

THE BROADCAST PROGRAMMES FOR JANUARY 12-18

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 26. No. 328.

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

JANUARY 10, 1930

Every Friday. TWO PENCE..

THIS WEEK IS RADIO WEEK

Cicely Courtneidge	Mabel Constanduros	Sir George Henschel
Jack Hulbert	Wish Wynne	Gracie Fields
Will Hay	Tommy Handley	Albert Sandler
Michael Hogan	Marie Burke	Joseph Szigeti
Albert Sammons	Norah Blaney	A. P. Herbert
Harold Nicolson	Mr. Flotsam and	Olive Groves
Astra Desmond	Mr. Jetsam	Harold Williams
J. W. N. Sullivan	Ronald Frankau	Lionel Tertis
Sir Landon Ronald	Stiles Allen	Harriet Cohen

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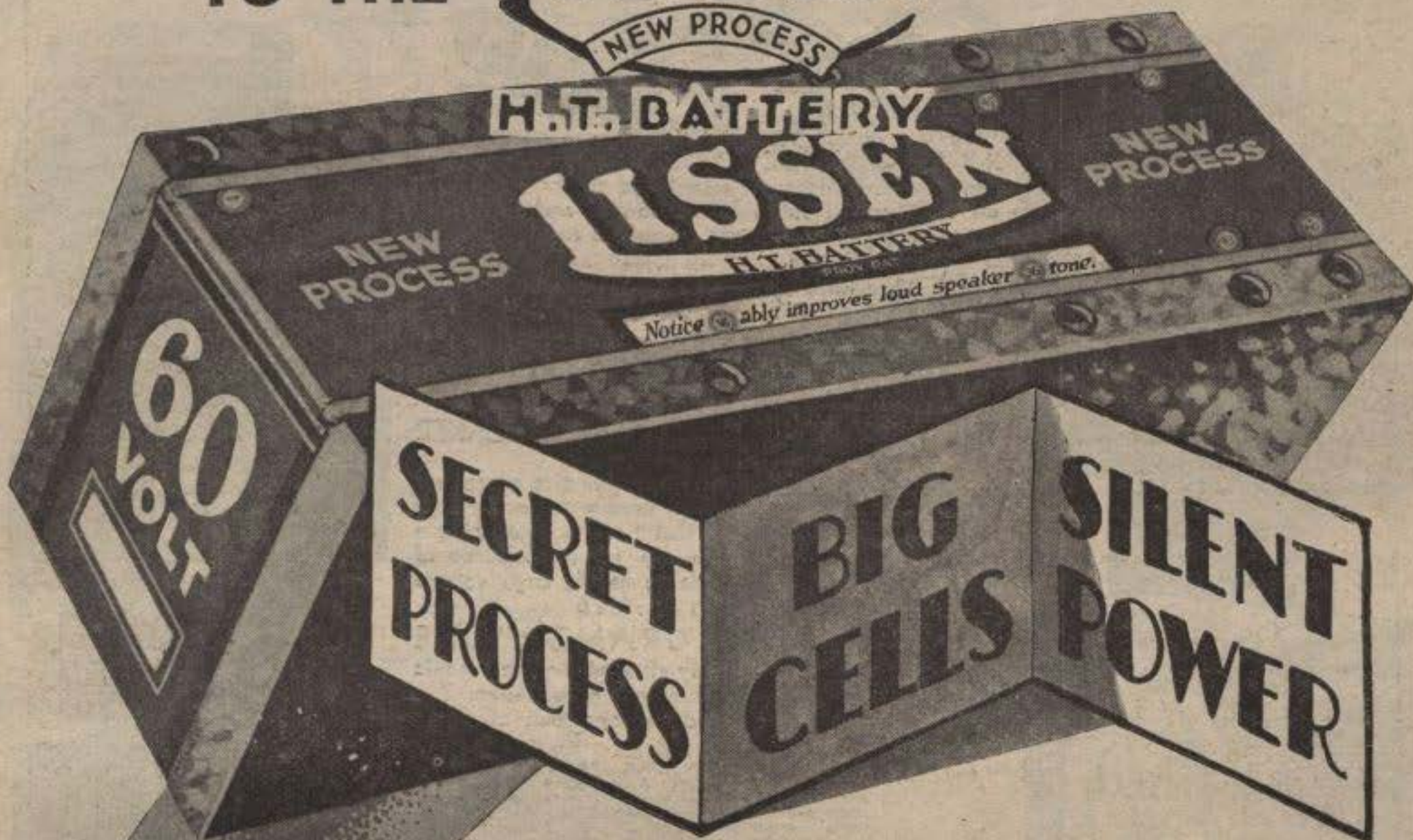
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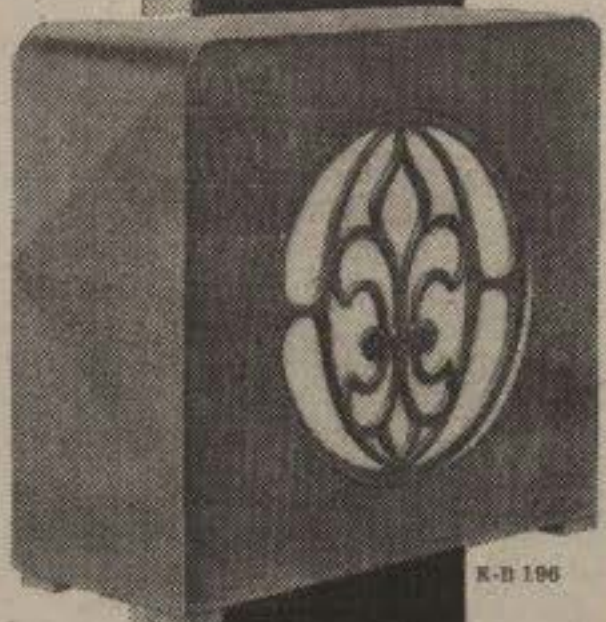
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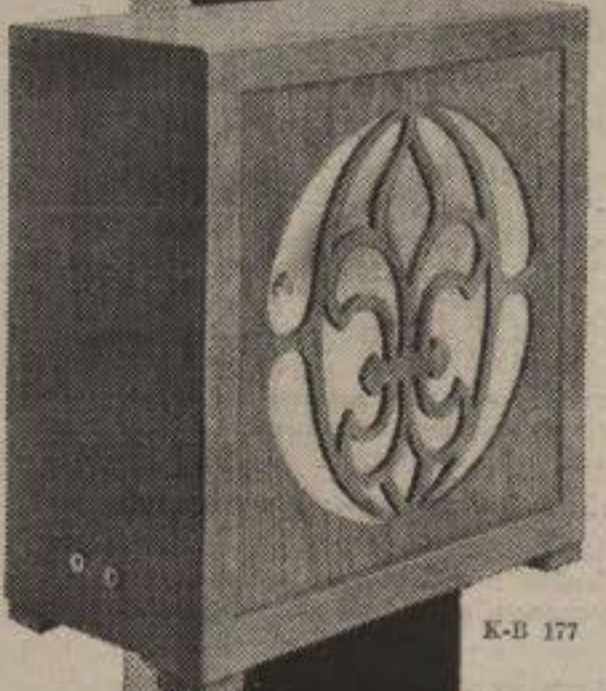
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K-B PROGRAMME FROM HILVERSUM SUNDAY, 12th JANUARY, 1930 (1071 METRES 5.40 P.M.)

- | | |
|---|----------------|
| 1. MARCH Hail to The Spirit of Liberty | Sovva |
| 2. WALTZ Charming | Waltraufel |
| 3. SELECTION from "Der Graf von Luxemburg" | Lehar |
| 4. Grandma | Langer |
| 5. The British Patrol | Asch |
| 6. When You played the organ and I sang the Rosary (Melody) | Gilbert |
| (Organ Solo by Johan Jong) | |
| 7. Gypsy-Serenade (Violin-Solo by Hugo de Groot) | Valdez-Kraiser |
| 8. OVERTURE If I were King | Adam |
| 9. Kiss-Serenade | De Micheli |
| 10. Fantasia from the Opera "Rigoletto" | Verdi |

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**HEAR THE SPECIAL PROGRAMMES
DURING NATIONAL RADIO WEEK
BUY YOUR PYE NOW**



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Every Friday. TWO PENCE.

RADIO'S GREATEST WEEK OF FESTIVAL

SEVEN years ago a handful of persons of an experimental type of mind listened to the first crude efforts that were made to broadcast. Today very nearly three million persons pay His Majesty's Postmaster-General ten shillings a year for the privilege of lawfully erecting and maintaining a wireless receiving-station. Perhaps a few, perhaps many more, erect and maintain wireless receivers without a licence. But if they do not—if there are no pirates at all—the official figures are surprising and interesting enough. Almost every other home—and certainly every third home—has a wireless set. What an invasion of the ear. What a change of habit.

Rival Interests.

No wonder the newspaper press, with their responsibility to their shareholders and employees, were worried at the early development of this infant so soon to become a giant. No wonder if long-established organizers of entertainment on stage, by orchestra, and by mechanical record were worried. But, curiously enough, newspaper circulations have never been so great as after broadcasting has for seven years told people in advance the cream of the morning news, and certainly gramophone companies have never paid such dividends. The position of the theatre and music-hall I do not know, but it would surprise me if they have suffered as a result of broadcasting. It appears to be true that broadcasting has increased the business of those who thought it would be a dangerous and perhaps deadly rival.

A New Industry.

It has done more. It has itself created a new industry. Seven years ago the exports from this country to the Empire and foreign countries of wireless apparatus, including valves, was negligible. During the last three years it has exceeded a million pounds per annum. If the home trade—to satisfy hundreds of thousands of new listeners and maintain and provide replacement for the sets of even more old listeners—be added there is a substantial industry which has rendered no small service in distributing work and wages at a time when these necessities were more necessary than ever.

Have we reached saturation point? I do not think so. The licence figures are interesting. From 1923, for three years, the number of licence-holders rose from half a million, by half a million a year, to just over two millions. For three years, then, an increase of just over two hundred thousand was registered, and then in the year just ended the figure rose by just over three hundred thousand. Even exports which

By Capt. IAN FRASER, C.B.E.

Captain Fraser, Vice-President of the Radio Society of Great Britain, writes here of Radio Week (January 12-18), during which the B.B.C. and the Radio Manufacturers are combining to call special attention to the broadcast programmes and the 'latest thing' in receiving sets.

fell from a million and a quarter in 1924 to a million in 1928 have risen again to the former figure for the year just ended. There seems to be every reason to expect continued development.

A Debt of Gratitude.

Broadcasting is admittedly influencing culture. There is no doubt whatever that people are enjoying better music than they did before. There is no doubt that many have a wider idea of English literature and of current events than they had before. Their appetites have been whetted for knowledge by what they have heard, and they are asking for more from

the publishers of printed books and from the libraries. A catchy tune has been made available for millions to whistle who have had to content themselves with one or two old well-known airs before. Who can count the benefit this development in culture and entertainment has brought? Who can estimate the debt owed to the inventors, the organizers and the manufacturers who have made this possible?

Who Do Not Listen?

There are still some who have not wireless sets. Ears have they yet they hear not. Why not? Some are too poor, some are too old-fashioned, some, I expect, are too undecided. The poor can only get wireless sets when they cease to be too poor, the old-fashioned will slowly be converted or will die. The undecided remain.

There are scores of thousands of persons who mean to do a thing and do not do it. To buy a wireless set is an effort. An effort of will and an effort of, perhaps, a sustained kind to save up the necessary money. The Broadcasting Corporation, the wireless trade, and the listeners' organizations are all parties interested in the development of wireless.

The B.B.C. sees in an increase of licence-holders more revenue and, consequently, more and better programmes. The trade and radio press see more sales, and more profits and wages. The listeners organizations realize that the greater the number of listeners the greater may be their membership. All listeners must realize that the more universal radio is the better for all listeners. Thus all are interested in the development of radio, and all must welcome an organized attempt to create and maintain such development.

Radio Week.

Radio Week represents an attempt to create such a development. The idea of a week is not new. We have had Empire Trade Week, and Baby Week, and before now we have had a kind of Radio Week. There have been attempts for two or three years to run Radio Week at the time of the B.B.C.'s birthday. They met with some success, but not sufficient widespread interest was taken in the organization. Now, this year—to be precise, from January 12 to 18—Radio Week will be organized in earnest.

All branches of the trade, the Radio Manufacturers' Association, the British Valve Manufacturers' Association, the technical press, and the wholesalers' and retailers' associations have combined with the B.B.C. and the listeners' organizations to form a committee. This committee has collected some thousands of pounds from its con-

(Continued on page 94)



The poster issued by the Radio Manufacturers' Association which you will see everywhere this week.

BROOKMAN'S PARK TO INITIATE

The Regional Scheme to begin soon with Alternative Programmes from the London Twin Transmitter.

WITHIN a very few weeks will begin another great adventure of British broadcasting—the sending out of two different programmes on two different wavelengths from one station—thus affording the most densely-populated region in Great Britain the opportunity of receiving two different programmes without interference or degradation of quality through distance.

This is but a beginning of the larger scheme whereby the establishment of the new regional station at Brookman's Park will be followed by the opening of other regional stations to serve other parts of the country in the same way.

It is a great scheme, a great adventure. It is, of its very nature, not a thing that can be done at once. It could not be prepared behind the scenes and then rushed into being by the turn of a switch. It has to be done in public, in the presence of every listener in the country. What is more, his assistance is necessary; the scheme cannot be developed or brought to fruition without the help of the public. And that is why at the very outset of this great development we frankly ask listeners to join with us and to help us to bring these plans to a successful issue.

Technically, of course, a great deal of preparation has been going on for a long time.

In such an adventure the engineers are the pioneers who go before, blazing the trail and leaving it clear for the programme builders who follow after. There need not be any doubt that the engineers have had their own difficulties in broadcasting two programmes simultaneously from one station—an achievement which was not long ago declared impossible. Technical as their work is, even in it the public has been, and can be, of considerable assistance by reporting accurately their experiences, stating their difficulties and their methods of overcoming them.

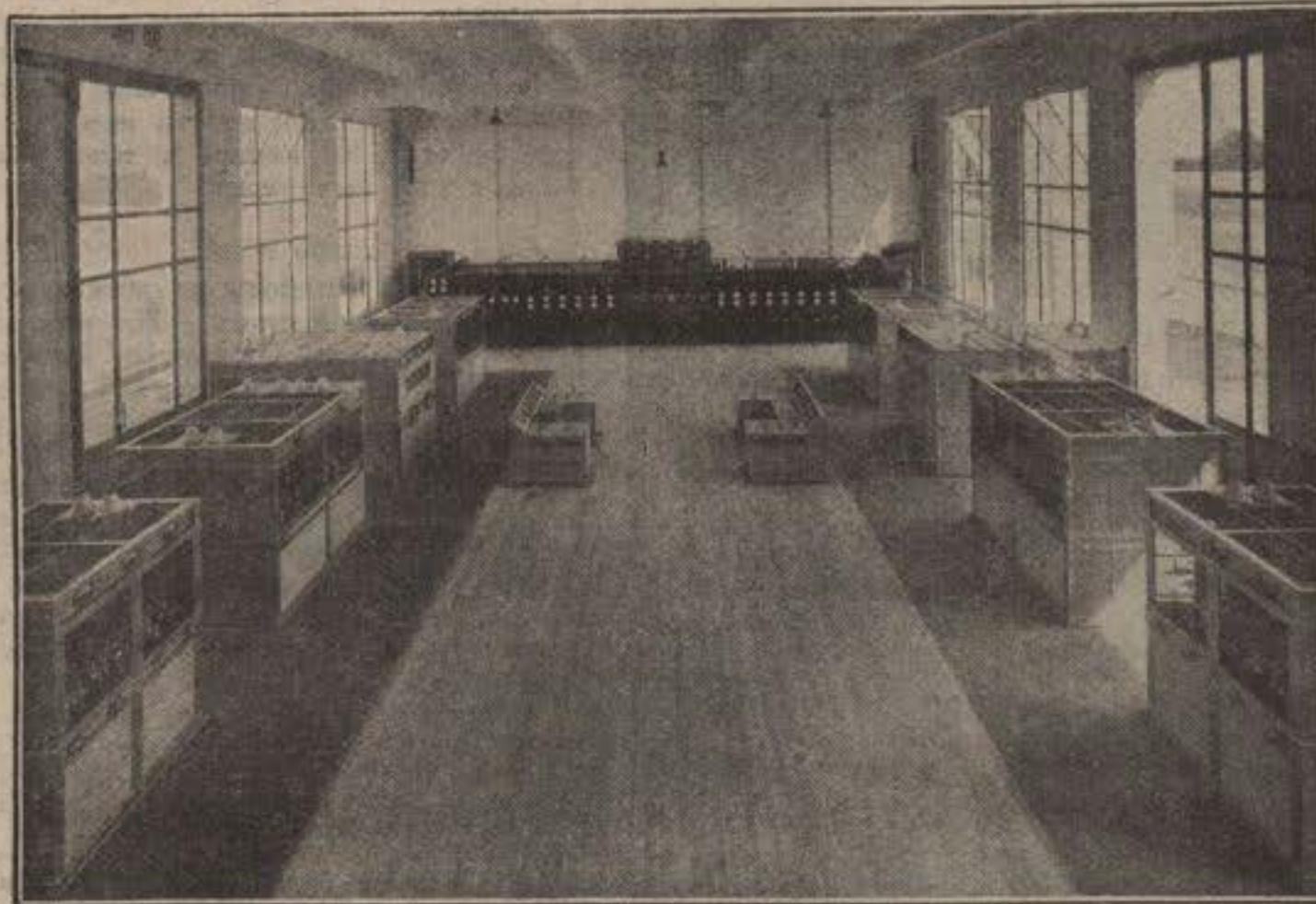
For, of course, there will be—must be—difficulties. The only way to avoid them would be to rest where we are, throw away plans and ideals of the perfect alternative service for every listener, and confess that broadcasting had reached its limits of development. We cannot do that because we know it to be not true. We have our ideals and we mean to follow them to realization. We know that we are only now on the threshold of the ultimate developments of broadcasting, and we have no intention of pausing in our progress towards them. But the B.B.C. continues to pursue its policy of not rashly adventuring on ground that has not beforehand been made good; and we think it can truly be said that from

the first day it began to broadcast, its progress has been steady and sure; no step has had to be retraced; and at the point that we have reached, the ground is solid under our feet.

From that point we now set out to make



Listeners who have 'no head for heights' should not stare too long at this unusual photograph, which shows, from the top, the inside of one of the giant masts at Brookman's Park.



The size and orderliness of a modern broadcasting station—the Hall of the Transmitters in the new London Station building at Brookman's Park, from which, within a few weeks, two programmes are to be broadcast on different wavelengths.

a further advance. In one sense the programme-builders have had a very considerable experience of providing alternative programmes in the linked working of the 2LO and 5GB wavelengths. 5GB was rightly called 'experimental,' because it represented the first cautious steps in this direction, and the new service is but a development, and the extension to a much larger public, of the lessons learned and progress made during the past two years.

But just because the area now to be served contains a greater number of listeners, so we may expect, and indeed are quite prepared for, an increase of criticism. The fact that a wavelength is to be used lower than that to which many people's sets can at present be tuned, and that a somewhat greater degree of selectivity in sets is demanded, will cause a certain amount of momentary inconvenience and annoyance. It is a sad fact that the more you give people, the more they expect, and that when, in order to give them still more, you ask them to take a little trouble or assist you by making a small adjustment, they are apt to be very angry and to feel that they are being unreasonably inconvenienced. Nevertheless, the co-operation of the public in this matter is, owing to the crowding of the ether and the distribution of wave-bands for European broadcasting, absolutely necessary; and therefore we ask, with a good deal of confidence, that listeners will give it as heartily on the threshold of this new adventure as they have given it in the past.

Now as to the two programmes. London No. 1, which is the national programme, will

THE NEW PROGRAMME ADVENTURE.

ultimately be broadcast from the national transmitter at each regional station: while from each regional transmitter will be sent out an alternative programme, which will be the framework for such characteristic matter as the region can provide. In the meantime, London No. 2, which is the London regional programme, will be for listeners in the London region the alternative to the national programme. The national programme will begin on week-days at 10.15 in the morning and, with occasional breaks, run right through till midnight. The London regional programme will open at 12 midday with a programme that will go on till 3, thus incidentally affording facilities for trade demonstrations and for work to be done in the adjustment of sets in people's homes. The evening programme will begin at 5.15 and go on till 10.30—there being normally the alternative of the national programme, both as regards time and material. The aim of the builders of these two programmes will be so to contrast their various items that the listener who does not desire any particular item on the main programme will find variety and contrast by switching over to the regional wavelength.

This, of course, is where criticism will come in. Let us say at once that there must always be criticism of any conceivable broadcasting programme policy; it is of the very nature of broadcasting that it must be so. No programme-builders in the world could provide a day-long series of entertainment, instruction,

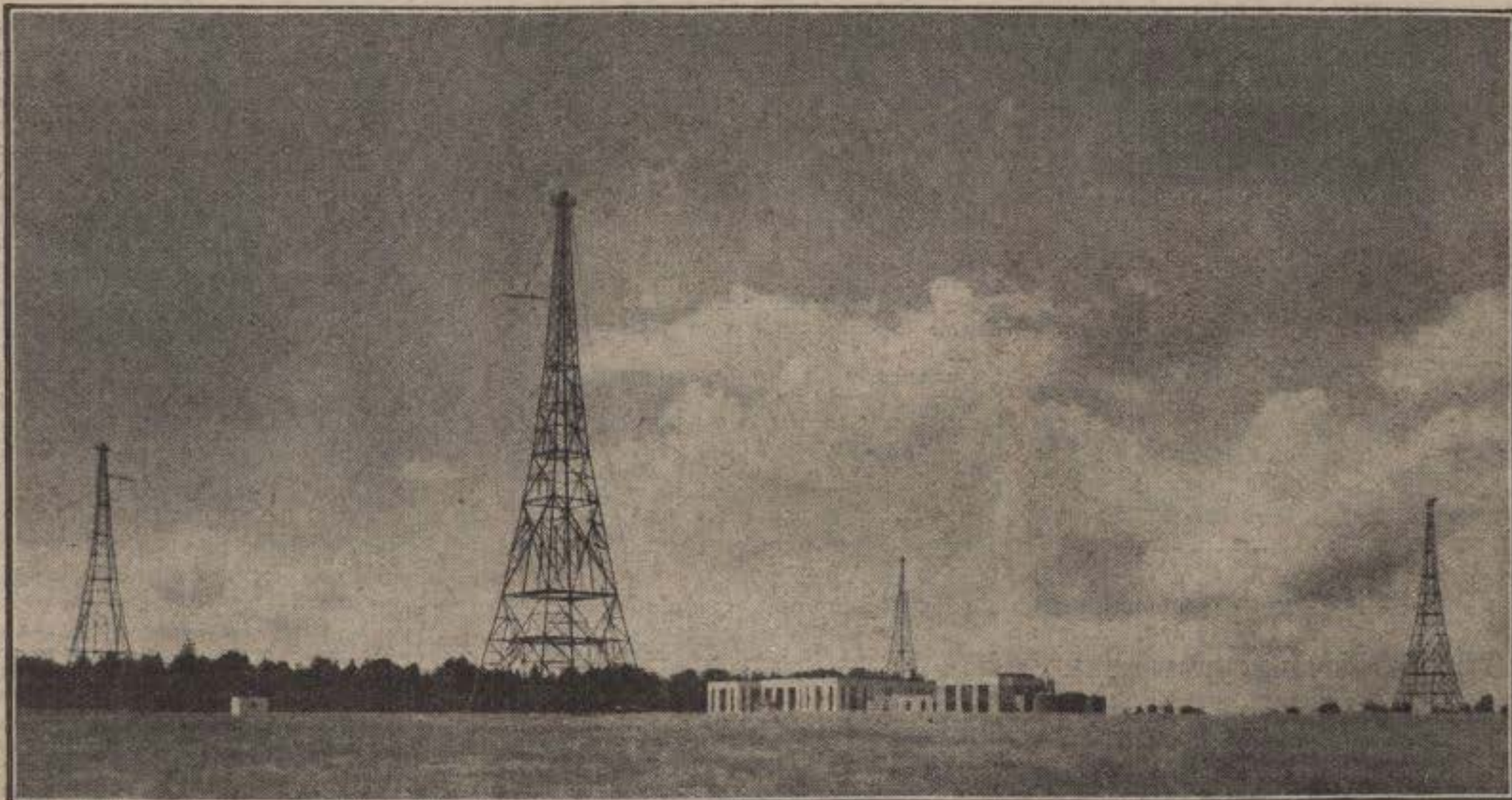
culture, and amusement, in which every item would miraculously fall in with the mood and inclination of every one of millions of listeners at any given moment. 'A' and 'B' tune in, say, at 7 o'clock. 'A' hears something which delights and interests him; 'B' hears something which bores or repels him. This does not prove that the programme was wrong—only that 'B' was unfortunate and 'A' fortunate in his moment for listening; but if 'B' is able to switch off the hated item to an alternative programme (which is the purpose of the programme-builder on the new wavelength), he should find an item in such contrast to what charmed 'A,' that it will likely be agreeable to 'B's' mood of the moment. That is as much as the designer of programme contrast can aim at: and it is a good deal. But it must be remembered that there is a difference between a contrast or variety, and an opposite. We cannot define opposites in programme items. You might say that a running commentary on a football match was the opposite of Brahms's Requiem; but so equally would be comic opera, a vaudeville turn, an educational talk, a play. These might all be called opposites to the Brahms Requiem; and yet any one of them might be considered an opposite to any other.

So we must reject the idea of trying to find exact opposites in programme items, and aim rather at providing variety or contrast. That is where the listener can help the programme-builder by his criticism. It will be interesting

The First Step in a Broadcasting Development which will eventually cover the entire Country.

to find out as time goes on what is considered the most popular form of contrast to any given type of item; what, for example, the majority of people who do not want opera would regard as a reasonable contrast. The nature of the contrast to be provided against any given item will, of course, partly depend on what has gone before and what comes after that item; because in addition to what may be called the horizontal contrast between the two programmes, there must be a vertical contrast and variety in the one main programme. On this and many kindred subjects we shall, no doubt, hear, and look forward to hearing, the views of our readers and listeners.

Let us repeat: we welcome these opinions; we look for them. Without them the successful accomplishment of our great development will not be possible. And in asking for this help, and in looking to the co-operation of our listeners, we would add but one observation—that as we desire our progress to be steady, so we ask that opinion, either favourable or unfavourable, be not lightly or hastily formed and given; but that our listeners will study the problem with us from day to day, and from week to week, and with us take their part in attaining the great goal we all have in view.



The London Transmitters at Brookman's Park, Hertfordshire—a panoramic view showing the building containing the complicated apparatus required for the latest development in Broadcasting, and the two pairs of masts from which are to be transmitted the alternative programmes referred to in this article.



H.M. the King to Broadcast.

THE most outstanding broadcast of next week will be the speech of H.M. the King, welcoming the delegates of the Five Powers to the London Naval Conference. The rarity of His Majesty's appearances before the microphone lends a special significance to the occasion. He has not broadcast more than half a dozen times since that first famous relay from Wembley, on April 23, 1924, the opening day of the British Empire Exhibition—and has never as yet been heard in connection with so important an international event as the 'Five Power Conference. The speeches of His Majesty and the leaders of delegations will be relayed from the Royal Gallery in the House of Lords between 11 a.m. and 1 p.m. on Tuesday, January 21. The Powers represented at the Conference are the United States of America, France, Italy, Japan, and Great Britain (with delegates from the Dominions, including the Irish Free State).

Imaginary Crises—1.

'HORRIBLE Murder in Soho Square!' The Editor of *Vox* discovers that one of his staff of critics has been ill-advised enough to find fault with a talk broadcast by Mr. Compton Mackenzie.

Scatterbrained Princess.

ON September 3, 1928, was first broadcast *The Princess Who Lost a Tune*, a ballet-mime by Alec Rowley, the young British composer. Visual miming was replaced by the voice of a narrator telling the story. The experiment was amusing and successful; it might well have been repeated with another work. As it is, the same ballet is being 'revived' from London on February 19. Provided that the story-teller has the right sort of voice and collaborates tactfully with the musicians, there seems to be no limit to the field. *The Princess Who Lost a Tune* is a fairy-tale set in that world of little princesses with tiny feet, black pages, chamberlains, and fops with which the Russian Ballet familiarized us. A Princess, dozing on silken cushions in a



The lady who lost the tune.

garden, is unable to recall the end of a tune which haunts her. The palace music-library provides no solution. The Hurdy-Gurdy man cannot play it, no more can the Fop, with his hastily gathered orchestra. At length a handsome wanderer comes to the gate. The sight of him recalls the tune to the Princess; it is the song of love. We leave the happy pair in each other's arms. What could be more charming—or more different from Mr. Al Bienstein's latest 'all talking, all laughing, all crying' hundred per cent. super-film, *Cheque Book Daddies*?

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Thieves' Island.

MR. CLIFFORD COLLINSON, after opening the series of talks on 'Buried Treasure,' gives a further talk on Saturday evening, January 25. This is entitled 'Buried Treasure in the Ladrone Islands'; it will make one of the most exciting yarns of the series. This story is Mr. Collinson's pet particular property. When we approached him in search of what the movies call a 'trailer,' he was secretive. All we could elicit from him was that the Ladrone Islands—sometimes known as 'The Islands of Thieves' or 'The Islands of a Thousand Sails'—are just north of the Equator, that 104 years ago a British naval officer stole a Spanish treasure ship and hid the loot on Pagan Island, one of the Ladrone group, which is the home of three active volcanoes. The Spaniards caught him and—well, see Saturday's gripping instalment. With so much information in our pockets, we are prepared to settle down with bated breath to hear the rest.

Remembrance of Things Past.

MRS. SIDNEY WEBB is to broadcast, on Tuesday, January 21—the eve of her seventy-second birthday—the second talk in the series of reminiscences entitled 'Looking Backward.' Since the earliest days of Socialism 'the Webbs' have been in the van of those who studied social and industrial conditions, and strove to better them. They have written a number of fine books, most notably a 'History of Trade Unionism,' and a seven-volume 'History of English Local Government.' The label 'socialist' was not always so comfortably worn as it is today. Mrs. Sidney Webb, who flatly refuses to be known as Lady Passfield, must have many memories of exciting times and interesting personalities.

Leslie Stuart's Last Play.

LESLIE STUART, composer of *Florodora*, *The Silver Slipper*, *Havana*, and other famous Edwardian musical comedies and of such favourite songs as 'Little Dolly Daydream,' 'The Lily of Laguna,' and 'Soldiers of the Queen,' died a broken-hearted and discouraged man, with his last musical play, *The Girl from Niusa*, still unproduced. The present reaction against exclusively American music in the theatre came, alas, too late for him. Unable to make headway as a composer, he spent the last years of his life 'on tour' as accompanist to his daughter, who revived her father's pre-war song successes. May Leslie-Stuart is to take part in a Leslie Stuart programme on February 7 (5GB) and 8 (London, etc.). This will consist of hitherto unperformed songs and orchestral pieces, a number of old favourites and a group of songs and incidental music from *The Girl from Niusa*.

Back to the 'Nineties!

SEVERAL months ago we enjoyed a series of 'old time' programmes produced by Mr. Philip Ridgeway. We now hear that Mr. Ridgeway is shortly to present a further series, consisting of a vaudeville show of the '90's, a Victorian play with music, an Edwardian music-hall programme, a war-time sing-song, and a village concert. The old songs are unfailing in their appeal to the younger generation, whereas popular art and printing of the same period are lifeless and unattractive to us today.

A St. Francis Play for Sunday.

FEW one-act plays are written in these days—probably because, the 'curtain-raiser' being out of fashion, there is little room for them. Alone of all our leading dramatists, Mr. Laurence Housman devotes himself to this most difficult branch of play-



'Towards a Brighter London.'

writing. He has given us two fine sets of short plays, one built round St. Francis of Assisi, the other round Queen Victoria. Fortunately, these are sometimes to be seen—at the Lyric, Hammersmith, the Arts Theatre, and elsewhere. St. Francis, mystic and ascetic, the *roué* of Assisi, who gave his life to God and to the care of the lepers, is a fine subject for drama. We are to hear one of Mr. Housman's *Little Plays of St. Francis* at 4.30 on Sunday afternoon, January 19, when it will be broadcast by the University College Dramatic Society. This society is one of the most flourishing of its kind, though its activities are not as widely featured in the news as the University's more spectacular activities—its football matches, and the 'rags' which from time to time contribute towards a Brighter London.

Thomas Hardy and a 'Thriller.'

RADIO DRAMA for next week centres round a 'double bill' to be presented from London on Friday, January 24. This consists of *Tony Kytes*, the *Arch-Deceiver*, adapted by Muriel A. Levy from a short story by Thomas Hardy, and *The Safe*, a 'thriller' specially written for broadcasting by H. P. Lipscomb. The decline of the 'one-acter' in the theatre does not hold good also at Savoy Hill, where short plays are a welcome variation from the more elaborate, two-hour productions which, enjoyable though they are, impose a considerable strain on the listener.

Veterans of Music.

IN next week's programmes we have both Dame Ethel Smyth and Sir George Henschel, the former represented by a recital of her Chamber Music on Monday, January 20, the latter giving, on Wednesday, January 23, the last of his series of three song recitals. (We refuse to admit that this may be the last time he will broadcast!) Dame Ethel and Sir George should be an example to the prematurely weary young musicians of the day. Dame Ethel is seventy-two this year; Sir George Henschel eighty. She, despite neuritis, is busily engaged in scoring a new orchestral work; he continues to sing *lieder* with the most exquisite art. The recital of Dame Ethel's chamber music will consist of the Sonata in A Minor for Pianoforte and Violin, the Trio for Violin, Horn and Pianoforte, and a group of songs sung by Anne Thursfield. The instrumentalists will be Marjorie Hayward (violin), Kathleen Long (pianoforte), and Aubrey Brain (horn).

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



A Special Vaudeville Show.

THE recent experiment of including Maeterlinck's tenuous 'thriller,' *The Death of Tintagiles*, in a vaudeville programme seems to have been highly successful. No one appears to have thought the setting inapposite, and the play itself scored many points in our correspondence on 'Favourite Programmes of 1920.' On Monday of next week, January 20, the Vaudeville producer is to give us another unusual programme of mixed sketches and vaudeville items. The former include Michael Hogan, Olive Groves, and Harold Kimberley in *Moonshine at Midnight* by Mabel Constanduros, with music by Alfred Reynolds; a P. G. Wodehouse playlet, entitled *Heart of a Goof*; and Angela Baddeley in one of A. P. Herbert's *Trials of Topsy*. Among the individual items will be the Four Harmony Kings, Joe Sargent in French traditional songs, and harp solos by Sidonie Goossens. Joe Sargent, one of the original Three New Yorkers and now partner in Ross and Sargent, is more usually associated with syncopation, though he sings delightfully in French.

Request from the Liffey.

THE National Orchestra of Wales, conducted by Warwick Braithwaite, is to be relayed from Cardiff to London and other Stations on Saturday afternoon, January 25. These general broadcasts have attached listeners in all parts of the country to the Welsh orchestra—which is now taking a flourishing part in the musical life of the Principality. One fervent admirer recently wrote from Dublin: 'Would it be too much to ask you to play *Sonny Boy* one day?'

The Friend of Man.

WE see that on Tuesday evening Dr. R. N. Salomon is talking from 5GB on 'The History and Economic Influence of the Potato.' Boiled, baked in jacket, mashed, sauté, and in chips, the potato is indeed the friend of man—a position long attributed to the dog. The Incas may have succeeded in concealing their Treasure, but the Spaniards found the Potato and sent a set of tubers to Spain in the charge of Father Hieronymus Cardan, who thus became famous. Sir Walter Raleigh's colonists also brought the vegetable from North Carolina



'Face to face with a mushroom.'

and a potato-bed was prepared on Sir Walter's estate near Cork. There are now many hundreds of varieties of potato, with attractive names such as 'Immune Ashleaf,' 'King Edward,' and 'Great Scott.' But enough of potatoes, if that were possible, and let us marvel at the immense courage of those who actually discover that weird roots and fruits are good to eat! What risks they take—the first men alive to come face to face with an artichoke, a mushroom, or a tomato which, for all they know, may be as deadly as hemlock, henbane, or belladonna!

Burns Nicht from Mauchline.

SATURDAY, January 25, is 'Burns Nicht,' when, true to tradition, all Stations will be hearing a Burns Programme relayed from Glasgow. This programme, which will centre round the toast of 'The Immortal Memory,' proposed by Mr. E. Rosslyn Mitchell, is to come from the kitchen of the Mossgiel farmhouse, near Mauchline, which was occupied by the poet at the time of much of his best work. It should, therefore, have a properly 'Burnsian' ring to it. Scotland has elevated 'Rabbie' to a status bordering upon canonization. The question which irks us is: Do Scotsmen ever read Burns?

That Certain Trio.

A PARTICULARLY attractive vaudeville turn is to be heard at 7.45 on Tuesday evening, January 31. This will be the first broadcast by three young people (their years do not total seventy between them) known as 'That Certain Trio.' Their names are Anne de Nys, William Walker, and Pat Waddington. Miss de Nys is half French, half English, Mr. Walker American, Mr. Waddington an English actor who has played for some time both on the London stage and at Savoy Hill. The first two play the piano, all three sing. Here is something new for those who like syncopation, and something which may convert those who don't.

Have You Missed Any of These?

