

## ALL THE PROGRAMMES (January 15-21)



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

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

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

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

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

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

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



ARNOLD SCHÖNBERG.

Specially drawn for *The Radio Times* by Sava.

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

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

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

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

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

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

(Continued overleaf.)

(Continued from previous page.)

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

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

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

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

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



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

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

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

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

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

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

Schönberg composed a great part of the work comparatively quickly. Then poverty compelled him to relinquish it and earn money by orchestrating other people's cheap operettas, of which about this period of his life, he calculates, he scored no fewer than six thousand pages. Then he resumed his own work and completed its composition—but not its orchestration. So far he was living in Vienna; now he removed to Berlin as conductor of a theatre orchestra. Strauss examined the piano-vocal score of *The Songs of Gurra* and awarded its composer the 'Liszt Stipend,' which was a help. Only after eleven years was the last note of the orchestration in its place, and only after thirteen was the first note heard by the public. Thus the work composed in 1900-1 was not completely orchestrated until 1917. Keen-eared listeners may perhaps note one result of the delay in some difference of style in the orchestration at the beginning and end of the work. Schönberg himself has admitted this. One grows somewhat between one's twenty-sixth and thirty-seventh years!

## Says the Microphone—

(Continued from page 51.)

In 1890 a German manufacturer of the name of Abbe changed the hours of work in his factory, the celebrated Zeiss Optical Works, from a nine-hour to an eight-hour day. He found that the output of each of the eight hours was no much higher than the output of each of the original nine hours; that the total output of the eight-hour day was equal to, if not a little higher, than the total output of the nine-hour day.

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

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

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

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

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

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

# Says the Microphone—

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 50.)



## BOTH SIDES OF THE MICROPHONE

### The Changing Riviera.

ON the afternoon of Thursday, January 26, a novelist, Joan Kennedy, is to give a talk on the Riviera. I suppose that, like all writers, she will find a very good word to say for that earthly Paradise. Since the war, the world has discovered that the attractions of 'the Azuro Coast' do not stop with the gaming-rooms and pigeon-shooting ground at Monte Carlo. The whole coast, from Hyères to Ventimiglia, with its turquoise seas, red cliffs, dark cypress avenues and silver-green olive groves, is as lovely as anything in creation. English travellers, in particular, seem to have discovered this beauty. I spent my holidays this year at Juan-les-Pins, near Cannes, and found the beach there (it gives the best bathing on the Riviera), literally smothered with English families, coloured by the strong southern sunlight to every tint between black and gold. Nine years ago, when I drove down to that beach from Venice, I used to be the only bather along the two miles of golden sand. The Riviera is changing. Until 1930 no one thought of it as a summer resort. Now it rivals the Lido. And they are constructing an indurubber plage at Monte Carlo!

### The Operatic Ideal of the '70's.

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

### 'Good Evening, Everyone.'

I HAVE just been glancing at the proofs of A. J. Alan's book 'Good Evening, Everyone,' which Hutchinson's are publishing in about a fortnight's time. A. J. Alan is one of the most outstanding personalities of the microphone, and his name too frequent broadcasts are eagerly awaited all over the country. He is one of the few truly original literary geniuses of the times: by telling his tales in spoken rather than written words he has revived the ancient art of the 'story teller.' The stories collected in his new book have, with one exception, been broadcast. They are exact transcriptions of the microphone versions. As one reads them one can almost hear their author telling them in that drawing, hesitant voice of his, so strongly is the style coloured with his personality. I have not yet heard the exact date of publication of 'Good Evening, Everyone.' Next week I will let you know more about the book, which I do not hesitate to predict will be one of the successes of the Spring season.

### With Frederick Delius.

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

### An Architect who Turned to Music.

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

### All British.

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

### The Fatal News Bulletin.

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

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

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

*On the Rio Grande*

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

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

### Through a Boy's Eyes.

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

### A Temple Thurston 'First Night.'

TEMPLE THURSTON'S new play, *The Burden of Women*, is to have its first night, not in a London theatre, but in a studio at Savoy Hill. This is an important piece of news, for it adds one of our most distinguished dramatists to the considerable list of those writers who believe in Radio Drama. The broadcast of *The Burden of Women* will take place on Tuesday evening, February 7, at 9.45. The play, I hear, happens to be particularly suited to microphone presentation. It deals with the hard life of the sailor's wife, who must wait always in uncertainty for the return of her man from the sea.

### The Music of the Spheres.

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

## BOTH SIDES OF THE MICROPHONE



### The Creeping 'Orros.

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

### The Players in the Lorry.

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

### The Music of the Programme-Makers.

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

### On Sunday Evening, January 22.

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

### 'The Way of the World.'

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

### The National Gramophone Society.

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

### Beethoven's Eve Lamb.

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

### What do you Know about Rugs?

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

### Brailowsky's Recital.

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

### Clapham, Dwyer and Co.

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

### When Haydn Hinted.

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

### Sir Henry at Manchester.

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

### Our Competition.

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

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

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

'THE ANNOUNCER.'

# A Piece of the Listener's Mind.

## Letters from the Editor's Post Bag.

### The Popularity of Opera.

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

### A Mother Writes.

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

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

### What do we Expect to Hear?

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

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

### The Service in the Pub.

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

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

### The Prince or Not the Prince?

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

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

## LEADING FEATURES OF THE WEEK.

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

### TALKS (5XX).

Monday, January 16.

5.0. Miss Cottingham Taylor: 'Marmalade Making.'

Tuesday, January 17.

7.0. Mr. J. Butler: 'A Hampshire Dialect Talk.'

7.25. Miss Eileen Power: 'Europe in the Middle Ages.'

Wednesday, January 18.

3.45 Mrs. Penelope Wheeler: 'Village Play Production.'

7.25. Sir Denison Ross: 'The Spirit of the East.'

Thursday, January 19.

7.25. Mr. H. Wellington: 'How to appreciate Pictures.'

9.15. Mr. Desmond MacCarthy: 'I Remember—Reminiscences of Henry James.'

Friday, January 20.

7.25. Mr. A. D. Lindsay: 'Philosophy and our Common Problems.'

Saturday, January 21.

7.25. Mr. George F. Allison: 'League and Cup Prospects.'

9.15. Mr. Wyndham Lewis, reading from his own works.

### MUSIC.

Sunday, January 15.

(5GB) 3.30. Chamber Music. The English Ensemble and Norman Allin.

9.0. Mendelssohn's Oratorio 'Athalia.'

(5XX) 9.5. The Casano Octet.

Monday, January 16.

(5GB) 8.0. Monteverdi's Opera, 'The Return of Ulysses.'

Tuesday, January 17.

(5GB) 8.0. A Tchaikovsky Programme.

(5XX) 8.30. A Piano Recital by Maurice Cole.

Wednesday, January 18.

(5XX) 8.0. Monteverdi's Opera, 'The Return of Ulysses.'

Thursday, January 19.

(5GB) 7.30. A Hallé Concert, conducted by Sir Hamilton Harty.

Friday, January 20.

(5XX) 8.0. A National Concert. Conductor, Sir Henry J. Wood. William Primrose.

### VAUDEVILLE.

Monday, January 16.

(5XX) 9.35. Mabel Marks, Tom Clare, Esther Coleman and Zacharewitsch.

Tuesday, January 17.

(5GB) 6.45. Colleen Clifford.

Wednesday, January 18.

(5GB) 4.0. Grace Ivell and Vivian Worth.  
(5XX) 10.30. The New Trio Sisters, Julian Rose, Mario di Pietro.

Friday, January 20.

(5GB) 4.0. Ivan Firth and Phyllis Scott.  
(5XX) 10.35. Wish Wynne, Effie Kalisz, Joseph Farrington.

Saturday, January 21.

(5GB) 8.0. The Three Clefs, Toni Farrell, Angela Maud.

### DRAMA, etc.

Monday, January 16.

(5XX) 9.45. The Ceremony of the Keys. Relayed from the Tower of London, with descriptive talk by H. V. Morton.

Thursday, January 19.

(5XX) 7.45. 'The Playboy of the Western World,' A Comedy by J. M. Synge.  
9.35. Charlot's Hour.

## Do You 'Put'—Or Only 'Take'?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# PROGRAMMES for SUNDAY, January 15

## 2LO LONDON and 5XX DAVENTRY

(351.4 M. 830 KC.)

(7.604.8 M. 187 KC.)

Central Hall since 1914. He is an ex-President of the Wesleyan Conference, and known as an author, lecturer and preacher all over the country.

10.30 R.E.L. (Dessert only)  
TIME SIGNAL, (GREEN)  
MUSIC; WEATHER FORE-  
CAST

### 3.30 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA  
Conducted by STANFORD H. ROBINSON  
LEILA MEGANE (Conductor)  
FRANCIS RUSSELL (Trumpet)

#### ORCHESTRA

Overture, 'The Piccolo of the Minute', Handcock  
Theme and Six Diversions

3.55 FRANCIS RUSSELL and Orchestra  
Lohengrin's Farewell Wagner

#### 4.0 ORCHESTRA

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

4.20 LEILA MEGANE and Orchestra

The Spirit Song Haydn  
When I am laid to earth Purcell

4.25 LEILA MEGANE, FRANCIS RUSSELL and  
Orchestra

Duet from 'Samson and Delilah', Act II  
Sacred Solos

#### 4.35 ORCHESTRA

Three Poems, 'Finlandia' Sibelius

4.45 FRANCIS RUSSELL

Now Sleeps the Crimson Petal Quilter  
Love's Secret Handcock  
Linden Lea Vaughan Williams

4.52 LEILA MEGANE

An Eriskay Love Lilt arr. Kennedy Fraser  
Mye Charaline (Old Manx Air) arr. Somersell  
My Sweetheart is Lovely Old Welsh

#### 5.0 ORCHESTRA

Suite Caractéristique, Op. 9, Glazounov  
Introduction; Russian Dance; Intermezzo in  
playful style; Carnival; Oriental  
Dance; Elegy and Procession

5.20 READINGS FROM THE OLD TESTAMENT

Art and Crafts—Exodus, XXIV,  
21 to XXVI, 3

### 5.30-6.0 A CHILDREN'S SERVICE

Planned by the Rev. Canon

Westminster

Conducted by the Rev Canon  
C. S. WOODWARD

Hymn, 'Jesus, good above all  
other' (E. H. 508)

Prayers

Psalm No. 67

Lenten

Cross

Prayers

Hymn, 'He who would valiant  
be' (E. H. 402)

Address by the Rev. Canon  
WOODWARD

Hymn, 'As with gladness men  
of old' (E. H. 39)

Blessing

### 8.0 A RELIGIOUS SERVICE

Conducted by the

Rev. DINSDALE T. YOUNG, D.D.

Relayed from the Central Hall,  
Westminster

Organ Prelude, 'Andante  
Cantabile' Hopkins

(Organist, Mr. J. ARTHUR  
MEALE, F.R.C.O.)



The Rev. DINSDALE T. YOUNG,

Minister of the Central Hall, Westminster, from  
which he conducts the broadcast service tonight.

Hymn, 'Praise to the Holiest' (M.H.B. 62)

Prayers

Antiphon, 'I will mention the loving kindnesses'  
Sullivan

(Soloists, Mr. DOUGLAS WADE and Mr. H. F.  
PAGE)

Scripture Reading

Hymn, 'Come, thou Fount of every blessing'  
(M.H.B. 377)

Sermon by the Rev. DINSDALE T. YOUNG, D.D.  
Hymn, 'Holy Father, cheer our way' (M.H.B.  
347)

Benediction

Vesper

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

author, lecturer and preacher all over the  
country.

