp Minor .....  
 Study in F .....  
 Rhapsody in C ..... Dohnanyi

**8.0 CLAPHAM AND DWYER'S CONCERT PARTY**

**9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

**9.35 ITALIAN IDYLLS**  
 THE STATION ORCHESTRA  
 Selection from 'Cavalleria Rusticana' ..... Mascagni

SILVIO SIDELI (Baritone)  
 April ..... Tosti  
 Torna ..... Denza  
 GARY VALLE (Soprano)  
 Serenade ..... Toselli  
 Primavera (Spring) ..... Tirindelli

ORCHESTRA  
 Selection from 'I Pagliacci' ..... Leoncavallo  
 SILVIO SIDELI  
 Lasciali dir ..... Quaranta  
 Dolce meraviglia ..... Tosti  
 GABY VALLE

Lolita ..... Peccia  
 Sogno ..... Tosti

GABY VALLE and SILVIO SIDELI  
 Nocturno ..... Denza

ORCHESTRA  
 Selection from 'La Bohème' ..... Puccini

**10.30-12.0 S.B. from London**  
 (Saturday's Programmes continued on page 143.)

# "So simple a child can make it!"

Read this testimonial received from a delighted Constructor of the R. C. Threesome—typical of the many hundreds sent in.

S. Norwood,  
S.E. 25,  
December 29th, 1927.

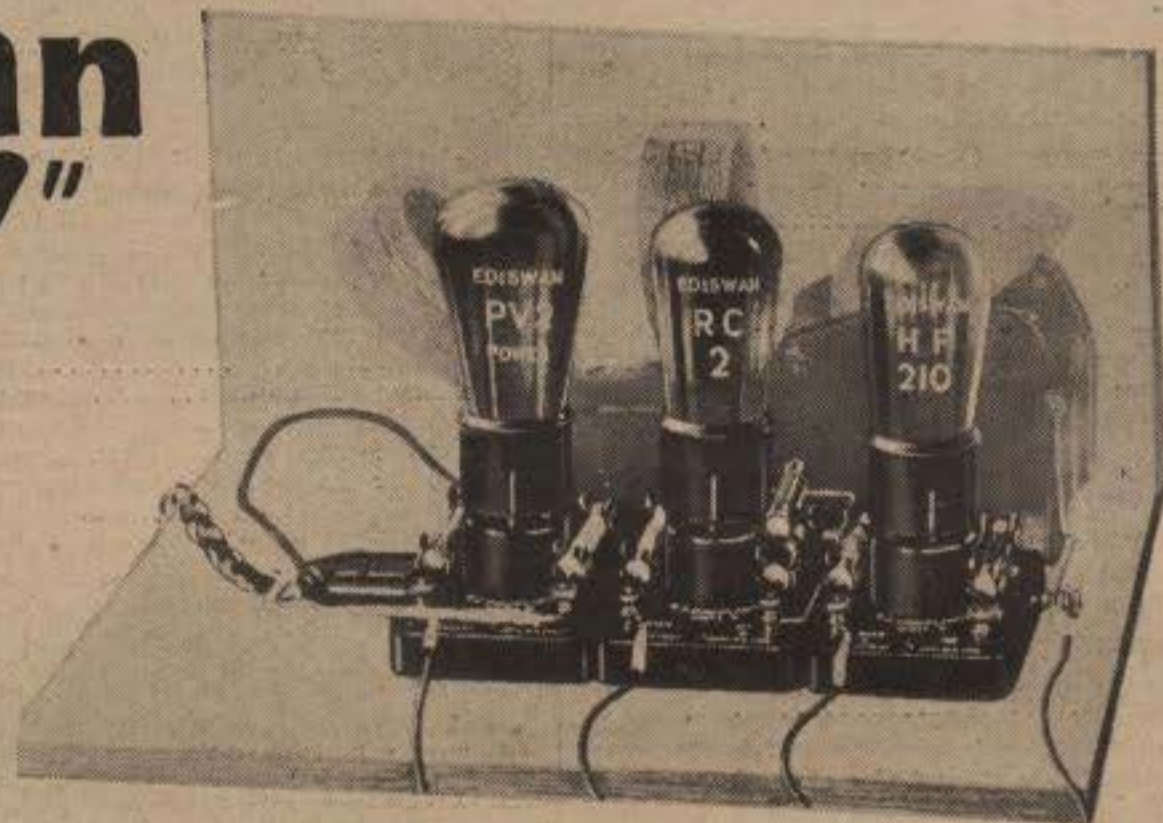
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# Saturday's Programmes continued (January 28)

(Continued from page 141.)