ON December 26, Miss V. Sackville-West mentioned the following books in her review of the novels of 1920: 'All Quiet on the Western Front,' by Remarque (Putnam); 'A High Wind in Jamaica,' by Richard Hughes (Chatto and Windus); 'The Good Companions,' by J. B. Priestley (Heinemann); 'The Hawbucks,' by John Masefield (Heinemann); 'Death of My Aunt' by C. H. B. Kitchin (Hogarth Press); 'The Man Within,' by Graham Greene (Heinemann); 'Dewar Rides,' by L. A. G. Strong (Gollancz); 'Bretherton,' by W. F. Morris (Geoffrey Bles); 'The Lady Who Loved Insects,' translated by Arthur Waley (Blackmore Press); and 'A Nineteenth Century Childhood,' by Mary MacCarthy (Martin Secker).

For Your Gramophone.

HERE are some of the titles recommended by Mr. Christopher Stone in a recital of New Gramophone Records broadcast on Friday, January 3. Layton and Johnstone (Columbia 5,650), Vincent Lopez and his Orchestra (Imperial 2,196), Paul Whiteman and his Orchestra (Col. 5,655), Melville Gideon (Parlo. R526), Randolph Sutton (Radio 1,253), and the New Mayfair Orchestra in a *Dear Love Selection* (H.M.V. C1,792), contributed to the first half hour of his lunch-hour programme. The second half included the Overture to Offenbach's *La Belle Helène*, Parlo. E10,935; Handel's *Passacaglia*, Sammons and Tertis, Col. L2,364; the *Prize Song* from *The Mastersingers*, Joseph Hislop, H.M.V. DB1,351; *The Crocodile*, Stuart Wilson, Decca M100; Negro Spirituals by Maria Sandra, Parlo. R528, and Russian sacred music by the Don Cossacks Choir, Col. 9,910.

Anonymous Letter.

A FEW days since we received a first-class anonymous letter:—

DEAR SIRS,

Has it ever entered your besodden 'brains' that there is other music in this world besides Classical music and Nigger muck. Have you



'This made us writhe.'

ever heard of Gilbert and Sullivan, or a thousand and one other composers. I have been to dozens of wireless dealers all over the country, and I find that they and all their customers are utterly sick of the sound of you. It would be too much to ask for something original from you, but could you not shut up all together, and then we could get foreign stations. You broadcast the most awful vapid stuff day after day and week after week; and yet you seem to be proud of it. Do you ever read the letters in the papers complaining about your junk? I suppose you are too arrogant to do so. I would give my address only I do not want it made public that I am connected up with such a degenerate lot of throw-backs.

Yours,

DISGUSTED.

P.S.—In your children's hour this evening you ask us to keep on smiling; do you mean at the stuff that you broadcast?

This made us writhe. Ever since it arrived, the staff at Savoy Hill has slunk about talking in whispers. No man dare look his fellows in the eye.

Locking Up London's Citadel.

LIKE our beloved cousin 'Old Moore,' we took the occasion of the New Year to burst into prophecy, foretelling a forthcoming relay of the Ceremony of the Keys. This, it has now been decided, takes place on Tuesday evening, January 21. A busy day for the O.B. Director and his staff, with the King's speech in the morning and the Keys at night; both relays which require complicated installation and many 'mikes.' The Tower of London relay begins at 9.40 p.m. with an introductory talk. At 9.55 Mr. Smoker, the Chief Warder, leaves his lodge, calls for his guard and begins the century-old ceremonial of locking the heavy doors of the fortress. You hear the door thunder to in gate after gate, the growl of the locks, the tramp of marching men on the cobbles. Those who have not heard this programme in previous years should certainly listen. Last year the challenge 'Whose Keys are these?' and the Warder's answer 'King George's Keys! God preserve King George!' had a very dramatic significance. This year our King is happily restored to health.

'The Broadcasters'

HOUSEHOLD HINTS FOR THE NEW YEAR.

More Home Repairs.

MANY listeners have asked how to remove chill marks from polished table tops, etc. If the polish has only changed colour and not been torn off, it is fairly simple to remove these marks. Take a soft piece of cotton rag and on to it sprinkle a few spots of methylated spirit, and the same of raw linseed oil, pass the fingers over the wet surface of rag to mix the spirit and oil together, and then apply gently at first to the part affected, and the mark will gradually disappear. You may have to repeat the application a few times, but be sure not to have your rag wet, only damp. French polish is composed of shellac dissolved in methylated spirit. Water, or perfume which is largely composed of spirits of wine, will chill or alter the colour of the shellac, so by using a little methylated spirit you will just soften the shellac sufficient to bring back the colour, and the oil is used as a lubricant so that you do not tear off the polish. Again I have been questioned about blisters in veneer. To remedy this pierce a tiny hole in centre of blister with a pin, this to allow air to escape. Take a compress of damp rag and place over the blister and then a semi-warm flat iron pressed on the rag. This nearly always cures the blister. What happens is that the moisture from the rag reaches the glue under the blister and the veneer will often again adhere to the surface. If this method is not successful, take a thin-edged, keen penknife and split the blister down the centre the way of grain, lift up edges of cut very slightly, and insert a little fresh glue, then press into place again, leaving a weight, say flat iron, on the blister until dry. Of course, you should wipe off the superfluous glue before putting the weight on finally, and a piece of paper placed between the weight and the wood will save the weight from sticking. You can easily wash the paper off when dry.

A similar method may be used to raise a bad dent in wood, especially in wood that is not polished, such as kitchen tables, floors, etc. Take the wet compress as before, also soak the dent, place the compress over dent and apply pressure with hot iron. The damp is thus driven into the pores of the wood and they swell, filling up to their original position.

Now a few useful recipes for revivers and cleaners. Paraffin and water in equal parts used with soft rag will remove dirt, sweat markings in veneered work, grease, etc., and often bring back the pristine beauty to polish. I usually mix the two parts in a bottle with a small hole or notch in the cork, and sprinkle on the rag. The two ingredients will not mix, but by using this method you will get equal parts on your rag. Paintwork and many other things can be cleaned by this method. Lacquered brass can be cleaned quite well with this, and moreover it will not injure the most delicate polish. Well rub off with dry rag after use.

A good general furniture reviver and polish can be made as follows: $\frac{1}{3}$ methylated spirit, $\frac{1}{3}$ raw linseed oil, and $\frac{1}{3}$ vinegar, mixed in bottle and well shaken before using. Sprinkle very little on soft rag and apply not too heavily at first, and increasing pressure until you hear quite a tick tack sound when you reverse your back-and-forward stroke. Be sure not to use too much on your rag or you may damage the polish. Do not use this reviver on metal.

For deeply-carved oak furniture a mixture of equal parts of turpentine and raw linseed oil brushed into the carving, and then well rubbed off with rag and a stiff brush like a boot brush, will clean out the dust and improve the appearance, but follow with a polish of beeswax and turpentine, or similar mixtures advertised for the work. You will not be able to clean deep carvings of superfluous wax with an ordinary rag rubber. Use again the hard brush to finish your carved work.—*From a Talk by Arthur J. Bendy.*

HOUSEHOLD TALKS.

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|----------|--------|--|
| Jan. 13. | 10.45 | The Future of Domestic Service (2), by Miss Grace Young |
| 14. | 7 p.m. | Stammering: Its Nature and Treatment, by Miss E. C. Macleod. |
| 17. | 6 p.m. | A Gardening Talk, by Mr. Compton Mackenzie. |

Children in the Small House.

LACK of space is a difficulty that many of us have grown so used to that we are unaware of the fact, but it has points of value, too.

One of the difficulties about it that escapes notice is its effect on the people concerned. To be continually cooped up with others, or even one other person, has much the same effect psychologically as being shut in one room without any ventilation.

If there is no nursery it is better to give the children the largest room there is, while they are young enough, as a bedroom-playroom, than to put them into separate little rooms with no space to play, or room for toy cupboards. It is quite easy to divide a cupboard when this is needed, but, if possible, arrange the room so that each child has a part of the floor space to call its own, with its belongings near together. The bathroom can, of course, be used in turn, so that washstands are done away with altogether. However small the bathroom may be, there will surely be room enough for each child to have his own bath towel hanging up, for those cheap swinging rails take up no room, while at the same time they are easy to put the towel on to.

Most rooms have four corners, and it is surprising what can be done by pushing things about until the desired arrangement is arrived at, with each bed at some distance from the other—with the owner's picture and chest of drawers and cupboard around. The dormitory effect should be avoided as much as possible, for it gives a continual suggestion of sameness. Children do need to own their books and toys and clothes before they can really appreciate the pleasure of sharing them with others.

The advantages of a bedroom-playroom over a dining-room nursery are many, the chief one being that, once the bedroom is done, the grown-ups won't need it again till the evening, so that games are not interrupted with that crushing suddenness that is so destructive of consecutive interest.

One of the many subjects of strife between grown-ups and children is the untidiness of the latter. Untidiness is bad enough when there is plenty of room; in a small house it becomes intolerable. Children are often blamed for leaving things about when the fault lies with authority for not providing adequate accommodation within easy reach of small people, or for giving them a toy box in which it is impossible to do anything but hurl things into it one on top of the other. Our old friend the packing-case can make an excellent toy cupboard set up on legs and filled with shelves, and rows of hooks or nails for teasetts to hang on, etc. Sitting in front of it on a little stool, all sorts of games can be played.

Another bone of contention can be removed if shoes and coats are made easily accessible; if hooks are just too high, or drawers stick and won't open or shut, or have no proper handles, children find the effort to put things away more than they can bear; with our greater reach and strength we don't notice the effort so consciously. But if you take notice, it is likely to be in these cases that the blame is put on the children, when a little sand-papery or soap rubbed on to the offending runners would remove the resistances all round.—*From a talk by Mrs. Zoe Richmond.*

This Week in the Garden.

IT is time to begin sowing, if you want to grow big onions, or onions for show. Make a mixture of loam, leaf-mould, and sand, fill pots or boxes (previously well drained), and in them sow the seeds. Sow thinly. Autumn Triumph, a good strain of Ailsa Craig, or Premier, will serve the purpose well. Put the pots in a warm house. Later, the young onions will need to be put out into the garden, and the ground ought to be ready for them now—well-dug and rich, and left rough on the surface so that frost may aid in giving a good tilth.

Shallots may be planted outdoors now if the soil is in good condition and the weather propitious. Push the bulbs in so that they stand on the surface of the soil. Do not bury them.

The seed potatoes, whether early or late,

Macaroni Dishes.

FOR Hussar Pie take half a pound of self-raising flour, five ounces of margarine, half a teaspoon of salt, a quarter of a pound of macaroni, half a pound of veal, a rasher of bacon weighing about two ounces, some chopped parsley, a lemon, pepper and salt, about half a pint of milk.

Throw the macaroni, after breaking it into pieces about two inches long, into salted boiling water and boil for ten minutes. Strain, and leave to get cool. Make a short paste from the flour and margarine and salt, adding sufficient cold water to render it of the consistency of putty. Roll it out, after kneading it well, to a thickness of half an inch and line an enamel pie-dish, previously well greased, with it. The pastry cut off from the rim will be needed to cover the pie.

Now lay about half of the macaroni lightly in the bottom of the dish, and upon it place the veal, rather thinly sliced, and the bacon, cut into small pieces. Arrange these evenly over the macaroni, seasoning them with the grated rind of the lemon and the chopped parsley, adding pepper, cayenne if liked, and salt rather freely. Place the remainder of the macaroni over this quite evenly and pour in as much milk as will cover the whole. Lastly roll out the piece of pastry as nearly the size of the top as possible, wet the edges and press together to prevent any overflow of the milk, trim the rim neatly and put into a moderate oven to bake for an hour. It must not get brown, only just a nice deep yellow colour. The oven must be made less hot as the baking proceeds. When done, leave awhile; then, before it is cold, turn it out very carefully so as not to break it on to the dish you wish to serve it on, and leave till next day.

Perhaps you would like to know of a very nice hot macaroni confection which will also serve for either luncheon or supper. For this you will require half a pound of macaroni, two sheep's kidneys or their equivalent in ox or pigs' kidneys, a little chopped onion, two ounces of butter, pepper, salt, lemon, parsley, a little flour, and a small tin of tomatoes. Boil the macaroni in salted water for a quarter of an hour. Drain. Cut up the kidneys, removing the very centre, roll them in flour and stir them with the finely-chopped onion into the butter, which should be boiling in a small pan, stir about until they are brown, then add a little water and some of the liquid from the tomatoes. Put in sufficient pepper and salt, the grated rind of the lemon and the juice of half the lemon. Allow to simmer very slowly for ten minutes or so.

Now take your pie-dish, put in a layer of macaroni, then about half the stewed kidney, half the tin of tomatoes, and a sprinkling of parsley. Repeat this procedure and you will have the tomatoes with the parsley on top. Put a few tiny pieces of butter on it, pour in any of the liquid that remains in the tin of tomatoes and, if you think there is not quite sufficient to moisten the pie properly, add a little water or, better still, a little stock or gravy that you may have in the larder. This pie must be baked for half an hour.—*From a talk by Miss Kate R. Lovell.*

should be boxed to sprout ready for planting. Sound tubers about the size of a fowl's egg are best, and sound tubers only should be used. They should be stood with the rose end (that is, the end on which there are most 'eyes') uppermost, in shallow boxes in a frost-free shed and in full light. So only can sturdy shoots be obtained. This sprouting by itself will increase the crop by about one-fifth.

Seize the first favourable day for winter spraying of plums, apples, and currants. Complete the pruning of all hardy fruits except the gooseberries and red currants, which may be left a little longer if birds are apt to be troublesome. Prune also the deciduous ornamental trees and shrubs that call for it, leaving roses, buddleias, and others that are apt to start early into growth, for attention at the end of March.—*Royal Horticultural Society's Bulletin.*

ALAS, POOR OPHELIA! *An Episode in the Life of an Artist*

ON a March day in 1854, a little group of artists, of no great fame and now forgotten, accompanied to her grave in Montmartre a woman whom, had she died a quarter of a century earlier, all Paris would have mourned. Those even who stood beside the grave were there rather out of sympathy for her husband than for any other reason. He, poor man, was distracted. He was conscious of a vast pity for the woman: and the emotion of pity was one that he bore hardly. He had been able neither to live with her, nor without her, so he cried in his soul, and they had been poor children of Art, loving yet wounding each other through their love. And thus he laid her to rest and wrote upon the humblest of headstones her name, Henriette Constance Berlioz Smithson, and that she was born in Ennis, Ireland. The papers barely noticed her death, though Jules Janin wrote touchingly in the *Débats* of her Juliet (so little time ago it seemed!) and her Ophelia; how she had been 'a poem, a passion, a revolution'; and Liszt sent a few words to Berlioz, words of healing such as only artists can find for one another: 'She inspired you, you loved her and sang of her. Her work is done!'

But she had inspired others besides Berlioz: Malibran, Victor Hugo, Delacroix, and indeed all the flaming youth of Paris. Shakespeare was in the air then. To these young revolutionaries he was a symbol of freedom, of classic fetters broken, of romance set upon her throne again. The company of English actors who brought his plays to the Odéon in the autumn of 1827 were sure of their welcome. There were Kean and Macready and Charles Kemble, and the beautiful Irish girl whom no one had heard of, and who was given the great parts only because there was no actress of renown in the company, and who in a single night leapt from nonentity to fame. Berlioz, passing the Odéon on the evening of her death, remembered bitterly these things: how, in that theatre, twenty-six years before, she had 'burst like a meteor upon Paris and had come forward, trembling and awed at her success, to receive the plaudits of all that was best and brightest in France.'

With such plaudits at her command, it was not likely that she would pay any attention to the letters of the obscure individual who signed himself Hector Berlioz, a starving student of music living in a garret, like one of Mürger's bohemians, on his pittance as chorus-man in a second-rate theatre. She did not answer them. When she left her lodgings, there would be the gaunt youth on the other side of the street watching for her. Many times she passed him in the street, but she did not return the hungry searching of his eyes. When she entered the stage door for a rehearsal, as often as not he was there among the little crowd; and if she scanned the audience from the stage, she could have found his crop of unruly red hair in a corner of the orchestra, which he could enter free; though once—it was for her first appearance as Juliet—he had managed somehow to buy himself a stall. She did not know his passion for Shakespeare, which her art had fanned to so white a flame; nor of the foodless days and sleepless nights when he would wander the Paris streets and the country round—once Chopin and Liszt hunted for him a whole night long—nor of the despair that tore apart his soul when a few months later he saw her step into her carriage and drive away to seek fresh laurels in Holland and England.

Not for three years did she see her gaunt admirer again. In those years so much had happened! On the tide of the Revolution



HENRIETTA SMITHSON—'POOR OPHELIA.'
A contemporary portrait of the Irish actress whom Berlioz loved.

Berlioz had swum at last into recognition. He had wrested the Prix de Rome from the professors, finishing his composition while the shots whistled in the streets below. (Picture him in the July barricades teaching the mob the Marseillaise in one corner of Paris, his very hair an oriflamme, while in another, Dumas, in a suit of Wardour Street armour, leads them to the charge! Oh! the great days!) As for Ophelia, she had become an 'Episode in an Artist's Life'. He had embalmed his passion for her in a tone-poem, the *Symphonie Fantastique*.^{*} He had been in Rome for nearly two years. He was back now in Paris again, alas! With no thought of Ophelia, but only of a great concert he was going to give at which his *Symphonie Fantastique* was to be performed.

Poor Ophelia! She had come down in the world. She, too, had returned to Paris—but it was not the Paris she remembered. Paris had changed her fashions as well as her monarchy. The romantics had won the day, but Shakespeare was fuddled away like a torn banner that has served its purpose. Perhaps they were frightened now of the colossus on whose broad shoulders they had scaled the ramparts of romance. Anyhow, the Parisians were ever fickle, and Shakespeare was no longer to their taste. Ophelia did not know this, and when she opened an English theatre and expected the old welcome and the old furore, she saw only empty boxes and an empty treasury. She had incurred large expenses, and the money was borrowed. Her savings were all spent. It was when sitting in her hotel one day in deep dejection that a gentleman connected with a newspaper called and pressed upon her a box for a concert. Only with difficulty was she persuaded to go, but she yielded, and as the carriage drove towards the Conservatoire her eyes fell upon a placard of the concert and she read the name of the composer. It was Hector Berlioz.

It seems incredible that she should have been

^{*} The *Fantastic Symphony*, in which Berlioz recounted in music his despairing love for the Irish actress, Henrietta Smithson, broadcast from 5GB on Friday, January 10.

unaware of her rôle in the *Symphonie Fantastique*. All Paris knew it. There was whispering in the foyers as she passed, and when she took her seat in her box all eyes were turned in her direction. It had been a pretty piece of *réclame*, her presence in the theatre that day, a clever plot, and M. Schlesinger, the manager, and Mr. Schutter, the press-gentleman, might congratulate themselves. Perhaps the description of the music in the programme wakened memories; and even the music itself, though she did not understand music, was eloquent for once. And there was Berlioz in the orchestra, the old hunger in his eyes again. And M. Schlesinger was not slow to fill in the gaps. He visited her box during the interval and hinted with delicacy that the music was all about herself, that she was the heroine of this Episode in the Life of an Artist. The air was electric with triumph that afternoon, for Berlioz had received an ovation. Some tears fell, those tears that were the first summons to surrender. Yes, M. Berlioz might call upon her. A few days later the two met for the first time. A year later they were married at the English Embassy.

Let us not be cynical over the rest of the story. Rather let us veil it in the tender irony of Heine. The little villa on Montmartre: Julien and Louise together for many happy months. There is poverty, of course—he is slaving to pay off her debts; and ill-health, for she rapidly ages. But she is ever his 'poor Ophelia.' She makes one tragic reappearance on the stage, when the curtain falls without a single call. Life now has little interest for her save the son who is born to them, and who is so soon to leave her, and the husband whom music more and more claims and absorbs. She had never really cared for music. She had always had a difficulty even with her little Ophelia songs. When Liszt came up to drink English tea and make music she was not very intelligent. She liked the frivolous Auber—a terrible discovery for poor Hector! Music was a greater rival even than the bright eyes of a certain Mdlle. Reccio. But there were other rivals; or she fancied there were! Their rôles were now reversed, and she the jealous, desperate wooer. There were terrible scenes of jealousy. If he only praised some singer in the *Débats* that were fuel enough; and she would search cupboards and coat-pockets for letters from the woman. Such a state of affairs could not continue. There was no quarrel, no tragic finale. They agreed upon a separation, he to support her, which he did loyally till the end, and even to visit her, which also he did, and often; for 'he could neither live with her nor without her.'

Thus was it that from the life of this Irish girl, now old and lonely and useless, 'Love fled and hid his face among a crowd of stars.' But to Berlioz, gazing at her in death and at the portrait of her in the days of her radiant beauty that hung above the bed, it was less the flight of love than the flight of power and of fame—those sweets of the artist's life—that overwhelmed him. Power and fame! These were his gods, and must be hers, too, for she was an artist, and they had deserted her so soon! The broken idyll of his love was enshrined eternally in the *Symphonie Fantastique*; but where in his music this hour of pity may lie embalmed, the commentators have not revealed.

WILFRID ROOKE-LEY.

This week is Radio Week. Turn to the Programmes, which begin on page 77, and make sure of not missing your favourite items.

WHEN THEY MADE BRAHMS A 'Ph.D.'

He conducted his own 'Academic' Overture in honour of the occasion. This Overture will be played in Friday's Queen's Hall Symphony Concert, notes on the music of which appear below.



Joachim, the great violinist, friend of Brahms.

German Students' Songs.

THE German student of Brahms' day took life—and himself—somewhat more seriously than the youth of our Universities were ever wont to do; even his sports and his carousals were hedged about with time-honoured ritual, and the drinking of beer was hardly less sacred than duelling. Politics, to him, was much more than an excuse for lighthearted 'rags'; there was a time, indeed, when the Government of the day had to lay a firm parental hand on the revolutionary tendencies of a great students' organization. One at least of its songs, however, survived the dissolution of the Burschenschaft (Fellowship)—happily for the world at large. For it is not only a good tune in itself; it is by now known to the world of music as one of the themes which Brahms exploits with such fine effect in his so-called *Academic Festival Overture*.

A University Merrymaking.

THE Overture is apt to sound a little stern by that name: there is nothing 'academic' about it in the reproachful or even contemptuous sense in which we hurl the term at music of the dry, pedantic order. 'Overture for a University Festival' or even 'Merrymaking' describes its intention better. The University was Breslau, and the occasion was the conferring upon Brahms of the honorary degree of 'Doctor of Philosophy.' That he was something of a philosopher in his wholesome outlook on life had nothing to do with his degree: it is one which is awarded for scholarship or eminence in many and widely different fields, and there are chemists, engineers, and scientists in many parts of the world who may claim fellowship with Brahms by virtue of holding it.

Brahms composed the Overture specially for the festive occasion, and conducted its first performance there himself, adding much to his own personal popularity, and presenting the world at large with a piece of concert music which has had a large share in winning him adherents everywhere. He chose four well-known Students' Songs as its themes, all good-

going tunes which need no associations to commend them to listeners. The first appears after some original music of his own; like a stately old hymn, it enters with great dignity on trumpets and woodwinds. That is the tune which long ago found itself involved in politics. The next is a happy, lyrical melody called *Der Landesvater* (The Country's Father). After it comes a still older tune, associated since the beginning of the eighteenth century with the German 'Freshman'; in a merry dance rhythm it is played first by bassoon. On these a big and solid piece is built up, never losing sight of the happy occasion for which it was designed; it comes to a triumphant end with the greatest of all songs of youth—'Gaudemus igitur.'

Brahms' Concerto for Joachim.

THIS work is in a sense a tribute of gratitude from Brahms to the great violinist, Joachim. The quiet, fair-haired lad from Hamburg who was introduced to Joachim and by him to Schumann, owed to the friendship of these two men something of the chances by which he profited so well as to become the great Brahms. The Concerto was specially written for Joachim, and it was he who produced it on New Year's Day, 1879, at a Gewandhaus Concert in Leipzig.

For some time before that things had not been going happily in the Joachim household; the great violinist and his good lady had had a serious difference. Brahms had tried to steer the rather difficult course of continuing to be good friends with both, and Joachim had unfortunately taken that as a want of loyalty to himself.

Not until Brahms entrusted Joachim with the production of his Second Symphony was the reconciliation complete. Joachim accepted the tribute so paid him in the generous spirit in which it was offered, and the friendship of the two great men was once more firmly established. But while this Concerto was on the stocks, Brahms could not consult Joachim about it with the confident freedom he would otherwise have had. None the less, Joachim always regarded it as in a very special way his own, and played it constantly for many years; his interpretation of it was very broad and big, as Brahms no doubt intended. There are the usual three movements, of which the first is the longest and most elaborate. It has the usual two main subjects, and, as so often in Brahms' music, quite a number of secondary themes. There is a great cadenza near the end which is ascribed to Joachim rather than to Brahms.

The oboe begins the second movement with a very simple little melody, and the whole movement is in the quiet, contemplative mood thus introduced. The last movement is a vigorous rondo which the soloist begins at once with the principal theme.

Tchaikovsky's Country House.

IN the early months of 1888, Tchaikovsky established himself in a country house at Frolovskoe, near Klin. It was, in those days, a quiet and rather remote part of the wooded country between Moscow and St. Petersburg, and Tchaikovsky had a warm affection for it. He soon found himself quite at home in the new surroundings, liking his house, and especially the fine garden, which belonged to it. He wrote, in many letters to friends, enthusiastically of his flowers, and talked of making a gardener of himself in his

old age. He seems, indeed, to have adapted himself easily to such a country existence, making it an invariable rule, whatever the weather might be, to go out alone after his midday meal and walk steadily for two hours. He has told us himself that it was in the course of these solitary rambles that he conceived much of the music which that summer produced; the conditions were certainly such as to assure him the nearest approach to peace of mind, if not actual happiness, which a nerve-wracked temperament such as his might hope to attain. He had the satisfaction of working to really good purpose; in at least one letter to his good friend Nadejda von Meck, he speaks of the pleasure he felt in the spontaneous growth of this Fifth Symphony, and of the *Hamlet Overture*, on which he was working at the same time. Another letter—its date is August 26 in the same year—tells of ill-health, but of so much happiness in the Symphony he had just finished that he was forgetting his bodily troubles. He was busy, too, with a scheme for the ensuing winter, in which he would bring forward and himself conduct a number of his own works, the new Symphony among them.

It had its first performance at St. Petersburg on November 17, 1888, Tchaikovsky himself conducting. It quite clearly pleased the enthusiastic audience, but the Press was on the whole discouraging; after a second performance, a week later, at one of the concerts of the Musical Society, Tchaikovsky himself began to have misgivings that the work was, after all, not so good as he had hoped, hinting even that as a composer he must be 'played out.'

Modeste, in the biography which he wrote of his illustrious brother, suggests, with true fraternal candour, that the failure of the Symphony to please the critics was due to the composer's not very efficient conducting. Posterity has in no wise endorsed the view either of Tchaikovsky or of his stern brother, and the work has steadily won for itself a stronger hold on the affections of music-lovers till it is now a close, as it is in every way a worthy, rival of the sixth—The Pathétique.



Sir Landon Ronald, who conducts Friday's Symphony Concert.

MY RESOLUTIONS

for this year's Radio Week. By a Listener

LUCK, this Radio Week coming early but not first in the New Year. Gives one a chance of a fresh start after the New Year resolutions are broken and gone. This year, for example, I had arranged to have a nap after supper in order to sit up for the New Year programme and so make my resolutions first thing in 1930. Should have done so without fail, not being one to shilly-shally about solemn resolutions. Unfortunately, who should drop in but Hubert, Clifford, and Clive, and the argument happened to fall on an old English temperance drink called 'Rum Punch.' Everybody remembered an old folk-song learned erstwhile in our days of childhood. How did it run?

One of — and two of —
Three of — and four of —
With my *tooral*, . . . etc.

I sang this several times, Hubert, Clifford, and Clive joining in at the bit about my *tooral*. Of course I pointed out that my *tooral* was simply a poetical figure. I have not and never have had a *tooral* of my own.

Now, everybody agreed that the missing words represented by dashes above (and worse below) were strong, weak, sour, sweet, neat—one too many for the poetry, you see. As for the ingredients, we all agreed that they should be Empire rum from Jamaica, Empire limes from Barbados (where the boot trees grow), Empire sugar from British Demerara, and water from the British Empyrean, hotted. All stirred together with a silver ladle in a Queen Anne bowl to make a Jorum (son of Jehorum, son of Jeroboam). We wrote all these *items* (dear Compton Mackenzie, please note that the *i* is short and do not go on saying 'eye-items') down, and then I, as the host and the senior poet present, was invited to reconstruct the old folk-song as it should be. After some thought I worked it out as follows:—

One of sour (lemon juice), two of sweet (sugar)
Three of (strong) and four of neat (?)
(? weak)
With my everlasting *tooral* (etc.).

But, I said, you couldn't possibly have a last line like that, clean against all the rules of poetry. The thing must be definitely either weak or strong. The question was—*which?* But Clive

said you couldn't leave out the rum without spoiling the Jorum or Jora, if desired. Hubert clinched the argument by saying that it was not a hot bath that we were contemplating, but a good old-fashioned English temperance drink. By all means leave out the *weak* if it spoils, as it threatened to do, both the Jorum and the versification. Well, then Clifford got a new idea: might not the neat be the hot water? It would hardly be a hot drink at all without the hot. None of us had ever heard of *neat* meaning water, let alone hot water; but Clifford quoted 'neat-handed Phyllis,' and said that neat meant cattle—'think of *neat* herd,' he pleaded, and 'neat-hands' meant simply 'ox-fisted'; in all heathen mythology, he reminded us, the river-gods were represented under the guise of bulls. Most interesting, I said, nice high-toned, classical stuff, but quite irrelevant. Of course, the argument ended with each of us working out the prescription as he understood it, and passing his own version of the Jorum round for inspection. All were good: mine was best. I tell you this to explain why I made no good resolutions for 1930, and therefore am practically virgin soil for a whole crop of good resolutions for National Wireless Week.

The first resolution is this:—

1. That I will buy a new set tomorrow.

No; tomorrow's Sunday, but very soon, anyhow. Quality and not quantity shall be my aim. I mean, one station at a time. I mean, a religious service, say, from Daventry is better without a background of *Petit Parisien* furniture advertisements. And *vice versa*. Toy with idea of buying seven sets each marked for the day of the week like razor blades. Sing:—

Monday's sets of brass-bound teak
To stand the 'kleine Nacht-musik';
Tuesday's apt for Walford's tones—
Crystal set with O.L.* phones.
Wednesday Wood or Beecham suits,
And Proms, and soft, complaining flutes.
Thursday's set takes highest mark
For 'blotting out of Brookman's Park.'
Friday's set is for the boys,
Guarantees a cheerful noise.
Saturday's set is on the shelf;—
Made it and put it there myself.
Hinged at the knees is Sunday's box
To heterodyne the heterodox.

With my *tooral* (etc.).
* O.L.—Ordinary Listener.

2. That I will listen more systematically in future.

I won't just blow in and say, 'Oh, switch that off. Let's get Hohen-Schlengenbach!' I'll have a notebook and a stump of pencil and I'll study *The Radio Times* and *World-Radio* (not forgetting *The Listener*), and I'll draw up the evening's selective programme. Yes, and I'll have a column labelled 'Remarks,' and in that column I'll put real critical comments like: 'L. Gowings superb, but query will that C in alt. last?' or 'Sandler's bravura tonight a trifle picaresque?' or 'Wife says Bartok is so cosy! Is she not thinking of Bantock?' or 'When I asked why all the good old songs were ascribed to Mr. Quilter, my wife said it was a matter of counterpoint. Feel sure she meant 'counterpane,' but did not like to argue for fear of exposing very recent growth of musical knowledge,' or 'Liked Peter Warlock's "Who is



Check up wife's habit of beating time with her foot. Remind her it is a sign of poor musicianship.

Sylvia?" Understand he is Lord Heseltine's eldest *nom de plume*. Suppose these irregular relationships a symptom of modern aristocracy. 'Understand Beecham uses nothing but hands for conducting. What dose P. Pitt use?' or 'Must remember Tommy H.'s latest—the one about his second wife, so as to stop them in time when they ask have I heard this one?' I have decided not to allow conversation while I am listening. Wife and family must listen or talk. Can't do both at once. Encourage her to knit.

3. That I will write to B.B.C. more regularly.

Just to keep them up to the mark, you know, and remind them that they have some intelligent listeners who know what's what. Must explain my theory of poetry reading, and pronunciation for benefit of Announcers.

4. That I will apologise to Senior Announcer when I am late for a transmission.

Send a p.c. to Savoy Hill each time. Why should S.A. do all the apologising?

5. Listen more appreciatively to grand opera in future.

Sings:—

Do the Children of the Ghetto
Always have the right libretto,
Or do they, like myself, forget to?
With my *tooral* (etc.).

Silly to keep on wondering what they are screaming about, when you can quite easily find out.

6. Check up wife's habit of beating time with her foot.

Remind her it is a sign of poor musicianship. Mem. Must drop it myself, though.

7. Buy more gadgets.

Why not a mascot for best set? Is an ammeter any good? If so, for what? Or do I mean 'anemometer'? Why should people measure 'anemones'? Or 'am,' for that matter?

There, that's one for every day of Wireless Week!

Later. Regret to find wife has been making resolutions too. A good deal of misunderstanding, I fear. Get her separate set or sets, I expect, poor wretch!

Gracie Fields and Archie Pitt
FAMOUS STARS OF REVUE

whom you will hear at
7.25 p.m. on Wednesday in
excerpts from their revue
'The Show's the Thing,'
which is having such a
successful 'run' at the
Winter Garden Theatre.

Tommy Fields

ALL THINGS CONSIDERED

Matthew Quinney on
Imaginary Letters

LAST week I set out to suggest a field of English letter-writing that might well be drawn on for broadcast purposes as a pendant to the present series of weekly readings; but, you remember, I digressed so badly that when my space gave out I was still wandering.

What I wanted to say was that an attractive series of readings might be made up from fictitious letters. A section could be devoted to some famous old novels that were cast entirely in the epistolary form, e.g., Richardson's 'Pamela' and 'Clarissa Harlowe,' Smollett's 'Humphrey Clinker,' etc. Those vast, leisurely romances of Richardson's ought to yield up material for a few engrossing sessions, especially as very few people are ever likely to read the complete books. It is a good many years since I myself dozed over Richardson, and today I should think twice before tackling him. We must take him in homœopathic doses, or not at all. His books unwind themselves far too slowly for the taste of today. Yet what a vogue they once had! 'Take care,' said Diderot, 'not to open these enchanting books if you have any duty to fulfil.' And Johnson held (rather surprisingly) that there was 'more knowledge of the heart in one letter of Richardson than in all "Tom Jones".' Well, Tom has had a longer innings than either Clarissa or Pamela, but all alike are dead to most readers today. Perhaps the Smollett Book wears best; it contains really lively and amusing letters, though some of the best would need censoring before being taken to the microphone.

Then we might draw on the various series of letters signed with a *nom de guerre*. Many people today would be interested in hearing, for example, a few extracts from the 'Letters of Junius,' and five minutes should be found for a sample of the set that Sidney Smith wrote under the title 'Letters to my brother Abraham,' and signed 'Peter Plimley.' (That there is still life in some of these old political fusillades is shown by the fact of 'Peter Plimley' having been recently reissued. They had a good deal of influence on political and religious questions at the time, and have not yet lost all their point.)

Coming to more recent days, not many of the middle-aged among us forget the 'Love-letters of an Englishwoman,' which came out anonymously about thirty years ago and took everybody by storm. How hotly we debated as to the authorship, and above all as to whether the writer were a man or a woman! Tens of thousands of throats developed lumps, and double that number of eyes grew misty (mine among them) over those afflicting pages. Hard, bright young folk of today might laugh at them—yet I don't know. If it be true, as the proverb says, that all the world loves a lover, some of those letters might still wring a few hearts. Is it necessary to remind a few stray readers that the author turned out to be Laurence Housman?

One collection that may be prescribed with

confidence is 'The Letters of a Self-made Merchant to His Son'—two collections, rather, for there is a second volume no less happy: 'Old Gorgon Graham.' Here is strong, shrewd sense and humour in abundance. Both sets of letters had an enormous vogue just before the War. They deserved it, too. For my part, I should put them (with 'Mr. Dooley') among the very best things America has turned out in the way of reprinted journalism. Call on the Self-made Merchant when you will, he never lets you down. I've just opened him at random,

reading age, and the letters would need rather too much explanation.

In spite of exaggerations, and too much dependence on mis-spelling, Dickens yields a rich store. I should certainly include that of Fanny Squeers. You remember the opening?

Sir,

My pa requests me to write to you, the doctors considering it doubtful whether he will ever recover the use of his legs which prevents his holding a pen. We are in a state of mind beyond everything, and my pa is one mask of brooses both blue and green likewise two forms are steepled in his Goar.

'Steepled' is good; it is just the right kind of wrong word, being funny as well as the type of slip Miss Squeers, pen in hand, would make.

