

THE FIRST PROGRAMMES OF 1928.



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How Do You Pronounce It?

The absence of fixed rules of pronunciation makes English one of the most difficult of languages for the foreigner to learn—and there can be few Englishmen who do not on occasions find themselves 'stumped' by the pronunciation of their own language. It was with a view to discovering some standard that the B.B.C.—to whose announcers a great number of listeners had confessedly come to look for a ruling on such matters—instituted an Advisory Committee on Spoken English, the secretary of which, Mr. A. Lloyd James, gives herewith some of its most recent decisions on pronunciation.

THE latest list of words upon which the Advisory Committee on Spoken English has been asked to pronounce judgment consists very largely of long words in which the position of the accent is doubtful. Words of this kind are always a source of anxiety in our language, which differs from most languages in having no fixed principle governing the position of the accent. The result is that not only the foreigner, but the native Englishman as well is often at a loss when called upon to pronounce unfamiliar words of three or more syllables. This question of accent is one of the greatest difficulties in the pronunciation of our language, and the number of foreigners who master its intricacies is very limited indeed. Strangely enough, the nation which experiences the greatest difficulty is our nearest neighbour, France, whose language has preserved the rigid accent of its great ancestor Latin. No committee is necessary in France to fix the position of the accent: it fixed it all automatically. What is accent in a language, and what is its function? Let my reader try to determine all that is meant by saying that 'the accent is on the first syllable.' If a Martian were told that the word 'increase' was a verb when the accent fell on the second syllable and a noun when it fell on the first syllable, what would he make of it?



A. LLOYD JAMES.

It is possible that the trouble caused in English by this question of accent is due not so much to position of the accent as to its nature. It must be remembered that 'accent' is not merely excess of loudness, for accent in music can be produced without any variation of loudness. An organist can bring out his accented notes and yet he has no control over the wind pressure, which is the only means of varying the loudness of any given note upon the organ. It is much easier to ask questions about 'accent' in English than to answer them; readers, however, may be glad to know that 'accent' is a problem, even to those whose business it is to inquire into language problems all over the world, and nowhere is

it so difficult a problem to solve as in our own mother-tongue.

Another cause of uncertainty in pronunciation is our present reluctance to incorporate foreign words. Is this in any way connected with our reluctance to translate the titles of foreign operas into English? Is it because we live on an island, having no language frontiers, that the foreign name has such a fascination? Why can we not make English words out of 'harrage' and 'ensemble,' as our ancestors did out of 'marriage' and 'assemble'?

The foreign word is always troublesome in language; how many of us recognize our 'high life' in the French version which is frequently pronounced 'ig-lee' ? When the language is one with which we have a nodding acquaintance, we make some attempt at the native pronunciation; our success varies in proportion with our ability to pronounce the foreign language well. The more remote the language is, the less do we try to give any native flavour to the borrowed word. Who would think of pronouncing the Arabic word Koran in the native fashion, even if the very difficult Arabic initial consonant has been mastered?

Readers may wonder why the Advisory Committee discusses unfamiliar and rare words, such as 'causidic' or 'reporative'.

(Continued overleaf.)

How Do You Pronounce It?

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which are so seldom used by average people in speaking. The Committee is obliged to discuss them because they appear in the very varied matter that Announcers have to read. Most of us are familiar enough with the sight of such words, but our familiarity ceases there. When we have to read them we pass them over in silence, reading with the eye alone. The Announcer, however, has to put all these words—and even an ordinary reader is familiar with many of them—into sound; he has to pronounce them, and very few of us would get through his work without guidance in these cases.

Perhaps it is necessary to emphasize once again that the Advisory Committee is not in any way concerned with standardizing the English language—which is impossible. Neither does the Committee recommend, as one leading newspaper suggested, that the words discussed are to be used. To say that the Committee recommends the word 'fauteuil' as a substitute for 'armchair' is, of course, merely a foolish misunderstanding of the Committee's functions. The word 'fauteuil' occurs in one circumstance only; it is the name—undoubtedly very ill-chosen—of a certain class of seat in a cinema or theatre. The Announcer who has to read a list of the prices of seats in a B.B.C. concert probably has to use this very unnecessary word; he has no choice as to the use of the word, and very naturally wants to know what he is to say for it. The Advisory Committee is asked by the B.B.C. what the Announcer is to say, and its duty ends when it has made the recommendation.

Accessory	Accent on second syllable
acetic	acetic
adherent	adherent
argyle	argyle
antiquary	accent on first syllable
aquatic	second syllable rhymes with 'hut'
aromatic	accent on first syllable
artisan	accent on last syllable
astro	followed
baroque	accent on first syllable; second syllable as in French
basalt	basalt
biography	the first syllable to be long—by. Accent on second syllable
bitumen	bittumen
boist	as 'boist'
buffet	(a) meaning a blow, buffet (b) meaning a refreshment bar, buffet
chassis	chassis
cerulean	cerulean
constant	constant (vowel in last syllable as in 'ant,' not 'ant')
comparable	accent on first syllable
conspire	conspire
concrete	concrete
conjugal	accent on first syllable
credence	credence
dauphin	dauphin
decorum	decorum
depot	depot
disputable	accent on second syllable
distich	distich
dicum	dicum
dilate	dilate
direct	direct
draught	the vowel of the first syllable is short as in 'gas'
electricity	the first syllable is 'ell,' not 'eel'
elixir	elixir
elocution	the first syllable is 'ell,' not 'eel'

emanate	{the first syllable is 'em,' not 'ee'}
emancipation	{'em'}
emerald	approximately emerald
envious	envious
equable	first syllable is 'ek,' not 'eck'
etiquette	accent on last syllable
esthetic	esthetic
expiration	the vowel in second syllable is short
evil	evil
fanatic	accent on second syllable
fecund	fecund
fetid	fetid
forbade	forbade
forehead	forred
fragile	fragile
glacier	glacier
goose	goose
hallucination	hallucination
hemistich	hemistich
ideal	three syllables—i-deal, not two—i-deal
impious	accent on first syllable
import	accent on first syllable
indisputable	accent on third syllable
inherent	inherent
invigile	invigile
irreparable	accent on second syllable
lance	lance
luxury	luxury
machination	machination
medieval	medieval
migratory	accent on first syllable
monologue	monolog
nadir	naydar
naive	nah-ey
nescience	nespience
nomenclature	nomenclature
obesity	obesity
ominous	ominous
omniscience	omniscience
organisation	accent on fourth syllable
parian	parian
pejorative	pejorative

A. LEVY JONES.

The Week's Good Cause.

How the B.B.C.'s Appeals are Administered.

FROM time to time listeners have suggested a system of regular weekly contributions to the Week's Good Cause. The B.B.C. has just received a generously conceived letter from a correspondent in Northamptonshire asking if whether it would be willing to distribute for him a £1 donation for each Cause, and saying that if it agrees to do so, he will have pleasure in forwarding a cheque for £52, being £1 for each Sunday in 1928. The B.B.C. is replying that it will be happy to do so. In all similar cases, be the weekly amount great or small, the B.B.C. can arrange to act as almoners for those who feel that the passing of an offertory bag at the end of a service is a natural and proper sequence, and have confidence in its discretion in the choice of Cause. It will, of course, acknowledge any sum sent to it under this heading. It should, if possible, be some multiple of 52. The donors might indicate whether they wish to receive an acknowledgment from each Cause or not, and their requirements in this connection will be duly notified to the Cause by the B.B.C.

THE B.B.C. has never taken a light or careless view of its responsibilities in the matter of public charity. All Causes pleaded at the microphone have received scrutiny, but the recent institution of the Appeals Advisory Committee enables the B.B.C. to say with more confidence than ever that the Causes selected to appear in the five minutes reserved for the purpose just before the Sunday news bulletin are not only deserving of support, but have been systematically

ally selected from among a host of applicants by a body of voluntary advisers possessing all the requisite qualities of experience and knowledge of public charity. The Appeals Advisory Committee, at their first two meetings, surveyed the whole field of charity, and first laid down a definition—

"In general, appeals should be restricted to causes which concern themselves with the relief

COVER DESIGN COMPETITION.

Competitors for the £50 prize offered in our issue of December 9 are reminded that entries for this competition must reach the office of *The Radio Times*, Savoy Hill, London, not later than first post on Wednesday next, January 4. Attached to each design should be the coupon which appears on page 733 of this issue.

of distress, the preservation of life and health, and the amelioration of social conditions."

It will be noted that this does not include definitely denominational activities, such as Missionary Societies or Church Extension funds. It is assumed that these excellent purposes will be served as heretofore by the activities of churches and chapels of all denominations during the usual hours of worship, while the Week's Good Cause will be

devoted primarily to social purposes, such as should interest the Man in the Street, who is also the ordinary listener.

It was decided, moreover, not to leave the initiative to the promoters of good causes, but to map out the field of charity systematically, and ensure that the interests of, for example, hospitals, convalescent homes, children, social services, and the charitable funds attached to the national services, should have due recognition in their proper place. Approximately twenty-six Sundays in the year will be given to national S.B. appeals, and the Appeals Advisory Committee will also accept responsibility of advising the B.B.C. regarding the London and Coventry appeals on the other Sundays.

The constitution of the Appeals Advisory Committee is as follows:—

- R. C. Norman, Esq.
(Late Civil Hospital Commission), Chairman;
- Captain L. F. Elm, D.S.O., M.C.
(National Council of Social Service);
- The Lady Kinnaird, J.P.
(President National Council of Women);
- F. N. Kay Muzina, Esq., M.D., F.R.C.P., etc.
(Medical Officer of Health, L.C.C.);
- Brig.-General R. H. More, C.M.G., C.B.E.
(United Services Fund);
- A. H. Norris, Esq., M.C., M.B.C.S., etc.
(Children's Branch, Home Office);
- E. C. Price, Esq.
(Charity Organization Society).

St. Augustine and the Cucumber!

Which do you expect of a Broadcast Play—Ideas or Action? Some listeners will say that Action cannot form the interest of a Wireless Drama since the appeal of Action is to the eyes—and not the ears. With this reply, Cecil Lewis, author of this unconventional article, and of the play *Pursuit*, which is being broadcast on Friday and Saturday of this week, disagrees. Read the article and listen to the play, which has a hundred scenes and goes with a bang from start to finish.

BERNARD SHAW once told me the story of a play he has still to write. St. Augustine, the cucumber, the Houses of Parliament, the Prime Minister, the Devil, and a number of other national institutions come into it. I am forbidden to tell the story, and I only mention it here because, if he could be persuaded to finish it, it would make a fine Radio play. It has plenty of action.

Action? Action in a Radio play? A play without sight? A play for the blind? Certainly! Action is not only visual, it is imaginative. The eye apprehends and limits; but the ear comprehends and suggests. We see the lightning, but we fear the thunder. Reality is the prosaic stimulus. It is the inward eye which carries us up to the mountains or down to the valleys, to love or hate, to joy or sorrow. And the test of a good story-teller is whether he can carry us with him, whether he can grip our imagination.

IN the West the story-teller is dead. Printing has killed him. But in the East you may still see him in temple or bazaar, naked to the waist, violently gesticulative, pouring out his thrilling narrative to a dense surrounding crowd. It may go something like this: "The pavilion was surrounded. Through a chink in the paper windows Shu could see the armed men with their lance-heads shivering in the moonlight. The girl, Moon-of-Destre, had fainted on the rose carpet. Then came an imperious battering on the door: 'Open! In the name of the Son of Heaven!' There was but one way. Shu lifted the maiden in his arms, pulled the shutter and rushed out. There was a sound of steel on steel and two curved blades flashed upwards to his throat. . . . Now, ladies and gentlemen, what happened next? What happened next? I am only a poor story-teller. I must earn a few coppers for my supper. A few coppers for a good story! Give the story-teller another copper and he will tell you the end of this heart-stopping tale." The coppers clink and bounce on the ground. The story-teller's little son skips round like a monkey gathering them up. "If there are not enough, he will go on exhorting and exciting his audience, by playing on their imaginations, until he cannot get another farthing out of them. He may play this trick three or four times during the story."

Now the Radio dramatist is really the reincarnation of these age-long institutions—a twentieth-century Scheherazade. If he had to rely on getting his fees as the Eastern story-teller does, he would soon learn the ABC of his business—to tell a good tale, with all the suspense, action, and climax that implies.

Of course there is action and action. It would be absurd to maintain that all action can be conveyed by description. The death scene in *Hamlet* would take five minutes to describe, with its changed rapiers and poisoned

wine. There drama is visual and depends largely on speed. On the other hand, the ghost scenes are essentially imaginative. On the stage, we know that the ghost is Mr. X, height five foot ten, age fifty-five; but on the microphone, a ghost is a ghost if thinking makes it so.

Berman's death scene in *R.U.R.*, which is an imagined off-stage scene, conveyed entirely by dialogue, is a perfect example of radio technique. Here it is:—

Berman's going out. What the devil is he doing in front of the house?

He's carrying some bundles. Papers.

That's money. Bundles of money. What's that for? Surely he doesn't want to sell his life? Berman, have you gone mad?

He doesn't seem to have heard. He's running up to the railings.

Berman!

Berman—come back! He's talking to the Robots. He's showing them the money. He's pointing to us.

He wants to buy us off.

He'd better not touch the railing.

Now he's waving his arms about.

Confound it, Berman! Get away from the railing. Don't touch it. Quick, switch off! Oh-h-h! Good God!

What's happened?

Don't look. The current has killed him.

The radio dramatist must select his subject and his treatment of it just as a painter or a poet must. The only point I am making is that the eye does not necessarily stand for action. In fact, just because the eye is missing, there must be more action, though it has to be conveyed by ear.

THE thriller is not the only thing that grips the imagination, though it is perhaps the most immediate. Adventure is not all caviare and cutlasses, as the screen would have us believe. There is spiritual adventure which, when lucidly portrayed, has all the grip of *Metropolis* or *Ben Hur*. A few weeks ago I sat thrilled continuously for an hour and forty minutes by Strindberg's *Creditors*—a play in which there is no physical action at all. But here quite another element comes into play—the actor. Now actors are extremely queer and charming fish. Some are clay in the hands of the producer. Others are like barrel organs with a limited number of set tunes. And all of them, coming to the microphone, have to forget nine-tenths of their stage technique. The face that launches a thousand gallerial dreams, the ankles that make the eyes of 'the stalls' stretch wide—all this respectable impropriety, which is the mainspring of the stage, is quite unmicrophonic.

A man is a good or bad actor according to the completeness with which he can project the character he portrays into the minds of the audience. The basis of this is thought.

An actor who does not keep his thought as keen as a razor edge will never really convince any audience—let alone a radio audience, where he has to do it all by voice alone.

What all this comes to is, that when radio drama is spiritual or psychological in its action, it demands even greater histrionic ability than its counterpart on the stage.

LIKE its vigorous and vulgar foster-sister, the cinema, radio drama ignores time and space. The author can range wide over the world. His ingenuity may be taxed in carrying his hearers with him; but there are not the physical difficulties imposed in the theatre.

This may spell the death of the theatre, though through it may come the re-birth of the drama. The days of the spoken five-reel picture drama are not far off. The days of television are not far off. The combination of these with broadcasting will give a world-wide fireside drama—and its potentialities are simply terrific.

I write in an assured, didactic way though I knew what I was talking about. I don't. No one does. Radio Drama is undiscovered gold. The young dramatist of today has a fresh field before him. His artistic and spiritual influence on the world has unimagined scope. His audience may be numbered by the million. His name will sound from pole to pole.

A LITTLE over a year ago *Lord Jim*, the dramatization of a classic novel, was adapted for the microphone into twenty-three consecutive scenes linked by a narrator supplying aural sub-titles. I was responsible for it.

On the experience gained from this, I have perpetrated a play of my own, *Pursuit*, which lasts half as long and has nearly a hundred changes of scene. This will be broadcast on January 6 and 7 from 5GB and 2LO, 5XX respectively. Let me say at once it is not a 'literary' play. Its interest lies only in the fact that it exploits this new technique of cinema presentation.

If you should happen to listen to the play, let me remind you of this. The playwright is bound to make some demands on you. He cannot do it all himself. It is up to you to do your share by careful and consecutive listening. This is not a programme where you can afford to miss the beginning. You will be quite out of your depth if you do—and will probably blame me for it. The beginning, as in all plays, is the most difficult for the playwright and the audience. It lays the foundations of the story and, in the case of *Pursuit*, shows the principal characters in a series of aural close-ups. Do the author the honour to listen carefully for the first five minutes, and once this is over, you will be able to follow, I hope, without any difficulty.



BOTH SIDES OF THE MICROPHONE

The Ceremony of the Keys.

