

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



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This Shakespeare Business.

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

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

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

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

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

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

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

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

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

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

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

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

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of performing them as they are performed now.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LEADING FEATURES OF THE WEEK.

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

TALKS (5XX).

Tuesday, January 10.

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

Wednesday, January 11.

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

Thursday, January 12.

9.15, Escott North: 'Among the Blackfoot Indians.'

Friday, January 13.

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

Saturday, January 14.

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

DRAMA, etc.

Monday, January 9.

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

Thursday, January 12.

(5XX) 9.35, 'Charlotte's Revue.'

MUSIC.

Sunday, January 8.

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

Monday, January 9.

(5GB) 6.30, A Recital of Contemporary Chamber Music. A Chamber Orchestra, conducted by Ernest Ansermet.

Tuesday, January 10.

(5XX) 7.45, A Light Operatic Programme, with Rachel Morton and Perry Jones.
(5GB) 7.45, The Liverpool Philharmonic Society's Seventh Concert. Conductor—Oskar Fried.

Wednesday, January 11.

(5XX) 7.45, The Catterall Quartet.

Thursday, January 12.

(5XX) 8.40, A Viola Recital by Lionel Tertis.
(5GB) 7.30, A Hallé Concert.
The Hallé Orchestra, conducted by Sir Hamilton Harty.

Friday, January 13.

(5XX) 8.0, A National Symphony Concert.
The Hallé Orchestra, conducted by Sir Hamilton Harty.

VAUDEVILLE.

Monday, January 9.

(5GB) 3.0, Mario di Petru.

Tuesday, January 10.

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

Wednesday, January 11.

(5GB) 4.0, Gwen Mawdsley, Tom Clare.
(5XX) 9.35, Harry Hensley, Josie Pearson.

Friday, January 13.

(5GB) 4.0, Lancelot Quine, Little Ann Rogers.
(5XX) 7.45, Noreah Blaney.
(5XX) 10.35, Gracie Fields.

Saturday, January 14.

(5XX) 9.35, Art Fowler, Florence Marks, Carol Balam and his Gipsy Band.

OTHER FEATURES.

Wednesday, January 11.

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

Saturday, January 14.

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

The 'Madness' of Bartok and Other Matters.

Discussed in Letters to the Editor from Listeners.

'Is Bartok Mad—Or Are We?'

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

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

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

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

Smaller Doses, Please.

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

Good Lord, Deliver Us!

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

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

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

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

I agree with John Arkell that:—

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

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

I'm glad he did not interfere

When God first fashioned Gloucestershire.'

—T. P. Glose.

We Need Shocking!

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

LISTENERS' LETTERS.

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

It May Appeal to Savages, but—

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

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

After all, what is Music?

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

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

From Lord Aberdeen.

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

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

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

The Black Country.

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

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

What Women Want.

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

A Quiet Hour.

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



BOTH SIDES OF THE MICROPHONE

A Stormy 'First Night.'

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

'The Playboy' to be Broadcast.

SINCE those wild days, Synge's play has won the reputation it deserves. Today not even the most fervent patriot resents the spectacle of a man being idolized in Ireland for killing his father. But to those of us who recall the stormy days, the broadcasting of *The Playboy* on Thursday, January 18, seems to set the seal on the triumph of the man who, more than any other, initiated the renaissance of the Irish drama of which the Abbey Theatre has been the vital centre from the time of *The Playboy of the Western World* to the time of *The Plough and the Stars*.

Working Things Out.

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

Which Singers 'Come Over' Best?

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

MacCarthy on James.

THE 'I Remember' series of talks, to which I referred last week, opens on Thursday, January 18, at 9.15 p.m., with Desmond MacCarthy on Henry James. James has never been a best seller over here, though, of late years, his short stories (they are almost long enough to be termed 'short novels') which Martin Secker publishes in separate small volumes have had a considerable sale. If you have not read any of these or of his longer novels such as 'The Golden Bowl,' 'The Awkward Age' and 'The Americans,' you should do so. The present popularity of the 'psychological' novel has prepared the way for a new 'boom' in Henry James. His fine and subtle analysis of the reactions of cultured people were a trifle too tough for the literary teeth of Edwardian days. Born in 1843, the son of an American theologian, he spent the greater part of his life in England. In 1915 he was naturalized an Englishman—a graceful compliment to the country he loved and whose attitude towards the war he so greatly admired. Shortly before his death in 1916 he was awarded the Order of Merit. It should be interesting to hear what Mr. MacCarthy, a close personal friend, has to say of Henry James, who was in every way an exceptional man, a conscientious literary artist and student of behaviour.

The Secret of the East.

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

The Ideal Set.

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

A Wild Man of Europe.

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

'King George's Keys!'

FOR the assistance of those who will be listening to the Ceremony of the Keys which is to be relayed from the Tower of London on Monday, January 18, I will give a very brief description of the form which the ceremony takes. At five minutes to ten, the Chief Warder, Mr. Alexander Smoker, leaves his quarters in the Byward Tower and requests an escort, which in this case is composed of an N.C.O. and men from the 1st Bn. H.M. Coldstream Guards. He carries the Keys and a brass lantern presented to the Tower by the H.A.C., which was stationed in the Tower during the War. The sentry presents arms, and the Chief Warder, accompanied by the guard, marches to the Visitors' Gate on Tower Hill, locks it, and returns, passing through the Middle Tower, Byward Tower as far as Traitor's Gate, turns to the left through the Bloody Tower, locking each Gate in turn, and then proceeds to the Main Gate. He is challenged by the various sentries along the route. At the Main Gate the escort salutes the Key by presenting arms. The challenge rings out, 'Whose Keys are these?' and the Chief Warder displays his Keys to the guard, which stands at attention. The Warder then raises his hat with the words, 'King George's Keys, God preserve King George,' the guard answering 'Amen.' The Keys are then deposited in the King's House, the Last Post sounded, and the ceremony is over. This year the descriptive talk will be given from the Byward Tower by H. V. Morton, most popular of the many writers on London.

Learning to Broadcast.

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

BOTH SIDES OF THE MICROPHONE



A New John Gay Opera.

THE B.B.C., which has 'discovered' a number of new composers, has also 'rediscovered' a number of works of music which in the course of time had been allowed to lapse into obscurity. This seems to me to be one of its most admirable achievements. We have had recently the music of William Shield revived by Newcastle Station. In a few days we are to have two performances of *The Return of Ulysses*. On Wednesday evening, January 16, London and Daventry listeners will hear a broadcast of *Damon and Phillida*, a little opera by John Gay, author of *The Beggar's Opera* and *Polly*, the original MS. of which Mr. Robert Barclay Wilson recently discovered in a London Museum. The performance on the 25th will not, of course, be a first performance (Gay's works were played in the eighteenth century with great success), but it will be the first occasion on which the opera has been given for many, many years. I wonder if there is any listener who remembers hearing *Damon and Phillida*. The music is of the same gay and delicate quality as that of *The Beggar's Opera*, and has been simply scored by Mr. Barclay Wilson for harpsichord and small orchestra.

Commentaries on 'I' Coop.'

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

Discovering a Standard.

I SUPPOSE that no standards are so vague as those by which we judge the various arts. Most of us stop at the 'knowing what we like' stage; but there must be many who would be glad to know along what general lines the trained critics form their judgment. It is with a view to helping these uninitiated that a new series of 7.25 talks has been planned under the general title of 'How to Appreciate.' The talkers in this series, which opens on Thursday, January 18, with a talk on 'How to Appreciate Pictures' by Mr. H. Wellington, a former lecturer at the National Gallery, are to be experts in their various subjects—though what they have to say will bear no trace of the dreaded stigma of 'highbrowism.' Rupert Lee, one of the pioneers of the development of concrete sculpture in building, will talk on 'Sculpture,' Sir Banister Fletcher on 'Architecture,' Peter Latham on 'Music,' and Desmond MacCarthy on 'Poetry.'

The Alfred Barker Quartet.

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

Has Farming a Future?

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

Bournemouth's Religious Services.

DURING 1928 Bournemouth Station will continue its policy of broadcasting one local evening service every month. Church of England services will come under the direction of the Rev. Eric Southam, from All Saints, Southbourne, and Free Church Services from the Punshon Memorial Church, Richmond Hill. These services will be relayed in alternate months. There will be an occasional Roman Catholic Service from the Studio—and the monthly Studio Service for the Sick will be continued as before, on the first Thursday afternoon of every month. On Sunday, January 16, a service is to be relayed from the Punshon Memorial Church at 8 p.m. The address will be given by the Rev. J. Stephens Roose.

What the Microphone Hears.

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

The Turn o' the Year.

THE various seasons and changes of season are celebrated from Cardiff with programmes of specially 'seasonable' music. The next of these broadcasts should properly welcome in spring, though when exactly spring does come in this contrary northern climate of ours is difficult to tell—and grows more difficult each year. One hears of trains snowed up in late April—and yet some years there are afternoons in January tender with spring. Cardiff's programme on Sunday, January 16, is to be a sort of 'half-way house' between winter and spring programmes. Its title is 'Turn o' the Year.' It will celebrate the varying moods of those days when the crocus is fighting the hard earth and the snowdrifts yielding to the first rosy golden sunshine.

The Greatest Lecture Room of All.

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

Discussion Groups.

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

Roll Up for the Radio Circle!

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

'THE ANNOUNCER.'

PROGRAMMES for SUNDAY, January 8

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KD.)

(1,004.3 M. 187 KC.)

10.30 a.m. (Dauntney only)
TENNIS SOCIAL, GREEN-
WICH; WEATHER FORE-
CAST

3.30 CHAMEER MUSIC

MIRIAM LACETTE (Soprano)
ERWIN SCHULHOFF (Pianoforte)
FIVE BRASS STRING QUARTET
BROSA; GREENBAUM; RUBEN; PINK
QUARTET
Quartet in D (No. 2) *Baroque*
(1) Moderately quick; (2) Scherzo;
(3) Nocturno; (4) Lively

4.0 MIRIAM LACETTE

Doh viani, non tardar (Come,
do not delay) (from
Non so più cosa son (I know
no more what I am) *Mozart*
Vol che sapete (Ye who know)

4.20 ERWIN SCHULHOFF

Five Studies *Schubert*

4.20 QUARTET

Italian Serenade

4.30 MIRIAM LACETTE

Mondnacht (Moonlight)
Night) *Schumann*
Der Nussbaum (The Almond
Tree) *Schubert*
Weggehet (Gentle Song)
Wohin? (Whither?)

4.40 SCHULHOFF and Quartet

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

5.20-5.30 TALKS FROM THE OLD TESTA- MENT

THE WISDOM OF GOVERNMENT
Exodus XVII, 13-26

8.0 ST. MARTIN-IN-THE-FIELDS

A RELIGIOUS SERVICE

Conducted by the Rev. PAT McCORMICK

Order of Service:

Hymn, 'As with gladness men of old'
Confession and
Thanksgivings
Psalm No. 121
Lesson
Deus Misericordiar
(Psalm 87)
Prayers
Hymn, 'My God, my
Father, make me
strong'
Address by the Rev.
PAT McCORMICK
Hymn, 'Saviour,
again to Thy dear
Name we raise'
Blessing

8.45 THE WEEK'S GOOD
GIVEN: Appeal on
behalf of Plinston
Maternity Hospital
and Nurses' Home
and Welfare Centres,
by Miss VIOLET
VANROOGE

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



The Rev. PAT McCORMICK.

