

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



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Every Friday. Two Pence.

The Talk of the Week. No. 1.

The Island of Barbed Wire Beds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued overleaf.)



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

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

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

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

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

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

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

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

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

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

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

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



Shakespeare in England, and being played by English actors!

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

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

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

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

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

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

inhabitants of the room but the good angels in Heaven.

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

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

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

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

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

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

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

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



THE SONGS OF GURRA GURRELIEDER

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

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

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

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

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

Part I.

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

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

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

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

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

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

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

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

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

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

A NATIONAL CONCERT

Presenting for the first time in England

'GURRELIEDER'

By Arnold Schönberg

The National Orchestra

Conducted by the Composer.

Stiles-Allen (Soprano):

Gladys Palmer (Contralto):

John Perry (Tenor):

Perry Jones (Tenor):

Arthur Fear (Baritone).

The Speaker: Arthur Wynn.

The National Chorus.

(Chorus Master: Stanford Robinson.)

8.0 'Gurrelieder' Part I.

9.0 Weather Forecast, Second General News Bulletin.

9.15 'Gurrelieder' Parts II and III.

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

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

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

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

Part II.

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

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

Part III.

The Wild Ride

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

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

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

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

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

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

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

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

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

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



BOTH SIDES OF THE MICROPHONE

The Original 'Mr. Wu.'

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

'Merrie England' to be Broadcast.

SIR EDWARD GERMAN was once a member of a theatre orchestra, then musical director at the Globe. Today he stands high as a great English composer and gained a well-deserved recognition in the last Honours List. When Richard Mansfield produced *Richard III* at the Globe, German wrote the Overture and incidental music. It was quickly realized that in this one-time student of the R.A.M., England had found a new composer. The *Richard III* music was soon played at the big music festivals. In 1890 German had his *Symphony in E Minor* (which we seldom hear in these days) given at the Crystal Palace. In 1892 his *Henry VIII Dances*, composed for Irving's production of the play at the Lyceum Theatre, placed him irremovably in the front rank. After this he wrote a good deal of charming light orchestral music and several light operas—among them *Tom Jones*, *A Princess of Kensington*, and *Merrie England*. The last named is receiving its first radio performance on Monday, February 13, from 5.0 B. It will be given a second performance from London and Daventry on Wednesday, February 15. I cannot yet announce the cast, as this is now being discussed between the B.B.C. and Sir Edward himself, who will personally conduct and direct the production.

Wagner, Strauss, and Janacek.

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

A Choral Evening for Cardiff.

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

Guedalla v. Ponsonby.

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

In Quest of the Blue Bird.

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

Several Dramatic Observations.

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

In the Near Future.

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

The Gloucester Orpheus.

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

The Lulu Fado.

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

A Book for the Listeners.

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

A. J. Alan's Secret.

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

BOTH SIDES OF THE MICROPHONE



The Daily Service.

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

Helping the 'Profesh.'

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

When Bristol Comes to Cardiff.

BRISTOL'S visit to Cardiff during 'Bristol Week' in November last was a very successful one. On February 11, Bristol will again be represented in the Welsh Station's programmes with an hour of 'Bristol's Old Favourites,' arranged by Leigh Woods. The items in this programme have been chosen by prominent Bristolians, including the Lord Mayor, the Sheriff, Sir W. Howell Davies, and Sir Frank Wills. The oldest inhabitant of Bristol, Mrs. Milten, of Southmead, who is 106 and going strong, has 'weighed in' with a suggestion. Her choice is *The Cottage by the Sea*. Favourite artists, taking part in Bristol's 'hour' are William Parsons, John Collinson and Kathleen Wills.

'The Lilac Domino.'

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

The Music of Russia.

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

After the Civil Service Dinner.

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

An All-Swedish Programme.

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

Another English Composer.

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

James Ching on 5GB.

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

When You Whistle.

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

'I Sing the Basso Profundo Voice.'

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

1869-1928.

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

What are the 'Forties'?

A Note on the Daventry Shipping Forecast.

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

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

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

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



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

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

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

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

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

Leading Features of the Week.

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

TALKS (5XX).

Monday, January 23.

5.0 Miss F. Lorimer: 'Some Characteristics of Persian Rugs.'

9.15. The Chief Engineer: 'Wireless.'

Tuesday, January 24.

5.0. Mrs. T. H. Lawrie: 'Extracts from the letters of a schoolboy emigrant to Canada.'

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

Wednesday, January 25.

7.0 Mr. Gilbert Vyle: 'The British Industries Fair.'

9.15. Mr. Vernon Bartlett: 'The Way of the World.'

Thursday, January 26.

7.10. Mr. Rupert Lee: 'How to appreciate Sculpture.'

9.45. Mr. H. M. Tomlinson: 'The Rediscovery of Manhattan.'

Friday, January 27.

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

Saturday, January 28.

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

MUSIC.

Sunday, January 22.

(5XX) 3.30. A British Programme, with Kate Winter and Kenneth Ellis.

9.5. The London Chamber Orchestra, Conductor, Anthony Bernard.

Monday, January 23.

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

Tuesday, January 24.

(5XX) 8.30. A Pianoforte Recital by Brailowsky.

9.40. A Massenet Programme, with Denis Noble.

Wednesday, January 25.

(5XX) 8.15. 'Damon and Phillida,' A Ballad Opera by Mr. Gay.

(5GB) 9.0. A Concert of Works by B.B.C. Composers.

Thursday, January 26.

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

Friday, January 27.

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

VAUDEVILLE AND VARIETY.

Monday, January 23.

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

Tuesday, January 24.

(5GB) 6.45. Hal Swain and his Saxo Five and Tommy Handley.

8.0. Nina Doris, Billy Mayerl and Tommy Handley.

Friday, January 27.

(5XX) 7.45. Mario di Pietro.

Saturday, January 28.

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

DRAMA, ETC.

Monday, January 23.

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

Tuesday, January 24.

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

Wednesday, January 25.

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

Thursday, January 26.

(5XX) 10.0. Charlot's Hour—III.



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



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

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

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

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

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

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

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

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



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

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

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

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

JOSPH HUNTER.

A Programme in Celebration

of

ROBERT BURNS

(Born January 25, 1759.)

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

Programme:

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

'John Anderson, My Jo'

'Ca' the Yowes'

'Lest May a Braw Wooer'

Sung by Elsie Black

'Tam o' Shanter'

Read by Gilbert McAllister

'Will Thou be My Dearie?'

'Ae Fond Kiss'

'The Deil's Awa'

'My Luve's a But a Lassie Yet'

Sung by Alexander McGregor

'To a Mouse'

Read by Gilbert McAllister

'The Immortal Memory'

By the Chairman.

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



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

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VALVES

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Made at Rugby in the Mazda Lamp Works

The British Thompson-Houston Co. Ltd.

Sticking Up for the Savage.

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

Hands off the Savage!

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

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

Threepence or Sixpence.

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

A Penny a Week.

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

What is Restful Music, Anyway?

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

The Daily Service.

I wish to express through *The Radio Times* the very great appreciation of the Daily Religious Service at 12.15. I myself am an invalid, and, not being able to get to church services, it is worth more to me than I can express, and I am sure I speak for hundreds of other invalids in villages. We are Daventry listeners, and sincerely trust the service will continue. We have a portable set, and would sooner part with anything than that.—M. BRICE, Clacton-on-Sea.

A Spiritual Quarter of an Hour.

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

Mr. Fyfe and Shakespeare.

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

Big Ben's Prayer.

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

Radio, the Ambassador.

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

From a Clerk.

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

PROGRAMMES for SUNDAY, January 22

10.30 A.M. (Dacotry only)
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

2LO LONDON and 5XX DAVENTRY

(351.4 M. 930 K.C.)

(1,604.5 M. 187 K.C.)

Priory, with the Choir
from St. Dunstons,
Priory (Choirmaster,
Mr. VERNON GRANT)

3.30 A BRITISH PROGRAMME

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

THE BAND

Welsh Rhapsody German

FOR the Cardiff Musical Festival of 1901 Gorman wrote this Rhapsody upon Welsh airs. It is woven without seam, but has four pretty definite sections, a little like those of a Symphony, and each of them grows out of some famous old Welsh melody or melodies.

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

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

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

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

3.45 KENNETH ELLIS

Hear! ye girls of Britain Purcell
From Rushy Bools of Silver Nile Bulfinch
Old Bard's Song Haughton

3.58 BAND

A Cornish Rhapsody Gault

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

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

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

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

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

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

4.10 KATE WINTER

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

4.20 KENNETH ELLIS

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

4.30 BAND

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

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

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

4.50 KATE WINTER

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

BAND

Celtic Suite Foulds
The Clans; A Lament; The Call

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



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

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

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

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

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

5.20-5.30 READINGS FROM THE OLD TESTAMENT

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

8.0 A RELIGIOUS SERVICE

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

Order of Service

Part of Compline

Reading

Hymn, 'Praise to the Holiest' (W.H., No. 56)
Address by the Very Rev. Dom. BRIDE JARRETT, O.P.

Canticle

Prayers

Hymn, 'Sweet Saviour, Hears us ever we go' (W.H., 215)

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

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

PLANNED originally by Mrs. Margaret MacDonald as a memorial to that devoted social worker, Mrs. Mary Middleton, the Kensington Baby Clinic and Hospital was only actually established after the death of Mrs. MacDonald herself, and her name was included in its title. The Clinic, which was the first of its kind, has been enlarged by the addition of a Mothers' Clinic and a Baby Hospital, and it now treats over 5,000 cases a year. Mr. Ramsay MacDonald, who makes the appeal, is a writer whose varied gifts have been responsible as well for books of political controversy as for travel reminiscences, but he has written nothing more notable than his memoir of his wife, which appeared after her death in 1921.

Contributions should be addressed to the Hon. Treasurer, the Baby Clinic, 117, Leinster Road, W.11.

8.50 WEATHER FORECAST, GENERAL NEWS, HIGHLIGHTS, LOCAL ANNOUNCEMENTS. (Dacotry only) Shipping Forecast

9.5 CHAMBER MUSIC

THE LONDON CHAMBER ORCHESTRA

(Leader, SAMUEL KUNZICH)

Conducted by

ANTHONY BERNARD

ODETTE DE FORAS (Soprano)

ORCHESTRA

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

ODETTE DE FORAS and Orchestra

Five Songs from 'La Ronde Chanson' ... Fauré

Une Salade en son honneur

Puisque l'amour grandit

La lune blanche luit dans les bois

J'allais par des chemins perdus

J'ai presque peur en vérité

(First performance in England)

ORCHESTRA

Sinfonia in D Beethoven

Sinfonia W. T. Walton

(Second performance)

Picturaeque Scenae (Tableaux Picturaeque)

Jongen

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

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

10.30

EPILOGUE

Sunday's Programmes continued (January 22)

5GB DAVENTRY EXPERIMENTAL

(491.2 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STATION AT 11.15, 1.15, 3.15, 5.15, 7.15, 9.15, 11.15, 1.15, 3.15, 5.15, 7.15, 9.15, 11.15

A SYMPHONY CONCERT

From Birmingham

ORCHESTRA LEADER FRANK CASTELL
Conducted by J. H. B. BAKER

W. A. CLARKE (Soloist)

ACHAEON, or *Paphos Love*, is a comedy in three acts, written by the late Mr. J. H. B. Baker, and is largely aimed at "setting the record" in the mind of the listener for what he was to expect of a comedy in three acts. It is a comedy in three acts, written by the late Mr. J. H. B. Baker, and is largely aimed at "setting the record" in the mind of the listener for what he was to expect of a comedy in three acts.

W. A. CLARKE (Soloist)

WIZARD wrote the music for the play, and it is a work of art. It is a work of art, and it is a work of art. It is a work of art, and it is a work of art. It is a work of art, and it is a work of art.

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A RELIGIOUS SERVICE

(From Birmingham)

From the Birmingham Studio

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

8.45 THE WEEK'S GOOD CAUSE Appeal on behalf
of the Hackley Cottage Hospital and District
Nursing by Rev. J. H. B. BAKER

8.50 WEATHER REPORT

A MILITARY BAND CONCERT

THE BAND OF H. M. ROYAL AIR FORCE

(By permission of the Air Commandant)

Conducted by

Flight Lieut. J. AMES

GLADYS PARR (Soprano)

BARRINGTON HOOVER (Tenor)

THE BAND

1. "The Mignon"



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

9.5 GLADYS PARR

Vol. 10, Op. 10, No. 1

Can. 10, Op. 10, No. 1

Fair Spring is returning

9.18 BAND

Remembrance of Weber

9.30 BARRINGTON HOOVER

When all the world is young

O Mistress Mine

How vain is man

9.40 BAND

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

Prelude, Minuetto, Allegretto, Le Carillon

9.52 GLADYS PARR

Serenade

Hayfields and Dances

Starry Wood

10.2 BAND

Selection, "Album for the Young"

The Old Goblin; The Reeper's Song

The Old Goblin; The Reeper's Song

The Old Goblin; The Reeper's Song

The Old Goblin; The Reeper's Song

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The Old Goblin; The Reeper's Song

SWA

CARDIFF.