ON several occasions, when writing of broadcasts which I have found particularly interesting, I have mentioned the ceremony of the Keys, which London and Daventry relayed from the Tower of London shortly before Christmas of last year. On that occasion the ritual of locking the great gates of the Tower, a ceremony which has been regularly observed for many hundreds of years, was revealed to an enormous body of listeners, not one in a thousand of whom could ever have hoped to have been present at it (for the Tower is jealously guarded after nightfall). The broadcast was doubly effective and impressive, because either on account of the efficiency of the transmission, or of the peculiar atmosphere of the Tower, the atmosphere of London's great portico was conveyed over the microphone with singular distinctness. Last year, the ceremony was prefaced with a talk on the Tower from the Studio. This year, a descriptive talk will be possible from the Tower itself—and very well worth while, for the Tower at night is a grim, impressive place, with its cobbled 'streets' overshadowed by turrets and bastions and the Chief Warden's lantern casting shadows on the piquet of the Grenadier Guards goes about its work of escorting the Keys. I was present last year at the rehearsal of the ceremony. Technically, the broadcast is a complicated one, for the route covered by the piquet in its work of locking the various gates is something like two hundred yards. In order that their progress may be followed, microphones have to be installed in half-a-dozen positions. The ceremony of the Keys is to be broadcast from London and Daventry between 9.45 and 10.0 p.m. on Monday, January 10.

'I Remember.'

THERE have been lately several particularly interesting series of talks of a literary rather than an educational flavour—the 'Men and Cities' series and the talks by distinguished foreigners, which went under the general title of 'Ourselves as Others See Us.' I have enjoyed these immensely. On January 19 a new series begins, the talks in which I shall follow with more than usual interest. The general title is 'I Remember.' Various distinguished men and women of today will give their personal recollections of equally distinguished figures of the last generation. We are to hear Desmond McCarthy on Henry James, Mrs. Sydney Webb on Herbert Spencer, 'Plum' Warner on W. G. Grace, Mrs. Margaret Woods on Lord Tennyson, and Sir Landon Ronald on some famous musician. These talks should be doubly interesting, since they will bring to the microphone not only the vivid memory of the great of yesterday, but the personalities of the great of today. One is apt to forget what recent history the Great Victorians are—the War having thrown a wide gulf between them and us.

A Trio of New Composers.

ON Sunday, January 8, Cardiff listeners are to hear a programme of music by Warwick Bruthwaite, Reginald Redman and Kenneth Harding, whose compositions have appeared from time to time in the programmes. The outstanding feature of this will be a 'Cello Concerto' by Reginald Redman in which Ronald Harding will play the solo part.

An Outstanding Musical Event.

THE series of National Concerts which were held last season at the Albert Hall and are this season divided between the Queen's Hall and the People's Palace, have been notable for the performance of several great works, both choral and orchestral, which might otherwise never have been heard by listeners. To quote two examples, Beethoven's *Messe des Morts* and Honegger's symphonic psalm *King David*. On January 27, at a National Concert to be given at the Queen's Hall, the B.B.C. is presenting for the first time in Britain, Schoenberg's *Gurrelieder*, conducted by the composer. *The Song of Gurra*, a choral setting of nineteen poems from the Danish which tell a medieval love story, is the product of its composer's 'romantic period,' when he was following in the great tradition of Wagner, before his later 'modernistic' development. The work is seldom performed, on account of the large number of singers and instrumentalists which it requires. There are several soloists, including a reciter, and a choir (singing in eight and twelve parts). In addition to a greatly augmented body of strings, the score demands twenty woodwind players, twenty-five for brass, and eleven for percussion—140 in all. The concert on the 27th will be one of the high-water marks of the year's music. The effect of this beautiful work, given by so large a body of singers and so great an orchestra, should be unforgettable. Tickets for this concert can be obtained from the Box Office at the Queen's Hall, from the B.B.C., Savoy Hill, W.C.2, and the usual libraries.

Let's Buy a Car!

EVERYBODY'S motoring, it seems. One is constantly being asked to advise someone else a new car, or their skill at driving, or the prodigious number of endorsements to their licence. The cheapness of cars today and the human desire to emulate one's neighbour are grave inducements to become a car-owner. Any of you who are contemplating this step should listen to Mr. Watson-Parker's fortnightly talks, which begin at 9.15 p.m. on Saturday, January 14. The title of this series will be 'Let's Buy a Car.' Mr. Watson-Parker will tell you all the things you should know about cars before setting out to invest in one as well as how to treat it when you get it.

A Drinkwater Play.

THOSE who are interested in the Drama and in the programmes of 5LB will look out for the broadcast of *The Storm*, a poetic play by John Drinkwater, which that Station is giving on Wednesday, January 11. Like most of John Drinkwater's plays, *The Storm* was first produced at the Birmingham 'Rep.'

Any good at Limericks?

THE first of the six broadcasts which, as I announced recently, André Charlot is presenting from the London Studio, is to take place on Thursday, January 12. Mr. Charlot's aim is to make these 'hours' of his as original as possible—with new songs, sketches, and a Limerick competition, in which all listeners can take part. He will read the first four lines of a limerick and invite listeners to submit a fifth line to him. He will then broadcast the six best Limericks on January 19, asking listeners to judge which should be awarded the prize of Two Guinea, and write giving him their decision. This competition will be continued in connection with his other broadcasts.

Is Opera Popular?

THE Press is at the moment preoccupied with the burning national question of Opera. Each day one's newspaper confronts one with such arresting headlines as 'Is Opera Popular?' or 'Are We An Opera-loving Nation?' The popularity of broadcast opera is, I feel, a fair enough answer to these questions. If any fault can be found with the policy of the English opera companies, it is, maybe, that their repertory has in the past been a trifle conservative, and that the fairly constant introduction of new or seldom performed works might do much to keep alive the undimmed love of the Englishman for the music-drama. The B.B.C.'s 1927-28 Broadcast Opera Season is interesting in its mingling of old favourites, completely new works, and some of the older operas which have seldom been performed in this country. Recently, we heard Herbert Forester's *Penelope*. On January 18 and 19 we are to have somewhat the same story differently treated by Monteverde in his *Return of Ulysses*.

The Father of Modern Opera.

CLAUDIO MONTEVERDE, or Monteverdi, was born in 1567, and spent the first half of his life in the service of the Duke of Mantua. While court violinist and, later, *Maestro di Cappella*, he wrote first madrigals, then operas. Early in the seventeenth century he was enticed to Venice by the offer of a high salary, and it was during his office there that in his old age he wrote *The Return of Ulysses*, which remains to this day his best-remembered opera. Monteverde is today the object of renewed interest in musical circles. Not only is the B.B.C. broadcasting the above-mentioned opera on January 18 (5LB) and January 19 (London, Daventry and other Stations), but another of his operatic works, *The Coronation of Poppaea*, was recently performed at Oxford by a band of enthusiasts, to the great approval of the critics, who found Monteverde's music beautiful and his handling of his story dramatic in the modern manner—a distinct break-away from the stilted, formalized libretti of his predecessors.

Forthcoming Variety.

LONDON and Daventry listeners who favour the Variety programmes are to hear the following 'stars' in the near future: Art Fowler (January 10), Harry Hemsley (January 11), Norah Blaney (January 12), Norman Griffin (January 13), and Mario di Pietro (January 18). Art Fowler's diffident smile and virtuosity on the ukulele recently charmed us in *One Dam Thing After Another*. The rest of them need no further introduction.

A 'Blue Riband' of the Parquet.

THOSE who are thinking of giving an informal dance during January should make a note of January 26, when, between eleven and midnight, three first-class bands will be 'on tap.' London and Daventry will relay dance music by Al Starita's Kit-Cat Club Band, Debra Somers' Band and the Piccadilly Revels Band from the Finals of the Columbia Gramophone Company's Amateur Ballroom Dancing Championship at the Albert Hall. I watched the London District Finals of this at the Astoria the other day, when the dancing of the Waltz, the Fox trot and the 'Yale' was of a very high order. The Championship Finals should be entertaining to watch. However, if you decide to stay at home and listen to the music, you will hear the results announced in the hall.

BOTH SIDES OF THE MICROPHONE



Oscar Fried at Liverpool

OSCAR FRIED, the Berlin conductor, and one of the foremost of European musicians, will conduct the sixth concert of the Liverpool Philharmonic Society, which is to be relayed on January 16 from Liverpool and G.B. His programme will include Brahms's First Symphony and Alto Rhapsody (in which Astor Diamond will sing the solo part), Debussy's *Brigitte* rhapsody, and excerpts from *The Damnation of Faust*, by Berlioz.

A Helping Hand for the Singer

DISPITE the great development of broadcasting which gives work to more singers than any musical enterprise of the past, the lot of the singer is as yet not an easy one. One finds that too much encouragement is given by singing masters to pupils who would be better advised to turn aside from an already overcrowded profession. It is the plight of the needy musician (and especially the vocalist) which has led Miss Mariel Koelhoeven to found the Koelhoeven Fund. Into this fund Miss Koelhoeven places all her own professional earnings, with the object of being able to help the necessitous musicians and also to found a Scholarship to enable promising girls to study singing with the best foreign masters. The founder does not ask for contributions to her fund, but hopes that those who wish to help will offer her engagements to sing, so that her fund may be added to it.

For the Housewife

THERE are few more regular 'audiences' than those attracted by the Household Talks, for they are specially designed to be of practical value to their particular constituency. The programme for the first quarter of 1928 includes a series of three talks on suitable foods for furnishing, by Mr. Leslie Lewis, Editor of *The Furnishing Trades' Organiser* (the first on 'Oak,' the second on 'Walnut and Mahogany,' and the third on such newer woods as amboyna, zebrano, and macassar ebony). Mrs. Costington Taylor, whose cookery talks before Christmas excited great interest, is talking in January on 'Marmalade Making,' February on 'Spring Cleaning,' and March on 'Savouries and other Spice Cakes.' It should be noted in connection with the Household Talks that the B.B.C. is always glad to send copies of recipes and other advice to listeners who send a large stamped envelope.

Alone in London

A NEW revue entitled *The Black Cat Cabaret* is to be heard by Manchester and Aberdeen on Saturday, January 7; Newcastle and Glasgow on the 14th; and London, Daventry and the Relay Stations on the 21st. This revue, which is, lock, stock and barrel, the work of Ernest Longstaffe, describes the horrible adventures of a suburbanite lost in the night life of the Wicked City, London. This sounds promising.

Liverpool's Story

THE Chief Librarian of Liverpool, Mr. George Shaw, is to give a series of talks on the city's history under the general title of 'Modern Liverpool and its Makers, 1600-1895.' These talks should be good hearing, as Mr. Shaw has made a close study of local history. He is giving the first on Tuesday, January 16, at 7 p.m. It will describe Liverpool as it was at the time of the Restoration and trace its growth during the following two centuries.

What They Can Do in Manchester

THE Halle Orchestra is coming to London on Friday, January 13, with Sir Hamilton Harty as conductor, for one of the National Concerts at the Queen's Hall. Their visit is especially interesting, since the future recently created by the visit of the Berlin Philharmonic Orchestra under Herr Furtwängler has made us take stock of our own resources—and the Halle is certainly one of our finest orchestras. These players have not previously come to London especially for broadcasting. Their last visit was two years ago, when they gave a series of concerts at the Queen's Hall and showed us Londoners what Manchester can produce in the way of fine orchestral playing. Their programme on January 13 will be entirely Wagnerian, and therefore popular, prejudice against Wagner if not against Bela Bartok—being a thing of the past.

Reginald Foort Again

THE recent disappearance of Reginald Foort from the programmes (his New Gallery organ recitals were extremely popular with listeners) has filled my postbag with letters asking why he is no longer to be heard. It will, therefore, be good news to many thousands of listeners that Mr. Foort is next month to renew his series of organ broadcasts. This time he will play from the Plaza Theatre, Piccadilly Circus, on a Wurliitzer organ similar to that at the New Gallery. His first broadcast will be between 6 and 7 p.m. on Wednesday, January 4. Those who wish to hear his recital each week should make a note that he will broadcast every Wednesday at the same time.

The Best of the Year

THE 'Memories of 1927' programme which London and Daventry listeners are to hear on New Year's Eve will be, as usual, a 'cinematographic' review of the most popular items of the year. Only programmes which drew a certain quota of appreciative letters qualify for inclusion in this. I understand that, among other broadcasts, an echo of the following will be heard this year—The Best Rare, Community Singing, the Revellers, Sir Oliver Lodge, R.U.R., the Relays from America, Solomon, Hubert Eisdell, the Empire Broadcast, Albert Sandler, the 'Proms,' Mabel Constanduros, and Flotsam and Jetsam.

A Review of Reviews

A MODEST series of talks which have not received much publicity are those which J. W. Robertson Scott gives each month on 'The Month's Reviews.' These talks are greatly appreciated in the country, where listeners out of close touch with the way of the world find their survey of current thought not only amazingly interesting hearing, but a sound guide to contemporary reading. If you listen to Mr. Robertson Scott's talks (the next one is at 7 p.m. on January 10), you will be surprised at the ground which he covers in so short a space.

Whose Work?

ON Wednesday, January 18, your literary intuition is again to be tested by a further 'Find the original' broadcast. The last of these readings of Parodies, which was given by William Kren Seymour on November 25, was a great success with listeners, who were asked to try and detect the original writers parodied by Mr. Kren Seymour. The parodies on January 18 will be by J. C. Squire. I am purposely not giving you the name of the book in which they occur—in case you should be tempted to 'cheat' by reading them up beforehand.

The Catterall Quartet

MANCHESTER, nursery of so many distinguished musicians, is justly proud of Arthur Catterall, who, after 'leading' the Halle Orchestra for some years, is now the moving spirit of the string quartet which bears his name and which, though its reputation is not as yet European, can, I think, bear comparison with most of the much-touted and glowingly-advertised combinations of the day. The Catterall Quartet are, early in 1928, going to broadcast a series of Chamber Music Recitals from Manchester. These are to be relayed to London or G.B. The first will be heard on Wednesday, January 11. The programme will include an unfamiliar quartet by Torini, the Spanish composer who, you will probably remember, played and conducted from the London Studio a few months since.

A 'First Night' from Manchester

THE Manchester Station 1928 Dramatic Season opens on Saturday, January 14, with the first production of a full-length play, entitled *These Fathers*, by James L. Hodson. Mr. Hodson, a Manchester journalist, is known to local listeners as a playwright, for no less than six of his plays have been broadcast. His first play, *The Boom*, was produced at the New Manchester Repertory Theatre and won the open class for three-act plays at the Leeds Dramatic Festival in 1926. London managers who have seen the manuscript of *These Fathers* are extraordinarily interested in this play. There is a chance that it will be produced before long in the West End, and its author's name added to the already considerable list of Manchester dramatists who have won national—and even international—fame.

A Welsh Composer

THE well-known Welsh composer, Leigh Henry, is going to conduct a programme of his own works from Cardiff on Tuesday, January 10. Megan Tefni and the Cartref Quartet (which includes Margaret Wilkinson) will be the vocalists. The Station Orchestra are to give the composer's *Three Cynric Pieces* (two of which were first heard at the National Eisteddfod in 1926) and his *Pennances* for woodwind and strings. Mr. Leigh Henry has recently been appointed as musical critic on the staff of *Musi of America*.

Lionel Tertis

LIONEL TERTIS is our most distinguished viola player. Those who listened to his recent lecture-recital on the Viola will be glad to hear that he is to appear in the London and Daventry programme on Thursday, January 12, when he will give a short recital of compositions for viola and pianoforte.

What is a Radiologue?

I HAVE lately written about the various experiments which are being carried out in the department of Broadcast Drama. The ideal form of radio play is as yet to be discovered. It will certainly be very different from the accepted stage play. On January 12, Cardiff Station is presenting the first of a series of 'Radiologues.' Welsh listeners will wish to make a point of listening to this, for no audience is more appreciative of the dramatic side of broadcasting than they. Therefore I will not let the cat entirely out of the bag—I will only say that a 'Radiologue' is a cross between a play and a short story, that, while its dialogue is spoken in play form, its action moves in the sequence of a story. The 'Radiologue' on January 12 has been prepared by Mr. E. B. Appleton, Cardiff's Station Director.

THE ANNOUNCER

PROGRAMMES for SUNDAY, January 1

2LO LONDON and 5XX DAVENTRY

(304.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Address by the Rev. W. H. Elliott
Hymn: 'Father, let me
dedicate' (A and M., 74)

10.35 a.m. (Daventry only)
TEEN SOCIAL, GREEN-
WICH; WEATHER FORE-
CAST

3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
GWILLYS NASH (Soprano)
GUY EASTMAN (Baritone)

RAND:
Overture to 'Son and Stranger'... Mendelssohn
THIS is the Overture to an exceptionally
popular opera, *The Return from Abroad*, which
Mendelssohn composed to celebrate his parents'
silver wedding anniversary. After his death,
the Opera was published under the title *Son
and Stranger*, and by this name the Overture is
generally known.