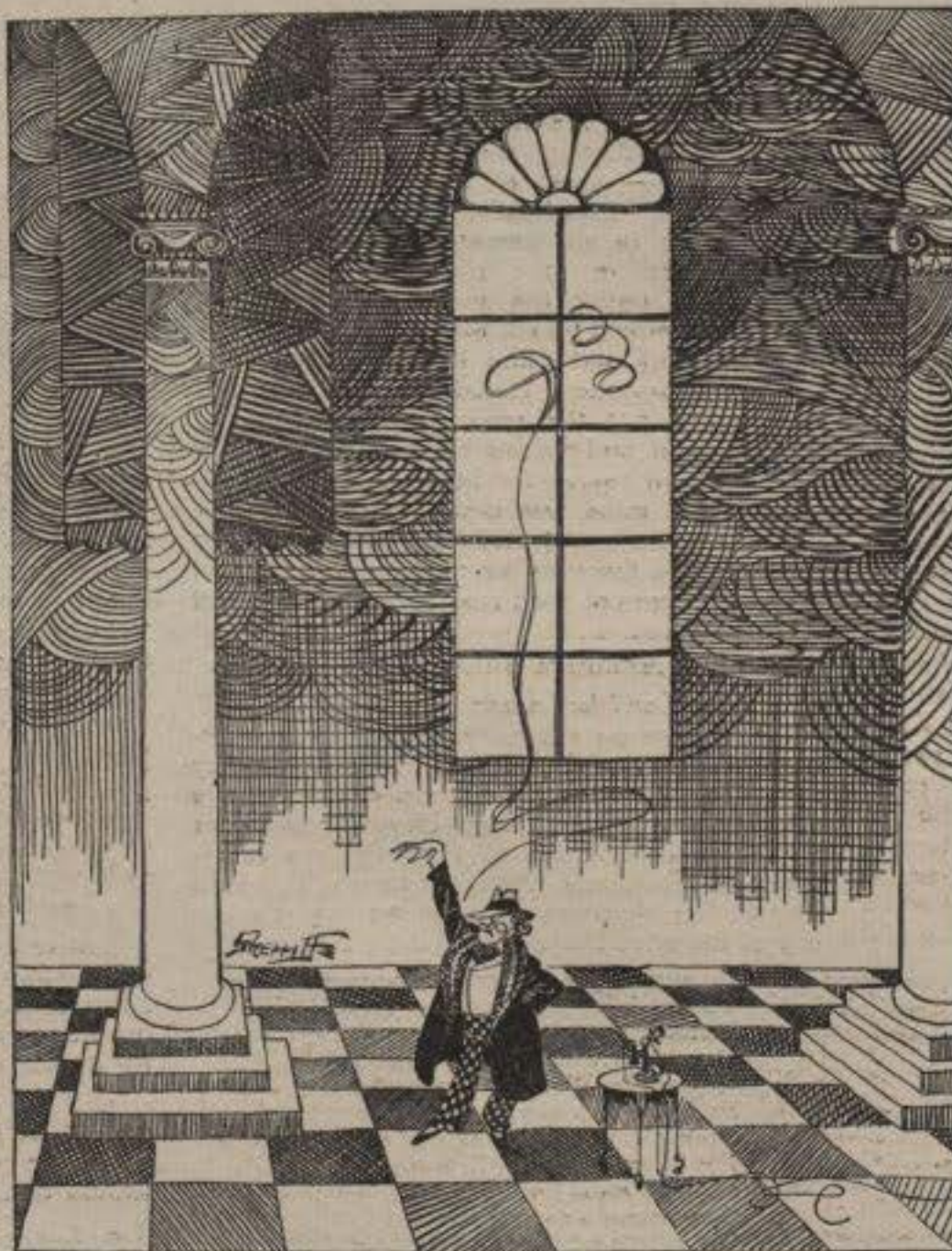
She wouldn't have said 'steepled,' but she would have written it.

Excellent, too, are the best of the Micawber letters. Although I always appreciated their amusing qualities, I used to regard them as exaggerations, like the great Wilkins himself. But was he? And if not, were they? A few years ago I had much to do for some time with a man who, like Micawber, wrote letters on the slightest provocation, and, again like his great exemplar, adopted a flowery style that had to be seen to be believed. I have some of those queer letters by me today, and I have more than once produced them in order to refute people who held (as I once did) that those of Micawber were too far-fetched. More; that a Micawber would naturally write that way was proved by the fact that my man was also a Micawber by habit and temperament. He was chronically out of work, an incurable optimist, always more or less in a state of insolvency, and, although (I believe) never actually floundered with wine, he invariably drank a little too much. Another point the two had in common. Both were vain of their powers as letter-writers. My man, for example, would often hand me an elaborate epistle in which were set forth views that he might far more conveniently have stated to me orally at the time. And you will remember that when Mr. Micawber exposed Uriah Heep, he

preferred to do it *ore rotundo* from a long letter, duly inscribed to the attendant company, 'Dear Miss Trotwood and gentlemen.' ('Bless and save the man,' exclaimed my aunt in a low voice. 'He'd write letters by the ream, if it was a capital offence!') And, the reading over, you will recollect how Mr. Micawber, 'much affected but still intensely enjoying himself, folded up his letter, and handed it with a bow to my aunt, as something she might like to keep.'

It is among the minor tragedies of literature that Mrs. Gamp wrote no letters. Would she put on paper that queer use of the letter g, for example? ('Who deniges of it, Betsy?') I think she would, for your illiterate person and your advocate of 'nu spelling' have this one point in common: they are phonetic. So, moved to drop a line to Mrs. Harris about her new post

(Continued on page 105.)



B.B.C. OFFICIALS AS OUR ARTIST SEES THEM.

V—The Director of Productions.

and dropped on this (Old Graham is warning his son against haste in choosing a wife):—

While you are at it, there's nothing like picking out a good-looking wife, because even the handsomest woman looks homely sometimes, and so you get a little variety; but a homely one can only look worse than usual. Beauty is only skin deep, but that's deep enough to satisfy any reasonable man. (I want to say right here that to get any sense out of a proverb I usually find that I have to turn it wrong side out.) Then, too, if a fellow's bound to marry a fool, and a lot of them have to if they're going to hitch up into a well-matched team, there's nothing like picking a good-looking one.

And in almost every letter the old man drops into some racy personal experience, or tells a good yarn.

There are capital letters in Meredith—for example, that long and really boy-like one to Ripton from his 'sworn friend, Richard Doria Feverel.' Unfortunately, this is not a Meredith-



WHAT THE OTHER LISTENER THINKS.

*Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW.*



LECTURES NOT TALKS.

COULD we not, when the twin programmes get going, have more real lectures? The talks are interesting but too much spread out. I do not know if any 'other listeners' would agree but I think it is difficult to arrange to be on the spot at the right time week after week and all for twenty minutes only. If such subjects as 'The History of Coal Mining' or 'Life between the days of Elizabeth and Anne' could be made into a single lecture of about one hour and a half (7.30 to 9 p.m.) people like myself could arrange matters as they would if going to a public hall. You could not, for instance, ask for time off from business just to listen to a twenty-minute talk, and surely the music and entertainment lovers would not begrudge us say one evening in six or eight weeks. I think the trouble with many listeners is that (like myself) they are sickening themselves with music even of the sort that they enjoy.—*Lilian M. Douglas, 33, Medina Road, N.7.*

A NAUTICAL 'GOOD MORNING.'

IT would be a very great convenience to all listeners if the time of the announcer's 'good night' could be changed. As one who has never had the privilege of hearing it I propose that it should be said twice every night, immediately after the two news bulletins. After the 6.15 it might contain poetry 'hand holdings' and 'airy nothings' acceptable to women



and after the 9 p.m. it could be something stronger and more suitable for men. And why should not the Daventry 'good morning' be brought up to the same high standard of efficiency as the 'good night'? Something of a nautical character would probably be suitable, and might vary according as to whether the forecast was stormy or calm. However, something fulsome and mawkish might drag some of the lazy women out of bed to hear the 'dear announcer', so we had better leave it to each individual announcer's taste.—*Ada M. Williams, South View Terrace, Darlington.*

THE OPERA NARRATOR.

J. EDGAR seems to forget that there are listeners of moderate means who cannot afford to buy opera libretti (cheap as they are). I admit that I favour the policy of 'non-intervention' while an opera is in progress, but the brief introduction to each Act is not only necessary but generally appreciated. The reference to the Narrator as an 'intrusive pest' is unpardonable, and I should like to suggest the total elimination of letters containing such abuse. 'Samuel Pepys, Listener,' seems to be in super-excellent form just now. Long may he continue to brighten our lives!—*E. F. Clapton, Gosberton Vicarage, Spalding, Lincs.*

QUEENSTOWN.

As a constant listener I should like to say how much I appreciate your announcers. Although deaf, I can hear every word with the greatest ease (I wish I could say the same of all your lecturers). Might I make one criticism? An Announcer lately pronounced our seaport Queenstown as if it were spelt Queenaton. I have heard English people make the same error about Kingstown.—*S. C. A., Killalough House, Kilmacanogue, Bray.*

AN UNNECESSARY APOLOGY?

No, this is not a grumble. It is Christmas time—no time for grumbling. This is a suggestion for a New Year Resolution. How often have we heard the Announcer say—perhaps after some jolly dance music, perhaps after some excellent amusement from a vaudeville artist, perhaps after some singer has sung us a group of lovely songs, perhaps after some glorious concerto or symphony—how often have we heard him introduce the Second General News Bulletin with 'I must apologize for the news being a few minutes late,' or even more precisely, 'for the news being two minutes late.' Why must he apologize? This persistent apology for the news being a minute or two late is entirely unnecessary, and (though not so intended) is almost an insult to the artist who has just been giving us his or her art.—*Vincent Williams, 17, Curzon Park, Chester.*

'SPOTS OF BOTHER.'

We have no complaints to make about the programmes; in fact we nearly always enjoy them very much, but when are we going to hear Clapham and Dwyer again? Their 'odd spots of bother' are the best things ever broadcast. We hope it will not be long before we hear them again.—*A Clapham and Dwyerite, 25, Carlyle Road, Cambridge.*

ON THE FOOTPLATE.

I SAW a letter recently in your correspondence page to the effect that there was a sad lack of railway talks. Perhaps your correspondent was unaware of the fact that I broadcast in November a talk in the Children's Hour on my experiences on the footplate of the King George 5th on the line from Paddington to Taunton. I firmly believe that your correspondent voices the popular opinion that railways and railway matters hold the same prominent position in the interest of the public as they did in the days when airplanes and airships were still un contemplated. Mr. George Morrow was right to illustrate the letter with a sketch of old and young joining together in a common affection for trains—toy and real. The true train lover never grows old in spirit.—*John Heygate, Ilington, N.1.*

A MERRY CHRISTMAS.

MAY I offer my thanks (and the thanks of thousands of others) for the splendid Christmas programmes, and the big *Radio Times*. We were all alone over the holidays this year, and would probably be in a mental home by now if we hadn't had the wireless to cheer things up. 'The Bugginses' Party' was a masterpiece! I know that it must have taken a great deal of hard work to get it into shape, but please tell the cast from me that it was well worth it, and that they can do it again as soon as they like and as often as they can. That's a trifle optimistic, certainly, but please remember that there isn't another crowd going who can get the jolly, homely atmosphere across like they can. Long live Mabel Constanduros.—*S. V. Jovett, 73, Broad Street, Chesham, Bucks.*

BRITISH AND BEST.

THE B.B.C. Pantomime, *Cinderella*, was excellent on the whole, but it was a pity that it rather failed to live up to its claim to be an 'Ultra British Pantomime' by the introduction of a few songs that had a distinct touch of the trans-Atlantic about them. When our artists adopt the antics of the American stage, the result is most dismal and boring. When they follow the traditions of our own great composers and playwrights no one could ever be so witty, original and entertaining. The genius of organization and the happy choice of the selection of programmes by the B.B.C. is in itself a fine example of what we as a nation can do at our best when we think for ourselves.—*G. M. H. T., Stowmarket.*

CHRISTMAS DAY.

WE write as three of the many thousands of listeners who, realizing the difficulties of the B.B.C., do not rush to write abusive letters whenever the programme is not all we desire, although, alas, there are many such occasions. Nevertheless, we feel impelled to congratulate you and the artists engaged both at 2L0 and 5GB for the remarkable 'rightness' of your Christmas Day efforts. You will doubtless get many 'brickbats' from people who held large parties and would have preferred dance music all day, but as one small family, debarr'd by lack of numbers, from the jolly noisiness of a party of our own we offer you our thanks for inviting us to the 'Bugginses Do,' with an extra special thank you to Grandma and Mr. Bates.—*A. H. T., Wembley.*

A SOLDIER'S THANKS.

I MUST write and thank you for the extraordinary pleasure I derived from your 9.40 p.m. item on December 26. It is over twenty years since I retired from the regular Army, after twenty years' service therein, and although the 'March' of my own particular battalion was not included among those played, most of those played were familiar to me, and I cannot describe the thrill it gave me to hear them again and the memories they recalled of my happy soldiering days. I do hope that there will be a further item of the same nature very soon, and that the march of my old Battalion—the 1st Essex (known as the '44th Regimental March') will be included.—*J. L. T., Major, Retired.*

A CHANCE FOR 'GRANDPA.'

We have all so much enjoyed the adventures of Mrs. Buggins and family, especially at the Zoo, that we hope that lady will now take 'Grandpa' to Madame Tussaud's. We think the old man's views on Henry VIII, etc., would be superb.—*F. C. J., Cambridge.*

A WORK OF ART.

I NOTICE that we are to hear about the Art Treasures from Italy. As wonderful as these may be, and I know they are gems, I think Mr. Bransby Williams has got them all beaten! Without canvas or brush, he painted a picture on Christmas night, worthy of any artist, past or present. We, in our darkened room, not only heard, but saw Scrooge. What wonderful light, shade and half tones!—*W. Newton 158, Canterbury Street, Gillingham, Kent.*

RUPERT OF HENTZAU.

MAY I take this opportunity of congratulating the B.B.C. on the way in which they gave us *Rupert of Hentzau*. The manner in which the musical background was controlled was, I thought, worthy of note, and I place the handling of this work on a parallel with the eminent reproduction of *Journey's End*. Equipped with head-phones one finds sheer intellectual joy from such well-controlled works.—*J. W. Morling, Butts Road, Faringdon, Berks.*

THE MISSPENT YEAR.

WORDS could not express my grief when I read of our dear fellow listener, G. R. Johnson, Westminster's 'misspent year.' I am sure the only remedy I know is for him to carefully dis-



connect his set and take it in the proverbial back-yard, then procure a 6 lb. hammer and smash the brute beyond further trouble. I am sure the B.B.C. requires neither his patronage nor his opinion.—*E. Taylor, 13, Falconer Street, Holgate, York.*

THE STUDIO AUDIENCE AGAIN.

IN a recent issue of *The Radio Times*, there is a note expressing surprise that Vaudeville is so far down in the voting list re favourite programmes for 1929. I think one reason is the everlasting idiotic applause that comes at the end of every item of every turn. Often enough the Announcer cannot be heard for the row going on. Apart from Vaudeville, every other performer before the 'micro' is content to let the great listening public do all the 'mental' clapping needful. Why this exception! This is not a solo complaint, every radio listener I know has expressed irritation on this matter.—*H. M. Houghton, Staincross Hall, Staincross, Barnsley, Yorks.*

THE 'BURST BELOVED.'

JUST a line to let you know that I have just heard a certain contralto sing 'Sink, Red Sun,' and refer to her 'burst beloved.' I heard Sir Walford Davies's talk on 'Diction' the other night, and wonder why the B.B.C. gives such good instruction and such bad examples.—*G. S. M. Crappell, 1, Roshill Road, Wandsworth, S.W.18.*

THE SUPERIORITY COMPLEX.

I RECENTLY heard a lady remark that she was going to give up smoking—it would make her feel so superior. My admiration for her preference for superiority as against mere pleasure



sinks into nothing beside what I feel for the gentleman who listened for a solid year and heard no item he liked. With what awful reverence must we regard such critical acumen, such icy dispassionateness!—'blind with excess of light.' But there was someone who went from Dan to Beersheba and found all barren, though other members of the party may have thought it quite a pleasant little journey.—*Too Easily Pleas'd*

SAMUEL PEPYS STUMBLES

THE rosy account of the Christmas visit to Eastbourne of Samuel Pepys and his jealous wife especially interested myself and other Eastbournians. I am only writing, however, to correct one or two errors in the modern Diarist's reference to the authoress, the late 'Edna Lyall.' The gifted author of 'Donovan,' 'We two,' 'In the Golden Days,' and other books was not Mrs. Ada Bailey, as stated in the narrative, but Miss Ada Ellen Bayly. Nor is it a fact that she gave 'the bells' (that is, the entire peal) to St. Saviour's Church. Her gift comprised three only of the eight bells, to each of which three she gave the name of her books.—*G. G., Eastbourne.*

A DEEP DEPRESSION.

WOULD it be possible to have some rather more cheerful poetry broadcast, we have listened to a good many poems and have always suffered from a deep depression afterwards!—*G. James, Croftmad, Kingsland, Herefordshire.*

A BAD START.

WE like to hear Mr. Payne and we listen with respect to the announcers, but why is Mr. Payne allowed to drown the voice of the gentleman announcing a variety programme? Announcements made in such a way are not heard and many a variety programme starts by putting its listeners into a mood of exasperation instead of one of expectation.—*H. Maurice Palmer, Glenville, Church Road, Roby.*

THE BROADCASTS TO SCHOOLS.

MAY I ascertain what the other listener thinks regarding the afternoon school broadcasts? Do others derive as much pleasure and benefit from these talks and regret the end of the school term as much as I do? I am just an ordinary housewife with little time for reading at my disposal, but I do look forward to a quiet hour or so in the afternoon, close to my loud-speaker, when Miss Power will refresh my memory as to the doings of the Middle Ages, or perhaps I shall wonder with Mr. Lloyd James at the perplexities and romance of our language. As I thread my needle, I may hear that I am to visit an African village, look at flowers or insects with that 'inner eye,' or sing myself breathless in Sir Walford's 'cross-country run,' unless I allow his perfect manner to charm me to sleep. This latter contingency will not be allowed to continue too long, for I am bound to be aroused by the rich accents of M. Stéphan. Is it possible to substitute talks on similar lines of ballad concerts, etc., during the early afternoon to bridge over the gap that the school holidays bring at least to one humble 'senior scholar'?—*Winnie Gamlen, 107, Florence Road, Stroud Green.*

THE ROAD TO RURITANIA.

MAY I suggest that the incidental music played during dialogue should be omitted, or at least greatly reduced in volume? It is often very difficult to concentrate upon the words owing to the insistence of the music. This was noticeable in *The Prisoner of Zenda*. Incidentally, I do not think the way to Ruritania lies through the microphone. A great deal of the atmosphere of the novel lies in the telling.—*K. M. H. S., Bramhall.*

5GB Calling!**A BROADCAST FROM NOTTINGHAM**

Bells and Service at Fifteenth-century Church—A Young Birmingham Composer—Musical Scena from the Studio—An Old-fashioned Family Evening—A Rustic Farce—Sir Walford Davies at the Town Hall.

A Nottingham Service.

THE fifteenth-century church of St. Mary the Virgin at Nottingham forms the setting for the service which will be broadcast on Sunday evening, January 19. The church is notable for its imposing size and the general beauty of the interior, to which some fine stained glass windows contribute. From the massive tower will come the sound of bells, preceding the service. The Rev. Canon Geoffrey Gordon, vicar of the church, who will be conducting the service, was called to the Bar before he received Holy Orders. At Cambridge he attained that much-sought pinnacle of oratorical fame, the Presidency of the University Union.

A Rising Midland Composer.

A SIXTEEN-YEARS-OLD Birmingham lad is among the composers whose works contribute the material for a light orchestral concert which the Birmingham Studio Orchestra is to broadcast in the early afternoon of Wednesday, January 22. The young composer's name is Geoffrey Parker and the examples of his work, which Eleanor Toye, the well-known soprano, will sing, are a setting of Shelley's famous lines 'Music, when soft voices die,' and a song called *Love is a sickness*. Miss Toye contributes a number of other songs to the programme, in the course of which will also be heard pianoforte solos by William Dunn, as well as concerted numbers by the Orchestra. Saint-Saens comparatively little-known suite *Etienne Marcel* will conclude the programme, which includes also the favourite 'Pilgrims' March' from Mendelssohn's *Italian* symphony.

'The Marchioness.'

A WELL-KNOWN music-hall act used to put over what seemed to me one of the most delightful literary *bons mots* ever perpetrated, and one that is particularly appreciated by those who know the world of the stage and music-hall. Somehow 'David Copperfield' was mentioned. 'Let me see,' said one, 'who wrote that?' 'Charles Dickens,' replied his partner. 'Ah, yes,' murmured the first, 'he used to do a bit of writing for Bransby Williams, didn't he?' The idea of the creator of Little Nell and Paul Dombey immersed in the intricate rush and bustle of the modern variety agencies strikes one as delightfully incongruous. On the other hand, if ever a writer had a sense of comedy it was Charles Dickens. His humorous characterization was perfect. Mr. B. W. Findon, the editor of *The Play Pictorial*, has taken the evening spent by Dick Swiveller with the Marchioness from *The Old Curiosity Shop* as the basis of a dainty little musical scena, to which the late Edward Jones has set a melodious and scholarly accompaniment. This will be broadcast from Birmingham on Thursday, January 23, with George Dawkins and Olive Groves as the hero and heroine.

Light Music by Wagner.

MOST people are so fully accustomed to associate Richard Wagner with the sombre elemental tones of the Nibelung cycle, the heavy grandeur of *Parsifal*, and the tense emotions which vibrate through *Lohengrin* and *Tannhäuser*, that some measure of curiosity will be added to the interest of hearing, on Monday evening, January 20, the Overture to *The Fairies*, a romantic opera which was one of his earliest compositions. Wagner was only twenty years old when he wrote it, and though the overture was played in public soon afterwards, the opera was never produced on the stage until some years after the composer's death. This overture is seldom heard.

'Poor Old Sam.'

ONE of the most amusing little rustic farces from the pen of F. Morton Howard is *Poor Old Sam*. It was broadcast in the early part of this year from Birmingham and drew not only letters from listeners but special mention in the Press. It deals with the unavailing efforts of Sam Poskett to soften the heart of his very practical wife by continued attempts—attempts only, mark you—to commit suicide. It is all handled in such a light, irresponsible manner that one can safely guarantee a good half-hour's entertainment when it is broadcast again during the evening of Thursday, January 23.

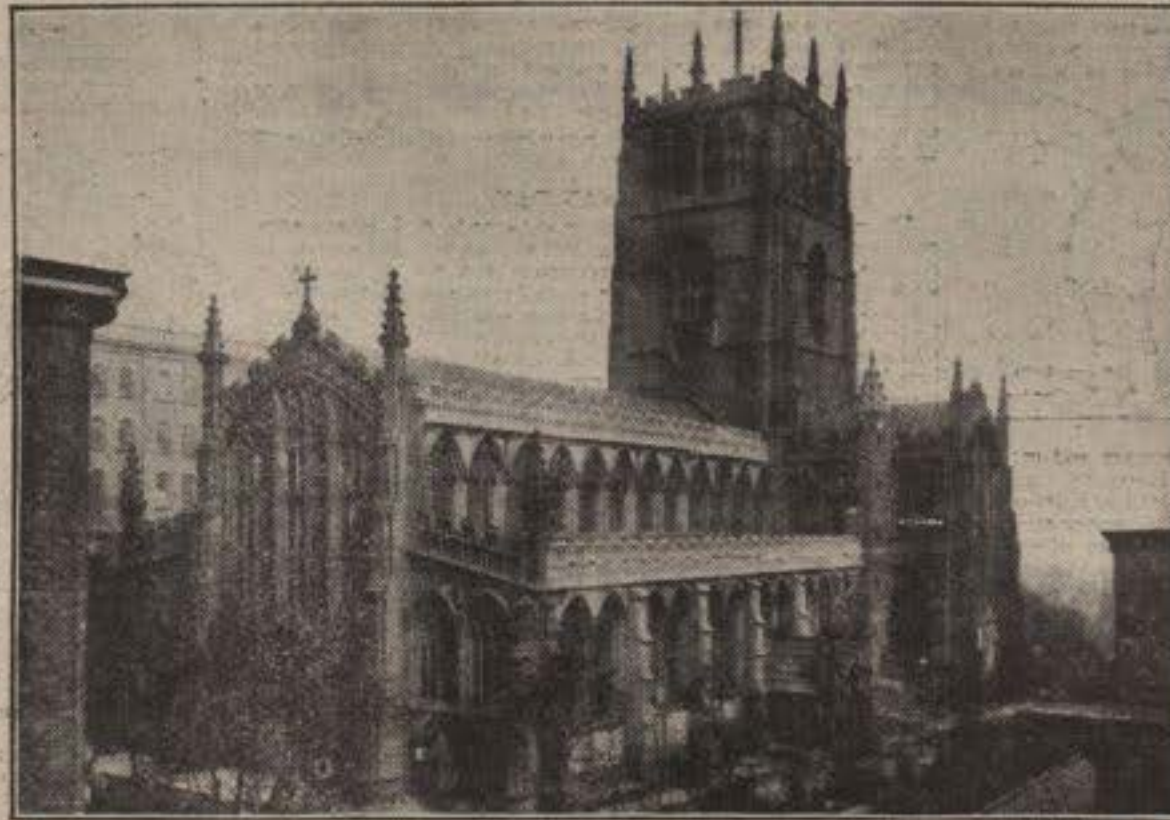
A Widespread Wish Fulfilled.

SIR WALFORD DAVIES'S four years of expounding music in terms intelligible to 'the ordinary listener' have so identified him in the public mind with that rôle, that it may come as something of a novelty to find him figuring in a programme in an executive and not an explanative capacity. None the less it is well known that very many 'ordinary listeners' have been moved, on hearing Sir Walford's own illustrations to his talks, to express the strongest wish that they might have an opportunity of hearing him in a complete recital. This wish will be gratified on the evening of Thursday, January 23, when Sir Walford appears as solo pianist at a short concert to be given by the City of Birmingham Orchestra, conducted by Adrian Boult, in the Town Hall. Listeners will be especially interested to know that the programme includes 'Conversations for Pianoforte and Orchestra,' written by Sir Walford Davies himself. They may, perhaps, wonder whether they will be able to detect the pianoforte opening the conversation with the cheery and familiar 'Good evening, listeners all.'

Can Birmingham Be Portrayed in Music?

THE news that the Symphony Concert from the Birmingham Studio on Sunday afternoon, January 19, is to begin with Sir Edward Elgar's *Cockaigne* overture ('In London Town') prompts the query whether Sir Edward, as a good Midlander, would find enough characteristic material in the second city of England to inspire the composition of a companion piece on the theme of Birmingham. The *Cockaigne* music unmistakably calls up a picture of London. Are there any musical equivalents by means of which, apart from purely personal associations, a picture of the Midland city could be suggested to the minds of the public who know it? Sir Edward Elgar is further represented in the programme on January 19, for Arnold Trowell, accompanied by the Studio Augmented Orchestra, is playing his *Violoncello Concerto in E Minor* (Opus 85). The concert concludes with the César Franck Symphony, played by the orchestra.

'MERCIAN.'



ST. MARY'S CHURCH, NOTTINGHAM, from which a service, and the sound of the bells, will be relayed by 5GB on Sunday evening, January 19.

A Notable Christmas Party.

THE many listeners to whom 'Aerbut and Gaertie' have long been familiar friends across the ether will find it highly appropriate that those celebrities should give a Christmas party to the artists who have been closely associated with them in the varied experiences in which their distant audiences have shared from time to time. The party has been arranged for Friday evening, January 24, and, as usual, listeners will be enabled to follow the proceedings, which may confidently be expected to be eventful. I understand that a real, old-fashioned family evening is in prospect, complete with parlour games and other pastimes customary in respectable circles at this season. Additional interest is given to this festivity by the fact that it is linked with the good work of the Christmas Tree Fund, by means of which the *Birmingham Mail* supplies Christmas toys and joys, as well as more lasting comforts, to hundreds of poor children to whom otherwise 'A Happy Christmas' would be but vain words, mocked by starved tummies and empty stockings.



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Consequently there are no vocabularies to be laboriously memorised: you learn the words you require by actually using them and in such a way that they easily remain in your mind.

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Another great advantage of the new method is that it smooths away Grammatical difficulties. Many people fail to learn Foreign languages because of these difficulties. They are bored by the rules and exceptions which they are told they must master. So they give up the attempt. But the Pelman method introduces you to the French, German, Italian or Spanish languages straight away. You learn to speak, read, write and understand the language from the start. And you "pick up" a good deal of the grammar almost imperceptibly as you go along. This fact, by itself, has made the Pelman method exceedingly popular with those who want to learn a Foreign language quickly and with the minimum of effort.

Here are a few extracts from letters sent in by readers who have adopted the new method of learning Foreign languages:—

"I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181.)

"I have spent some 100 hours on German, studying by your methods; the results obtained in so short a time are amazing. With the aid of a dictionary, on account of the technical vocabulary, I find I can master German scientific reports published in their own tongue. I cannot tell you what a help this will be in my work. The whole system is excellent." (G. P. 136.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way." (I. M. 124.)

"I have learned more French this last four months than I did (before) in four years. I enjoyed the Course thoroughly." (W. 149.)

"The 'no translation' system saves endless time and gives one a better grasp of the (German) language in a much shorter time than the older methods." (G. C. 256.)

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

"I took up your Course with a view to improving my French for the Intermediate Arts exam. of London. You will be pleased to hear that I passed in French, and I feel it was largely owing to your excellent Course." (W. 794.)

"The claims made by the Institute as to the value of the Course in German are not exaggerated. The interest of the study is maintained throughout." (G. S. 270.)

"I have enjoyed the whole Spanish Course extremely. I would never have thought that a language could have been taught so easily and efficiently. I can now listen to talks from Spanish wireless stations with pleasure, quite apart from that of self-satisfaction in understanding the language." (S. T. 319.)

"Although I have little aptitude for languages I have acquired in a very short time sufficient knowledge of Spanish to be able to read with enjoyment, classic and modern authors." (S. M. 188.)

"I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course." (I. L. 108.)

"My first fortnight was spent in Vienna. After only six weeks of your German Course (with no knowledge of German previously) I was able to speak well enough to go anywhere on my own, and to buy things for others." (G. P. 111.)

"My son started your Course in French, and went as far as the sixth work sheet (Part II) when he went away to School and therefore could not further continue with the Course. I have just received the result of the School Certificate Examination and he has passed in all his subjects with the Credit Mark which entitles him to exemption from the London Matriculation Examination. He always stood well in his form in French, usually being third. We attribute his success in French to the foundation laid down by his study of this portion of your Course. He holds his own in this subject with lads who have studied French for about three times his period." (B. 666.)

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

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This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book, one for each language. The first explains the Pelman method of learning French; the second explains the Pelman method of learning German; the third explains the Pelman method of learning Spanish; the fourth explains the Pelman method of learning Italian.



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GERMAN, ITALIAN, } Cross out three of these.

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4.30
THE WIRELESS
ORCHESTRA
AND ARTISTS

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
(For 3.0 to 3.30 and 3.45 to 4.0 Programmes see page 79)

4.30-6.15 An Orchestral Concert

DORA LABBETTE (Soprano)
HUBERT EISEDELL (Tenor)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

4.30 ORCHESTRA

Tragic Overture Brahms
A Phantasy of Life and Love Coen

DORA LABBETTE
Songs

ORCHESTRA

Intermezzo Liszt
Scherzo (à la Schumann) Cui

HUBERT EISEDELL with Orchestra

As if you damask rose, be sweet ('Susanna') Handel
Recit et Cavatine de Vladimar ('Prince Igor') Borodin

ORCHESTRA

Symphonic Poem, 'The Noon Witch' Dvorak

DVORAK was happiest in his own Bohemia; he visited this country many times, and spent a few short years in the United States, but he always returned home with real thanksgiving. In the same way his inspiration always flowed most freely and naturally when he had in mind one aspect or another of his native land, and among his last works is a series of five symphonic poems, of which 'The Noon Witch' is one, all of them based on picturesque old legends of Bohemia.

The story, belonging to Bohemian folk lore, is set forth in one of the ballads of Karl Jaromir Erben, and is in some sort a counterpart of the German legend of the Erl King, familiar from Schubert's song. Everybody knows that midnight is a dangerous hour at which to be abroad in lonely places, for then evil spirits are awake and bent on harm to mortals. But in the old Bohemian folk lore, midday is beset with perils of the same order, and the Noon Witch is one of those whose power lasts only for the hour before midday strikes.

The scene of the poem on which Dvorak's music is based, is a little cottage where a peasant wife is busy preparing the midday meal; in a corner her child is playing, and her husband is at work in the fields. The child grows uneasy and screams, and at first the mother tries to soothe it with its own playthings, but finally in desperation threatens to call the Noon Witch. That subdues the little one for a time, but soon it grows restless once more and at last the mother in anger calls out to the Noon Witch to come and take her child. In a moment the door opens, and a little old witch enters, crying out 'Give me the child.' The mother, in real fear, snatches up her infant, but the Noon Witch steals ever nearer and nearer with horrible hands stretched out towards the baby, until at last the mother falls swooning to the ground. Midday strikes and the Witch vanishes; the father comes back cheerfully from his work, and is horror-struck to find his wife senseless on the floor, clasping a dead child.

SUNDAY, JANUARY 12
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ALBERT SANDLER
and the Park Lane Hotel Orchestra will be relayed tonight at 9.5.

DORA LABBETTE
Songs

ORCHESTRA

Overture, 'Semiramide' Rossini

HUBERT EISEDELL with Pianoforte

Where be you going? Quilter
To a seagull K. Parker
I love the jocund dance Walford Davies

ORCHESTRA

Ballet Music, 'Le Cid' Massenet

(For 7.55 to 8.45 Programme see page 79)

9.5
THE PARK LANE
HOTEL
ORCHESTRA

8.45

(London only)

The Week's Good Cause
Appeal on behalf of THE GOLDEN SQUARE THROAT, NOSE AND EAR HOSPITAL, by Miss GRACIE FIELDS

THE Golden Square Throat, Nose and Ear Hospital, which forms the subject of this week's Good Cause, was founded by Sir Morell Mackenzie in 1862. The Hospital has achieved a world-wide reputation, and is now the largest of its kind in Great Britain. It has ninety-five beds, which are fully occupied, and there are 1,500 patients waiting for admission. The Out-patients number more than 60,000 annually.

The throat has been called 'the Gateway of Disease,' and the importance of keeping it healthy cannot be over-estimated. At Golden Square every conceivable form of ailment of the throat is dealt with, from the comparatively simple enlarged tonsils (of which many thousands are removed annually), to the very distressing diseases, such as cancer of the larynx, etc. Having regard to its reputation and importance, the Hospital is very badly supported by the charitable public. Only £750 is received in annual subscriptions, although £15,000 is required annually to maintain the Hospital. The capital has had to be seriously depleted during recent years, and there is now very little in reserve. In former years legacies were the mainstay of the Hospital, but no legacy has been received now for more than two years.

Donations should be addressed to the Secretary-Superintendent, E. P. Carroll, Esq., the Golden Square (Throat, Nose and Ear) Hospital, by Piccadilly Circus, London, W.

8.45-8.50

(Daventry only)

Organ Voluntary relayed from St. Martin-in-the-Fields

8.50

'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast

9.5

Albert Sandler

and

The Park Lane Hotel Orchestra

OLIVE GROVES (Soprano)

Relayed from THE PARK LANE HOTEL

Overture, 'Oberon' Weber

OLIVE GROVES

Mimi's Song ('La Bohème')

Puccini

Songs my Mother taught me

Dvorak

ORCHESTRA

Suite, 'Summer Days'

Eric Coates

ALBERT SANDLER (Violin)

Andante and Finale from Concerto Mendelssohn

OLIVE GROVES

God's Garden Lambert

I hear you calling me

Marshall

ORCHESTRA

Fantasy, 'I Pagliacci'

Leoncavallo

10.30

Epilogue

'LORD, WHAT IS MAN?'

'HOPE'

10.40-11.0 (Daventry Only)

The Silent Fellowship

S.B. from Cardiff



IN THE CHILDREN'S WARD

at the Throat, Nose, and Ear Hospital, Golden Square, for which an appeal will be broadcast by Miss GRACIE FIELDS tonight at 8.45.



THE weekly list of COLUMBIA RECORDS of Radio Music in these columns is so highly appreciated that it brings numerous enquiries as to other music for the gramophone. . . .

This prompts the thought that every reader of "The Radio Times" would welcome a complete Alphabetical Reference List of all the music available on Columbia Records—a list to which one can turn instantly to find almost every important and popular item in the Radio programmes.

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- WILL HAY and HIS SCHOLARS,
- BILLY MAYERL (Piano),
- ERNEST JONES (Banjo),
- PATTMAN (Organ),
- BRANSBY WILLIAMS,
- ALBERT SANDLER.

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
EXCERPTS
FROM
ORATORIOS

4.30 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL

- Overture, 'Ruy Blas' Mendelssohn, arr. Retford
- Prelude and Love Death ('Tristan and Isolde')
Wagner, arr. Godfrey
- MICHAEL DORE (Violin)
- Hungarian Dance in G Minor.....Brahms
- Air on the G String.....Bach
- Valse Bluette.....Drigo

4.55 BAND

- Eastwards.....} (Suite, 'Four Ways')
- Westwards.....} Eric Coates, arr. Godfrey

P.C. COOK (Cornet) and Band

Am Meer (By the Sea)
Schubert

Absence
Berlioz, arr. Wassell

MICHAEL DORE
Witches' Dance
Bazzini

Caprice Viennoise
Kreiser

Variations on a Theme of Corelli....Tartini

5.25 BAND

Tone Poem, 'Finlandia'
Sibelius

Overture, 'Zampa'
Hérold

5.45-6.15 RELIGION IN THE LIGHT OF PSYCHOLOGY, II. 'As a little child.' 'How children see it.'