353 M.
850 KC.

8.15 S.B. from London

6.30 A RELIGIOUS SERVICE IN WELSH

Conducted by Rev. J. H. B. BAKER

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Programmes for Sunday.

SNG NOTTINGHAM. 275.2 M.
1,090 KC.

3 30 5 30 S. B. from Lough

8 0 S. B. from London 9 0 Local A. ...

10 30 EPILOGUE

SPY BIRMINGHAM. 400 M.
780 KC.

3 30 5 30 ...

8 0 ... 9 0 ...

10 30 ...

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

3 30 5 30 ...

8 0 ... 9 0 Local A. ...

10 30 ...

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

3 30 5 30

8 0 ... 9 0 ...

10 30 ...

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

3 30 5 30 ...

6 30 ...

8 0 ... 9 0 Local A. ...

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Northern Programmes.

NEC NEWCASTLE.

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In the Near Future.

News and Notes from the Southern Stations.

Bournemouth.

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

Sheffield.

Musical comedy selections by Constance Wentworth (soprano) and Frederic Lake (tenor), with solos by Winifred Williams and others by Stanley Stephen, are to be included in a variety programme at 7.45 p.m. on Thursday, February 1.

Leeds-Bradford.

Several old favourites, including the well-known actress, reappear before the microphone in the local programme on Thursday, February 2. Mr. Reginald Pann, pianist, and the Male Voice Quartet will also be heard.

Manchester.

The Symphony Concert on Friday, January 31, with Sir Henry Wood as conductor in the Manchester Studio, will include a performance of Mendelssohn's *Viola Concerto*, played by Marc Wilson and the Augmented String Orchestra. Kate Winter (soprano) is to sing *Mendelssohn's* from *Orpheus*, accompanied by the orchestra, and also a group of shorter songs.

Plymouth.

An appeal on behalf of the South Devon and Exeter Hospital Extension Scheme will be made at 8.15 p.m. on Sunday, January 20, by the Rev. T. W. ... at the Baptist Church ... at 1st Battalion ... Regiment will make its first appearance before the microphone when it visits the local studio on Tuesday evening, January 21.

Cardiff.

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

Mr. Fred E. Westhead has given many programmes from Cardiff, and on Tuesday, February 7, he gives 'Songs of the Four Nations' concert lecture, with vocal illustrations by Miss Dakan and Miss Eastman.

Daventry Experimental.

The principles, methods and aims of the new Birmingham Hospital Campaign, which came into force on January 1 of this year, and the hopes, prospects and needs of those who are responsible for launching it form the subject of the Weekly Appeal from the Daventry Experimental Station on Sunday, January 20. The speaker is Major B. J. T. Ford.

'Daisy Dore' an episode in the life of Sir Lower de Coven, story by A. F. Cross and illustrated by Eric Jones will be broadcast on Wednesday, February 1, at 8 p.m.

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

TO ALL WHO STUDY THEIR HEALTH—



You should make **HOVIS** the basis of every meal

HOVIS will help you to go through the day brimming over with health and vitality. It contains the LIFE of the Wheat. It is not merely a "brown" bread, but a FOOD—vitally—complete because it contains the health-promoting and health-maintaining Wheat Germ—to an added proportion of 25%—a quarter of its entire bulk.

You can eat HOVIS without fear of any digestive after-effects. It is specially suited for people whose digestion is not vigorous. And the FLAVOUR—delicious. You never tire of the appetising taste.

HOVIS

HOUSEWIVES PLEASE NOTE! HOVIS actually goes much further and is far more nourishing than ordinary bread. Therefore it must be, and is, more economical in the long run.

Best Bakers Bake It

HOVIS, LTD. LONDON & MACCLESFIELD

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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

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PROGRAMMES for MONDAY, January 23

10.15

2LO LONDON and 5XX DAVENTRY

(361.4 M 830 KC.)

(560.3 M. 187 KC.)

10.30

11.0

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12.20

AN ORGIAN RECITAL

By HAROLD E. DARR

Relayed from St. Michael's, Cork

Concert Overture in F Major

Idyll Sonata

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9.35-11.0 MR. WU

'MR. WU'

by R. M. A. and HAROLD OWEN
(by arrangement with MARLIN HENRY)

Song: Miss Mr. W. (Song)

Basil Gregory EVAN THOMAS
Mrs. Gregory JESSIE WINTER
Miss Gregory (Her daughter) NADINE MASON

Mr. Gregory (Head of the Gregory Steamship Company) CLIVE CURRIE
John Carruthers (his Secretary) MICHAEL HOWE

W. Li Chang (Mr. W.) MATTHEW LANG
The Company CAMPBELL FLETCHER
H. H. H. (Manager of the Gregory Steamship Company) CLYDE BOYER
A. H. H. (Manager of the Gregory Steamship Company) BRIAN BUTLER
Simpson (1st Officer of the Foo Chow) D. A. R. S.

Time: The present
Act I. The Lotus Garden at Mr. Wu's house at Kowloon
Act II. The Warehouse at Hong Kong, three weeks later
Act III. Room in Mr. Wu's house at Kowloon, three hours later
Incidental Music composed and conducted by JOHN ANSELL



IN THE SINISTER HOUSE OF MR. WU.

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

Oriental department of big West End store, and also an expert Oriental biologist. As part of her work she personally made the East for rug of peculiar interest and any art treasures of other kind.

Picture on page 118

5.15 THE ADVENTURE OF H.

The Story of "Lacy Vorn" (H. H. H.)

More Hints on Rugby Football

W. H. H.

Since Dixon will play the Piano and Foster

W. H. H.

6.0 THE LONDON P. D. H. H.

Directed by H. H. H.

6.20 Girls and Boys (H. H. H.)

6.30 TIME SIGNAL, WEATHER FORECAST, NEWS B. H. H.

6.45 THE LONDON RADIO DANCE B. H. H.

7.0 Mr. JAMES AGATE: Dramatic Critique

7.15 THE FOUNDATIONS OF M. H. H.

By Mrs. H. H. H.

By Mrs. H. H. H.

By Mrs. H. H. H.

7.25 Mr. F. NORMAN: German Talk (H. H. H.)

7.45 VARIETY

ANGELA BALBELEY

'THE TRIALS OF TOMMY—REDUCING' by A. P. HERBERT

HAROLD SCOTT and ELZA LANCHESTER

(in old time Songs)

EDITH PENNIE (Solo Flute)

L. H. H. NOLAN (Light Irish Ballads and songs)

ARTHUR CH. H. H. (H. H. H.)

CLAPHAM and DWYER (Entertainment)

9.0 WEATHER FORECAST, SECOND GENERAL N. H. H.

9.15 A TALK ON WHISTLES, by the Club. H. H. H.

THIS is the first of a series

of talks on whistles

which will keep the

club members

interested in the

subject of whistles

and the club members

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"FEAR IS DEAD -KILLED BY PELMANISM."

How A Clergyman Recovered His Lost Nerve.

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

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

"Three years ago I completed a course of Pelmanism

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

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

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

I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the course I received at the hands of the staff" (B. 30,290)

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

A CLERK writes:-

"I am very happy to tell you that I have benefited greatly since commencing this Course. My greatest weaknesses were Shyness and Lack of Self-Confidence. My shyness has practically gone, and I feel a different person." (B. 30,745.)

A SHOP ASSISTANT writes:-

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

A TEACHER writes:-

"I have more Self-Confidence, and am not so subject to fits of Depression." (D. 32,303.)

A NURSE writes

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

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

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

"THE EFFICIENT MIND."

Free Book Which Everyone Should Read.

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

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

INCREASES YOUR HAPPINESS.

Pelmanism makes people more content in every way. It gives you an all round efficiency. As a result of taking up Pelmanism, thousands of people find that they are "getting on" instead of "falling behind," that they are being selected for promotion, that increases of salary and income are coming to them, that, in short, they are making headway in the Business or Professional world. With the increase in mental efficiency there comes, as is only natural, an increase in Happiness and Contentment. For there is no more

anxiety than that which comes with the knowledge that you are doing good work, that your mind is working efficiently and that, whatever call is made upon your powers, you will be able to respond to it successfully.

Pelmanism is exceedingly simple and interesting and readers who would like to know more about the subject are invited to write for a copy of that most

valuable book, "The Efficient Mind," containing a full description of the revised Pelman Course. It shows you how you can earn for a course of Pelmanism on the most convenient terms. You can obtain a copy of this book, gratis and post free, by filling up the following coupon and posting it to-day to the Pelman Institute, 35, Pelman House, Bloomsbury Street, London, W.C.1. Call or write for this free book to-day.

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

POST THIS FREE COUPON TO-DAY.

To THE PELMAN INSTITUTE,
35, Pelman House, Bloomsbury Street,
London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars of the revised Pelman Course of Scientific Mind Training.

Name

Address

Occupation

This coupon can be sent in an OPEN envelope for I.D. All correspondence is confidential.

In reply, please send to: THE PELMAN INSTITUTE, 35, Pelman House, Bloomsbury Street, London, W.C.1. The book will be sent you by return of post, gratis and post free.

Monday's Programmes cont'd (January 21)

SWA CARDIFF. 253 M. 350 KC

12.10 Local Programme relayed from Darent

2.30 BROADCAST TO STUDENTS
A. J. BUNTON-PICARD, 'The Conquest of the Air - The Age of Dreams'

3.0 AN ORCHESTRAL CONCERT
STATION ORCHESTRA, conducted by W. A. WILSON

Selection from 'Aida'

HERBERT OWEN (Tenor)

Selection from 'The Song of the Lark'

Selection from 'The Song of the Lark'

A Musical Box

W. A. WILSON, 'The Road to Rome'

HERBERT OWEN (Pianoforte)

A Musical Box

A Musical Box

ORCHESTRA

Woodward & Co.

Selection from 'The Song of the Lark'

Selection from 'The Song of the Lark'

Selection from 'The Song of the Lark'

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Aldi in the m... of
a full company
offer organ...
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and for... made...

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... are you and I and I
ing (Baritone) and Quartet, A Web



ALSAI A

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

Song (Tenor) and Chorus, 'Light come, light go'
Chorus, 'By Spigot and Barrel'
Song (Mezzo) and Chorus, 'Special Pleading'
Ensemble (Principals and Chorus), 'The Right
May Day Chorus, 'How bright was May-day
The Maypole Dance (Orchestra)
Chorus, 'Till the Sun goes down'
Song (Mezzo) and Chorus, 'Where the Dreamers
lie'
Song (Soprano), 'Wind on the Heath'
Song, 'The Look of Love' Chorus and Dance, 'The Look
of Love'
Ensemble (Principals and Chorus), 'Back to
London Town'
Orchestral Interlude
Nocturne (Tenor), 'Sleep on and dream of
Heaven awhile'
Ensemble Chorus and Dance, 'Oh yes, he's
good'
Folk (Principals and Chorus), 'Good Fortune'

9.0 11.0 S.B. from London (8.35 Local Announcement)

Monday's Programmes continued on page 118

How would you Invest £10?

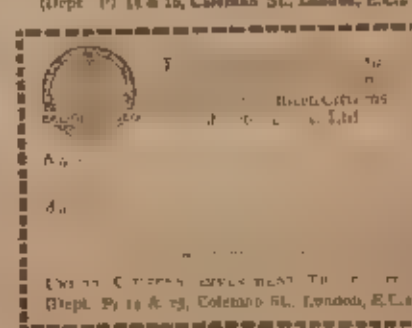
... the amount over a number of years, but is such a course possible with so small a sum?

It is. By investing in the 11 of the United Citizens Investment Trust you secure an interest in a well managed successful Trust whose interests are spread over hundreds of investments not only in England but in every part of the world.

Security is unquestionable. A high return on the capital is not merely a promise but an accomplished fact. Already the ordinary shareholders are receiving regular quarterly dividends of 8% per annum, from which income is not deducted. On the withdrawal of shares 6% per

Write for free particulars

United Citizens Investment Trust, Ltd.
(Incorporated in England)



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Monday's Programmes continued (January 23)

2ZY **884.5 M**
700 KC.