Mendelssohn was not satisfied that one work
merely should celebrate the happy occasion. He
planned to have performed also an earlier little
work of his own, and another, written by his
sister Fanny, who also was a clever musician.

The Return from Abroad was never produced
in public during his lifetime, for he felt that this
little token of his overflowing affection for his
parents ought not to be made common property;
besides, it was full of allusions to homely events,
the pleasant intimate jokes that circulate and
are enjoyed in all good-humoured family circles,
but that cannot fully be appreciated by outsiders.

The Overture is a quite independent piece,
containing no themes from the Opera. It
opens with a slow section, after which comes a
swift, merry Movement, the First Main Theme
bounding off in a manner in the cheeriest style.
The Second Theme, in contrast, trips lightly along.

These two melodies are treated quite simply
with all Mendelssohn's native gaiety and charm,
and so the Overture runs to its close, bubbling
over with happiness.

3.30 GWILLYS NASH

Do not afraid, oh noble youth (from the 'Magic
Flute') Mozart
Caro Selva (Dear Woods, from 'Atalanta')
..... Handel, arr. A. L.
Del Raglio Lusinghler (Beautiful Bay of Hope,
from 'Sant'Anna') Rossini

4.0 HAND

Grand March, 'The Crown of
Chivalry' Fletcher

4.10 GUY EASTMAN

Away, away, you men of rulia
Parry
More of Clugne Stanford
The Ballad of Little Boole Ford

4.20 HAND

Three Humoresques
H. Walton O'Donnell
Fools and Prejudices; Prevarica-
tions; Potatoes and Per-
secutions

4.32 GWILLYS NASH

In Springtime Schubert
Five Minutino Ballads
Hartmann
Bella; Blossoms; Dreams;
Darkness; Mending
Little (Summer) Chaminade

4.44 HAND

Selection (from 'La Boutique
Fantastique') ('The Eccentric
Tavern')
Rossini, arr. Respighi

4.56 GUY EASTMAN

A Free Lasso Holten
Child, what says the morning?
Mulliner
I must be married a Sunday
Folk White
Earl Bristol's Farewell, Leding
The Twelve days of Christmas
arr. R. Arnold

5.10 HAND

Musical from 'Samson' Handel
Invitation to the Widow
Bach, arr. Weinberger



The Rev. W. H. Elliott (left) conducts the service at
Holy Trinity Church, Folkestone, which London will
relay tonight, and Mr. H. M. Gooch gives a talk at
5.30 on 'Christianity at Prayer.'

5.20 TALES FROM THE OLD TESTAMENT

'The Quest of Wisdom,' Job xxviii

5.30-5.45 Missionary Talk: 'Christianity at Prayer,' by Mr. H. M. Gooch

EVERY year since 1846 the World's Evangelical
Alliance has ushered in the New Year by
organizing a universal work of prayer, and many
churches, missionary societies, and religious
bodies in all the countries of Europe and in the
other continents of the world co-operate to make
it deserve its name. In the British Isles alone,
twenty Bishops have signed the annual invitation
this year. Mr. Gooch has been General Secretary
of the Alliance (British Organisation) since 1904.

5.50 A RELIGIOUS SERVICE

Relayed from Holy Trinity Church, Folkestone

Order of Service:

Hymn: 'Earth has many a noble city' (A. and
M., 74)
Confession and Lord's Prayer
Psalm 80
Lesson, St. Luke xv, verses 11 to the end.
Intercessions
Hymn: 'Thine ruled the tempest' (A. and M., 253)



THIS EVENING'S BROADCAST CHURCH

Holy Trinity Church, Folkestone, from which the evening service, and an address by
the Rev. W. H. Elliott, will be relayed by London tonight.

Blessing

Vesper, 'Oh Lord, support us all the day long
in this troublous life.'

LISTENERS will remember many previous
broadcasts from Holy Trinity, Folkestone,
whose Vicar, the Rev. W. H. Elliott, is a Sec-
retary of Canterbury Cathedral and Chaplain
to the King.

8.45 THE WORK'S GOOD CAUSE: Appeal on behalf of the National King's Roll, by Admiral Sir HENRY BROWN

THE King's Roll was instituted by the King in
1910, when employers throughout the British
Isles were asked to employ a certain minimum
percentage of disabled ex-Servicemen. The
scheme is administered by a National Council,
whose chairman is Earl Haig, and there are local
committees in the big towns. It was one of
them—the Westminster Committee—that in-
augurated the King's Roll Clerks' Association
scheme, on Armistice Day, 1925, to train men
whose disabilities, amounting on the pension
scale to fifty per cent. or more, prevent their
following normal occupations. 183 such disabled
men have passed through the Association, and
been sent out as general clerks, in the two years
of its work.

Offers of employment, as well as contributions,
should be addressed to the Managing Director,
King's Roll Clerks' Association, Ltd., 13, Victoria
St., S.W. 1.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN, LOCAL ANNOUNCEMENTS. (Daventry only) Shipping Forecast

9.5 A CONCERT

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by STANFORD ROBINSON

ARTHUR CHAMBER (Baritone)

THE WIRELESS CHOIR

Overture to 'The Secret Marriage'... Camerata
Fantasia upon one note Pyrell
John, come kiss me now Byrd, arr. Jackson
CHOIR and ORCHESTRA
Before Dawn Gable

THE ORCHESTRA

Serenade in G... Tchaikovsky

Writing to his friend and
benefactor, Mrs. von
Meck, in 1880, Tchaikovsky said
that his Muse had been very
humble, for he had written
two long works very rapidly.
One was the '1812' Overture, of
which he said: 'It has no
great artistic value'; the other
was the Serenade in G (Op. 48), which, he says, 'on the
contrary, I wrote from an in-
ward impulse; I felt it.' It
was one of the works he con-
ducted in London in 1885, when
he was paying his first visit to
this country.

The Serenade contains four
Movements—a piece in 'First
Movement' form, with themes
of an old-world cast; a Waltz;
an Elegy; and a Finale based on
folk-tunes, one a haunting song
of the Volga boatmen, and the
other a street song.

ARTHUR CHAMBER with Piano
The Denek (Wohin)... Schubert
Dream in the Twilight... Strauss
The Two Grenadiers... Schumann

ORCHESTRA

Elegy and Scherzo
Robert Schumann

ARTHUR CHAMBER

CHOIR and ORCHESTRA
Fantasia on Christmas Carols
Vaughan Williams

10.30 EPILOGUE

Sunday's Programmes continued (January 1)

5GB DAVENTRY EXPERIMENTAL

(451.2 M. 810 KC.)

TRANSMISSION FROM THE LONDON-STUDIO EXACTLY WHERE STRAIGHT STATE

3.30 CHAMBER MUSIC

RALE DA COSTA (Pianoforte)
CECILY HALFORD (Mezzo-Soprano)

TEN WINE REEVES STRING
SEXTET

H. WYNN REEVES (1st Violin);
GEORGE WHITTAKER (2nd
Violin); ERNEST YOUNG (1st
Viola); ALFRED HODGKIN
(2nd Viola); CHARLES CRABBE
(1st Violoncello); ANDREW
GAUNTLET (2nd Violoncello)

SEXTET

Sextet for Strings in E, Op. 39
Brahms

1. Allegro non troppo
2. Scherzo, Allegro non
troppo
3. Adagio
4. Poco
Allegro

4.0 CECILY HALFORD

Two Elizabethan Lyrics

Come again

If she forsake me!

I attempt from Love's arkness to fly .. } Purcell

Olinda

The Lute of Richmond Hill (Old English)

4.10 RALE DA COSTA

Selected Solos by Chopin

4.20 H. WYNN REEVES, GEORGE WHITTAKER, ERNEST YOUNG

Larghetto, Scherzo and Trio, from Terezetto in
C, Op. 74

4.30 RALE DA COSTA

Selected Solos by Chopin

4.40 CECILY HALFORD

Three Songs, 'The Irish Pedlar' Stanford
Two Little Stars; Little Snowdrop; Night
Saver } Armstrong Gibbs
Five Eyes



THE BISHOP OF BIRMINGHAM

one of the outstanding personalities
of the present day Anglican Church,
will conduct the service that 5GB
relays from Birmingham Cathedral
tonight.

4.50 SEXTET

Souvenir de Florence, Sextet
for Strings, Op. 70

Tchaikovsky

1. Allegro con spirito
2. Adagio cantabile e con
moto
3. Allegretto moder-
ato
4. Allegro vivace

5.0 A PIANOFORTE RECITAL

5.20 TALES FROM THE OLD

TESTAMENT

(See London)

5.30-5.45 MISSIONARY TALK

(See London)

7.55 BIRMINGHAM

CATHEDRAL

THE BELLS

Followed by a RELIGIOUS

SERVICE

Conducted by the Lord

BISHOP OF BIRMINGHAM (the

Right Rev. ERNEST WILLIAM BARNES)

Relayed from the Cathedral, Birmingham

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WINTER FORECAST, GENERAL NEWS RE- LATES

9.0 'DIDO AND AENEAS'

An Opera by HENRY PURCELL

From Birmingham

Cast:

Dido, Queen of Carthage... EVELLE WALFORD
Belshazzar... MIRANDA SPEDDEN
A Witch... ALICE VAUGHAN
Aeneas, a Trojan Prince... GEORGEY DAVIS
The Sorcerer... JAMES HOWELL
Chorus of Courtiers and People, Warriors, Hunters
and Soldiers

THE BIRMINGHAM STUDIO CHORUS

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA
(Leader, FRANK CASTELL). Conducted by
JOSEPH LEWIS

Act I. The Royal Palace in Carthage (enter
Dido, Belshazzar, and their train)

Act II. The Grove (enter Aeneas, Dido, Belshazzar,
and their train)

Act III. The Ships (enter the Sailors)

THE opera consists of Recitatives, Airs,
Duets, Choruses and Dance Music.
There is no spoken dialogue; all the words are
set to music.

The plot, very briefly, runs thus:—

ACT I

Aeneas, while on a voyage, is driven by a storm
on to the coast of Africa. He is welcomed by
Dido, who languishes for love of him.

ACT II

A spiteful witch, who hates the Queen,
plans to send to the Prince a messenger, who
shall pretend to come from Jove himself, and
shall command Aeneas to depart from Carthage
at once. The plot is carried out. Aeneas is about
to set sail.

ACT III

The witch sings her triumph. Dido is
broken-hearted at Aeneas' desertion and has
caused her funeral pile to be prepared. Though
he is willing to risk Jove's displeasure by staying,
she bitterly rejects his offer, declaring that 'No
repentance shall reclaim the injured Dido's
slighted flame.'

He goes, and she stabs herself upon the funeral
pile, which then consumes her body.

Her final Air is one of Purcell's supremely
imaginative expressions of emotion. Nothing
could be more simple, impressive and touching.

10.30 EPILOGUE

SWA CARDIFF.

353 M.
850 KC.

3.30-5.45 S.B. from London

8.10 A RELIGIOUS SERVICE

From the Studio

THE STATION REPERTORY CHORUS

Hymn, 'O God our help' (A. and M., No. 163)

A Reading from the Scriptures

Hymn, 'O what the Joy and the Glory must be'
(A. and M., No. 236)

Antiphon, 'Ring out, wild bells'

Frederic E. Fletcher

An Old Message for the New Year

Speaker, Mr. JAMES OLIVER

Being part of a Sermon preached by the Very
Rev. Dean Vangias, of Llanidloes, January 1,
1871

Hymn, 'For Thy Mercy and Thy Grace' (A. and
M., No. 73)

8.45 S.B. from London (9.4 Local Announce- ments)

9.5 'THE SPECTRE'S BRIDE'

A Dramatic Cantata by DVORAK

Artists:

MIRIAM LICETTE (Soprano)

TOM PIERCE (Tenor)

JOSEPH FARRINGTON (Baritone)

THE STATION REPERTORY CHORUS

THE AUGMENTED STATION ORCHESTRA, con-
ducted by WARWICK BRATHWAITE

Chorus, 'The stroke of midnight soon will
sound'

Soprano Solo, 'Where art thou, father dear?'

Baritone and Tenor Solo and Chorus, 'The
picture on a sudden moves'

Soprano and Tenor Duet, 'Ah, dearest child,
how is it with thee?'

Baritone Solo and Chorus, 'Nature was clad in
gloom of night'

Baritone Solo and Chorus, 'And on he went,
with rapid gait'

Duet, Soprano and Tenor, 'Fair is the night, as
clear as day'

Baritone Solo and Chorus, 'He grips the book:
without a pause'



THE SCENE OF TONIGHT'S BROADCAST FROM 5GB

Birmingham Cathedral, whence tonight's service, conducted by Dr. Barnes, will be relayed by
the new Daventry at 7.55.

Sunday's Programmes continued (January 1)

Baritone Solo and Chorus, 'And out of caverns under ground.'
Duet: Soprano and Tenor, 'Fair is the night, and spirits love.'
Baritone Solo and Chorus, 'The pathway now less rugged grows.'
Duet: Soprano and Tenor, 'Now, when the night so fair doth show.'
Baritone Solo and Chorus, 'There stood a pile, with tower beside.'
Hexastich: Soprano and Tenor and Chorus, 'See now, my sweetheart, here at last.'
Baritone Solo and Chorus, 'No leap the wall, with sudden power.'
Baritone Solo and Chorus, 'And at the door there came a knock.'
Soprano Solo, 'O Virgin-Mother, gracious be.'
Baritone Solo and Chorus, 'There came a knock, of morn to tell.'

THE SPECTRE'S BRIDE, written for the Birmingham Festival of 1883, when the composer came over and conducted it, is a poetic version by K. J. Erben (English by Dr. Troutbeck) of an old legend found very widely scattered over Europe. The theme is that of a dead man who returns as a spectre, to claim his beloved.

At the opening of the work, the maiden is praying by night before a picture of the Virgin. She is an orphan; her sister died when a child, and her brother has gone to the wars. Her lover has been away three years, and she knows not what his fortunes may have been.

The picture suddenly moves, the lamp flares up and goes out. She hears steps outside, and a knock on the door. Her lover's voice calls to her to follow him, for they are to be wed ere the dawn. She goes out, and the spectre leads her in haste over the countryside, by rough places and through dark woods. The ghostly lover bids her throw away her prayer-book, her crosses and rosary. He answers none of her questions, but ever draws her on in greater haste until she is exhausted and her feet are bleeding. At length, they reach a graveyard. She is terrified and would return, but the spectre leaps the wall, calling on her to follow. In an instant she takes courage and runs to a little cottage near by, where she bars the door against the horror. She feels within a corpse laid upon a plank. Ghosts gather before the door, and chant:

The body must to death be brought,
And woe to him who ill has wrought.

There is a knock at the door, and the voice of the spectral lover calls on the dead man to rise and draw the bolts. The corpse comes to life, and is about to do so when, by the power of the maiden's anguished prayer, the life is withdrawn from it, and it falls again stark and still. Once more the voice commands, and once more the dead arises, to be struck motionless again as the maid renounces her prayer for heavenly intercession, and in the Holy Name bids it forbear to move. A third time the spectre exerts its power, but now the cock crows, and at the sound, the dead man moves no more, and the ghosts vanish.

In the morning the people coming to church find her alive in the house of the dead, and in the churchyard a ruined grave.

10.30-10.50 THE SILENT FELLOWSHIP

THE RADIO TIMES

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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

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22Y MANCHESTER. 384.5 M. 700 KC.

3.30 'THE BLESSED DAMOZEL'

A Lyrical Poem by Rossetti

Set to music for Solo Soprano, Baritone Chorus and Orchestra by Debussy

DOROTHY BENNETT (Soprano)

THE STATION CHORUS: Chorus Master, S. R. WHITTAKER

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

THIS is a setting of a French translation of Rossetti's poem of the Blessed Damozel in Heaven, who waits and prays for her lover to



THE BLESSED DAMOZEL

This is the picture that Rossetti himself painted, giving it the same title as his poem which, set to music by Debussy, is to be broadcast from Manchester this afternoon.

join her. Listeners with a volume of Rossetti at hand may find its use add to their pleasure.

(1) There is first a long Orchestral Introduction. The material of this is all significant, but rather than trying to summarize it, one should give oneself up to absorbing the mood and atmosphere of the work. At length, a simple melody is heard in the Flute. This is the tune especially associated with the Damozel. It leads to (2). 'The Chorus enters with the opening words, 'The Blessed Damozel leaped out from the golden bar of heaven.' 'A Récit' enters with the words, 'Her robe, ungirt from clasp to hem.' The Chorus re-enters at 'Around her lovers now met; and Chorus and Reciter continue the description.

(3) This is the longest section, representing seven stanzas of the poem. THE BLESSED DAMOZEL (Soprano) colloquizes throughout, beginning, 'I wish that he were come to me, For he will come.'