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

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

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

8.50 WEATHER FORECAST, GENERAL NEWS BY-  
LINES; Local Announcements. (Dessert only)  
Shipping Forecast

### 9.5 AN EVENING CONCERT

THE CASANO OCTET

MEGAN FOSTER (Soprano)

ERIC MARSHALL (Baritone)

THE OCTET

Songs without words, Op. 10, No. 1 Mendelssohn  
Country Gardens Grieg

9.12 MEGAN FOSTER

Cherry Valley Quilter  
Le Joh Jarda G. Groussin  
Scherzo M. Rost

9.18 OCTET

Three Melodies Andersson Webber  
Sonnet—Vivette Chausson—Inimicancy  
Valse Lento—Elaine F. Laurence

9.30 ERIC MARSHALL

The Two Grounds Schumann  
Who is Sylvia? Schubert  
The Wanderer Schubert

9.40 OCTET

Burchardale from 'Samson and  
Delilah' F. Schumann

9.48 MEGAN FOSTER

Folk Songs  
Waly Waly (England)  
The Light o' the Moon (Irish)  
An Eriskay Lullaby (Scottish)  
Efo Delo i Dywyn (Welsh)  
W. H. Davies

9.56 OCTET

Rhine Maidens Trio  
from 'The Twi-  
light of the Gods'  
The Ride of the  
Valkyries (from  
'The Valkyries')

10.7 ERIC MARSHALL

In the Silent Night Bach  
The Heart's Secret I manna  
The Last Song (In Italian) Tosti

10.17 OCTET

Intermezzo, 'La Grattan'  
Wagner  
Nuit Napoléonine  
Musical Boresque

10.30 EPILOGUE



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

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

# Sunday's Programmes continued (January 15)

## 5GB DAVENTRY EXPERIMENTAL

REMARK NO. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 CHAMBER MUSIC

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

#### THE ENSEMBLE:

Quartet in E Minor for Violin, Viola, Violoncello and Pianoforte, Op. 80 ..... Brahms  
(1) Fairly quick; (2) Scherzo—Quick; (3) Slow; (4) Comfortably quick

### 4.0 NORMAN ALLIN

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

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

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

### 4.30 NORMAN ALLIN

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

### 4.40 MARJORIE HAYWARD and KATHLEEN LONG

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

#### THE ENSEMBLE

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

### 5.20 READINGS FROM THE OLD TESTAMENT

(See London)

### 5.30-6.0 A CHILDREN'S SERVICE

(See London)

### 6.0 A RELIGIOUS SERVICE

From the Birmingham Studio

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

### 6.45 THE WEEK'S GOOD CAUSE

(See London)

### 6.50 WEATHER FORECAST, GENERAL NEWS, BELLETTIS

### 9.0 'ATHALIE'

From Birmingham

As Oratorio by MENDELSSOHN

English adaptation by W. BARTHOLOMEW

Cast:

Male Reader ..... STUART VINDES  
Second Soprano ..... MARJORIE PARRY  
First Soprano ..... BEILA BAILLIE  
Contralto ..... REBECCA CLARKE  
Female Reader ..... KATHLEEN LONG

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



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

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

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

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

### 10.30 EPILOGUE

### 5WA CARDIFF.

353 M.  
880 KC.

### 8.30 TURN O' THE YEAR

'This is the time when sword-blades green,  
With gold and purple damasked,  
Pierce the brown oryx-bed a-row,  
Katharine Tynan Hinkley

#### THE STATION ORCHESTRA

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

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

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

THE CYMBIC MADRIGALISTS, conducted by J. M. MORRIS

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

#### ORCHESTRA

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

#### KENNETH HARDING (Violin)

Gavotte ..... Gluck  
Scherzando .....  
Tombourin ..... Leclair

#### ORCHESTRA

To Spring ..... Grieg  
Narcissus ..... Noyon  
Joyous Isle ..... Paganini

### THE MADRIGALISTS

Part Songs

Song of the Flax Spinner ..... Leslie  
Searching for Lambs

Traditional, arr. Gerrard Williams

Awake, Aeolian Lyre ..... Denby

#### ORCHESTRA

Morning (First 'Peer Gynt' Suite) ..... Grieg  
The Girl with the Flaxen Hair ..... Debussy

(Solo Violin, LEONARD BUSTFIELD)

Waltz of the Doll ..... Debussy

#### KENNETH HARDING

Gavotte .....  
Romance (with Orchestra) ..... Beuch

#### ORCHESTRA

Ballet of Spring from 'Hamlet' Ambrose Thomas

### 5.25-6.0 S.B. from London

### 8.10 A RELIGIOUS SERVICE

From the Studio

#### THE STATION REPERTORY CHORUS

Hymn, 'Jesus, Lord of Life and Glory' (A. & M. 287).

Reading from the Scriptures

Hymn, 'Gracious Spirit, Holy Ghost' (A. & M. 210).

Anthem, 'Ave Verum' ..... Wm. Byrd  
Address by the Rev. D. D. JOSEPH, Mill Street Congregational Church, Newport

Hymn, 'O Lord, How Joyful 'Tis to See' (A. & M. 275).

### 9.45 S.B. from London (9.6 Local Announcements)

### 10.30 EPILOGUE

### 10.44-11.0 THE SILENT FELLOWSHIP

### 2ZY MANCHESTER.

254.8 M.  
780 KC.

### 3.30 HARP, SONGS, AND STRING QUARTET

CHARLES COLLIER (Harp)

Gipsy Maid ..... Russelmann  
Impromptu Caprice ..... Paganini

HUGH MACKAY (Tenor)

Songs with Harp Accompaniment

Heroic Ossianic Chant ..

Islay Reeper ..... Kennedy-Fraser

Isle of my Heart .....  
Sleeps the Noon .....

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

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

CHARLES COLLIER

To Morning ..... Godard  
Courante ..... Handel

Gavotte in B Minor ..... Bach, arr. Magistrate

#### HUGH MACKAY

The Island Herdmaid

The Birken of the White Shoulders ..... Kennedy-Fraser

An Eniskay Love Lilt ..

A Fairy's Love Song ..

#### QUARTET

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

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

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

# Sunday's Programmes continued (January 15)

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

The Quartet we are to hear is in four Movements.

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

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

5.20 6.0 S.B. from London

7.45 SACRED MUSIC by the STATION QUARTET

## 8.0 A RELIGIOUS SERVICE

From the Studio  
Bethlehem and After

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

Hymn, 'Adeste Fideles'

Lesson: Isaiah, chapter vii, verses 10-15

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

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

Anthem, 'Borate Cook' ..... Tye

Address by the Rev. T. LEO PARKER

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

Anthem, 'O Sacrament Contriv'd' ..... Tye

Sacred Music by the STATION QUARTET

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

## 9.5 A LIGHT ORCHESTRAL CONCERT

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

Overture to 'The Bartered Bride' ..... Gustava Masquardine from 'The Merchant of Venice' ..... Sullivan

TOM ROWLAND (Baritone)

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

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

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

ORCHESTRA

Tone Poem, 'Dance of Death' ..... Saint-Saens

(Dance Macabre) ..... Saint-Saens

Tone Poem, 'Phaeton' ..... Saint-Saens

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

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

TOM ROWLAND

Bright in the ring of words ..... Vaughan Williams

Sea Fever ..... Ireland

Invictus ..... Rudin



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

### ORCHESTRA

Second 'Wand of Youth' Suite ..... Elgar  
March: The Little Bells; Motus and Butterflies (Dance); Frolics; Dances; The Tame Bear and The Wild Bears

## 10.30 EPILOGUE

## 6BM BOURNEMOUTH. 378.1 M. 920 K.C.

3.30 6.0 S.B. from London

## 7.50 A RELIGIOUS SERVICE

Relayed from the

PENSION MEMORIAL CHURCH, BOURNEMOUTH

Organ Recital by the Organist and Choirmaster, Mr. FREDERICK P. BRAZIER

Pastoral from First Sonata, Op. 42....Grieg

8.0 Hymn 667, Methodist Hymn Book, 'We love the place, O God'

Prayers

Reading

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

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

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

Benediction

ORGAN

Allegro Maestoso ..... H. Smart

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

## 10.30 EPILOGUE



DANSE MACABRE.

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

## 6KH HULL. 294.1 M. 1,020 K.C.

3.30 6.0 S.B. from London

## 8.0 A STUDIO SERVICE

Conducted by Pastor C. H. SEPPEN, assisted by THE GARDEN VILLAGE CHORUS

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

Prayer

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

Psalm 91

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

Anthem, 'They that trust in the Lord' (Seppen)

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

Hymn, 'The Day Thou gavest' (C.H., 616)

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

## 2LS LEEDS-BRADFORD. 277.5 M. 282.1 M. 1,080 K.C. & 1,180 K.C.

3.30 6.0 S.B. from London

## 8.0 A RELIGIOUS SERVICE

Relayed from Holy Trinity Church, Leeds

Address by the Rev. J. E. ROBERTS

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

## 10.20 EPILOGUE

## 6LV LIVERPOOL. 297 M. 1,010 K.C.

3.30 6.0 S.B. from London

## 8.0 A RELIGIOUS SERVICE

Relayed from St. James' Church, Toxteth Park

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

Music by THE ST. JAMES' CHURCH CHOIR

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

## 10.30 EPILOGUE

## 5NG NOTTINGHAM. 275.2 M. 1,090 K.C.

3.30 6.0 S.B. from London

## 7.50 AN ORGAN RECITAL

By HERBERT JOHNSON

Relayed from the Albert Hall, Nottingham

The Swan ..... Saint-Saens

Largo (from the 'New World Symphony') ..... Dvorak

Spring-time ..... Holm

## 8.0 A RELIGIOUS SERVICE

Conducted by the Rev. H. G. FROST

Relayed from the Albert Hall, Nottingham

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

Prayer and Lord's Prayer

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

Lesson

Anthem, 'Send out Thy Light' ..... Grieg

Sermon, The Rev. H. G. FROST

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

Benediction

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

## 10.30 EPILOGUE

# Programmes for Sunday

SPY	PLYMOUTH.	400 M. 750 KC.
3.30 6.0	8.0	
AFTER-NOON SERVICE		
Broadcast from St. Andrew's Parish Church		
Tribute to the		
Prayers		
Psalms		
Litanies		
Hymns		
The Ruminant Morn' (Hood)		
Hymn 'As With Gladness' (A and M. No. 78)		
Address by the Rev. E. H. Huxford, Vicar of All		
Hymn 'God that madest' (A and M. No. 26)		
In devotion		
8.45	S.B. from London	9.0 Local Announcements
10.30		1. PILEGUT
6FL		272.2 M. 1100 KC.
3.30 6.0	8.0	
from London		
8.0	9.0	Local Announcements
10.30		1. PILEGUT
6ST		204.1 M. 1,020 KC.
3.30 6.0	8.0	
S.B. from London		
8.0	9.0	Local Announcements
10.30		1. PILEGUT
10.40 11.0	8.0	S.B. from London

## Northern Programmes.

5NO	NEWCASTLE.	312.5 M. 860 KC.
3.30 6.0	8.0	
S.B. from London		
8.0	9.0	Local Announcements
10.30		1. PILEGUT
5SC	GLASGOW	400.4 M. 740 KC.
3.30 6.0	8.0	
S.B. from London		
8.0	9.0	Local Announcements
10.30		1. PILEGUT
2BD	ABERDEEN.	500 M. 500 KC.
3.30 6.0	8.0	
S.B. from London		
8.0	9.0	Local Announcements
10.30		1. PILEGUT
2BE	BELFAST.	500.1 M. 500 KC.
3.30 6.0	8.0	
S.B. from London		
8.0	9.0	Local Announcements
10.30		1. PILEGUT

## In the Near Future.

### News and Notes from the Southern Stations.

#### Cardiff.

A Sportsman's Service organized by the Bristol Y.M.C.A. at the Colston Hall, Bristol, will be broadcast at 4.30 p.m. on Sunday, January 29. It will be followed at 4 p.m. by the third of the popular series of concerts, entitled 'Favourites from Oratorio', the artists being Megan Thomas and Rex Palmer.

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

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

#### Daventry Experimental.

A Symphony Concert will be given on Sunday January 22, by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, the soloist being Topias (baritone) and W. A. Clarke (bassoon). Amongst the items are Mozart's Concerto for bassoon and orchestra, Opus 191, César Franck's *Symphony in D*, and the symphonic poem *From Bohemia a Wood and Fields* (Smetana). Topias Green will sing *The Vulgar Boat Song* (Moussorgsky) and the *Ann Hathaway's Vision* (Loderidge Taylor).

A programme selected from the opera will be heard on Saturday, January 28. It will be given by the Birmingham Studio Orchestra, the soloists including Curry Jones (tenor) and Watwyn Watcyn (baritone). Amongst the items selected are 'The Prize Song' from the *Masteringers* (Wagner), 'Lago's Credo' from *Unholy*, 'The Doll Song' from *The Tales of Hoffman*, and the Trio from the *Prince of Faint*.

Listeners to Daventry Experimental Station on Thursday January 28, will hear a family party celebrating 'Grandmother's Golden Wedding,' with conversation on the changes that have taken place in the fifty years of her married life.