12.0 1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 **BROADCAST TO SCHOOLS**
Dr. J. E. Mills, 'Ten Great Scientists—II,
Antoine Lavoisier and Lavoisier'

3.20 **ORIENTAL MUSIC** relayed from the Piccadilly Theatre, Manchester

4.0 **PETER POWELL** (Soprano)
Softly sings (from 'The Marksmen')
When song is sweet
A crowd but singing
... ..
... ..

4.15 **THE CHILDREN'S HOUR**

5.0 **MUSIC**
... ..

5.15 **THE CHILDREN'S HOUR**
The story of the life of Harry Hopwood
(Read), played by Eric Fogg. The story
will be read by Hylda Minter

6.0 London Programme relayed from Daventry

6.30 **S.B. from London**

7.45 **BAND MUSIC AND HUMOUR**

The WINGATES TEMPERANCE BAND, conducted
by H. Moss

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Selection from 'Memories of Bahia'

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5.0 **ALICE N. NISLEY** Winner, Writers of the
National Century II

5.15

6.0 London Programme relayed from Daventry

6.30 11.0 **S.B. from London** 9.30 Local A

HULL **294 M**
1,070 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 **ADOLPH CANHAM** The

5.15 London Programme relayed from Daventry

6.30 11.0 **S.B. from London** 9.30 Local A

2LS LEEDS-BRADFORD **277.5 M**
1,080 KC. & 1,180 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 **THE SCALE SYMPHONY ORCHESTRA**, relayed
from the Scale Theatre, Leeds

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

Relayed from the Town Hall, L.

A Special Concert will be given by many of the
Royal Theatre, Patersons Art

6.0 London Programme relayed from Daventry

6.30 11.0 **S.B. from London** 9.30 Local A

6LV LIVERPOOL **197 M**
1,110 KC.

12.0 1.0 Gramophone Records

4.0 **RECEIVED DANCE BAND**
West, from the Turkey Street Cafe, Bath

5.0 **KATE LOVELL**: 'The of Hair'

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 11.0 **S.B. from London** 9.30 Local A

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

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 **MRS. WEBSTER** Prayers, Talk

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 11.0 **S.B. from London** 9.30 Local A

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

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 **MUSIC**

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 11.0 **S.B. from London** 9.30 Local A

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

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 **Musical Interlude**

4.15 **OR-HE-TRA**, relayed from Hotel



A RARE PERSIAN RUG.

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

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

12.0 1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 **THE WINDMILL**
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Monday's Programmes cont'd (January 23)

5.8 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: "Stamps of Poems and Prose—not to mention Chaucers" (W. B. Yeats) A Red Indian Yarn by "Kitchin" from "When we were very young" (Miles) 1. Peter Howard "Cavotte with Variations" (H. C. Coates) (Hendel), plus 11. Hilda Fr.

6.0 ERNEST W. KENNEDY (GEO)
Lully, arr. A. L.
Hubert Parry
A man a horse he can ride Head
Far and high the cranes give cry
Shepherd, see the horse's form arr. Hubert Parry
No. 1000 Phillips

6.20 London Programme relayed from Daventry

6.30 11.0 S.B. from London 9.30 Local Announce

6ST STOKES 204.1 M.
1.020 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 MABEL A. P. FRANCE "If we lived in the Palace of Time"

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

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 THE BIRMINGHAM PIANO QUARTET
THOMAS JONES (Violin), ARTHUR KENNEDY (Violin), LEONARD DENNIS (Cello), TOM BROMLEY (Piano)
Five Movements from Piano Quartet in A, Op. 20 Poco Adagio, Allegro (Finale)
ETHEL MAYNARD (Entertainer)
It Recalls

THE BIRMINGHAM PIANO QUARTET
Two Movements from Quartet in E Flat Andante Camabile, Vivace (Finale)
ETHEL MAYNARD with Entertainers

JAMES HOWELL (Bass-Baritone)
Night Richard Strauss
Devotion
Lull. Charles M. P. White

9.0 11.0 S.B. from London 9.30 Local Announce

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

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5SX SWANSEA. 204.1 M.
1.020 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.0 Mr. H. P. T. H. H. H. "A Woodcock" 1. The Mock 2. The Mock 3. The Mock

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from London

9.0-11.0 S.B. from London 9.30 Local Announce

Northern Programmes.

5NO NEWCASTLE. 204.1 M.
1.020 KC.

12.0 2.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 MABEL A. P. FRANCE "If we lived in the Palace of Time"

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

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 THE BIRMINGHAM PIANO QUARTET
THOMAS JONES (Violin), ARTHUR KENNEDY (Violin), LEONARD DENNIS (Cello), TOM BROMLEY (Piano)
Five Movements from Piano Quartet in A, Op. 20 Poco Adagio, Allegro (Finale)
ETHEL MAYNARD (Entertainer)
It Recalls

THE BIRMINGHAM PIANO QUARTET
Two Movements from Quartet in E Flat Andante Camabile, Vivace (Finale)
ETHEL MAYNARD with Entertainers

JAMES HOWELL (Bass-Baritone)
Night Richard Strauss
Devotion
Lull. Charles M. P. White

9.0 11.0 S.B. from London 9.30 Local Announce

2BD ABERDEEN 204.1 M.
1.020 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 MABEL A. P. FRANCE "If we lived in the Palace of Time"

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

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 THE BIRMINGHAM PIANO QUARTET
THOMAS JONES (Violin), ARTHUR KENNEDY (Violin), LEONARD DENNIS (Cello), TOM BROMLEY (Piano)
Five Movements from Piano Quartet in A, Op. 20 Poco Adagio, Allegro (Finale)
ETHEL MAYNARD (Entertainer)
It Recalls

THE BIRMINGHAM PIANO QUARTET
Two Movements from Quartet in E Flat Andante Camabile, Vivace (Finale)
ETHEL MAYNARD with Entertainers

JAMES HOWELL (Bass-Baritone)
Night Richard Strauss
Devotion
Lull. Charles M. P. White

9.0 11.0 S.B. from London 9.30 Local Announce

The Organs broadcasting from
2LO and 5XX—LONDON
2BE—BELFAST—Classic Cinema
5GB—BIRMINGHAM—Leeds First House
5NO—NEWCASTLE—Havelock, CLINTON AND
WURLITZER ORGANS
"The Organ with the Golden Throat"
Office: 33, King St., Covent Garden, W.C. 2. Phone 2231

CHARACTERS from DICKENS



Mr. PECKSNIFF

"I do not know how it may be with others, but it is a great satisfaction to me to know, when regaling on my humble fare, that I am putting into motion the most beautiful machinery with which we have any acquaintance. I really feel at such times as if I were doing a public service. I feel that in the lesson afforded by the works within me, I am a Benefactor to my kind."

Everyone should take Iron Jelloids with meals now and again. They are the great Blood Enrichers. If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood, take Iron Jelloids. Iron Jelloids are palatable, reliable and easy to take. In cases of Anaemia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable treatment. A ten days treatment (costing 1/3) will convince you. For Neuralgia take Iron Jelloids No. 2A.

Iron Jelloids

For WOMEN IRON JELLOIDS No. 2
For CHILDREN IRON JELLOIDS No. 1
For MEN IRON JELLOIDS No. 2A

Ten days treatment 1/3 Five weeks treatment 3/-

PROGRAMMES for TUESDAY, January 24

2LO LONDON and 5XX DAVENTRY

(261.4 M. 530 KC.)

(150.3 M. 87 KC.)

10.15
The Bell Broadcast

11.0 (Daventry only) THE DAVENTRY QUARTET
and HENRY PHILLIPS (Baritone)

12.0 THE CHAMBER QUINTET and LILLIAN KAYES
(Soprano), EDNA THOMAS (Tutor), MAY BART
(Violoncello)

2.30 Sir H. WALFORD DAVIES, 'Elementary
Music'

3.15 Musical Interlude

3.20 M. E. M. STEPHAN, 'Elementary Music'

3.50 Musical Interlude

4.0 WILLIAM HOBBS, 'The North Area Pavilion
On the Coast'

4.15 Mr. T. R. SCOTT, 'The Building of the House'

EXCIT for certain conspicuous instances
coastal erosion and so on, the face of the
country is quite permanent and unchanging
but to the geologist the whole of the landscape
is in a constant state of flux. Rivers, sea, and
land are constantly at work wearing away

the up valleys, sandbanks, dunes, and even in our own time we can see a tiny
erosion of the long process of change that
is going on through the centuries. This process
will be the subject of Mr. Scott's series of talks
of which this afternoon's is the first.

4.30 WILLIAM HOBBS, 'The Marble Arch Pavilions
on the Coast'

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

THE schoolboy emigrant whose letters are to
be broadcast this afternoon is a London
boy, from the Latimer Road School, who went
abroad in April 1922, as a result of a broad
and talk on the advantages of emigration for
boys. He has provided the advantages very
handily in his own case.

5.15 THE CHILDREN'S HOUR.

AFTER THE HOLIDAYS

The Violin Class (in other words, THE OTTO
SYSTEM) assemble

One result of the holidays divulged in the story
of 'Ginger's Tolstoyan' (Abigail Kennedy)
Jonathan returns to his studies, by J. C.

6.0 Record of Gramoph-
one

6.30 THE NEWS BULLETIN
6.45 Record of Gramoph-
one

7.0 Miss H. MORIA JAMES, 'Six
Weeks behind the Counter in
New York'

Thousands of British
men and women have
gone to New York, but how
much they have seen and
done is a different matter.

and to New York, but how
much they have seen and
done is a different matter.

and to New York, but how
much they have seen and
done is a different matter.

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much they have seen and
done is a different matter.

and to New York, but how
much they have seen and
done is a different matter.

and to New York, but how
much they have seen and
done is a different matter.

2.15 THE FOUNDATIONS

Oh, M. S.

and to New York, but how
much they have seen and
done is a different matter.



A HEROINE OF FRANCE

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

7.25 Miss EILEEN POWER, 'Europe throughout
the Ages: The Closing of the Middle Ages'

IN her previous three talks Miss Eileen Power
presented a picture of Europe in the Dark
Ages and the Middle Ages. This evening
she presents the closing of the Middle Ages.



MILKING THE COWS IN DENMARK

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

Christendom to the
the Pope, the decay of the Empire, and
the rise of strong royal governments which
were the forerunners of the modern state.

7.45 A BALLAD CONCERT

SATNE and ARNOLD MERRILL (Conductor) and
JOSEPH SLATER (Soloist)

SATNE and ARNOLD MERRILL

Steal Away

I stood on a hilltop on a hilltop } art, Hu
Do Gospel Choir

7.51 SATNE and ARNOLD MERRILL

Gypsy Dance

7.55 SATNE and ARNOLD MERRILL

Steal Away

I stood on a hilltop on a hilltop } art, Hu
Do Gospel Choir

8.2 JOSEPH SLATER

Value, ... } art, Hu
Do Gospel Choir

8.5 SATNE and ARNOLD MERRILL

Steal Away

I stood on a hilltop on a hilltop } art, Hu
Do Gospel Choir

8.30 SATNE and ARNOLD MERRILL

Steal Away

I stood on a hilltop on a hilltop } art, Hu
Do Gospel Choir

8.15 Poetry Reading: Sonnets

by ... } art, Hu
Do Gospel Choir

8.30 A PIANO FORTÉ RECITAL

by BRAYLEY

Ballad in A Flat

W. G. ...

Lieder (Love Dreams)

by ... } art, Hu
Do Gospel Choir

9.0 WEATHER FORECAST, SECOND GENERAL NEWS

9.15 Sir H. WALFORD DAVIES, 'The
Ordinary Law'

9.35 Local ... } art, Hu
Do Gospel Choir

Shipping For

9.40 A MASSENET

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Tuesday's Programmes cont'd (January 24)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC)

3.0 PAGE McCLOSKEY'S REVOLVING THEATRE ORCHESTRA
From the Revolving Theatre

4.0 A MILITARY BAND CONCERT
From Birmingham

led by RICHARD WASHBURN

March "Foch" Longworth
to "Don Juan" Mozart

THE story of the composer of the libretto Don Juan, who was finally drowned over the sea. The story was treated operatically by Mozart in a half-comic, half-tragic spirit. Don Juan was never absent for long.

is a story of Mozart's composing the

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8.0 A MILITARY BAND CONCERT

THE WHISTLING MILITARY BAND, conducted by
B. WALTON O'DONOGHUE
KINGSLEY LARK (Burlington)

Band

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8.15 KINGSLEY LARK

A selection of (1) Songs (2) Dances

Don Rosenband (The Howl)

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9.0 CHAMBER MUSIC

THE HEWITT STRING QUARTET

THE HEWITT STRING QUARTET

String Quartet Ernest Bloch

(1) Andante moderato, (2) Allegro feroce

Chick Knott (Soprano)

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10.0 WEATHER FORECAST, SEVEN O'CLOCK NEWS
BULLETIN

10.15 11.15 THE TALK

A Short Play by J. A. W. SHEPHERD

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By MICHAEL HOGAN and MADEIRA CONSTANTINO

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In the kitchen of a house in Paris, on the
14th century, in the year 1697, two
men after the Marquis de Mollon, Captain
Mollon is preparing about preparing the supper
at the fagot fire. From outside come
noises of the furnace, and a chattering
hears laughing and calling.