<b>6BM</b>	<b>BOURNEMOUTH.</b>	326.1 M. 50 KC.
3.0	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
<b>6KH</b>	<b>HULL.</b>	294.1 M. 1,020 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
<b>2LS</b>	<b>LEEDS-BRADFORD.</b>	277.5 M. & 252.1 M. 1,080 KC. & 1,190 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	Light Music	
6.10	For Farmers: F. WILLIAM PARTON: Rearing Chickens and Ducklings for Market	
6.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
<b>6LV</b>	<b>LIVERPOOL.</b>	297 M. 1,010 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
5.30	'THE JOLLY ROGER'	
	An Unpiratical Pirate Play by C. E. HODGES and R. DE ROHAN Produced by EDWARD P. GENN	
6.0	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	

<b>5NG</b>	<b>NOTTINGHAM.</b>	275.2 M. 1,000 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
<b>5PY</b>	<b>PLYMOUTH.</b>	400 M. 750 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: Stories of Familiar Things—'The Beginning of the Ship' (G. G. Jackson)	
6.0	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
<b>6FL</b>	<b>SHEFFIELD.</b>	272.7 M. 1,100 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	ORGAN RECITAL relayed from the Albert Hall	
6.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
<b>6SI</b>	<b>STOKE.</b>	241.1 M. 1,020 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Mr. J. H. STENBRIDGE: 'Professional Productions—The Schoolmaster'	
7.15-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	

<b>5SX</b>	<b>SWANSEA.</b>	294.1 M. 1,020 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Mr. W. H. EVANS: Rugby Football Topics	
7.15	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
9.35	S.B. from Cardiff	
11.5-12.0	S.B. from London	