#### Bournemouth.

The second of the series of talks on 'Women Writers of the Nineteenth Century,' by Miss Alice Nunnley will be given on Monday, January 23. This paper will be on Mrs. Oliphant. On Tuesday January 24, Mr. Eric J. Patterson, who has traveled extensively in many out-of-the-way corners of Europe and is particularly interested in the social and educational development of the countries he visits, will give a talk on the Balkans.

#### Manchester.

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

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

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

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# Monday's Programmes continued (January 16)

## 5GB DAVENTRY EXPERIMENTAL

(481.0 MM. 810 KC.)

BASED ON THE PLAN THE LONDON TIMES BY WALKER, FURNISHED STATED

(Continued from page 60.)

### 3.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by  
NORMAN HARRISON  
VARIETY

### 4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

Relayed from Lozells Picture House

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

CHARLES HARRISON (Baritone)  
C. H. ... (Baritone)  
I ... Easthope Martin

FRANK NEWMAN  
Scherzo ... Schubert  
Flower of Love ... Schubert

CHARLES HARRISON  
Invictus ... Bohn

FRANK NEWMAN  
Fox-trot, 'Persian Rosebud' ... Nathan  
Valse, 'Why should I say?' ... Connolly  
Selection from 'Lido Time' ... Schubert and Chabrier

### 5.0 A BALLAD CONCERT

DOROTHY WEBSTER (Contralto); EVERARD DE  
PEYER (Baritone); LEONARD EYSTEIN (Piano-  
forte)

DOROTHY WEBSTER  
The Little town of Bethlehem ... Dandel  
I've been counting ... Horn

### 5.8 L. AND EYSTEIN

Capriccio in A Minor ... Mendelssohn

### 5.15 EVERARD DE PEYER

The ...  
Bright in the Ring of Woe ... Vaughan Williams  
The Road to Fire ...

### 5.22 DOROTHY WEBSTER

Boulton ... Bohn  
Thou ... Fisher  
Hill ... No. 100

### 5.34 LEONARD EYSTEIN

Scherzando ... Twelfth ...  
Prelude ... ...  
Toccata ... ...

### 5.38 EVERARD DE PEYER

Long ago, when I was still free ...  
Shepherd, see thy horse's foaming ... arr. Kohn  
Hanging Johnny (Shanty) ... arr. R. R. Terry  
Come, my own one ... arr. Hoffmann

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

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

### 5.50 TIME SIGNAL, GREENWICH; WEATHER FORE- CAST AND GENERAL NEWS BULLETIN

### 6.45 LIGHT MUSIC

THE BIRMINGHAM STUDIOS ORCHESTRA, con-  
ducted by JOSEPH LEWIS  
Overture to 'Hesperia' ('The Hymn') ...  
Selection from 'The Fiddlers' ...

### 7.10 UNA CHVERTON (Violin)

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

**BRAMMS'** interest in Hungarian folk music  
was aroused by his going on a  
tour with Honnanyi, a violinist partly of Hun-  
garian extraction, who included some of the  
tunes in his programme. In a, I have seen  
him use the rhythmic and melodic peo-  
ple of the Danube in his musical work.  
In the last Movement of the Violin  
Concerto, the sprightly vim of which many  
listeners will recall.

### THE THEATRE

London ...  
Hark! Hark! Hark! Hark! Hark! Hark!  
Hark! Hark! Hark! Hark! Hark! Hark!

### 7.35 UNA CHVERTON

An Italian ...  
Hark! Hark! Hark! Hark! Hark! Hark!  
Hark! Hark! Hark! Hark! Hark! Hark!

Ballet Music from 'Faust' ...  
Gounod

**THE** Ballet was not originally an integral  
part of the plot of 'Faust', but was intro-  
duced when the work was revised for its second  
production. It has since become an integral  
part of the plot, and has been the source of  
much of the ballet dancing of the last few  
years. In the first act, the Fourth introduces  
the Fifth in the Dance of the  
Legion, and the Fifth in the Dance of  
Helen of Troy, and the last is a Bacchanal.

### 8.0 'THE RETURN OF ULYSSES'

All Operas in Three Acts  
by ...

M. T. H. A.

Revised by V. CENT D'INDO

Pendelope ...	ANTHONY DE ...
Ulysses ...	DEROTHE D. O. ...
Menelao ...	EDWARD ...
Telemachus ...	PARRY JONES
Diomedes ...	ST. ...
Agamemnon ...	LEONARD GOWINGS
Menelaos ...	HORACE VINCENT
Telemachus ...	EDWARD ...
Diomedes ...	LEONARD GOWINGS
Agamemnon ...	ST. ...

THE W. R. P. C. H. C. S.

Chorus Master, STANLEY ...

THE ... S. ...

Lead ... S. ...

The ... of Percy Pitt

S. ...

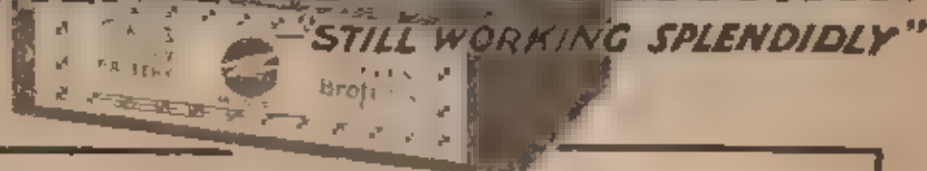
### 10.0 ...

### 10.15 DANCE MUSIC

### 11.4-11.15 ALFREDO'S ORCHESTRAL BAND and H. A. SWAIN and his New ...

Monday's Programmes continued on page 63.

# AFTER 2 YEARS 4 MONTHS



Oscar W.  
Morley Road,  
Little Eaton, Derby  
November 19th, 1927

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

Gentlemen,

I am writing thinking perhaps you would be interested to hear of the longevity of your High-Tension Batteries. I am a regular user of my wireless set, sometimes using one or two valves (D.E. 2 volts) as the case may be. I use your 66-volt H.T. Batteries and have only found it necessary to purchase two since July, 1925. No. 1 was in use from July 9th, 1925, until April 6th, 1926.

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

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

# Siemens BROTHERS & CO. LTD. WIRELESS BATTERIES

Obtainable from all Dealers.

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

# Monday's Programmes continued (January 16)

**5WA CARDIFF.** 353 M. 860 KC.

**12.10 L** ...

**2.30** ...

**3.30 A LIGHT ORCHESTRA** ...

THE STATION ORCHESTRA

Conducted by WARWICK DRAITHWAITE

Musical 'Waltz' ...

Selection from ...

1. ...

To ...

... the ...

I attempt from love's sickness to fly ...

... ..

Ballad ... ..

... ..

Third Sonata ... ..

... ..

Musical in G ... ..

The Fairy Tarantula ... ..

Intermezzo, 'Pattering Feet' ... ..

HERBERT C. POWELL

In ... ..

In ... ..

The Old Superb ... ..

... ..

Selection from ... ..

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

**5.0** ... ..

Ballad ... ..

**5.15 THE CHILDREN'S HOUR** ... ..

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London** ... ..

**7.45 THE STATION TRIO: FRANK THOMAS (Violin)** ... ..

RONALD HARDING (Violoncello), HERBERT PEN ... ..

Guitar (Pianoforte)

Harmon Song ... ..

**7.50** JOHN DAVID JONES

A Dramatic Recital

Two ... ..

Serenade ... ..

MAI RAMSAY (Mezzo-Soprano)

The Elf and the Fairy ... ..

Mighty like a Rose ... ..

Come thou, plume, peevish lover ... ..

Two ... ..

... ..

**8.30 COURTESHIP ANCIENT AND MODERN** ... ..

A Comedy in Two Scenes by FANNY MORRIS

Wool

Played by the STATION RADIO PLAYERS

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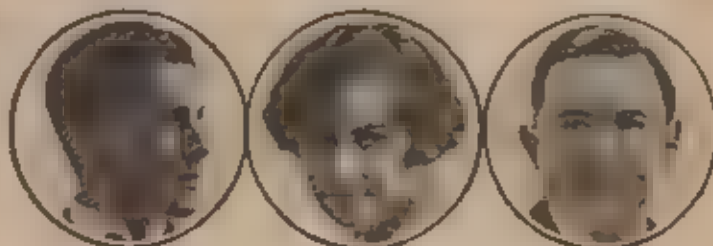
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Harold Noble (left) sings from the Manchester Studio this afternoon, Blodwen Carlsson (centre), contralto, and Archie Simpson, who sings with a banjo take part in Swansea's concert this evening at 7.45.

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

**12.10 Gramophone Records** ... ..

**2.30** ... ..

**3.0** ... ..

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**6.30 BOURNEMOUTH.** 328.1 M. 320 KC.

**12.10** ... ..

**2.30** London Programme relayed from Daventry

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

**5.0** ... ..

**5.15** THE CHILDREN'S HOUR

**6.0** ... ..

**6.15** London Programme relayed from Daventry

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

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**12.10** ... ..

**2.30** London Programme relayed from Daventry

**5.0** Miss ANNE CANHAM ... ..

**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London** ... ..

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**2LS LEEDS-BRADFORD.** 27.8 M. 302.1 M. 1,050 KC. & 1,180 KC.

**12.10** London ... ..

**2.30** London Programme relayed from Daventry

**4.0** THE SCALE SINGERS ... ..

**5.0** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR: Songs of a Wayside Inn, by Frederick Madden

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London** ... ..

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# PROGRAMMES for WEDNESDAY, January 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 630 KC.)

(1,004.5 M. 167 KC.)

10.15

10.30

11.0

12.0

10.20

2.30

2.50

3.0

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5.45



## THE ARCHITECTURE OF EGYPT—

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

forms, from the time of the Iliad to the poetry of today. The Odyssey and the Iliad, the Canterbury Tales, Paradise Lost, the Faerie Queene, the lays of Scott and Macaulay, the Yeats, Marvell and Keats—these are some of the famous poems that will be included in the first.

3.30 Musical Interlude

3.45 Mrs. PENLOPE WHEATLEY: 'Village Play Production 1 How to set about producing a Play'

A CENTRIFUGAL tendency distinguishes the modern theatre of today and the drama lover who has learnt to forsake the West End for the suburbs and the provincial centres now begins to find that even the village has something to contribute to the progress of the art. The village play is a new thing, and it is one of the most interesting and useful series of plays that have been produced in recent years.

4.0 A TALK ON THE HISTORY OF THE ENGLISH LANGUAGE

4.25 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

4.35 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

4.45 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

4.55 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

5.05 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

5.15 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

5.25 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

5.35 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

5.45 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

5.55 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

6.05 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

6.15 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

6.25 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

6.35 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

6.45 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

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7.05 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

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7.35 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

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7.55 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

8.05 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

8.15 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

8.25 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

8.35 THE HISTORY OF THE ENGLISH LANGUAGE (Continued)

## 'THE RETURN OF ULYSSES'

By MONTEVERDI  
Revised by VINCENT D'INDY

8.15 THE RETURN OF ULYSSES (Continued)

8.30 THE RETURN OF ULYSSES (Continued)

8.45 THE RETURN OF ULYSSES (Continued)

8.55 THE RETURN OF ULYSSES (Continued)

9.0 THE RETURN OF ULYSSES (Continued)

9.15 THE RETURN OF ULYSSES (Continued)

9.30 THE RETURN OF ULYSSES (Continued)

9.45 THE RETURN OF ULYSSES (Continued)

9.55 THE RETURN OF ULYSSES (Continued)

10.0 THE RETURN OF ULYSSES (Continued)

10.15 THE RETURN OF ULYSSES (Continued)

10.30 THE RETURN OF ULYSSES (Continued)

10.45 THE RETURN OF ULYSSES (Continued)

10.55 THE RETURN OF ULYSSES (Continued)

11.0 THE RETURN OF ULYSSES (Continued)

11.15 THE RETURN OF ULYSSES (Continued)

11.30 THE RETURN OF ULYSSES (Continued)

11.45 THE RETURN OF ULYSSES (Continued)

11.55 THE RETURN OF ULYSSES (Continued)

12.0 THE RETURN OF ULYSSES (Continued)

12.15 THE RETURN OF ULYSSES (Continued)

12.30 THE RETURN OF ULYSSES (Continued)

12.45 THE RETURN OF ULYSSES (Continued)

12.55 THE RETURN OF ULYSSES (Continued)

1.0 THE RETURN OF ULYSSES (Continued)

1.15 THE RETURN OF ULYSSES (Continued)



## AND OF INDIA.

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

THE WIRELESS CLUB  
Chorus Master, STANFORD ROSE  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLY)  
Under the direction of Percy Pitt  
For the story of the Opera see page 71

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local News and Shipping Forecast

9.35 'THE RETURN OF ULYSSES' (Continued)

10.30-11.0 VAUDEVILLE

MARIO DE PIERRO (Maudie's Song, I Can Hear You Sing)

THE NEW TRIX SISTERS

11.0-12.0 (Daventry only) DANCE MUSIC

12.0-1.0 (Daventry only) DANCE MUSIC

1.0-2.0 (Daventry only) DANCE MUSIC

# Wednesday's Programmes continued (January 18)

## 3.0 CHAMBER MUSIC

From Birmingham

THE BIRMINGHAM STRIN

1st Violin: ELIAS STELL (2nd Violin: ARTHUR KENNEDY) Viola: LEONARD DENNIS (Cello)

## 5GB DAVENTRY EXPERIMENTAL

(401.8 M.)