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

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

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

Contributions should be sent to Miss
Violet Vanrooge at the Plinston
Maternity Hospital, Howards Road,
E.12.

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

9.5 A MILITARY BAND CONCERT

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

THELMA TUNON (Soprano)
JOSEPH FARRINGTON (Bass)

BAND
Prelude, Chorale and Fugue *Bach*

THELMA TUNON
Mozart's Song ('La Bohème') *Puccini*
Nymphs and Shepherds *Purcell*
Phyllis has such charming graces
Young, etc. Love Wines
Amaryllis *Carroll*
Lilacs *Rachmaninov*

BAND
Disenchantment, 'Schunk' *Schmidt*
Norwegian Artists' Carnival, *Sandberg*

JOSEPH FARRINGTON
Sach's Monologues ('The Mastersingers')
Cobbling Song *Wagner*
Don't our Children cause us worry?

BAND
English Pastoral Impressions, *Purcell*
(a) Spring morning; (b) Breton
Hill; (c) Over the hills and far away

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

Rose softly blooming
Spoke
I attempt from love's
sickness to fly
Purcell

BAND
Fantasia from
'Sylvia' *Debussy*

JOSEPH FARRINGTON
Hoy, Solenne
Cape
Sweet fa's the
eye *arr. Gunge*
My love she's
but a lassie
yet *Short*

10.30 EPILOGUE

10.40-11.0 THE
SILENT
FELLOWSHIP
(Dauntney only)
S.H. from Cardiff

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

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

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

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

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

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

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

FREDERIC MANN.

Sunday's Programmes cont'd (January 8)

5GB DAVENTRY EXPERIMENTAL

(491.2 M. 5000 K)

TRANSMISSION FROM THE LONDON STATION BY THE OUTSIDE FEEDER.

3.30 A LIGHT ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'Don Juan' Mozart

DORIS LEMON (Soprano), WILLIAM MICHAEL (Baritone), and Orchestra

Duet (Gilda and Rigoletto) from Act I, 'Rigoletto' Verdi

EDNA KERSY (Violin) and Orchestra

Romance in A Minor, Op. 42 Debussy

3.55 ORCHESTRA

Serenade Percy Pitt

WILLIAM MICHAEL and Orchestra

Air, 'The Song of Pan' (from 'Phaëton and Pan' Book, arr. Beecham)

ORCHESTRA

Suite of Four English Dances in the Olden Style Cowen

4.35 DORIS LEMON and Orchestra

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

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

EDNA KERSY

Gipsy Caprice Kessler

Melody and Negro Dance Cyril Scott

WILLIAM MICHAEL

Comrades of May (from Cycle of 'Australian The Stock-rider's Song') Bush Songs James

4.57 ORCHESTRA

Suite of Three Dances from Music to 'The Tempest' Sullivan

DORIS LEMON

Almond, wild Almond Paul

April Horn

I've been thinking Horn

ORCHESTRA

Military March Schubert

5.20-5.30 TALES FROM THE OLD TESTAMENT

(See London)

6.0 A RELIGIOUS SERVICE

(See London)

9.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A CONCERT

SUZANNE BERTIN (Soprano); HARDY WILLIAMSON (Tenor); MURRAY LAMBERT (Violin); VIRGINIA McLEAN (Pianoforte)

HARDY WILLIAMSON

Where'er you walk ('Samson') Handel

Total Kelpie ('Samson') Handel

VIRGINIA McLEAN

Variations in F Minor Haydn

SUZANNE BERTIN

To me darda Clément

L'Amour d'Amour del Aquino

VILLAGE

MURRAY LAMBERT

Adagio Brahms

HARDY WILLIAMSON

Celeste Aida Verdi

E. Lucerna le stelle Puccini

9.10 READING, MISS MARGARET HINES, reading from 'Pride and Prejudice,' by Jane Austen

SUZANNE BERTIN

Illusion Ussula Gracile

Absent Francis Wymann

Romance Francis Wymann

VIRGINIA McLEAN

Three Musical Moments Schubert

HARDY WILLIAMSON

O Vision Entrancing Horning Thomas

Dolores M. Philpott

MURRAY LAMBERT

An old Irish Air arr. O'Connor Morris

The Bard's Legacy arr. Hartley

Allegro giocoso arr. Hartley

SUZANNE BERTIN

No jargon in your Elton Berriman

Come Simple C. P. Simon

Si je t'aime C. P. Simon

10.30

EPILOGUE

5WA

CARDIFF.

353 M.

85.3 K.C.

3.30

EVENSONG

Relayed from Llandaff Cathedral

THE CHORUS OF ST. JOHN the Baptist Church, Cardiff

Magnificat and Nine Lessons (Prose in F)

Anthem, 'From the rising of the Sun' Quirey

Preacher, The Very Rev. THE DEAN OF LLANDAFF

4.45-5.30 S.B. from London

8.0 S.B. from London

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

9.54 WEATHER FORECAST, NEWS, Local Announcements

9.5 A PROGRAMME OF NEW MUSIC

Written and Performed by Members of the CARDIFF STATION ORCHESTRA

THE AUGMENTED STATION ORCHESTRA, conducted by the COMPOSERS

Leader, LEONARD BURNFIELD

Overture in E Flat, Warwick Braithwaite (First Performance)

MARGARET WILKINSON (Soprano)

To Dances Hubert Peggelly

Tristram and Isolde Hubert Peggelly

RONALD HARDING (Violoncello) and Orchestra

'Cello Concerto Reginald Redman

HUBERT PEGGELLY (Pianoforte)

Two Preludes Warwick Braithwaite

D Minor; E Minor

ORCHESTRA

Symphony Poem, 'Schwab and Rastan' Kenneth Harding

MARGARET WILKINSON

The mist upon the mountain Reginald Redman

Dreams Reginald Redman

As when the rose Kenneth Harding

The Dying Adrian to his Soul Kenneth Harding

ORCHESTRA

Symphonic Poem, 'Phaeton' Kenneth Harding

10.30

EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP

Relayed to Daventry

(Sunday's Programmes continued on page 9.)

If I Were A Millionaire

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

Chivers' Olde English Marmalade



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

Chivers' Jellies

Flavoured with Ripe Fruit Juices

CHIVERS & SONS, LTD.

The Orchard Factory, Histon, Cambridge.

Sunday's Programmes continued (January 8)

2ZY MANCHESTER. 334.5 M.
78.3 KC.

3.30-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: An appeal on behalf of the Manchester and Salford Boys' and Girls' Refuges and Homes, by the Chairman, Mr. HARRY E. GADSDEN, J.P.
(Donations should be sent to the Boys' and Girls' Refuges, Chatham Street, Piccadilly, Manchester.)

9.50 WEATHER FORECAST, NEWS: Local Announcements

9.55 A CHORAL AND INSTRUMENTAL CONCERT

Members of the HALLÉ CHORUS, conducted by HAROLD DAWBER

Death, I do not fear thee (from the Motet, 'Jesus, Precious Treasure') Bach
Quasimodo (from the Requiem Mass). Berlioz
But if from Thy peal (from the Alto Rhapsody) Brahms

Soloist, STEPHANIE BAKER

KATHLEEN MOORHOUSE ('Cello) and ERIC FORD (Pianoforte)
Sonata in A, Op. 69 Beethoven
(1) Fairly fast; (2) Scherzo—Very Quick;
(3) Slow, in a singing style, leading to (4)
Very lively

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

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

CHORUS
O pure in heart
O glorious Light ('The Golden Legend')
The night is calm and Sullivan
cloudless
Soloist, FLORENCE WILSON

Music, when soft voices die Purry

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

O pure in heart! from thy sweet dust shall

Lilies upon whose petals will be written
'Ave Maria' in characters of gold.

The second chorus is an Evening Hymn sung by peasants.

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

KATHLEEN MOORHOUSE
Piece in the form of a Habanera Handel
Elegy Faure
Scherzo Van Goun

CHORUS

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

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

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

As an expression of heroic Old Testament exultation in the full of force it is not easily beaten.

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

10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M.
92.0 KC.

3.30-5.30 S.B. from London

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

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

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

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

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

2LS LEEDS-BRADFORD. 377.5 M. &
1,050 KC. & 1,150 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

8.0 S.B. from London

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

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

10.30 EPILOGUE

5NG NOTTINGHAM. 275.2 M.
1,050 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

5PY PLYMOUTH. 400 M.
150 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

6ST STOKE. 291.1 M.
1,020 KC.

3.30-5.30 S.B. from London

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

10.30 EPILOGUE

5SX SWANSEA. 254.1 M.
1,020 KC.

3.30-5.30 S.B. from London

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

9.5 S.B. from Cardiff

10.30 EPILOGUE

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

Northern Programmes.

5NO NEWCASTLE. 318.5 M.
990 KC.

3.30-5.30—S.B. from London. 8.0—S.B. from London.
8.45—Week's Good Cause: The Tyne-side Boat Trades Charitable Association. Appeal of the President, Mr. Harry Turley. 8.55—S.B. from London. 10.30—Epilogue.

5SC GLASGOW. 303.5 M.
940 KC.

3.30—Concert, Station Orchestra (Suite No. 1, in C (Bach), John Thorne (harmonic), and Orchestra: Rock, 'Ah, how perverse our wit demands, and ay, Lord, as Thou wilt' (Bach). With Piano, Anna, 'Mark, O my heart, evermore only this' (Johann). Orchestra: Three German Lullabies (Mackens). 4.15—The Church in History—Prof. Archibald Main: 'The Dawn of Christianity in Scotland. St. Columba.' 4.30—Concert (continued), John Thorne: 'It was a Dream (Es war ein Traum) (Lasser); Wolf Vences (Waldenmusik) (Jensen); Faint and fainter is my slumber (Hinner) (Johann) with solo voice (Graham); Courage (Moth) (Schubert). Orchestra: Wondrous Fantasy, No. 2 (Schumann). 5.0-5.30—S.B. from London. 8.0—S.B. from London. 8.45—The Week's Good Cause: Appeal on behalf of the Glasgow and West of Scotland by Dr. Alan L. A. Tuke. 8.55—S.B. from London. 10.30—Epilogue.

2BD ABERDEEN. 500 M.
900 KC.

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

2BE BELFAST. 506.3 M.
900 KC.

3.30-5.30—S.B. from London. 1.0-1.15 app.—Brimming, relayed from St. James's Parish Church, Order of Service: Hymn, 'How sweet the Name of Jesus sounds.' Psalm 91. Magnificat (Miles in B Minor). Anthem, 'O praise God' (Mackens). Hymn, 'It came upon the midnight clear.' Address by the Rev. W. H. Smyth, President of the Methodist Church in Ireland. Hymn, 'As with gladness men of old.' Benediction. 8.0—S.B. from London. 10.30—Epilogue.

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THE BLUE BIRD

A FAIRY PLAY BY MAURICE MAETERLINCK

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

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



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

IT seems to me that Maeterlinck gave us the best of himself in his earliest period, when he was of imagination and of mystery all compact, and that as he has become more and more explicit, he has become less and less interesting. In the days when he was delighting us with *Pelléas and Mélisande* and terrifying us with *The Death of Tintagiles*, people used to deride the little rows of dots with which he would end every sentence. For all the world as though (to quote a satirical critic on Mr. H. G. Wells) he could go on stopping for ever. But those dots conveyed something of the essential Maeterlinck, they confessed a sense of futility, they were an expression of his belief that 'It is idle to think that by means of words any real communication can ever pass from one man to another.' Maeterlinck's great secret

The Hunt for Happiness.