## Northern Programmes.

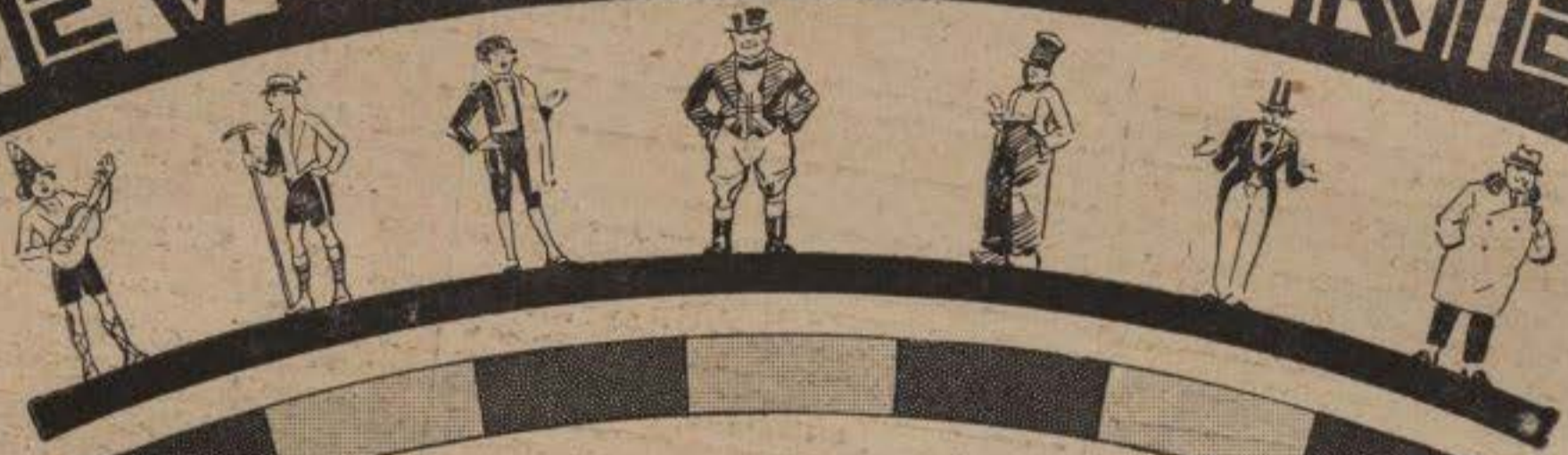
<b>5NO</b>	<b>NEWCASTLE.</b>	312.5 M. 960 KC.
3.0	—London. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London. 6.30:—S.B. from London. 7.45:—Popular Concert. 9.0:—S.B. from London. 10.30 app.:—Dance Music. 11.15-12.0:—S.B. from London.	
<b>5SC</b>	<b>GLASGOW.</b>	405.4 M. 740 KC.
3.15	—Dance Music. 4.15:—Concert. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.50:—Scottish League Football Results. 6.55:—Musical Interlude. 7.0:—Miss Annie S. Swan reading a Short Story. 7.15:—S.B. from London. 7.25:—Mr. S. Howard Baker: 'Hockey.' 7.45:—Opera Bouffe. 8.0-9.30:—S.B. from London. 9.35-10.30:—S.B. from Aberdeen. 10.30-12.0:—S.B. from London.	
<b>2BD</b>	<b>ABERDEEN.</b>	500 M. 800 KC.
3.45	—Studio Concert. 5.15:—Children's Hour. 6.0:—Song Recital by Egid Croce and his (Contralto). 6.30:—S.B. from London. 6.50:—S.B. from Glasgow. 7.0:—S.B. from Glasgow. 7.45:—Violin Recital by Angus Ross. 8.0:—Chappan and Dwyer's Concert Party. 9.0:—S.B. from London. 9.35:—Scottish Variety and a Sketch. 10.30-12.0:—S.B. from London.	
<b>2BE</b>	<b>BELFAST.</b>	306.1 M. 940 KC.
3.0	—Rugby International, Ireland v. France. 4.30 app.:—Station Orchestra. 5.15:—Children's Hour. 6.0:—London. 6.30:—S.B. from London. 6.50:—S.B. from Glasgow. 6.55 app.:—Musical Interlude. 7.0:—S.B. from London. 7.45:—Harley and Barker (Entertainers); Mark Hemingway (Trumpet); Harold Pascal (Banjo); Joseph Sifton (Xylophone); The Station Orchestra. 9.0-12.0:—S.B. from London.	

## Publications Subscription Scheme.

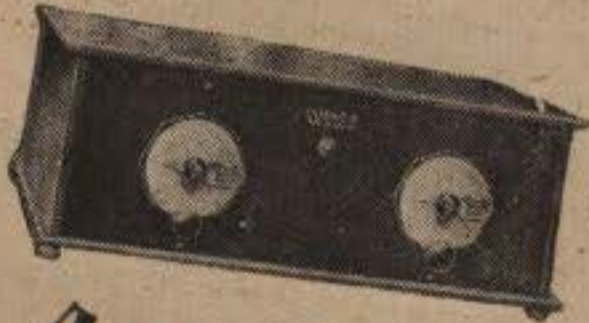
The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively 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)
This Session's Pamphlets.		February.	LIBRETTI
Schools Syllabus	Europe Throughout the Ages.	Rodelinda (Handel).	(a) Please send me _____ copy (copies) of each of the next twelve Opera Libretti as published. I enclose P.O. No. .... or cheque value ..... in payment at the rate of 2/- for a series of twelve.
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French Manual.	Ready February 24.	Subsequent.	AIDS TO STUDY PAMPHLETS.
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NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly. In particular applications are invited for the libretto of the opera 'Rodelinda,' which is to be broadcast from 5GB on February 20, and from London, Daventry, and other stations on February 22.			
*RODELINDA.*			
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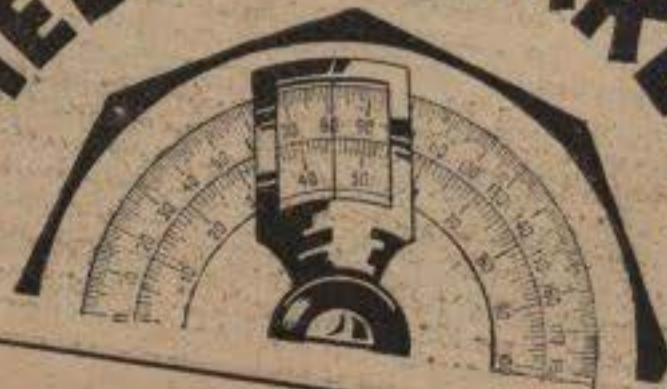