After the words 'the dear Mother... herself shall bring us... To Him round whom all souls kneel,' a climax is reached at 'there will I ask... for him and me... Only to live... for ever now Together, he and I.'

(4) Chorus: 'She gazed and listened... and then said: 'All this is when he comes.'

(5) The light thrilled to her, mingled with tears... She laid her face between her hands and wept.'

'BLEST PAIR OF SIRENS'

('At a Solemn Music')

The Ode by MILTON

Set to music for Chorus and Orchestra by ROBERT FAIRY

THE STATION CHORUS

THE AUGMENTED STATION ORCHESTRA

THIS is a noble setting for eight-part Chorus and Full Orchestra of Milton's two poems. At a Solemn Music, which should, if possible, be before the listener as the music is heard.

It begins with a swinging, dignified Orchestral Introduction, which constitutes a sort of orchestral 'Morn' time, out of the material of which the orchestral accompaniment of the piece is fashioned.

At last, the Chorus enters, in eight parts, in plain, strong harmonies.

Blent pair of Sirens, pledges of Heaven's joy...

The setting gives all interweaving the vocal parts in a splendid tapestry of sound, building up noble climaxes, and ending with the sequence:

O may we soon again renew that song,
And keep in tune with Heaven, till God no long
To His celestial concert us unite
To live with Him, and sing in endless choir
Of light.

5.20-5.45 S.B. from London

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

9.5 LIGHT CHAMBER MUSIC AND QUARTET SONGS

THE BOND ROBERTS TRIO: JOHN LAWSON (Violin); ALAN MORTON (Viola); S. HINDS (Cello) (Pianoforte)

Slow Movement and Finale from Trio, No. 1, in D... Manchester

THE ESSEXMAN MALE VOICE QUARTET: A. V. CRAMPTON (Alto); A. BUTLER (Tenor); J. B. BUTLER (Baritone); C. STEVEN (Bass)

How beautiful is night... Kenning

Come unto Me... Pops

Absence... Hutton

Trio

Fantasy in A Minor... Ireland

QUARTET

The Sailor's Song... Hutton

On the Banks of Allan Water... Hutton

To Sylvia... Schubert

Trio

Allegro from Sonata in A Minor, Op. 26, for Cello and Piano... Grieg

QUARTET

Like Apple Blossom... Lloyd

Robin Adair... Hutton

Farewell... Coleman

Trio

Serenade... Hutton

Scherzo from Trio, Op. 8... Hutton

10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.20-5.45 S.B. from London

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

10.30 EPILOGUE

Sunday's Programmes cont'd (January 1)

6KH	HULL	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPHODGE	
2LS	LEEDS-BRADFORD.	277.8 M. & 252.1 KC.
3.30-5.45	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPHODGE	
6LV	LIVERPOOL.	297 M. 1,010 KC.
3.30-5.45	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPHODGE	
5NG	NOTTINGHAM.	275.3 M. 1,000 KC.
3.30-5.45	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPHODGE	
5PY	PLYMOUTH.	400 M. 750 KC.
3.30-5.45	S.B. from London	
8.0	A RELIGIOUS SERVICE Relayed from the Guildhall Organ Solo: Fugue in A Minor (HARRIS) (Mr. F. W. HARRIS) Hymn, 'O God of Jacob' (A. and M., No. 512) Prayers Anthem, 'Magnificat' (Sweet in B Flat) THE STOKY DANIELL CHURCH CHOIR Scripture Reading, Revelations xvi, verses 1-7 Address by the Rt. Rev. J. R. H. MASTERMAN, Bishop of Plymouth Hymn, 'For Thy Mercy and Thy Grace' (A. and M., No. 73) Blessing	
9.45	S.B. from London (9.0 Local Announcements)	
10.30	EPHODGE	
6FL	SHEFFIELD	272.7 M. 1,000 KC.
3.30-5.45	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPHODGE	
6ST	STOKE.	284.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPHODGE	
SWK	SWANSEA.	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
8.0	A RELIGIOUS SERVICE Relayed from St. Mary's Parish Church Address by the Rev. Canon Cyril W. Wilson (Vicar of Swansea)	
9.0	S.B. from London (9.0 Local Announcements)	
9.5.10.50	S.B. from Cardiff	

Northern Programmes.

5NO **NEWCASTLE** 31.2.5.42
340.00

2.30—A Choral Concert by The Newcastle Bach Choir
Soprano and A Menzies Play: The Newcastle Bach Choir and The
Station Orchestra. Conducted by W. G. Whitaker. Includes:
North Wiggins (Soprano), Margaret Magnus (Contralto),
J. Farrage (Tenor), A. L. Lewis (Bassoon), Orchestra.
Orchestral March (Bach, arr. W. A. Whitaker), Choir and Or-
chestra. Canada, No. 10. A Stronach's Song (Thurber), "I Hear
Heaven" A Secretary Play, by J. M. Macdonald, and "Eugene On-
egin" (Tchaikovsky), by J. M. Macdonald. Eugene Onegin (Ed-
ward Southey), Old Shepherd (Kendrick Wilson), Young Man
(Graham Wainwright), First Shepherd and Second Shepherd (Frederic
Whitaker), Joseph (Kendrick Wilson), First King (Norman
Fleming), Second King (Richard Colburn), Third King (Graham
Wainwright), Choir and Orchestra. Cantata, No. 22, Jesus called to
Him the Twelve (Bach). **5.20-5.45**—S. B. from London.

5.45—Religious Services. Preceded from the Brunswick Chapel.
Hymn, "Lord, Thou hast loved our feeble place"; Prayer;
Lord's Prayer; Anthem, "All people that on earth do dwell."
(John E. West); Reading, Joshua, Ch. 1, Vv. 1-9; Hymn,
"Rock of Ages, cleft for me"; Address, Rev. Alfred A. Lee,
Minister of St. James' Congregational Church; Hymn, "56
each looks up in Thee"; Benediction; Benediction Amen (Stainer).
6.45—S. B. from London. **10.30**—Epilogue.

5SC **GLASGOW** 405.4 M.
740.00

3.30-5.45—S. B. from London. **5.50**—S. B. from Edinburgh.
7.45—S. B. from Aberdeen. **8.45**—S. B. from London. **9.5**
—S. B. from Glasgow. **9.35**—A. Hamilton (Soprano), Mrs. Mary
Vivian (T. B. Jackson) (Vocalists), Herbert A. Caruthers
(Pianist). Two in a Cottage (Up. Ballad), Mrs. J. W. Wilson
(Tenor); Love is my eye was playing (Hendry), who, that
we two were singing (Norris), Bessie Spruce, John B. Thomson,
Herbert A. Caruthers. Two in a Cottage (Up. Ballad), Mrs. J. W.
Wilson. Ballad (Hendry), When I was by my mother (Hendry),
Madeline (Caruthers), The Holy Child (Cassidy), Mrs. G.
10.30—Epilogue.



MIRIAM LICETTE.

here seen as *Roxina* in *The Barber of Seville*, one of her most successful operatic parts, sing the soprano part in Dvorak's cantata, 'The Spectre's Bride,' which is to be broadcast from Cardiff tonight.

[illegible]

Start the
New Year
with an
AMPLION

The loud speaker
that makes listening
worth while



**AMPLION
CONE
Junior
Cabinet
Model AC4**

Oak
£4.0.0
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25 Models at prices from 37/6

Advertisement of Graham Anglian, Ltd., 25, South Row,
London, W.1

DOES YOUR H.T. BATTERY LAST 9 MONTHS

Mr. Percy W. Harris, M.I.R.E., in his article on H.T. Economy which appeared in "Popular Wireless," issue dated December 3rd, used the sub-heading "How long should the H.T. Battery last?"

Provided you have chosen the proper type of battery to suit the circuit and valves used in your set you **should** get 9 months' service from it.

Read this extract from the article mentioned:

"A set that has three or four valves is very extravagant to run on the small size of high-tension batteries. The larger sizes are more expensive on a first cost, but much cheaper in their cost per hour."

Is it not better to have a 15/6 battery which lasts, say 9 months, than a battery at 7/9 which only lasts three?

**RIPAULTS SELF-REGENERATIVE
H.T. DRY BATTERIES** are super in
construction and of exceptional capacity.
They are obtainable in



**DOUBLE
TREBLE
and
QUADRUPLE
Capacities.**
*They give
50%
more service*

All Readers of "The Radio Times" should apply for Republics
 From Chart on the "Night Choice" and the "Life" of
 Republics H.T. Dry Battery, which give 50% longer service.
 Write for Chart R.T. 50.

RIPAULTS LTD. King's Road, St. Pancras
London, N.W.1

PROGRAMMES for MONDAY, January 2

2LO LONDON and 5XX DAVENTRY

(351.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.24 ROBERT WATSON

Over the Mountains

Quiller

When shall come } arr. Lane H. Dean
False Phyllis

8.33 CECIL BAUMER

Frisson des Familles Smet

Spring Night Schumann

Dances des Negresses Debussy

Octave Intermezzo Liszt

8.44 WINIFRED DAVIS

The Garden of Love ('Veronique') Massenet

Young love lies sleeping Somerwell

The guardian angel Lane H. Dean

8.52 ROBERT WATSON

Simon the Cellaror Holton

Ho, Jolly Jackin! Mullins

Richard of Toxton Down Nelly

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN9.15 Ourselves An Ode to See Us—IV, MR.
THOMSON ROMANOVSKY

AFTER Miss Aino Kallae, Liou Feucht-
wanger and Karel Cizek, Theodore Komisar-
jevsky takes his turn to tell us how we and
our country impress a foreigner. He cannot
claim to be a stranger, for he has been here long
enough to become recognized as one of the fore-
most producers working in the London theatre.
Amongst many productions for which he has been
responsible may be mentioned *The Cherry Orchard*
at the Lyric, *Hammermath*, and *Paul I.* at the
Court Theatre. In these two cases he showed us
how Russian plays of two very different types
should be produced—for he was himself a friend
of Chekov, and one of the most prominent
personalities in the Russian theatre before the
Revolution came.

9.39 Local Arrangements; (Daventry only)
Shipping Forecast

9.35 CHAMBER MUSIC

JOHN COCKBELL (Harp)

ROBERT MURCHIE (Flute)

SAMUEL KUTCHER (Violin)

ERNEST TOMLINSON (Viola)

JOHN COCKBELL, ROBERT MURCHIE, and
ERNEST TOMLINSON

Sonata for Harp, Violin and Viola ... Delussy

SAMUEL KUTCHER

Prelude, Bourree and Giga from Sixth Sonata
for unaccompanied Violin Bach

JOHN COCKBELL

Gavotte Bach
Jazbaad TchaikROBERT MURCHIE, SAMUEL KUTCHER and
ERNEST TOMLINSONScherzo in D for Flute, Violin and Viola
..... Brahms

10.15 11.0 BROTHER JUNIPER

from the

'LITTLE PLAYS OF ST. FRANCIS'

by LAURENCE HOUSMAN

(See centre column)

11.0-12.0 (Daventry only) DANCE MUSIC
GEORGE FISHER'S BAND, from the Kit Cat
Restaurant

10.30 a.m. (Daventry only)

TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST11.0 (Daventry only) THE DAVENTRY QUARTET,
and MARY O'DONNELL (Vocal)12.0 THE DAVENTRY QUARTET, and ANNETTE
BLACKWELL (Soprano); NORMAN VICKERS (Bar-
itone)1.0-2.0 AN ORGAN RECITAL
From Southwark Cathedral3.0 THE DAVENTRY QUARTET
PHYLLIS E. SCOTCHBORN (Soprano);
NIDDERHILSET (Pianoforte)4.0 FRANK ASHWORTH'S BAND
from the
Park Lane Hotel5.0 Household Talk: Miss COOLES: 'The Art
of Bargain Hunting'

THE New Year, when the shops are selling off
their surplus Christmas stock, is a great
time for the bargain-hunters, and competent
observers have assured us that every woman is
a bargain-hunter at heart. In this talk, Miss
Cooles, who is well known as a woman journalist
dealing with women's affairs, will give some
useful hints to those about to set forth on the trail.

5.15 THE CHILDREN'S HOUR: Cecil Dixon will
play the Piano and Rex Palmer will sing. Be-
tween times the stories of 'The Judgment of
Paris' and 'The Two Feathers' (Helen Williams)
will be told.6.0 THE LONDON RADIO DANCE BAND, directed
by SIDNEY FURMAN

6.15 Stars of the Mouth, by Mr. J. G. CROWTHER

LISTENERS who are interested in astronomy
will be particularly glad of this new series
of Star Talks by Mr. Crowther, in connection
with which a simple diagram appears on page 729.

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

6.45 THE LONDON RADIO DANCE BAND (Contd.)

7.0 Mr. DEDMOND MACCARTHY: Literary Criti-
cisms

7.15 THE FOUNDATIONS OF MUSIC

BETHOVEN'S SONATA, sung by GEORGE PARKER
(Baritone)

7.25 Herr EMIL LUDWIG: 'Bismarck'

AMONGST historians of the modern type,
whose books are as lively and readable as
most novels, Emil Ludwig holds a high place.
His books on 'Napoleon', 'Bismarck' and
'Kaiser Wilhelm' have aroused much interest
in England, and the two latter especially have
given a new interpretation of the most keenly
debated questions in modern political history.

7.45 DUETS FOR TWO VIOLINS

ALBERT SAMMONS and CYRIL TOWNIN

Sonata in G Minor for Two Violins, Op. 2 *Handel*
1, Andante; 2, Allegro; 3, Largo; 4, Allegro
Concerto in D Minor for Two Violins... *Bach*
1, Vivace; 2, Largo ma non troppo; 3, Allegro

8.15 A BALLAD CONCERT

WINIFRED DAVIS (Mezzo)

ROBERT WATSON (Baritone)

CECIL BAUMER (Pianoforte)

WINIFRED DAVIS

The Willow Goring Thomas
I love thee Goring
Gathering Daffodils Somerwell

10.35 11.0 BROTHER JUNIPER

from the

'LITTLE PLAYS OF ST. FRANCIS'

by LAURENCE HOUSMAN

The Play will be given by the LONDON
UNIVERSITY COLLEGE DRAMATIC SOCIETY,
with the following cast:

Elmer H. T. VENABLE
Juniper FRANK L. HEATH
Francis W. A. G. DOYLE-DAVIDSON
Jerome DONALD B. CLELOW
Rafes STANLEY H. BEAVER
Angelo D. D. HAYDON
Simon LEONARD S. MUMFORD
Anthony L. W. TANCOCK
John RICHMOND BUTLIN

The Play produced by A. S. GILBERT.

ST. FRANCIS OF ASSISI, mystic
and brother of man and beast, is
one of the most attractive of all the
medieval saints and one who has become
surrounded with picturesque legends, the
authenticity of which it may safely be
left to the historians to sift, since they
all testify to the essential character of
the man. In the dramatic cycle from the
Life and Legend of St. Francis of
Assisi, which Mr. Housman published
under the title of 'Little Plays of St.
Francis' in 1922, he has told the story
of the Saint's life as drawn from his-
tory and myth, in three groups of
six episodes each, of which *Brother
Juniper* is the second of the final group.
Here he shows the lighter side of the
Saint's character, and aptly illustrates
the joyousness which was not the least
part of his contribution to the religious
idea. Another aspect was shown in *Sister
Clea*, an earlier episode in the series,
which the London University College
Dramatic Society broadcast a year ago.

In the Convent, a large circular
chamber with bare walls and small
windows set aloft, sits Father Prior Elias
judicially enthroned on a dais. Around
the walls sit the Brothers; some are still
entering, when Father Prior gives the
signal for business to commence.



Monday's Programmes continued (January 2)

5GB DAVENTRY EXPERIMENTAL

(481.8 M 810 KC.)



THE MERRY WIVES OF WINDSOR

Heddle Nash, Dorothy Helming, and Foster Richardson sing in Nicolai's comic opera, from 5GB tonight

30 THE...

40 LOZELL...

Overture to 'The Marriage of Figaro'

ALFRED B. LEE London

The...

FRANK NEWMAN

Extraneous, 'Spring'...

Seventeenth Century 'Benedictus'...

From...

A...

The Crown of the Year... Easthope Martin

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State of Three Days...

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Some...

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Sir HARRY LAUDER'S LIFE STORY

Written by
Himself



Will Appear ONLY in
THE SUNDAY NEWS
COMMENCING SUNDAY, JANUARY 8.

7.30 'THE MERRY WIVES OF WINDSOR'

A Comic Opera in Three Acts After Shakespeare's

Comedy

Musical by OTTO NICKEL

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Monday's Programmes continued (January 5)

2LS LEEDS-BRADFORD. 217.4 M. & 222.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour. A. J. deon Britain's youngest Express Page

6.0 London Programme relayed from Daventry

6.30 & B from London (9.30 Local Announcements)

9.35-11.0 INVITING PROSPECTS

A CHRISTMAS PARTY HERE

Arranged by MAX BAKER

Introduce us now

Local band and Broadcasting Favourites and RECORDS ROSS (Hartford)

6LV LIVERPOOL. 287.6 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 London Programme relayed from Daventry

5.15 London Programme relayed from Daventry

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Mrs. W. W. New Year Concert

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 780 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Mrs. M. P. W. The Great Roman

the J. Abner Blackwood. In Roman & the Occul

TO HELP OUR READERS.