By Herbert Farjeon.

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

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

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



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

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

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



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

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

PROGRAMMES for MONDAY, January 9

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

11.0 (Daventry only) THE DAVENTRY QUARTET and
FRODO TURNBULL

12.0 THE DAVENTRY QUARTET and JESSIE COR-
MACR (Pianoforte); MAIR JONES (Soprano)

1.0-2.0 AN ORGAN RECITAL
by HAROLD E. DAMES
Relayed from St. Michael's, Cornhill
Sonata in B Flat Mendelssohn
Fantasia on the tune 'The King of Love'
Fred. H. Wood
Choral Preludes from 'The Little Organ Book'
Bach
Jesus, priceless treasure
O world, I shan't leave thee
Hark! a voice saith, 'All are mortal'
In thee is gladness
Andante con moto (Symphony No. 4)
Mendelssohn
Concerto in G Minor Handel
Sonata Psalm 95 Reubke

3.0 THE DAVENTRY QUARTET
MARTIN NORTON
KEITH BRANTFORD (Soprano) } Duet
JANET CHRISTOPHER (Contralto)

4.0 FRANK ASHWORTH'S BAND from the Park
Lane Hotel

5.0 HOUSEHOLD TALK: Mr. LESLIE LEWIS,
'Furnishing in Oak'
IN these talks Mr. Lewis, who is editor of
The Furnishing Trades Organiser, will give
some expert advice on the choice of furniture
for different types of rooms. Today he recom-
mends, for dining-rooms and lounges, the judi-
cious use of oak, and next time he will deal with
mahogany and walnut, both for furnishing bed-
rooms and for use as an alternative to oak.

5.15 THE CHILDREN'S HOUR: On Pillcock Hill.
Songs from 'Pillcock Hill' (Alex. Rowley), sung
by George Pizzay. Verse from
(Robert Aspinall). The Story
of 'The Fairy Cobbler' (Ross
Fleming). 'Practical Hints on
Rugby Football' by Captain
H. B. T. Wakeham.

6.0 ST. DUNSTON'S BAND OF
WAR-BLINDED MUSICIANS

6.20 For the Boys' and Church
Lads' Brigades

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

6.45 ST. DUNSTON'S BAND
(Continued)

7.0 Mr. JAMES AGATE: Dramatic
Criticism

7.15 THE FOUNDATIONS
OF MUSIC
MOZART'S VIOLIN SONATAS
Played by
SAMUEL KUTCHER (Violin)
REGINALD PAUL (Pianoforte)
Sonata No. 3, in E Flat

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

2LO LONDON and 5XX DAVENTRY
(201.4 M. 530 KC.) (1,804.3 M. 167 KC.)

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

7.45 A LIGHT ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
Conducted by JOHN ASHALL
MARJORIE PARKY (Soprano)

ORCHESTRA
Second Ballet Suite from 'La Source' Debussy
Scene Danco; Scherzo Polka; Pas de la
Guaite; March Dance and Finale
Overture 'Preciosa' Weber
MARJORIE PARKY
Santimer's Song (from 'Cavalleria Rusticana')
Mascagni
Elizabeth's Greeting (from 'Tannhauser')
Wagner
(With Orchestra)

ORCHESTRA
Polish Folk Dance Scherzando
Valse in E Muszkowski
Potpourri: 'Bucchanella' Fiach

MARJORIE PARKY
My Mother bids me bind my hair Haydn
She wandered down the mountain side Clay
ORCHESTRA
Ballet Suite Armand Vescy

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Ship-
ping Forecast

9.35-11.0

'THE BLUE BIRD'

A Fairy Play by
MAURICE MAETERLINCK.

Translated by ALEXANDER TEIXEIRA DE MATOS.
With Incidental Music composed by C.
WHITAKER WILSON. Abridged and Presented
by arrangement with NOEL JOHNSON.

Characters:
Tytyl BRIAN GLENVILLE
Mytyl PATRICIA HAYES
Light MAUD CHERRILL
The Fairy Beryllene FLORENCE TYRELL
Neighbour Berlogot SCOTT RODGER
Daddy Tyt HENRY OSGER
Mummy Tyt } Dead JEAN ROSE
Granny Tyt } PHYLLIS GLENVILLE
Tene NANCY PRICE
Night NOEL JOHNSON
Tyla the Dog MATTHEW BOSTON
Tyfette the Cat NORMAN PAGE
Bread CHARLES MORTIMER
Sugar ERNEST LAFREYRE
Fire PATRICK WASHINGTON
Water JULIE MANNING
Milk KILLEN KERRY
Stars, Sickneses, Shades, Loneliness, Happinesses,
Joys, etc.

ACT I

The Wood-sitter's Cottage

ACT II

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

ACT III

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

ACT IV

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

ACT V

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

ACT VI

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

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

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

(See special article on page 9.)

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

(Monday's Programme continued
on page 12.)



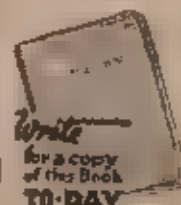
AS ENGLISH AS THE OAK TREE . . .

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

1928.

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

The Pelman Course, which has recently been thoroughly revised, contains the **essence** of the **subject** taught by the Pelman Institute. The **course of training** is **complete** and **concise**. The revision is **entirely** **incorporated** in the **new** **edition**. This book will show you **how to do** the **work**. Write for a **copy** of the **course** the following **address** to the **Pelman Institute**, 115, Pelman House, Bloomsbury Street, London, W.C.1, and this book will be sent you by return, gratis and post free.



Monday's Programmes cont'd (January 9)

5GB DAVENTRY EXPERIMENTAL

(491.5 M.)

TRANSMISSIONS IN THE 1-5 MHz BANDS BY THE 5GB DAVENTRY EXPERIMENTAL

Continued from page 10

3.30 DANCE MUSIC

THE LONDON...
by SIDNEY FUKMAN,
and
MARIO DE L...
(Mangolite)

4.0 LOZES... JUDITH... ORGAN

From Birmingham
Relayed from L...
Picture House

FRANK NEWMAN (O...
Overture to 'Romeo and Juliet'

HARRY BENNETT (Tenor)
The Gentle Maiden

FRANK NEWMAN
Caprice, Vivace

Valer, By the Beautiful Blue

HARRY BENNETT
Overture to 'The Merry Wives of Windsor'

FRANK NEWMAN
Suite of Four Lullaby Love Letters

Selection from 'First'

5.0 A BALLAD CONCERT

1. BEN LON (Soprano)
LUCAS BARNETT (T...)
OR A PENSEL (Vocal)

5.45 THE CHURCH OF THE HOLY (From Birmingham... Swind, a Church of the Holy... by Captain Cuthbert with incidental music by Harold... Casey (Baritone), and Fiddle Dances by Frank...

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

6.45 LIGHT MUSIC

From Birmingham
Conducted by JOSEPH LEWIS
Overture to 'The Merry Wives of Windsor'
Love in Clover Land

7.15 JOYCE KOLLIT, Pianoforte

What the Moustard and I...
Equinox...
Internation, 'The Fairy Pipes'...
Mouset...
First Norwegian Rhapsody...
Jo...
In...
Prelud...
On...
Selection from 'The Grand Duchess'...

8.0 VARIETY

From Birmingham
CARRIE-AN STODDARD and RAYMOND LEST...
FLOY FENNER (in Monologues)
THE BIRMINGHAM STUDIO ORCHESTRA



Frank Newman is the organist whose music will again be relayed from Lorella Picture House, Birmingham, this afternoon; and Joyce Kollit gives a pianoforte recital at 7.15.

8.30 RECITAL OF CONTEMPORARY CHAMBER MUSIC

IV
(From London)
ERWIN SCHULBERG
ARNEST ANSELMET
Chamber Symphony

MANY listeners have already heard some of Schulberg's...

Sextet, 'Resplendent Night' (Vier die Nacht) having been heard a few months ago.

His Chamber Symphony, Op. 9, dates from 1906 (when he was just over thirty), and goes a little further in modernism than does that timeless and romantic work.

The Symphony requires five solo instruments: Flute (changing at times to Piccolo), Oboe, Cor Anglais (the Alto Oboe), two Clarinets, Bass Clarinet, Bassoon, Double Bassoon, two Horns, and the strings. When the music is played in large halls, the composer's limits that the strings should be doubled.

The work is in one movement, and is divided into other than usual pieces of Schumann's. The Quartet in D Minor played a few weeks ago, 'Resplendent Night', is a five sections, the second and fourth of which roughly correspond to the Schumann and slow movements of the older String Quartet. This is closely woven music, made out of a great many themes (a thematic analysis gives no fewer than twenty-three of these), so, obviously, it will not cast to anyone to follow its development at all closely. All that one can expect to get at one sitting is some sense of the music's mood, perhaps a hint or two of its logical bases, and an idea as to the composer's power of persuading us that he has his goal clearly in sight all the time and that...

Seventy and Orchestra
Conductor of Philharmonic and small Orchestra

SOME of the... was heard at one of the BBC's Chamber Concerts a year ago, on the evening devoted to Czech and Slovak composers.

The two divisions of the Programme Concerto fit in in one broken movement, are respectively marked *Allegro* and *Quasi*, 'Allegro' 4, other work of Schumann is his *First Jazz Studies*, one of which bears the title *Toccata in the changing, 'The Kitten in the Rain'*.

ON THE...
The Creation of the World in the Middle Ages...
Get for Wood Instruments

IN the eighteenth century the Creation was deemed fit subject for a full-dress Oratorio. It is hard to see it in the spirit of those stirring times that the twentieth century should devote the whole of its energy to the day.

Mr. John Ashdown has done for the ballet more than one notably in western *The Blue Train*, which Du... This is the first English production of his music for *The Creation of the World*.

10.0 5.00 FORECAST, SEVEN... NEWS B...

10.15 DANCE MUSIC: 1. FORTY FIVE... KID-CAT BAND, from the Kid-Cat Restaurant

11.0-11.15 JAZZ... KID-CAT BAND, from the Kid-Cat Restaurant

Programme continued on page 13

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Monday's Programmes continued (January 9)

2LS LEEDS-BRADFORD. 217.2 M. & 157.1 M. 1,080 KC. & 1,180 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

6LV LIVERPOOL. 257 M. 1,010 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

4.0 REXER'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Cafe Ballroom

5.0 FREDA WHITTAKER, 'A Cup of Tea'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5NG NOTTINGHAM. 275.2 M. 1,080 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Mrs. W. W. GOSWAM, 'The Home Sea'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Boys' Brigade Bulletin

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Miss M. P. WILCOCKS, 'The Grand Hotel' (Part II), John Buchanan, 'The Romance of A' (Part II)

5.15 THE CHILDREN'S HOUR: Road up, 'The Grand Hotel'—II, 'The Adventure of the Elastic Sided Men'

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0-4.0 London Programme relayed from Daventry

4.15 GRAMOPHON relayed from the Grand Hotel

5.0 J. F. OUTHAM, 'Breeze Up'

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

6.0 A PIANOFORTE RECITAL by STANLEY KAYE

Choral Preludes
Jesu, Joy of man's desiring Bach, arr. Myra Hess
Ballad in G Minor Chopin
Allot Music from 'Rosamunde' Schubert, arr. Pouschnoff
Scherzino
Concert Study in F Sharp, Op. 36 M. L. L.