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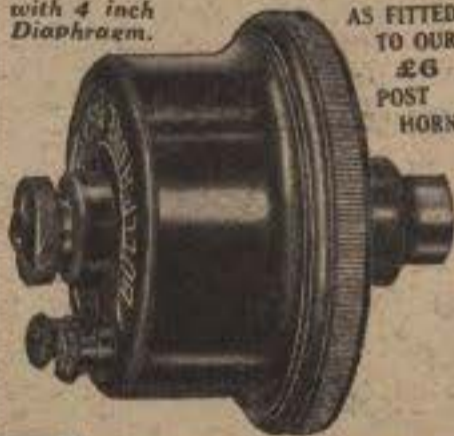
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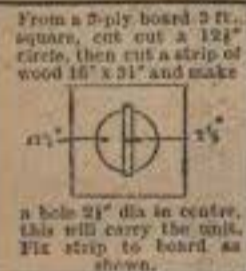


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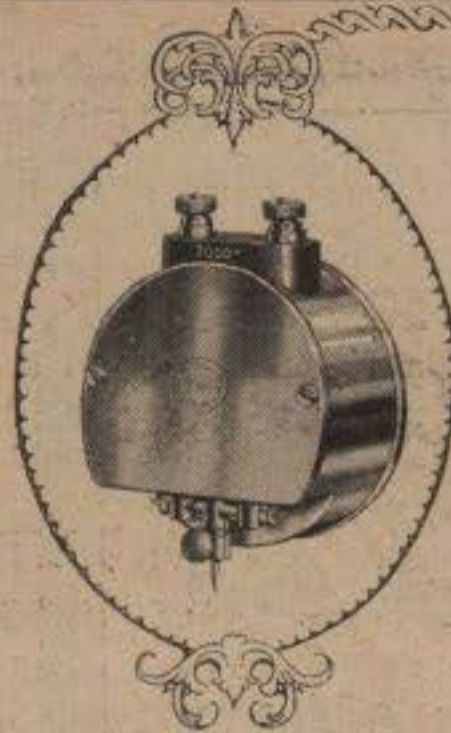