Produced by MICHAEL HOGAN

(Tuesday's Programmes continued on page 122)

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PROGRAMMES for WEDNESDAY, January 25

10.15 a.m. A SHORT
RELIGIOUS SERVICE

10.30 a.m. (Dauntsey only)

11.0 (Dauntsey only) THE DAVENTRY QUARTET
with JOHN MACDONALD (Trombone)

12.0 THE LONDON RADIO HARP BAND
Directed by SIDNEY FIDDLIN

1.20

2.30

7.50 A. I. Interlude

8.0 Stories in Poetry—II, Oh Bada!

9.30 A. I. Interlude

9.45 Mrs. PINELLO WHEELER: 'Village Play'
(The Village)

10.0 A LIGHT CLASSICAL CONCERT
THE DAVENTRY STRING QUARTET
ALEXANDER MCCREDIE (Trombone)
JOHN PAUSE (Flauto)

THE QUARTET
Sonata in G Mozart

10.30 ALEXANDER MCCREDIE
Rode among the Heather }
Serenade }

11.0 JOHN PAUSE
Andante in F }
Six Variations in G } Beethoven

11.55 ALEXANDER MCCREDIE
Mark, back, the ark }
Mark fair and sweet and holy } Schubert
The Lotus Flower } Schumann

12.5 DAVID WISE (Violin) and JOHN PAUSE
Sonata for Violin and Piano in G minor

1.15 THE CHILDREN'S HOUR
FIDDLER-DE-DEE!
Violin Solos by DAVID WISE
The Story of 'Jenny Fiddle' (Jon Stewart), told
by L. L. LUTON MARTIN
Fiddler goes and comes by L. WATSON
(Trombone)

6.0 THE LONDON RADIO HARP BAND directed
by SIDNEY FIDDLIN

6.20 The Week's
Garden, by the
Radio Society

6.40 WEATHER FORECAST
by the
Radio Society

6.45 THE LONDON
RADIO HARP BAND

7.0 A. I. CHURCH
VOLUME 1
which will be
held this year at
the White City,
London, and
Castle Bromwich,

2LO LONDON and 5XX DAVENTRY
(201.4 M. 220 KC.) (1,804.2 M. 187 KC.)



Mr. VERNON BARTLETT

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

Throughput, from February 20 to March 2
is always an occasion of the utmost importance
to British industry and commerce. This year
it will be larger than ever before, and
record numbers of buyers are expected from
South America and other overseas countries.
Mr. Vyle is in a position to
represent the British Chamber of Commerce, Mr. Vyle is in a position to
represent the British Chamber of Commerce, Mr. Vyle is in a position to

7.15 THE FOUNDATIONS OF MUSIC
BRASS MAJOR LEEDE

7.25 Sir EDWARD DENISON ROSS: 'Eastern Art
and Literature'

7.45 TOMMY HANDLEY

8.15 DAMON AND PHILLIDA

As performed at the Theatre Royal, Drury
Lane, by His Majesty's Servants. With music
produced to each song (1737)

THE HENTRA COMPANY
LONDON
A. STEVENSON
A. P. ROBERTSON

Copy for an old shepherd
Cannon for his brood mare
Mopius love with Phillis
Dauntsey and the shepherd

9.0

9.15

9.30 Local A. I. Interlude

9.35 A CONCERN
FEDERATION OF THE

NINTH ANNUAL DINNER OF THE
FEDERATION OF BRITISH MUSIC
INDUSTRIES

THE
HENTRA COMPANY
LONDON
A. STEVENSON
A. P. ROBERTSON

10.15 BURNS NIGHT
S.H. from the
(See also page 107)
In the Chair, Rev. JAMES BAUN, M.

10.20 THE LONDON
RADIO HARP BAND

10.31 THE LONDON
RADIO HARP BAND

10.40 THE LONDON
RADIO HARP BAND

10.51 THE LONDON
RADIO HARP BAND

10.54 THE LONDON
RADIO HARP BAND

10.57 THE LONDON
RADIO HARP BAND

10.59 THE LONDON
RADIO HARP BAND

11.00 THE LONDON
RADIO HARP BAND



A BEAUTIFUL EXAMPLE OF CHINESE ART.

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

By courtesy of the Trustees of the British Museum

Mrs. SWAIN and
the NEW PR
OCHU
the NEW PR
R.

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Doctors Call it a Danger Sign.

Every doctor will tell you a man or woman to be particularly liable to illness is itself proof of malnutrition.


That malnutrition must be safe, Cod Liver Oil will do it. You know, because cod liver oil is the richest of the health-giving, flesh-producing food elements. But Cod Liver Oil is not a stuff to take, with a fishy taste and smelly, that most people find nauseating.

What everybody doesn't know is that you get the benefits of cod liver oil without its disadvantages in McCoy's Extract Tablets, which have just been put on the market with the endorsement of the Medical Profession. McCoy's Tablets simply consist of the valuable elements from the finest Cod Liver Oil concentrated in little sugar-coated tablets, with no taste, and no unpleasant after-effects.

If you are below what you should weigh, lose no time. Start taking McCoy's to-day. Slip a box in your pocket. Take them after every meal as prescribed, and if you don't put on at least 2 lbs. of firm, healthy flesh in thirty days and feel better in every way, the makers will refund your money in full.

Ask any Chemist about McCoy's Tablets, and is the box.

Insist on McCoy's Tablets. Only genuine. Refuse imitations. Write direct to McCoy's Ltd., 10, Abchurch Lane, London E.C. 4.



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YOUR WIFE?**

Let no one consider of her future, for you know not how soon she may be left to fend for herself. Cover the eventuality by insurance — but be careful to select a Society which affords the maximum benefits.

A with-profit policy with the 'W & G' (a mutual Society) entitles you to participate in all divisible profits. Their last year's profits, £2,800,000, show a 8.0 per cent on whole life policies. Write for further details.

WESLEYAN GENERAL

W & G

Wednesday's Programmes cont'd (Jan. 22)

SWA CARDIFF. 353 M 880 KC

12.0 1.0 in Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
8.0 S.B. from London

7.45 BURNS NIGHT CELEBRATIONS

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

Relayed from the City Hall

Mr. J. McLEA, President of the Society, proposing the Health of His Majesty the King

Mr. J. C. W. REITH proposing The Immortal Works of Robert Burns

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

Miss Margaret I. MACKENNA, replying to the toast 'The Lassie'

The Hymn played in by Piper DUNCAN MAC



ROBERT BURNS

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

Sentinel Songs rendered by MURRAY STEWART

Ca' the yowies to the knowies arr. M. Dwyer
Sweet fu's the eve arr. G. Short
The deils awa' arr. S. Short
We'll thou be my dearie? arr. O. Mace
We'll be a' the time you are G. Short

ORCHESTRAL MUSIC by ARTHUR ROBERTS DANCE

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

10.15 11.0 DANCE MUSIC by ARTHUR ROBERTS DANCE ORCHESTRA
Relayed from the Cardiff Calledonian Society's Annual Ball at the City Hall

22ZY 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 Picture Theatre Music from the Picture Theatre

5.0 VAUGHAN WATKINS (1) The Great Adventure More, my girl! It is only a tiny garden Flaming at you

5.15 THE CHILDREN'S HOUR 'The Fairy Bird Hunt', 'When you go to Fairyland' (Crown Nottling (Carmichael), sung by Harry Hoggwell. An Adventure Story by Robert Roberts. Prelude in G Major (Chopin), played by I. Hogg

6.0 Royal Horticultural Society's Bulletin

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

10.15 11.0 S.B. from Glasgow

6BM BOURNEMOUTH. 294 M 920 KC

12.0 1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 'TRA TIME M' at 11. F. G. BACON & ORCHESTRA
Relayed from W. H. St. John's Hall, The Square

Mary Mayhew
Waltz, I love the Moor
Serenade, A Day in Paris
Toccata, 'Hungarian Dances'
Pavane, 'Seven Dances'
Song, 'Pea of Mine'
Sole, 'Four Little Lilies'
Waggonette Fiddle

Relayed from 'The Club' at 11.15. N. Norton

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

10.0 Address on The Immortal Memory of Robert Burns

by Mr. JOHN YEASLEY, President of the Bournemouth Calledonian Society

Relayed from the Society's Dinner on the occasion of the Society's Twenty-first Anniversary from the Hotel Burlington, Bournemouth

10.15 11.0 S.B. from Glasgow

6KH HULL. 294 M 1,070 KC

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

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

10.15 11.0 S.B. from Glasgow

2LS LEEDS-BRADFORD. 277.5 M & 282.5 M 1,080 KC & 1,100 KC

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR A Punch and Judy Show

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

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

10.15 11.0 S.B. from Glasgow

Thursday's Programmes (10th Oct., 1939)

5GB DAVENTRY EXPERIMENTAL

(481.8 MC. 610 KC.)

3.0 A SYMPHONY CONCERT

1. Symphony No. 1 in D major, Op. 13
2. "The Marriage of Figaro" in D major, Op. 42
3. "The Marriage of Figaro" in D major, Op. 42
4. "The Marriage of Figaro" in D major, Op. 42

9.0

9.15 A SYMPHONY CONCERT

4.0 AN ENGLISH SYMPHONY

1. "The Marriage of Figaro" in D major, Op. 42
2. "The Marriage of Figaro" in D major, Op. 42
3. "The Marriage of Figaro" in D major, Op. 42
4. "The Marriage of Figaro" in D major, Op. 42

5.0 "The Marriage of Figaro" in D major, Op. 42

6.0 "The Marriage of Figaro" in D major, Op. 42

7.0 "The Marriage of Figaro" in D major, Op. 42

8.0 "The Marriage of Figaro" in D major, Op. 42

9.0 "The Marriage of Figaro" in D major, Op. 42

10.0 "The Marriage of Figaro" in D major, Op. 42

11.0 "The Marriage of Figaro" in D major, Op. 42

12.0 "The Marriage of Figaro" in D major, Op. 42

1.0 "The Marriage of Figaro" in D major, Op. 42

2.0 "The Marriage of Figaro" in D major, Op. 42

3.0 "The Marriage of Figaro" in D major, Op. 42

4.0 "The Marriage of Figaro" in D major, Op. 42

5.0 "The Marriage of Figaro" in D major, Op. 42

6.0 "The Marriage of Figaro" in D major, Op. 42

7.0 "The Marriage of Figaro" in D major, Op. 42

8.0 "The Marriage of Figaro" in D major, Op. 42

9.0 "The Marriage of Figaro" in D major, Op. 42

10.0 "The Marriage of Figaro" in D major, Op. 42

11.0 "The Marriage of Figaro" in D major, Op. 42

12.0 "The Marriage of Figaro" in D major, Op. 42

10.0 Western Front

News Report

10.15 11.15 A MILITARY BAND CONCERT

1. "The Marriage of Figaro" in D major, Op. 42

2. "The Marriage of Figaro" in D major, Op. 42

3. "The Marriage of Figaro" in D major, Op. 42

4. "The Marriage of Figaro" in D major, Op. 42

5. "The Marriage of Figaro" in D major, Op. 42

6. "The Marriage of Figaro" in D major, Op. 42

7. "The Marriage of Figaro" in D major, Op. 42

8. "The Marriage of Figaro" in D major, Op. 42

9. "The Marriage of Figaro" in D major, Op. 42

10. "The Marriage of Figaro" in D major, Op. 42

11. "The Marriage of Figaro" in D major, Op. 42

12. "The Marriage of Figaro" in D major, Op. 42

1.0 "The Marriage of Figaro" in D major, Op. 42

2.0 "The Marriage of Figaro" in D major, Op. 42

3.0 "The Marriage of Figaro" in D major, Op. 42

4.0 "The Marriage of Figaro" in D major, Op. 42

5.0 "The Marriage of Figaro" in D major, Op. 42

6.0 "The Marriage of Figaro" in D major, Op. 42

7.0 "The Marriage of Figaro" in D major, Op. 42

8.0 "The Marriage of Figaro" in D major, Op. 42

9.0 "The Marriage of Figaro" in D major, Op. 42

10.0 "The Marriage of Figaro" in D major, Op. 42

11.0 "The Marriage of Figaro" in D major, Op. 42

12.0 "The Marriage of Figaro" in D major, Op. 42

1.0 "The Marriage of Figaro" in D major, Op. 42

2.0 "The Marriage of Figaro" in D major, Op. 42

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9.0 "The Marriage of Figaro" in D major, Op. 42

10.0 "The Marriage of Figaro" in D major, Op. 42

11.0 "The Marriage of Figaro" in D major, Op. 42

12.0 "The Marriage of Figaro" in D major, Op. 42



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experience of over 10,000 Users of the
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Food Value. Thousands Tally to its worth.