By Dr. E. S. WATERHOUSE

8.0 A RELIGIOUS SERVICE

(See London)

8.45 The Week's Good Cause

(From Birmingham)

An Appeal on behalf of THE BIRMINGHAM UNION OF GIRLS' CLUBS by Major WATERS, D.S.O.

Contributions should be forwarded to the Birmingham Union of Girls' Clubs, Room 71, 1, Newhall Street, Birmingham

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 From the Oratorios

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

STILES ALLEN (Soprano)

ASTRA DESMOND (Contralto)

ERIC GREENE (Tenor)

HOWARD FRÝ (Bass)

I

'HEAR MY PRAYER'

(Mendelssohn)

(For Soprano Voice, Chorus and Orchestra)

II

'RHAPSODY'

(Brahms)

(For Contralto Voice, Male Chorus and Orchestra)

THIS Rhapsody is founded on a poem of Goethe's, descriptive of a journey to the Harz mountains. The object of the trip was to visit a young author with whom Goethe had been in correspondence, and the poem recalls some of their conversations.

In the first two portions of the poem which Brahms has chosen for this Rhapsody, loneliness is the keynote, the sad state of those who live apart from comradeship, taking no share in mankind's tasks. The last part of the work is in happier spirit, finding consolation in a divine thought finely expressed; it concludes with a prayer to the 'Father of Love' to open the selfish eyes of the lonely one to all the beauty about him.

III

Excerpts from
'THE HOLY CITY'
(Gaul)

(Composed for the Birmingham Triennial Festival of 1882)

ALTHOUGH he was a native of Norwich and spent his early years in its cathedral, first as a chorister and afterwards as assistant-organist, Alfred Gaul spent a great part of his life in Birmingham and died there in 1913. He held in succession several organist's posts there, and was besides conductor of Walsall Philharmonic Society and a Professor in the Midland Institute. More than one of his choral works, moreover, made its first appearance at Birmingham, and *The Holy City*, the most popular of all his oratorios, was sung for the first time at the Birmingham Festival of 1882. Simple and

melodious, if not very profound, his sacred music is all of the popular order which makes a ready appeal. Many of his psalms, chants, hymns, etc., are still in fairly regular use, and he composed besides a number of part songs, and some pianoforte pieces.

10.30 Epilogue

keep your 'Radio Times' clean

Your RADIO TIMES lying about in the house gets so easily torn, gets dirty and dog-cared, gets lost when you most want it. Keep it neatly in the special reading cases which the B.B.C. have prepared for current issues. In red-cloth, gold-lettered, with cord down the back to hold your copy, and a pencil in a convenient slot at the side. Price 2s. 6d., of all newsagents; or 2s. 10d., post paid, of the B.B.C. Bookshop, Savoy Hill, W.C.2.

4.0
A SERVICE
FOR THE
CHILDREN

3.0-3.30 CHURCH CANTATA (No. 172)
(BACH)
'ERSCHALLET, IHR LIEDER'
(' O Praise Him with singing ')
Relayed from the GUILDHALL SCHOOL OF MUSIC
Singers
ISOBEL BAILLIE (Soprano)
DORIS OWENS (Contralto)
FRANK TITTERTON (Tenor)
STUART ROBERTSON (Bass)
THE WIRELESS CHORUS
Players
ERNEST HALL (Solo Trumpet)
THE WIRELESS ORCHESTRA
(Trumpets, Tympani, Bassoon and Strings)
LESLIE WOODGATE (Organ)
Conducted by STANFORD ROBERTSON

3.45 BIBLE READING
' PAUL'S LETTERS '—V
Romans ix, 19 to x, 21

4.0 FOR THE CHILDREN
The occasional Sunday Children's Services having proved so acceptable, a development along the same direction is to be inaugurated today. For a quarter of an hour, on three Sunday afternoons in the month, we shall be allowed the pleasure of silently joining in a special children's service, conducted along refreshingly new and vigorous lines.
This Sunday the 'Service' (if such this un-stereotyped experiment may be called) will be conducted by a clergyman whose adventurous work in the direction of religious services for children has won high praise. We shall hear, in an atmosphere delightfully free from pedantry, the questioning and answering of a congregation of children to whom religion is far from being the Sunday drudgery it sometimes is on such occasions.
(For 4.30 to 6.15 Programme see page 77.)

THE DAY OF REST
Sunday's Special Programmes
From 2LO London and 5XX Daventry.



Harris Picture Agency

The Rev. PAT McCORMICK gives the address in the service from St. Martin-in-the-Fields to-night.

7.55 A RELIGIOUS SERVICE
FROM ST. MARTIN-IN-THE-FIELDS
THE BELLS

8.0 Order of Service
Hymn (Ancient and Modern, No. 166), 'All people that on earth do dwell'
Confession and Thanksgiving
Psalm No. 19
Lesson

7.55
FROM ST.
MARTIN-
IN-THE-FIELDS

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

Tune from the English Hymnal No. 521.
My God, my Father, make me strong,
When tasks of life seem hard and long,
To greet them with this triumph song—
Thy will be done.
Draw from my timid eyes the veil,
To show, where earthly forces fail,
Thy power and love must still prevail,
Thy Will be done.
With confident and humble mind,
Freedom in service I would find,
Praying through every toil assigned,
Thy Will be done.
Things deemed impossible I dare,
Thine is the call and thine the care,
Thy wisdom shall the way prepare,
Thy Will be done.
All Power is here and round me now,
Faithful I stand in rule and vow,
While 'tis not I but ever thou:
Thy Will be done.
Heaven's music chimes the glad days in,
Hope soars beyond death, pain and sin,
Faith shouts in triumph, Love must win,
Thy Will be done.

Address: The Rev. PAT McCORMICK

Hymn (A. and M., No. 27), 'Abide with me'

Blessing

8.45-8.50 (Daventry only)

The Organ Voluntary after the Service from St. Martin-in-the-Fields will be continued while London is radiating an appeal

(For 8.50 to 10.30 Programme see page 77)

10.30

Epilogue

'LORD, WHAT IS MAN?'
'HOPE'

(For details of this week's Epilogue see page 81.)



FRANK TITTERTON.

THIS Cantata, composed for the first day of the Whitsun Festival, to a text by Franck, probably dates from 1724, although it is clear that Bach revised it

for at least one later performance, possibly for two others. The first chorus is a truly joyous hymn of exultant praise, and three trumpets and drums in the accompanying orchestra add much to the brilliance and splendour of its effect. There is a short orchestral introduction and then the voices enter together, flowing throughout the piece on figures made up of one of Bach's joyous motives.

A short recitative for the bass, which follows, merges at the end into a melodious arioso, and then the same voice has an impressive aria in which the three trumpets and drums are again used with powerful effect. In the tenor aria, which comes next, there is a beautiful violin figure in the accompaniment. Schweitzer is certain that this symbolizes the soft breath of heavenly winds which are suggested in the text, and which are the motive of the following number, a duet for soprano and alto. In this latter the organ part is built on one of Bach's

figures illustrating spiritual bliss; through its florid notes there can be heard the melody of the chorale 'Komm heiliger Geist' ('Come, Holy Ghost').

There is a fully accompanied chorale with which the Cantata might come to an end, but Bach's intention, which is to be carried out today, was that the first chorus should be repeated after it.

(English text by D. Millar Craig, copyright B.B.C., 1928.)

No. 1. Chorus:

O praise Him with singing, with psaltry and voices,
Rejoice in His praises,
The souls of the blessed as temples He raises.

No. 2. Recitative (Bass):

He that loves Me, keepeth My commandments,
And my Father's love enfolds him,
And we shall draw near unto Him,
And with Him make our dwelling.

No. 3. Aria (Bass):

Holy Three in One, Thy might all the heav'ns are telling,
Come, O Lord of grace and light, make with us Thy dwelling.
Come, Lord, let our hearts unfold Thee, all unworthy though
they be:
Come, Lord, come, our eyes would fain behold Thee, come
and bid us welcome.

No. 4. Aria (Tenor):

O blessed Paradise, where God's own grace prevaileth;
Whence Eden did arise, that grace that never falleth:
Look, look, my soul on high! thy Saviour draweth nigh.

No. 5. Duet (Soprano and Alto):

Lo, I wait, my need confessing,
Come, Thou Breath of Heaven
mild,
O'er my spirit breathe Thy
blessing.

Lo, I give thee life, my child,
Blessed Love, from sin's tempta-
tion,

Thou hast turn'd away my face,
Thou alone art my salvation,
Lo, I give the kiss of grace,
Lord, in Thee my soul believeth!
Holy Love, take Thou my heart!
Grace through Thee my soul receiveth,
I am Thine and mine Thou art,
Loose me never: nor forsake me,
To Thy side, O Saviour, take me.

No. 6. Choral:

A heav'nly light falls from the skies,
When Thou, O Saviour, Thy dear eyes
On me, Thy servant, bendest,
O Jesu, Thou my blessed Lord,
Who thro' Thy spirit and Thy word,
To me Thy blessing sendest,
Thou bidst me come, Lord for ever,
Loose me never: nor forsake me,
To Thy side, O Saviour, take me.

Cantatas for the next four Sundays are:

January 19.—No. 13. Meine Seufftzer, meine Thränen (My Sighs, my Tears).
January 26.—No. 21. Ich hatte viel Bekümmernis (My Spirit was in Heaviness).
February 2.—No. 82. Ich habe genug (It is enough).
February 9.—No. 19. Es erhub sich ein Streit (A Tumult arose).



DORIS OWENS.

3.0-3.30
THIS WEEK'S BACH CANTATA

Church Cantata No. 172

'ERSCHALLET, IHR LIEDER'
(' O Praise Him with Singing ')

Programmes for Sunday.

6BM BOURNEMOUTH. 040 kc/s. (722.5 m.)

3.0-6.15 S.B. from London
 7.55-8.45 S.B. from London
 8.50 S.B. from London
 9.0 Local News
 9.5 S.B. from London
 10.30 Epilogue

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

3.0-6.15 S.B. from London
 7.55-8.45 S.B. from London
 8.50 S.B. from London (9.0 Local News)
 10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3.0 S.B. from London
 4.30-6.15 A Band and Choir Programme
 BAXENDALE'S (MANCHESTER) WORKS BAND
 Conducted by FRANK GREENFIELD
 THE CLITHEROE WESLEY MALE VOICE CHOIR
 Conducted by ERNEST ALLEN
 LEONARD HIRSCH (Violin)
 H. LATHROPE (Euphonium)
 STANLEY HORROCKS (Baritone)
 7.55 S.B. from London
 8.45 The Week's Good Cause
 An Appeal on behalf of THE SALFORD NURSERY SCHOOL by Mr. A. H. BURGESS
 All donations should be sent to D. F. Pilkington, Esq., Hon. Treas., The Haven, Irlams o' th' Height, Manchester
 8.50 S.B. from London
 9.0 North Regional News
 9.5 A Light Orchestral Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 LEE THISTLETHWAITE (Baritone)
 10.30 Epilogue

Other Stations.

5SC GLASGOW. 752 kc/s. (399.9 m.)

3.0-6.15:—S.B. from London. 7.55:—S.B. from London.
 8.45:—The Week's Good Cause: Toc H—An Appeal for the Scottish Extension Fund by the President of the Council for Scotland, The Rt. Hon. the Earl of Home. S.B. from Edinburgh.
 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

3.0-6.15:—S.B. from London. 7.55:—S.B. from London.
 8.45:—The Week's Good Cause: Toc H—An Appeal for the Scottish Extension Fund by the President of the Council for Scotland, the Rt. Hon. the Earl of Home. S.B. from Edinburgh.
 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 1,250 kc/s. (242.5 m.)

3.0-6.15:—S.B. from London. 7.55-8.45:—S.B. from London.
 8.50:—S.B. from London. 10.30:—Epilogue.

This Week's Epilogue:
 'LORD, WHAT IS MAN?'
 'HOPE'
 Psalm 121
 Romans viii, 16-28
 Hymn, 'The Radiant Morn hath pass'd away'
 Romans viii, 38 and 39

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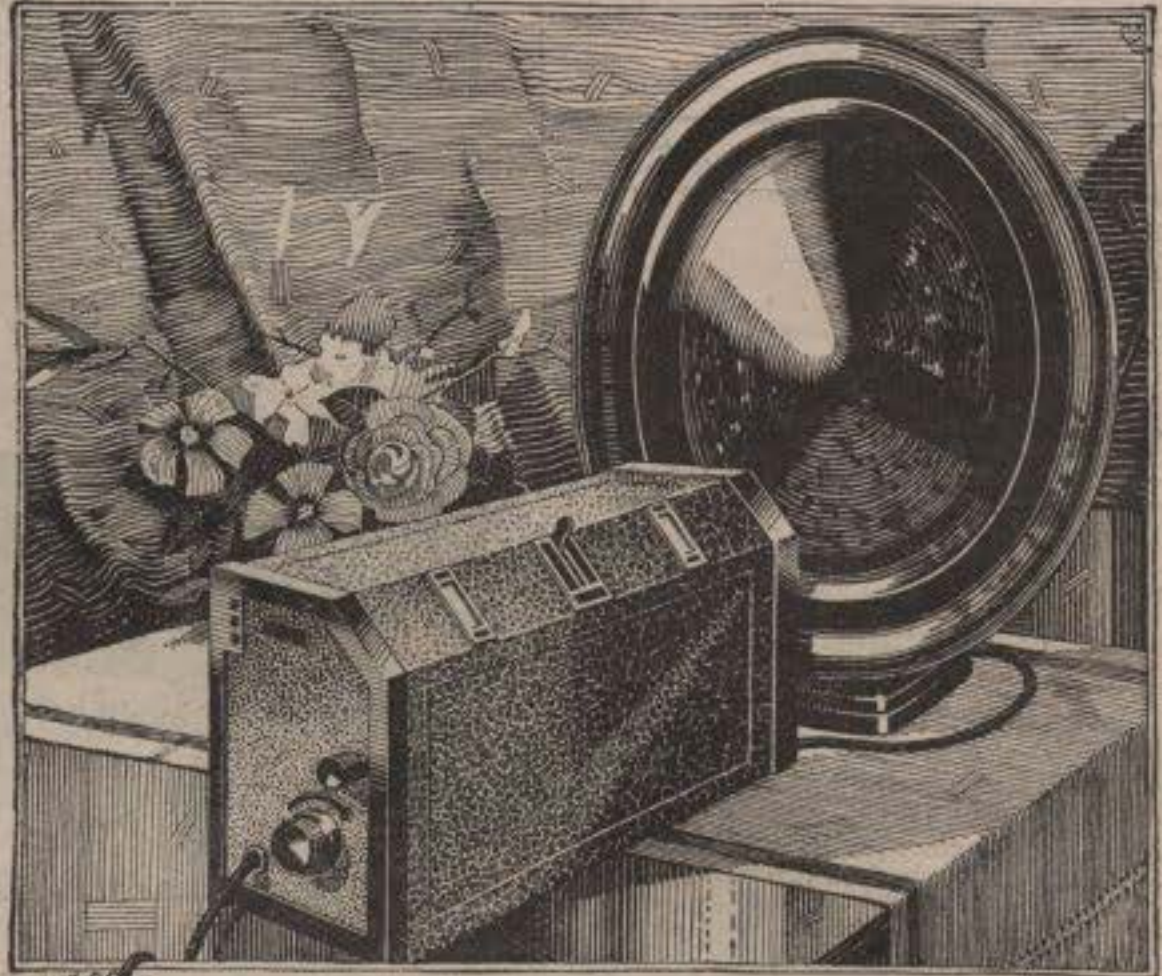
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10.15
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MONDAY, JANUARY 13
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10.15
A RECITAL
BY
BERKELEY
MASON

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 'The Future of Domestic Service'—II. 'How a Servant in a Large Household Sees It,' by Miss GRACE YOUNG
- 11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission
by the Baird Process

- 12.0 ORGAN MUSIC
Played by EDGAR T. COOK
Relayed from Southwark Cathedral
EDGAR T. COOK
Sonata in G.....Elgar
Allegro maestoso; Allegretto;
Andante espressivo; Presto
(comodo)
GLADYS CURRIE (Soprano)
Aria, 'The Wilderness'...Bantock
EDGAR T. COOK
Ariel.....Bonnet
Menuet...Debussy, arr. L. Roques
GLADYS CURRIE
Baldulow.....Peter Warlock
EDGAR T. COOK
Pièce Symphonique.....Franck

- 1.15-2.0 A CONCERT
by
THE NATIONAL ORCHESTRA OF
WALES
S.E. from Cardiff

- 3.0 A Concert
ELLA GARDNER (Soprano)
CUTHBERT SMITH (Baritone)

- 3.30 DANCE MUSIC
JACK PAYNE and his B.B.C DANCE
ORCHESTRA

- 4.15 LIGHT MUSIC
ALFRONSE DU CLOS and his Or-
CHESTRA
FROM THE HOTEL CECIL

- 5.15 THE CHILDREN'S HOUR
'Reuben Ranzo' and other Songs
sung by ARTHUR WYNN
The Story of 'Two Noble Knights'
(Marjorie J. Rodman)

Pianoforte Solos played by ERNEST LUSH
Further Hints on 'How to Play Rugby Football'
by Captain H. B. T. WAKELAM

- 6.0 Topical Talk

- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

- 6.40 THE FOUNDATIONS OF MUSIC
BRAHMS' VIOLIN SONATAS
Played by
MARJORIE HAYWARD (Violin)
and
O'CONNOR MORRIS (Pianoforte)

ALL three of the Sonatas for violin and pianoforte which Brahms left can fairly claim to be favourites alike with performers and audiences. They are all admirably laid out to display the best qualities of both instruments, and it is often said that the violin parts might have been written by a violinist, so well does each one 'play itself,' in the phrase used by fiddlers. The first was not published until 1880—his forty-seventh year, though we know that when he went to Schumann,

with an introduction from Joachim, years earlier, a violin sonata was among the music he took with him. The first, in G Major, is certainly a work which shows him arrived at the full maturity of his powers, and in his most genial and kindly mood. It has the special interest of being closely associated with two of his songs—'Regenlied' (Song of the Rain) and 'Nachklang' (Echo): the last movement begins with a theme like that used in the song to suggest the dripping rain.

There are three movements. The first begins dreamily with a shy theme in the violin, out of which a more energetic mood soon wakes; the second theme is more impulsive and soaring,

- 8.0 SUZANNE BERTIN and Orchestra
Waltz, 'Romeo and Juliet'.....Gounod

- 8.8 ORCHESTRA
Selection, 'Faust'.....Gounod, arr. Tavan
Waltz, 'Waves of the Danube'....Ivanovici
Chant sans Paroles (Song without words)
Tchaikovsky

- 8.30 SUZANNE BERTIN with Pianoforte
Obstination (Obstinacy).....Fontenailles
Mai (May).....Hahn
Un peu d'amour (A Little Love).....Sileau

- 8.38 ORCHESTRA
A Musical Jig-Saw.....Aston
Overture, 'The Mikado'...Sullivan

- 9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Local News; (Daventry only)
Shipping Forecast and Fat
Stock Prices

- 9.20 A DISCUSSION
(See centre of page.)

- 10.15 A RECITAL
by
LIONEL TERTIS (Viola)
and
BERKELEY MASON (Pianoforte)
Sonata.....Delius
Serenade ('Hassan').....
Sonata in C Minor.....Grieg

JUST as in choirs of the primitive order it used to be the rule that all those who could not sing must sing bass, so the viola in the less efficient orchestras and chamber-music teams is all too often in the hands of those who have failed to surmount the difficulties of the violin. That the instrument is any easier to play, or that its part need not be played so well, is, of course, nonsense, and for many generations there have been specialists of the viola just as there are of the other instruments.

Tuned a fifth lower than the violin, it is not so big in proportion as that really requires, and that gives it the peculiarly reedy and penetrating quality which is easily distinguished both from violin and from violoncello tone. It

can make itself heard through quite a heavy accompaniment, and it blends very beautifully with the other strings.

Although some authorities count it as the oldest member of the violin family, derived from the old viols earlier than its little brother, it had for a long time only a subordinate part in team-music. In the orchestra it had, as a rule, to double either the second violin or the bass, until in the days of Bach and Handel it began to assert its independence and to be given something like the position to which its fine qualities entitle it. But even more in the string quartets of Haydn and afterwards of Mozart, it began to be clear that it might be given solo parts, and since then it has come more and more to the front, and has been more and more cultivated by great players.

Its literature is still somewhat scanty as compared with that of the other strings, and viola players must still rely to a considerable extent on arrangements, as in this programme, of music originally composed for the violin.

- 11.0-12.0 DANCE MUSIC
SIDNEY KYTE and his CIRO'S CLUB BAND,
FROM CIRO'S CLUB



SHOULD THE
SPEED
LIMIT

BE ABOLISHED?

A Discussion between



Mr. A. P. Herbert (left) and Mr. Gerald Barry (right) will be broadcast from London and Daventry tonight at 9.20.

The new Traffic Bill has aroused acute controversy over the abolition of the speed limit for motorists. The pedestrian has revolted, clamorous and indignant, and the motorist has retorted by borrowing a phrase from America and accusing him of 'jay-walking.' Many men of letters have been prominent in the mêlée, among them Mr. A. P. Herbert, the humorist, who claims that the removal of the speed limit will merely remove one more safeguard to the life of the pedestrian, and Mr. Gerald Barry, who denies that it will have any ill-effects.

and at the end there is a third, gracious and slight, dying away very softly before a new form of the second theme closes the movement.

The next movement begins very broadly with the pianoforte alone, and after the violin has repeated his theme, there is a more lively section, the stately opening returning after it. The theme begins as though it were to have some kinship with the first movement, but goes on in a much more flowing measure; it leads in a very natural way into the second theme, and it, in turn, makes way for a very beautiful reminder of the slow movement: a brief echo of it is heard again just before the end.

- 7.0-7.20 Mr. DESMOND MACCARTHY: 'Books in General'

- 7.25 Reading from English Letters—V

- 7.45 A Request Programme

SUZANNE BERTIN (Soprano)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

- March, 'Lorraine'.....Ganne
Overture, 'The Bohemian Girl'.....Balfo

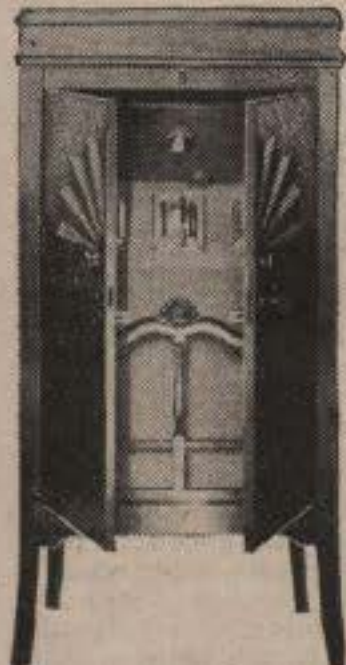
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FROM THE
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COMEDIES

12.0 A Ballad Concert
EVA NEALE (*Soprano*)
LESLIE WIN JONES (*Baritone*)

12.30 A Recital of Gramophone Records

1.0 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
Relayed from THE HOTEL CECIL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)

Conducted by ERNEST PARSONS
Overture, 'Alphonse and Estrella' ... Schubert
Selection, 'Monsieur Beaucaire' ... *Message*
Serenade, 'Edera' ... *Caroso*
Gopak (Russian Dance) ... *Mussorgsky*
Hymn to the Sun ('Iris') ... *Mascagni*
Waltz, 'Mon Rêve' ('My Dream')
Waldteufel
Egyptian Ballet
Music .. *Luigini*

5.15 The Children's Hour
(From Birmingham)

What Happened at the Party — a Musical Sketch by Meryl and Vernon Barnett
Songs and Duets by MARJORIE PALMER (*Soprano*) and ETHEL WILLIAMS (*Contralto*); HAROLD MILLS (*Violin*)

6.0 Organ Music
Played by EDWIN J. GODBOLD
Relayed from LOZELLS PICTURE HOUSE, BIRMINGHAM

Occasional Overture ... *Handel*
Meditation ... *Sanfilippo*
Song without Words ... *Mendelssohn*

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Light Music
CAROLINE HATCHARD (*Soprano*)
THE GERSHOM PARKINGTON QUINTET
The Admiral's Galliard ... *arr. Moffat*
Meditation ('Thais') ... *Massenet*
CAROLINE HATCHARD
Come, my own dear love ... } *Chaminade*
L'Été (Summer) ... }
One Spring Morning ... *Nevin*

CECILE CHAMINADE, one of the first Frenchwomen to win an important place in the world of composition, is also a brilliant pianist. She was composing already at the age of eight and was only eighteen when she gave her first concert. Many of her songs and smaller pianoforte pieces enjoy a wide popularity, though her larger works, with the possible exception of one Ballet, have not been so successful.

She has made many concert tours, not only in France, but in other countries, and for a good many years she was a regular visitor to England, giving recitals, chiefly of her own music. She first appeared here in 1892.

Some months ago the B.B.C. had high hopes of inducing Madame Chaminade to come to London and broadcast a programme of her own music and songs, but difficulties of one kind and another were found to be insuperable, and

listeners were unfortunately deprived of what would have been a very attractive broadcast.

QUINTET
Printemps (Spring) ... } *Debussy*
Second Arabesque ... }

CAROLINE HATCHARD
Tell me, my Heart ... *Bishop*
The Swing ... *Lisa Lehmann*
Love is a Sickness ... *Armstrong Gibbs*

QUINTET
Spanish Dance ... *Granados, arr. Kreisler*
Le Nil (The Nile) ... *Leroux*
Sicilienne ... *Fauré*

GABRIEL FAURÉ, known to us as the composer of many beautiful songs and of chamber music

which takes a high place in its class, was even more distinguished as a teacher. Himself a pupil of Saint-Saëns, he succeeded at the age of sixty to one of the most important posts, if not, indeed, the most important, in the music-teaching world, that of Director of the Paris Conservatoire. He held it for fifteen years, until 1920, resigning four years before his death. Many of the leading French composers of the younger school were taught there by him,

among them Ravel, who is now regarded as the foremost French musician of his day.



CAROLINE HATCHARD (left) sings in the programme of Light Music tonight at 6.40, and EMILIE WALDRON (right) takes part in the 'Musical Comedy' Concert at 9.0

7.30 Dance Music
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

8.0 Mr. V. H. GALBRAITH: 'Historical Legends'

8.30 A PIANOFORTE RECITAL
by MAURICE COLB
Allegro, Sonata in E Flat, Op. 31, No. 3 *Beethoven*
Intermezzo in B Minor, Op. 119 ... *Brahms*
Study in G Flat, Op. 10, No. 5 ... } *Chopin*
Waltz in D Flat, Op. 64, No. 1, ... }
Serenade ('Don Juan') *Mozart, arr. Bachhaus*
Legende, 'St. Francis walking on the Waters' *List*

9.0 From the Musical Comedies
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFE RESTAURANT, CORPORATION STREET
EMILIE WALDRON (*Soprano*)
GEORGE DAWKINS (*Baritone*)

10.15-10.30 The Second News
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Monday's Programmes continued (January 13)

5WA CARDIFF. 968 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 AN ORCHESTRAL CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
Relayed to London and Daventry 5XX
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Ballet Music, 'Le Cid' Massenet
Allegro, Minuet and Rondo (Divertimento
No. 17, in D) Mozart
Rhapsodic Dance, 'The Bamboula'
Coleridge-Taylor

3.0 London Programme relayed from Daventry

4.45 Mr. F. J. HARRIES: 'William Penn, the Welsh Founder of Pennsylvania'

5.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A West Country Variety Programme
GERALD and PHYLLIS SCOTT
(West Country Folk Songs and Duets)
TARRANT BAILEY, Junr. (Banjo)
W. IRVING GASS
(Somerset Dialect Recitals)
THE BRISTOL GLEE SINGERS
and
DOROTHY K. HILL, HEDLEY
GOODALL and MIRIAM FRITCHETT
in
A Farical Sketch
'A Trunk Call'
by
E. S. DARMADY

9.0 S.B. from London

9.15 West Regional News

9.20-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour
Being the thirteenth, someone is unlucky—this time it is the Knave of Hearts. The Trial of the Knave of Hearts arranged as a dialogue story

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Local News)

Characters
Marie Brunskill, a farmeress
Jinnie Brunskill, her sister
Mrs. Calvert, an old friend and neighbour
John Coates
Gladys Coates, John's wife
Timmy Dodd, a farm man
Perry Dodd, servant to Miss Brunskill and sister to Timmy

A farmhouse sitting-room, in which a table is laid for supper. Jinnie Brunskill is seated at a small table working a sewing-machine.
The Play is supported by THE NORTHERN WIRELESS ORCHESTRA

ORCHESTRA
Holiday Sketches Foulds
Festival in Nuremberg; Romany from Bohemia; Evening in the Odenwald; Bells at Coblenz

A Lightning Switch Alford

9.0 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London



WHERE WILLIAM PENN ONCE PREACHED.
The 'Blue Idol' meeting-house, in Sussex, is still a place of pilgrimage for Americans from Pennsylvania, the State that he founded. Mr. F. J. Harries will talk about William Penn from Cardiff this afternoon.

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News S.B. from Cardiff

9.20-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
PEGGY CAMPELL (Pianoforte)
(S.B. from Newcastle)

WINIFRED HARDING (Contralto)

5.15 The Children's Hour
A GARDEN PROGRAMME
DORIS GAMBELL and HARRY HOPWELL will sing
'The Dicky Bird Hop' (Gowley), 'There are Fairies at the bottom of our Garden' (Lehmann),
'The Nightingale' (Brahme)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 Orchestral Music and a Short Comedy
THE NORTHERN WIRELESS ORCHESTRA
March, 'King Cotton' Sousa
Waltz, 'La Reine des Fleurs' ('The Queen of Flowers') Finch
'COUSIN SARAH'S QUILT'
A One-Act Play of Lancashire Life by
FLORENCE BONE

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

10.15-10.30:—The Daily Service relayed from Daventry. 3.40:—For the Schools. Dr. R. Stewart MacDougall:—'Natural History round the Year—I, The Ascent of Sap.' S.B. from Edinburgh. 3.0:—An Instrumental Concert. The Octet. John B. R. Whitfield (Pianoforte). 4.0:—Dance Music by Charles Watson's Orchestra relayed from the Playhouse Ballroom. 4.30:—Milestones of Musical Comedy—VIII. Pre-War English Comedies (continued). T. W. Torrance (Tenor): Thou art my Rose and The Queen of June (The Earl and the Girl) (Caryll); Something in the Atmosphere (Tina) (Rubens). The Octet: Selection, 'The Country Girl' (Monckton). T. W. Torrance: Come to the Ball and Couleur de Rose (The Quaker Girl) (Monckton); Espana (The Toreador) (Caryll). Octet: Selection, 'The Girl from Utah' (Jones and Rubens). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme, relayed from Daventry. 6.15:—S.B. from London. 7.45:—'Back Home.' A Play in One Act, by Neil M. Gunn. Produced by T. P. Maley. 8.15:—The Radioplottists, in another Pot-Pourri Entertainment. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

10.15-10.30:—The Daily Service relayed from Daventry. 2.40:—For the Schools. Dr. R. Stewart MacDougall, 'Natural History Round the Year—I, The Ascent of Sap.' S.B. from Edinburgh. 3.0:—An Instrumental Concert. John B. R. Whitfield (Pianoforte). The Octet. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—Milestones of Musical Comedy—VIII. Pre-War English Comedies (continued). T. W. Torrance (Tenor). The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—'Back Home.' A Play in One Act, by Neil M. Gunn. S.B. from Glasgow. 8.15:—The Radioplottists. S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-11.0:—S.B. from London.

2BE BELFAST. 1,250 kc/s. (242.3 m.)

10.15-10.30 a.m.:—The Daily Service relayed from Daventry. 12.0-1.0:—Light Music. Dorothy Craig (Contralto). The Radio Quartet. 3.30:—An Afternoon Concert: William Millar (Baritone); The Orchestra, conducted by E. Godfrey Brown. 4.45:—Pianoforte Interlude. May Johnson: First Movement from Appassionata Sonata in F Minor (Beethoven); Capriccio (Concert Study), Op. 25 (Dohnanyi). 5.0:—Musical Interlude. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Concert of First Prize Winners, North of Ireland Bands Association Championship Contest—held in the Ulster Hall, November 28th and 29th, 1929. I. O. B. Rescue Tent Silver Band: 1st prize, Senior Brass Bands. Test:—Selection, 'Figaro' (Mozart, arr. Rimmer). Conductor, Mr. William Brown. 7.55:—Sullatober Amateur Flute Band. 1st prize, Junior (March) Flute Bands. Test, March, 'Allie, where art thou?' (arr. Blythe). Conductor, Mr. Samuel Halliday. 8.3:—Agnes Street Temperance Flute Band. 1st prize, Junior Flute Bands (First Grade). Test, Selection, 'Gems of English Melody' (arr. J. Muddle). Conductor, Mr. Ernest Buddick. 8.15:—Colonel Eager Memorial Temperance Flute Band. 1st prize, Intermediate Flute Bands. Test, Overture, 'Oberon' (arr. Ord. Hume). Conductor, Mr. George Whitley. 8.28:—Argyle Temperance Flute Band. 1st prize, Senior Flute Bands. Test, Selection, 'Weber's Works' (arr. Ord. Hume). Conductor, Mr. John Murtle. 8.45:—Coolistown Pipe Band: 1st prize: Pipe Bands. Test—March, 'Kitchener's Army.' Strathepey, 'The Marquis of Huntly.' Reel, 'Jock Wilson's Ball' (arr. J. Robertson). Conductor, Mr. James McCormick. 9.0-11.0:—S.B. from London.



More famous than Tam O'Shanter!

THE Tam O'Shanter, named after the hero of Burns' famous poem, is a regular Scottish institution. But Scottish oats were an institution long before Burns.

Ever since the Middle Ages, Scottish Oats have been famous for producing a breed of stalwarts, so splendid are their nourishing and energising qualities. And Scott's Porage Oats are all-Scottish.

They derive their excellence from the soil and climate of Scotland the best oat-growing country in the world.

And not only are they better than imported oats - weight for weight, they actually cost you less.

SCOTLAND'S BEST

Scott's Porage Oats

The food of a Mighty Race

2lb. 10^p
1lb. 5¹/₂^p

FULL WEIGHT WITHOUT PACKET

COOKS IN 5 MINUTES

COOKS IN FIVE MINUTES

A. & R. SCOTT, LTD., COLINTON, MIDLOTHIAN, SCOTLAND

Both Sides of the Bristol Channel.

THE CHAPEL OF HIS DREAM

How the Foundation Stone of Carmarthen Tabernacle was Discovered—The Evolution of the Pin—More about the Diaries of J. Orlando Parry—A Welshman with Nelson.

Service from Carmarthen.

THE monthly Welsh service to be relayed by Swansea to Cardiff and Daventry listeners on Sunday, January 19, at 6.30 p.m., will come from the Tabernacle, Carmarthen. The Tabernacle is one of the leading churches of the Welsh Baptist denomination. The first Baptist Church in Carmarthen was formed in 1651, but it was scattered by the bitter persecution of 1662. About a hundred years later another Baptist cause was founded. This flourished and grew, and in 1775 it developed into two energetic churches. This marks the beginning of the Tabernacle. Its first meeting place was at the Priory, near the site of the Old Priory. The building very quickly proved itself to be too small, and a larger building was secured at the Dark Gate, Carmarthen. It was there the Church assembled from 1782 to 1810, and it was known throughout the Principality as Eglwys Y Porth-Tywell (the Church of the Dark Gate). Its pastor during this period was the eminent Reverend Titus Lewis, a great literary man and a powerful preacher. Under his ministry the Church again grew in strength and power, and the Dark Gate Chapel became much too small and the question of a new building became an urgent necessity.

A Prophetic Dream.

THE choice of the site for the Tabernacle Chapel was, however, the result of a dream. The Reverend Titus Lewis dreamed that he saw himself rise on the Resurrection morning from a field which lay just on the border of the town. He believed that this was an indication of the place whereon to build his new Chapel. Shortly afterwards he fell a victim to rapid consumption, and, though confined to his bed, the deeds were brought to him for examination on April 30, 1811. He selected the trustees and made the most minute arrangements. Later in the day he had a serious relapse, and gathering his family to him, he besought them to bury him in the field which had been selected for the site of the new Chapel. He died on May 1, 1811, at the age of thirty-eight years. Three days later he was buried according to his wishes. In the digging of his grave a huge stone was discovered, and this was used as the foundation-stone of the Tabernacle Chapel. On March 25, 1812, the new Chapel was opened.

A Saturday Afternoon Concert.

FOR some weeks past, the Monday mid-day concerts of the National Orchestra of Wales have been relayed to Daventry. On Saturday, January 25, a Light Orchestral Concert will be given in the Studio from 3.30 to 4.45 p.m., and relayed to London and Daventry 5XX.

Pins and Pin-money.

WHEN Henry the Seventh came to Bristol in 1490 he found the wives of the burghers sumptuously arrayed, whilst their menfolk dressed in threadbare habits. With quaint humour, the king exacted £500 from the town as a 'benevolence,' and made every citizen worth £200 pay twenty shillings. This story, and others, will be told by Mr. F. C. Jones in his talk on 'Pins and Pin-Money in Bygone Bristol,' on Tuesday, January 21, at 6 p.m. He will explain the evolution of the pin at Bristol from the head and shank, made originally in two separate processes, to the modern article.



Fred Little

WHERE HENRY VIII STAYED

on the visit to Bristol that cost the town a heavy 'benevolence' in 1490—the Great House, St. Augustine's Back. Mr. F. C. Jones will recall this story in his talk from Cardiff on January 21.

carrying a lantern and we all tugging the carriage and the great pianist, who was fast asleep all the while and knew nought of the honours being conferred on him.