610 K.D.J.

THE REPORT

Schedule from Jan. 1

N. 101

3.35

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 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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.

# Wednesday's Programmes cont'd (Jan. 17)

## "EKCO" H.T. UNITS

pay for themselves over and over again.

**Do** you realise that if you use your set as much as six hours a day an "EKCO" D.C. Model selling at 17/6 complete will cost you only 6d. in 6 months, and that an "EKCO" A.C. Model selling at £4.12.6 complete with valve and Royalty will cost you only 2/6 in 6 months. Remember, too, the life of an "EKCO" is many years.

Compare these figures with your battery costs and you will never buy a battery again.

### Safe—silent—sound

Model M1, D.C. 17/6 complete. Suitable for 1 to 3 valve sets only.



Model M2, D.C. 22/6 complete. Suitable for 1 to 3 valve sets only.



Model M3, A.C. 44/12/6 complete. Suitable for 1 to 3 valve sets only.



Suitable for 1 to 3 valve sets only

Model M4, A.C. 46/7/6 complete. No alterations necessary to existing wiring of set.



Write for illustrated folders! There is an "EKCO" model for every power and voltage.

**EK COLE LTD** Dept. H.T., "EKCO" WORKS, LONDON RD., LEIGH-ON-SEA

## GB DAVENTRY EXPERIMENTAL

(491 B.W. 810 KC.)

7.45

8.0

LOVE AND HUMOUR

11.15 H.M. W. and the Queen's Birthday

11.30 H.M. W. and the Queen's Birthday

11.45 H.M. W. and the Queen's Birthday

11.55 H.M. W. and the Queen's Birthday

12.0

12.15 H.M. W. and the Queen's Birthday

12.30 H.M. W. and the Queen's Birthday

12.45 H.M. W. and the Queen's Birthday

1.0 H.M. W. and the Queen's Birthday

1.15 H.M. W. and the Queen's Birthday

1.30 H.M. W. and the Queen's Birthday

1.45 H.M. W. and the Queen's Birthday

2.0 H.M. W. and the Queen's Birthday

2.15 H.M. W. and the Queen's Birthday

2.30 H.M. W. and the Queen's Birthday

2.45 H.M. W. and the Queen's Birthday

3.0 H.M. W. and the Queen's Birthday

3.15 H.M. W. and the Queen's Birthday

3.30 H.M. W. and the Queen's Birthday

3.45 H.M. W. and the Queen's Birthday

4.0 H.M. W. and the Queen's Birthday

4.15 H.M. W. and the Queen's Birthday

4.30 H.M. W. and the Queen's Birthday

4.45 H.M. W. and the Queen's Birthday

5.0 H.M. W. and the Queen's Birthday

5.15 H.M. W. and the Queen's Birthday

5.30 H.M. W. and the Queen's Birthday

5.45 H.M. W. and the Queen's Birthday

6.0 H.M. W. and the Queen's Birthday

6.15 H.M. W. and the Queen's Birthday

6.30 H.M. W. and the Queen's Birthday

6.45 H.M. W. and the Queen's Birthday

7.0 H.M. W. and the Queen's Birthday

7.15 H.M. W. and the Queen's Birthday

7.30 H.M. W. and the Queen's Birthday

7.45 H.M. W. and the Queen's Birthday

8.0 H.M. W. and the Queen's Birthday

8.15 H.M. W. and the Queen's Birthday

8.30 H.M. W. and the Queen's Birthday

8.45 H.M. W. and the Queen's Birthday

9.0 H.M. W. and the Queen's Birthday

9.15 H.M. W. and the Queen's Birthday

9.30 H.M. W. and the Queen's Birthday

9.45 H.M. W. and the Queen's Birthday

10.0 H.M. W. and the Queen's Birthday

10.15 H.M. W. and the Queen's Birthday

10.30 H.M. W. and the Queen's Birthday

10.45 H.M. W. and the Queen's Birthday

11.0 H.M. W. and the Queen's Birthday

### VARIETY

11.15 H.M. W. and the Queen's Birthday

11.30 H.M. W. and the Queen's Birthday

11.45 H.M. W. and the Queen's Birthday

12.0 H.M. W. and the Queen's Birthday

12.15 H.M. W. and the Queen's Birthday

12.30 H.M. W. and the Queen's Birthday

12.45 H.M. W. and the Queen's Birthday

1.0 H.M. W. and the Queen's Birthday

1.15 H.M. W. and the Queen's Birthday

1.30 H.M. W. and the Queen's Birthday

1.45 H.M. W. and the Queen's Birthday

2.0 H.M. W. and the Queen's Birthday

2.15 H.M. W. and the Queen's Birthday

2.30 H.M. W. and the Queen's Birthday

2.45 H.M. W. and the Queen's Birthday

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3.15 H.M. W. and the Queen's Birthday

3.30 H.M. W. and the Queen's Birthday

3.45 H.M. W. and the Queen's Birthday

4.0 H.M. W. and the Queen's Birthday

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5.45 H.M. W. and the Queen's Birthday

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6.15 H.M. W. and the Queen's Birthday

6.30 H.M. W. and the Queen's Birthday

6.45 H.M. W. and the Queen's Birthday

7.0 H.M. W. and the Queen's Birthday

7.15 H.M. W. and the Queen's Birthday

### THE RADIO TIMES

The Journal of the British Broadcasting Corporation

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5WA

CARDIFF.

353 M. 890 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 A SYMPHONY ON FEET

THE STATION ORCHESTRA

Conducted by WILFRED BRIDGES

First Movement: Allegro

Second Movement: Andante

Third Movement: Allegro

Fourth Movement: Allegro

Fifth Movement: Allegro

Sixth Movement: Allegro

Seventh Movement: Allegro

Eighth Movement: Allegro

Ninth Movement: Allegro

Tenth Movement: Allegro

Eleventh Movement: Allegro

Twelfth Movement: Allegro

Thirteenth Movement: Allegro

Fourteenth Movement: Allegro

Fifteenth Movement: Allegro

Sixteenth Movement: Allegro

Seventeenth Movement: Allegro

Eighteenth Movement: Allegro

Nineteenth Movement: Allegro

Twentieth Movement: Allegro

Twenty-first Movement: Allegro

Twenty-second Movement: Allegro

Twenty-third Movement: Allegro

Twenty-fourth Movement: Allegro

Twenty-fifth Movement: Allegro

Twenty-sixth Movement: Allegro

Twenty-seventh Movement: Allegro

Twenty-eighth Movement: Allegro

Twenty-ninth Movement: Allegro

Thirtieth Movement: Allegro

Thirty-first Movement: Allegro

Thirty-second Movement: Allegro

Thirty-third Movement: Allegro

Thirty-fourth Movement: Allegro

Thirty-fifth Movement: Allegro

Thirty-sixth Movement: Allegro

Thirty-seventh Movement: Allegro

Thirty-eighth Movement: Allegro

Thirty-ninth Movement: Allegro

Fortieth Movement: Allegro

Forty-first Movement: Allegro

Forty-second Movement: Allegro

Forty-third Movement: Allegro

Forty-fourth Movement: Allegro

Forty-fifth Movement: Allegro

Forty-sixth Movement: Allegro

Forty-seventh Movement: Allegro

Forty-eighth Movement: Allegro

Forty-ninth Movement: Allegro

Fiftieth Movement: Allegro

Fifty-first Movement: Allegro

Fifty-second Movement: Allegro

Fifty-third Movement: Allegro

Fifty-fourth Movement: Allegro

Fifty-fifth Movement: Allegro

Fifty-sixth Movement: Allegro

Fifty-seventh Movement: Allegro

Fifty-eighth Movement: Allegro

Fifty-ninth Movement: Allegro

Sixtieth Movement: Allegro

Sixty-first Movement: Allegro

Sixty-second Movement: Allegro

Sixty-third Movement: Allegro

Sixty-fourth Movement: Allegro

Sixty-fifth Movement: Allegro

Sixty-sixth Movement: Allegro

6BM

MANCHESTER.

384.5 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 An Auto-Piano Recital by J. MEADOWS

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC relayed from the Picture Palace Theatre. Conducted by STANLEY

5.0 WILFRID WORDEN (Boy Pianist)

Moonlight Sonata, Op. 27, No. 2

Waltz in E Major

5.15 THE CHILDREN'S HOUR

When we were very young, by A. A. Milne and

Princess Margaret, sung by H. M. Stanley

The Market Square

6.0 GRAMOPHONE RECORDS

6.15 THE CHILDREN'S HOUR

When we were very young, by A. A. Milne and

Princess Margaret, sung by H. M. Stanley

The Market Square

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

11.0-12.0 DANCE MUSIC relayed from the

VICTORY ARCADE, BALL at the M. and H.

STANLEY C. M. and the PICCADILLY O.

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

11.0-12.0 DANCE MUSIC relayed from the

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

11.0-12.0 DANCE MUSIC relayed from the

VICTORY ARCADE, BALL at the M. and H.

STANLEY C. M. and the PICCADILLY O.

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

11.0-12.0 DANCE MUSIC relayed from the

VICTORY ARCADE, BALL at the M. and H.

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

11.0-12.0 DANCE MUSIC relayed from the

VICTORY ARCADE, BALL at the M. and H.

STANLEY C. M. and the PICCADILLY O.

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

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

515 ...  
60 ...  
630 110 ... 930 Local A

## 6KH HULL 204.1 M 1,020 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
620 Royal ...  
630 110 S.B. from London 930 Local A

## 2LS LEEDS-BRADFORD. 277.2 M. 1,080 KC. & 1,190 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
620 ...  
630 110 S.B. from London 930 Local A

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

120 10 ...  
230 ...  
30 ...  
340 ...  
515 ...  
60 ...  
620 ...  
630 110 S.B. from London 930 Local A

## 5NG NOTTINGHAM. 275.2 M. 1,000 KC

120 10 London Programme relayed from ...  
230 ...  
515 ...  
60 ...  
630 110 S.B. from London 930 Local A

## 5PY PLYMOUTH. 400 M. 760 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
630 110 S.B. from London 930 Local A

## 6FL SHEFFIELD. 277 M. 1,020 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
620 ...  
630 110 S.B. from London 930 Local A

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

120 10 ...  
230 ...  
515 ...  
60 ...  
630 110 S.B. from London 930 Local A

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

120 10 ...  
230 ...  
40 ...  
515 ...  
60 ...  
620 ...  
630 110 S.B. from London 930 Local A

## Northern Programmes.

### 5NO NEWCASTLE. 212.5 M. 950 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
630 110 S.B. from London 930 Local A

### 5SC GLASGOW 400 M. 760 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
630 110 S.B. from London 930 Local A

### 2BD ABERDEEN 60 M. 1,010 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
630 110 S.B. from London 930 Local A

### 2BE BELFAST 30 M. 1,010 KC

120 10 ...  
230 ...  
515 ...  
60 ...  
630 110 S.B. from London 930 Local A



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Under the Personal Direction of SANTOS CASANI

### ORGANISED BY COLUMBIA

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

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

## ROYAL ALBERT HALL

Thursday, Jan. 26, 1928

4,000 Tickets at 7s. 6d. each

### JUDGES OF THE FINAL:

|               |                  |
|---------------|------------------|
| SANTOS CASANI | ALEC MILLER      |
| JOSE LENHARD  | PHYLLIS RAYLOR   |
| FRANK FORD    | MAXWELL STEWART  |
| MOLLY SPAIN   | PAT SYKES        |
| RONALD GREENE | VICTOR SYLVESTER |
| WINNIE NEWTON | MRS. SYLVESTER   |

P. L. S. RICHARDSON, Editor "Dancing Times."

Ticket-attaché from Royal Albert Hall, London, W. 1, at 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000





# Thursday's Programmes continued (January 19)

## 5WA CARDIFF. 353 M 850 KC

**2.30** BROADCAST TO SEVENTH  
Mrs. D. PORTMAN DORRIS, 'Children of Looe'

**3.30** LONDON PROGRAMME relayed from Daventry

**4.0** THE STATION TALK FRANK THOMAS (Violin)  
RONALD HARDING (Violoncello) H. DENT (Piano)  
LLOYD PUGH (Conductor)  
Theatre 800  
Lloyd Pugh  
Song 'Meditation'  
Melody  
Second Movement from Suite 'Jovous Youth'



**5.15** THE CASTLE OF THE AIR  
A Musical Play for Children by BENEFIT DEVEREUX and LEONARD WILKINSON

King Lear (who is disguised as a peasant)  
Polly Flinders (who is really his daughter)  
Mrs. Hubbard (who is really the Duchess of Barbury Cross (who is really a witch))  
Morris the Prince of Hearts (who first appears in the act)  
Sir Blue, Bo Peep, Tom Tucker Jack Horner, Ponto, a Dog, Jackie Green, the Ylstra, Tommy Snout, George Porgie, and Thomas of the

THE STATION HYPERTHY CHAIR THE STATION ORCHESTRA Conducted by HANWICK BRATH

Mrs. Hubbard, penniless through the taxation of King Wilfred, who has driven her out of her home, decides to run a boarding school for the boys and girls of Barbury. For the purpose, she takes 'The Shoe', where the famous Old Woman lived once upon a time. For her page-boy she has Simple Simon, and for her servant maid Polly Flinders.