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

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

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

This reading case can be ordered from any newsagent. The price is 2s. 6d. Or it can be obtained by sending 2s. 6d. and 4d. extra to cover postage, direct to the Publisher, 'The Radio Times', 811, Southampton Street, Strand, London, W.C.2

5LS 5.15

6.0

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

6FL 322.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.15 A STUDIO REPERTOIRE

1.0-1.10 London and North Eastern

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

9.35-11.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 London Programme relayed from Daventry

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from London

10.15-11.0 S.B. from London

10.30-11.0 S.B. from London

10.45-11.0 S.B. from London

10.55-11.0 S.B. from London

11.0-11.15 S.B. from London

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7.45-8.0 S.B. from London

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8.45-9.0 S.B. from London

9.0-9.15 S.B. from London

9.15-9.30 S.B. from London

9.30-9.45 S.B. from London

9.45-10.0 S.B. from London

The Organs broadcasting from

2BE-BELFAST—Classic Cinema

5GB-BIRMINGHAM—Lodges Pict. House

5NO-NEWCASTLE—Havlock Pict. House

WURLITZER ORGANS

"The Organ with the Golden Throat"

Offices: 33, King St., Covent Garden, W.C.2. Tel: 2231

Tuesday's Programmes continued (January 3)

GB DAVENTRY EXPERIMENTAL

(401.5 M. 810 KC)

The following programmes will be broadcast on Tuesday, January 3, 1934

7.10 CIN. MAXIMS
 Part Maxims's Rivoli Theatre Orchestra
 from the Royal Theatre

8.0 A MILITARY BAND PROGRAMME
 From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by **RICHARD WASSIL**

March, 'Gott Franken' *Ramster*
 'The Light Horse' *Wassil*

THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by **RICHARD WASSIL**
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*

8.30 BAND
 Slow Movement from Fifth Symphony
 Beethoven, arr. **Godfrey**

CHARLES BYE (Violon)
 'The Light Horse' *Wassil*
 Variations on a Theme of Corelli
 Tartini, arr. **Kretzer**

BAND
 'Estudiantina' *Wassil*

8.55 JIM ADAMS
 O' n' the air *Scotts Air*
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*

ITALIAN CAPTIVE *Tchikowsky*

IN 1880 T. S. Kovsky paid a visit to Italy, and
 was pleased with the popular tunes he heard
 people singing there. Some of them he worked
 up into this 'Fantasia' (as he called it)—a piece
 in the cheerful spirit of peasants in rude health.
 The opening melody 'call' is a reminiscence
 of the music the composer heard when he stayed
 near a barracks in Rome. Then comes a lively
 section of the work consists of a lively

CHARLES BYE
 Meditation from 'Thais' *Wassil*
 'The Light Horse' *Wassil*
 Overture to 'The Cavalry' *Wassil*

8.45 THE LIGHT HORSE HOUR (From Birmingham)
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*

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

8.55 DANCE MUSIC
 THE LONDON RADIO DANCE BAND,
 Conducted by **SIDNEY FIDMAN**
 'The Light Horse' *Wassil*

9.0 CHAMBER MUSIC
 MAY HARRISON (Violon)
 ARNOLD BAX (Pianoforte)
 MAY HARRISON and ARNOLD BAX
 Second Sonata for Violon and Pianoforte
 Bax

9.10 ARNOLD BAX
 Pianoforte Solos *Bax*

9.20 MAY HARRISON
 'The Light Horse' *Wassil*

9.30 VARIETY
 From Birmingham
 THE THREE IMPRESPONSIBLES
 in
 Synopsed Numbers with HARMONY
 Chorus

9.0 A SCHUBERT CONCERT

THE LONDON RADIO DANCE BAND
 Conducted by **JOSEPH LEWIS**

OVERTURE
 Overture to 'Rosamunde'
 JOSEPH FARRINGTON
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*

OVERTURE
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 11.15 A MILITARY BAND CONCERT
 THE WARRIOR MILITARY BAND
 Conducted by **B. WALTON O'DONNELL**
 'The Light Horse' *Wassil*

10.15 THE BAND
 Overture to 'The Flodden' *Wassil*

10.24 GERTY KORTER
 'I am Titania' (Pantomime) *Wassil*
 'The Light Horse' *Wassil*

10.35 THE BAND
 Selection from 'Henry VIII' *Wassil*

10.54 GERTY KORTER
 Page's Song from 'The Huguenots' *Wassil*
 My Melody *Wassil*

11.2 THE BAND
 Dance of the Hours *Wassil*
 'The Light Horse' *Wassil*



THE THREE IMPRESPONSIBLES
 Figure in the Variety programme from Birmingham tonight.

SWA

CARDIFF.

351 M.
850 KC.

9.0 London Programme relayed from Daventry

9.15 LYNDSAY HARRISON: II

9.30 THE DYSBAND from the Cardiff Orchestra

9.45 THE LIGHT HORSE HOUR

9.55 London Programme relayed from Daventry

10.0 S.B. from London

10.15 Mr. HUGH MITTON: Two in the Alley—Seven Hundred Years Ago

10.30 S.B. from London

10.45 S.B. from Swansea

9.0 S.B. from London 9.30 Local Announcements

9.35 LILLY MAYLIL
 Synopsed Fomast

9.50 COMEDY

THE STATION THING, FRANK THOMAS (Violon)
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*
 'The Light Horse' *Wassil*

9.55 'OF COURSE'
 A Sketch by EMILY TAYLOR

Performed by the Station Radio Players

10.0 Jack Frewin, a quiet listener says

10.15 KATY, his wife, an ex-actress of distinction

10.30 KATY, his wife, an ex-actress of distinction

10.45 KATY, his wife, an ex-actress of distinction

10.55 KATY, his wife, an ex-actress of distinction

11.0 KATY, his wife, an ex-actress of distinction

11.15 KATY, his wife, an ex-actress of distinction

11.30 KATY, his wife, an ex-actress of distinction

11.45 KATY, his wife, an ex-actress of distinction

11.55 KATY, his wife, an ex-actress of distinction

12.0 KATY, his wife, an ex-actress of distinction

12.15 KATY, his wife, an ex-actress of distinction

12.30 KATY, his wife, an ex-actress of distinction

12.45 KATY, his wife, an ex-actress of distinction

12.55 KATY, his wife, an ex-actress of distinction

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2.30 KATY, his wife, an ex-actress of distinction

2.45 KATY, his wife, an ex-actress of distinction

2.55 KATY, his wife, an ex-actress of distinction

3.0 KATY, his wife, an ex-actress of distinction

3.15 KATY, his wife, an ex-actress of distinction

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3.45 KATY, his wife, an ex-actress of distinction

3.55 KATY, his wife, an ex-actress of distinction

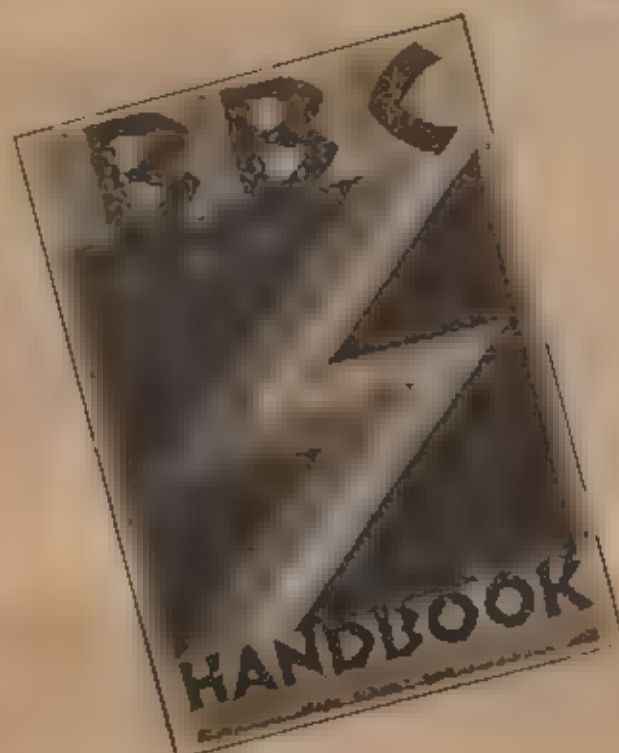
4.0 KATY, his wife, an ex-actress of distinction

4.15 KATY, his wife, an ex-actress of distinction

4.30 KATY, his wife, an ex-actress of distinction

4.45 KATY, his wife, an ex-actress of distinction

INTRODUCING **THE B.B.C.** **HANDBOOK**



TWO EARLY REVIEWS

'The B.B.C. has made use of the book-publishing powers conferred upon it by Charter to issue a best-seller.'

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During the past few years a new art, a new public service, a new form of entertainment, a new instrument of culture, has sprung into existence. Broadcasters have been so busy dealing with the problems of the moment that up to now they have been unable to devote any time to giving an account of what they do and how they do it . . .

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All aspects of the technique of Broadcasting are dealt with. The Handbook begins with an outline of the background, the constitution, the administration of the B.B.C. Then the whole system of programmes is outlined, with special reference to the human element under the various subdivisions of Music, the spoken word, Special Services and Round the Stations. All Foreign Station Identification Panels are given in concise form. The engineering side is well covered both in transmission and reception. There is a great deal of useful information on Broadcasting in other countries. The Glossary of technical terms is complete and authoritative—the first glossary of the kind so far attempted. The Wireless Trade is described, the Wireless Societies and auxiliary organizations are not neglected.

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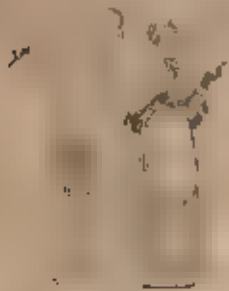
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A Broadcast Alphabet.

Verses by Eleanor Farjeon.

Drawings by T. C. Denick.



Y IS FOR YOUNG FOLK AND OLD FOLK.

YOUNG folk and old folk dress as they
One wears a knee-length, once reach the
But both wear the same shoes when the day
For young folk and old folk the fashions
and fall -
One wears a knee, scarf, one a woolly shawl,
One wears a tilted hat, one a cap of
But both wear the same smile when the hour is



Z IS FOR ZANZIBAR.

O H Africa! how far away
From Zanzibar

Yea, far away
Be heard today
in Zanzibar
Since near is far,
far is near,
Once welcome to the ear
In Zanzibar
Perhaps they'll hear
Q to Z
in Zanzibar
When
For all
To Zanzibar
In Zanzibar

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Notes of Subscription to 'The Radio Times' (including postage): Twelve months Foreign, 15s. 8d.; twelve months British, 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times' 8-11, Southampton Street, Strand, W.C.2.

Programmes for Wednesday, Jan. 4

2LO LONDON and 5XX DAVENRY
(201.4 M., 220 MC.) (1,604.3 M., 187 MC.)

10.30 (Daventry only) TIME SIGNAL, GEMET
11.0 (Daventry only) THE DANCE QUARTET
12.0 THE LONDON RADIO DANCE BAND
12.20 (Daventry only) THE DANCE QUARTET
1.0 (Daventry only) THE DANCE QUARTET
1.30 (Daventry only) THE DANCE QUARTET
2.0 (Daventry only) THE DANCE QUARTET
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11.0 (Daventry only) THE DANCE QUARTET
11.30 (Daventry only) THE DANCE QUARTET
12.0 (Daventry only) THE DANCE QUARTET
12.30 (Daventry only) THE DANCE QUARTET

7.25 Topical Talk

7.45 'THE MERRY WIVES OF WINDSOR'

A Comic Opera in Three Acts and an Epilogue
Music by OTTO NIXON
Revisions by HENRIETTA PERCY
English Text by D. MILLAR CRAIG

Act I. A Courtyard
Act II. A Room in the Garter Inn
Act III. A Room in Page's House
(For the story of the Opera, see page 731)

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BY LISTEN
9.15 Mr. A. G. MACHESON: 'Print Collecting'
9.30 Local Announcements; (Daventry only)
Shipping Forecast
9.35 'THE MERRY WIVES OF WINDSOR'
(Continued)
10.45-12.0 (Daventry only) DANCE MUSIC
DANCE MUSIC CLUB BANG (under the
direction of RAMON NEWTON, from Ciro's Club)

5.15 (Daventry only) THE DANCE QUARTET
5.30 (Daventry only) THE DANCE QUARTET
6.0 (Daventry only) THE DANCE QUARTET
6.30 (Daventry only) THE DANCE QUARTET
7.0 (Daventry only) THE DANCE QUARTET
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12.0 (Daventry only) THE DANCE QUARTET
12.30 (Daventry only) THE DANCE QUARTET

6.0 THE PLAZA ORGAN
A R. and by REGINALD FOOTE

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

6.30 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BY LISTEN

6.45 ORGAN RECITAL by REGINALD FOOTE (Continued)

7.0 Ministry of Health Talk by Prof. E. L. COLLIS, Health in Industry

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONGS
Song by GEORGE PARSONS (Daventry)



JACK AT WAPPING; OR, THE EAST END OF THE TOWN

This pleasant old print of one of Nelson's sailors recreating himself ashore (by H. Singleton, published in 1793) is from Mr. Macheson's great collection of maritime pictures, about which he will talk tonight.

Wednesday's Programmes cont'd (Jan. 4)

5GB DAVENTRY EXPERIMENTAL

(491.9M 610KC)

3.0 CHAMBER MUSIC
From Birmingham



LAURENCE HOUSEMAN,

whose comedy *A Fool and His Money* is to be broadcast tonight from 5GB.

1. Very quick
2. Very agitated (3) Very slow
4. Very quick and lively

SCOTT MANN was trained to be a lawyer, and his voice was almost gone before he was able to sing.

His decision to sing was the result of great

g. then that when he started to sing, for some time he produced a mixture of piano music and other elements. In 1910, at the age of thirty, he was married.

Then he looked works on a... in 1941. The... the appearance of his first Quartets for Strings. The three in Op. 41 were written within about a month. The music is a compound of various styles and remains an inspiration—a proof of his great talent that his happy marriage gave to life.

3.30...
A...
Night and Träume (Night and Dreams)
A die M...
A... (To the Lyre)

3.45...
The...
Story told by... Songs by...
Williams, Morgan... and Nigel...
way (Duet)
know in...—a Dialogue by...
Thibault

3.50...
CANT, FIRST...
LIGHT MUSIC
THE SLYDER OCTET
APRIL... (Soprano)

3.55...
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Hunley and...

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You can make a pram look like new with ROBBIALAC Enamel even if you have never handled brush before. No matter how shabby it is just give it a coat of ROB (ALA) in any colour and watch the brushmarks melt away as you go leaving a rich glossy surface. Look for the delightful FREE 24-page booklet "The Lore of the Paintbrush"—telling how easy it is to paint furniture, cycles, cars and a hundred other things with ROBBIALAC Enamel.

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665	10W	0.5A	665/-
664	10W	0.5A	664/-
663	10W	0.5A	663/-
662	10W	0.5A	662/-
661	10W	0.5A	661/-
660	10W	0.5A	660/-

Beriton

M.L.E. 669, 668, 667, 666, 665, 664, 663, 662, 661, 660

Callow served at 30, Portico Buildings (Birmingham)

Not the sort of wood one wants to be along after dark. Above its high bank, tangled with brackwood, the forest trees stand thickly, and over gnarled and twisted roots have made queer burrows in the soil where something bigger than a fox could find hiding. The light is fading, and Tim, an elderly reamster, is sitting smoking. There is a whistle, and his pal Toddy, in shuffling haste, hops up fervently.

10.15 DANCE MUSIC JAZZ WRITERS BAND from the Carlton Hotel

(Wednesday's Programmes continued on page 730.)

Wednesday's Programmes continued (January 31)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.0 This Station To FRANK THOMAS Violoncelle and H. BRIDGES Piano

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

6.1V **MANCHESTER.** 384 M. 780 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Local Ha Ha Society B.H. Hall

6.20 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

2ZY MANCHESTER. 384 M. 780 KC.

12.0-1.0 Gramophone Records

3.0 ORCHESTRAL MUSIC from the Theatre by the Theatre, conducted by STANLEY C. MILES

3.45 London Programme relayed from Daventry

4.0 AN AFTERNOON CONCERT by J. MEADOWS

4.15 ORCHESTRAL MUSIC from the Theatre by the Theatre, conducted by STANLEY C. MILES

5.0 THE CHILDREN'S HOUR

5.15 THE CHILDREN'S HOUR An Afternoon Story by Robert H. B. Two Folk Songs, sung by Harry Hop

6.0 GRAMOPHONE RECORDS

6.20 Royal Horticultural Society's Hall

6.30-10.45 S.B. from London (9.30 Local An.)