More Diaries Come to Light.

SEVERAL readers of *The Radio Times* who know descendants of J. Orlando Parry have written to Mr. Isaac Williams expressing interest in his series of talks. One reader wrote to say that he had a number of diaries of the artist in his possession, and he has kindly lent them to the Museum. There is material in all these carefully-annotated and delightfully-illustrated books to make a wonderful picture of Victorian life.

A Welsh Captain's Tactics.

NELSON'S Pembrokehire Captain' is the title of the second talk by Mr. F. J. Harries on historical Welshmen. Captain Foley, a Pembrokehire man, was with Nelson at the Battle of the Nile and also at the Battle of the Baltic. In the opening stage of the former engagement he performed a master-stroke of tactics to which the decisive result of the battle has been mainly attributed. This talk will be given on Monday, January 20.

(Continued on page 90.)

7.45
THE MUSIC
OF
EDWARD GERMAN

TUESDAY, JANUARY 14
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
FAVOURITES
IN
VAUDEVILLE

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'The Countrywoman's Day—II, Dr. STELLA CHURCHILL, 'How to Deal with Minor Ailments'
- 11.0 (Daventry only) Gramophone Records

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

- 12.0 A Ballad Concert
HILDA BLAKE (Soprano)
ROBERT BERESFORD (Baritone)
- 12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from TUSSAUD'S CINEMA
- 1.0-2.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY
HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL
- 3.0 A Ballad Concert
ESTHER COLEMAN (Contralto)
WILLIAM HESELTINE (Tenor)
JOYCE ANSELL (Pianoforte)
- 4.0 LIGHT MUSIC
FRED KITCHEN and THE BRIXTON
ASTORIA ORCHESTRA
With PATTMAN at the Organ
Relayed from THE BRIXTON ASTORIA
- 5.15 THE CHILDREN'S HOUR
'Allegro' (Handel) and other Violin
Solos, played by DAVID WISE
'The Woodpigeons'—another Mor-
timer Batten story
'The Happy Zoo'—a Zoo Talk by
LESLIE G. MAINLAND
- 6.0 Readings from the Victorian
Poets: Elizabeth Barrett Browning
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.40 THE FOUNDATIONS OF MUSIC
BRAHMS' VIOLIN SONATAS
Played by
MARJORIE HAYWARD (Violin)
and
O'CONNOR MORRIS (Pianoforte)
- 7.0-7.20 'Looking Backwards'—I—Sir ALFRED
YARROW

THE world moves so rapidly these days that yester-
day is almost 'history' before to-day is born.
With the increasing tempo of life it becomes more
and more difficult to keep our perspective with
regard to the generations immediately passed.
It comes with a shock for us to hear our grand-
fathers, in reminiscent mood, tell of days to
which, for instance, all the thousand and one
amenities derived from electricity were unknown.
Yet few things are more delightful than hearing
of such days from the lips of those who were
vividly alive in them: a sense of the continuity
of life comes to us and a realisation that to-day,
for all its immediate and pressing attractiveness,
is only a single link in a chain stretching back-
wards as well as forwards.
Sir Alfred Yarrow, who is opening this series
of talks in which we are going to look back

through the eyes of men and women who were
very much alive in days quite different from our
own, is himself eighty-eight years of age. His
work as a ship-builder has made his name
famous all over the world, his merchant steamers,
river steamers, and other kinds of craft being
found in every sea.

7.25 Miss E. C. MACLEOD: 'Stammering, its
Nature and Treatment'

7.45 Edward German Programme
MAVIS BENNETT (Soprano)

ORCHESTRA
Valse Gracieuse
CHORUS
Part Song:
My Bonnie Lass she smileth
Quartet:
Four Jolly Sailors (A Princess of Kensing-
ton)

MAVIS BENNETT
Twin Butterflies (A Princess of Kensington)
STUART ROBERTSON and CHORUS
The Song of the Devonshire Men
(The Emerald Isle)

AFTER the success of *The Rose of Persia*, produced at the Savoy at the
end of 1899, Sullivan and Hood, his
librettist for that work, embarked
together on *The Emerald Isle*. Sul-
livan, however, died before his share
of the task was much more than
sketched out, and the music was
completed by Sir Edward German;
the opera was produced in April,
1901.

Save for the expert, it is difficult
to say which of the music is Sulli-
van's and which is German's. It is
all full of that delightfully happy
melody which made the Gilbert and
Sullivan, and afterwards the German
operas, the best things of their kind
which the world possesses, and the
music fits the text so closely as
to form that completely satisfying
unity which even grand opera only
rarely achieves.

ORCHESTRA
Three Dances ('Henry VIII')
MAVIS BENNETT and Chorus
Hey deery down ('Tom Jones')
CHORUS
Here's a Paradox for Lovers ('Tom
Jones')
Finale, Act I ('Tom Jones')

9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; Local
News (Daventry only); Shipping
Forecast and Fat Stock Prices

9.20 Professor WINIFRED CULLIS:
'The New Programme of Talks'

BROADCAST

Some of the firmest favourites
of the listening public will figure
in the Vaudeville programme
tonight at 9.35.

It will include:

MABEL CONSTANDUROS

and

MICHAEL HOGAN

in their own sketch entitled,

'The Whale'

TOMMY HANDLEY

Comedian

Mr. FLOTSAM & Mr. JETSAM

WILL HAY

The Schoolmaster Comedian

JACK PAYNE

and his B.B.C. Dance Orchestra

And a relay from

THE COLISEUM

FAVOURITES

STUART ROBERTSON (Baritone)
THE WIRELESS CHORUS
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON

ORCHESTRA
Overture, 'The Rival Poets'
STUART ROBERTSON and Chorus
The Yeomen of England ('Merrie England')

THE setting of *Merrie England* is indeed
merry, a land and an age when the sun
shone and summer was truly summer. And the
music is no less eloquent than the tale of the
fresh, open air and smiling countryside. When
it appeared in 1902, it was hailed with joy as a
worthy successor to the long line of Gilbert and
Sullivan comic operas; it is in every way worthy
to take its place beside them.

MAVIS BENNETT
She had a Letter from her Love ('Merrie
England')

STUART ROBERTSON and Chorus
King Neptune ('Merrie England')

MAVIS BENNETT
Who shall say that Love is cruel? ('Merrie
England')

9.35 Vaudeville

WILL HAY (The Schoolmaster Comedian)
TOMMY HANDLEY (Comedian)
Mr. FLOTSAM and Mr. JETSAM
MABEL CONSTANDUROS and MICHAEL HOGAN
in
'THE WHALE'
by
Mabel Constanduros and Michael Hogan
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
and a relay from the
COLISEUM

10.45 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA, from the AMBASSADOR
CLUB.

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE BAND
From GROSVENOR HOUSE, PARK LANE

A SQUARE DEAL FOR YOUR FAMILY

They depend upon you for everything—for food, for clothing, for the very roof over their heads. Supposing anything happened to you—what then? Great is your responsibility. Never let it be said that at the last you had failed them.

Ensure, by your action now, a continuation of those benefits which at present it is your privilege and pleasure to provide. Ensure that, though you may be taken from them, they will still have a home to call their own, still have food enough and to spare, still be spared the tragedy of poverty which so often follows bereavement.

The Sun Life of Canada Investment-Insurance Plan provides an income for your wife and children should you be taken from them. This is assured from your first deposit. Send the Enquiry Form for full details.

A SQUARE DEAL FOR YOURSELF

Meanwhile, under the same plan, you will be making sure provision for your own later years should you, happily, survive. You will receive in ten, fifteen or twenty years, as arranged, a large capital sum or a yearly income for the rest of your life. In addition, under this Plan you save Income Tax each year and, in event of permanent disability, you would receive a monthly income until the other income became due, your own deposits being continued by the Company.

Would you be interested in

A Pension of £275 A YEAR FOR LIFE!

Say, from age 55 or 60: Then fill in and post this form and you will receive full particulars of the Sun of Canada Plan, which will give your family a square deal from you, and you a square deal from yourself. Remember, there are £100,000,000 Government-supervised assets behind the Plan. Share in the prosperity of this great Annuity Company—this Plan is your opportunity.

FILL IN AND POST THIS FORM TO-DAY.

To H. O. LEACH (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House, Cockspur Street,
Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your endowment plan, showing what income or cash sum will be available for me.

Name..... (Mr., Mrs., or Miss)

Address.....

Occupation.....

Exact date of birth.....

R.T. 10/1/30.

TUESDAY, JANUARY 14 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A CONCERT OF CHAMBER MUSIC

- 12.0 A CONCERT
MABEL SHAW (Soprano)
C. E. THOMAS (Tenor)
JOAN BONNER (Violoncello)
- 1.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA, BOURNE-MOUTH
- 2.0-3.0 LIGHT MUSIC
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTRELL
Overture, 'Der Freischütz' ('The Marksman')
Weber
Selection of Gems from Tchaikovsky arr. Langley
Narcissus (Suite, 'Water Scenes') Nevin
Dance of the Apprentices ('The Mastersingers')
Wagner
Fantasia, 'Don Pasquale' ... Donizetti, arr. Tavan
Suite, 'On Jhelum River' ... Woodforde-Finden

8.30 Dr. R. N. SALAMAN: 'The History and Economic Influence of the Potato'

DRAKE, it is still commonly supposed, first introduced the potato into England, or was it John Hawkins? Or was it the returned colonists whom Drake had sent to America? And was it, indeed, not England at all but Ireland that first knew the joys of potato-eating? These are dark mysteries, and perhaps Dr. Salaman this evening will elucidate them. For the potato has an ancient and worthy history, and one highly interesting to follow.

- 9.0 Chamber Music
THE ENGLISH ENSEMBLE
MARJORIE HAYWARD (Violin); REBECCA CLARKE (Viola); MAY MURKÉ (Violoncello); KATHLEEN LONG (Pianoforte)

TO BE BROADCAST FROM 5GB TONIGHT AT 7.15

'THE WRECKER'

A MYSTERY OF THE SEA,

by

Robert Louis Stevenson and Lloyd Osbourne

Adapted for broadcasting by Michael Talbot. Produced by Peter Creswell.

THE PERIOD OF THE PLAY IS ROUND ABOUT THE YEAR 1880.

'The Wrecker' will be broadcast from London and Daventry tomorrow at 7.45.
The list of characters will be found on page 91.

- 5.15 The Children's Hour
(From Birmingham)
'Sign Posts,' a Story by Dorothy Willison
Syncopated Songs by DAPHNE HICKMAN (Soprano)
Dance Music by PHILIP BROWN'S DOMINOES BAND
'Getting at the Root of Things—Making a Newspaper,' by Major Vernon Brook
- 6.0 THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS
in
'Fireside Songs'
(From Birmingham)
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 Organ Recital
by
DR. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Prelude and Fugue in C (The Great Fugue) ... Bach
Study (Canon) in B Minor Schumann
Con moto maestoso } (Third Sonata) Mendelssohn
Andante tranquillo }
Meditation, Elégie Borovski
Finale in B Flat Franck
- 7.15 'The Wrecker'
A Mystery of the Sea
by
ROBERT LOUIS STEVENSON and LLOYD OSBOURNE
Adapted for Broadcasting by
MICHAEL TALBOT
Produced by PETER CRESWELL

THE ENSEMBLE
Quartet in G Minor (K.478) Mozart
Allegro; Andante; Rondo

It is told of Mozart's two jolly quartets for piano-forte and three strings that they formed part of a contract with the publisher, Hoffmeister in Leipzig, but that after they were issued, the public complained that they were too difficult and refused to buy them. Mozart accordingly, with the good nature which was characteristic of him, released Hoffmeister from any obligations under the contract. If the story is true, the public has long ago changed its mind, and for generations both quartets have been favourites alike with players and listeners, this in G Minor specially so.

MIRIAM LICETTE
Batti, batti ('Don Giovanni') Mozart
Che vuol la zingarella Paisiello (1741-1816)
Se tu m'ami Pergolesi (1710-1736)
Danza, Danza Durante (1684-1736)
Chanson triste (Song of Sadness) Duparc
Papillon (Butterfly) Chausson
Si mes vers avaient des ailes (If my songs had wings) Hahn
Guitares et Mandolines Grockez

THE ENSEMBLE and VICTOR WATSON (Double Bass)
Quintet in A (The 'Trout' Quintet) ... Schubert
Allegro vivace; Andante; Scherzo; Presto;
Andantino with Variations; Allegro giusto

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Tuesday's Programmes continued (January 14)

5WA CARDIFF. 968 kc/s. (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. LYNDON HARRIES: 'The Welshman as a Critic'
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London

7.45 A Symphony Concert
Relayed from THE TOWN HALL, MAESTEG
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genodlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Oberon'.....Weber
FRANCIS RUSSELL (Tenor) and Orchestra
Recit. and Air, 'Lend Me Your Aid' Gounod
LOUIS LEVITUS (Violin) and Orchestra
Rondo Capriccioso.....Saint-Saëns

THERE is hardly any side of music which Saint-Saëns did not touch, and though he was a pianist himself, he enriched the literature of the violin in a way for which players and listeners alike will always be grateful. From the moment when his concertos appeared they were immediately adopted with enthusiasm by the greatest artists of the day and, with the possible exception of the big second violoncello Concerto which is now but rarely heard, all of them remain in the present-day repertoire. The frequency with which this sparkling and vivacious Rondo appears in programmes is evidence of the delight with which violinists play it, and of the effect which it never fails to make.

FRANCIS RUSSELL and Orchestra
Where'er you Walk.....Handel
ORCHESTRA
Symphony No. 5, in C Minor.....Beethoven

THE Symphony begins at once with the famous phrase which is known as 'Fate knocking at the door': it is commonly supposed that Beethoven himself allowed this to be accepted as an interpretation of the four-note theme which, as a rhythmic figure, pervades most of the great first movement. It reappears, too, in the slow movement, and in the second theme of the Scherzo.

The slow movement opens with a broad singing melody played by violas and violoncelli in unison. The rest of the orchestra carry this on, and then the second subject appears, quietly at first, breaking out anon in a joyous C major.

The third movement is in Beethoven's own Scherzo form, intended, like those of the Sixth and Seventh Symphonies, and the great Pianoforte Trio in B Flat, to be repeated, along with the Trio, twice over, and rounded off by a second da capo. It begins with a very soft theme on the basses, continued by upper strings, horns, and woodwinds, and coming to rest on a pause. Then the horns announce the theme which is so vivid a reminder of the opening of the first movement, and on these the Scherzo is built up. The Trio is begun with a running figure on the basses, which Berlioz thought suggestive of elephants dancing. It leads, through a very beautiful transition passage, to the opening of the last movement, a triumphant major, played by the whole strength of the orchestra. It is here that, for the first time in the history of the classical Symphony, trombones make their appearance. The Movement is rounded off by a noble Coda.

- 9.0 S.B. from London
- 9.15 West Regional News
- 9.20-12.0 S.B. from London



FRANCIS RUSSELL (left) and LOUIS LEVITUS take part in the Symphony Concert which Cardiff is relaying from Maesteg Town Hall this evening.

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

7.0 Egwyl Gymraeg
'Pynciau'r Dydd Yng Nghymru'
Gan:
Yr Athro E. ERNEST HUGHES
A WELSH INTERLUDE
'CURRENT TOPICS IN WALES'
A Review in Welsh by
Professor E. ERNEST HUGHES

- 7.25 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.15 West Regional News S.B. from Cardiff
- 9.20-12.0 S.B. from London



THE POOL BELOW VICTORIA FALLS, one of Africa's beauty spots. In a talk from Bournemouth this evening Professor L. S. Palmer describes a journey he recently made through Africa.

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Professor L. S. PALMER: 'Some Incidents on a Recent Journey through Africa'
- 7.25 S.B. from London
- 9.15 Local News
- 9.20-12.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
MODES OF TRAVEL
Toddle Along (Troita), Trains (Gallatly), Ten Little Motorists (Lester), Tramcars (Tony Galloway), Jogging Along Behind the Old Grey Mare (Long), The Fairy Dreamboat (Scott)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. F. A. King: 'Half-time in the Western Football Season'
- 7.25-12.0 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0 A Gramophone Lecture Recital
By MOSES BARTZ
- 1.0 Gramophone Records
- 1.15-2.0 THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from THE HOULDSWORTH HALL
VIOLET DE VILLANIL (Soprano)
HAROLD FAIRHURST (Violin)
- 3.0 London Programme relayed from Daventry
- 4.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
March, 'Spick and Span'
John Ansell
Selection, 'I Pagliacci' Leoncavallo
WILLIAM ASHWORTH OATES (Bari-
tone and Siffleur)
Marcheta.....Schertzingler
Nightingale Waltz Song Brockman
Bird Imitations
ORCHESTRA
Suite, 'Riviera Scenes'....Brooke
On the Quay; By the Moonlit
Sea; At the Casino
WILLIAM ASHWORTH OATES
The Whistling Bowery Boy
Bradford and Thurban
Bird Imitations
ORCHESTRA
Salut d'Amour (Love's Greeting)
Elgar
Caprice.....Gowens
Selection, 'The Earl and the Girl'
Carylil

(Manchester Programme continued on page 90.)

RECOMMENDED

for the
NERVES
since the days of
our Grandfathers

Sixty years ago Compound Syrup of Hypophosphites "Fellows" was being recommended by doctors, just as it is today. When our grandparents suffered from any nervous complaint, the family doctor would prescribe "Fellows." No finer tribute could be paid to the curative properties of "Fellows" than the fact that, the World over, doctors are recommending it today. If you are "run-down," you need "Fellows." No other tonic will help you to regain your natural health so quickly. It contains the mineral ingredients that your nerves need, and it is prepared under the supervision of experts. Get a bottle today.



Recommended for
DEBILITY, FATIGUE
NERVOUS AILMENTS
LOSS OF APPETITE
"RUN-DOWN" CONDITIONS

FELLOWS

TRADE MARK

Recommended by Doctors
for over 60 years

Programmes for Tuesday.

(Manchester's Programme continued from page 89.)

- 5.15 **The Children's Hour**
Some Nursery Songs sung by BEATRICE COLEMAN.
Humorous Songs by HERBERT LKEMING. 'The Meeting Pool'—a Story
- 6.0 Mr. W. F. A. ERMENT: 'The Way to Better Photography. Pigment Prints'
- 6.15 *S.B. from London*
- 7.0 A Dialogue between SUZANNE and LAWRENCE HAWARD: 'Art at Home and Abroad'
- 7.25 *S.B. from London*
- 7.45 **Round the Region**
THE SHEFFIELD ORPHEUS MALE VOICE QUARTET:
G. NORTH (1st Tenor); T. H. RATCLIFFE (2nd Tenor); B. MARSHALL (Baritone); E. BROOMHEAD (Bass) (from Sheffield)
Ward the Pirate—English Folk-song
arr. Vaughan Williams
O Who will o'er the Downs *De Pearsall*
Men!! (Humorous) *Odell*
Mary *Richardson*
O a' the airts the Wind can blow *Shore*
Come, let us join the Roundelay *Beale*
- 8.5 **THE YORKSHIRE STRING QUARTET:**
LAURENCE TURNER (1st Violin); NORMAN ROUSE (2nd Violin); ALLAN SMITH (Viola); COLIN SMITH (Violoncello)
Relayed from THE BRITISH MUSIC SOCIETY'S (BRADFORD CENTRE) CONCERT, MAYFAIR ROOMS, BRADFORD
Quartet in D Minor ('Death and the Maiden')
Schubert
- 8.40 SYDNEY GRAHAM (Pianoforte) (from Liverpool)
Sonata in D *Haydn*
Allegro con brio; Largo e sostenuto;
Presto, ma non troppo
Prelude in D Flat, Op. 28 } *Chopin*
Study in G Flat, Op. 10 }
Grillen (Whims) *Schumann*
- 9.0 *S.B. from London*
- 9.15 North Regional News
- 9.20-12.0 *S.B. from London*

Other Stations.

- 5SC GLASGOW.** 752 kc/s. (398.9 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
10.45:—Miss Lily Gilmour: 'Bread Making.' 11.0-12.0:—A Recital of Gramophone Records. 2.40:—For the Schools. M. Jean-Jacques Oberlin: Elementary French—I, Prose Reading—Extract from 'Le Petit Chose' (Dan et). Dictation. 3.5:—Musical Interlude. 3.10:—Mr. Alexander L. Taylor: 'Greek Myth in English Literature—I, Myths of Nature: The Gods of Greece.' 3.30:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.0:—Popular Classics. The Octet. Michael Bayvel (Tenor). J. Moulard Begbie (Violin). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Dr. Graham Buchanan: 'Feat in War and Peace Time.' 6.15:—S.B. from London. 7.0:—Col. D. W. Cameron of Lochiel, G.M.G.: 'Future Prospects for the Highlands.' 7.25:—S.B. from London. 7.45:—Folk Music of Calthness, Orkney, and Shetland, arranged in collaboration with Helen S. Drever. 8.45:—Scottish Country Dances, played by Mrs. Shand's Dance Band; The Bumpkin (Trsd.); The Axton Reel (Tune, 'Cameron's Got his Wife again') (Neil Gow); The Rothessy Country Dance (Tune, 'Dumfries House') (Neil Gow); Strathspoy, 'Lady Glasgow' (The Earl of Eglington); Reel, 'Fill the Stoup, Flowers of Edinburgh, and Dumbarton's Drums' (Neil Gow). S.B. from Aberdeen. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-12.0:—S.B. from London.
- 2BD ABERDEEN.** 895 kc/s. (331.5 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-12.0:—Relayed from Daventry. 2.40:—For the Schools S.B. from Glasgow. 3.5:—S.B. from Glasgow. 6.15:—S.B. from London. 7.0:—Colonel D. W. Cameron of Lochiel, G.M.G.: 'Future Prospects for the Highlands.' S.B. from Glasgow. 7.25:—S.B. from London. 7.45:—Folk Music of Calthness, Orkney, and Shetland. S.B. from Glasgow. 8.45:—Scottish Country Dances, played by Mrs. Shand's Dance Band. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0:—S.B. from London.
- 2BE BELFAST.** 1,236 kc/s. (242.5 m.)
10.15-10.30 a.m.:—The Daily Service, relayed from Daventry.
3.30:—Dance Music: Jan Ralind's Regal Band, relayed from the Plaza, Belfast. 4.30:—Light Music. The Radio Quartet.
5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—The Rev. W. F. Marshall: Ulster Dialect Talk—III, 'The Impress of French and Gaelic.' 7.15:—Musical Interlude. 7.25:—S.B. from London. 7.45:—Mblas. An Eighteenth-Century Barletta, by Kane O'Hara, arranged, and the original tunes re-set, by Dennis Arundell. 9.0-12.0:—S.B. from London.

Both Sides of the Bristol Channel.

(Continued from page 86.)

CONCERTS IN THE VALLEYS.

Important Alterations in N.O.W. Arrangements—A West-Country Programme from Bath.

A Change of Policy.

IN order that the National Orchestra of Wales shall be really national, it must have time to tour, and it has therefore been decided to restrict somewhat the Cardiff concerts in future seasons. The arrangement in force hitherto has allowed for a Sunday Popular Concert, a Thursday Symphony Concert, and a Saturday Popular Concert. The Sunday Popular Concert will be continued, but the Thursday and Saturday concerts will be given week about, the order being Sunday, Saturday, Sunday, Thursday. The Museum concerts will not be altered. The fortnightly Saturday concert will in general be an operatic one, and the Choir of the Cardiff Grand Opera Society, the Cardiff Musical Society, and other local choirs will take part.

The N.O.W. Tours.

PART of the touring scheme has already begun, of course, as the fortnightly concerts in Swansea are now well established. The return journey to Cardiff after the concert has to be made by motor coach as the last train goes before the concert is finished. During the recent floods there were many hazardous journeys, but fortunately no breakdowns. West of Cardiff is sighted somewhere about 1 a.m., and by 2 a.m. the last music-maker has fumbled for his latchkey. The instruments make the journey in a lorry. The alternate week, under the new scheme, will provide a concert for a district in one of the valleys—the home of music in Wales.

A Few Hints.

A FREE Museum does not necessarily cater for students, and when midday music is given, although many music-lovers make a special point of attending, the courteous attendants do not pounce upon an unwary stranger and say, 'Sir, you do not appear to have a musical physiognomy, would you kindly wait outside until the Orchestra has finished playing?' A gentle reminder has been given in the form of very attractively spaced announcements on stairs and corridors: 'Please move quietly while the Orchestra is playing.' Knowing that most of the work connected with the Museum is done in the Museum, I asked the Keeper of Art who did the lettering. He told me that it was one of the staff. 'I found him one day doing some lettering and gave him a few hints. Now he does all our work.' Giving a few hints is a modest way of describing a process which turns a man from an amateur into a professional!

From the Pump Room, Bath.

IT is well known that even the most mournful mortals have been heard to burst into song when turning on the bath water, and the Pump Room, Bath, without an orchestra is unthinkable. I was interested to learn, therefore, that before the Pump Room was built visitors walked in the grove at the east end of the Abbey, and that music was provided. A special West Country programme will be relayed from the Pump Room on Thursday, January 23, at 7.45 p.m. This entertainment will be one of many in which the artistic interests of Wales and the West Country find a common meeting-place, for Beau Nash, who persuaded the Corporation to build a Pump Room, was a Welshman.
'STEEP HOLM'

7.25
LISTEN
TO
GRACIE FIELDS

WEDNESDAY, JANUARY 15
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

7.45
A STEVENSON
STORY
DRAMATISED

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. HUBBACK: 'A Woman's Commentary'

11.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert
MARGERY PHILLIPS (Contralto)
CLIFFORD MILLAR (Tenor)

12.30 A Recital of Gramophone
Records

1.0-2.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAEC
From THE RESTAURANT FRASCATI

3.0 DANCE MUSIC
JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

3.45 A Light Classical
Concert
JOAN COXON (Soprano)
THE STATION STRING QUARTET
Quartet in D, Op. 18, No. 3
Beethoven
Allegro; Andante con moto;
Allegro; Presto

4.15 JOAN COXON
Ach! Ich liebe (Ah, I loved) *Mozart*
Lachen und Weinen }
(Laughing and Weep- } *Schubert*
ing) }
Die Vögel (The Birds) ... }
Wiegenlied (Cradle Song) ... } *Reger*
Ständchen (Serenade)..... } *Strauss*

4.30 QUARTET
'The Pixy Ring' Suite
Waldo Warner
Moonbeams; Toadstools

4.45 ORGAN MUSIC
Played by REGINALD NEW
Relayed from
THE BEAUFORT CINEMA, WASHWOOD
HEATH, BIRMINGHAM
Grand March, 'Tannhäuser' *Wagner*
Suite, 'Summer Days' *Eric Coates*
Intermezzo, 'Cavalleria Rusticana'
Mascagni

5.15 THE CHILDREN'S HOUR
'THE ISLE OF M'BOSH'
—wherein THE WICKED UNCLE
concludes his true (?) account of the
discovery and conquest of M'BUNG'S
twin-island

6.0 Ministry of Agriculture Fort-
nightly Bulletin

6.15 The First News
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.40 THE FOUNDATIONS OF MUSIC
BRAHMS' VIOLIN SONATAS
Played by
MARJORIE HAYWARD (Violin)
and
O'CONNOR MORRIS (Pianoforte)

In the second Sonata we have one of Brahms' interesting experiments in design. It will be remembered that the slow movement and the Scherzo alternate one with the other, to form only one movement. The first is a smoothly-flowing movement in amiable mood, with the pianoforte beginning the theme, and the last

is a gracious Allegretto in place of the more bustling and energetic Finale which Brahms often gives us.

7.0-7.20 This Emigration Business—I
ANY COMPLAINTS?
A Dialogue Between Two Settlers
(Arranged by MR. KENNETH LINDSAY, of the
OVERSEAS SETTLEMENT COMMITTEE)

Adapted for Broadcasting by MICHAEL TALBOT
Produced by PETER CRESWELL
The Period of the Play is about the year
1880

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (Daventry
only) Shipping Forecast and Fat
Stock Prices

9.20 Mr. NORMAN ANGELL, M.P.: 'The
Five Power Conference—What it is
going to do'

9.35 An Orchestral
Concert
NORMAN ALLIN (Bass)
ALBERT SAMMONS (Violin)
THE WIRELESS SYMPHONY
ORCHESTRA
Conducted by PERCY PITT
Overture, 'William Tell'....*Rossini*

NORMAN ALLIN
Vulcan's Song ('Philemon and
Baucis') *Gounod*
IN Gounod's *Philemon and Baucis* the
ancient Olympic deities are treated
with somewhat scant respect, and
the author of the libretto shows us
them as subject to the usual mortal
weaknesses and failings. Jupiter
has brought Vulcan with him to
earth, and the Armourer has left
his underground forges most un-
willingly. Ever since he made
himself a laughing-stock by his
unlucky wooing of Venus, he has
been shy of facing the other gods,
or even mortals, feeling that they
must all know of the goddess'
scornful treatment of him. In
this song he gives vent to his annoy-
ance at having to visit the upper
world, and tells how much happier
he is in the dark caverns of his
underground forge.

In Gounod's orchestral accompani-
ment, the ringing of hammer on
anvil is rhythmically heard
almost throughout the song, and
sometimes an actual anvil and
hammer are specially added for the
purpose to the usual orchestra.

ALBERT SAMMONS with Orchestra
Romance in G } *Beethoven*
Romance in F }

ORCHESTRA
Ballet Music, 'Le Cid'...*Massenet*
MASSENET's opera on the Great
Spanish hero *Le Cid* naturally em-
bodies a good deal of Spanish verve
and rhythm in its music, and in
the ballet, especially, he is notably
successful in the fresh and melodious
way in which he gives us something
of the Southern atmosphere.

NORMAN ALLIN
Come, Soothing Death *Bach*
A Prayer to our Lady *Ford*

Negro Spiritual:
O Peter, go ring a' dem Bells..... *Burleigh*
ALBERT SAMMONS with Pianoforte
Ave Maria..... *Schubert, arr. Wilhelmj*
Hungarian Dance..... *Brahms, arr. Joachim*
At the Fountain..... *Schumann*

ORCHESTRA
Cortège Royal (Royal Procession) *Arthur Barclay*

11.0-11.55 DANCE MUSIC
JACK EYLTON and his BAND from the KIT
CAT RESTAURANT



To be broadcast Tonight at 7.45

'THE WRECKER'
A MYSTERY OF THE SEA

by
Robert Louis Stevenson and Lloyd Osbourne.

Adapted for broadcasting by Michael Talbot
Produced by Peter Creswell.

CHARACTERS

- LOUDON DODDan American
- SIRON a café proprietor
- NORRIS CARTHEW an Englishman
- JIM PINKERTONan American adventurer
- BORDENan auctioneer
- HARRY BELLAIRSan attorney
- CAPTAIN NARES of *The Norah Creiner*
- CAPTAIN WICKS of *The Currency Lass*
- MACbos'un of *The Currency Lass*
- HEMSTEADon board *The Currency Lass*
- TOMMY HADDENa rich young Australian
- CAPTAIN TRENT of *The Flying Scud*
- ELIAS GODDEDAALmate of *The Flying Scud*
- JOHN BROWNof *The Flying Scud*
- LIEUT. SEBRIGHTof H.M.S. *Tempest*

THE PERIOD OF THE PLAY IS ABOUT THE YEAR 1880.

7.25 GRACIE FIELDS
with
ARCHIE PITT and TOMMY FIELDS
in excerpts from
'THE SHOW'S THE THING'
now playing at THE WINTER GARDENS THEATRE

7.45 'The Wrecker'
A Mystery of the Sea
by
ROBERT LOUIS STEVENSON and LLOYD OSBOURNE

Negro Spiritual:
O Peter, go ring a' dem Bells..... *Burleigh*
ALBERT SAMMONS with Pianoforte
Ave Maria..... *Schubert, arr. Wilhelmj*
Hungarian Dance..... *Brahms, arr. Joachim*
At the Fountain..... *Schumann*

ORCHESTRA
Cortège Royal (Royal Procession) *Arthur Barclay*

11.0-11.55 DANCE MUSIC
JACK EYLTON and his BAND from the KIT
CAT RESTAURANT

WEDNESDAY, JANUARY 15
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

6.40
VAUDEVILLE
FROM
BIRMINGHAM



Everybody's
calling
for

Player's
please



N.C.C. 781

12.0 **ORGAN RECITAL**
 By **WALTER VALE**
 Relayed from **ALL SAINTS, MARGARET STREET**
BACH PROGRAMME
 including
 Passacaglia in C Minor
 Three Choral Preludes
 Toccata and Fugue in D Minor
WILLIAM BARRAND (Bass)

1.0 **A Recital of Gramophone Records**

1.30-3.0 **A LIGHT ORCHESTRAL PROGRAMME**
 (From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by **FRANK CANTELL**

Overture, 'Pique Dame'
 ('Queen of Spades')

Suppe
JAMES HOWELL (Bass)
 The Vagabond
 Bright is the ring of words
 The Roadside
 Fire

(Songs of Travel)
Vaughan Williams
ORCHESTRA
 Suite, 'Baghdad' .. *Bing*
SIDONIE WASSERMAN
 (Pianoforte)
 Rhapsody in B Minor
Brahms

JAMES HOWELL
 To Mary .. *Maude*
 The Devout Lover .. *Valerie White*
 To Anthea .. *Halton*

2.20-3.0 **ORCHESTRA**
 Selection, 'Lilac Time'
Schubert, arr. Chatsam

SIDONIE WASSERMAN
 La Maja et le Rossignol
 (The Maiden and the Nightingale) .. *Granados*
 Caprice .. *Vogrich*

ORCHESTRA
 Suite, 'My Lady Dragonfly' .. *Finck*

5.15 **The Children's Hour**
 (From Birmingham)
 'The Enchanted Glade,' a Story by Robert
 Tredinnick
FREDERICK CHESTER will Entertain
 'Puppy Dog Tales, Poodle,' by Margaret
 Madeley
ARTHUR YOUNG and **GEOFFREY GAUNT**
 Piano Duets

6.0 Interlude
 6.15 'The First News'
 TIME SIGNAL, GREENWICH; WEATHER FORE-
 CAST, FIRST GENERAL NEWS BULLETIN

6.40 **Vaudeville**
 (From Birmingham)
FREDERICK CHESTER
 (Dialect Songs and Stories)
ARTHUR YOUNG and **GEOFFREY GAUNT**
 (Syncopated Piano Duets)
WALTER LANHAM (The Human Ark)
EVA FLOYER (The Entertaining Soprano)
STANELLI, EDGAR and **DOUGLAS**
 present their instrumental act
RONALD FRANKAU (Entertainer)
SCOVELL and **WHELAN**
 (Songs and Harmony at the Piano)
PHILIP BROWN'S DOMINOES BAND

8.0 **Mr. J. W. N. SULLIVAN**: 'What is an Atom?'

8.30 **A MILITARY BAND CONCERT**
 (From Birmingham)

THE BIRMINGHAM MILITARY BAND
 Conducted by **W. A. CLARKE**
 March, 'Distant Greeting' .. *Doring*
 Overture, 'Marinarella' .. *Fucilli*
BURTON HARPER (Baritone)
 A Bedouin Love Song .. *Pinsuti*
 The Rebel .. *William Wallace*
 Border Ballad .. *Cowen*

PINSUTI spent a large part of his life in this country, though it was in his native Italy that his biggest works were produced. He came here as a youngster, to study music in London, returning to



SIDONIE WASSERMAN
 gives pianoforte solos in the Light
 Orchestral programme this afternoon.

Italy at the age of sixteen to become a private pupil of Rossini's. Before he was twenty he came back to London and soon established himself as one of the foremost singing masters of the day, teaching both in London and in Newcastle. For many years he was Professor of Singing at the Royal Academy of Music, and had a share in training such distinguished artists as Crisi, Patti, Mario, and many others. He was a prolific composer and published close on 250 songs, many part songs and choruses, as well as some pianoforte music. Many of these enjoyed a tremendous vogue in the latter part of last century and one or two are still popular. But in Italy he won more important successes with three Operas and special festival music for national occasions. He was created a Knight of the Italian Kingdom in 1878.

BAND
 Flute and Clarinet Duet, 'Morceau Elegant'
Howgill
 (W. HEARD and S. C. COTTERELL)
 Selection, 'Melodious Memories' .. *Finck*

9.15 **WALLY HAMPSON (Violin)**
 Adagio and Allegro .. *Lulli, arr. Elman*
 Berce .. *Moffat*

BAND
 Part Songs
 Good Night, Beloved .. *Pinsuti*
 With a laugh as we go round .. *Sterndale Bennett*
 Waltz, 'Dream on the Ocean' .. *Gungl*

9.40 **BURTON HARPER**
 Prince Ivan's Song .. *Allitsen*
 The Two Grenadiers .. *Schumann*
WALLY HAMPSON
 Larghetto .. *Weber, arr. Kreisler*
 Sicilienne and Rigaudon
Francaeur, arr. Kreisler

BAND
 Variations on 'Three Blind Mice' .. *Lotter*
 Intermezzo, 'On the Bosphorus' .. *Lincke*

10.15-10.30 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

Wednesday's Programmes continued (January 15)

5WA CARDIFF. 263 kc/s. 309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 1.15-2.0 A SYMPHONY CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru
Overture, 'Hänsel and Gretel' Humperdinck
Symphony No. 40 in G Minor Mozart
Suite, 'A Midsummer Night's Dream'
Mendelssohn
- 3.0 London Programme relayed from Daventry
- 3.45 THE STATION TRIO: FRANK THOMAS (Violin)
RONALD HARDING (Violoncello); HUBERT
PENGELLY (Pianoforte)
Trio Moeran
1st and 2nd Movements
- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 West Regional News
- 9.20 S.B. from London.