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You Try It. You Taste It.

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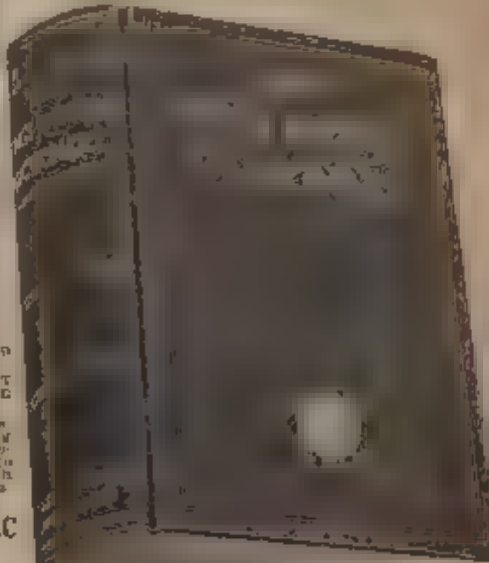
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Literary Men. It is
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The Kids thought what fun it would be
To get a free trip on a liner,
So they hid till the ship put to sea,
When they heard they were sailing for China.
But wherever they went,
They were truly content,
For from the cook's galley there came the old scent,
"It's Bisto! Ah! Bisto!!" they shouted with glee,
"And you cannot use anything finer!"

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for Soups, Stews
and all Meat Dishes

MAKE THE BEST OF YOUR SET



THEIR UNIQUE CON-
STRUCTION ENABLES
MET-VICK (COSMOS)
SHORT-PATH VALVES
TO REPRODUCE THE
ENTIRE GAMUT OF
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VALVES · COMPONENTS · & SETS



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Thursday's Programmes continued (January 26)

6BM BOURNEMOUTH. 320.1 M 820 KC

12.30 1.00 London Programme relayed from Daventry
2.30
6.30
7.30
9.30 12.0 9.55

6KH HULL. 294 M 1,020 KC

2.30
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
9.30 12.0 9.55

2LS LEEDS-BRADFORD. 277.5 M & 262.1 M. 880 KC & 1,020 KC

2.30 BROADCAST TO ELEMENTARY SCHOOLS: "The Interest of the Farmyard"
3.0 London Programme relayed from Daventry
5.15
6.0
6.30 S.B. from London
6.45
7.0 S.B. from London
7.30
9.30 12.0 9.55

6LV LIVERPOOL. 287 M. 1,010 KC

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0
6.30 S.B. from London
7.30
9.30 12.0 9.55

5NG NOTTINGHAM. 317.5 M 1,000 KC

2.30
5.15
6.0
6.30
7.30
9.30 12.0 9.55

3.0 London Programme relayed from Daventry

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
9.30 12.0 S.B. from London (9.55 Local Announcements)

5PY PLYMOUTH. 400 M. 700 KC

2.30 London Programme relayed from Daventry
5.15
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
9.30 12.0 9.55

6FL SHEFFIELD. 272.7 M 1,000 KC

2.30 3.0 London Programme relayed from Daventry
3.15 Mr. R. E. Sarwith English Literature - "The Year of the Pig"
3.45
5.15
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30
9.30 12.0 S.B. from London 9.55

6ST STOKE. 294.1 M 1,020 KC

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
9.30 12.0 9.55

5SX SWANSEA. 284.1 M. 1,020 KC

2.30 London Programme relayed from Daventry
5.15
6.0
6.30 S.B. from London
7.30 S.B. from Manchester
9.30 12.0 S.B. from London (9.55 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 317.5 M 1,000 KC

2.30
5.15
6.0
6.30
7.30
9.30 12.0 9.55

5SC GLASGOW. 400 M 700 KC

2.30
5.15
6.0
6.30
7.30
9.30 12.0 9.55

2BD ABERDEEN. 300 M 800 KC

2.30
5.15
6.0
6.30
7.30
9.30 12.0 9.55

2BF BELFAST. 500 M 800 KC

2.30
5.15
6.0
6.30
7.30
9.30 12.0 9.55



EUROPE'S PLAYGROUND BY THE SEA.

It is here the pleasure coast where the leisure classes of Europe and the United States spend their winter months will be the theme of Max Jones Kennedy's talk on "Lisbon and afternoon" This photograph, taken from the Chateau de Nice, shows a typical view.

PROGRAMMES for FRIDAY, January 27

2LO LONDON and 5XX DAVENTRY

(881.4 MC. 830 KC.)

(1,004.3 MC. 87 KC.)

10 15 a.m. A
SUGGEST REMINDERS

10 20 a.m. (Daventry only) TIME SIGNAL, GREENWICH, WEATHER FORECAST

11 0 (Daventry only) THE DAVENTRY QUARTET
W. H. R. S.

12 0 DOUGLAS CAMERON (Violoncello) and HARRY ISAACS (Pianoforte)
Sonata for Violoncello and Piano, Op. 10, No. 1

12 30 AN ORGAN RECITAL
by
ARTHUR R. S. S.
Organist and Director of the Church of St. Mark's

Delayed from 10 15 to 10 30
Toccata and Fugue in D Minor
Allegretto Grazioso (Return quick, graceful)

10 20 LUNCH-TIME MUSIC by the Hotel Metro-

POLE ORCHESTRA, from the Hotel Metropole,
London. A. SANTOVASI

30 Mr. ERNEST YOUNG and Mr. J. A. WILLIAMSON
Empire History and Geography

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

3 25 Musical Interlude

3 30 Mr. ALLEN WALKER, 'London's Great Buildings—II. The Tower of London as a Prison'

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

3 45 Musical Interlude

3 50 DRAMA FOR
SCHOOLS
M. C. F. H.
L. S. SHAKESPEARE

4 45 BARRY CROPPER
(Continued)

5 0 Mrs. MABRY CRAN, A
'London Chat'

5 15 THE CHILDREN'S
HOUR
M. C. F. H.

Duets on Harp and Flute
by BROOKER GOODWIN
and FRANK ALBERTI

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

The WILFRED LINDSAY
story



ARNOLD SCHÖNBERG

selected his own composition, 'Cellophane' in
a personal Concert at the Queen's Hall tonight

6 1 FRANK WESTFIELD'S ORCHESTRA

From the PRINCE OF WALES PLAYHOUSE,
LONDON

6 30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST; FIRST GENERAL NEWS BULLETIN

6 45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7 0 Mr. G. A. ATKINSON, 'Seen on the Screen'

MORE than ever in 1922, the movies are one of the symptoms of the way our civilization is going. No longer a crude device, interesting at first for its novelty or a 'trick' entertainment, it is now, by the intelligent, the cinema as an art and as a cultural force has come to stay, and its importance as propaganda and as an industry is attracting the serious attention of legislators all over the world.

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

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

7 15 THE FOUNDATIONS OF MUSIC

By HENRY M. S. S.

Sung by

MARK RICHARD (Baritone)

7 25 THE MASTER OF BALLHOL (Dr. A. D. LINT)
Philosophy and our Common Problems of
Philosophy in Water Trough
(Relayed from Oxford)

ECONOMICS—politics and
three puts forward
and means for it
of all else. He is a

choosing between right and wrong, as
it is just our common problems resolved until we
settle finally the weight that should be given to
each of these claims. This is the argument of
the Master of Ballhol will develop in the second
of his series of talks.

7 45 MARTIN DE PIETRO (Mandoline)

8 0 NATIONAL CONCERT

Relayed from the Queen's Hall

THE NATIONAL SYMPHONY ORCHESTRA

Conducted by ARNOLD SCHÖNBERG

'GURRLIEDER'

(Songs of Gurn)

(First Performance in Britain)

ARTIST: ALICE ANDERSON

ADYE PALMER (Contralto)

JOHN PERRY (Tenor)

PARTY JONES (Tenor)

ARTHUR FEAR (Baritone)

Speaker: ARTHUR WYKE

THE NATIONAL CHORUS, CHORUS MASTER, BLANK

(Consisting of the following: London Chorus

THE LONDON WIRELESS CHORUS

THE CIVIL SERVICE CHORUS

(Conductor, STANFORD ROBINSON)

LLOYDS CHORUS (Conductor, GREGORY TOYE)

RAILWAY CLEARING HOUSE MALE VOICE CHOIR

(Conductor JOHN E. WILST)

(See special article on page 103.)

9 0 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

9 15 NATIONAL
CONCERT
(Continued)

10 0 11 Announcements
(Daventry only) 8 30

10 35 Topical Talk

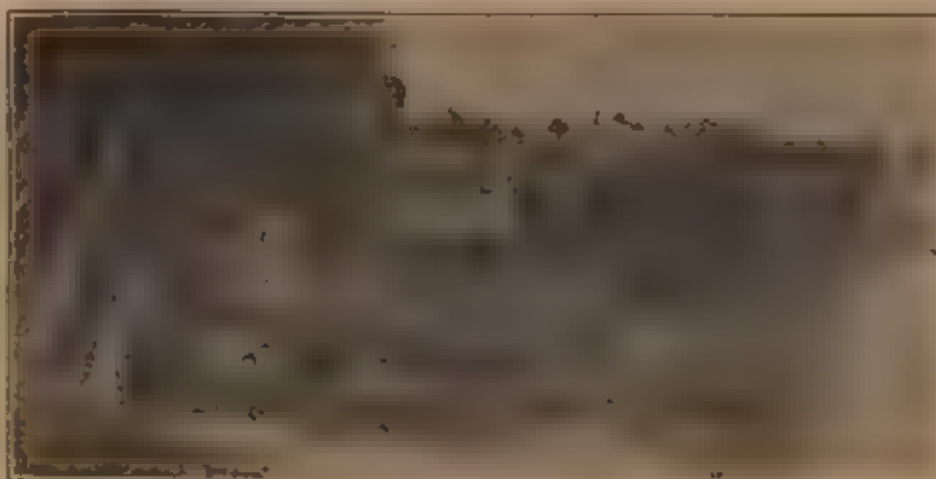
10 50 11 0 A

by

by

Series in C Sharp Minor

11 0-12 0 (Daventry
only) DAN E. M. S.
DELMON SOWERS' CHORUS
(LIVE DANCE BAND, under
the direction of HANCOCK
WYTON, from City of



THE TOWER OF LONDON FROM THE AIR

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

[illegible]

Friday's Programmes continued (January 27)

5WA CARDIFF. 353 M 360 KC

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 Mr ISAAC J. WILLIAMS, "Ipswich Talks on the River"
- Vinona, famous for Ring-Strasse, the most imposing of achievements in street navigation. There is also noted for her possession of art collections which are unsurpassed for the specimens they contain of works by Dürer and others.
- 5.0 THE DANCESTAY relayed from the Carlton Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

2ZY MANCHESTER. 364.6 M 780 KC

- 3.0 AN ARTO-PIANO RECITAL by Madame RUTH
- 7.25 London Programme relayed from Daventry
- 8.55 Reading: "Harold, the last of the Saxon Kings," by Lord Lytton
- BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 4.25 Music by THE STATION QUARTET
- "Barber of Seville" ... Rossini
- 8.45 from "A Midsummer Night's Dream" ... Shakespeare
- "Hawasha" ... Hallett Murr
- 5.0 Mrs. SARAH CROUCHLEY A Reading of the Legend, "The Lions of Vanocoune," by E. Paulin Johnson
- 5.15 THE CHILDREN'S HOUR: "Of the North I sing" (Ode), "Great as the Sea" (Ode)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

6BM BOURNEMOUTH. 328.1 M 870 KC

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 Miss ETHEL M. HEWITT: "Punch"
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

6KH HULL. 324.1 M 820 KC

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

2LS LEEDS-BRADFORD. 377.8 M 821 M 1080 KC & 1100 KC

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 4.15 PIANO RECITAL: Trio directed by CEDR. MOON
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Songs and Stories
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

6LV LIVERPOOL. 307 M 1010 KC

- 12.0-1.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 5.50 DORIS GAMBELL (Soprano)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

5NG NOTTINGHAM. 352 M 390 KC

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

6PY PLYMOUTH. 400 M 760 KC

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Mr. WALTER P. WALKER, "Music at a Question: Characteristic Tunes"
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Reading, Adventure
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

6FL SHEFFIELD. 277.7 M 300 KC

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 HENRY BARTON: "The Glories of Childhood and Youth in Poetry"
- 5.15 THE CHILDREN'S HOUR: A Pantomime, "Robinson Crusoe"
- 6.0 MUSIC AND SONG
- HILDA FRANCES (Pianoforte)
- Rhapsody in B Minor

PETER HOWARD (Burlington)

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 English Waltz
- PETER HOWARD
- Part of Many Ships
- Do not go, my love
- Sea Fever
- So Perverse
- HILDA FRANCES
- Dance des Nègres
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

6ST STOKE. 384 M 1070 KC

- 12.0-1.0 London Programme relayed from Daventry
- 2.25 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Leon Forester, Mozart with Musical Illustrations
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

5SX SWANSEA. 328 M 820 KC

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 "My Piano and I"—A Short Lecture-Recital by T. D. Jones
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

Northern Programmes.