EBM BOURNEMOUTH. 376 M. 920 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

6KH HULL. 384 M. 1,070 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Hall

6.30-10.45 S.B. from London (9.30 Local An.)

2LS LEEDS-BRADFORD. 277.8 M. & 282.1 M. 1,080 KC. & 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

6.1V **NOTTINGHAM.** 276.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

5PY PLYMOUTH. 400 M. 780 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

6FL SHEFFIELD. 272.1 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A PLAINCOURT HOSPITAL by ROY H. TOTT

6.20 ROYAL HORTICULTURAL SOCIETY'S HALL

6.30-10.45 S.B. from London (9.30 Local An.)

6.5T **STOKE.** 284.1 M. 1,070 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

5SX SWANSEA. 341 M. 1,070 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

AN AFTERNOON CONCERT

HESTER HOSKIN (Piano)

THE STATION TRIO T. D. JONES (Piano), MORGAN LLOYD (Violoncelle), GWYNETH THOMAS (Cello)

5.15 THE CHILDREN'S HOUR

6.0 PLAINCOURT HOSPITAL by ROY H. TOTT

6.20 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

Northern Programmes.

6NO NEWCASTLE. 376 M. 1,070 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

5SC GLASGOW. 425.4 M. 1,070 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

2BD ABERDEEN. 376 M. 1,070 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)

2BE BELFAST. 376 M. 1,070 KC.

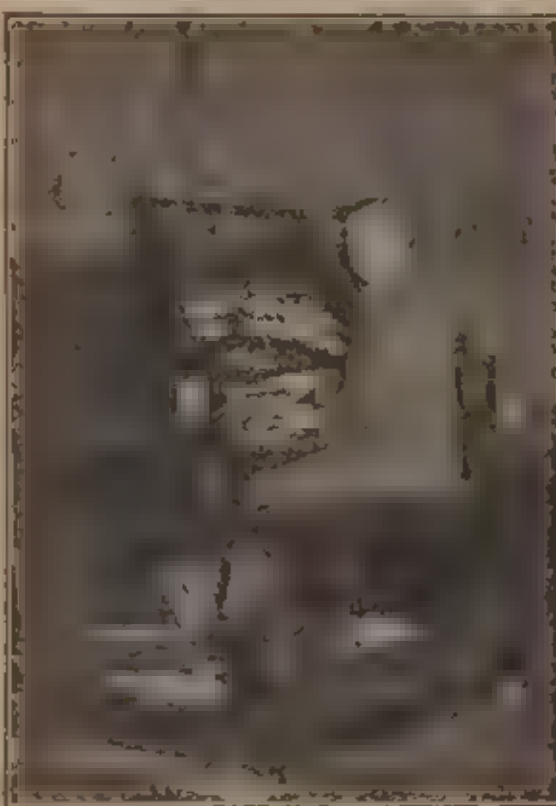
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3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-10.45 S.B. from London (9.30 Local An.)



BACK TO THE MICROPHONE
Mr. Reginald Foort, most popular of cinema organists with the broadcast audience, is here seen at the Plaza, from which his music will in future be broadcast regularly by London, starting today

'The Merry Wives of Windsor.'

THE MERRY WIVES OF WINDSOR

in 1549, only a copy of it

a glimpse at the merry ac-

VI

Scene. A court, and before the houses of Page (left) and Ford (right)

MASTER FORD comes out of his house with

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To be broadcast from 5GB at 7.30 on Monday, January 2

And from London, Dublin, and other Stations at 7.45 on Thursday

THE MERRY WIVES OF WINDSOR

A Comic Opera in Three Acts

at the Theatre Royal, Covent Garden

Music by C. Villiers

Rehearsal at 11.15 on Monday

English Lyrics by J. M. Barrie

Characters

Master Ford	... Roy Henderson
Mistress Page	... Heddle Nash
Slender	... Sydney Russell
Doctor Caius	... Herbert Simmons
Mistress Ford	... Doris Vane
Mistress Page	... Dorothy Deane
Anne Page	... Noel Earle

Scenarist, Revels, Costumes of Windsor

THE WIRELESS CHORUS

Chorus Master, Stanford Robinson

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. Kneale-Kelley

Under the direction of

PERCY PITT.

with a special cast when he leaves that his

has made another appointment with the king

with a special cast when he leaves that his

has made another appointment with the king

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with a special cast when he leaves that his

has made another appointment with the king



Sir John Falstaff, the Fat Knight, with Mistress Ford and Mistress Page

Scene 3. A room in Ford's House

MASTER FORD, MISTRESS PAGE, and MISTRESS PAGE

MASTER FORD, MISTRESS PAGE, and MISTRESS PAGE

MASTER FORD, MISTRESS PAGE, and MISTRESS PAGE

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PROGRAMMES for THURSDAY, January 5

10.30 a.m. (Dorset only)
T.M. RICHARD GREEN
WITH WEATHER FORECAST

11.0 (Dorset only) THE DAVENPORTS
and NORMAN ASKEW (Piano)

12.0 The DAVENPORT QUARTET and LUCY
ROCHELLE (Soprano); THOMAS FUSSELL (Violin)

1.0.20 THE WALLS' C. H. OF GRAMPHONE
1.0.40

2.0 PARNSONS

Relayed from Westminster Abbey

3.45 A. BOWEN LAIRD: "A January Ramble"

4.0 FRED KITCHER'S ORCHESTRA, from the

5.0 ORGAN RECITAL, from the ASTORIA CINEMA
by FAYMAN

5.15 THE CHILDREN'S HOUR: Pachelbel's
(Arctur) and other Violin Solos, played by
David Wine. "The Truce of the Tree Tops"
(H. Mortimer Batten), "Reforming Zoo Criminals"
—a Zoo Talk by Leslie G. Munsford

6.0 THE LONDON RADIO DANCE BAND, directed
by A. J.

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Con-
tinued)

6.30 TIME SIGNAL, GREEKWISE; WEATHER FORE-
CAST, FIRST LONDON NEWS BULLETIN

6.45 BOY SCOUTS PROGRAMME: Selections by the
winners of the 3rd Scouts' Musical Competition

7.0 Mr. FRANCIS TOYE, "Music in the Theatre"

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN'S SONGS

Sung by GEORGE PARKER (Baritone)

7.25 Mr. Z. P. WILKS: "Psychology in Everyday
Life"

THE jargon of psychology very rapidly spread
from the text-books through the novels
into the vocabulary of ordinary people, and there
is hardly anybody now who cannot talk learnedly
of his complexes and inhibitions and repressions
and what not. More slowly, a little knowledge
of the subject is filtering down—a process that
Mr. Wilks (who is, by the way, Educational
Secretary of the Y.M.C.A.) will do something
to do in his talk today

7.45 THE SALISBURY SINGERS

8.0 ROYAL PHILHARMONIC SOCIETY
CONCERT

Relayed from the Queen's Hall

THE ROYAL PHILHARMONIC ORCHESTRA

Conducted by

YOUNG BOWEN

Chorus from the ROYAL ACADEMY OF MUSIC

1. The "Unfinished" Symphony

WHY it was never finished, nobody knows. The
composer lived six years after
finishing the two Movements we know. A third
was begun, but left incomplete. In these two
Movements musicians have one of their greatest
treasures. Next to Beethoven's Fifth Symphony,
Schubert's "Unfinished" is probably the most
popular symphony in the world. The Movements
are as follows:

First Movement (Moderately quick). After a
few bars of mysterious introductory music, for
Violins and Double Basses alone, the First Main
Theme enters, a rapid one for Strings, with

2LO LONDON and 5XX DAVENPORT

(361.4 M. 570 K.C.)

(1,004.3 M. 187 K.C.)



ERNEST ANSERMET

the famous Swiss musician, conducts the Philharmonic
Concert that will be relayed from the Queen's Hall
tonight

after, a mournful strain added above, by Oboe
and Clarinet together

After a truce, we come to a few bars of folk, for
Horns and Bassoons, and then the 'Lento' being
in the scherzo. Second Main Theme

MOVEMENT (Gently moving along)
This is one of the most
serene pieces ever written. After two bars of
Introduction for Horns and Bassoon, with Double
Basses (plucked) beneath them, we reach the
First Main Theme, flowing beautifully off the bows
of the Violins. After a time, there comes a
little link, then a tune for Violins alone, and then
the Second Main Theme, a slow one for Clarinet,
with delicate syncopation in the Strings beneath.

Sinfonia Concertante H. Walton
(Solo Piano: YORK BOWEN)
(First Performance)

THE composer's description of the work as
(for a while, a 'Sinfonia Concertante') indicates that although the Piano-
forte part is prominent (and practically a
solo), the instrument is not used as in the
normal Concerto as a protagonist, but as an
integral part of the whole structure of the work.

There are three Movements.
The First Movement opens with a slow, dig-
nified Introduction, leading to a spirited qu-
arter-note melody. The chief theme,
being also heard. The
next section is in rather slower time, and is a
quite different mood. Here the Violins have the
tune, which is repeated with embellishments.
Then we return to the former speed. The devel-
opment and recapitulation of the material proceeds
with just a slight reference to the theme of the
rather slower section, and a short Coda brings
the Movement to a rather abrupt close.

The Second Movement, at a comfortable
slowish pace, is simply constructed. The chief
theme has a rather un-usual rhythmic plan. It is
in four-time, the eight half-beats of each bar
being divided into two groups of three and
of two. There is a contrasting tune, and the
Movement concludes with a Coda in which the
first tune is played simultaneously with the
second.

The Third Movement (Very quick) opens with
a vigorous theme and goes on a natural course of
development. The slow, dignified theme from



YORK BOWEN

is the solo pianist in the Philharmonic Concert tonight.

the 1. and 2. on off the
Third Movement to
the first

On Tuesday, several other
themes from the 1. and 2. on off the
Third Movement to
the first

One or two of Mr. Walton's works have already
been broadcast, notably his *Overture to Persimmon &
Point*. This young composer (who was born in
1902) has also written a *Sinfonia Concertante*, which was
chosen for performance at the International
Festival of Contemporary Music at Salzburg in
1923, and a *Piano Quartet*, which obtained
one of the Carnegie Trust awards.

9.0 WEATHER FORECAST, SECOND LONDON NEWS
BULLETIN

9.15 ROYAL PHILHARMONIC SOCIETY

(Continued)

Daphnis and Chloe Strindberg
(First performance in England of the complete
work)

DAPHNIS AND CHLOE was written as a
'choreographic symphony' in three parts,
with choros for Daphnis and Chloe. From
the music, the composer arranged two Suites,
which have been heard. The plot
of the two young lovers of mythology, one of whom
is carried off by pirates and rescued by Pan.

The plot begins with the gathering before the
altar of young girls and maidens, among whom come
Daphnis and Chloe. These two do not yet
realize their love, and each feels some pain
at the other's struggling with the youths. Daphnis
has a rival, Dorian, a country fellow. The two
love, and Chloe shows her preference
for Daphnis.

Then Pan's rush upon the scene, and Daphnis
runs to a. Chloe, who, however, is carried off by
two invaders. Daphnis returns, to find only her
sandal. The statues of nymphs come to life,
and save the end of Pan to rescue the girl.

The next scene is in the pirates' camp, where
Chloe is a prisoner. She begs for freedom, and
is won by the chief of the band. There is a
war dance. Then Pan appears in a cloud and
envelopes away Chloe. (There are all the scenes
to which the First Suite made from the Ballet
Music belongs. Its numbers are entitled
Nocturne Interlude, and *Warrior's Dance*. The
Second Suite, containing three pieces, entitled
Daybreak, *Pantomime*, and *Graveyard Dance*, deals
with the incidents noted below.

There is a musical picture of dawn, with its
bird songs and the awakening of the world. In
the scene in the Ballet Chloe is restored to
Daphnis. A. Chloe is shown that Pan
is the god of the forest, and the prince of the
forest.

Chloe is a flute from a reed, and plays a melancholy
tune. The maiden comes out and mimes it
as if she were the music of the flute. The dance
becomes more lively and she falls into the
arms of Daphnis.

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tune. The maiden comes out and mimes it
as if she were the music of the flute. The dance
becomes more lively and she falls into the
arms of Daphnis.

10.10 Mr. E. D. KROWE: "Mr. and Mrs. W. W. W."

"I" spoken entry is a new form that broad-
casting is fast developing, and any listener
is in danger of imagining that this is an
instructional talk under the auspices of the
Association for the Propagation of Better and
Health by Means of the Higher Thought
is relieved to know that it belongs to the
realm of satiric, and that it has no very real
relation to its subject matter. Mr. Krowe, who
gives the talk, is a young journalist.

10.25 Local Announcements. (Dorset only)
Shipping Forecast

10.30 12.0 LONDON MUSIC THE SAYS
BAND, from the Savoy Hotel

Thursday's Programmes cont'd (Jan 5)

5WA GARDIFF. 363 M. 850 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

2ZY MANCHESTER. 384 G. 780 KC.

12.0-1.0 Gramophone Records
4.30 Music by THE STATION QUARTET
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Scouts: "Visual Signaling," a Talk by
7.0-12.0 S.B. from London (10.25 Local Announcements)

6BM BOURNEMOUTH. 316.1 M. 1,000 KC.

3.0 A SERVICE FOR THE S.I.K.
Hymn (No. 451, Congregational Hymnary).
"Through the night of doubt and sorrow"
Anthem, "Land me, Lord" (No. 908 Congregational Hymnary)
Address by the Rev. ERNEST F. HENRY
Hymn (No. 165, Congregational Hymnary).
"O Jesus, ever present"
6.45 London Programme relayed from Daventry
6.0 For Farmers: Capt. J. H. HARRISON, "Ratting and Rearing of Poultry"
6.15 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Boy Scouts: "Handicraft for Scouts," by
7.0-12.0 S.B. from London (10.25 Local Announcements)

2ZK HULL. 794.5 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 For Farmers: OSCAR G. BROWN, "The World Congress in Canada"
6.15 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

2LS LEEDS-BRADFORD. 317.5 M. 1,020 KC. & 1,180 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

LIVERPOOL. 297 M. 1,010 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

5NG NOTTINGHAM. 375.3 M. 1,000 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 B. from London
7.0-12.0 S.B. from London (10.25 Local Announcements)

5PY PLYMOUTH. 400 M. 780 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.15 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

6FL SHEFFIELD. 271.7 M. 1,000 KC.

3.0 London Programme relayed from Daventry
6.0 Musical Interlude
6.30 S.B. from London
6.45 For Scouts
7.0-12.0 S.B. from London (10.25 Local Announcements)

6ST STOKE. 293.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Scouts
7.0-12.0 S.B. from London (10.25 Local Announcements)

5SX BIRMINGHAM. 494.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 317.5 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

5SC GLASGOW. 317.5 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

2BD ABERDEEN. 317.5 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

2BE BELFAST. 317.5 M. 1,020 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (10.25 Local Announcements)

In the Near Future.

News and Notes from the Southern Stations.

Cardiff

All admirers of that versatile actress, Mabel Constanduros, will be astraining on Wednesday, January 11, when her comic opera en cascade, "The Girl in the Red Dress" will be broadcast during the evening programme.

Sheffield

Stanley Kaye, the young Sheffield pianist, is to give a short recital at 8 p.m. on Monday, January 8.
The Station Orchestra, assisted by Miss Marie Cowen (contralto), will conduct listeners' "Radio World" during the evening concert on Monday, January 10.

Bournemouth

The first of a series of three talks on "The War of the Nineteenth Century," by Miss Nanceley will be broadcast on Monday, January 9. For this talk Miss Nanceley has chosen Mary II and William III.
Another of Miss Nanceley's short stories of country life will be broadcast on Friday, January 13, at 5 p.m. The story is called "The Little Girl".

Plymouth

The World's Good Cause appeal on Sunday, January 8, by Mr. Ernest R. Underhill, will be on behalf of the Three Towns Housing Association and Maternity Home, Plymouth.
Miss M. P. W. Brooks, the West Country novelist, is giving the second of a series of talks entitled "Three Great Romances" on Monday, January 9. She will deal with "John Rathan" the romance of adventure.
"Early Church Music" is the subject of Mr. J. L. Mootins talk at 7 p.m. on Tuesday, Jan 9.

Dorset Experimental

Two well known B.N.O.C. artists, Doris Lemon and Mabel M. Jones, together with Pat Kersey, will be broadcast by the B.N.O.C. and part with the Birmingham Studio in a light orchestral concert on Sunday, January 10. An interesting item is the two songs from the "Song of Songs" to be sung by Mabel M. Jones.