9.35-11.0 A Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru
Conducted by WARWICK BRAITHWAITE
Selection, 'Princess of Kensington' German
MARY MADDOCKS (Soprano) and Orchestra
Caro Nome (Dear Name) Verdi
NORA BIGGS (Recital)
High Tide off the Coast of Lincolnshire (1571)
Jean Ingelow

ORCHESTRA
Suite, 'Joyous Youth' Eric Coates
MARY MADDOCKS
A Blackbird's Song Sanderson
He is tender with the Beasts Donald Ford
A Song of Weathers Harold Greenhill
THOMAS J. HARRIS (Xylophone)
Polka, 'La Bel Victoria' } Otto Seel
Spanish Dance, 'Mardilena' }
Galop, 'Souvenir de Cirque (Circus) Renz G. Peter

ORCHESTRA
Three Dances, 'Nell Gwyn' German

SIR EDWARD GERMAN made his first public appearance as a solo violinist in his native town of Whitchurch, and at the age of eighteen began his musical studies in earnest at the Royal Academy of Music in London. He had a distinguished career as a student, leaving the Academy in 1887, at the age of twenty-five, as an Associate.

For the next few years the theatre claimed a large share of his work, and he acted for a time as conductor at the Globe. Incidental music for plays first brought his name before the public as a composer, and many of his dances and other pieces written originally for productions of Shakespeare, have long ago won universal popularity.

These three dances were part of the music specially composed for the production of Anthony Hope's play *Nell Gwyn*, which appeared in 1900. Figuring, as they do, constantly in programmes, they are fine examples of his gift for producing music at once admirably suited to its subject, and so graceful and pleasing of itself as to be thoroughly enjoyable, apart from its context.

NORA BIGGS
Merchant of Venice, Act III, Scene II (Part of)
Shakespeare
The Elfin Artist (Noyes)
The Fighting Temeraire (Sir Henry Newbolt)
Market Square (A. A. Milne)

ORCHESTRA
Overture, 'Mirella' Gounod
GOUNOD'S Overture 'Mirella,' which in English we call 'Mirella,' was produced in Paris in 1864, and enjoyed quite a popular success. It has fallen into something of oblivion and now only its melodious Overture is at all well-known. The opera tells of the course of true love running far from smoothly, and ending in the lovers' union too late. Mirella and her sweetheart Vincent find each other and win consent to their wedding only for her to die in a mystic ecstasy. The tragic end of the story would hardly be guessed from the Overture. It is full of thoroughly bright and tuneful music, and has always been among the most popular of Gounod's purely instrumental pieces.

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 1.15-2.0 S.B. from Cardiff



NORA BIGGS
will be heard during tonight's programme
from Cardiff.

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 Local News
- 9.20-11.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry

- 5.15 The Children's Hour
Another encounter with Pirates, but today they are 'THE REPENTANT PIRATES' (Evelyn Gardner)
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.15 Mid-week Sports Bulletin; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 An Afternoon Programme
THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Emerald Isle'
Sullivan and German
- 3.15 E. COMPSTONE FROST (Tenor) (S.B. from Leeds)
Serenade Schubert
Youth Allteen
Charming Chloe German
Thy beaming Eyes MacDowall
- 3.25 ORCHESTRA
Liebesteid (Love's Grief) } Kreisler
Schön Rosmarin (Fair Rosemary) }
Melody in E Rachmaninov
- 3.37 E. COMPSTONE FROST
O Vision entrancing ('Emeralda')
Goring Thomas
The gentle Maiden arr. Somervell
Who is Sylvia? Schubert
Phyllis is my only Joy John W. Hobbs
- 3.47 ORCHESTRA
Three Famous Pictures Haydn Wood
The Village Wedding; The Doctor; The
Laughing Cavalier
Pizzicato, 'Sylvia' Delibes
Shadow Dance ('Dinorah') Meyerbeer
- 4.6 FRANK MITCHELL (Banjo)
Take your Pick Pete Mandell
Sweet Jasmine Hesse and Olly Oakley
Banjomania Pete Mandell
- 4.16 ORCHESTRA
Selection, 'Cavalleria Rusticana' Mascagni
- 4.34 FRANK MITCHELL
Blaze away Hotzmann
A Banjo Odity Joe Morley
A Spanish Romance Grimshaw
Donkey Laugh Joe Morley
- 4.44 ORCHESTRA
Suite, 'Land of Fancy' Frank Tapp
A Swing Song at Morn; Sprites' Lullaby; The
Pixies' Parade
Overture, 'Undank' ('Ingratitude') Storch
- 5.15 The Children's Hour
WIZARD WOPF casts a spell on the Studio
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 North Regional News
- 9.20 S.B. from London
- 9.35-11.0 A Request Programme
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'William Tell' Puccini
Ballet Music, 'Faust' Gounod
ANNIE CHADWICK (Soprano)
Negro Spirituals:
Were you there? arr. Edna Thomas
Swing low, sweet Chariot arr. Burleigh
I got a Robe arr. Edna Thomas
(Manchester Programme continued on page 64.)

ALWAYS
COOL

ALWAYS
FRESH

WILLS'S

'GOLD
FLAKE'
SATISFY

THE
ALL-VIRGINIA
CIGARETTE

B. W. 191

Programmes for Wednesday.

(Manchester Programme continued from page 93.)

ORCHESTRA

In a Persian Market *Ketelbey*
Berceuse (Cradle Song) } *Järnefelt*
Praludium }

ANNIE CHADWICK

A Birthday *Cowen*
Songs my Mother taught me *Dvorak*
I know where I'm going *arr. Hughes*
Goodbye *Toot*

ORCHESTRA

Selection, 'The Maid of the Mountains' *Fraser-Simson*
Galop, 'The Coach' *Audibert*

Other Stations.

5SC

GLASGOW.

752 kcs.
(396.9 m.)

10.15-10.30:—The Daily Service relayed from Daventry
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old-
Figures from Scotland's Past—I, King Robert the Bruce.'
S.B. from Edinburgh. 3.0:—Musical Interlude.
3.5:—The Education Engineer in Scotland—The Ideal School
Installation—Inside the Set—V. 3.15:—Dance Music by
Charles Watson's Orchestra relayed from the Playhouse Ball-
room. 3.45:—A Concert. The Octet: A Musical Switch
(Alford). Margaret Wallace (Contralto): Sea Wrack (Hamilton
Harty); My Treasure (Joan Trevalsa); You along o' me (Wil-
fred Sanderson). The Octet: Suite, 'A Kiss for Cinderella'
(Bucalossi). Jean McLauchline and José Adair (Duologues):
The 11.53 ('Mistress McLearnie') (J. J. Bell). The Octet:
La Cinquantine (Gabriel-Marie). Amy Murdoch (Soprano):
I listen for you (M. Nightingale); Through all the years to be
(B. M. Hope); Sea Rapture (Eric Coates); A Bowl of Roses
(E. Coningsby Clarke). The Octet: Valse, 'Gold and Silver'
(Lehar). Margaret Wallace: Three Fishers went Sailing (John
Hallah); O, Lovely Night (Landon Ronald). Sanctuary
(Thomas J. Howitt). The Octet: A Suite of Serenades (Herbert).
Jean McLauchline and José Adair (Duologues): On the Craft
(Mistress McLearnie') (J. J. Bell). The Octet: Serenade
(Toselli). Amy Murdoch: My Ships (Augustus Barratt);
One Morning, Oh, So Early (M. Black); Wee Willie Winkie
J. M. Diack). The Octet: Overture, 'Don Giovanni' (Mozart)
5.15:—The Children's Hour. 5.57:—Weather Forecast for
Farmers. 6.0:—Mr. J. S. Chisholm: 'Manuring for Fruit' and
Topical Gardening Notes. S.B. from Edinburgh. 5.15:—
S.B. from London. 9.15:—Scottish News Bulletin. 9.20-
11.0:—S.B. from London.

2BD

ABERDEEN.

895 kcs.
(391.5 m.)

10.15-10.30:—The Daily Service relayed from Daventry.
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old-
Figures from Scotland's Past—I, King Robert the Bruce.'
S.B. from Edinburgh. 3.0:—Musical Interlude. S.B. from
Glasgow. 3.5:—The Education Engineer in Scotland—Ideal
School Installation: Inside the Set—V. 3.15:—Dance Music.
S.B. from Glasgow. 3.45:—A Concert. Amy Murdoch (So-
prano). Margaret Wallace (Contralto). Jean McLauchline and
José Adair (Duologues). The Octet S.B. from Glasgow.
5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—
Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—
Mr. George E. Greenhow: 'Horticulture.' 6.15:—S.B. from
London. 9.15:—Scottish News Bulletin. S.B. from Glasgow.
9.20-11.0:—S.B. from London.

2BE

BELFAST.

1,238 kcs.
(242.3 m.)

10.15-10.30:—The Daily Service relayed from Daventry.
12.0-1.0:—Gramophone Records. 3.30:—Light Concert Music.
Henry Crowther (Baritone). The Orchestra: Ballet Scenes.
Op. 52 (Glazounov). 4.0:—Henry Crowther: Recit and Air.
'Clouds may rise' ('Orlando') and Love that's true will live
for ever ('Berenice') (Handel); Come, let us be merry (arr.
Lano Wilson). 4.12:—Orchestra: Selection, 'Songs of the
Hebrides' (M. Kennedy-Fraser). 4.24:—Orchestra: Bourrée
and Gigue (German). 4.30:—Dance Music. The Plaza Band,
relayed from the Plaza, Belfast. 5.0:—Pauline Barker (Harp)
Nocturne, Op. 43 (Hasselmans); Am Springbrunnen, Op. 23
(Zabel); Merch Megan (Thomas); Minstrel's Adieu (Thomas).
5.15:—The Children's Hour. 6.0:—London Programme relayed
from Daventry. 6.15:—S.B. from London. 9.35:—A Sym-
phony Concert. Harold Williams (Baritone). The Symphony
Orchestra, conducted by E. Godfrey Brown. Orchestra: Tone
Poem, 'Don Juan' (Strauss). 9.48:—Harold Williams.
10.0:—Orchestra: 'Symphony in D Minor (Oskar Franck).
10.40:—Harold Williams. 10.52-11.0:—Orchestra: Slav.
Dance, No. 8 in G Minor (Dvorak).

No wireless receiving apparatus,
crystal or valve, may be installed or
worked without a Post Office licence.
Such licences may be obtained at
any Post Office at which Money
Order business is transacted, price
10s. Neglect to obtain a licence
is likely to lead to prosecution.

RADIO WEEK.

(Continued from page 63.)

stituent parts and has drawn up a scheme of propaganda and advertisement for Radio Week. All elements in the trade and wireless press have been asked to subscribe and co-operate. They have done so generously. The Corporation itself has devoted ample space to the advertisement of Radio Week in its journals and over its powerful microphone. Special star programmes will be put on, as the reader will see by reference to this journal.

A great national effort will be made for a great national object, mainly to try and ensure that all who can shall possess wireless sets and join the ranks of listeners.

Readers of *The Radio Times* can help this movement forward in their own as well as in their neighbour's interest by asking him—if indeed the question is apt: Why do not you get a wireless set? Use more radio, and let more and more use radio, is the idea the organizing committee has in mind to urge during Radio Week.

Occasionally I meet somebody who is waiting until the wireless set has reached finality and settled down. He will have to wait for ever. Each year, of course, brings improvements and refinements. Nevertheless, the most expensive sets, as well as the majority of those at popular prices, have now reached such a high standard of efficiency, economy, and of reproduction that there is no longer good reason for waiting. The last three or four years have seen a considerable development in the reproduction of quality. So perfect is the reproduction of most sets nowadays that there is not likely to be as rapid an advance in this direction in the next few years. Accordingly, those who have sets that are three or four years old would be well advised to scrap them and those who have waited so long for technique to 'settle down' should purchase now.

I think that the purchases that will be made by these customers in the ensuing year and the demand from new listeners who have hitherto taken little interest will give us a year of good trade in the wireless industry and will increase the number of listeners very considerably.

I appeal to all who read these words to do whatever lies in their power to make Radio Week a great success.

IAN FRASER.

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C. 2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

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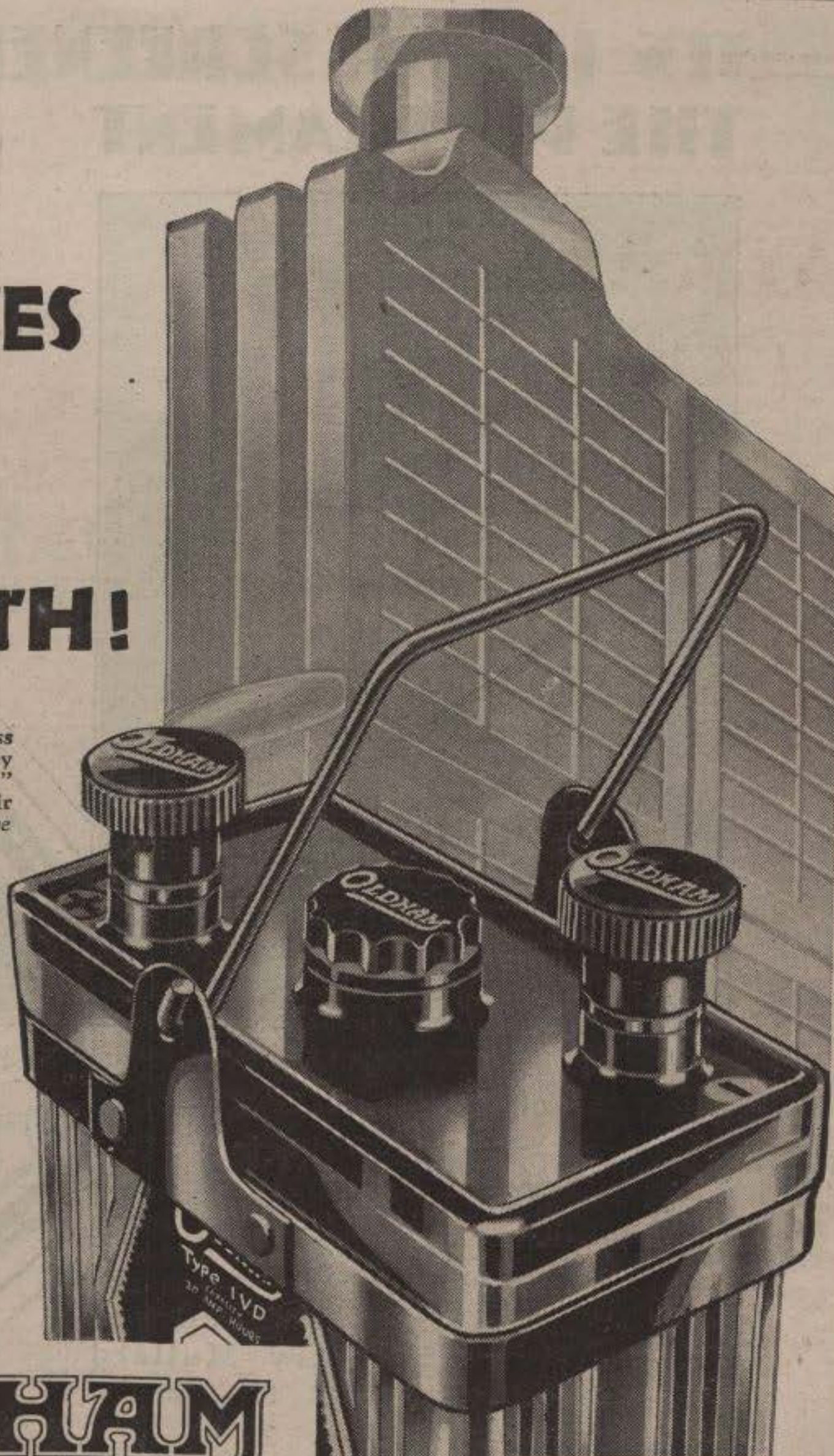
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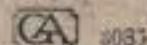
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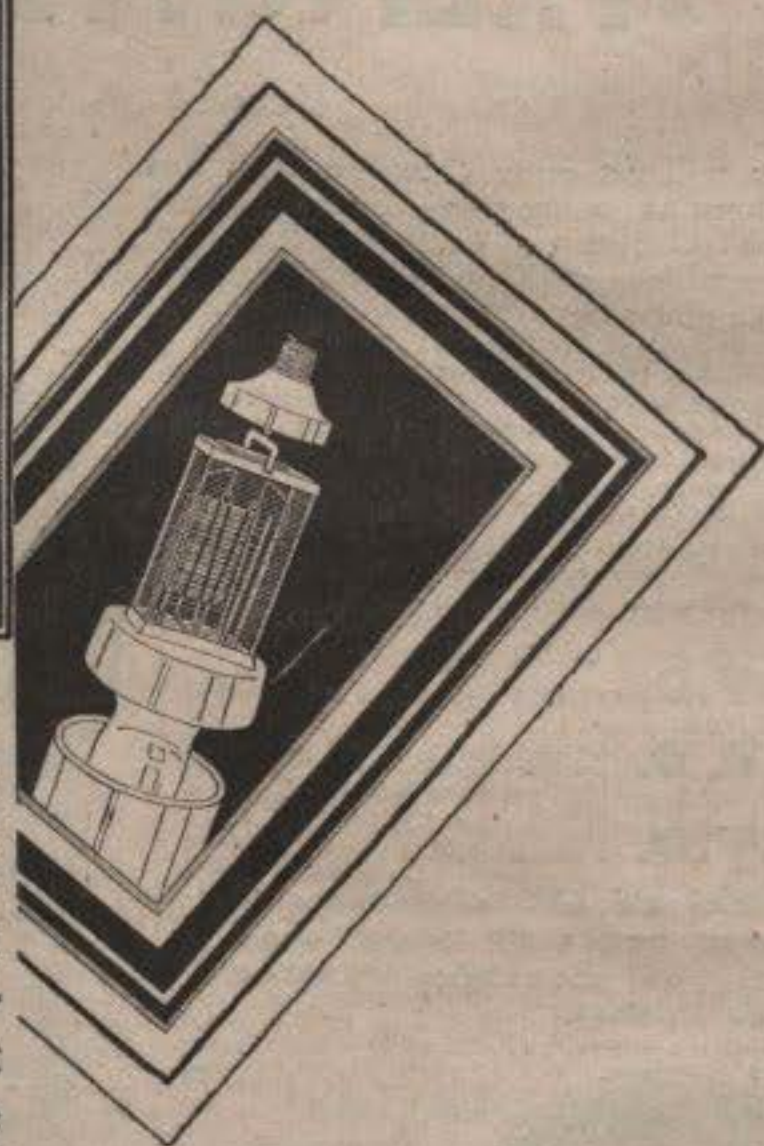


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9.20
MR. BALDWIN
ON
WALTER SCOTT

THURSDAY, JANUARY 16
2LO LONDON & 5XX DAVENTRY

£42 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.0

A RECITAL

BY

HARRIET COHEN



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Listeners' Recipes

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission
by the Baird Process.

12.0 A CONCERT

EVELYN WISE (Soprano)
W. CHARLES MANN (Bass-Baritone)
DOROTHY FOLKARD (Pianoforte)

1.0-2.0 ORGAN MUSIC

Played by REGINALD FOOTE
Relayed from THE REGENT CINEMA,
BOURNEMOUTH
S.B. from Bournemouth

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 A Concert

DORIS VANE (Soprano)
PHILIP BERTRAM (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON
O'DONNELL

5.15 THE CHILDREN'S HOUR

'White Elephants'—according
to Carey Grey.
Various Songs at the Piano by
IVAN MENZIES
The Story of 'The Goldfish'
(Eleanor Fairson)

6.0 Mr. V. C. CLINTON BADDELEY:

Reading from 'Great Expectations,'
by Charles Dickens

6.15 'The First News'

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

6.35 Market Prices for Farmers

6.40 THE FOUNDATIONS OF MUSIC

BRAMHMS' VIOLIN SONATAS
Played by
MARJORIE HAYWARD (Violin)
and
O'CONNOR MORRIS (Pianoforte)

7.0-7.20 Mr. JAMES AGATE: 'Plays and the Theatre'

7.25 Mr. F. L. LUCAS: 'The Letters of Dorothy Osborne'

The art of letter writing, we are told, has died out; its candle-lit intimacy shrinks before the electric glare of today and the shrill blatancy of the telephone. All the more precious to us, therefore, are those specimens that have survived the limbo of carelessness and attained the permanence of print. It is, of course, still an open question with many people whether letters should be made public property at all by being published. There are certain examples, however, to which no one could take exception—despite their intimate nature. Of such are the letters written by Dorothy Osborne to Sir William Temple; they have all the charm of romance, whilst they also excel as quiet pictures of sixteenth-seventeenth century domesticity. Lady Temple (as she became) has been vividly painted for us by Macaulay; her attachment to Temple, the loss of her beauty by small-pox, her gentle nature, and the treatment she re-

ceived at the hands of her managing sister-in-law, Lady Giffard, make one of the most attractive intimate histories of that (or any other) time.

7.45 Vaudeville

MARIE BURKE (Comedienne)
RONALD FRANKAU (Entertainer)
WISH WYNNE (In Character Studies)
ALBERT SANDLER TRIO
MURIEL GEORGE and ERNEST BUTCHER
(In Folk-songs and Duets)
JACK HULBERT and CICELY COURTNEIDGE
(The Famous Revue Stars)

ALL STAR VAUDEVILLE

TONIGHT AT 7.45 WITH

JACK HULBERT
and
CICELY COURTNEIDGE

BRANSBY WILLIAMS
MARIE BURKE
RONALD FRANKAU
WISH WYNNE
MURIEL GEORGE
and
ERNEST BUTCHER

THE ALBERT SANDLER TRIO

JACK PAYNE
AND HIS B.B.C. DANCE ORCHESTRA

BRANSBY WILLIAMS (In Character Impressions)
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast

9.20 The Toast of

'THE IMMORTAL MEMORY OF SIR WALTER SCOTT'

Proposed by the Rt. Hon. STANLEY BALDWIN
At the Annual Dinner of the Edinburgh Sir Walter Scott Club

Relayed from THE NORTH BRITISH STATION HOTEL, EDINBURGH
S.B. from Edinburgh

The popular conception of the artist is incorrigibly romantic. Extreme poverty and fantastic wealth are his inevitable lot. If he is a poet, his proper home, of course, is the garret; if he is a novelist, he will, assuredly, in the end, never write a

word without receiving therefrom monstrous remuneration. For the public mind is inevitably more interested in the artist's cheque-book than in his art. Thus it is that Sir Walter Scott, to most of us, still remains the man who made poetry pay—did he not sell twenty thousand copies of *The Lady of the Lake* in a year?—and the man who later, when hard pressed by creditors who were not really his creditors at all, worked himself literally to death to pay his debts. It is all true enough, but it is not the whole of the picture. There is also the man's poetry itself, and his prose. Remembering his gigantic sales, we are apt to forget his influence on contemporary life and letters. Few people, when once they have quit schooldays, now read the 'Waverley Novels' with the constancy and devotion that is still lavished, say, on Dickens; and even school-children (we believe) take their Scott by the pinch rather than by the peck. But the place of Scott, for all that, is secure. He wrote too prolifically, perhaps, to have written with consistency; but there is enough pure gold when the dross is taken away, both from his poetry and from his prose, to make his heritage to the English-speaking peoples one of the noblest in our literature. It may be that, as with Tennyson, we are suffering at the moment a two severe reaction. Perhaps Scott has yet to come into his own?

10.0 A PIANOFORTE RECITAL

by HARRIET COHEN

Choral Prelude:

Beloved Jesus, we are here
Bach, arr. Harriet Cohen
Sonata in C (K330) Mozart
Danse du Meunier (Farouca) }
Recit du Pêcheur } de
Andaluza } Falla
Danse Rituelle du feu }

ONE of the most amazing of child prodigy pianists, Mozart naturally wrote for his first instrument with special affection, and he has left a great volume of music for pianoforte alone and along with other instruments. It includes, very naturally, a good deal of his early work and in the pianoforte Sonatas there are little failings which he afterwards outgrew. His good humour, to be sure, his whole-hearted youthful zest in life, as well as the earnestness of youth, can all be traced in them, but they are not expressed with the clearness or fullness that we can hear in later and bigger works. In listening to them it should be borne in mind that keyboard music had scarcely passed the transition stage from the old instruments of the clavichord group, to the modern pianoforte; even the pianoforte of Mozart's day had a somewhat slender, delicate tone as compared with the modern concert grand. None the less, his pianoforte music lends itself well to performance on a present-day instrument, with all the fullness and resonance which that has at command.

This Sonata in C was one of the first three of Mozart's to be published; it was composed in 1779, when he was twenty-three. It is in three movements, a sprightly *Allegro*, a gracious *Andante cantabile*, and a merry *Allegretto*.

10.30-12.0 DANCE MUSIC

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

MILTON FOR THE MOUTH

It may sound odd -but you caught that cold before you left the cinema!

LISTEN-

How often have you caught a cold after an evening spent in a cinema, and blamed the fresh night air into which you came from the fuggy warmth? You were wrong. Here's how you caught cold. The cold is an infectious disease. The air in the cinema was heavily infected with "cold" germs. They entered your mouth. If you don't want to catch "colds" you must disinfect your mouth regularly. But with what? A startling report issued after independent investigations in one of the world's most celebrated hospitals, and independently confirmed by two of the world's most highly accredited bacteriologists proves beyond all doubt (any doctor can confirm this) that *Milton is the one mouthwash that can really clean the mouth and kill all germs—safely, surely, even at great dilution.* And so simply, just by rinsing out the mouth. Don't catch cold—just buy a bottle of Milton to day. From any chemist, 6d, 1/-, 1/6 & 2/6 a bottle.



THURSDAY, JANUARY 16 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.0
'HELMET AND HAVERSACK'

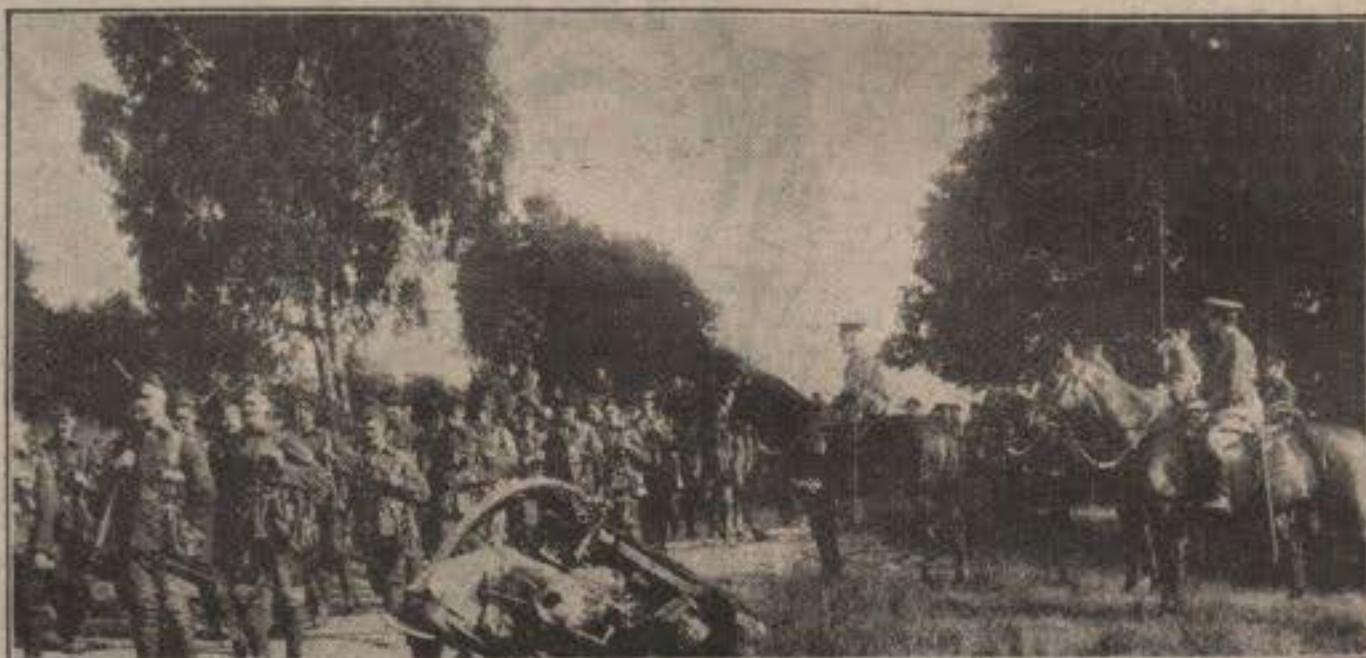
12.0 A BALLAD CONCERT
(From Birmingham)
BERT BROWN (Baritone)
PHYLLIS PECK (Soprano)
ADNA RYERSON (Violin)
NAT GOULDING

1.0 LIGHT MUSIC
MAURICE TOURAS and his ORCHESTRA
FROM THE KIT-CAT RESTAURANT

2.30-3.0 Organ Music
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
Divertissement, 'A Day in Naples' *Byng*
Evensong *Easthope Martin*
March, 'Lustige Brüder' ('Merry Brothers') *Vollstadt*
Scots Patrol, 'The Woe Macgregor' *Amers*

7.45 A CONCERT
MARGARET BALFOUR (Contralto)
LEONARD GOWINGS (Tenor)
THE WIRELESS STRING ORCHESTRA:
Conducted by JOHN ANSELL

ORCHESTRA
English Dance Suite *Leslie Woodgate*
MARGARET BALFOUR
Songs
ORCHESTRA
Prelude and Fugue *Moskovski*
LEONARD GOWINGS and Orchestra
Would you gain the Tender Creature?
(Galatea) *Handel*
O, how shall I in Language Weak? ('Love in a Village') *Carey, arr. Alfred Reynolds*



THE SONGS THAT SOLDIERS SING.—From Birmingham this evening at 7.0.

5.15 The Children's Hour
(From Birmingham)
A Programme by the Four Graces, including
'The Taking o' Girt Tam Faggus,' A Play by
UNA BROADBENT

6.0 Organ Music
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
Selection, 'Rose Marie' *Friol and Stohart*
The Two Imps *Alford*

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Programme of Old Memories
by
THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS

7.0 'Helmet and Haversack'
(From Birmingham)
A Page of Military History
Recalling
Waterloo—The Crimea—South Africa—Flanders
Arranged by CHARLES BREWER
Presented by
VINCENT CURRAN
EDGAR LANE
WILLIAM HUGHES
DONALD DAVIES
HARRY SEXTON
JOHN RORKE
THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS

ORCHESTRA
Les Moissonneurs
Chaconne, 'La Favorite'
Rondeau, 'Les Barricades Miserieuses'
MARGARET BALFOUR
Songs
ORCHESTRA
Idylla *Nescera*
Slavonic Dance *Prans*
LEONARD GOWINGS with Pianoforte
Star Viejo *Salcator Rosa*
The Serenade *Brahms*
How fair this Spot *Rachmaninov*
ORCHESTRA
Serenade *Robert Schwalin*

9.0 From the Popular Operas
(From Birmingham)
THE BIRMINGHAM STUDIO CHORUS
and AUGMENTED ORCHESTRA
(Leader, FRANK CANTHILL)
Conducted by JOSEPH LEWIS
MARJORIE PARRY (Soprano)
HUGHES MACKLEN (Tenor)
PAUL EUGENE (Baritone)
JOSEPH FARRINGTON (Bass)
The Programme will consist of favourite numbers
from
'Il Trovatore'
(Verdi)
'Cavalleria Rusticana'
(Mascagni)
'Faust'
(Gounod)

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Thursday's Programmes continued (January 16)

5WA CARDIFF. 968 kc/s (309.9 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

1.15-2.0 **ORGAN RECITAL**
Relayed from St. Nicholas Church, Bristol
ROWLAND SHILES (Organ)
The Rev. J. M. D. STANCOMB (Baritone)
GEORGE MILLER (Boy Soprano)

3.0 London Programme relayed from Daventry

4.45 **LIGHT MUSIC**
BOBBY'S STRING ORCHESTRA
Relayed from **BOBBY'S CAFÉ, CLIFTON, BRISTOL**

5.15 **The Children's Hour**

6.0 *S.B. from Swansea*

6.15 *S.B. from London*

6.35 Market Prices for Farmers

6.40 *S.B. from London*

9.15 West Regional News

9.20 *S.B. from Edinburgh (See London)*

10.0-12.0 *S.B. from London*

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

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 *S.B. from Cardiff*

6.0 **Mr. W. H. JONES: 'Beau Nash of Swansea and Bath'**

6.15 *S.B. from London*

6.35 *S.B. from Cardiff*

6.40 *S.B. from London*

9.15 West Regional News. *S.B. from Cardiff*

9.20 *S.B. from Edinburgh (See London)*

10.0-12.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

1.0-2.0 **ORGAN MUSIC**
Played by **REGINALD FOORT**
From **THE REGENT CINEMA, BOURNEMOUTH**
(Relayed to London and Daventry)

3.0 London Programme relayed from Daventry

6.0 **Mrs. HERBERT RICHARDSON: 'Notes from a Dorset Bailiff's Account Book of Two Hundred Years Ago'**

6.15 *S.B. from London*

6.35 Market Prices for South of England Farmers

6.40 *S.B. from London*

9.15 Local News

9.20 *S.B. from Edinburgh (See London)*

10.0-12.0 *S.B. from London*

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

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 **The Children's Hour**
A GREAT BAND CONTEST will take place at 5.15 p.m., when the following entrants will perform: **The Toy Town Band (David)**; **The Tin Can Fusiliers (Nicholls)**; **Jeremiah's Jazz Band (Braham)**; **Macnamara's Band (O'Connor)**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.15 Local News

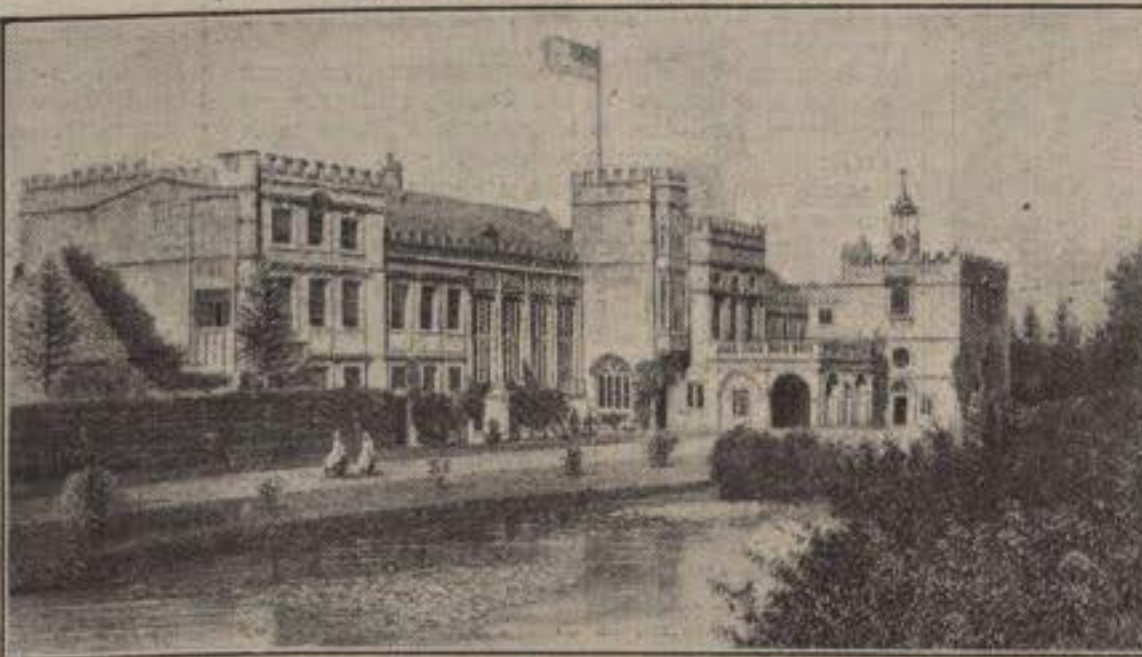
9.20 *S.B. from Edinburgh (See London)*

10.0-12.0 *S.B. from London*

2ZY MANCHESTER. 797 kc/s (376.4 m.)

10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry

12.0-1.0 **A BALLAD CONCERT**
EDMUND RAMSDEN (Bass-Baritone)



FORDE ABBEY, DORSET.
Mrs. Herbert Richardson gives extracts from the account book of the Abbey bailiff of two hundred years ago in her talk from Bournemouth this evening.

Hear me, ye Winds and Waves - *Handel, arr. A. L.*
Sea Fever *Ireland*
Vulcan's Song *Gounod*

KATHLEEN FORSTER (Violin)
Rondo *Mozart, arr. Kreisler*
Waltz in A *Brahms, arr. Hochstein*

CONSTANCE ASTINGTON (Mezzo-Soprano)
My Mother bids me bind my Hair }
Je ne vous dirais pas 'j'aime' (I will not } *Haydn*
tell you that I love you) }
Forgetfulness }
My Sweetness is a Weaver } *Hildach*
Spring }
EDMUND RAMSDEN
The Ballad Monger *Easthope Martin*
Summertime on Bredon *Graham Peel*
The Lute Player *Allitsen*

KATHLEEN FORSTER
Spanish Dance *Granados, arr. Kreisler*
Sicilienne and Rigaudon *Francoeur, arr. Kreisler*

CONSTANCE ASTINGTON
Drink to me only }
The Ash Grove } *Traditional*
Golden Slumbers }

4.30 **DANCE MUSIC**
THE LONDON EMBASSY DANCE BAND
From **THE DANCE SALON, PICCADILLY PICTURE THEATRE, MANCHESTER**

5.15 **The Children's Hour**
TOO MANY COOKS SPOIL THE BROTH
THE UNCLÉS and AUNTÉS try to make up a story and they hold a spelling bee

Songs: 'Little Brown Owl' (*Santerson*); 'Little Chocolate Coon' (*Farrell*); 'The Lost Chicken' (*Braham*); 'The Lowther Arcade,' etc.