No one knows where King Lear has really gone, nor what has become of his daughter and the young Prince of Hearts. The Duke of Barbury, however, and the Duke's son arrive on Christmas Day. Polly sees pictures in the air. Alexander the Great falls off the wall of Barbury.

They all live happily ever after.  
Scene: The Parlour of 'The Shoe'  
Time: The Good Old Days of Nursery Rhymes

**6.15** LONDON PROGRAMME relayed from Daventry

**6.30** S.B. from London

**6.45** THE CASTLE OF THE AIR

**7.0** S.B. from London 9.30 Local A

**22Y** 384.8 M 780 KC

**12.0** Gramophone Record

**4.30** Music by the STATION ORCHESTRA

**5.0** Miss KATE B. LOVELL, 'Good Curries'

## 5.15 THE CASTLE OF THE AIR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** S.B. from London

**7.25** MUSIC: 1st

## 7.30 HALLÉ CONCERT

Relayed from the Free Trade Hall  
Relayed to Daventry Experimental (See also Daventry Experimental Programme on page 15)

First Movement for Strings (Purcell)  
(First Movement for Marches) (Tchaikovsky)

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

## 8.50 HALLÉ CONCERT

First Movement for Marches (Tchaikovsky)

**9.15** app. SECOND GENERAL NEWS BULLETIN

**9.30** Local Announcement

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

## 6BM BOURNEMOUTH 326 M 870 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**6.0** THE PRINCE OF HEARTS Mr. J. M. TUSTLETON The Spring Use of Artificial Manures

**6.15** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## 6KH HULL 284.1 M 1,070 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** Talk to Father Capt. PLETON, 'What is a Food Plan?'

**6.15** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

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

**2.30** BROADCAST TO ELEMENTARY SCHOOLS  
Rev. G. BRAMWELL EVANS, 'No one Takes the Interest of the Paralytic'

**3.0** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## 6LV LIVERPOOL 297 M 1,010 KC

**3.0** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## 5NC NOTTINGHAM. 275.2 M 1,080 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## 6H H SWINLEY 384.8 M 780 KC

**12.0** Gramophone Record

**4.30** Music by the STATION ORCHESTRA

**5.0** Miss KATE B. LOVELL, 'Good Curries'

## SPY PLYMOUTH. 400 M 780 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## 6HI SHEFFIELD. 277.7 M 1,100 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## 6ST STOKE. 284.1 M 1,070 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## SWANSEA. 284.1 M 1,070 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

## Northern Programmes.

### 5NO NEWCASTLE. 374.4 M 1,000 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

### 5SC GLASGOW. 374.4 M 1,000 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

### BD ABERDEEN. 374.4 M 1,000 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

### 28F BELFAST. 374.4 M 1,000 KC

**2.30** LONDON PROGRAMME relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** LONDON PROGRAMME relayed from Daventry

**6.30** 12.0 S.B. from London 9.30 Local A

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

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## The Playboy of the Western World.

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



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

**M**ANKIND, and, in especial the British section of it, is moving at a great pace. It would seem that the immediately last and the present were not only equipped with the seven-league boots, but were prodigiously striding somewhere from something. Actually there does not seem to be anywhere to come nor anywhere to go to—and, hurried as we are—

We can all remember the agony in which the entire of British nations would be indicated by the word Victorian—re we all are, not running any more from Victorianism, but a name to, but still running as if it were the great Old Lady.

In the majority of these vertiginous

stage of being immoderately the manufacture and distribution of ideas—such an accusation would be excessive if it were not that of or more distrustful of new ideas than the solvent and the destroyer of existing ideas is enormous, is continuous, and this is its proper work.

**I**T might be stated that the public function of the theatre is neither creative nor constructive, that is, is purely destructive, and that, when entertainment—relaxation that is—has been allowed for, nothing but this destructive value can be discovered for the theatre. Whether it be conceived of in the names of Ibsen, Strindberg, Chekhov, or in those of Wilde, Pinero, and Shaw (the unifying initiators of the Jazz Age), modern drama is a destructive examination of the current social and ethical order; and the dramatist should be considered less as a philosophical specialist in his matter than as an advanced member of the advanced mob that is to take the place of the mob he is conspiring against.

Because it is not and cannot be, creative, the so-called drama of ideas is the lowest business may honourably be termed a professional gentleman, but could not be offered to as an artist.

Thursday, January 19.  
London, 7.45

### 'THE PLAYBOY OF THE WESTERN WORLD'

A Comedy in Three Acts  
By John M. Synge

Abridged and Arranged for the Radio  
For cast and details see London Programme

**T**HE action of this play takes place near a village on a wild coast of Mayo, in the West of Ireland, and the whole of the play is written in the speech of the country people who are the characters in the play. English listeners to whom this speech is unfamiliar may be interested by Synge's own explanation of the language in which he wrote, here quoted from his preface to the published edition of *The Playboy*—

'In writing *The Playboy of the Western World* as in my other plays, I have used one or two words only that I have not heard among the country people of Ireland, or spoken in my own nursery before I could read the newspaper. A certain number of the phrases I employ I have heard also from herds and fishermen along the coast from Kerry to Mayo, or from beggar-women and ballad-singers nearer Dublin; and I am glad to acknowledge how much I owe to the folk-imagery of these fine people. Anyone who has lived in real intimacy with the Irish peasantry will know that the wildest sayings and ideas in this play are tame indeed compared with the fancies one may hear in any little hide-cabin in Ciesala, or Carraroe or Dingle Bay. All art is a collaboration, and there is little doubt that in the happy ages of literature, striking and beautiful phrases were as ready to the story-teller or the playwright's hand, as the rich cloaks and dresses of his time. It is probable that when the Elizabethan dramatist took his ink-horn and sat down to his work he used many phrases that he had just heard, as he sat at dinner, from his mother or his children. In Ireland, those of us who know the people have the same privilege.'

**T**HE play is then the poetic drama, an old-fashioned form of dramatic art, forsaken because the excessive vitality which is necessary to create beauty in the poetic or in any other form is not readily available at any time and is not at all available today. Yeats and Synge are the chief modern exponents of this art form. It may, indeed, be questioned if either of these dramatists can be regarded as absolute masters of their material. But each has had, at least, moments of exultant thought of exultant emotion and been able to clothe these in terms and in rhythms equivalent to the passionate matters they were seeking to create. The other dramatists know perfectly well that there is something they should be writing about—exultation or passion—but they tend to transcribe these in the next simplest term that they can find into anger that is, and they increasingly tend to transform every emotional value into a term of humour. Humour is the pit into which all prose artists fall.

A certain gusto has departed from the stage, and is steadily departing from prose literature. Synge still had it. And it is this ability to deliver himself without stint or reservation into his imaginings that sets him apart from the other dramatists of our time. He may not be the greatest playwright of our day—time has still to sift and winnow him—but he is the most life-giving storyteller of them all. In his own way he tried to do what Gerald Manley Hopkins obstinately stuck at. Synge tried to create ecstasy, and he so far succeeded that a first acquaintance with any part of his work is an unforgettable experience.

### 'THE PLAYBOY OF THE WESTERN WORLD'

**T**HE *PLAYBOY OF THE WESTERN WORLD* is still his major work. There were riots in Dublin when this play was first produced. The matter was too strange, the manner was too strange to be received otherwise than riotously. Indeed, the play itself is a riot—a riot of fun, a riot of living, a riot of syntax. Given that it is well and fittingly uttered, this play should 'come over' as fully from the air as from a stage. Thus wild fun has so huge a vitality that it can subside by itself. It needs, that is, only to be heard, and does not absolutely require to be seen also.

By the premature death of Synge British drama lost its most precious worker. We cannot yet say whether the author of *John and the Pavoine* can quite occupy the place he left vacant.



# Friday's Programmes cont'd (January 20)

## 5GB DAVENTRY EXPERIMENTAL

**30 AN ORANGE**  
By LEONARD B. WALKER  
Replay from St. Boniface's, London  
LIONEL Z...

LEONARD B. WALKER  
Overture to "Leporello"  
Hector Berlioz, arr. Hyton Stewart  
Fantasia in C Minor

**310** ...  
Ich Liebe ...  
St...

**320 LEONARD B. WALKER**  
...  
...

**335 LEONIE**  
Il est doux (Hornet's)  
Dance in "Sons of the Sea"  
Percival ...

**350 LEONARD B. WALKER**  
...  
March on a Quadrant  
Thomson H.M.

**40 DANCE MUSIC**  
...

**545** ...  
...  
World was Young ...

**630** ...

**645** ...  
THE ...

**70** ...  
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**78** ...  
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**725** ...  
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**726** ...

**741** ...

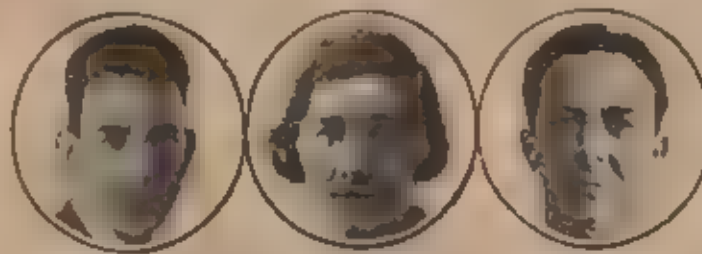
**750** ...

**8.0 MUSIC AND A PLAY**  
From Birmingham  
THE BIRMINGHAM ...  
Directed by ...

Overture to a French Comedy ...  
Selection from "My Lady Frayle" ...

**8.25 "THE SAFE"**  
A Comedy by GEOFFREY BEVAN, Produced by ...

...  
Hugh Blountfield ...  
Molly Hall ...



THREE PLAYERS IN "THE SAFE"

William Hughes (left), Molly Hall and John Moss, play in the comedy by Geoffrey Bevan that will be broadcast from 5GB tonight

The play begins as Jerry Hampton late himself into his Knightsbridge ...  
He is just opening the door ...

**8.50 ORCHESTRA**  
...  
William Vespa ...

**9.0 AN HOUR OF MUSICAL COMEDY**  
...

...  
FLORENCE CRISTON (Soprano)  
ALFRED BUTLER (Baritone)

...  
"The ..."  
"Our Miss Gibbs" ...

...  
"The ..."  
"Our Miss Gibbs" ...

...  
"The ..."  
"Our Miss Gibbs" ...

...  
"The ..."  
"Our Miss Gibbs" ...