NEWCASTLE. 328 M 820 KC

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 "My Piano and I"—A Short Lecture-Recital by T. D. Jones
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

GLASGOW. 328 M 820 KC

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 "My Piano and I"—A Short Lecture-Recital by T. D. Jones
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

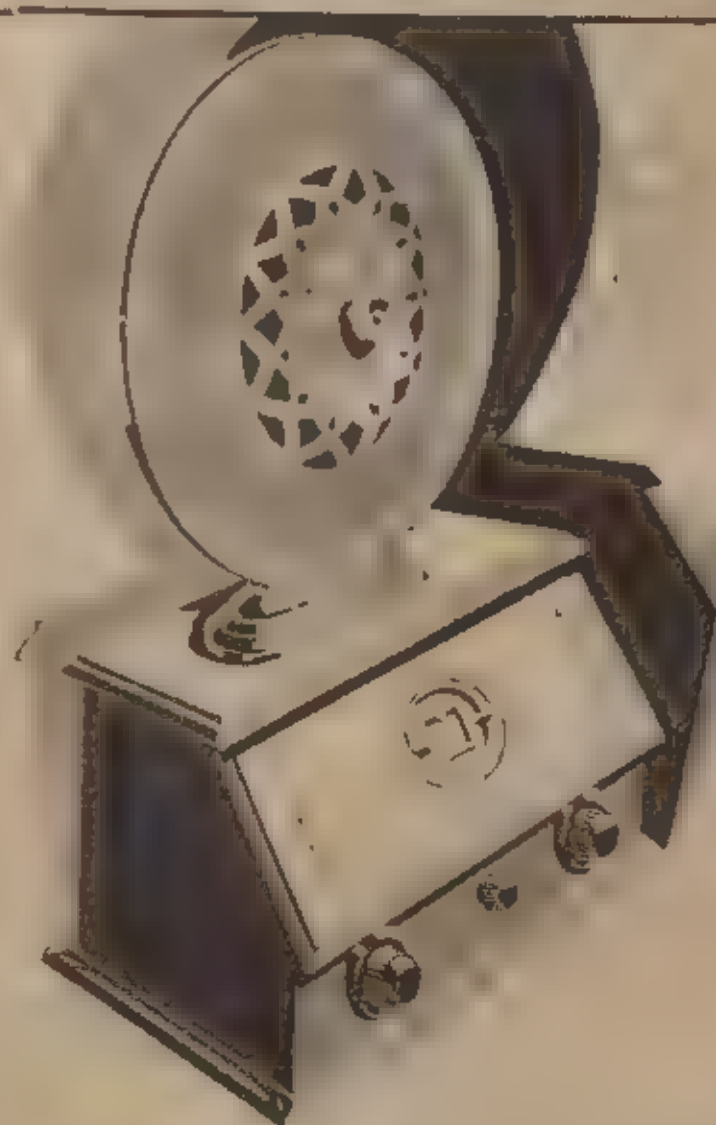
ABERDEEN. 300 M 800 KC

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 "My Piano and I"—A Short Lecture-Recital by T. D. Jones
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

BELFAST. 300 M 800 KC

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Prof. T. R. FOSTER "The Dawn of History—II, Early Man and his Surroundings"
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 "My Piano and I"—A Short Lecture-Recital by T. D. Jones
- 6.30-11.0 S.B. from London (10.30 Local Announcement)

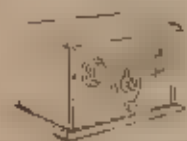
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Even with a hundred instrumentalists a Marconiphone installation will reproduce the full volume of the orchestra and yet it is so sensitive that each individual note is heard. This standard of excellence is the reason for a public demand which for months past has required the employment of three thousand workers day and night. The Model illustrated is the Model 37 Marconiphone 3-valve receiver, unequalled for range and tone. Receiver only £12 (Royalty £1.17.6). Complete equipment from - £18.18.6. Marconiphone Cone Speaker Model 75 £3.15.0.

Write for publication 438 describing Marconiphone Receiving Equipment for the 1934 Season, mentioning "Radio Times".

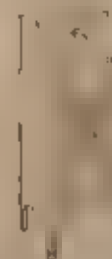
THE MARCONIPHONE CO. LTD., 210-212 Tottenham Court Road W.1



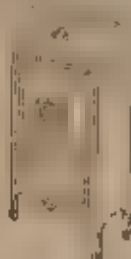
Marconiphone Model 22. The smallest and lightest 3-valve receiver for two-valve reception. Price £6.10.0. Royalty £1.5.0.



Marconiphone Model 31. 5-valve receiver with built-in speaker. Price £12.0.0. Royalty £1.17.6.



Marconiphone Model 31A. 5-valve receiver, includes built-in speaker. Price £12.0.0. Royalty £1.17.6.



Marconiphone Model 31B (5-valve) Cabinet Receiver, with built-in Cone Speaker. Price £12.0.0. Royalty £1.17.6.



Marconiphone Model 32. 5-valve receiver with built-in speaker. Price £12.0.0. Royalty £1.17.6.

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THE NEW RADIO SIMPLICITY



NO BATTERIES NO ACCUMULATORS

PROGRAMMES for SATURDAY, January 28

10.15 a.m. A SHORT
RELIGIOUS SERVICE

10.30 a.m. (Dorsetry
only) TIME SIGNAL,
CRICKET & WLEY

10.20 THE CARLTON HOTEL ORCHESTRA directed
by RENE TAPPONNIER, from the Carlton Hotel

10.30 FOURTH ROUND
F.A. CUP
A Running Commentary
Delayed from the Group 1

10.40 A LIGHT ORCHESTRAL CONCERT

OUTET

Selection from "Anda"

10.40 ERNEST POTTS

The Bonny Woo Man
A good evening, Ben
The new market-day
A Boatswain's Ballad
The Army Bachelor

10.50 Samba and Avaranck to Ben De Foch
In the Closets

10.50 MARY CHARTER

A Brown Bird Song
A Birthday

11.00

Waltz The Wedding Dance
The Song from Tina

11.10

The Lost Chord
The Rosary

11.20 ERNEST POTTS

No. Jolly Jugglers
The Ballad of Little Bo
Off to Philadelphia

11.30 OUTET

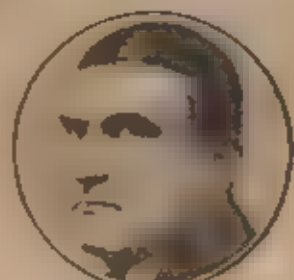
Scottish Fantasia

2LO LONDON and 5XX DAVENTRY

(351.4 m. 430 kc.)

(1,004.3 m. 187 kc.)

70 Mr. H. M. M. M.
New Week & Broad
Cast Music



JULIAN ROSE,

the Hebrew entertainer, will take his characteristic Jewish humour "on tour" round the wave-lengths this week. These are the stations from which you can hear him broadcast: Monday, Glasgow; Tuesday, Newcastle; Wednesday, Belfast; Friday, Aberdeen and Manchester; Saturday, Cardiff.

THE CHILDREN'S HOUR

THE ROYAL ACADEMY OF DRAMATIC ART enter on Stories to be told by the Prize-Winner of a recent Story-telling Competition held jointly by the R.A.D.A. and the B.B.C. Three English Dances (Quilts), played by THE LITTLE SHARPS

11.40 A LIGHT ORCHESTRAL CONCERT

Highway West (Tenor)

Waltz, Wren
H. Drew Melod

11.50 HIGHWAY WEST

My Love

12.00 OUTET

Selection from "Folks"

12.30 TIME SIGNAL, OUTET, WEATHER FORECAST, FIRST CENTRAL NEWS BULLETIN

12.50 HIGHWAY WEST

The Carnival

A Ballet

For You Alone

J. L. Mollon

Henry E. Goch

7.15 THE FOUNDATIONS OF MUSIC

FRANK ...

Sung by MARK RAPHAEL (Baritone)

7.25 Sports Talk Mr. E. A. C. THOMAS
National Hockey

THE EASTBOURNE MUNICIPAL ORCHESTRA

Under the direction of

Captain H. J. AMES

Selections from ...

... ..

8.00

A Quilts

(Founded on well-known Nursery Rhymes)

'Cellulose' Band Music Chantrelle

... .. Little Scherzo

Cymbal Dance

Waltz Variations Carat

Madame ANNA TISHIN

Decamps Wagner

1.4

The Three Bears Folk Songs

Scherzo to G. M. Mademoiselle

... .. The Maid of Artois

1.4

9.0 WEATHER FORECAST, SECOND CENTRAL NEWS BULLETIN

9.15 M. C.

9.30 Local Announcements (Dorsetry only)

9.35

NEIL KEVYON (Scotts Comedian)

GEORGE LISTER (Yorkshire Comedian)

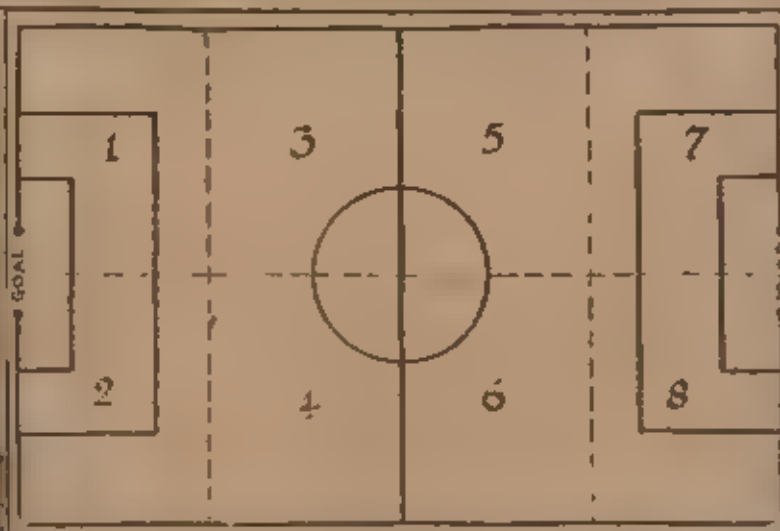
YVETTE DARRIN

FRANK BROWN and his Xylophone

CICELY DEBENHAM and REX EVANS

1.4

10.30 12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ECHLALDE and his MUSIC, and the SAVOY TANGO BAND from the Savoy Hotel



A running commentary on the Fourth Round of the F.A. Cup will be broadcast this afternoon. Here is the plan listeners should use.

Programmes for Saturday.

5GB DAVENTRY
EXPERIMENTAL

(491.8 MC. 810 MC.)

AN HOUR OF THE NEW EXPERIMENTAL
PROGRAMME

3.0 A MILITARY BAND CONCERT

From Birmingham

THE CITY OF BIRMINGHAM P.

Conducted by RICHARD WATFELL

March, 'Highbrook'

Overture to 'The Barber of Seville'

3.20 MIRANDA BODDEN (Soprano)

Shepherd, my diamond-cut ruby

Down

My lover, he comes on the

Airs and songs (Slow Movement) from

Dramatic Symphony

Contra-Solo, 'Ave Maria' Schubert, arr. March

Soloist P.C. Cook

Selection from 'The Peacock Child'

Baritone, arr. Winterbottom

3.55

18th Century

19th Century

20th Century

21st Century

22nd Century

23rd Century

24th Century

25th Century

26th Century

27th Century

28th Century

29th Century

30th Century

31st Century

32nd Century

33rd Century

34th Century

35th Century

36th Century

37th Century

38th Century

39th Century

40th Century

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61st Century

62nd Century

63rd Century

64th Century

65th Century

66th Century

67th Century

68th Century

69th Century

70th Century

71st Century

72nd Century

73rd Century

74th Century

75th Century

76th Century

77th Century

78th Century

79th Century

80th Century



As Fascinating as a Story Book!