6.20 London Programme relayed from Daventry

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



PHYLLIS NOVINSKY

gives a violin recital from Swansea this evening at 7.45.

6ST STOKE. 264.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Rev. F. J. JONES, 'The Conquest of the Marston'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Boys' Brigade Bulletin

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

5SX SWANSEA. 264.1 M. 1,020 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

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

5.15 THE CHILDREN'S HOUR

6.0 PIANOFORTE Music played by T. D. JONES

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A VIOLIN RECITAL by PHYLLIS NOVINSKY

Extract from 'The Debussy' (Schubert)
Mazurka (Chopin)
Pavane (Debussy)

8.0 OPERATIC FAVOURITES

THE STATION OCTET

Selection from 'The Station Octet'

PARRY JONES (Tenor)

Quartet 'Quella' (this woman or that) from 'Rigoletto'

The Dream (from 'Manon Lescaut')

Heavenly Aids (from 'Heavenly Aids')

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

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

'Aida' sings 'Heavenly Aids' near the beginning of the Opera. He dreams of his future as a victorious leader, to his own surprise.

Octet

Selection from 'Don Juan'

PARRY JONES

Down with his rosy rounds (from 'The Barber of Seville')

My lover (from 'The Master-singers')

THE first two Aids are two sonnetes sung by Count Almaviva to Rosina, the jealously-guarded daughter of Bartolo. The first air is sung at the opening of the Opera, at dawn outside Rosina's house.

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

Octet

Intermezzo from 'Cavalleria Rusticana' (Rustic Chivalry)

9.9-11.0 S.B. from London 9.30 Local Announcements

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.0 Mrs. W. W. GOSWAM, 'The Home Sea'

5SC GLASGOW. 405.4 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.0 Mrs. W. W. GOSWAM, 'The Home Sea'

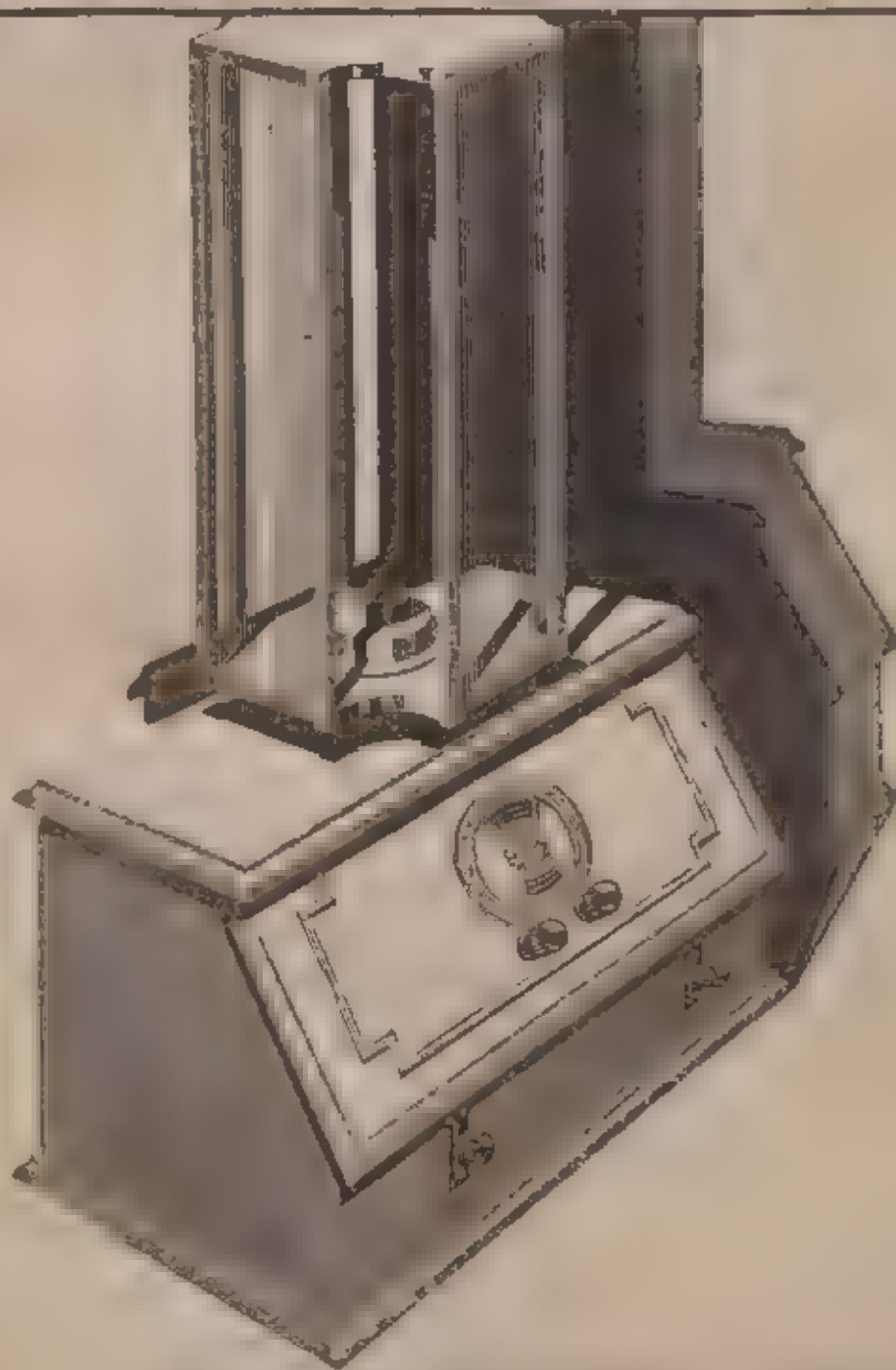
2BD ABERDEEN. 512.5 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.0 Mrs. W. W. GOSWAM, 'The Home Sea'

2BE BELFAST. 502.1 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.0 Mrs. W. W. GOSWAM, 'The Home Sea'

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PROGRAMMES for TUESDAY, January 10

2LO LONDON and 5XX DAVENTRY

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[illegible]

5 15 THE CHILDREN'S HOUR: Pictures. De-
cative Piano Solos by Beatrice Snell. Au-

Artist's Adventure (Andrew Lang). How to begin to paint, by Ada Barclay.

[illegible]

Tuesday's Programmes continued (January 10)

EPY PLYMOUTH. 400 MC. 750 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Uncle Tom Cob-
 leigh (George Scott-Rush) gives his New Year
 message
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. H. MORETON, "Early Church Music"
 7.15 S.B. from London
 9.15 S.B. from Aberdeen
 9.30 L.A. from Aberdeen
 9.35-12.0 S.B. from London

6FL SHEFFIELD. 972.7 MC. 6,100 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 BERNARD ROSE (Baritone)
 A Song Cycle
 1. For my love
 2. O! could I but express
 3. Field Marshal Duff
 4. The Song of the Lark
 5. The Song of the Lark
 6. The Song of the Lark
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 97. The Song of the Lark
 98. The Song of the Lark
 99. The Song of the Lark
 100. The Song of the Lark

6ST STOKE. 294 MC. 2,020 KC.

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

6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.0 Mr. H. MORETON, "Early Church Music"
 7.15 S.B. from London
 9.15 S.B. from Aberdeen
 9.30 L.A. from Aberdeen
 9.35-12.0 S.B. from London

5SX 2031 MC. 1,070 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 A VOICE FROM THE PAST
 6.30 S.B. from London
 7.0 Mr. H. MORETON, "Early Church Music"
 7.15 S.B. from London
 7.45 S.B. from Aberdeen
 9.0 WEATHER FORECAST News
 9.15 S.B. from Aberdeen
 9.30 Local Announcements
 9.35-12.0 TOM CLAR
 10.30 S.B. from London

Northern Programmes

5NO NEWCASTLE
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 A VOICE FROM THE PAST
 6.30 S.B. from London
 7.0 Mr. H. MORETON, "Early Church Music"
 7.15 S.B. from London
 7.45 S.B. from Aberdeen
 9.0 WEATHER FORECAST News
 9.15 S.B. from Aberdeen
 9.30 Local Announcements
 9.35-12.0 TOM CLAR
 10.30 S.B. from London

5SC GLASGOW. 400 MC. 750 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 A VOICE FROM THE PAST
 6.30 S.B. from London
 7.0 Mr. H. MORETON, "Early Church Music"
 7.15 S.B. from London
 7.45 S.B. from Aberdeen
 9.0 WEATHER FORECAST News
 9.15 S.B. from Aberdeen
 9.30 Local Announcements
 9.35-12.0 TOM CLAR
 10.30 S.B. from London

2BD ABERDEEN. 600 MC. 6,000 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 A VOICE FROM THE PAST
 6.30 S.B. from London
 7.0 Mr. H. MORETON, "Early Church Music"
 7.15 S.B. from London
 7.45 S.B. from Aberdeen
 9.0 WEATHER FORECAST News
 9.15 S.B. from Aberdeen
 9.30 Local Announcements
 9.35-12.0 TOM CLAR
 10.30 S.B. from London

2BF BELFAST. 750 MC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 A VOICE FROM THE PAST
 6.30 S.B. from London
 7.0 Mr. H. MORETON, "Early Church Music"
 7.15 S.B. from London
 7.45 S.B. from Aberdeen
 9.0 WEATHER FORECAST News
 9.15 S.B. from Aberdeen
 9.30 Local Announcements
 9.35-12.0 TOM CLAR
 10.30 S.B. from London

9.0 LIVERPOOL PHILHARMONI

CONCERT
 1. Overture to "The Marriage of Figaro"
 2. Symphony No. 5 in B-flat major
 3. Concerto for Piano and Orchestra
 4. Symphony No. 9 in E-flat major
 5. Overture to "The Marriage of Figaro"

9.15 LIVERPOOL PHILHARMONI

CONCERT
 1. Overture to "The Marriage of Figaro"
 2. Symphony No. 5 in B-flat major
 3. Concerto for Piano and Orchestra
 4. Symphony No. 9 in E-flat major
 5. Overture to "The Marriage of Figaro"

10.0 WEATHER FORECAST

News (Local Area)

10.30 12.0 S.B. from London

London

5NG 975.2 MC. 1,000 KC.

NOTTINGHAM.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A VOICE FROM THE PAST

6.30 S.B. from London

7.0 Mr. H. MORETON, "Early Church Music"

7.15 S.B. from London

7.45 S.B. from Aberdeen

9.0 WEATHER FORECAST News

9.15 S.B. from Aberdeen

9.30 Local Announcements

9.35-12.0 TOM CLAR

10.30 S.B. from London

11.0 S.B. from London

11.30 S.B. from London

12.0 S.B. from London

12.30 S.B. from London

1.0 S.B. from London



LIVERPOOL—BEFORE THE COTTON CAME

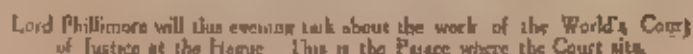
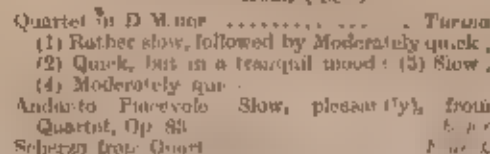
This evening at 7.0 Mr. Shaw, the Chief Librarian of Liverpool, will give the first of a series of talks about "Makers of Modern Liverpool". This old plan, now in the Central Library shows the state of the city as it was in 1650.