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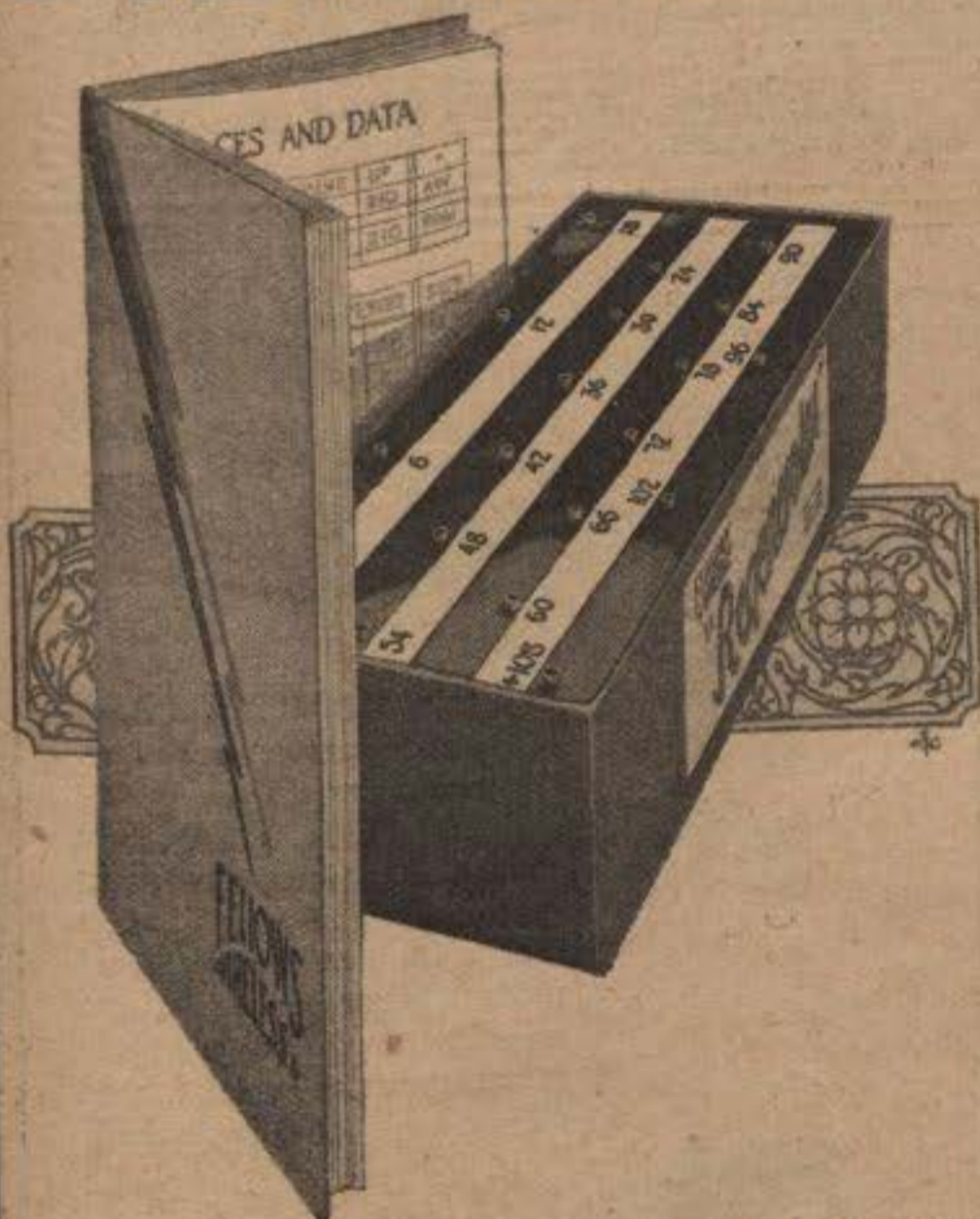
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