TURN your children loose into the fields of knowledge which they long to enter. Gratify their natural curiosity for curiosity is simply a desire for knowledge. When you find their questions take you out of your own depth, you need not worry. No parent can be expected to remember everything—but he can always refer to

The ten delightful volumes of the

CHILDREN'S ENCYCLOPEDIA

7,412 Pages

Edited by ARTHUR MEE

16,000 Pictures

What do you say when
your children ask you
questions like these—

What is mist made of?
Why is the sky blue?
Why do stars twinkle?
What makes us grow?
What is paper made of?
Why is sugar sweet?
What is the use of our hair?
Why has water no taste?
What is smoke?
Why is yawning catching?
Why does salt melt snow?
Why is ice slippery?
Why does hair turn grey?
What keeps the stars in place?
Does the sun put out a fire?
What makes us sneeze?
Have fishes any feeling?
How do flies walk on the ceiling?
Where does the rainbow end?
What makes us hungry?
Why do we dream?
Why is the sea never still?
What makes the wind whistle?
Can trees tap a wireless message?
Is snow frozen rain?
Why does a ball bounce?
Why can't we see in the dark?
What are eyebrows for?

Written for children by lovers of children, it makes clear to the child mind the answers to just those perplexing questions that you are at your wits' end to answer in a way your youngsters will really understand. There is nothing of the dry text-book about it. Yet it goes over the whole field of knowledge—it deals with every department of work and play in the lives of its young readers.

It fascinates like a story book, whether it is telling famous stories itself, or answering questions, recounting history, revealing the beauties of the countryside and the wonders of the heavens, explaining the making of familiar things, teaching first lessons to the youngster in the family or telling the bigger ones how to spend their next-half-holiday.

Some of the subjects dealt with
in this Wonderful Work

The making of the earth.—Lives of great men and women.—The marvel of animal life.—The march of mankind from barbarism to the League of Nations.—How things are made, where they come from.—The world's art treasures.—The wonders of plant life.—The story of five continents and a hundred nations.—The marvels of engineering.—The world's great books.—The Story of the world's greatest book, the Bible.—Little Lessons in Reading, Writing, Arithmetic, Drawing, Music, French, German, Italian, and do experiments, tricks, puzzles, fairy tales, legends, fables. Twelve hundred poems of all times and all lands.

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Name

Address

Occupation

Page 5

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by

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(Full Programme continued on page 141.)

PLAYER'S

cork-tipped

(with Cork of pure natural growth)



10 for 6^D
 20 for 11^{1D}/₂
 50 for 2¹/₅
 100 for 4¹/₈

"It's the Tobacco that Counts"

Saturday's Programmes continued (January 23)

10.29 11.15 FROM THE OPERAS

From the Operas

Conducted by JOSEPH LEWIS
to 'The Mastersingers' Wagner
Mr. Lippert (Tenor) and Orchestra
Walter's Prize Song (from 'The Mastersingers') Wagner

II 'Trovatore' (The
Lippert (Soprano), FRANK MULLER
from II 'Trovatore' Verdi
WATKINS (Baritone) and Orchestra
Lippert (from 'Otello') Verdi
CHAS. MITCHELL, WATKINS WATKINS and

from Act II of 'Otello' Verdi
CHAS. MITCHELL and Orchestra
Lippert (from 'The Tales of Hoffmann') Offenbach

from 'The Tales of Hoffmann' Offenbach
FRANK MULLER and Orchestra
WATKINS and Orchestra
Lippert (from 'The Tales of Hoffmann') Offenbach

SWA 153 M. 830 KC

3.0 11.30 relayed from Daventry
5.15 11.45 relayed from Daventry
6.0 11.55 relayed from Daventry
6.10 S.B. from London
7.0 12.05 HUGHES, 'David Copperfield' Walter
7.15 12.15 S.B. from London
7.25 12.25 L. E. WILLIAMS, 'Tales of Sport' LEMON WOODS, 'What of England Sport'

7.45 JULIAN ROSE
H. Brown Entertainer

8.0 CLAPHAM AND DWYER'S CONCERT PARTY

8.5 A.D. from London (9.30 Local Announcements; Sports Bulletin)

9.35 SEASCAPES AND STORIES - I

A CAPTAIN MARRYAT PROGRAMME
Arranged and adapted from the works of FRANK MARRYAT by HAROLD JENNER (President, Muryat Fellowship) and GILBERT HERON (Narrator, GILBERT HERON)

The Muryat Fellowship was formed about four years ago, and numbers among its members many people eminent in letters. The object of the Fellowship is to keep green the memory of one of our best Sea-Navalists.

The four episodes included in the programme are: 'The Muryat', 'Peter Simple' and 'The King's Own', put into dramatic form for broadcasting by GILBERT HERON.

Introductory Remarks by HAROLD JENNER

9.45 10.05 HUGHES, 'David Copperfield' Walter

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Captain MARRYAT, the novelist of the sea, whose stories supply the material for the programme that will be broadcast from Cardiff at 9.35 tonight.

HAROLD JENNER (Baritone)
See 'Fever' Ireland
P. J. COVER (Baritone) THE STATE MALE
Voice Choir, and Orchestra
Bounced for The Rio Grande
Have the man down
What shall we do with the
drunken sailor? arr. Richard Turry

10.30 ERICSON THREE

The 'Three Cornered Duel' (from 'Mr. Midshipman Easy')

Mr. Eastlupp (Purser's Steward, H.M. Sloop 'Harpy')

Mr. Blugs (Boatswain, H.M. Sloop 'Harpy')

Mr. Jack Easy (Midshipman, H.M. Sloop 'Harpy')

Mr. Gascogne (Midshipman) BIRNEY EVANS

Mr. Tallboys (Gunner, H.M. Sloop 'Harpy')

Scene 1 On board the 'Harpy'

Scene 2 Ashore at Mr. J.

Forecastle Frolic ('Naut. a. Scenes' Fletcher)

10.46 ERICSON THREE

A D. by Ball at Balladons' ('Peter Simple' Chapter xxxi)

Miss Betsy Austin (A Barbadian lady), a quadroon MAY MACDONALD TAYLOR

Miss Mindy (another friend) DORIS M. JONES

Miss Johnson, M.C. at the Ball DORIS M. JONES

Simple, a naval officer, serving on H.M.S.

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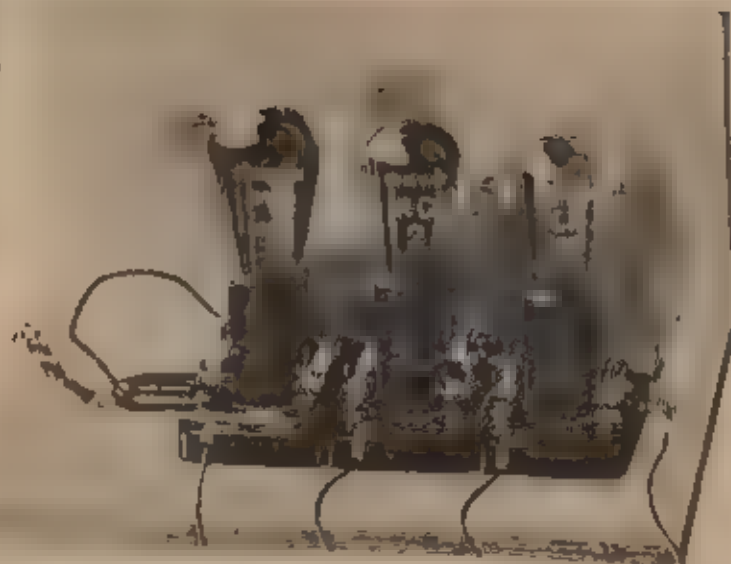
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(Mrs.) S.G.

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Saturday's Programmes continued (January 23)

6BM BOURNEMOUTH. 216.1 M 9 KC

3.0 London Programme relayed from Daventry
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

6KH HULL. 284.1 M 10.20 KC

3.0 London Programme relayed from Daventry
5.15
6.0
6.30 12.0 9.30 Local A

2LS LEEDS-BRADFORD. 277.4 M 25.21 M 600 KC 5.100 KC

3.0 London Programme relayed from Daventry
5.15
6.0
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

6LV LIVERPOOL. 197 M. 6.0 KC

3.0 London Programme relayed from Daventry
5.15
6.30
An Operational Pirate Play by G. E. Hodges and R. O. Roman
Produced by Edward P. Grier
6.0 London Programme relayed from Daventry
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

5NG NOTTINGHAM. 375.9 M 10.00 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.H. from London (9.30 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 400 M 7.60 KC

3.0 London Programme relayed from Daventry
5.15
6.0
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

6FL SHEFFIELD. 277.7 M 7.00 KC

3.0 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 Organ Recital relayed from the Albert Hall
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

6SL STOKE. 23.0 M 10.0 KC

3.0 London Programme relayed from Daventry
5.15
6.0 London Programme relayed from Daventry
6.30 S.H. from London
7.0 Mr. J. H. Stammers: 'Professional Proficiency—The Schoolmaster'
7.15-12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

5SX SWANSEA. 284.1 M 10.20 KC

3.0 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 S.H. from London
7.0 Mr. W. H. Evans: Rugby Football Topics
7.15 S.H. from London 9.30
9.35
11.5 12.0 S.H. from London

Northern Programmes.

5ND NEWCASTLE. 415 M 10.20 KC

3.0 London Programme relayed from Daventry
5.15
6.0
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

7X GLASGOW. 405.4 M 7.60 KC

3.45
5.58
6.0
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

2BD ABERDEEN. 405.1 M 7.60 KC

3.45
5.58
6.0
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

2RE BELFAST. 405.1 M 7.60 KC

3.45
5.58
6.0
6.30 12.0 S.H. from London (9.30 Local Announcements, Sports Bulletin)

Publications Subscription Scheme.

For the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time, the following scheme is being offered. The names of the publications mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets will be given in the Radio Times and elsewhere from time to time.

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The Farming of the Future.
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Please send me copy (copies) of the Libretto of 'Rodelinda' I enclose..... in payment at the rate of 2d. per copy, post free.