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7. The Rt. Hon. Lord Phillips of
World Court of Justice

THERE has recently been a movement to revive interest in the British School of Painting, and remind ourselves that even if we have never had a Leonardo or a Michelangelo, a Botticelli or a Rubens, a Rembrandt or a Goya, we yet can boast our Constable, Gainsborough, Reynolds and Turner, and many more painters not far behind. I am a member of the Society of British Painters, and I am very glad to



11.0-12.0 (Dance only)
DANCE MUSIC: THE RAYERS
CLUB DANCE BAND, under the direc-
tion of HARRY JOSEPH, from the
Rayers Club.

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

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

3.0 CHAMBER MUSIC

MARGARET ABLETT
Song on the Death

3.20 CHAMBER MUSIC

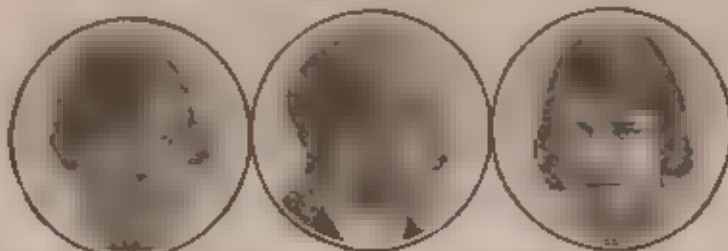
W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

8.0 A MILITARY BAND CONCERT

WATKINS WATKINS (RADIO)
It is calm ...
Selection from 'Romeo and Juliet' ...

8.30 A MILITARY BAND CONCERT

WATKINS WATKINS (RADIO)
It is calm ...
Selection from 'Romeo and Juliet' ...



3.40 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

3.50 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

4.0 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

4.10 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

4.20 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

4.30 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

4.40 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

4.50 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

5.0 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

5.10 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

5.20 CHAMBER MUSIC

W. S. YORKE, W. B.
Harp and
Beethoven
Song on the Death

the afternoon, and Barbara Frewing (right) sings at 6.45.

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the afternoon, and Barbara Frewing (right) sings at 6.45.

Do You Draw Two Salaries?

What is your spare time worth to you? If you can write a good letter - if you have a little to earn a second income, and this "sideline" way is even more profitable than your regular occupation. Many contributors who find a ready market for their writing. I wish to state that your advice has been invaluable to me in constructing articles of the right type. Unfortunately, I have turned out have been accepted, which you will agree is an encouraging

starting your valuable course. I wrote three girls about books, for which I got £20 for the first two (and the royalties, which have not yet come in), and £10 for the third (without royalties). Besides this I wrote a few articles, which were accepted by the Daily Sketch and Daily Express, and which I have discovered this small talent

LEARN TO WRITE; Earn While You Learn.

The postal tuition given by the Regent Institute which have enabled so many novices to earn while learning.

THE REGENT INSTITUTE
(Dept. 258), 13, Victoria St., London S.W.1.

Wednesday's Programmes continued on page 22

Wednesday's Programmes continued (January 11)

5WA CARDIFF. 353 M. 850 KC

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Our Programme' by Spic and Span

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 'HEART'S DESIRE'

A Comedy in Three Acts by M. J. Green

It is Daffodil's birthday, and in accordance with the custom in Comic Opera, the village maidens and yokels are preparing to come and sing about it. But Daffodil is in despair because her father has forbidden her to Jack, because it is only the First Act and no more.

Polly Popkins calls in her young man William to consult as to the best way of getting out of her heart. Hearing that he has a passion for her, William suggests that they all go to Morocco where a particularly rare specimen called Heart's Desire may be found. Polly consents to marry William.

Daffodil is a bit of a girl, and in accordance with the custom in Comic Opera, the village maidens and yokels are preparing to come and sing about it. But Daffodil is in despair because her father has forbidden her to Jack, because it is only the First Act and no more.

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Hearing that he has a passion for her, William suggests that they all go to Morocco where a particularly rare specimen called Heart's Desire may be found.

Polly consents to marry William. Daffodil is a bit of a girl, and in accordance with the custom in Comic Opera, the village maidens and yokels are preparing to come and sing about it. But Daffodil is in despair because her father has forbidden her to Jack, because it is only the First Act and no more.

9.0 S.B. from London 9.30 Local (see page 1)

9.35-11.0 AN ORCHESTRAL PROGRAMME

The Station Orchestra, conducted by Mr. J. H. Williams

Overture to 'The Merry Widow'

HILDA BLAKE (Soprano) and Orchestra

Schweig's Song

Arnold Trowell (Violoncello) and Orchestra

Second Concerto in D minor, Haydn, arr. J. H. Williams

One of the

International Folk Songs Barnab

Summer Pastoral Homage

HILDA BLAKE

Cuckoo Song Quilter

On the

ARNOLD TROWELL

No

ORCHESTRA

Voluntary

The Dance, The Procession, The Improvised

Finale

22V MANCHESTER. 353 M. 850 KC

12.0-1.0 Gramophone Records

3.0 ORCHESTRAL MUSIC from the Possibility Picture Theatre. Conducted by STANLEY L. MILLS

3.45 London Programme relayed from Daventry

4.0 An Auto-Paro Record by Madame ROTH

4.15 ORCHESTRAL MUSIC (Continued)

5.0 1. A

2. A

3. A

5.15 THE CHILDREN'S HOUR: 'Cock Robin's

Waltz'

by Harry Hopwood. 'Minuet' (Rhapsody), played

by Eric Fogg. Two Stories from the Children's

Encyclopedia, told by Robert Roberts: 'The

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7.45 CATTERALL QUARTET CHAMBER

CONCERT

Relayed to London and Daventry

Violin (2nd Violin); FRANK PARK (Violin); JONAS G.

ROCK (Cello)

Opus 10 No. 3 (Slow Movement) from Spring

Quintet, Scherzo, from String Quartet Franck

VIOLA IN TURINA (born 1902) is one of

the most distinguished of the present-day

violinists. She has been playing for many

years and has won many prizes. She is

one of the most popular of the present-day

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violinists. She has been playing for many

9.0 S.B. from London 9.30 Local (see page 1)

9.35-11.0 MUSIC AND COMEDY

Tan Jewell, Bertie's Band, conducted by

March, 'Dawn of Freedom'

Overture to 'Pique Day'

'THE GREY PARROT'

A One-Act Comedy

Adapted from W. W. Jacobs

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Wednesday's Programmes cont'd (Jan 11)

LEEDS-BRADFORD. 277 AM & 202.1 M. 1.080 KC & 1.90 KC

12.0 1.0
3.0 1
5.15 1
6.0 1
7.45 1
9.0 11.0

9.0 11.0 S.R. from London (9.30 I)

6LV LIVERPOOL. 297 M. 1.010 KC

12.0 1.0 London Programme relayed
3.0 1 BAKER'S MATINEE (LONDON)

ROBERTS (11.0)

3.45
5.15
6.0
6.20
9.0 11.0

5NC 775 I M. 1.000 KC

12.0 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

5PY PLYMOUTH. 400 M. 760 KC

12.0 1.0 LONDON 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

6FL SHEFFIELD. 272.7 M. 1.000 KC

12.0 1.0
3.0 1

1.0 1.0
1.0 1.0
1.0 1.0

6.30 1
7.45 1
9.0 11.0

6ST STOKE. 294.1 M. 1.020 KC

12.0 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

5SX SWANSEA. 294 M. 1.020 KC

12.0 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

Northern Programmes.

5NO NEWCASTLE. 215 M. 760 KC
12.0 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

5SC GLASGOW. 474 M. 760 KC
12.0 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

2BD
12.0 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

7BE BELFAST. 274 M. 760 KC
12.0 1.0
3.0 1
5.15 1
6.0 1
6.30 1
7.45 1
9.0 11.0

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

Leeds-Bradford.

1.0 1.0
1.0 1.0
1.0 1.0

Bournemouth.

1.0 1.0
1.0 1.0
1.0 1.0

Manchester.

1.0 1.0
1.0 1.0
1.0 1.0

Plymouth.

1.0 1.0
1.0 1.0
1.0 1.0

Dorset Experimental.

1.0 1.0
1.0 1.0
1.0 1.0

PROGRAMMES for THURSDAY, January 12

10.30 (Time Signal, Greenwich, Weather Forecast)

2LO LONDON and 5XX DAVENTRY
(201.4 M. 830 KC.) (1,004.3 M. 187 KC.)

11.0 (Daventry only, The DAVENTRY QUARTET and ISOROT HUBSTUCKER (Pianoforte)

12.0 THE DAVENTRY QUARTET, and ISOROT H. FIELD (Pianoforte); P. J. DUFFY (Baritone)

1.0.2.0 The Week's Concert of New Gramophone Records

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.45 Mr. W. H. HINDLE (Violin)

UNLESS one is usually conversant with the post-war world, it might be hard to believe that the world is so different from what it was a few years ago. The world is so different from what it was a few years ago. The world is so different from what it was a few years ago.

5.0 FRED KITCHEN'S OLD SONGS, from the Astoria

5.30 ORGAN RECITAL by PATMAN, from the Astoria

5.15 THE CHILDREN'S HOUR: Songs and Stories by Ronald Gossley. The Story of David. The Story of H. Mortimer Batten. 'Zoo Traps' by G. M. M. M. M.

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Light Music

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

6.45 Light Music

7.0 Mrs. A. HAMILTON: 'New Novels'

7.15 THE FOUNDATIONS OF MUSIC
By G. M. M. M. M.

Played by
SAMUEL LITCHER (Violin)
REGINALD PAUL (Pianoforte)
Sonata No. 11, in G (Second Movement)
Sonata No. 4, in E Minor (First Movement)

7.25 The Rt. Hon. Lord LOYD: The University Students Empire Tour

UNDER the auspices of the Overseas Student League, a scheme has been set on foot for taking a number of public school and University students round the Empire to see it for themselves. The tour is bound for South Africa, Southern Rhodesia, Australia, New Zealand and Canada, and starts in March.

7.45 THE VICTOR OLOF OCTET
HUGHES MALKIN (Tenor)

OVERTURE
Overture to 'The Merry Wives of Windsor'

1. GOTTES
Liederode (Love Ode) Robert
Salle wohnt durch des Haus (Stillness
as through the House) Borquet

OVERTURE
Two Shakespearean Sketches O'Neill
Nocturne, Mosqueroade



Andre Charlot enchants the microphone

HUGHES MALKIN
Lieder Shakespearian Songs Quiller
D. Mistress M. M.
Come away, then
How, blow, then winter will



A PEASANT FAMILY OF JUGO-SLAVIA

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

8.45 A VIOLA RECITAL by LIONEL

Romberg Marc
La Chasse (The Hunt) A.
The Lullaby T.
Les Injures par vent (The Demons dance)
Berceuse (Cradle Song) David Sachs, arr. Tert.
Savonne Dance D'Arny, arr. K.
A. B.