**10.0 WEATHER FORECAST, 50000 GENERAL NEWS**  
...

**10.15 DANCE MUSIC: JACK HYLTON'S**  
AMBASSADOR CLUB BAND, from the AMBASSADOR CLUB

**11.0-11.15 KETTER'S FIVE, under the direction**  
of ...

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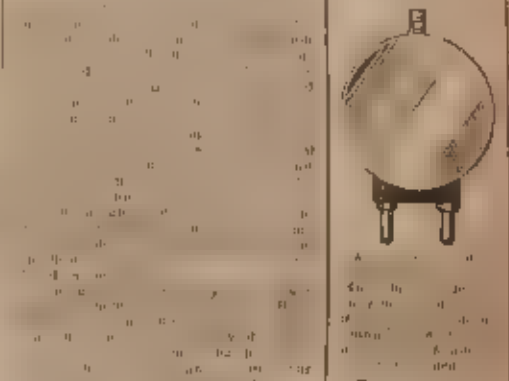
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giving up all hope of ever being able to take on

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One woman, tired, weak and discouraged put on

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# Friday's Programmes cont'd (January 20)

**5WA 358 M.  
850 KC.**

**DARTMOUTH**

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 ISAAC J. WILLIAMS: "The Day of the Lord" (A. J. Williams)

5.0 THE DANCING: A relay from the London and South Coast

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B.

7.45 A PRIMER TO THE HISTORY OF THE UNIVERSITY OF BIRMINGHAM

8.0 THE HISTORY OF THE UNIVERSITY OF BIRMINGHAM

8.0 THE HISTORY OF THE UNIVERSITY OF BIRMINGHAM

10.15 S.B. from London

10.35 S.B. from London

OBAN HAMILTON: Synopses of the

10.50-11.0 S.B. from London

**2ZY 364.0 M.  
750 KC.**

**MANCHESTER.**

1.0 AN AUTO-PIANO RECITAL by Madame RUTH

3.0 London Programme relayed from Daventry

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

BROADCAST TO SCHOOLS

Prof. T. E. PIERCE: "The Dawn of History—1 History and Pre-History: The Excavator and his Task"

4.20 THE STATION QUARTET: Overture to "The Bohemian Girl" .... Prof.

4.30 INTER-UNIVERSITY DEBATE: Speeches relayed from the Union, Manchester University.

Mr. IVAN MORGAN (President of the University Union, Aberystwyth) will propose the motion: "That the English are a nation of Shopkeepers."

Mr. PETER D. ... will oppose. Reading University Union, and President of the National Union of Students) will oppose. Doctor H. A. PALMER (President, Manchester Union) in the Chair.

5.0 Rev. E. C. TANTON: "Literary Centenaries of 1928—J. Sir William Temple"

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal, Manchester. Director: MICHAEL DORÉ

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued)

7.0-11.0 S.B. from London (10.15 Local Announcements)

**6BM 338.1 M.  
810 KC.**

**BOURNEMOUTH.**

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry



**KING ARTHUR AT INNSBRUCK**

Innsbruck, the capital of the Austrian Tyrol, will be the subject of Mr. Isaac Williams' travel talk on art from Cardiff this afternoon. One of the town's many interesting monuments is the XVII-century cenotaph of the Emperor Maximilian in the Hofkirche. Twenty-eight statues guard it, one of them being that of King Arthur, which is reproduced above.

**5.0 MARIAN MACKAY**  
Soprano. "The Song of the Lark"  
Prepared by E. R. ...

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

**6KH 705.1 M.  
1,010 KC.**

**HULL**

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30-11.0 S.B. from London (10.15 Local Announcements)

**2LS 377.6 M.  
800 KC. & 1,010 KC.**

**LEEDS-BRADFORD.**

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SCHOOLS: Mr. W. NORMAN KING: "Geography—The Evolution of Geography," (b) The Work of It"

4.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

**6LV 387 M.  
1,010 KC.**

**LIVERPOOL.**

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS: Prof. P. M. RABY: "The Far East—I, The Far East, a Preliminary Survey"

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.50 DONALD GARNETT (Soprano): Songs by HERBERT OLIVER: DONALD VANDERBILT: Nightingales of London & Co. May-day at Islington

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

**20/**

**BRINGS YOU, COMPLETE AND READY FOR USE,**



**THE FAMOUS COSSOR MELODY MAKER**

NO SET is so well known as the "Cossor Melody Maker". It is the Set for the man-in-the-street. Even if you've never handled a Receiver before, on the "Melody Maker" you'll be able to get not only the new Alternative B.C. Programmes but also broadcasting from France, Holland, Germany, and Spain. And now this wonderful Set is Yours for £1 down and 12 payments of 15/6 or £7 10s. Cash (Marconi Royalties extra £1 17s. 6d.)

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**These Accessories on Easy Terms**

**VALVES**  
1. Condor 210 D; 1  
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Oldham Accumulator  
105 v. c. over ready  
H.I. Battery 9 volt  
Grid Battery  
5 down and 12 pay-  
ments of 5

**CONE LOUD SPEAKER** We re-  
commend M.F.A.  
IAC 10  
16d. down and 12  
payments of 10/6  
N.C.F. Any other ac-  
cessories or loud speak-  
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Please send me as soon as possible:  
£1 0/0 for the Cossor Melody Maker Set  
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£10 0/0 for the Cossor Melody Maker Set  
Strike out lines not applicable. For complete  
details of the Cossor Melody Maker Set see our  
For which I agree to pay regularly the instalments set out  
in this advertisement.

Please write in BLOCK LETTERS

Name Mr. or Mrs. ...  
Address ...

Householder Yes or No  
If not a householder insert name of  
person willing to guarantee in  
instalments.

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...

**New Times Sales Co.**

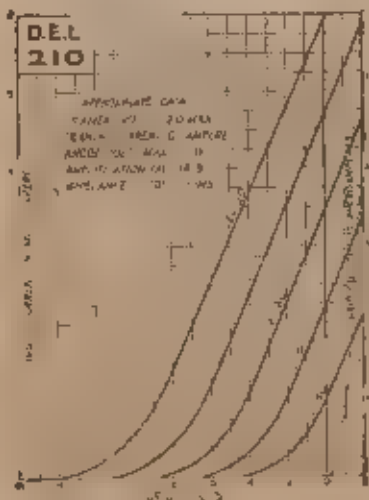
56, Ludgate Hill, London, E.C. 4.

**MARCONI**

**Type  
DEL 210  
General Purpose  
Valve for 2 Volt  
Accumulators**

Is suitable for the following purposes:

- (a) For Transformer or Choke-Coupled Low Frequency Amplifiers in all stages except the last, where a D.E.P. 215 Power Valve should be used.
- (b) In High Frequency Amplifiers preferably where a circuit with some method of stabilising or damping is employed.
- (c) As a Detector Valve using grid leak and condenser.



Fil. Volts - - - 2.0 max  
Fil. Current - - - 0.1 amp.  
Anode Volts - - - 120 max  
Amplification Factor - 9  
Impedance 17,000 ohms.

Price  
10/6



## The Miser

There's nothing of the spendthrift about a Marconi Type D.E.L.210 valve. A general purpose valve—H.F. Amplifier, L.F. Amplifier or Detector—which only uses one-fifth of a watt for filament heating can hardly be described as a wastrel of L.T.

And that isn't all. The Marconi D.E.L.210 is a very Methuselah in working life. Its filament is built for durability. The performance of it—crystal clear tone, adequate volume—makes it the kind of valve you're very sorry you didn't try before.

A full description of Marconi Valves, Marconi Sets, etc., is given in that amusing free book called "Back Chat." To secure your copy fill in the coupon below.

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to the address below.  
Name \_\_\_\_\_  
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City \_\_\_\_\_

**do everything that a valve should do**

The Marconiphone Company, Ltd.  
210-212, Tottenham Court Road, London, W.1.



B.T.H. Nickel Filament Valves have a higher emission than other 2 volt valves of corresponding types, and they retain this emission for a longer period. In other words they give better reception and have longer useful lives.

You want to have and to maintain the best results of which your set is capable. B.T.H. Nickel Filament Valves alone will enable you to do this. Get some to-day and enjoy better radio from now on.

| B. 210H               | B. 210L               | B. 215P               |
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| Power Output<br>Watts | Power Output<br>Watts | Power Output<br>Watts |
| 10s. 6d.              | 10s. 6d.              | 12s. 6d.              |

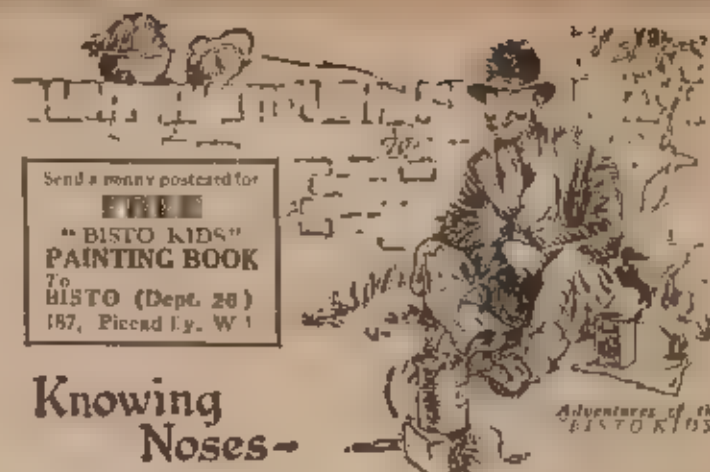


**VALVES**  
NICKEL FILAMENT

Made in the Mazda Lamp Works, Rugby.

The B.T.H. Valve Company, Ltd.

B.T.H. NICKEL FILAMENT



## Knowing Noses -

They had to peep over the wall  
For they scented that something was cooking  
But the tramp didn't see them at all  
And he thought there was nobody looking  
But I think he would own  
He ought to have known,  
That when cooking with Bisto you're not left alone,  
And that someone was sure to peep over the wall  
Just as soon as they scented his cooking

**BISTO**  
for all  
Meat Dishes.

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



## MICROPHONE BAR AMPLIFIER

which operates a loud-speaker direct from any crystal set up to six miles or more (according to strength of original reception). Can make broadcast reception loud and clear in headphones under any conditions. A great boon to deaf persons. May be used with small valve sets.

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

PRICE 34/- Post free.

(Without Batteries)

Every Amplifier guaranteed.

2 Dry Cells (lasting 3 months), 6/-

NOTHING TO GET OUT OF ORDER. A CHILD CAN ADJUST IT.

Write to-day for illustrated literature, free.

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# Friday's Programmes cont'd (January 20)

(Continued from page 82.)

## 5NG NOTTINGHAM. 375.2 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Adventure Tall.  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

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

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.30 WALTER P. WENKES, A.R.C.M.: Musical presentation—II, Smooth Tunes and Jingles  
 2.45 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Adventure Tall.  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

## 6FL SHEFFIELD. 372.7 M. 1,000 KC.

12.0-1.0 Gramophone Lecture-Recital by Moska HARTZ  
 3.0 London Programme relayed from Daventry  
 5.0 Miss K. HALFORD: "Through Syria to Mount Carmel"  
 5.15 THE CHILDREN'S HOUR: "Sir Nicketty Nox,"  
 "A Hundred Things," London Lea, by Peter  
 Howard. "Erbert takes his family to the Zoo"  
 6.0 Mr. F. R. STANTON: Fortnightly Sports  
 Review  
 6.15 Musical Interlude  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

## 6ST STOKE. 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.25-2.45 BROADCAST  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: "The Story of the  
 Trio"  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

## 5SX SWANSEA. 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.30 WALTER P. WENKES, A.R.C.M.: Musical presentation—II, Smooth Tunes and Jingles  
 3.50 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Adventure Tall.  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

## Northern Programmes.

### 5NO NEWCASTLE. 375.2 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.30 WALTER P. WENKES, A.R.C.M.: Musical presentation—II, Smooth Tunes and Jingles  
 3.50 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Adventure Tall.  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

### 5NC GLASGOW. 375.2 M. 1,000 KC.

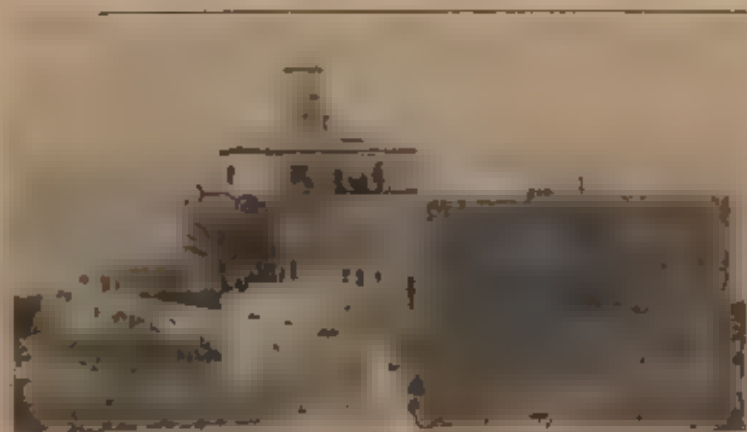
12.0-1.0 London Programme relayed from Daventry  
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 3.30 WALTER P. WENKES, A.R.C.M.: Musical presentation—II, Smooth Tunes and Jingles  
 3.50 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Adventure Tall.  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

### 2BD ABERDEEN. 375.2 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.30 WALTER P. WENKES, A.R.C.M.: Musical presentation—II, Smooth Tunes and Jingles  
 3.50 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Adventure Tall.  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements

### 2BE BELFAST. 375.2 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.30 WALTER P. WENKES, A.R.C.M.: Musical presentation—II, Smooth Tunes and Jingles  
 3.50 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Adventure Tall.  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London 10.15 Local An-  
 nouncements



THE LIGHTHOUSE ON MOUNT CARMEL

A travel talk on a journey through Syria to Mount Carmel will be broadcast by Miss K. Halford from Sheffield this afternoon.