6.0 **Miss DOROTHY MORTON: 'Famous Dishes of the North'**

6.15 *S.B. from London*

6.35 Market Prices for Northern English Farmers

6.40 *S.B. from London*

9.15 North Regional News

9.20 *S.B. from Edinburgh (See London)*

10.0-12.0 *S.B. from London*

Other Stations.

5SC GLASGOW. 752 kc/s (396.9 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry.
10.45:—Mrs. Lockie: 'Exercising for Health'—I. S.B. from Edinburgh. 11.0-12.0:—A Recital of Gramophone Records. 2.30:—For the Schools. Mr. Robert McLeod: 'Music Making'—I. A Recapitulation of last Term's Work. S.B. from Edinburgh. 3.0:—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 3.15:—Sir W. Leslie MacKenzie: 'Famous Scottish Doctors.' S.B. from Edinburgh. 3.30:—Musical Interlude. 3.40:—Mid-Week Service, conducted by the Rev. W. N. Gordon Boxer, (St. Nislan's Episcopal Church). 4.0:—A Scottish Concert. Alice Fettes (Soprano) and Cormack S. Robertson (Baritone). S.B. from Aberdeen. The Octet. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Special Talk for Scottish Farmers: Dr. Alexander Calder (of the Animal Breeding Research Dept.); 'Possibilities in Pig Production.' S.B. from Edinburgh. 6.15:—S.B. from London. 6.35:—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20:—The Toast of 'The Immortal Memory of Sir Walter Scott.' Proposed by the Right Hon. Stanley Baldwin, at the Annual Dinner of the Edinburgh Sir Walter Scott Club. Relayed from the North British Station Hotel, Edinburgh. S.B. from Edinburgh. 10.0-12.0:—S.B. from London.

2BD ABERDEEN. 935 kc/s (301.5 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry. 11.0-12.0:—Relayed from Daventry. 2.30:—For the Schools. Mr. Robert McLeod: 'Music Making'—I. A Recapitulation of last term's work. S.B. from Edinburgh. 3.0:—Dance Music. S.B. from Glasgow. 3.15:—Sir W. Leslie MacKenzie: 'Famous Scottish Doctors.' S.B. from Edinburgh. 3.30:—Musical Interlude. S.B. from Glasgow. 3.40:—Mid-Week Service. S.B. from Glasgow. A Scottish Concert. 4.0:—The Octet: Selection, 'Caledonia' (David Stephen). S.B. from Glasgow. 4.15:—Alice Fettes (Soprano): Touch not the Nettle (arr. Somervell); Leezie Lindsay (arr. Malcolm); The Four Maries (Traditional); There's nae luck about the House (Traditional). Cormack S. Robertson (Baritone); Maiden or Mæven (arr. M. Lawson); The Wee Toun Clerk (arr. Hugh S. Robertson); Gang Awa! Bonnie Lassie (arr. Fred Gibson) 4.35:—The Octet: Burns Suite (W. B. Moonie). S.B. from Glasgow. 4.45:—Alice Fettes: The Blue Bells of Scotland (arr. Moffat); Comin' thro' the Rye, There Grows a Bonnie Brier Bush, and Jock o' Hazeldean (Traditional). Cormack S. Robertson; The Piper o' Dupdee and We're a Jock Tamson's Bairns (Traditional); Bonnie Strathyre (arr. Lawson). 5.5:—The Octet: Reminiscences of Scotland (Moore). S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Special Talk for Scottish Farmers: Dr. Alexander Calder (of the Animal Breeding Research Department); 'Possibilities in Pig Production.' S.B. from Edinburgh. 6.15:—S.B. from London. 6.35:—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20:—The Toast of 'The Immortal Memory of Sir Walter Scott.' Proposed by the Rt. Hon. Stanley Baldwin, at the Annual Dinner of the Edinburgh Sir Walter Scott Club, relayed from the North British Station Hotel, Edinburgh. S.B. from London. 10.0-12.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s (242.3 m.)

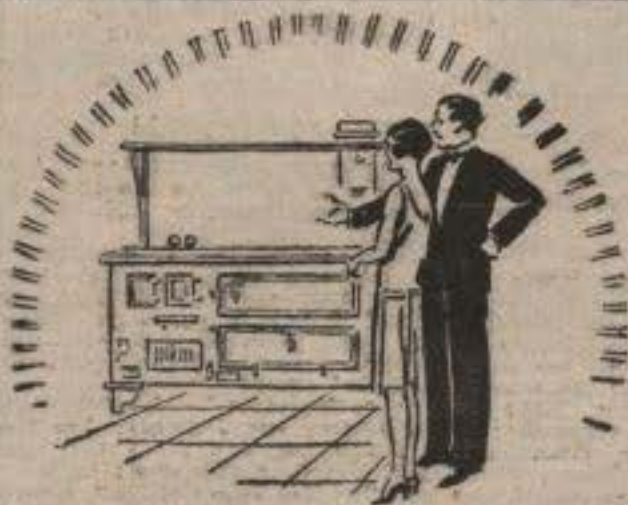
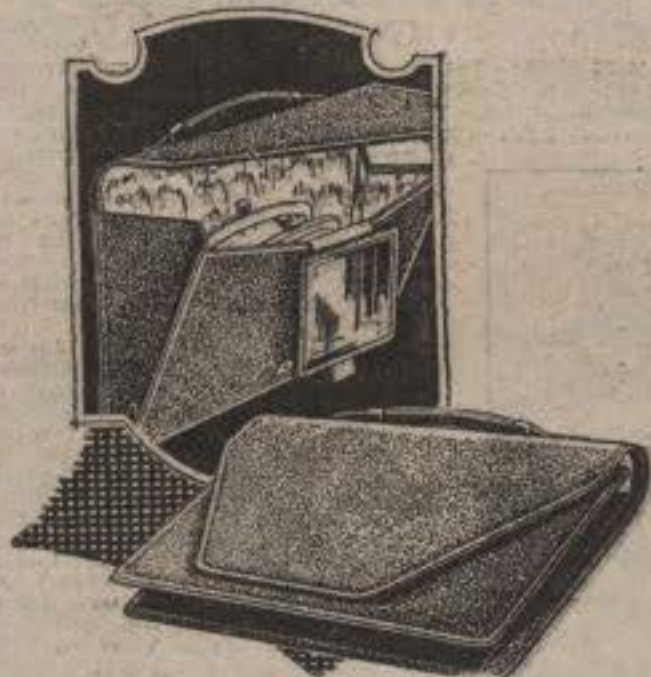
10.15-10.30:—The Daily Service. Relayed from Daventry.
3.0-3.35:—London Programme relayed from Daventry.
3.50:—An Afternoon Concert. Marjorie Sinclair (Soprano). George Simpson (Clarinet). The Orchestra. Elgar. Orchestra: Second Suite, 'Wand of Youth,' Op. 18; Minuet, 'Beau Brummel.' 4.20:—Three Bavarian Dances, Op. 27. 4.30:—A Vocal Interlude. Marjorie Sinclair: Sweet chance that led my steps abroad; and When I came forth this morn (Michael Head); Alone in the forest and A welcome vision (Strass). 4.42:—George Simpson: Ciacine from Sonata for Clarinet and Pianoforte, Op. 129 (Stanford). Clifton Hellwell (Pianoforte): Miranda and Andantino and Polaca (J. S. Howgill). 4.55:—Light Music. Orchestra: Three Hungarian Dances (Brahms); Suite Enfantine (Lardell). 5.15:—The Children's Hour. 6.0:—Miss Kitty Murphy, B.A.: 'The Old Dough Book-club of County Antrim.' 6.15:—S.B. from London. 9.20:—S.B. from Edinburgh. 10.0-12.0:—S.B. from London.

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SAMUEL PEPYS, Listener, By R. M. FREEMAN.

Dec. 19.—Dined this night with our Samuel Pepys Club at the old Chapter-House in Paul's Churchyard, but now hired out to the City Livery Club; and we dine here by their favour. A thing that pleased me was Mr. Whitear, the noted Pepysian scholar, his bringing with him the 3 vols of my warr diary for me to inscribe, which I did very readily; and while I do it, acquaints me of his having collected all my *Radio Times* diary for binding-up into a book. He is in all respects a most good, worthy, sage, judicious man. In discourse with the Rev. Mr. Wellard, he gave me the good news of his procured Mr. Tanner to make the oration at Memorial Service in Olaye's come May 26, being our g^l. Samuel's death-day; alsoe of his soliciting the B.B.C to broadcast the same, but, from their answer, not so far assured whether they shall come to it or noe. So this business, says he, still hangs in the hedge, but prays that by God's grace and Sir Jno. Reith's may yet fall out of it on the right side; and so from mine heart do I.

Coming Mr. Whiteley, our treasurer, he spook of 300^l outstanding to the builders, they work on Pepys House at Brampton, and hoaps most feelingly that members and friends shall be instantly forward to make it good. In which hoaps did myself very heartily concur, and so away from him, having at this moment caught a sight of mine old friend Col^l. H. Bidder and am all eagerness to hear how he do. He brings with him my Lord Sandon (my Lord Harrowby's son) that sat in The Commons last Parliament, and all looking to see him again in the next.

Soe, all assembled, we to dinner, where they set me at high table next but one to President, my lord Sandwich; the first time of my ever sitting to dinner next but one to a noble Earl, and do please me mightily. Betwixt us Mr. Drinkwater the poet, who do, I find, add the gift of discourse to his gift of writing; whereby was as well entertained as ever I was, I believe, by

any man's discourse in all my life. Asking him of his book on Pepys, how it advances, he thanks God for its now being neare to finishing, with prospects of printing within a mo or 2. Presently reads us a paper on our g^l. Samuel his youthfull and afterwards his older relations with Brampton, a most excellent, knowledgeable paper, wherein did circumstantially clear-up divers former perplexities, among others the Stanks family, never before precisely identified whether for calling or abode, but Mr. Drinkwater shows good grounds for their having kept the Bull inn in Brampton.

Paper preceded and succeeded with some mighty good singing of old musick—H. Purcell's and others', beginning as ever with Samm^l's own 'Beauty retire'—by Mr. Reach of the King's Chapells, and Mis Megan Thomas. Mis is, I suppose from her name, Welch, and the particular high, cleare, tuneable quality of her voice confirmst his. Whereby old Unkle Talbot Pepys, the Lincolnshire squire, did use to observe of the Welch that they of all peoples had the most heavenly voices, but the most hellish-politicks, especially Mr. Lloyd George, being then in the full of his Limehousing, and what Unkle said of him not fit to report. But Lord! How much less fit to repeat, had the deare old man lived to ayr himself upon Mr. Jack Jones, God rest him.

In quitting, Mr. Wheatley, our Secretary, did waylay me to enquire how this night's entertainment hath liked me. Where to merrily told him he shall have his answer presently in the *Radio Times*, and so parted and home.

Here, in my dressing room, while I shift into my night-clothes and still pretty merrie, did fall to warbling 'Beauty retire' every whit as well as Mr. Reach, I believe, or better. But afterwards going into our chamber, there sits up my wife on her elbow, having been a few minutes since awakened, says she, by a most dangerous buzzing of the water in the hott pipes; whereby thinks the boyler must have gotten overheated. So, for peace's sake, I let her think. Yet God-forgive how it vext me.

WHEN TO PUT YOUR CLOCKS RIGHT.

For the information of listeners who are not quite clear as to the hours at which the correct time is broadcast, whether from Greenwich or from Big Ben, we append hereto a chart of the system of Time Signals.

TIME SIGNALS ON WEEKDAYS.

STATION.	10.15 a.m.	10.30 a.m.	12.0 noon	1.0 p.m.	4.45 p.m.	6.30 p.m.	9.0 p.m.	10.15 p.m.	11.30 p.m.
2LO	BIG BEN	GTS	BIG BEN	GTS		GTS	GTS		
5XX	BIG BEN	GTS	BIG BEN*	GTS	GTS	GTS	GTS		GTS
5GB			BIG BEN*			GTS		GTS	
Provinces ..						GTS	GTS		

TIME SIGNALS ON SUNDAYS.

STATION.	10.30 a.m.	3.0 p.m.	4.30 p.m.	9.0 p.m.
2LO.. .. .		GTS		GTS
5XX.. .. .	GTS	GTS		GTS
5GB.. .. .			GTS	GTS
Provinces ..		GTS		GTS

BIG BEN.

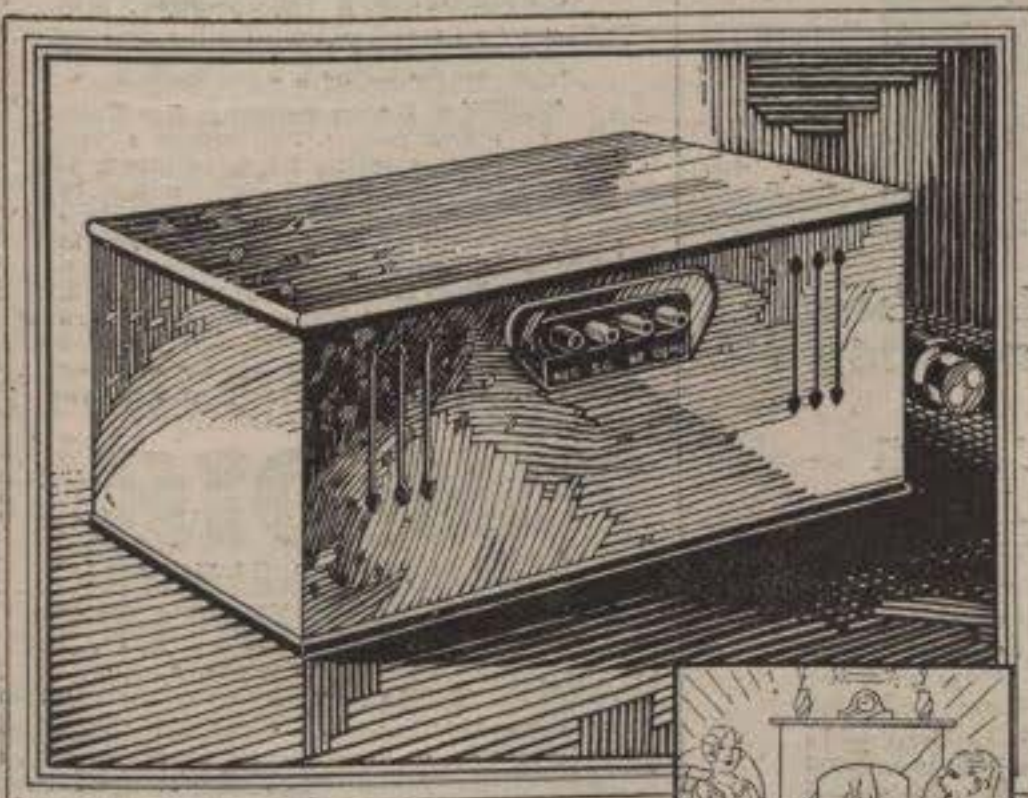
If circumstances are favourable Big Ben will be broadcast at the beginning of any programme emanating from London. The day's programme on weekdays will also be concluded, when possible, with Big Ben.

NOTE.

G.T.S.—Greenwich Time Signal.
* Saturdays excluded.

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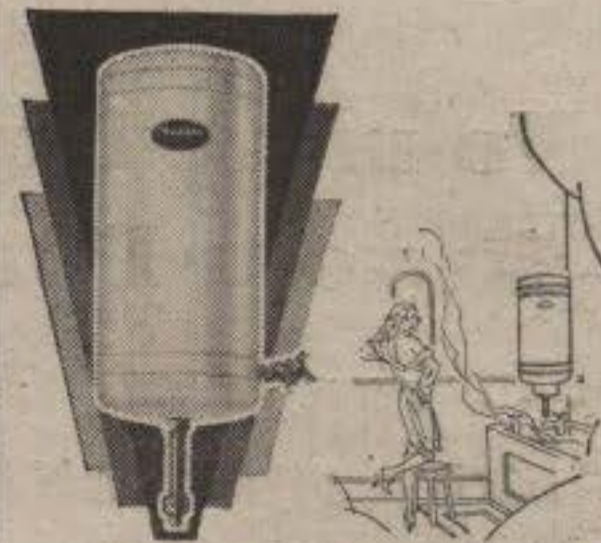
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2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.0
SYMPHONY
CONCERT FROM
THE QUEEN'S HALL

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'The Townswoman's Day'—II, 'In the Home'—II, Miss JOYCE WEDGEWOOD, 'The Care of Domestic Pets'
- 11.0 (Daventry only) Gramophone Records
- 11.0-11.30 (London only) Experimental Television Transmission by the Baird Process

plays a second subject, another noble melody, and after that the course of the movement is perfectly clear. Towards the end there is a fine section built up on a pedal base.

The slow movement, quite short, is among the most beautiful of all Brahms' big conceptions. The theme itself has all the simple dignity of a fine old song.

The third movement has been called fairy-like, and is indeed, delicate and nimble, with moments of vigour and crisp energy. It is practically in the Scherzo and Trio form—a first section with a contrasting middle part, after which the first returns.

The last movement is bold and strong, beginning with a theme of quick, restless energy, on which a calmer mood breaks in more than once.

posed as long ago as 'the seventies,' setting forth their finely romantic qualities as only a great musician and singer can do. He is to sing four of them this evening.

The first tells of a rock which stands out from the sea-shore with sea-gulls flying over it, and of a ship from which the sound of singing comes. And it wakes in the singer's heart a thought of his homeland on the Rhine where he would so gladly be.

In the second, we are to suppose the singer riding alone through the night. The summer night, each verse begins, has cast a spell on him, and all things about him, the stars overhead, the nightingale's song, and the sound of the sea, remind him of the beloved from whom he is parted.

The scene of the third song is the green lake of Nemi, on whose shore a minstrel is singing a sad song. But there is, too, a fair inn, and the singer reflects that under its kindly roof the minstrel might well drown his care.

The fourth song which Sir George has chosen from the set of eight, is addressed to a Roman maid, asking her why she casts her splendid glances on him, for beyond the Rhine there is a rose-grown grave, where the beloved sleeps.

- 12.0 A Sonata Recital
MAURICE BLENDEL (Violin)
MIRIAM DUNCAN (Pianoforte)
Sonata No. 2 for Violin alone
Ysaye
Sonata for Violin and Pianoforte
Pasquali, arr. Ysaye

- 12.30 ORGAN RECITAL
by
REGINALD GOODALL
Organist and Director of the
Choir, St. Alban's, Holborn
Relayed from St. Mary-le-Bow
Pastorale (First Organ Sonata)
Guilmant
Fugue in G Minor.....Dupré
(a) Berceuse (Cradle
Song).....Vierne
(b) Prelude.....Vierne
(c) Divertissement.....
Romanze ('Eine Kleine Nachtmusik').....Mozart
Piece Héroïque.....Franck

- 1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE

- 3.0 A Ballad Concert
MAY BLYTH (Soprano)
JOHN BUCKLEY (Baritone)
ELSA KAREN (Pianoforte)

- 4.0 DANCE MUSIC
JACK PAYNE and his B.B.C.
DANCE ORCHESTRA

- 4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

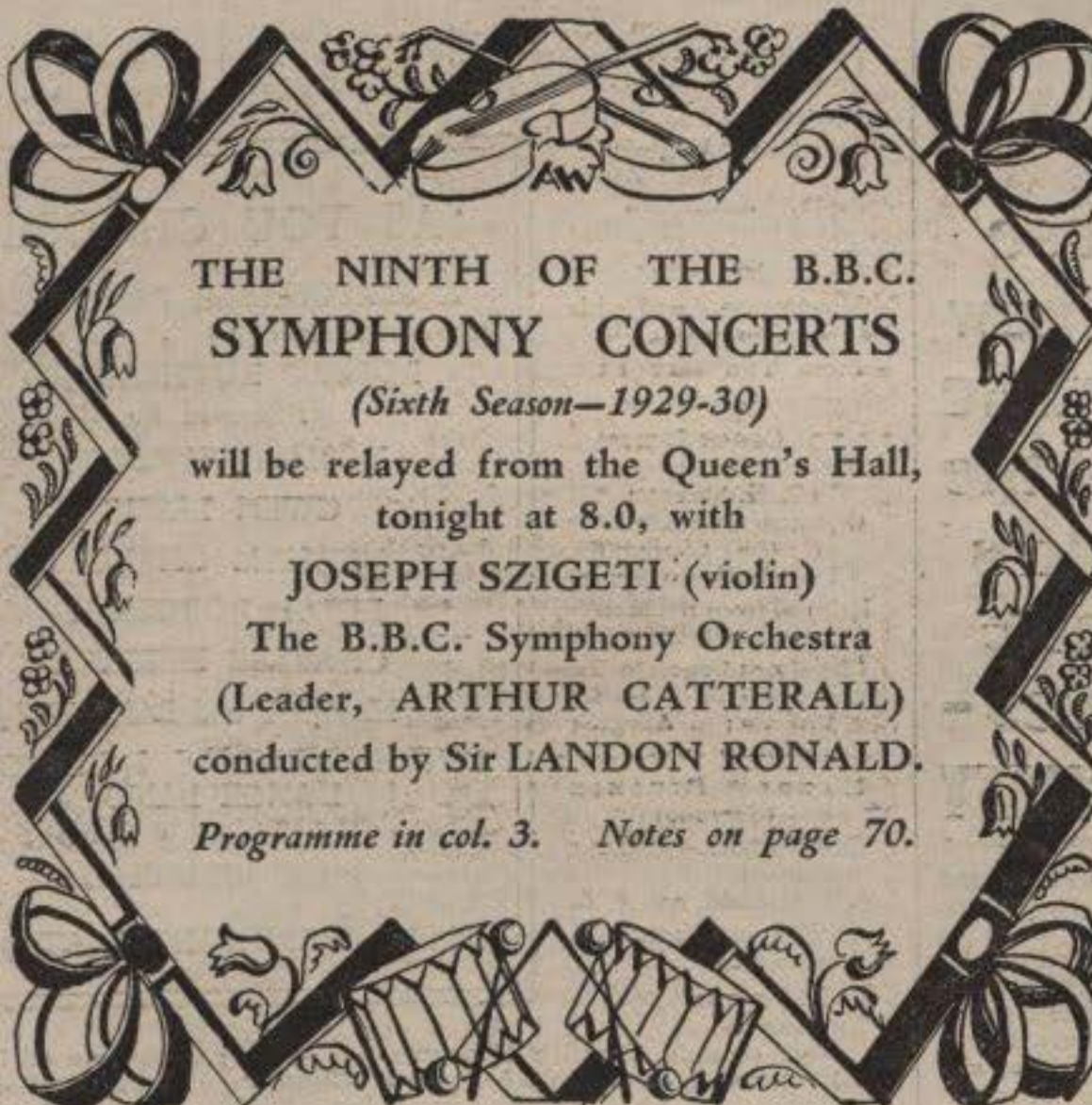
- 5.15 THE CHILDREN'S HOUR
'ALICE PLAYS CROQUET WITH THE QUEEN
and MEETS THE MOCK TURTLE'
From 'Alice in Wonderland' (Lewis Carroll)
Arranged as a dialogue story, with music to
suit the occasion, played by THE GERSHOM
PARKINGTON QUINTET

- 6.0 Mr. COMPTON MACKENZIE: 'Gardening'—I
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

- 6.35 Professor A. M. LOW: 'The Wireless League
Quarterly Bulletin'

- 6.40 THE FOUNDATIONS OF MUSIC
BRAHMS' VIOLIN SONATAS
Played by
MARJORIE HAYWARD (Violin)
and
O'CONNOR MORRIS (Pianoforte)

THE D Minor Sonata (dedicated to his friend, Hans von Bülow) begins at once with a big broad theme on the violin, the pianoforte accompanying with his right hand half a beat after the left. A little transition passage is made up from the first big theme, and then the pianoforte



THE NINTH OF THE B.B.C.
SYMPHONY CONCERTS

(Sixth Season—1929-30)

will be relayed from the Queen's Hall,
tonight at 8.0, with

JOSEPH SZIGETI (violin)

The B.B.C. Symphony Orchestra
(Leader, ARTHUR CATTERALL)
conducted by Sir LANDON RONALD.

Programme in col. 3. Notes on page 70.

And like many of the world's great possessions, it is music which anyone may enjoy for its sheer melodic beauty and strength, whether or no he counts himself an educated hearer.

- 7.0-7.20 Mr. PETER LATHAM: 'Is Modern Music Bad?'

- 7.25 Mr. PAUL BAREAU: 'What is the Bank Rate?'—II

- 7.45 SIR GEORGE HENSCHEL

'THE TRUMPETER OF SÄCKINGEN' is a long, romantic story in verse by von Scheffel, which was immensely popular in the middle of last century. It ran through more than 250 editions, and among its enthusiastic admirers numbered such great people as William the First. The Trumpeter, in the service of a noble Lord, is in love with his master's daughter, but his humble station is a bar to any thought of marriage. At the very end it is accidentally discovered that he is himself of noble birth, having been stolen in infancy by gypsies and the story ends with wedding bells.

It was used as the subject of an opera by Nessler, which is still popular with those who like their music and drama to be of the frankly sentimental order. On a very different artistic plane are the songs from it which Henschel com-

8.0 Symphony Concert
—IX

Relayed from THE QUEEN'S HALL
(Solo Leases, Messrs. Chappell
and Co., Ltd.)

Solo Violin, JOSEPH SZIGETI
THE B.B.C. SYMPHONY
ORCHESTRA
(Principal Violin, ARTHUR
CATTERALL)
Conducted by Sir LANDON
RONALD

'Academic Festival'
Overture.....Brahms
Concerto in D, for Violin
and Orchestra...
(Solo Violin, JOSEPH SZIGETI)

- 9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

- 9.15 Symphony Concert
(continued)
Symphony, No. 5 in E Minor.....Tchaikovsky
(For notes on this Concert see page 70)

- 10.0 Local News; (Daventry only) Shipping Forecast and Fat Stock Prices.

- 10.5 The Hon. HAROLD NICOLSON: 'People and Things'

- 10.20 SURPRISE ITEM

- 11.0-11.55 DANCE MUSIC
JACK HYLTON and his BAND, from the
KIT CAT RESTAURANT

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 17s.; twelve months (British), 15s. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

FRIDAY, JANUARY 17
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

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12.0 LUNCH HOUR CONCERT
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CASTELL
Overture, 'The Barber of Seville' Rossini
Waltz, 'The Whirl of the Waltz' Lincke
MURIEL ALLEN (Contralto)
When Love is kind arr. A. L.
She is far from the Land Lambert
Early Morning Graham Peel
What's in the air to-day? Robert Eden

12.30 ORCHESTRA
Selection of Popular Songs Eric Coates
Valse Lente, 'Bohemian Love' Drigo
MURIEL ALLEN
Cloths of Heaven Dunhill
Loveliest of Trees Butterworth
Sleeping Thimari
ORCHESTRA
Selection, 'Virginia' Waller
Suite, 'Americana' Thurban

1.15 Light Music
MOSCHETTO and his
ORCHESTRA
From THE MAY FAIR
HOTEL

2.0-3.0 ORGAN RECITAL
by
C. H. TREVOR
Organist and Director
of the Choir, St.
Peter's, Eaton Square
Relayed from St. MARY-
LE-BOW

Christmas Concerto Corelli
Prelude; Allegro;
Pastorale
MABEL RITCHIE
(Soprano)
Cara Selvo (Dear
Woods)
Handel, arr. A. L.
An Evening Hymn (On
a-ground)

C. H. TREVOR
Two Pieces:
Noel écossais (Scottish Christmas)
Fantasia on French Carol Guilmant
Tunes

Three Noels:
Noel en Musette
Noel sur les flûtes d'Arquin
Noel provençeau (In Provence)
Two Pieces founded on 'In dulci jubilo' Bach
Canon; Fantasia

MABEL RITCHIE
Birds in the high Hall Garden Somervell
Loveliest of Trees, the Cherry now
Under the Greenwood Tree Howells
Chorale Prelude, 'O Hail this brightest Day of
days' Bach
Postludium alla Toccata (Op. 78, No. 12). Karg-Elert

5.15 The Children's Hour
(From Birmingham)
'The Delectable Dragon,' a Story, by E. M.
Griffiths
HARLEY and BARKER will entertain
SYDNEY HULL (Banjo)
'Jack Rattenbury,' a Tale of the Smugglers,
by Estelle Steel-Harper

6.0 WINIFRED COCKERILL (Harp)
(From Birmingham)
Bazanzolle Hasselmans
Preludes 1 and 3 Tournier
Adagio Vedarell

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.40 A MILITARY BAND CONCERT
NOEL EADIE (Soprano)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Othello' Rossini
ALTHOUGH Verdi's *Othello* has put Rossini's, on the
same Shakespeare tale, completely in the shade,
the older work enjoyed a real success in its own
day. It made its first appearance at Naples
in 1816, and six years later was heard in London
at the old King's Theatre. It was given in
French in Paris in 1844.
The Overture, to be sure, might do duty almost
equally well for many of the stories which

'AS YOU CHOOSE'
A SEASONABLE PANTOVUE
by
ROBERT RUTHERFORD
Presented by
TOMMY HANDLEY
GWEN LEWIS
DENHAM CHARLES
EDDIE ROBINSON
CHARLES HERBERT
HARLEY and BARKER
PHILIP BROWN'S DOMINOES
DANCE BAND
and
JACK VENABLES
FROM BIRMINGHAM AT 7.30

Rossini used as sub-
jects, and its name
matters much less than
its bright and melodious
qualities.

NOEL EADIE
Vilanello Dell'Acqua
The early morning
Graham Peel

BAND
Selection, 'Rienzi'
Wagner

NOEL EADIE
Trees
Katherine Hayman
Listening Bealy
Cuckoo Song Quilter

BAND
Suite, 'In England'
K. A. Wright, arr.
Gerrard Williams
By Wooded Ways;
Lament; A Sussex
Trudge

THE music of Kenneth
Wright, a member of
the B.B.C.'s musical
staff, is by no means
unknown to listeners.
Songs, pianoforte
pieces, chamber music,
and orchestral music of

his have all been broadcast from several of the
B.B.C. Stations. That he has original gifts of a
really melodious order, and especially that he
knows how to set before his hearers in music, not
only the poetic and picturesque sides of everyday,
but something of the whimsical humour which
lurks even in unexpected places, needs no point-
ing out at this date.

He is very happily at home in dealing with the
different aspects of fresh-air scenes of the country,
as this breezy and wholesome suite makes
abundantly clear.

7.30 'As You Choose'
A Seasonable Pantovue
(From Birmingham)
(See centre of page.)

8.30 Mr. C. W. M. Cox: 'A Journey from Cape
Town to Cairo'

9.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

Friday's Programmes continued (January 17)

ALL THINGS CONSIDERED

(Continued from page 72.)

and quarters at The Bull, in Holborn, Sarah would no doubt have written just what she said after a survey of the premises: 'A little dull, but not so bad as might be. I'm glad to see a parapidge in case of fire.'

A session of these fictitious letter broadcasts should certainly be devoted to samples from complete letter-writers. Are such things published and used today? you ask. I myself had doubts about this, so a few days ago I walked into a newsagent's shop in a suburban town and asked (not without a self-conscious quail) if I could buy any kind of guide to letter-writing. Certainly I could; and the proprietor promptly handed me one for use by a lady and one for a gentleman. Here was a discovery! I thought such things had died out a half a century ago at least. I have spent some amused and amazed moments over these two primers, and I wish I had space to quote from them. Perhaps we may have an opportunity of chuckling over them on a future occasion.

I end by going back to Dickens. Among the best letters in 'Pickwick' is that queer one from the elder Weller to the younger. It puzzled Sam ('Who's to know what it means, with all this he-ing and I-ing? It ain't my father's writin', except this signater in print letters; that's his'), until it dawned on him that the letter had been dictated, and that the old man had constantly interrupted his amanuensis, who got so confused that he wrote sometimes in his own person and sometimes in that of Mr. Weller. And Sam's own letter to the pretty housemaid has its points, including that of an ending based on the soundest literary principles:—

'Except of me Mary my dear as your valentine and think over what I've said. My dear Mary I will now conclude.' "That's all," said Sam.

'That's rather a sudden pull-up, ain't it Sammy?' inquired Mr. Weller.

'Not a bit on it,' said Sam; 'she'll wish there was more, and that's the great art o' letter-writin'.'

It is the great art of all writing, including that of articles for *The Radio Times*.

Matthew Quinney

GALE WARNINGS

when required will be broadcast as follows:—

WEEK-DAYS.

10.30 a.m. London and Daventry with Shipping Forecast.

1.0 p.m. Daventry only.

4.45 p.m. Daventry only.

6.30 p.m. With Time Signal during 1st G.N.B.

9.15 p.m. With the Daventry Shipping Forecast.

SUNDAYS.

10.30 a.m. With the Daventry Shipping Forecast.

3.0 p.m. Daventry only.

9.0 p.m. With the Daventry Shipping Forecast.

5WA CARDIFF. 988 kc/s. (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. ISAAC J. WILLIAMS: 'The Life of a Nineteenth Century Welsh Bohemian taken from the illustrated journals of J. Orlando Parry'
- 6.15 S.B. from London
- 10.0 West Regional News
- 10.5-11.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 10.0 West Regional News (S.B. from Cardiff)
- 10.5-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 For Farmers: Mr. F. BECKETT, 'Mammitis'
- 7.25 S.B. from London
- 10.0 Local News
- 10.5-11.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
'A SEA VOYAGE' has been arranged as a dialogue story (S. G. Hulme Beaman)
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (10.0 Forthcoming Events; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
March, 'Pomp and Circumstance,' No. 4 in G
Suite, 'A Musician in Many Lands' .. Elgar
Cingalese Melody; Fair Land of Poland; Plymouth Sound
- 3.20 MARGARET SEDDON (Contralto)
An Eriskay Love Lilt } arr. Kennedy
Kishmul's Galley } Fraser
Dream in the Twilight } Strauss
- 3.30 ORCHESTRA
Selection, 'Rip Van Winkle' Planquette
- 3.45 MARGARET SEDDON
Cuckoo Martin Shaw
Time, you old Gipsy Man Bealy
Ecstasy Rummel
Bonfires Hart
Five Eyes Armstrong Gibbs

3.55 ORCHESTRA

- Graceful Dance Davies
- Three Eastern Sketches Howgill
- Selection, 'The New Moon' Romberg

4.30 INTER-VARSITY DEBATE

- Relayed from the Manchester University
- Motion: 'That the entry of women into public life is to be deprecated
In the Chair:
Mr. J. S. LEATHERBARROW, President of the Men's Union, Manchester University
Supporting the Motion:
Mr. E. O'MAHONY (Dublin Trinity College);
Mr. BAKSTANSKY (London School of Economics and Political Science)
Opposing the Motion:
Mr. T. B. PATERSON (Edinburgh University);
Miss H. ALDER-BARRETT (Bristol University)

5.15 The Children's Hour

- An Odious Programme!
COMPARISONS
- 6.0 Dr. BRADY BIRKS: 'Fighting the Dirt in the Industrial North—II, The Care of the Children'
- 6.15 S.B. from London
- 10.0 North Regional News
- 10.5-11.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 2.30:—For the Schools: 'Travellers' Tales of Other Lands'—I, Mr. Alexander MacDonald, 'Some Strange Adventures,' 2.50:—Musical Interlude. 2.55:—'My Day's Work'—I, The Rt. Hon. James Brown, M.P.—'As a Member of Parliament,' 3.10:—Musical Interlude. 3.15:—A Concert for Schools, Arranged by Henry M. Havergal. S.B. from Edinburgh. Henry M. Havergal and A. W. Duce (Pianoforte Duets): March (Occasional Oratorio) (Händel, 1685-1759); March of the Priests ('The Magic Flute') (Mozart, 1756-1791); Military March (Schubert, 1797-1828); Gavotte ('King Otho') (Handel); Minuet ('London Symphony') (Haydn 1732-1809); Two Ländler (Schubert); Two Waltzes (Brahms, 1833-1897). A. W. Duce (Pianoforte): Minuet and Trio (Sonata in E Flat), Op. 31, No. 3 (Beethoven, 1770-1827); Waltz in E Minor, Op. Posthum and Polonaise in A, Op. 40 (Chopin, 1810-1849). 4.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30:—A Ballad Concert. The Octet: Selection, 'Ballad Memories' (arr. Baynes), Jean Cameron (Contralto); Mifanwy (Dorothy Foster); Lie there, my Lute (Hamish MacCann); Butterfly Wings (Montague Phillips); Méliande in the Wood (Alma Goetz). The Octet: Five Interludes, 'The Bernar's Opera' (Austin), Jean Cameron; The Portrait Beatrice Parkyns; A Song of Sleep (Lord Henry Somerset); Now Sleeps the Crimson Petal and Fair House of Joy (Quilter). The Octet: Selection of Eric Coates' Popular Songs. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—A Talk for Wolf-Cubs: Mrs. D. W. Dodds (Assistant County Commissioner for the City of Edinburgh and Leith); 'A Dyb Dob Year,' S.B. from Edinburgh. 6.10:—Bulletin of Juvenile Organizations. 6.15:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-11.0:—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 2.30:—For the Schools: 'Travellers' Tales of Other Lands'—I, Mr. Alexander MacDonald; 'Some Strange Adventures,' S.B. from Glasgow. 2.50:—Musical Interlude. S.B. from Glasgow. 2.55:—'My Day's Work'—I, The Rt. Hon. James Brown, M.P., 'As a Member of Parliament,' S.B. from Glasgow. 3.10:—Musical Interlude. S.B. from Glasgow. 3.15:—A Concert for Schools. S.B. from Edinburgh. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—A Ballad Concert. Jean Cameron (Contralto). The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—A Talk for Wolf-Cubs: Mrs. D. W. Dodds (Assistant County Commissioner for the City of Edinburgh and Leith); 'A Dyb Dob Year,' S.B. from Edinburgh. 6.10:—Bulletin of Juvenile Organizations. S.B. from Glasgow. 6.15:—S.B. from London. 10.0:—Scottish News Bulletin. S.B. from Glasgow. 10.5-11.0:—S.B. from London.