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

VLADIMIR REBIKOV (1866-1920), a dramatically gifted Russian, made some notable, if not very far-reaching experiments in harmony, and wrote several interesting works in which he endeavoured to combine music with music and scenic effects. The piece of his that we are to hear comes from a set of such pieces entitled 'Lecania, Ave Melomaniques'. He describes it as being as a scenic art in which melody and instrumental music mingle in one it is the whole. It differs from the usual because the dance plays the part in it, and from the usual because it is not a dance but a part at least equal to that of melody. It is a region of very high where the word is used and feeling is very strong.

In this piece demons sit, silent and motionless, waiting advantageously the darkness of night is the night. It is written on the scale of the whole tone scale—D Flat, E Flat, F Flat, G Flat, A Flat, B Flat.

9.05 WEATHER FORECAST

9.15 'TRAVELLERS' TALES: Mr. ESCOTT
NORTH: Among the Blackfoot and Indians

THIS evening's traveller's tale is to be told by a well-known lecturer and a vivid personality, who has already broadcast with our British success. Mr. Escott North really knows that wild and woolly West about which we have all heard so much: from the Canadian Rockies down to Mexico he has travelled, lived, and worked, mapping, mapping, mapping, and generally doing all the things that they do in the wide open spaces where men are men, where they have to be hunters or gatherers or drunks or makers. Tonight he will describe the Blackfoot and really are today.

9.30 Local Announcements. Don't forget to get

9.35 CHARLOT'S HOUR
A LIGHT ENTERTAINMENT
Specially designed
and arranged
by the well-known theatrical director
ANDRE CHARLOT

10.30 12.0 DANCE MUSIC. The Savoy Hotel
Bands, from the Savoy Hotel

Thursday's Programmes continued (January 12)

5WA CARDIFF. 352 M. 850 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 THE STATION TRIO - FRANK THORNTON
 He has in Turkish style
 (L.S. HARRIS (Tenor)
 heard you singing
 play Rondo (from Tchaikovsky) ... Hapt

RADIOLOGUES

By E. R. APPLETON
 No. 1

THE CENTRIFUGAL

The Radiologist is a development of micro-
 phone technique in presenting
 lecturer's function as compared
 with the chorus in the
 hearing to observe that the
 sound to show the sound effect

8.45 12.0 S.B. from London (9.30) 1

2ZY MANCHESTER. 354.5 M. 750 KC.

12.0 1.0 Gramophone R.
 4.30 MUSIC by the STATION ORCHESTRA
 5.0 Mrs. MARIE O'CONNOR: 'There's food for
 thought in a sandal shoe'
 5.15 THE CHILDREN'S HOUR The Story will be
 of Robert Hooder - Kindest Piece by the
 Fine Tenor, Sleeping Beauty (A. H. H.)
 a Star and the Flower ...
 sung by Harry Hopewell
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 HALLÉ CONCERT

Relayed from the Free Trade Hall
 Relayed to Daventry Experiment
 THE HALLÉ ORCHESTRA, conducted by
 Sir HAMILTON HARTY

Second Symphony - C (First Performance)

8.20 From the Ball
 A. H. H. The 'Jazzed Scene' from ...
 Act I ...

8.30 HALLÉ CONCERT (Continued)

Concerto Gregoriano in A, for Violin and
 Cello (Solo Violin, ARTHUR CATTBELL)

ARTHUR CATTBELL
 I ... G Minor, T Major
 ... Brahms, arr. Southern

9.30 S.B. from Daventry Experimental

10.0 WEATHER FORECAST, SECOND GENERAL
 NEWS BULLETIN

10.15 TOM CLARK
 Entertainer at the ...

10.30 Local Announcement

10.35 12.0 S.B. from London

6BM BOURNEMOUTH. 355.1 M. 810 KC.

3.0 London Programme relayed from Daventry
 6.30 12.0 S.B. from London (9.30) Local An

6KH HULL. 354.1 M. 1,070 KC.

3.0 London Programme relayed from Daventry
 5.15 THE
 6.0 London Programme relayed from Daventry
 6.30 12.0 S.B. from London (9.30) Local An

2LS LEEDS-BRADFORD. 277.5 M. 252.4 M. 1,080 KC. & 1,190 KC.

2.30 BROADCAST TO ELEMENTARY S.
 Mrs. G. BEAMWELL 1

3.0 London 1
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 12.0 S.B. from London (9.30) 1

6LV LIVERPOOL. 357 M. 1,010 KC.

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

7.45 TWO PLAYS

THE STATION STREET, directed by FREDERICK
 ...
 ... to 'The Fleckmanns' (The Bat)

8.0 A ...
 ... by EDWARD ...

Played by THE LIVERPOOL RADIO PLAYERS
 George Henderson (County Attorney)

WALTER ...
 Henry Peters (Sergeant) ... PHILIP H. HARPER
 Lewis Hulse (a neighbour of Farmer)

Mrs. Peters ... CATHERINE ...
 Mrs. Hulse ... MARGARET ...

The scene of this play is set in the now
 abandoned farmhouse of John Wright. On
 the previous day Wright was found murdered
 and his wife has been arrested and charged
 with the crime.

8.30 SEXTET
 Variations from the 'Trout' Quartet

"BAL MASQUÉ"

A F ... One Act by OLIVIER ...

A ... W ...

A Girl in a Black Domino ... CATHERINE ...

The setting for 'Bal Masqué' is a bluey
 that looks out on to the river at Chelsea. Cur-
 ... it from the back on which it
 is about 3.0 and, on a fine June morning, and
 the dancing is still in progress. A girl in a
 black domino appears through the ...
 at the back, she pauses and glances over her
 shoulder. Then, after letting the curtains fall,
 she advances on to the balcony, sinks into
 a chair, and with studied artlessness, pretends
 to be asleep. A White Pierrot enters ... he
 paces at the sleeper ... with a well-simulated
 start, she awakes.

S. ...

Overture to 'B. Scraglio' (The ...)

9.0 12.0 S.B. from London (9.30) Local A

5NG NOTTINGHAM. 375.2 M. 83 KC.

3.0 1
 5.15
 6.0 1
 6.30 12.0 9.30 1

5PY PLYMOUTH. 400 M. 750 KC.

3.0 1
 5.15
 6.0
 6.30 12.0 9.30 1

6FL ... 21 M. 7.00 KC.

3.15
 3.45
 5.15
 6.0
 6.30 9.30
 10.30
 11.0 12.0

6ST STOKE. 7.4 M. 0.00 KC.

3.0 1
 5.15
 6.0
 6.30 12.0 9.30 1

5SX SWANSEA. 374.1 M. 80 KC.

3.0 1
 5.15
 6.0 1
 6.30 12.0 9.30 1

Northern Programmes.

SNO NEWCASTLE. 375 M.

3.0 ...
 5.15 ...
 6.0 ...
 6.30 ...

5SC GLASGOW. 400 M. 750 KC.

3.0 ...
 5.15 ...
 6.0 ...
 6.30 ...

2BD ABERDEEN. 500 M. 80 KC.

3.0 ...
 5.15 ...
 6.0 ...
 6.30 ...

2BE BELFAST. 400 M. 750 KC.

3.0 ...
 5.15 ...
 6.0 ...
 6.30 ...

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★

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Metvick (Cosmos) Valves, Components, and Sets



11,804.3 M 187 kg)

11.0-12.0 *Hardly any*, JANE MUSIC + HERMAN JANSZWIEN and his LAMP and LEON ARNEY and his BAND, from the O'Jays, the DUBBLES

Friday's Programmes cont'd (January 13)

(Leeds Bradford Programme continued from page 30)

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

CLV LIVERPOOL 287 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.50 DORIS GAMBELL (Soprano)
 Songs from "The Daisy Chain," by I. L. Lehmann
 The Wren; The Wood-pigeon; The Swan;
 If an ever returns me
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.30 Local An-
 nouncements)

5NG NOTTINGHAM. 278.2 M. 1,680 KC.

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

SPY PLYMOUTH. 277 M. 1,504 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS
 Dr. WALTER P. WEEKES, Musical Appreciation
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.30 Local An-
 nouncements)

6FL SHEFFIELD 272.7 M. 1,100 KC.

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

6ST STOKE. 204.1 M. 0.20 KC.

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

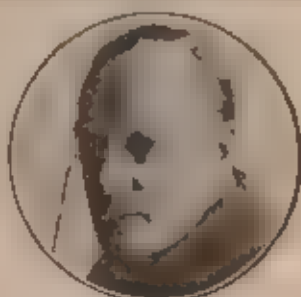
5.15 THE CHILDREN'S HOUR The Station Trio

6.0 London Programme relayed from Daventry

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

5SX SWANSEA. 294 M. 1,010 KC.

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



TOM CLARK

will be heard at a piano, each an listener
 at any one of the British stations each week
 He will be heard from which he will broad-
 cast each day

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

6.0 'My Piano and I'—A Short Lecture-Recital
 by T. D. JONES

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

Northern Programmes.

5NO NEWCASTLE 272.5 M. 0.60 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
 6.30-11.0 S.B. from London (10.30 Local An-
 nouncements)

5SC GLASGOW 305.4 M. 1,010 KC.

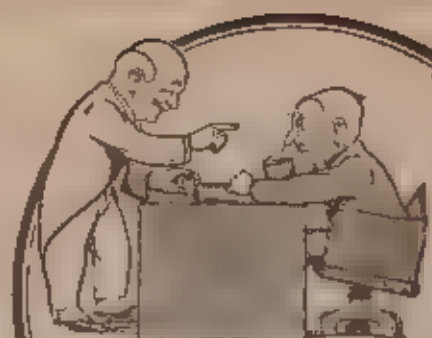
12.0-1.0 Gramophone Records 3.0 London Programme
 relayed from Daventry 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.30 Local An-
 nouncements)

2BD ABERDEEN 500 M. 1,010 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
 6.30-11.0 S.B. from London (10.30 Local An-
 nouncements)

2BE BELFAST 300 M. 1,010 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
 6.30-11.0 S.B. from London (10.30 Local An-
 nouncements)



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PROGRAMMES for SATURDAY, January 14

2LO LONDON and 5XX DAVENTRY

(381.4 M. 630 KC.)

(1,604.3 M. 187 KC.)

10.30 AM. *Continuity only*
11.00 AM. *W. H. H. H. H. H.*
11.15 AM. *W. H. H. H. H. H.*
11.30 AM. *W. H. H. H. H. H.*

10.28 AM. *Continuity only*
11.00 AM. *W. H. H. H. H. H.*
11.15 AM. *W. H. H. H. H. H.*
11.30 AM. *W. H. H. H. H. H.*

3.0 PM. *Continuity only*
3.15 PM. *W. H. H. H. H. H.*
3.30 PM. *W. H. H. H. H. H.*
3.45 PM. *W. H. H. H. H. H.*

3.50 PM. *Continuity only*
4.05 PM. *W. H. H. H. H. H.*
4.20 PM. *W. H. H. H. H. H.*
4.35 PM. *W. H. H. H. H. H.*



FROM THE KINGSWAY HALL.

Jack Richards (left) gives some of his entertainment during the interval to this evening's Popular Concert, arranged by Gatty Bellars (center), while Robert Naylor (right) will sing.