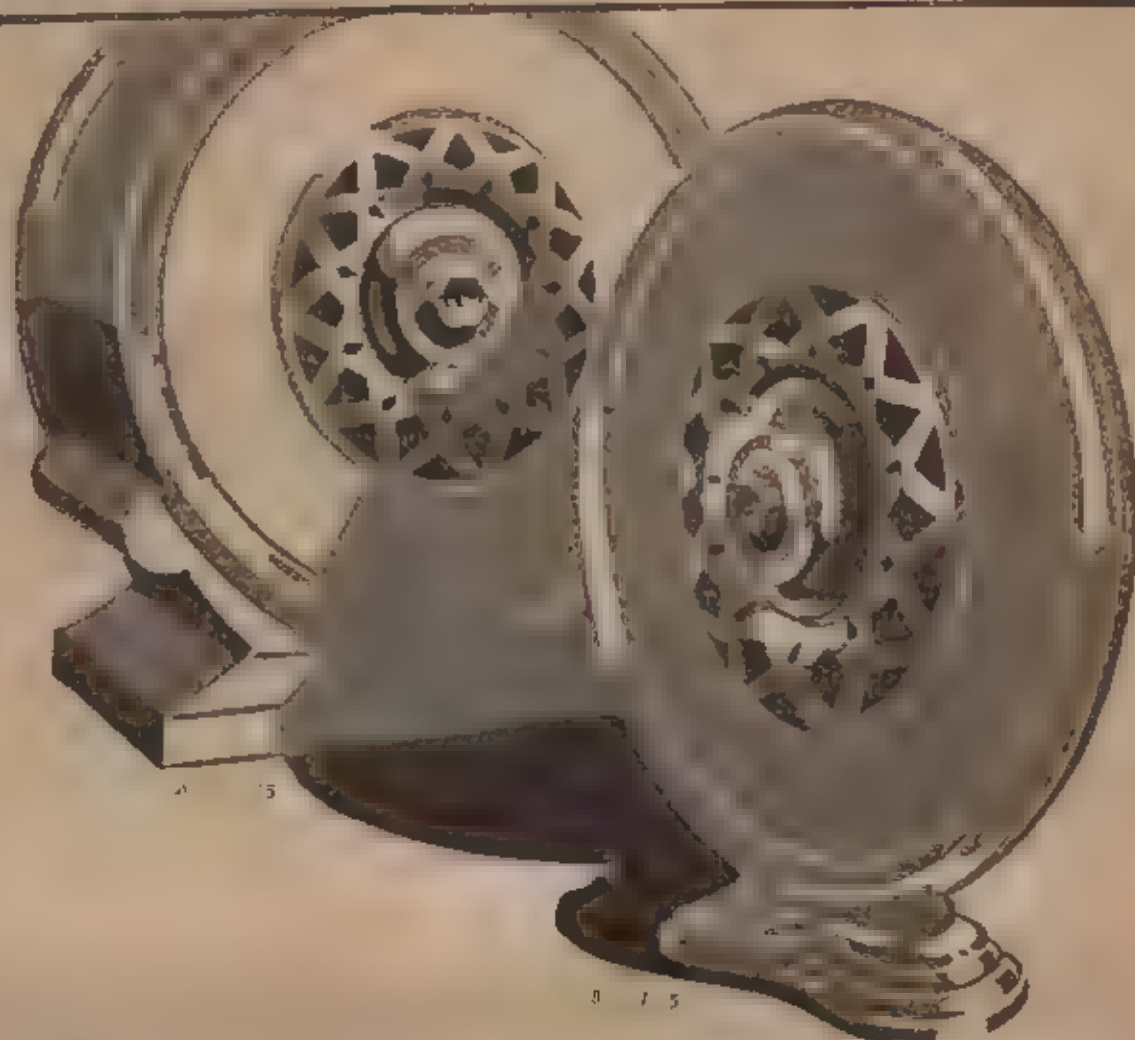
On Tuesday, January 10, listeners will hear another of the popular concerts given by the City of Birmingham Police Band. The subject is May Music.

"The Girl in the Red Dress" is the title of an opera to be broadcast between 1.15 and 2.15 p.m. on Wednesday, January 11, for two pence and on Thursday, January 12, and the Sonata (for flute and piano) for orchestra from piano score by W. H. Beach.

A Nocturne for harp and horn by Beethoven, which has never yet been broadcast, will be included in a chamber music concert on Wednesday, January 11, together with a performance of Four Part Songs (Brahms) for female voices, a trio for piano.

The Music of the "Radio Times" is responsible for the first hour of the afternoon programme on Saturday, January 14. This will be followed by an hour of variety by Toni Parrot (syncopation), Jessie Coyne (contortions at the piano), Walter Mead (piano solos), and Gladys Ward (recitation). Later still comes a balalaika concert in which the soloists will be Winifred Payne (contralto), Ingram Bennett (tenor) and Edmond Wawermans (piano).

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associated with cone speakers, and present a sensitivity as acute as any horn type. There are two models. The Cone Speaker Model 75, which costs 75/- and the Cabinet Cone Model 105, with sound emission from both sides, price 105/-. The Marconiphone Cone Speaker folder will give you full particulars.

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515 The Children & How Hansel and Gretel
by Margaret Williams
by Lord Stanley

69 1 n r r
STILA from the Pyrenees
11 11 11 11 11

638 THE SIGNAL GREENWICH
WEATHER FORECAST, PART
PARTIAL, NEW YORK, 1908

645 FRANK W. LUTHER & SON.

20 Mr. FREDERICK H. ...
1 155 Mr. ...

**715 THE FOUNDATIONS
OF MUSIC**
J. J. ROSS
S. D. CRITCHFIELD

735 "Hilf mir, dich zu finden."

Miss Made-Club left the cast of her play some time ago, and is now in an engagement else-

H₂ PA—SH F₂ X OF CUCAMUNO

A fine picture of the Cockneys' own church, St. Mary le-Bow, from which an organ recital will be relayed this

745

KINNINGHAM (Boss)

Place New York City or Wichita Sergeant
First Name Sanderson
Third Name Hammond Fisher
Last Name Phillips



THE KERESZTENE MARKET OF BETHNAL GREEN

A typical scene in the great Club Row Market, where dogs are sold by the dozen, as well as goats and tortoises and animal of every kind. Miss Elphinstone will describe Club Row in her talk from London this afternoon.

8 10
8 20
8 45
8 50
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9 15
9 30 Local A:
9 35 LIGHT ENGLISH MUSIC
THE WIRELESS ORCHESTRA: Conducted by
NORMA
Personal Mail
Night
9 48
O Vision Entertain
At Mouth of My L
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Two bright eyes ...
In town
My gentle hand
Wind of the western sea

10.18 ORCHESTRA
 Cal Rains (Conc. Lead) Keith

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DANCE MUSIC Th
RIVERA Quid DANCE BATH

Programmes for Friday

5GB DAVENTRY EXPERIMENTAL

(4.5 P.M. - 5.15 P.M.)
FRIDAY, JANUARY 30, 1937

3.0 AN ORGAN RECITAL

Relayed from St. Margaret's Church, London
by Mr. J. L. LANGE and Mr. J. L. LANGE

4.0 ANCE MUSIC

LONDON: THE LANCET BAND, 1937
THE LANCET BAND, 1937
THE LANCET BAND, 1937

5.45 THE LANCET BAND

THE LANCET BAND, 1937
THE LANCET BAND, 1937
THE LANCET BAND, 1937

6.20 THE LANCET BAND

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THE LANCET BAND, 1937
THE LANCET BAND, 1937

6.45 THE LANCET BAND

THE LANCET BAND, 1937
THE LANCET BAND, 1937
THE LANCET BAND, 1937

7.15 GLADYS WARD

Declaring 'The Happy Prince' (a Story by
Oscar Wilde, with incidental Music by Liza
Tatum H.)

7.35 THE LANCET BAND

THE LANCET BAND, 1937
THE LANCET BAND, 1937
THE LANCET BAND, 1937

8.00 THE LANCET BAND

THE LANCET BAND, 1937
THE LANCET BAND, 1937
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8.45 THE LANCET BAND

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8.55 THE LANCET BAND

THE LANCET BAND, 1937
THE LANCET BAND, 1937
THE LANCET BAND, 1937

9.00 THE LANCET BAND

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9.15 THE LANCET BAND

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9.30 THE LANCET BAND

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9.45 THE LANCET BAND

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10.00 THE LANCET BAND

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11.45 THE LANCET BAND

THE LANCET BAND, 1937
THE LANCET BAND, 1937
THE LANCET BAND, 1937

Friday's Programme continued on page 758.

SELFRIDGE'S

LONDON'S RADIO HEADQUARTERS

TRY Selfridge's! - they're sure to have it. This is something more than a piece of sound advice—it means that this Store is looked upon as the home of "up-to-the-minute" service, a vast organisation of Modern Progress. Every new development, every new idea in Wireless is showing at the earliest possible moment in Selfridge's famous Radio Dept.—universally known as London's Radio Headquarters.

The Famous "Cleartron" Valves STILL FURTHER REDUCED in PRICE!

THE offer by our Wireless Department last Spring of a British Made Standard Wireless Valve at very much less than the standard price is surely partly responsible for the official price reductions of the latter from 14/6 to 10/6 and 18/6 to 12/6. Now, however, for the month of January only, the prices of "Cleartron" Valves are reduced still further to 3/6 and 5/6 respectively.

"Ring" prices are still much higher than is economic. Compare them with those fixed for the Sale Period for "Cleartron"—British Made and Standard. The famous "Cleartron" Valve is now 3/6 for General Purpose Type and 5/6 for Power and R.C.C. Types.

| Valve | Element
Volts | Element
Amperes | Impedance
Ohms | Amplification
Factor |
|--------|------------------|--------------------|-------------------|-------------------------|
| CT 18 | 5 | 0.15 | 10,000 | 7.5 |
| CT 18* | 5 | 0.15 | 10,000 | 4 |
| CT 19 | 5 | 0.15 | 15,000 | 7.5 |
| CT 19* | 5 | 0.15 | 15,000 | 5.8 |
| CT 19* | 18-20 | 0.5 | 18,000 | 7.5 |
| CT 19* | 20 | 0.5 | 18,000 | 3.5 |
| CT 20 | 20 | 0.5 | 10,000 | 4.5 |
| CT 25 | 5 | 0.25 | 6,000 | 9 |
| CT 25B | 5 | 0.25 | 25,000 | 20 |
| CT 25* | 5 | 0.5 | 4,000 | 5 |

Power Valves are marked*. Valves marked † are Special Valves for resistance capacity amplification.

**GENERAL PURPOSE
VALVES,
SELFRIDGE'S
PRICE, each 3/6**

**BRITISH POWER
and R.C.C.
AMPLIFICATION
VALVES, each 5/6**

For further details see London Programme on page 758.

SWA CARDIFF. 2000 BONE

10 11 12

Friday's Programmes continued (January 6)

9.35 11.0

VARIETY

THE ORCHESTRA
Selection from "William Tell" *Ruggieri*
ALMA VASE (Soprano),
Aparily is ever young ("The Armadillo") *Montandon*
Peach of a Plum Tree ("San Toy")
ALMA VASE and FRANKLYN (Bass)
Say no more ("Mumsey Brown")
My dear little maiden ("A Waltz Dream")
Dorothy ("Mary")
The First Rose, The Last Girl
RAY VISCONTI and his TWO
ON! Baby, don't we get along! *Speer, arr. Cantin*
Moonlight and You *Hanley*
I a Street of Chinese Lanterns
Campbell and O'Brien
Where, oh, where do I live?
ALMA VASE
Only a Rose ("The Beloved Vagabond") *Fried*
ALMA VASE and FRANKLYN
When we are married ("The Belle of New York")
Love Nest ("Mary")
What a bit of Sun ("Purpos") *Carpil*
FRANKLYN GILMORE
Star of my Soul ("The Gypsy")
An English Rose ("Morris England") *Merriman*
Three Arabian Dances *Ross*

6FL

SHEFFIELD.

27.7 M
1.00 W

12.0-1.0 A Gramophone Lecture Recital by
MORRIS BARRY

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: "Herbert takes his
family to see the sea horse" (C. E. Hodge)

6.0 F. R. STANTON Fortnightly Sports Review

6.15 Musical Interlude

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

11.0-11.30 DANCE MUSIC
HAMILTON BAND. Relayed from
Shakespeare "Twelfth Night"
H. A. ...

6ST STOKE.

294.1 M
1.020 KC

12.0-1.0 London Programme relayed from
Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Station Tree
—Light Music

6.0 London Programme relayed from Daventry

6.30 11.0 S.B. from London (9.30 Local Ann.)

55X SWANSEA.

294.1 M
1.020 KC

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35 11.0 S.B. from Daventry

Northern Programmes.

5NO

NEWCASTLE.

12.0-1.0 ...
5.15 ...
6.30 ...
9.35 11.0 ...

5SC

GLASGOW

12.0-1.0 ...
5.15 ...
6.30 ...
9.35 11.0 ...

2BD

ABERDEEN.

12.0-1.0 ...
5.15 ...
6.30 ...
9.35 11.0 ...

2BE

BELFAST

12.0-1.0 ...
5.15 ...
6.30 ...
9.35 11.0 ...

ADANA
AUTOMATIC
SELF INKING

PRINTING MACHINE

NEW
ALL-STEEL
SUPER-MODEL

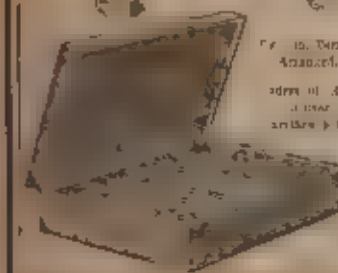


45/-
57/6
This model is designed for counter
...
THE ADANA AGENCY

The Machine that is Built from the
experience of over 10,000 users of the
old Model.

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PERPETUAL
POWER



A CHEAP, RELIABLE
H.T. SUPPLY THAT RE-
CHARGES ITSELF
OVERNIGHT

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For Value
25/-
For 20 Vals
37/3
Batteries
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PERMANENT H.T. SUPPLY

WET H.T. BATTERY CO.
25 Brownlow Street, London, W.C.1

NO CRYSTAL SET USER
SHOULD BE WITHOUT
THE NEW NON-VALVE MAGNETIC

MICROPHONE
BAR AMPLIFIER



which operates a loud-speaker
direct from any crystal set up to six
miles or more (according to strength
of signal) ...

Works perfectly on one or two
dry cells, no other ...

PRICE 34/- Post free
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Every Amplifier guaranteed.
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20, Manufacturers' and Patentees

NEW WILSON ELECTRICAL MANUFACTURING CO., LTD.,
18, Fitzroy St., Euston Rd., London, W.1. Patent Museum 8974.

2LO LONDON and 5XX DAVENTRY

(861.4 M, 830 KD)

(1.004.0 M. +87 KC.)

6.50 JACOB RABINOVICH

457 Q (A) Yes.

255 A HUNGARIAN COMMENTARY ON THE

5 15

50 NEW TROPICAL ORCHIDS MADE
YOUR CHOICE

624 1978

On the Sea + Dratley Buck

Le tar Moskou, city Saranov

70 Mr. BASH MAND* * Next Week - Bonds will
be

715 THE FOUNDATIONS OF MUSIC
LUTHERS, 1517-1525

THE M. B. GILLES - 440444 - American Institute of Physics

745 PURSLET'

Produced by CATHY LEWIS
 Assisted by BLANCHETT HOPKIN
 (For details see center column)

9.0 WATERH LCH(AG) 5 6 7 8 9 10

New Bull

215 Sir Thomas Letter to

Mr. Benson recently declared that there were only two writers for the *Journal*—himself and the student.

7.45 Pursuit

Figure 1. Schematic diagram of the experimental setup. The laser beam is focused by a lens (L) onto a sample (S). The scattered light is collected by a lens (L) and detected by a photodetector (PD). The sample is mounted on a stage (ST) and the detector is mounted on a detector holder (DH). The distance between the sample and the detector is denoted by r . The angle between the incident beam and the scattered beam is denoted by θ . The distance between the lens and the sample is denoted by f . The distance between the lens and the detector is denoted by f' . The distance between the sample and the detector is denoted by r . The angle between the incident beam and the scattered beam is denoted by θ . The distance between the lens and the sample is denoted by f . The distance between the lens and the detector is denoted by f' . The distance between the sample and the detector is denoted by r . The angle between the incident beam and the scattered beam is denoted by θ .

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3. The President
 and the Vice President
 Agree to
 Make All Honors

(3) Page 711 of this report

the ... of ...

A ... of ... that ...

... broadcast play. Even though ...

... see the action, he urges that ...

... respond to it. Though a ...

... part in ... concrete ...

... theories expressed in his ...

From the moment when it opens with a ...

... of telephone conversation ...

... the characters ...

... to its ...

... movement. It has more than a ...