2BD BELFAST. 1,238 kc/s. (242.5 m.)

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 12.0:—Organ Music, played by Herbert Westerby, relayed from the Grosvenor Hall: Fantasia and Fugue (Mozart); Adagio and Pastorale ('Symphonic Concertante' (Haydn, arr. Woodhouse); Second Movement, Allegro in D ('Fourth Concerto, Second Set') (Handel); Overture, 'Prometheus' (Beethoven, arr. Pearce). 12.30-1.0:—Gramophone Records. 3.30:—An Afternoon Concert. Molly O'Neill (Contralto), John W. Sowerby (Violoncello). The Orchestra, Sir Edward German. Orchestra: Three Dances from 'Henry VIII'; Welsh Rhapsody; Pastoral ('Romeo and Juliet'); March Rhapsody on Original Themes. 4.16:—Interludes. Molly O'Neill: May Night (Brahms); I will make you brooches (Graham Peal); My Mother bids me bind my hair (Haydn); I heard a piper piping (Norman Peterkin). 4.28:—John W. Sowerby: Adagio and Allegro from Sonata in A Major (K. Boccherini, 1743-1805), (arr. Carl Fuchs). May Johnson (Pianoforte). 4.40:—Ballet Music. Orchestra: Ballet Egyptian (Laligul). 4.52:—Ballet, 'Laurin,' Op. 53 (Mozakowski); Waltz ('Eugene Onégin') (Tchaikovsky). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 9.15-11.0:—S.B. from London.

SOUTH POLE SPEAKS TO LONDON!



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THE EVOLUTION OF A LISTENER

By LOUISE POTTER

IN the first forty years of my life I was not interested in music. I disliked military bands, I never went to an opera or musical comedy, and I avoided restaurants where there was an orchestra.

As a child I lived in a South-eastern suburb of London, in one of those respectable drab streets that extend there for so many miles. We had a piano in our front room, and when I was ten years old I had a course of lessons from a shabby little teacher who lived near.

I was educated at a Board School where we sang tonic-solfa tests from a modulator, time and tune tests from a chart, and some school songs in unison. Once a year we held a concert at which a cantata was the chief item.

At evening parties at that time we were requested to "bring our music," and in intervals of dancing the polka, the waltz or the schottische, we sat and listened respectfully to a pianoforte duet, or a 'descriptive fantasia,' or to such songs as *Queen of the Earth*, or *Daddy*.

This is the sum of my contact with music until I was twenty. I had heard of Handel as, on a great occasion a 'programme of excerpts from Handel's *Messiah*' was 'rendered' by our chapel choir, but I had never heard of Bach or Wagner or Beethoven. Finding no interest in such music as I knew it, I avoided it for the next twenty years—not a difficult thing to do before the days of wireless—and found other occupations.

Then came the wireless. In the spring of 1924 the King's Speech was to be broadcast, so I bought a crystal set. I listened to many of the talks from that time, taking off the ear-

phones as soon as music was announced. But I read in *The Radio Times* some of the descriptive notes about the musical items. Goodness me! To think of a symphony being constructed in that way! I began to listen, very often to discover that I was fitting the description to the wrong part. I persevered, however. Symphonies, concertos and sonatas interested me most. Here was a new joy in life!

At last, discarding the prejudices of a lifetime, I attended a Promenade Concert at Queen's Hall, and heard Beethoven's *Fifth Symphony* for the first time. I was in a kind of ecstasy, beyond words or coherent thought. How wonderful! How glorious! It was in my thoughts all the next day! I tried in vain to find terms to express it. It was like a vast mosaic full of colour, each tiny part fitting into a perfect pattern. As the days went on the impression began to fade, and I was in terror of losing the joy so tardily discovered. My last defences were down, so I bought a gramophone and a set of records of that majestic symphony.

It has been wonderful to me in middle life to discover a new world of loveliness. It is a delight to know that my own powers of discrimination and appreciation are developing a delight to enjoy my ever-growing library of records, a delight to hear music anywhere—in London, Salzburg, Bayreuth, Munich, or Vienna. Is it possible to know Bach, Mozart, Beethoven, Wagner, Brahms and Haydn so well that one tires of them and becomes blasé? I only know that that time for me is not yet.

Notes from Southern Stations.

RUGBY FOOTBALL IN THE WEST

A Mid-Season Talk on County Championship Prospects—The Romance and History of Portsmouth—More about the Treasures of Wessex.

WEST Country players and their chances in the International Trials are, at the present moment, a source of immense interest to all West Country Rugby Football enthusiasts, and the form of the various teams will be closely followed by many thousands of well-wishers. In a talk entitled 'Half-time in the Western Rugby Season,' to be given in the Plymouth Studio at 7.0 p.m. on Tuesday, January 21, Mr. E. G. Butcher, who was for several seasons captain of the Plymouth Albion, and who is also well known to West Country listeners in connection with previous Rugby talks, will deal with the form of the teams in the struggle for County Championship group honours. He will also discuss how the clubs are progressing.

PORTSMOUTH, the premier naval port of the world, has a history that should make very Britisher proud of his heritage. The story of the birth of this naval station is romantic, it is tragic, but it is a record of valour and heroism which will scarcely find a parallel in the chronicles of the nation. The first chapter is one of conflict and slaughter, 'the edges of blades in contact, the gushing of blood, the weapons of heroes with gore fast dropping.' Invasion after invasion followed with plunder and burning. In the long struggle with France,

ground which the fortunes of Portsmouth were built; there are many striking incidents. In one notable exploit the inhabitants of Portsmouth fitted out a squadron at their own expense, which, engaging the French with equal force, took every ship and slew all but nine persons on board. The story is to be the subject of a talk from Bournemouth by Mr. Sydney E. Allen on Tuesday, January 21, at 7.0 o'clock.

ON Thursday, January 23, Mrs. Robert Meyrick will give the second of her series of talks on the treasures to be found in Wessex in the way of ancient MSS. and early printed books. Last time an account was given of some of the special possessions to be found in the Cathedral Library in Salisbury. This time we go to the very fountain-head of early manuscripts in describing those to be found, or heard of, in Winchester, a city which has been described as 'the cradle of English prose.' To King Alfred, whose statue, fitly mounted on a rock of solid granite, dominates the wide space before the Guildhall in Winchester, do we owe the great gift of the first books in prose, given to the people of England in their own tongue, and to the labours of the brethren of St. Swithun's monastery may be ascribed the spread of art and learning which took place in the years that followed.

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and woman who is interested in all that

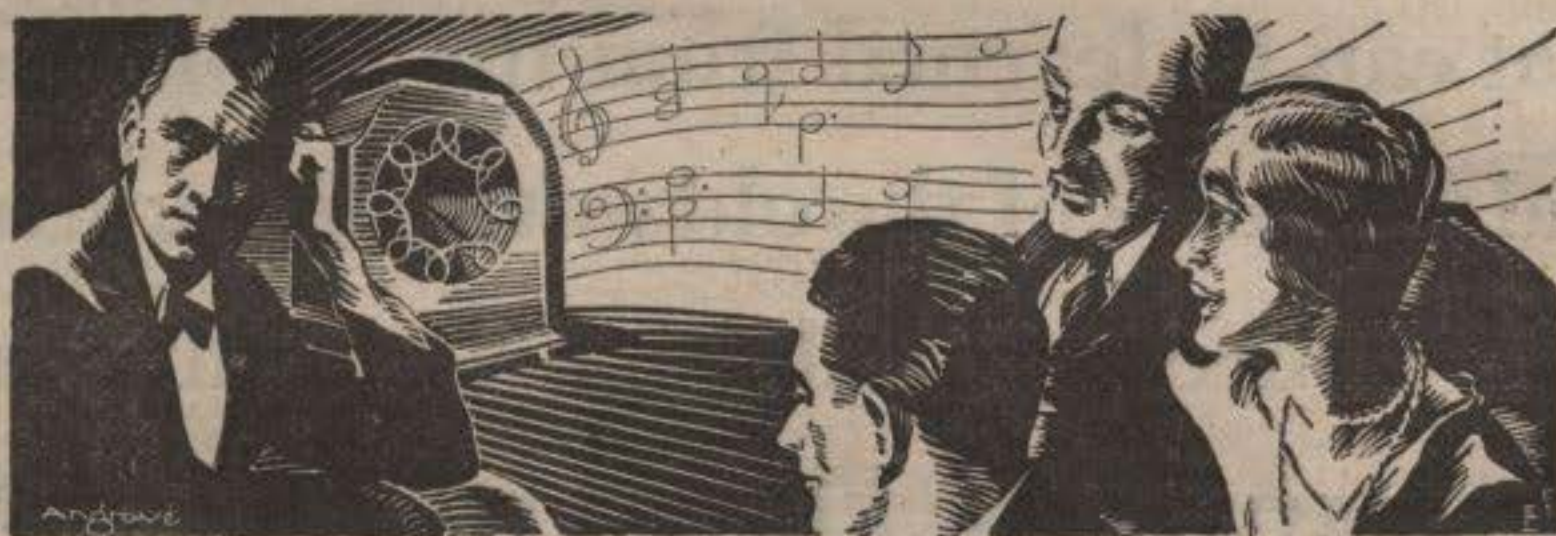
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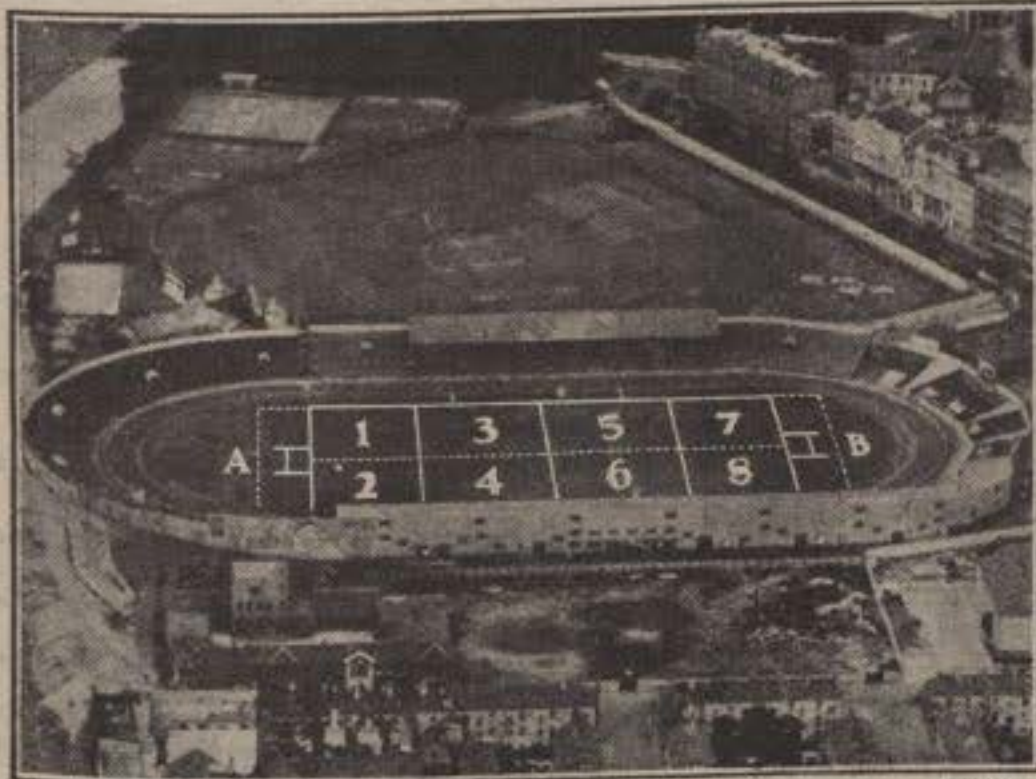
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2.40
TODAY'S
RUGBY
INTERNATIONAL

SATURDAY, JANUARY 18
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
A MILITARY
BAND
CONCERT



WALES v. ENGLAND THIS AFTERNOON.

Follow the Rugby International on this plan whilst an account of it is broadcast from the Cardiff Arms Park this afternoon.

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 Mrs. GRANVILLE STREATHFIELD: 'Village Play Production,'—II
- 1.0-2.0 LIGHT MUSIC
THE COMMODORE GRAND ORCHESTRA
Relayed from THE COMMODORE THEATRE, HAMMERSMITH
- 2.40 Wales v. England
A Running Commentary on the International Rugby Match by Captain H. B. T. WAKELAM
Relayed from CARDIFF ARMS PARK
S.B. from Cardiff
- 4.10 Light Music
ERNEST HASTINGS' (*Entertainer*)
THE J. H. SQUIRE CELESTINE OCTET
Rhapsody No. 1 *List, arr. Sear*
Cavatina *Raff, arr. Sear*
The Piccaninnies' Picnic *J. H. Squire*
ERNEST HASTINGS
OCTET
Waltz, 'Doctrinen' *Johann Strauss, arr. Robertson*
Minuet in G *Scarperia*
Funeral March of a Marionette *Gounod*
- 4.45 ORGAN MUSIC
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
Overture, 'Russian and Ludmilla' *Glinka*
Bird Songs at Eventide *Eric Coates*
Pot-Pourri, 'Savoy English Medley'
arr. Debroy Somers
Quality Street *Novello*
March, 'Castles in Spain' *Ancliffe*
- 5.15 THE CHILDREN'S HOUR
'THE QUEST OF THE GOLDEN FLEECE'
A Legend of Ancient Greece, in Five Scenes, told for Children by L. du GARDE PEACH. Incidental Music by THE OLOF SEXTET
- 6.0 Musical Interlude

- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin
- 6.40 Regional Sports Bulletin
- 6.45 THE FOUNDATIONS OF MUSIC
BRAHMS' VIOLIN SONATAS
Played by MARJORIE HAYWARD (Violin) and O'CONNOR MORRIS (Pianoforte)
- 7.0 Health and Light—'The Facts about Ultra-Violet Radiation'—II. Dr. KING BROWN: 'Tonic and Curative Effects'
- 7.20 The Week's Work in the Garden by the Royal Horticultural Society
- 7.30 VAUDEVILLE

7.45

Excerpt from

Mother Goose

FRANCIS LAIDLER'S GREAT YORKSHIRE PANTOMIME
Relayed from THE THEATRE ROYAL, LEEDS
S.B. from Leeds

Cast

- NORAH BLANEY
- GEORGE LACY
- BIBI DELABERE
- WALTER AMNER
- JOAN BRETT
- NORAH and PEG ST. JOHN
- GEORGE QUEEN
- KATHLEEN BURGESS
- FRANCIS LAIDLER'S LITTLE SUNBEAMS
- ANGUS STRONG
- C. CRANLEIGH-ANDREWS
- The Dances and Ensembles arranged by Mlle. ALBION
- Manager, CYRIL ROYCE
- Musical Director, GEORGE W. JACKSON

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (*Da-ventry only*) Shipping Forecast and Fat Stock Prices

9.20 'Buried Treasures of the World'—III, Mr. PAUL EDMONDS: The 'Tobermory Gal-leon'

9.35 A MILITARY BAND CONCERT

- HAROLD WILLIAMS (Baritone)
- THE WIRELESS MILITARY BAND
- Conducted by B. WALTON O'DONNELL
- March, 'The Charlatan' *Sousa*
- Overture, 'Tannhäuser' .. *Wagner*

HAROLD WILLIAMS

Songs

BAND

Selection, 'The Tales of Hoffmann' .. *Offenbach*

HAROLD WILLIAMS

Songs

BAND

Harvest Dance ('The Seasons') *German*
Old English Air, 'Drink to me only' .. *arr. Quilter*
Spanish Capriccio, 'Movama' *Espinosa*

In his young days, Sir Edward German spent a good deal of his leisure time as conductor of a small band of amateurs in his native town of Whitechurch, arranging and even composing much of the music which was played. His enthusiasm was sufficient to bring the team to such a pitch that it could make successful appearances at local concerts. In that way the beginning of his musical career was rather like Sir Edward Elgar's.

German's own instrument was the violin, which he had largely taught himself, but in that direction, as in conducting, he was so successful, that not only his band, but he himself as soloist made many successful appearances before the local public. At the age of eighteen he began his musical studies in earnest at the Royal Academy in London, where he had a distinguished career, leaving it in 1887, at the age of twenty-five, as an Associate.

For the next few years the theatre claimed a large share of his work, and he acted for a time as conductor at the 'Globe.' Incidental music for plays first brought his name before the public as a composer, and many of his dances and other pieces written originally for productions of Shakespeare, have long ago won universal popularity. His purely instrumental music, except for the 'Welsh Rhapsody,' is not quite so often heard, but 'The Seasons' is always popular wherever it is played. In every way an important work, dignified in design and admirable in its craftsmanship, it is all fresh and wholesome music, setting forth the ideas of its subject in the happiest way. In its melodious grace and its rhythmic vigour, listeners will easily discern some kinship with the well-known dances from the music for the Shakespeare plays, and the whole work is, in the best sense of the word, English in conception and character.

10.35-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL



A PANTOMIME

AT 7.45

Excerpts from Francis Laidler's great Yorkshire Pantomime will be relayed from the Theatre Royal, Leeds, this evening at 7.45.



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SATURDAY, JANUARY 18
5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 **A Ballad Concert**
GABY VALLE (Soprano)
SILVIO SIDELI (Baritone)
BETTY HUMBY (Pianoforte)

SILVIO SIDELI
Les feuilles sont mortesGustave Doret
Je pense Tosti
La maison grise Messager

3.38 GABY VALLE
The StarJames H. Rogers
My dreams Tosti

3.45 BETTY HUMBY
The Bees' WeddingMendelssohn
Toccata Paradies
SpianataChopin
Winter Wind; Study in A Minor

4.0 SILVIO SIDELI
Occhi di fata Denza
Let me dream in your arms again
Nicholls
The Song of my Heart
Guy d'Hardelet

4.8 GABY VALLE
I love thee Grieg
Homeland Ozardas ('Night-birds')
Johann Strauss

4.15 DANCE MUSIC (From Birmingham)
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
VERNON OWENS (Entertainer)

5.15 The Children's Hour (From Birmingham)
'A Visit to the Pantomime,' being another Snooky Adventure, by Phyllis Richardson
RONALD GOUBLEY will Entertain
'Simple Conjuring Tricks' explained by CYRIL SHIELDS

6.0 RONALD GOUBLEY in Music and Humour (From Birmingham)

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Midland Sports Bulletin (From Birmingham)

6.45 **A Concert**
FRANCIS RUSSELL (Tenor)
THE GERSHOM PARKINGTON QUINTET
Selection of Scottish Melodies

6.56 FRANCIS RUSSELL
A Summer IdyllHead
The Lute Player Graham Peel

7.2 QUINTET
La Chasse (The Hunt)..... Cartier, arr. Kreisler
Ave Maria Schubert

7.14 FRANCIS RUSSELL
O Paradiso Meyerbeer
I know a Bank Martin Shaw

7.18 QUINTET
Second Canzonetta D'Ambrosio
She wandered down the Mountain Side.... Clay
To Anthea Halton
Come into the Garden, Maud Balfe

9.0 **A BIRMINGHAM SYMPHONY CONCERT**

7.30 **An Orchestral Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
OLIVE GOFF (Soprano)

ORCHESTRA
Overture, 'The Magic Flute' Mozart
OLIVE GOFF and Orchestra
Polonaise ('Mignon') Ambroise Thomas
ORCHESTRA
Valse Lente, 'Venita' Clement Meek
Rustic Dance
Tone Poem, 'From Bohemia's Woods and Fields' Smetana

OLIVE GOFF
On Wings of Song Mendelssohn
Piggessnie
Peter Warlock
Evensong
Liza Lehmann
The Cuckoo
Clock
Grant Schaefer
ORCHESTRA
Suite, 'Sigurd Jorsalfar' Grieg

8.30 Reading from 18th Century Prose

9.0 **Symphony Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ROBERT MAITLAND (Baritone)
GEORGE BONE (Pianoforte)

ORCHESTRA
Overture, 'Cosi Fan Tutte' ('The School for Lovers')Mozart
GEORGE BONE and Orchestra
Pianoforte Concerto in A Minor
Tobias Matthay

9.35 ROBERT MAITLAND and Orchestra
Four Serious SongsBrahms
ORCHESTRA
Symphony, No. 5, in B Flat Schubert
Allegro; Andante con moto; Menuetto (allegro molto); Allegro vivace

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



VERNON OWENS will entertain during the programme of Dance Music from Birmingham this afternoon. OLIVE GOFF sings in the Orchestral Concert at 7.30.

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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Saturday's Programmes continued (January 18)

5WA CARDIFF. 968 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-12.45 A LIGHT ORCHESTRAL CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

March Hongroise (Hungarian March) .. *Berlioz*
Preludium .. *Järnefelt*
Pizzicato ('Sylvia') .. *Delibes*
Symphonic Poem, 'Phaeton' .. *Saint-Saëns*
Suite, 'Summer Days' .. *Eric Coates*
Overture, 'Raymond' .. *Ambrose Thomas*

2.40 **Wales v. England**
A Running Commentary on the International Rugby Football Match by Captain H. B. T. WAKELAM. Relayed from CARDIFF ARMS PARK. Relayed to London and Daventry (See plan on page 109.)

4.10 app. London Programme relayed from Daventry

4.45 DANCE MUSIC
THE CONEY BEACH FIVE
Relayed from the THE DANSANT, HOTEL METROPOLE, SWANSEA

5.15 The Children's Hour

6.0 Mr. L. E. WILLIAMS: 'Sports Gossip'

6.15 S.B. from London

6.40 West Regional Sports Bulletin

7.0 'Both Sides of the Bristol Channel'

7.25 S.B. from London

7.45 S.B. from Leeds (See London)

9.0 S.B. from London

9.15 West Regional News

9.20-12.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-12.45 S.B. from Cardiff

2.40 S.B. from Cardiff

4.10 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

7.45 S.B. from Leeds (See London)

9.0 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 GRAMOPHONE RECITAL

2.40 Cardiff Programme relayed from Daventry,

4.10 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.45 S.B. from Leeds (See London)

9.0 S.B. from London

9.15 Local News

9.20-12.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 GRAMOPHONE RECITAL
A POPULAR ORCHESTRAL PROGRAMME

Overture, 'Fingal's Cave' .. *Mendelssohn*
Selection, 'Broadway' .. *Conrad*
A Dance Rhapsody .. *Delius*
Selection, 'Tosca' .. *Puccini*
Scherzo ('A Midsummer Night's Dream') .. *Mendelssohn*

Entr'acte, 'The Little Clock on the Mantel' .. *Whooler*

Norwegian Rhapsody .. *Lalo*
Parts 3 and 4, 'Till Eulenspiegel' .. *Strauss*

2.40 Cardiff Programme relayed from Daventry

4.10 London Programme relayed from Daventry

5.15 The Children's Hour
A Feast of Good Things has been prepared at BUMBLE'S BANQUET (Mabel Marlowe)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.45 S.B. from Leeds (See London)

9.0-12.0 S.B. from London (9.15 Items of Naval Information; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Yelva' .. *Reissiger*

EMILIE SUTTERBY (Contralto)

Four American Indian Songs .. *Cadman*
From the Land of the sky blue Water; The white Dawn is stealing; Far off I hear a Lover's Flute; The Moon drops low

ORCHESTRA

Four Trifles .. *Hewitt*
Poème d'Amour (Love Poem) .. *Engelmann*

EMILIE SUTTERBY

Unmindful of the Roses .. *Coleridge-Taylor*
Rain .. *Pearl G. Curran*
The Owl .. *Liza Lehmann*

ORCHESTRA

Selection, 'Chopiniana' .. *arr. Finch*

2.40 Cardiff Programme relayed from Daventry

4.10 A Concert
THE NORTHERN WIRELESS ORCHESTRA

Reminiscences of Grieg .. *arr. Godfrey*
Waltz, 'La Berceuse' .. *Waldteufel*

ALBERT BETTANY (Baritone)

The Vagabond .. *Vaughan Williams*
Where be you going? .. *Quilter*
Old Man might have been .. *Besly*
Gifts .. *Dunhill*

ORCHESTRA

Suite, 'Joyous Youth' .. *Coates*
Overture, 'The Maid of Artois' .. *Balfé*

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Professor LEONARD W. LABAREE: 'American Universities and the Business World'

7.20 The Royal Horticultural Society's Bulletin for North English Listeners

7.30 S.B. from London

7.45 Excerpts from
'Mother Goose'
FRANCIS LAIDLER'S GREAT YORKSHIRE PANTOMIME
Relayed from THE THEATRE ROYAL, LEEDS
S.B. from Leeds
Relayed to London and Daventry

Cast

NORAH BLANEY
GEORGE LACY
BIBI DELABERE
WALTER AMNER
JOAN BRETT
NORAH and PEG ST. JOHN
GEORGE QUEEN
KATHLEEN BURGESS
FRANCIS LAIDLER'S LITTLE SUNBEAMS
ANGUS STRONG
C. CRANLEIGH-ANDREWS

The Dances and Ensembles arranged by Mlle. ALBION

Manager, CYRIL ROYCE
Musical Director, GEORGE W. JACKSON

9.0 S.B. from London

9.15 North Regional News

9.20 S.B. from London

9.35 DEAR OLD SATURDAY NIGHT!

You are in the largest Concert Hall in the world where A FEW JOVIAL FRIENDS and THE NORTHERN WIRELESS ORCHESTRA will entertain you. THE MASTER OF CEREMONIES IS FRED. WALMSLEY

10.35-12.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

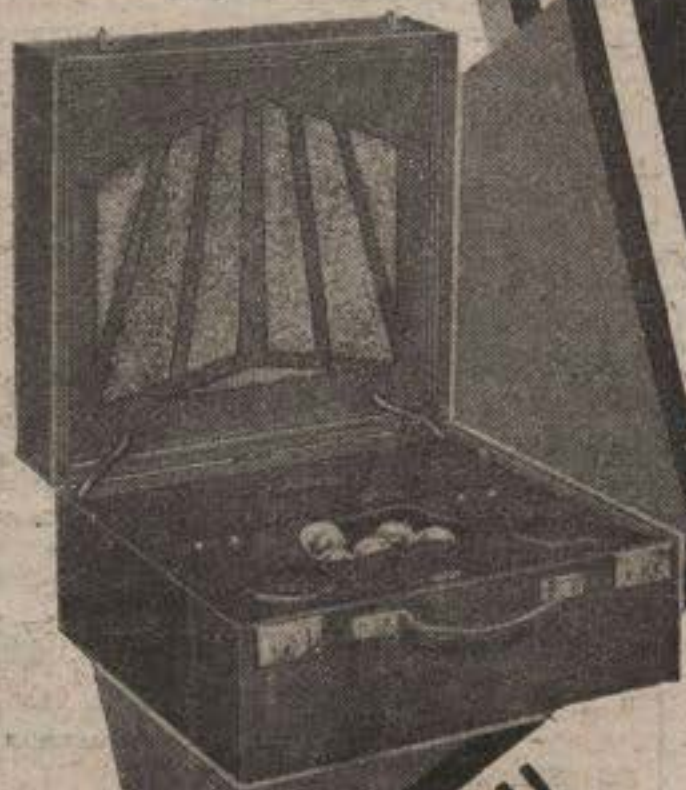
10.15-10.30:—The Daily service relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 2.40:—London Programme relayed from Daventry. 4.10:—A Choral Concert. The Octet; Prelude 'Lohengrin' (Wagner); The Ayr Burgh Choir: A Soldier's Requiem (Robert McEwen); Heraldicus (Stanford); Negro Dirge (arr. Robertson); Ian Sadler: Character studies, The Ayr Burgh Choir; Scotland (Dick); My love is like a red, red Rose (Fred Ely); The Flowers of the Forest (arr. Lambeth); Ian Sadler: More Character Studies. The Octet: Suite, 'Lakmé' (Delibes). 4.45:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. Alexander MacDonald, F.R.G.S.: 'An Encounter with Head-Hunters.' 7.20:—Musical Interlude. 7.45:—S.B. from London. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-12.0:—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

10.15-10.30:—London programme relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 2.40:—London Programme relayed from Daventry. 4.10:—A Choral Concert. The Ayr Burgh Choir; Ian Sadler (Character Studies); The Octet. S.B. from Glasgow. 4.45:—Dance Music. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Musical Interlude. S.B. from Glasgow. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—Mr. Alexander MacDonald, F.R.G.S.: 'An Encounter with Head-Hunters.' S.B. from Glasgow. 7.20:—Musical Interlude. S.B. from Glasgow. 7.30:—S.B. from London. 7.45:—S.B. from Leeds (See London). 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

10.15-10.30:—The Daily service relayed from Daventry.
2.40:—Cardiff Programme relayed from Daventry. 4.15:—Musical Interlude. 4.30:—Light Music. The Orchestra: March, 'Entry of the Gladiators' (Puck); Overture, 'Pique Dame' (Suppé); Suite from the Ballet Music, 'Hiawatha' (Coleridge-Taylor); Keltic Suite (Foulds). 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—The Royal Horticultural Society's Weekly Bulletin. 7.25:—Musical Interlude. 7.30:—S.B. from London. 7.45:—S.B. from Leeds. 9.0:—S.B. from London (9.15 Regional News and Sports Bulletin). 9.35:—'Pot-Pourri.' A Review of the 'Nineties. New Book by Vivien Lambellet. Music by Napoleon Lambellet. With Mal Ramsay, Vivien Lambellet, John Rorke, Herbert Simmonds, A. S. Loxton, and Arthur Malcolm. Produced by John Watt. 10.35-12.0:—S.B. from London.



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Notes from the Northern Region

Nineteenth Century Influence.

A RTHUR HUGH CLOUGH and his friend, Matthew Arnold, are the typical English poets of the middle of the nineteenth century. Clough is not as well known as he deserves to be and on that account I welcome Mr. Powley's talk about him on Saturday, January 25. While at school at Rugby, and afterwards at Oxford, he came under the influence of the most thoughtful men of his day. Full of enthusiasm, he was yet always worried by religious doubt. He lived in an age of transition when ideas of conduct and ethics were changing, and this is reflected in his verse. He was born at Liverpool in 1819 and died at Florence in 1861. Between these dates he visited the greater part of Europe and North America.

Leeds Symphony Concert.

L SERAGLIO, though not so well known to us as some of the other Mozart operas, is full of a spirit of freshness and youthful exuberance which none of them surpasses. The Overture shows these qualities to perfection, and has been fittingly chosen to open the programme at the Leeds Symphony Concert on Saturday, January 25. A particularly interesting first performance will be that of Keith Douglas' poem, *Oxford*. This young Yorkshire composer is becoming well known in the North through having his works performed at concerts such as this. It is Brahms, however, who provides the chief work of the evening—his Second Symphony, that in *D Major, Op. 73*. Jan Smetelin will be the solo pianist in Tchaikovsky's *Fantasia for Piano and Orchestra*. If our recollection is to be trusted, it was at the Edinburgh B.B.C. Station that Mr. Smetelin gave his first broadcast recital some four years ago, impressing listeners by his desire to give a faithful reading of the music he plays, rather than to call attention to his own gifts as a pianist.

A Lost Art?

I REMEMBER seeing a pessimistically prophetic picture of what man would be like a few centuries hence if the present rate of invention in mechanical means of transport were maintained. His legs were almost non-existent and certainly of no use. I do not suggest that this was intended to be taken seriously, but there is no doubt that there is far less walking done nowadays than there was fifty years ago. When Canon A. Cooper speaks on 'In Praise of Walking,' on Saturday, January 25, he will no doubt do a great deal of good. The ramblers' movement in the North has done much to maintain the bodily and mental health of industrial workers and so far as ramblers are concerned, Canon Cooper will preach to the converted. This land of ours has still many places of great beauty which are accessible only to the walker. No one can pretend, for instance, that he knows either the Peak or the Lake District unless he has explored them afoot.

Tuesday Midday Concerts Society.

FROM time to time I have referred to the excellent work that is being done by the Manchester Tuesday Midday Society in providing first-class concerts during the luncheon hour. On Tuesday, January 21, a Mendelssohn programme will be given by the Northern Wireless Orchestra. In addition to the Overtures to *Ruy Blas* and *A Midsummer Night's Dream*, the *Concerto in E Minor* for solo violin and orchestra will be given. Edith Kersey will be the soloist on this occasion. Though Mendelssohn wrote the music for *A Midsummer Night's Dream* when he was eighteen, he did not in the opinion of many ever do anything better.

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4. The bottom left-hand corner of the envelope should be marked plainly "Competition."
5. Competitor's full name and address must be written on the back of the drawing, with County.
6. Sketches must not be drawn on paper larger than 8in. high by 6in. wide.
7. All sketches will be returned to competitors at the close of the competition, together with a list of the prize winners. The British and Dominions School of Drawing cannot be held responsible for any sketch which may be lost in the mails or elsewhere.
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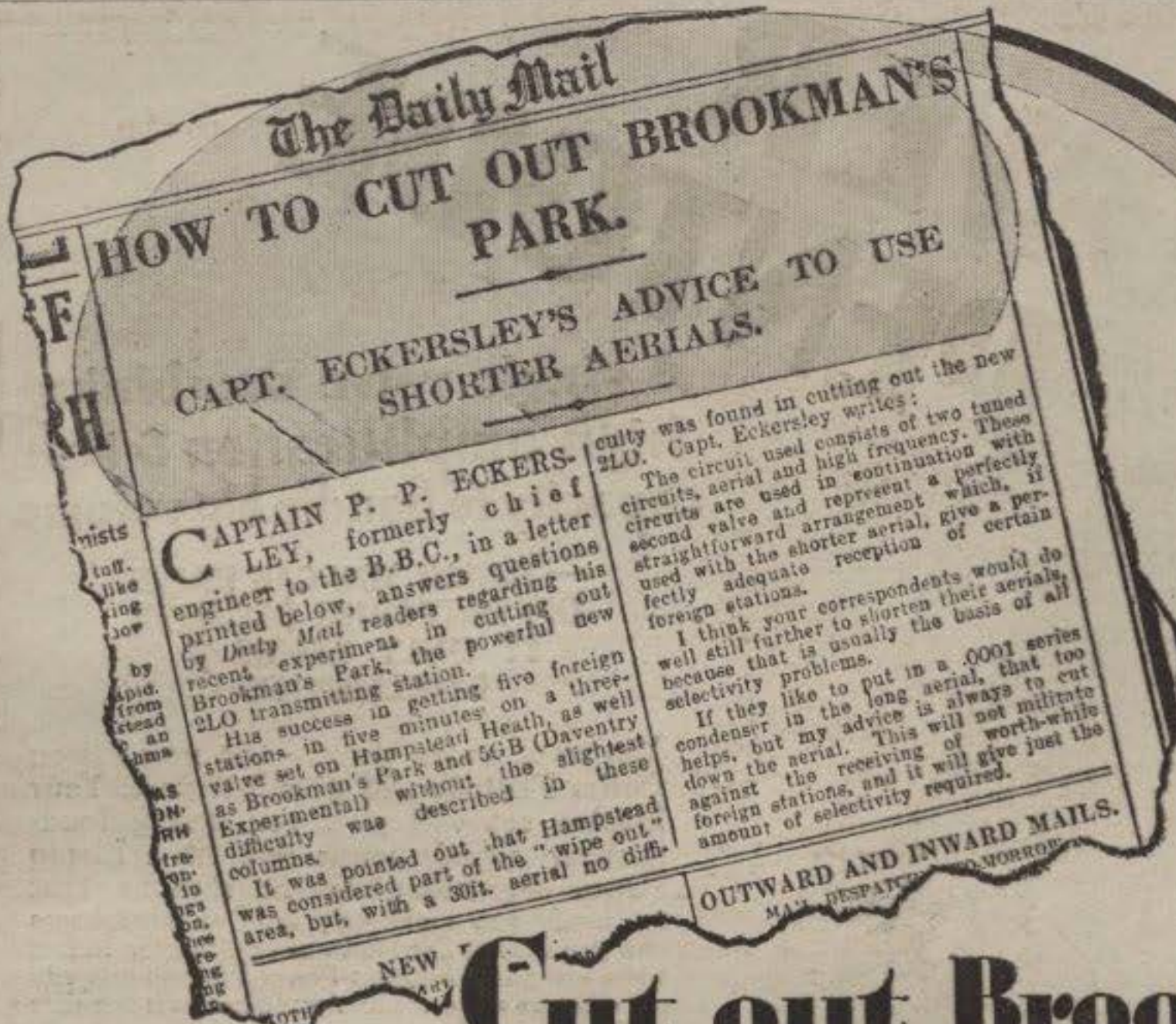
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