10.30 AM. *Continuity only*
11.00 AM. *W. H. H. H. H. H.*
11.15 AM. *W. H. H. H. H. H.*
11.30 AM. *W. H. H. H. H. H.*

10.28 AM. *Continuity only*
11.00 AM. *W. H. H. H. H. H.*
11.15 AM. *W. H. H. H. H. H.*
11.30 AM. *W. H. H. H. H. H.*

7.45 A POPULAR CONCERT

Arranged by GATTY BELLARS

11.00 AM. *W. H. H. H. H. H.*
11.15 AM. *W. H. H. H. H. H.*
11.30 AM. *W. H. H. H. H. H.*

(By permission of Lieut.-Col. Lord A. H. Innes-Kerr)

11.45 AM. *W. H. H. H. H. H.*
12.00 PM. *W. H. H. H. H. H.*
12.15 PM. *W. H. H. H. H. H.*

THE ORCHESTRA
Spanish Waltz, "Española"..... Waldgräf
H. de Jorjy (Angels guard three). Godard
Finale, "Fant. Ballet Music"..... Gounod

DOROTHY MORRIS
I love my love's softness..... P. H. H.
Barbara Allen..... Old Time
I love my love's softness..... P. H. H.

EDMUND JONES
I love my love's softness..... P. H. H.
My love's an arbutus..... Stanford
Daphnaphant (There's my love) arr. H. Davies

PIA O, the famous town barber of Saville, was a creation of Beaumarchais. He appears in the *Marriage of Figaro*. In this gay "patter" song he struts about, proclaiming the delights of being trusted and looked up to by all sorts of people, especially lovers, who confide in him and ask his advice and help.

STANFORD'S collection of Irish folk songs, with their own charm of the woods is suited to a flexibly curving melody that seems to express in music the grace of the maiden who is like

So slender and shapely in her girle of green.

ORCHESTRA
Meady and Synopation, Part I, arr. E. Craft

DOROTHY MORRIS
An old Romance..... G. D'Haridol
I love my love's softness..... P. H. H.
March Winds..... M. Meads

EDMUND JONES
On a January morning..... German
O that 'twere possible..... Somersell
Port of many ships..... R. Kees
Eleonore..... G. Taylor

ORCHESTRA
Tomorrow and A Child in Time..... T. H. H.
The Garden of Count Antonio (The Garden of Allah)..... Ronald
Valse-Caprice, Bal Masque..... Fletcher

THE GREATEST of last century, achieved fame also (at any rate, in his own country) as Conductor and Composer. He became Master of Music at the Imperial Russian Court, and established the St. Petersburg Conservatoire of Music, of which he was Principal for several years. For

Successful world tours followed; after one he returned to his own country and gave another fifty concerts, but his dread of the voyage prevailed and he refused. He died in 1891, leaving behind him a set of twenty *Pianoforte Duets*.

W. H. H. was dramatized some years ago, Sir London Ronald wrote the incidental music for the play, which consists of the prelude and interludes to the various parts of the play, re-arranged.

5.15 THE CHILDREN'S HOUR: "In Grandmother's Days." Songs from my Grandmother's Song Book. The Story of "The Wild" (Marta Edg)

6.0 LUCYNE GUYON'S ORCHESTRA
MARJORIE BOUTIN (Contralto)

6.30 TIME SIGNAL, CHERWICK WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.58 MARJORIE BOUTIN (Contralto)

7.0 MR. BART MAINE, "Next Week's Broadcast Music"

7.15 THE FOUNDATIONS OF MUSIC
MORANT'S VIOLIN SONATA
Played by
SAMUEL KITCHEN (Violin)
RICHARD PAUL (Pianoforte)
Debussy No. 14, in B Flat (Second and Third Movements)

7.25 MR. A. G. WARBROUGH: "The Variety Circus in Training"

The Boat Race seems to start earlier and the Trial Heats now receive almost as much interest as the Race itself, that a general on

THE BAND
Finale from the *Y. H. H. H. H. H.*

ALBAN THOMAS
Life your eyes..... Captain S. H. H.
The Southern Rose..... Artists

HAIR, Gift of Song (Toushanant)..... Wagner

GATTY BELLARS (Organ)
Fountain Nocturne..... P. H. H.
The Southern Rose..... Artists

ROBERT NAYLOR
A Southern Song..... P. H. H.
A Southern Song..... P. H. H.

JACK RICHARDS and VIOLET STEVENS (Entertainers)

BAN

A Lagoon Lullaby..... Gatty Bellars

BAND and ORGAN (Gatty Bellars)

Palmaris Ode, "Men of England"..... Kelly

9.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

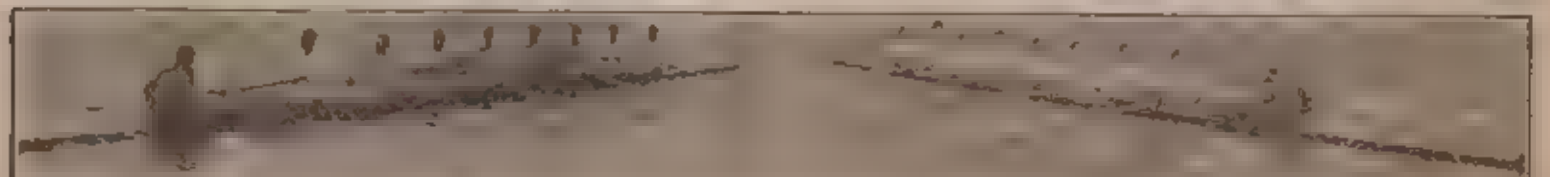
9.15 MR. G. WATSON PARKER, "Let's get a Car"

9.30 Local Announcements. (Daventry only) Shipping Forecasts

9.35 VARIETY

ART F. WALKER and his band
FLORENCE MANNES (Irish Harpist)
CAROL BALAM and his Gipsy Band
JESSIE MATTHEWS
In song "KIDNAPING"
by ELLEN DE MARCHA
M. H. H. H. H. H. H.

10.30 12.0 DANCE MUSIC. THE SAVOY BAND, from the Savoy Hotel



THE COLD AND GRIELLING DAYS OF EARLY TRAINING.

This evening at 7.25 Mr. Warbrough will broadcast a talk on "The Variety Circus in Training." These pictures give a good impression of the crews out in the early days, when autograph-hunters are unheard of and only tireless coaches and devoted Old Blues brave the rigours of the training.

[illegible]

Depot of the *W. & A. Evans* for *Mother and Robt.*
Dept. 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387



The Thrill of 't' Coop.

This afternoon, Saturday January 14, tier upon tier of densely-packed football enthusiasts at famous grounds all over the country, will bear witness to the popularity of 'soccer,' and of Cup-tie struggles in particular. London and Daventry listeners are to hear the Arsenal v. West Bromwich Albion Match described from Highbury, while Liverpool will have a commentary on the Corinthians v. New Brighton. In the accompanying article H. G. Lewis, *Gazette*, tells of the thrill of Cup matches and the merits of the

[N] thousands of homes there will be the usual atmosphere of petrified amazement when the results of the Association Cup-ties come through tonight (January 14). One feels fairly safe with that bald statement, because if there is one certainty about Cup-ties it is their extraordinary uncertainty. That, of course, is the secret of their fascination, a fascination which is world wide.

When I was in Australia some twenty years back, the English and Scottish football results were among the most important of the cabled news.

As a layman regarding wireless, I do not know how far it is possible for this Saturday's broadcast of Cup results to be picked up, but I venture to say that there will be people in hundreds of corners of this globe endeavouring to listen to the fate of Arsenal v. Corinthian F.C., New Brighton v. United, and other such tremendously popular clubs. There will be club 'sweeps' from Hong Kong to Geneva, and the fate of the Arsenal will be discussed by the 'boys' of the Foul Coast who play bare-footed, and who are constantly sending queerly written postcards to English clubs for old footballs, jerseys, and souvenirs. One such letter reached me in recent years, offering a shipment of monkeys and native rhinos in exchange for the ball used at Wembley Stadium in a Cup Final.

The possibility of surprise—that is the secret. It drew over 800,000 people to watch the struggles in the equivalent round last year. This round, by the way, is called the third round, but it is really the first in which are entered the select clubs of the country. The two vital factors are nerves and experience, and they are closely related. According to form and status any man who follows football can show you why Sunderland should so easily beat Northampton; why Southampton have not an earthly chance in meeting the holders of the Cup, Cardiff City, at Cardiff. But when the men line up and the referee starts the game, the teams become eleven men against eleven men. The decisions of ball control, which distinguish the good footballer from the moderate, are likely to be swept away in the swirl of emotions, unless there is an ice-cool brain to govern the limbs.

THE two matches, descriptions of which are to be broadcast, should provide fine examples of the peculiar way of Cup football. One of these is the Arsenal versus West Bromwich Albion, at Highbury; and the other New Brighton versus the Corinthians, at New Brighton.

The Arsenal seem to have Cup-winning qualities to a marked degree. For one thing, they were in the Final last April, and although they lost, the experience they gained should be of tremendous value. It is not, as is generally supposed, that a different type of football is required to win a Cup-tie from that employed in the ordinary League match; but that abnormal mental control is necessary to enable the players to play normal football.

This classic example of this was the first Wembley Final, when about a quarter of a million people surged through and over the gates, covered the playing pitch, and were eventually



persuaded to crowd back or to leave the ground by the players themselves, with the help of the police. No such nerve-racking experience ever fell to the lot of footballers since the collapse of a stand with terrible consequences, during an international match in Scotland early this century. The opposing teams at Wembley were Bolton Wanderers and West Ham United, and the coolness of the Wanderers, despite the circumstances, won them the match. The same team won the Cup again three years later.

The Arsenal are a phlegmatic, dour side, whose defence are like bull-dogs in a fight: they grip and hang on. Buchan, their captain, whose name is

a household word, never fails in a tight corner to produce with that casual air of his the shy tricks and thoughtful moves which wreak panic in the opposition in Cup-ties.

And yet West Bromwich Albion, though in the Second Division these days, are a doughty side. Partly, their strength has for years lain in the fact that they are one of the few leading professional clubs who earnestly believe that the club should represent the locality. Most of their players are local players, and their pride in their club must therefore be the greater. Their League encounters this season have shown that the harder the task, the better they play. Repeatedly they have upset 'farms' by drawing or winning on the grounds of apparently stronger sides. But they are comparatively a young side, and the experienced Arsenal men, such as Parker and Baker, Buchan and Blyth, ought to gain the day.

THE opinion has been voiced by a few, who make the mistake of regarding football as an entertainment before a sport, that all qualifying rounds should be abolished, and that the finalists should compete, because only they have a chance. There is truth in this, but not much more. It is only by the tremendous popularity of the Cup, which began years ago, of the famous amateurs, the Corinthians.

This entry increased the general interest and the purely sporting element to an unexpected degree. People who have seen their Cup struggles with the professional sides will talk for the rest of their lives of such sporting epics as their gallant display against Newcastle United last year, their brilliant victory over Blackburn Rovers, and others. Enormous crowds have watched them.

No one expected much success from the Corinthians, at first; but with them, as with every other team, experience counts. They are a powerful side today, and are increasing in power year by year. Such great players as Howard Baker, A. G. Bower, Claude Ashton, Freddy Ewer, and that magnificent veteran, A. E. Knight, have had international as well as Cup-fighting experience. Without the advantage of week-by-week matches, they nevertheless bring freshness and a devil-may-care spirit to the field.