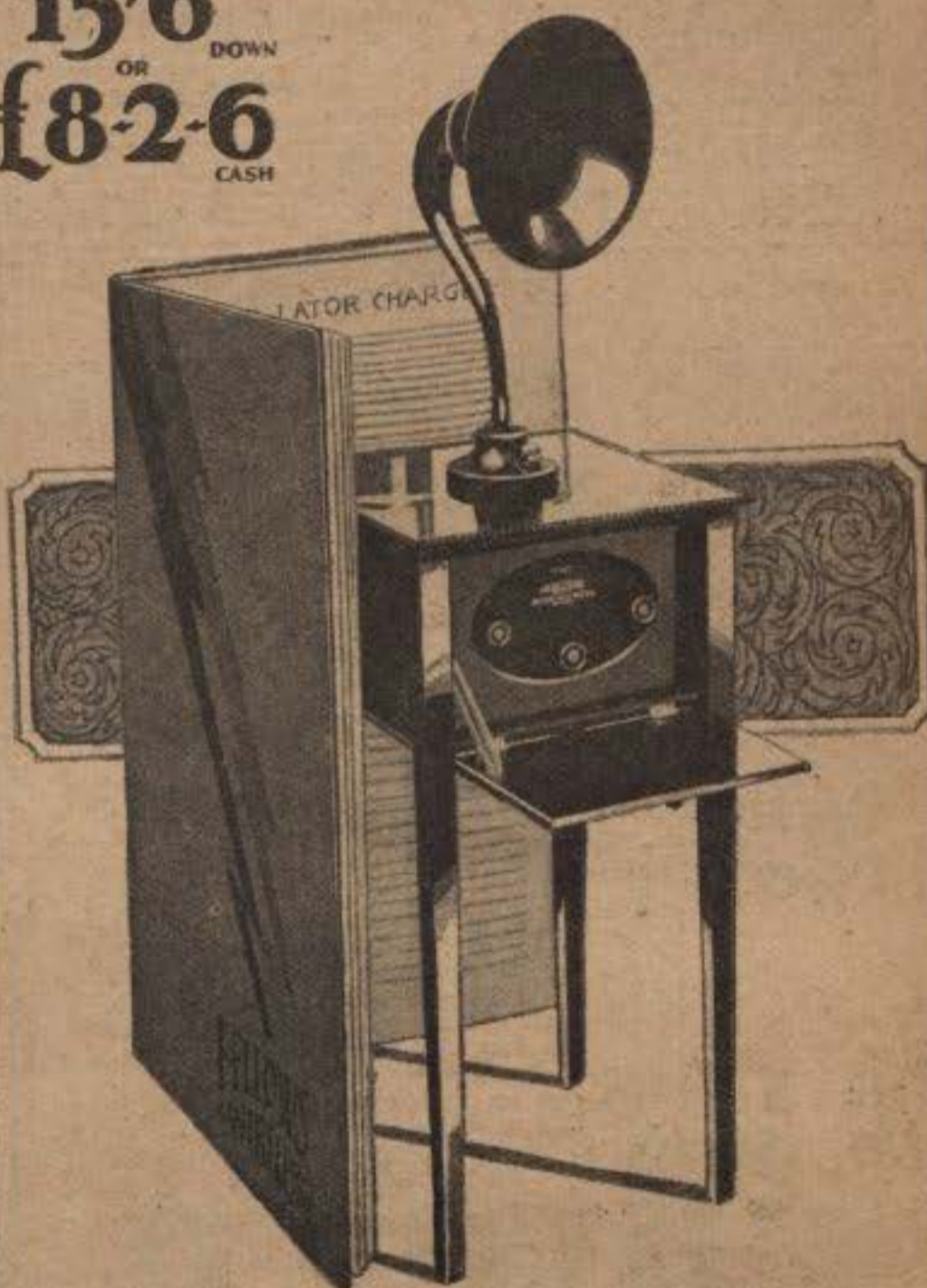
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M.C. 55