... series and, as you ...

... number of the ...

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| Toupest and Cabin | R & Evans |
| Al | M ... |

812 S. ...
... at West ...
Scenes from the Chancel, No. ...
Anders the ... Lithograph

619 Chorn
When ever by a Tree
The Comrade's Song of
Drink to me only -

6 30 TIME SIGNAL, GREENWICH W. T. 1
FORECAST, FIRST G. 145 NEWS BOTTLENS

of "free and scholarly prose—our, I, an luge
and the other Sir Edmund Gosse, who is to
broadcast tonight. His first book was published
in the century ago, and since then he has
written on literary subjects (amongst the most
recent are *Books on the Table* and *Silhou-
ettes*); and his weekly articles in *The Spectator*
are "the highest amongst the m"
of "the great of literature. But his
masterpiece is undoubtedly *"Father and Son,"*
a delicate autobiography published in 1907, and
expounded by the French Academy in 1911:

9 30 Local Announcements. (University on, 12:30)

9,35 **VARIETY**
 FINE NORTHEAST VIOLET
 With WYNNIE (Charlotte Simpson)
 Norman (Lulu) in (Lulu) in
 Lord Drey and Co

By W. A. PETER

10-30-12 0 55 7 3'



4.5 ANDREW BROWN'S QUINTET
Phyllis Evergreen (Untraded)

JOINTLY

No. _____ Height _____
 Weight _____
 Mar. set. Record _____

4.19. $\Gamma_{\text{Hilb}}^{\text{Hilb}} = \{ \text{Hilb} \}$

The Invocation to the Nile, *Granville Bantock*
 Song of the Little People *Erle Cauter*
 O Western Wind } *May Brah*
 In Norley Wood }
 A Mood *Alben Trosser*

426 OSTER

Sounds from the Sonns Seidl Journ.
(Plantation Songs).
) examine. ... T. S. J. n
... Cham and

446 1833年12月15日 星期二

| | |
|----------------------------|------------------|
| Ill. boliving in Kian .. | Kashira O'Connor |
| The Drummer Boy .. | Franco Leoni |
| In the silver moonbeams .. | Cyril Scott |
| West a day .. | Elizabeth Martin |



6 34 12 0 *SR from London* (9 30 items at 5c ea.)
 Inform on, Local Announcements, Sports
 100



715-120. S. B. from London 19

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

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

A Great Test for English Rugby.

By Ernest Ward.

For nearly half a century Ernest Ward, doyen of Rugby critics, has followed the fortunes of the game. The respect which in this article he shows for the prowess of the Waratahs is shared by all who have followed their play. This afternoon's match, which listeners will be able to follow, will be a severe test for England and without doubt the greatest of the year.

THE Waratahs are opponents to the core. To this team all the Knights of the Round have been sent. They are a team of the highest calibre, and their play is of the highest quality. They are a team of the highest calibre, and their play is of the highest quality. They are a team of the highest calibre, and their play is of the highest quality.

extra bit of genius and application that stamps eleven sides, and there seems no reason why they should not on this form beat England. In the third Test at Murrayfield, Scotland, who beat them, only just escaped in the terrific fury of a

light us in a period of conditioning our national fifteen. England's defence is a masterpiece of strategy. (There are no vulnerable points in a defence that is constructed on attack.)

But our good friend James Baxter, like Joe Caudle, is a 'good listener.' And so it is nice to hear him say that the Waratahs are a team of the highest calibre, and their play is of the highest quality. They are a team of the highest calibre, and their play is of the highest quality.

Anyhow, this English Fifteen is sure to unfold

a good story of itself. We have immense faith in our Rugby men. They will make up by

THERE is no 'luck of Twickenham' to worry about in these days. Scotland and other Dominion sides helped to disperse that superstition. The 'Marriott charm,' as some of us in the bed it, was pretty enough while it lasted, but the 'Luck' came at a time when we had some useful

No, that Twickenham record was not all 'luck.' Our super-clasmas of those days had some hand in it. We had no Twickenham when Dave Gallaher's

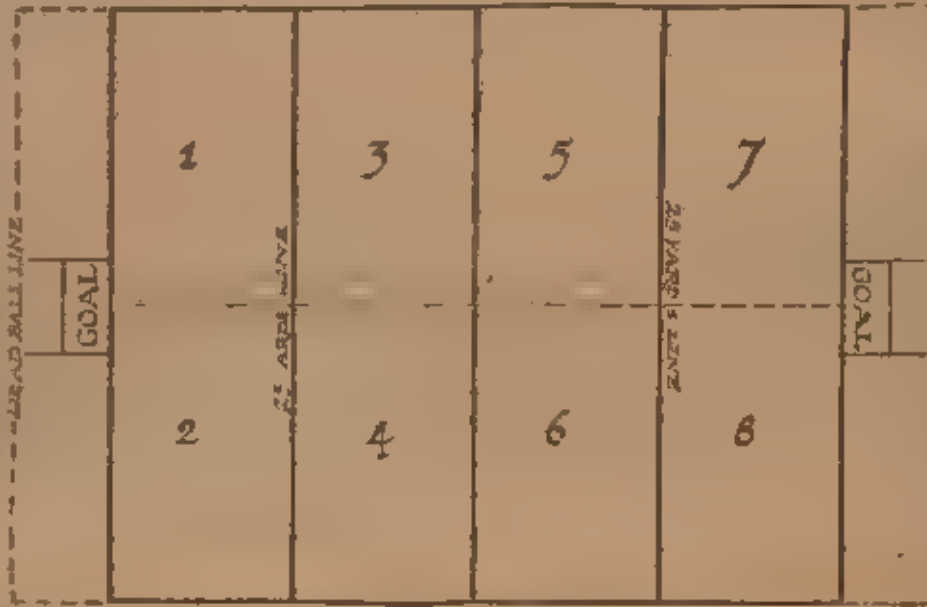
Rugby was at their proposition. Its progress has continued, though for the moment we are, perhaps,

Commander-Constructor W. J. A. Davies was in the moment and as Arthur Young created the exercise of their skill. There was the inspiring genius.

And Davies was the master of strategy in answer to the double win

a big third line into action. The Waratahs and England match commends itself to many of us, even if it is only to see our old Oxford friends—Tom Lawton and A. P. Wallace,

Maipherson, and Arken.



Follow this afternoon's England v. Waratahs match on this plan.

several of us who wanted him on our side every time Lawton was as full of ideas and execution as a fly-half as the great Davies himself. He could play anywhere—he did play full back in Maxwell-Hyslop's year of captaincy—but fly-half or three-quarters is his position. He and Wallace are born match winners.

Lawton and Wallace know how to keep their feet on their toes. By the gospel according to Adrian Stoop, the Waratahs are to be as being the best means of defence. They can tackle, they can back up, they can field; but, above all, their knowledge of the straight way to the goal line is supreme. In figure, in skill, and in spirit this Waratahs and England match should be the best of the year.

IN ONE HOUR

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JUST THINK OF IT! Without any knowledge, and using only a small screw driver, you can build for yourself the Mullard Master Three—the finest three-valve radio receiver yet designed.

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The Editor, "Radio for the Million"
63, Lincoln's Inn Fldg., London, W.C.2
Please send me FREE complete instructions and Simplified Plan of Assembly for the MULLARD MASTER THREE with No. 5
"RADIO FOR THE MILLION."

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Mullard

MASTER • RADIO

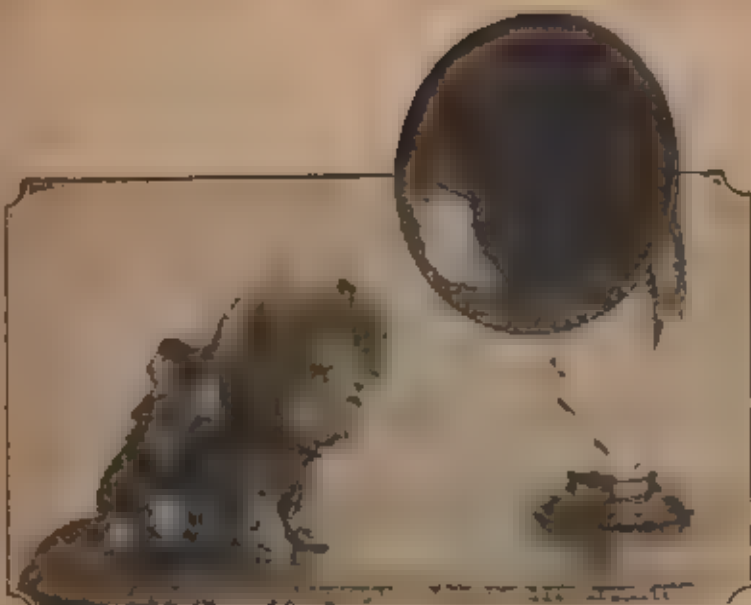


(4) Take a decided step with the right foot, in the same line turning more to your left, bringing your weight on to your right foot, your right foot turned inward.

This letter is an extract from "Cassini's Self-Portrait," the London Daily Star, 25/10/87.

All applications in connection with the scheme and for separate copies of publications must be marked "Publications" and sent to The B.B.C. Bookshop, Savoy Hill, London W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.

Figure



A pedigree that bears any comparison

THE pedigree of first looks before he makes his choice. The connoisseur in wines wants to know something of the age and character of a wine before he makes his choice. The man who wants the finest car that money can buy enquires after the record of a particular make before he places his order. So the enthusiast who wants the very best in Loud Speakers must know something of a maker's record before he makes his choice.

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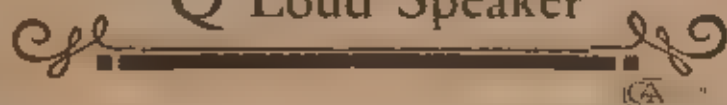
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Q Loud Speaker



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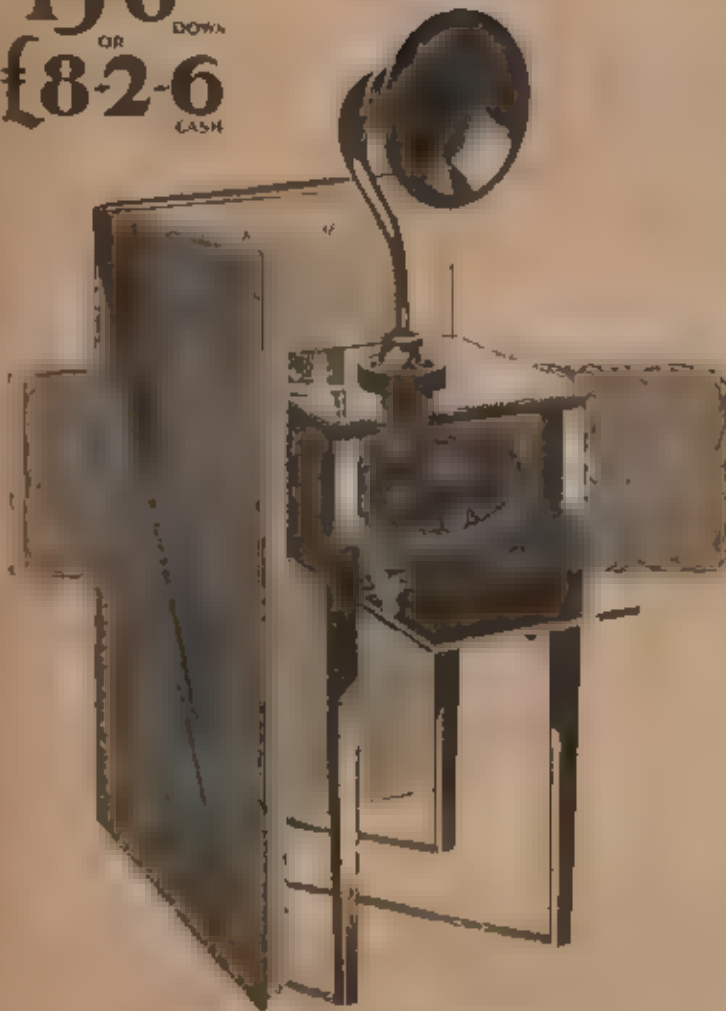
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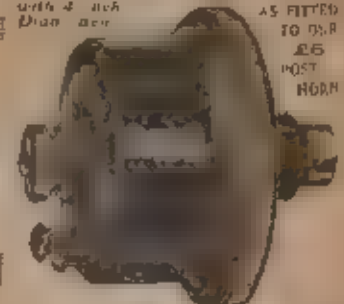
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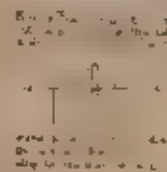
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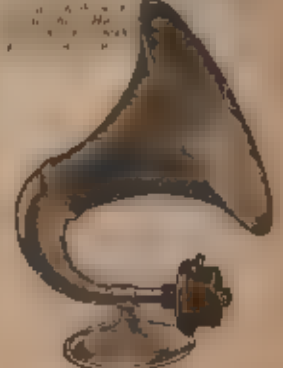
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ACCUMULATORS "ELITE" THE ELITE OF ALL



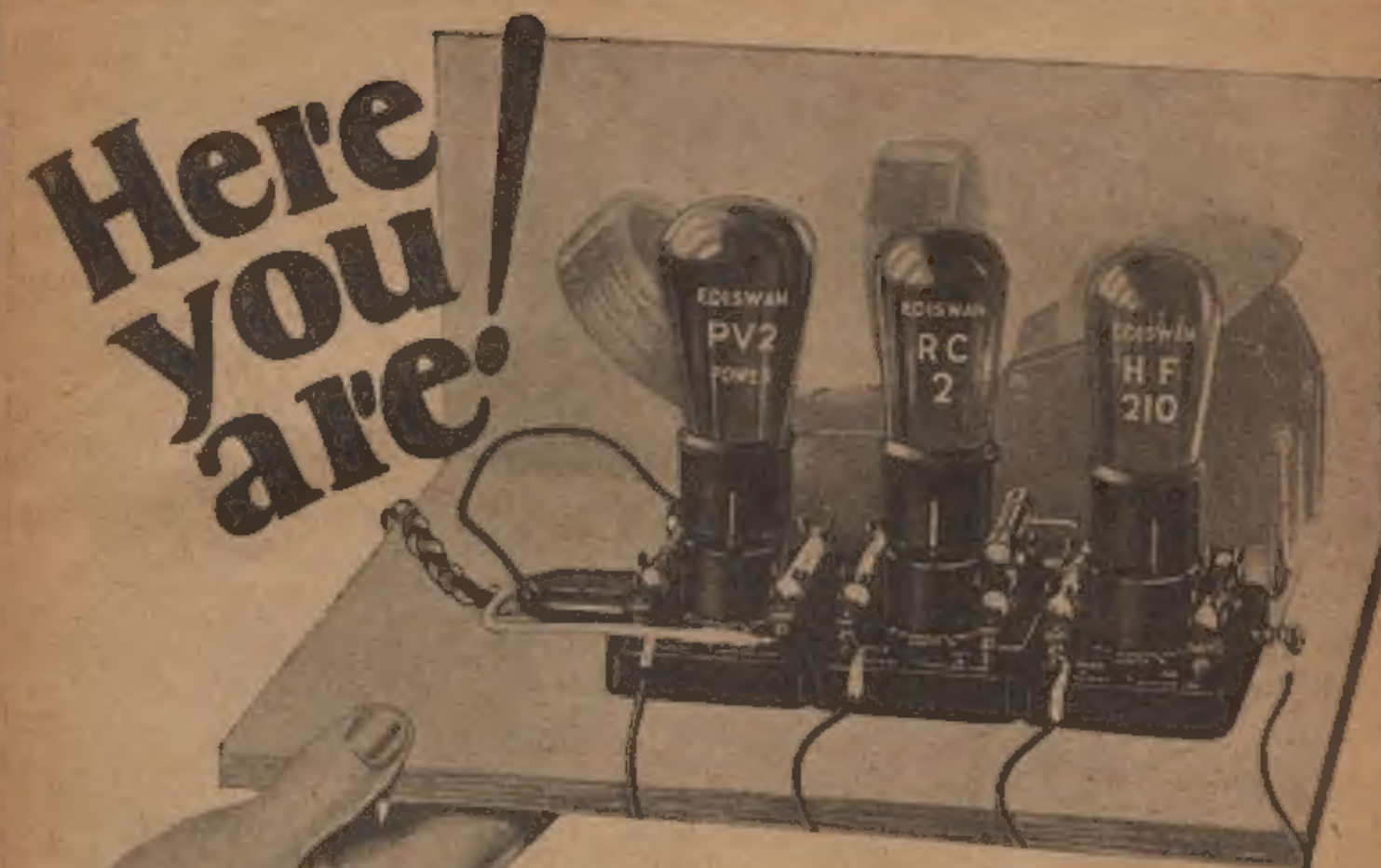
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H.C. 21



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