There is no room among them for the stereotyped methods which one watches week by week in League games.

A belief in goal, or, fashioned, shoulder to shoulder work has an important place in their creed. And because a Cup defeat is of no vital consequence to them, they have neither nerves nor worries.

New Brighton the Corinthians have never met, although in the days of G. O. Smith and Cobbold they played a local side in the Lancashire town. New Brighton, in the Northern Section of the League's Third Division, would be an awkward handful for any League side, on the New Brighton ground.

But they may find the 'unorthodox' football of the Corinthians a trifle too bewildering.



The plan to follow when watching the afternoon's Third Round Matches.



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Saturday's Programmes continued (January 14)

6FL SHEFFIELD. 272.7 M.
1,150 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHURCHMAN'S HOUR. A. L. L. The Rose
(Thackeray), adapted by C. P.

6.0 London Programme relayed from the Albert Hall

8.30 12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

6ST STOKE. 291.1 M.
1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHURCHMAN'S HOUR

6.0 London Programme relayed from Daventry

8.30 S.B. from London

7.0 M. J. Boulton: 'Professional Productions
in the Nation Master'

7.15-12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

5SX SWANSEA. 204.1 M.
1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHURCHMAN'S HOUR

6.0 London Programme relayed from Daventry

8.30 S.B. from London

7.0 Dr. 'TERRY' McLEOD: 'Welsh Rugby Foot-
ball Topics'

7.15-12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 32.5 M.
1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHURCHMAN'S HOUR. A. L. L. The Rose
(Thackeray), adapted by C. P.

6.0 London Programme relayed from the Albert Hall

8.30 12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

5SC GLASGOW. 4.4 M.
1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHURCHMAN'S HOUR. A. L. L. The Rose
(Thackeray), adapted by C. P.

6.0 London Programme relayed from the Albert Hall

8.30 12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

2BD ABERDEEN. 600.3 M.
600 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHURCHMAN'S HOUR. A. L. L. The Rose
(Thackeray), adapted by C. P.

6.0 London Programme relayed from the Albert Hall

8.30 12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

2BF BELFAST. 1,000 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHURCHMAN'S HOUR. A. L. L. The Rose
(Thackeray), adapted by C. P.

6.0 London Programme relayed from the Albert Hall

8.30 12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

5.15 THE CHURCHMAN'S HOUR. A. L. L. The Rose
(Thackeray), adapted by C. P.

6.0 London Programme relayed from the Albert Hall

8.30 12.0 S.B. from London (8.30 Local An-
nouncements, Sports Bulletin)

7.0 M. J. Boulton: 'Professional Productions
in the Nation Master'

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Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

SCHOOL PAMPHLETS	TALKS PAMPHLETS	OPERA LIBRETTI.	(No subscriptions can be accepted for back numbers.)
issued in January, April, and September before the beginning of the three seasons of Talks and School Broadcasts		(Issued Monthly)	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS
			(Please strike out Form not required.)
This Season's Pamphlets (ready January 3).	NOTE.—Some of the Talks Pamphlets are not issued until the middle of each season—viz., February, May, and October.	January. The Return of Ulysses (Monteverdi). February. Rochinda (Handel). Subsequent.	LIBRETTI
Schools Syllabus.	This Season's Pamphlets (ready January 3).	Armeda.	(a) Please send me copy (copies) of each of the next twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve.
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NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly. In particular applications are invited for the libretto of the opera 'The Return of Ulysses,' which is to be broadcast from 5GB on January 16, and from London, Daventry, and other stations on January 15.			
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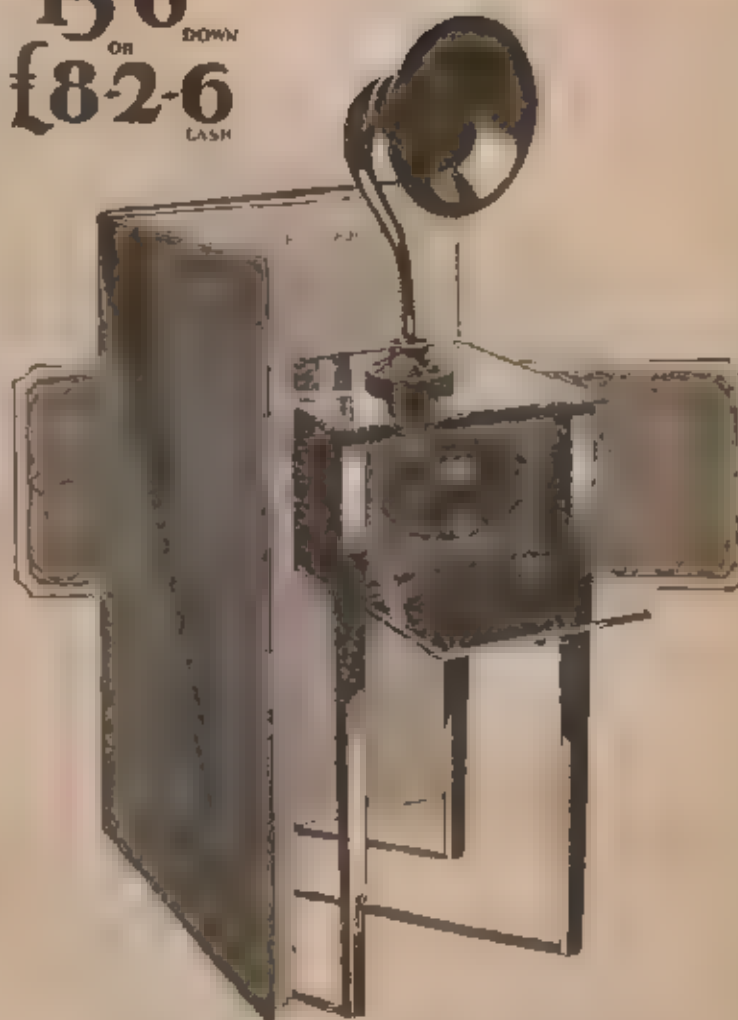
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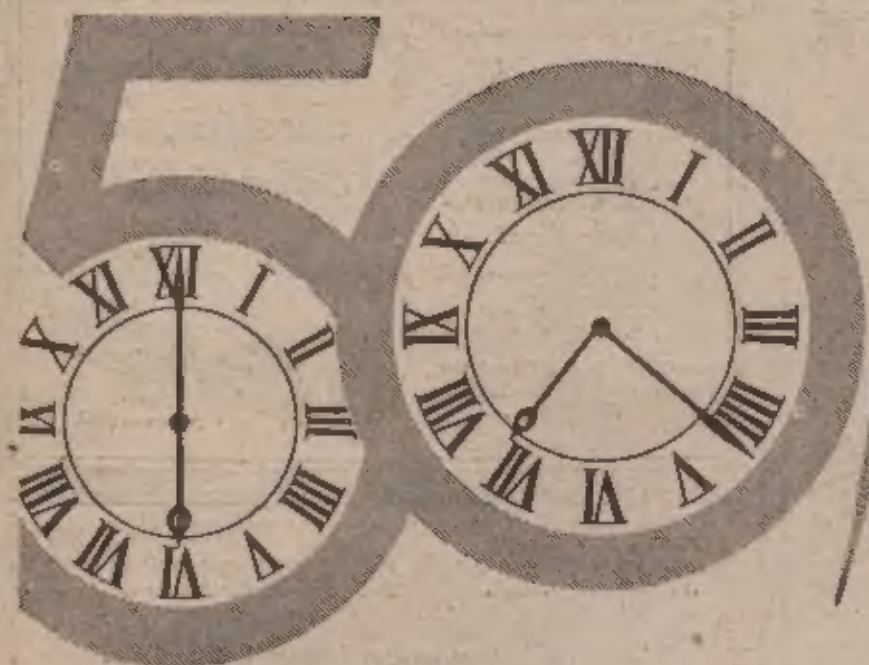
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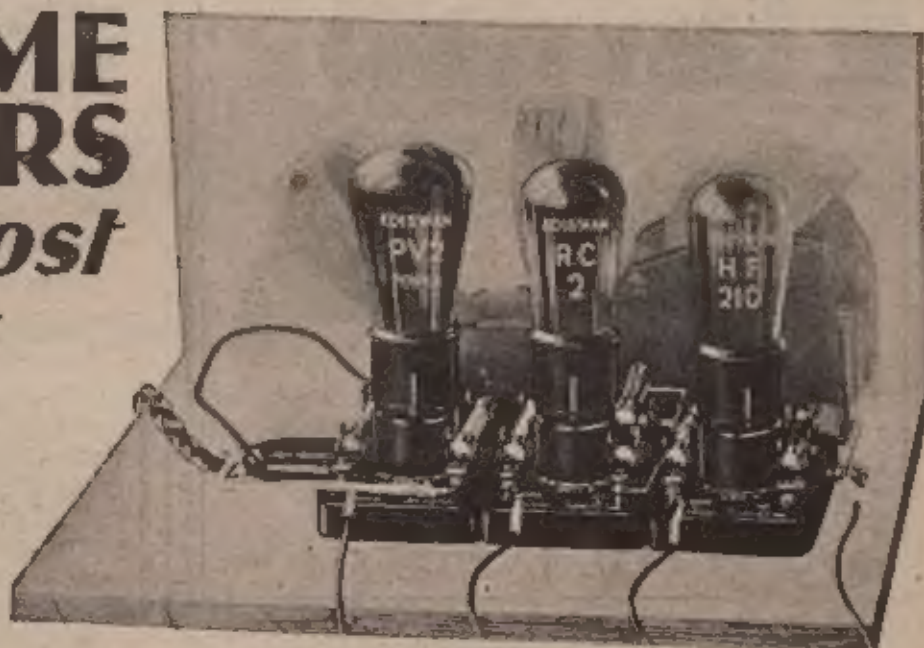
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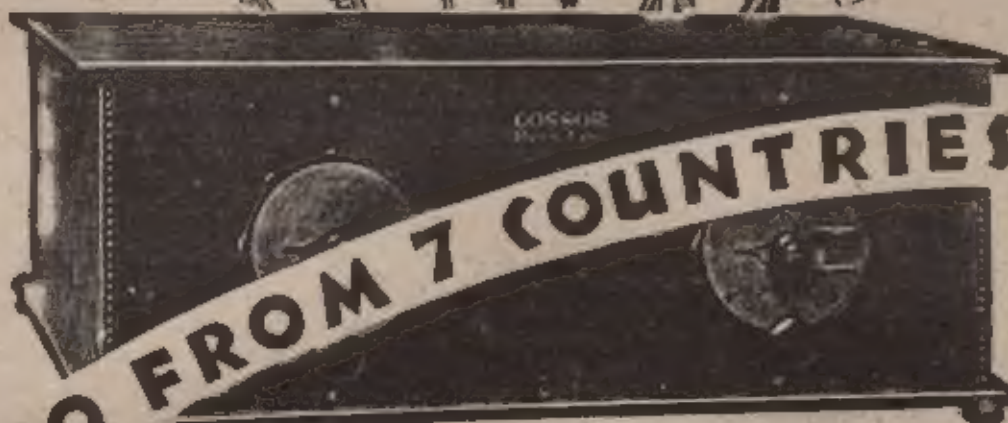
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