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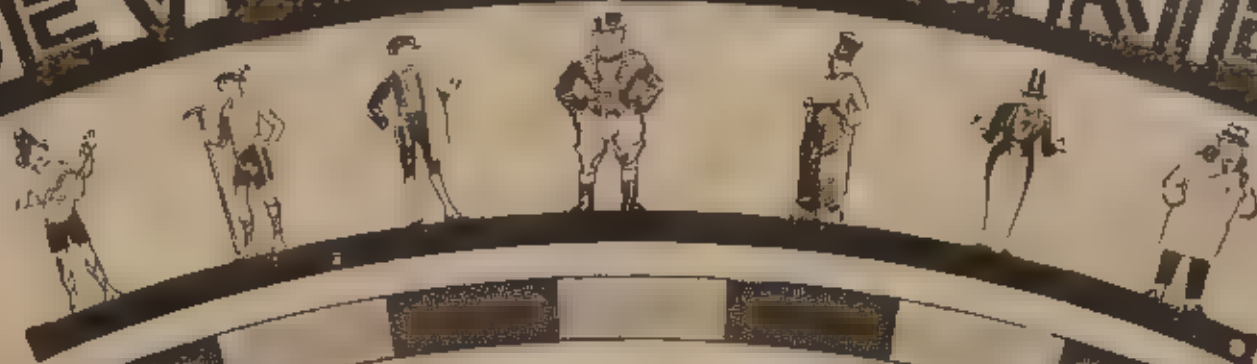
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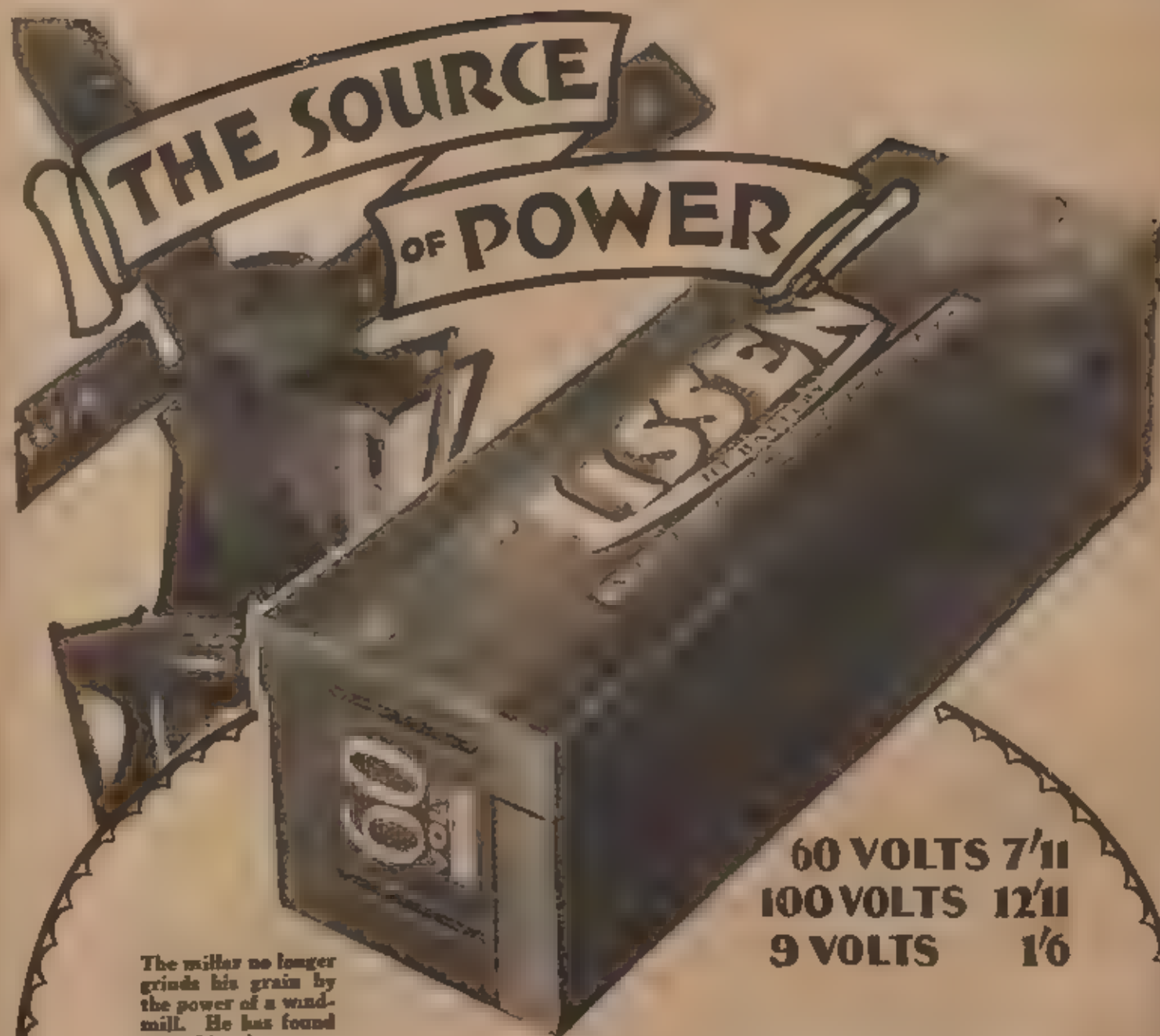
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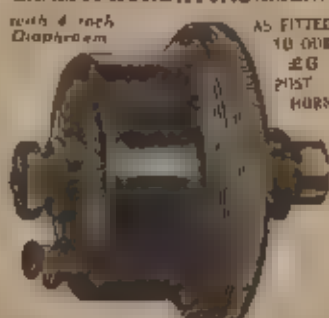
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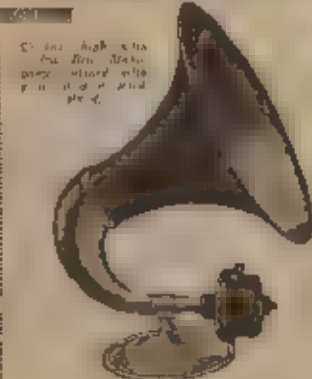


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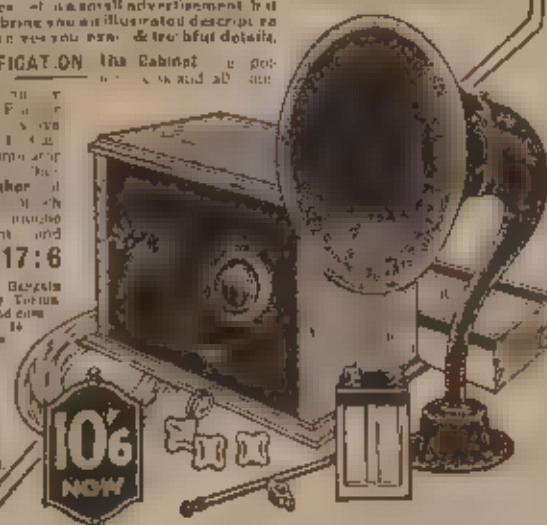
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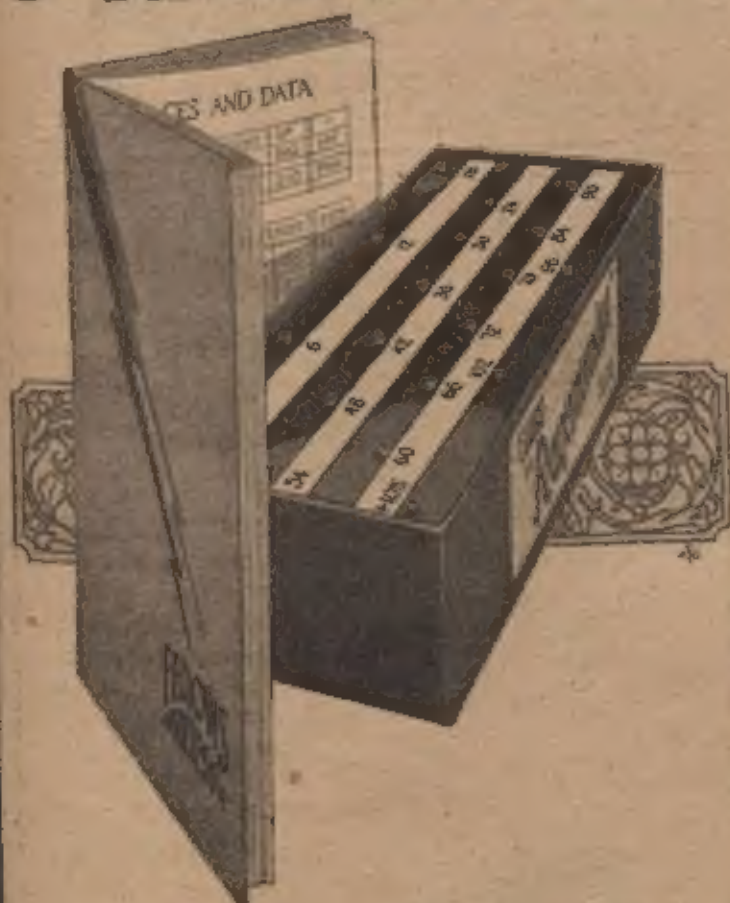
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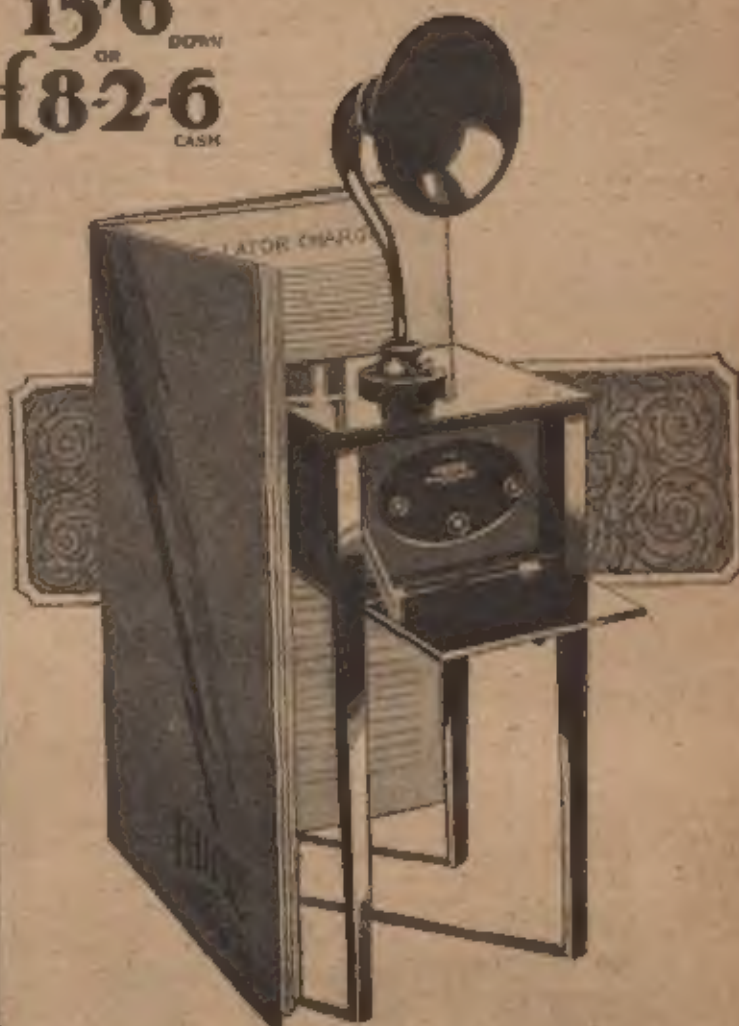
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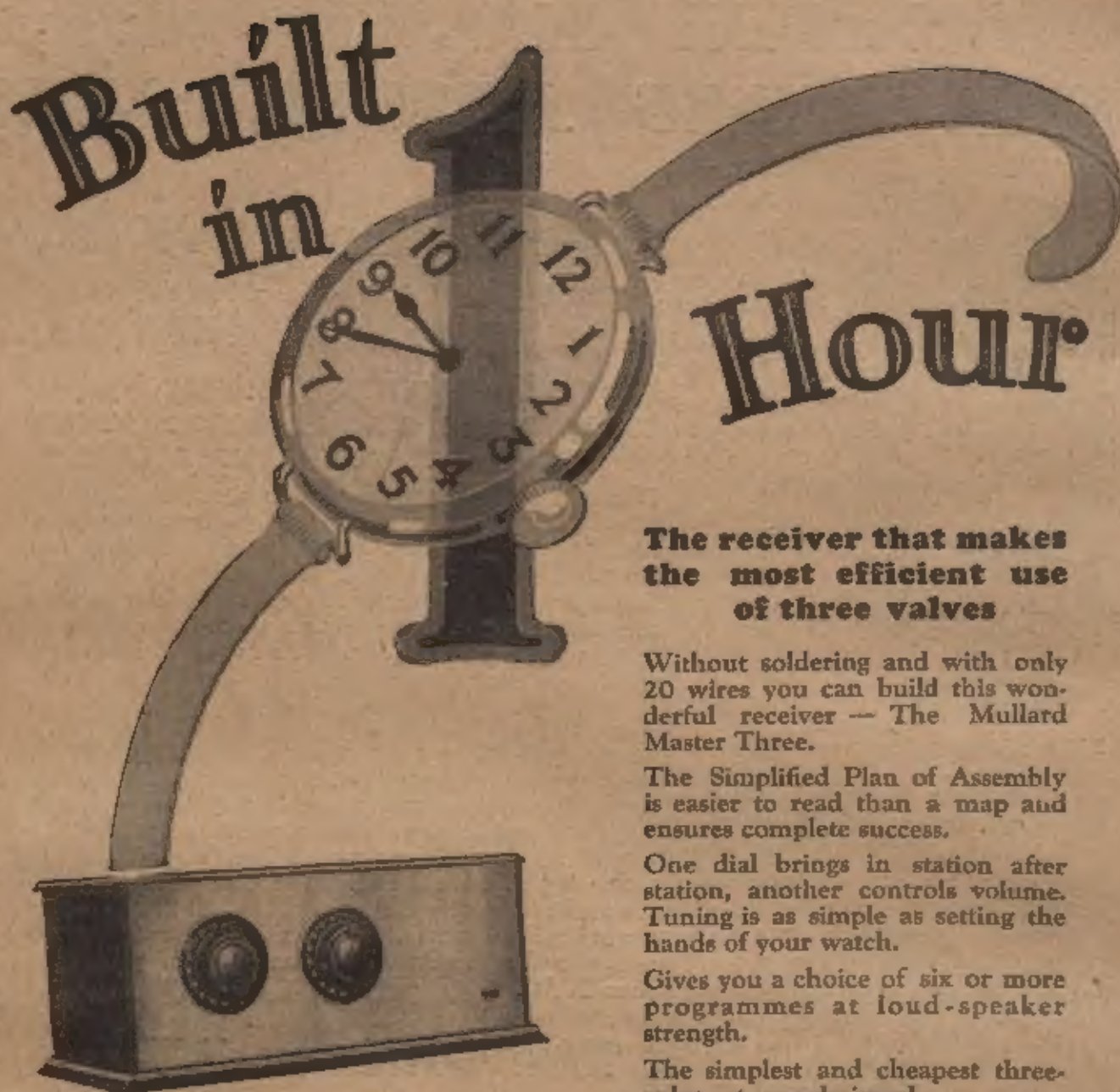
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