*Adico's  
Open Challenge!*

THE manufacturers of "Adico" challenge any battery, known or unknown, and costing even half as much again as "Adico" to give such consistent quality and results approaching those of the "Adico" battery.

*Insist on  
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100v*

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白雲山、五峰山、1957年、2月、1日

10 30 I<sub>n</sub> T<sub>in</sub> S<sub>in</sub> C<sub>in</sub>

**10-20** THE CAMTON HOTEL OCTET, directed by CARL SAUER. From the Camton Hotel.

**210 THE LONDON RADIO DANCE BAND**, directed by **Sam Costello**

**40** AN AFTERNOON CONCERT  
THE CARLOS MARON SEXTET

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 (with Violin O. arato) Turner I

470 DEUSTIAN HAN  
The Wanderer's Song  
The Tune of the Open Country  
Ludwig Martin

430 SLAT

**4.47**

457

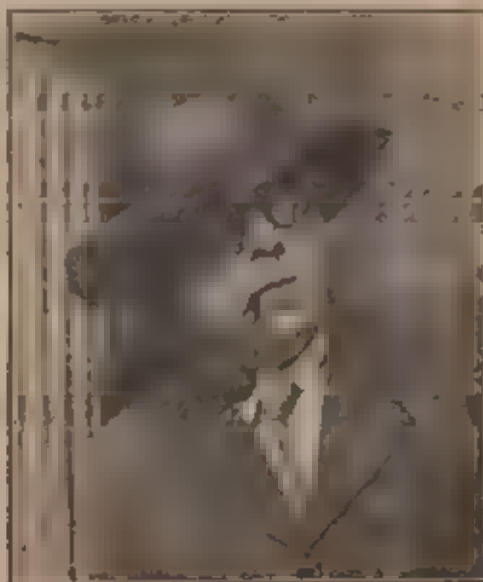
57 SECRET  
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\$ 15 The U. S. H. A. I report on

6. THE CARLTON  
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615  
Rugby Match  
by Mr W. H.  
EVANS  
L.H. from  
Swansea



Mr. WYNDHAM LEWIS

the author and artist, will broadcast in the "Writers of Today" series this evening at 9.15.

4.30 1 MILE A. C. H. 10.45 W. 10.45 P. 10.45  
DANT. FIRST GENERAL NEWS BULLETIN

6.50  $\tau_{AB} = \tau_{BA} = \tau_{AB} = \tau_{BA} = \tau_{AB} = \tau_{BA}$

70 Mr. HAN-ALAN A. HAN (continued)

**715 THE FOUNDATIONS OF MUSIC**  
**Choir**  
 Guy R. VENTURA McLEAS  
 Impromptu No. III  
 Fantastic Impromptu

725 South York Mr. Charles B. Anderson  
Lancaster, Pa. *Engineering*



### A THRILLING MOMENT IN MIDFIELD

England and Wales meet in the Rugby International match at Swansea this afternoon, and spectators in both countries will be eager to hear all about the game. An eye-witness account of it, from Swansea, will, therefore, be broadcast by London and other stations at 6.15.

$$f_{\text{D}} = \frac{1}{2} \left( \frac{1}{f_{\text{D}_1}} + \frac{1}{f_{\text{D}_2}} \right) \quad (19)$$

Overture to 'Tavernier' .....

7 55 10-17-74  
A  
Drink to me only - off On  
The Kerry Dancer .... + + + ... Kfnd

85 H. ...  
J. ...  
J. ...

[illegible]

8.25 DA  
Voter ID: [redacted]  
Voter Name: [redacted]

**B 38** **HUMBERT FINE**  
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 A 1 2 3 4 5 6 7 8 9 10 11 12  
 I 1 2 3 4 5 6 7 8 9 10 11 12  
**FINEST FINE**  
**BAND**  
**Three Irish Dances**

90 W. THE B. & O. R. R. N. Y. C. & H. J. L. N. Y. C.

**9.15 Writers of Today** Mr. WYNDHAM LEWIS  
speaking from his own Works

[illegible]

### 2.30 Local Announcements. (Deferred)

9.35 THE BLACK CAT CABARET

**Muni**

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10.30 12.0  
DANCE MUSIC  
THE SAVOY  
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# Saturday's Programmes continued (January 21)

**SWA CARDIFF.** 353 M. 850 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 8.30 S.B. from London  
 7.0 Mr. ALFRED TOWLER. Sing waiting on Ex-  
 mance with a Cornish  
 7.15 S.B. from London  
 7.25 Mr. L. E. WILLIAMS. More about Clubs.  
 (10.00-11.00) S.B. from London



**7.45 HARLEQUIN AND COLUMBINE**  
 THE STATION ORCHESTRA  
 Selection, 'Dandy Dick Whittington'... Caryl  
 VIVIAN LAMBERT (Soprano)  
 The Fairy Prince ('The Golden Moth'), Noelle  
 ORCHESTRA  
 Waltz from 'The Dancing Mistress'... Muncie  
 The... (10.00-11.00) S.B. from London

**9.15 'THE HEART OF A CLOWN'**  
 An Antenna Farce in One Act  
 By CONSTANCE POWELL-ANDERSON  
 Cast

Columbine... L. AN M...  
 Harlequin... H. F. C...  
 Clown... DAN EL ROBERTS  
 Caper... NAK PORTER  
 Scene Outside a barn on the outskirts  
 of a village

**8.30 ORCHESTRA**  
 Waltz, 'The New Aladdin' Caryl and Muncie  
 A Christmas Fairy...  
 Columbine...  
 Orchestra...  
 Selection from 'The Mountebanks'...  
 9.0-12.0 S.B. from London (9.30 Local An-  
 nouncements, Sports Bulletin)

**22Y MANCHESTER.** 354.6 M. 780 KC.

**3.0 AN AFTERNOON CONCERT**  
 THE PERFECTIO SOAP WORKS BAND, conducted  
 by F. V. LLOYD  
 KATHLEEN DALRY (Pianoforte)  
 GEORGE HAZTON (Entertainer)  
 GLADYS SCOLLOCK (Violin)

**5.0 Our Saturday Short Story: Mr. J. CHARLES**  
 WARRING, 'Did the best man win?'

**5.15 THE CHILDREN'S HOUR**  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30 S.B. from London  
 7.0 Mr. JAMES L. HODSON 'Comedies of Lon-  
 castle Life II'  
 7.15 S.B. from London

**7.45 VARIETY**  
 HARRY RYMON in a novel Art introd...  
 Zithers, 'Cello Imitations, and Comedy Talk  
 on the String  
 DONALD MILES in Imitations of Musical Instru-  
 ments  
 CHARTERS and DICKSON in Harmony and Song  
 DORA PALMER (Comedienne and Comedy Char-  
 acter Studies)  
 MARGARET HAY in an original Entertainment at  
 the Piano

**9.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)**

**9.35 REQUESTS**  
 Played by THE STATION ORCHESTRA  
 March, 'Masoch'...  
 Waltz, 'Moon River'...  
 Selection from W. H. Squire's Song  
 10.30-12.0 S.B. from London

**6BM BIRMINGHAM.** 329.1 M. 920 KC.

3.30 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**6KH KILKENNY.** 284.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**LEEDS-BRADFORD.** 277.8 M. 252.1 M. 1,080 KC. & 1,150 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**6LV LIVERPOOL.** 287 M. 1,010 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 5.30 'THE SWISS FAMILY ROBINSON'  
 Adapted for Broadcasting by M. RICK A. LEVY  
 T. M... Mrs. F. W...  
 Jack (the young)... Olive Worthington

6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**5NG NOTTINGHAM.** 275.2 M. 1,000 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR; Reading from  
 Stories of Familiar Things: III, 'The Beginning  
 of the Road' (G. G. Jackson)  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**6FL DUBLIN.** 272.7 M. 1,000 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 'THE GLORIOUS VENTURE'  
 Mary Maule... Joe Ke...  
 J. F. O'NEILL  
 LEONARD ROBERTS  
 W. C. CUMBERBATH

6.0 An ORCHESTRAL REPERTORY, relayed from the Albert Hall

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**6ST ST. PAUL.** 284.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**55X ST. PAUL.** 284.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 WALES & ENGLAND  
 An Eye Witness Account of the INTERNATIONAL  
 RUGBY FOOTBALL MATCH, by M. V. H. EVANS  
 6.30 S.B. from London

7.0 Mr. J. O. GIBBERTSON 'A...'  
 7.15 S.B. from London  
 7.45 S.B. from London

9.0-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## Northern Programmes.

**5NO NEWCASTLE.** 275.2 M. 1,000 KC.

3.30-12.0 London, 4.15 Music relayed from  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**5SC GLASGOW.** 405.4 M. 780 KC.

3.15 The... 4.0... 4.15...  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**2BD ABERDEEN.** 400 M. 600 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

**2BE BELFAST.** 304.1 M. 800 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from Swansea  
 6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## Santos Casani's Third Lesson in the Waltz.

One of the most popular men in the radio program has been the course in Ballet. Daily broadcast by the well known dancer Santos Casani. In this short article Mr. Casani concludes his remarks on the 1928 Waltz, his last lesson in which he broadcast from 5CB on Saturday of last week with a note on the 'Outside Hesitation' Step.

ing the five fundamental steps of the Yale Block, position we actually start on (the outside heel) your weight on to your left foot as you will have to

query with reference to any of my articles or talks if he will write to me via the B.B.C., I will answer it. At the same time, I should like to thank all my readers and listeners for the kind letters he has sent me.

I have made I am at  
I have been following up - the  
New Walls, which I  
know are very different from  
the old ones. It is very difficult and  
very popular. In my  
last two articles and talks on  
the Walls, I have explained  
and described the right hand

So which enables one  
to jump from one turn to an  
other. In the Waltz it  
does not do much work

two or three turns to right,  
a link stop in between, and

right-hand turn (1) take  
with the right foot, (2)



Fronts 1.

Figure 2

Figure 3.

the hesitation. Please note that while you do this turn you get right on to be outside of your partner, your partner being on the right side of you. From this position, this time (Figure 2) (1) turning to the right, step backwards with the left foot, in doing your weight on to it, your left toe being turned towards (2) continue turning to the right bring your right foot a short step forward and in line of dance, bringing your weight on to it. (Figure 3) (3) close your left to your right bringing your weight on to it and so completing the

both feet together in line of direction with the right leg.

the right, or otherwise you do  
a bunk step and then continue  
You can't do it right  
Some of the steps are the exact reverse of

### Publications Subscription Scheme.

The BAC has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets. The charge only applies to the three types of pamphlets mentioned below and listeners may subscribe for any of the series or mix and match for all of them. The names of contributors will appear in the relevant details which be published in *The Radio Times* and elsewhere from time to time.

WILLIAM P. ALLEN, JR.

January, April, and September before the beginning of the three programs at Talk and School Broadcasts.