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M.C. 101



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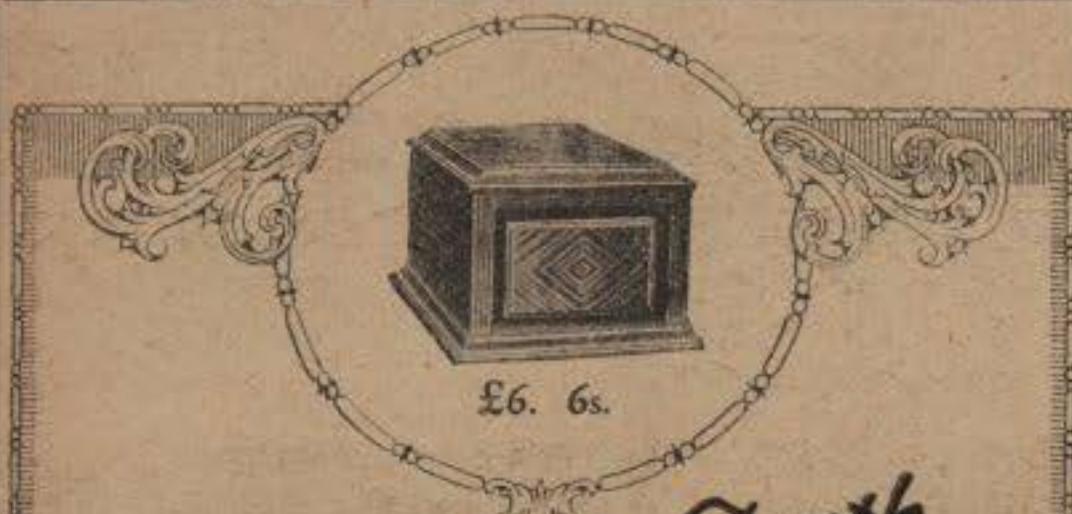
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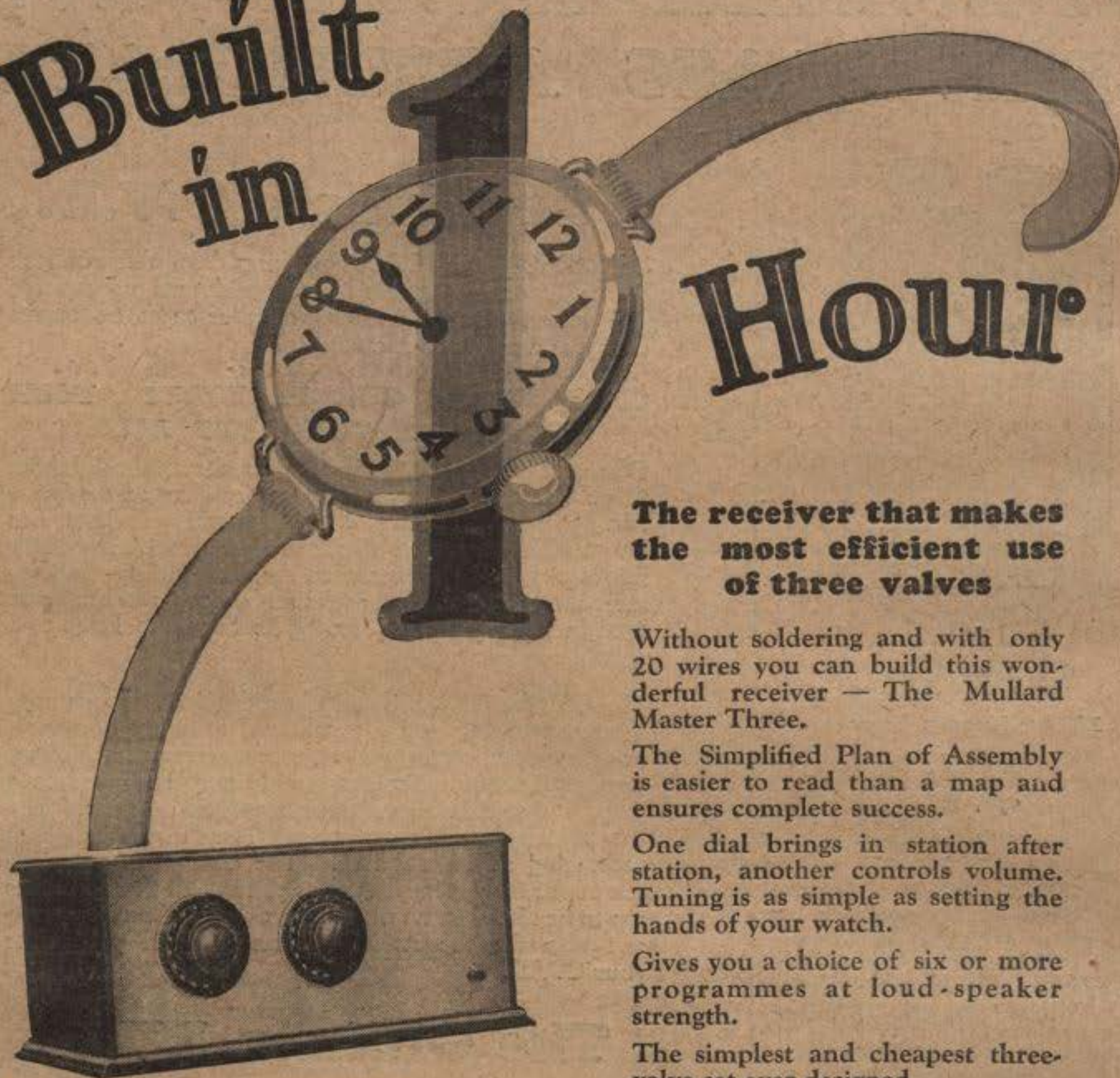
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