## FALKE PAMPHLETS

before the beginning of the three  
School Broadcasts,

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Friday, November 2

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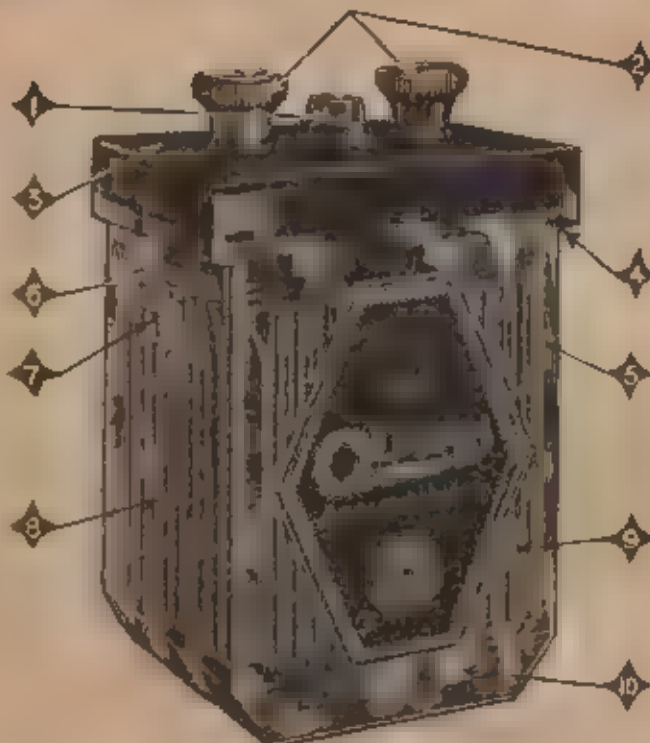
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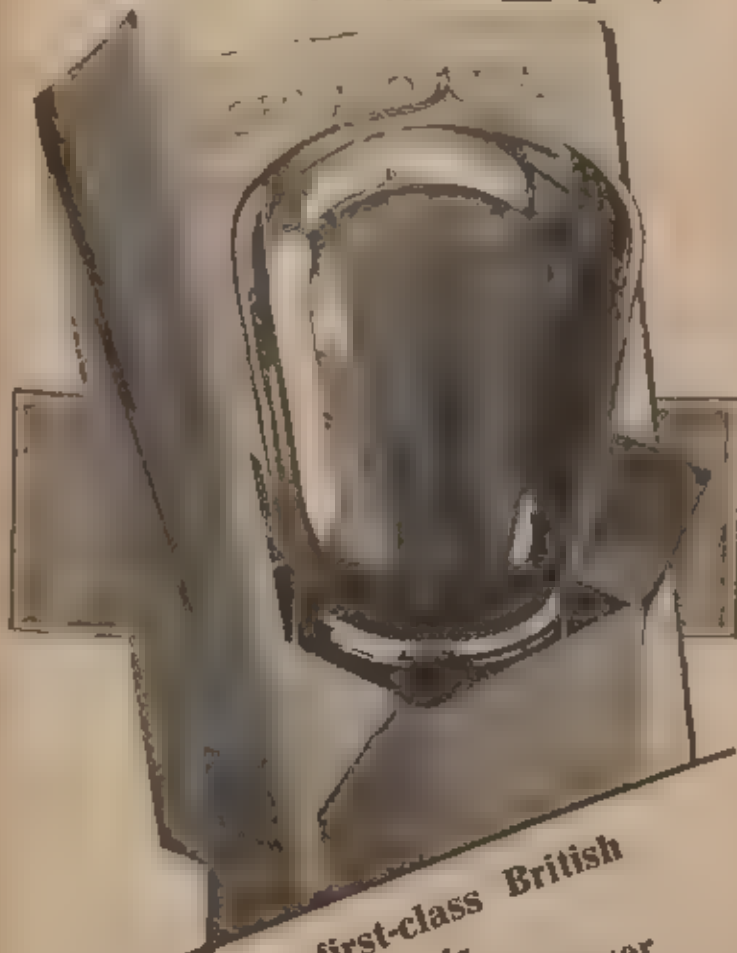
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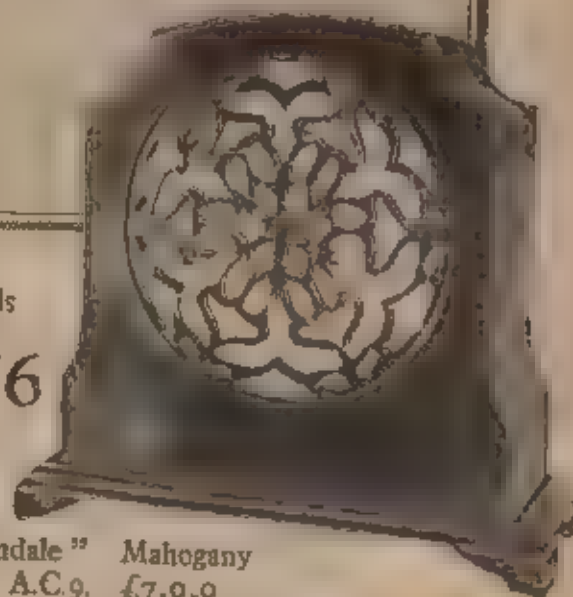
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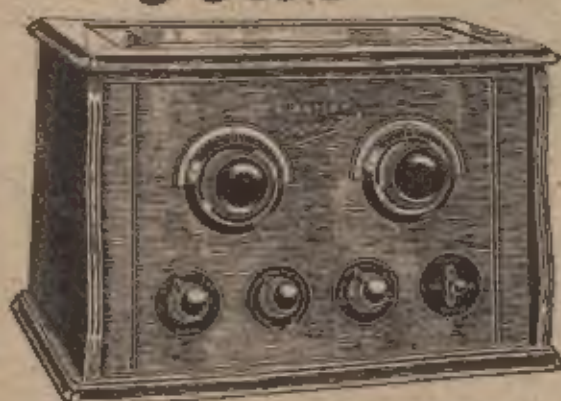


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### BURNDEPT

### Screened Four



Showing new type cabinet with sloping mahogany panel.

WITH more power and selectivity than a five-valve neutralised receiver, the Burndept Screened Four has revolutionised all previous standards of radio reception. Embodying the wonderful Screened Grid Valve, this new set gives 30 to 40 stations at substantial volume on the loud speaker; is so selective that the local station is very easily "cut out"; is simple to control (two dials—a printed wave-length scale—and no extra coils for a range of 220-2,000 metres); employs a method of reaction which can be used to the fullest extent as the aerial is not energised in the slightest; and provides for a Gramophone Pick-up.

The Burndept Screened Four is the wireless sensation of 1928. Arrange for your local radio dealer to demonstrate this set and you will have a new conception of radio as it should be. Price without valves and **£26 10s.** royalty

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N. 18

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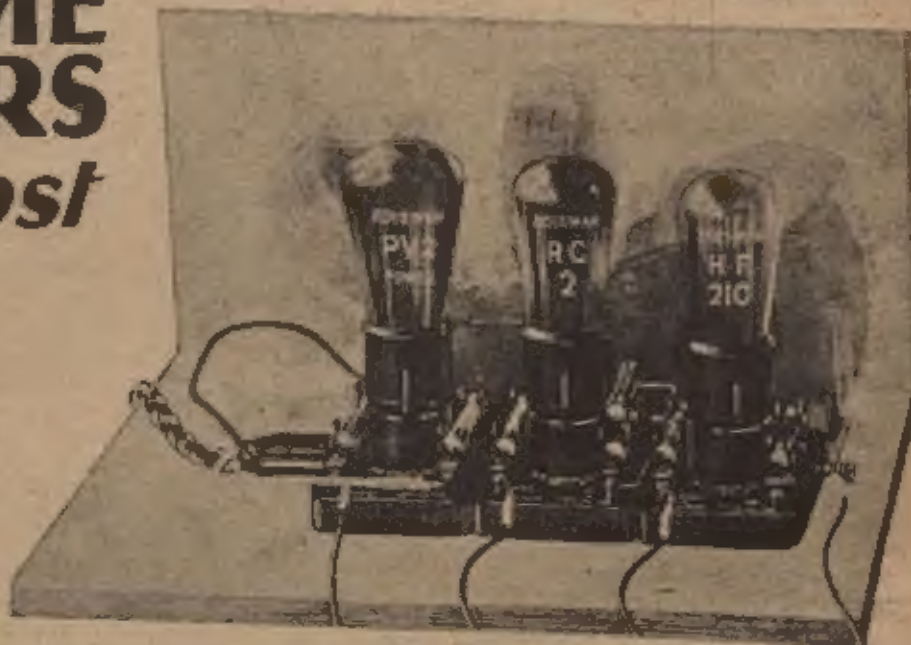


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Gives superlative reproduction over the whole musical range. Of refined appearance that will tone with almost any scheme of decoration.

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**CLEAREST-STRONGEST  
LAST THE LONGEST**

*A type for every purpose.*

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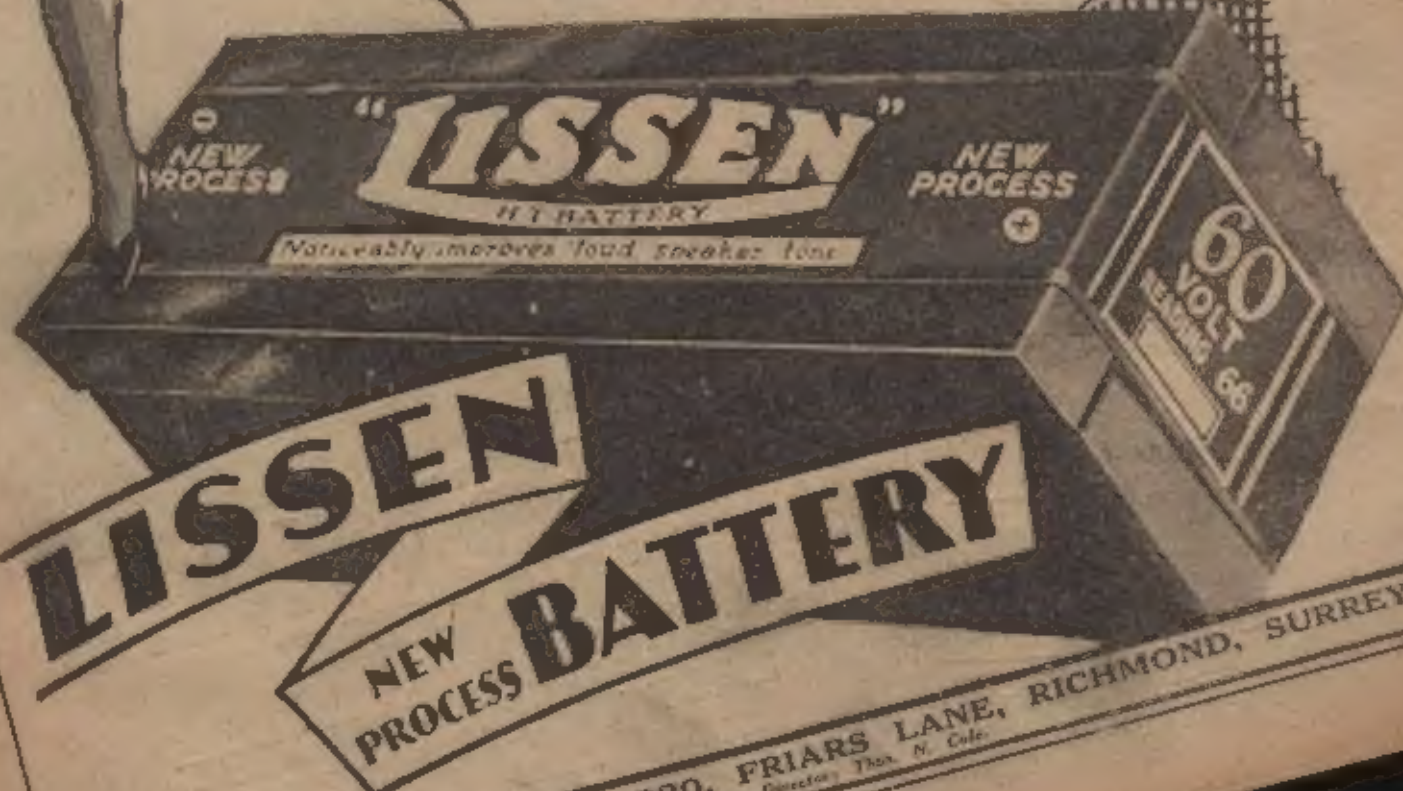
A fine runner possesses a great power of endurance but his effort is quickly spent.

In the LISSEN New Process Battery, however, there is such stamina that through months and months of use it lasts and the energy is so pure that you will enjoy every word of song, every note of music, because every word is clear, every note distinct. No matter how long the programme is your reproduction from first to last has that truth about it which when first you use the LISSEN Battery will make you say "How fine the Radio is to-night."

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|-----------------------|---|---|-------|
| 60 volts (reads 66)   | - | - | 7/11  |
| 100 volts (reads 108) | - | - | 12/11 |
| 9 volts (grid bias)   | - | - | 1/6   |



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