

THE PROGRAMMES FOR JANUARY 20-26

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



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[G.P.O. as a Newspaper.]

JANUARY 18, 1929.

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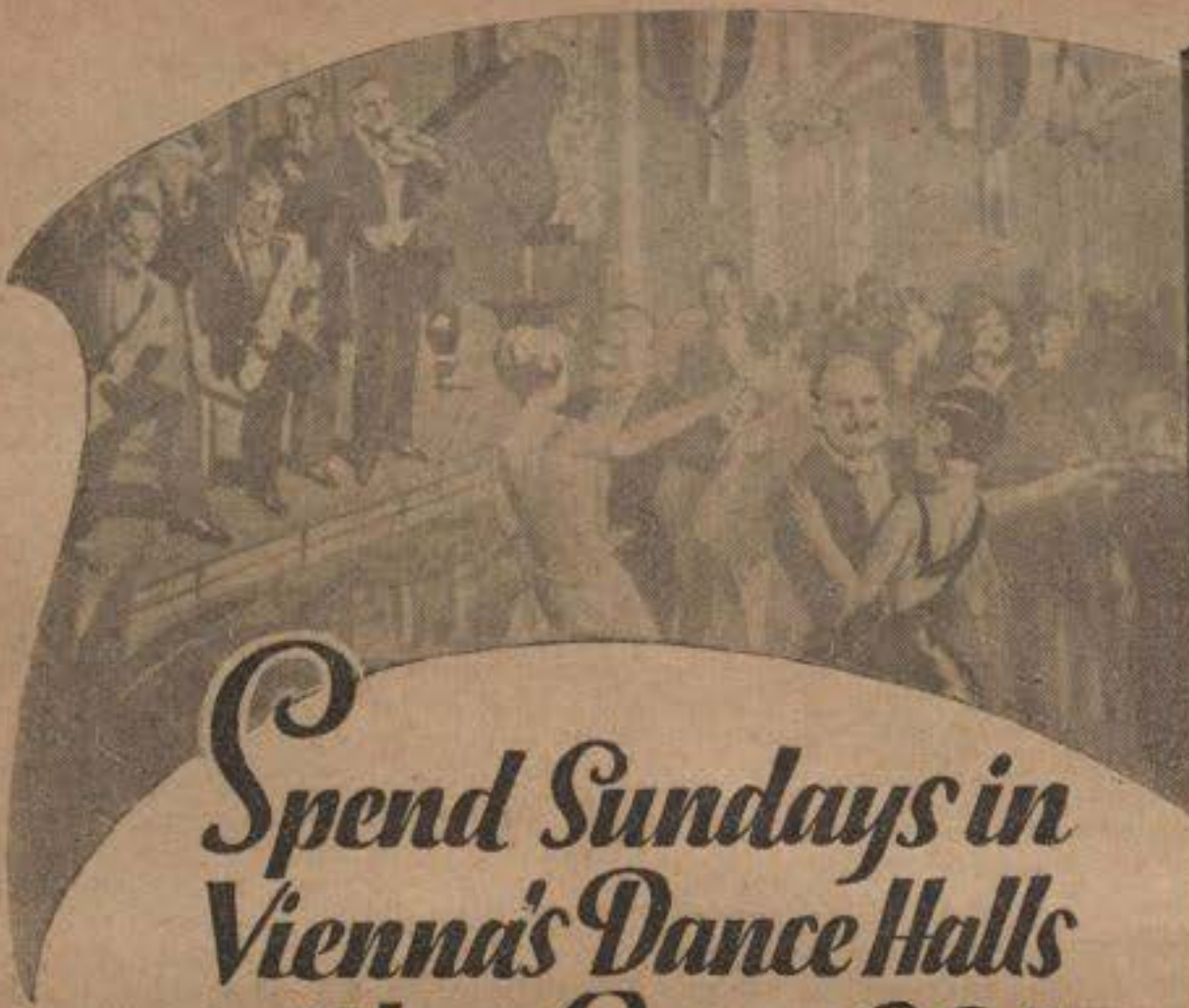
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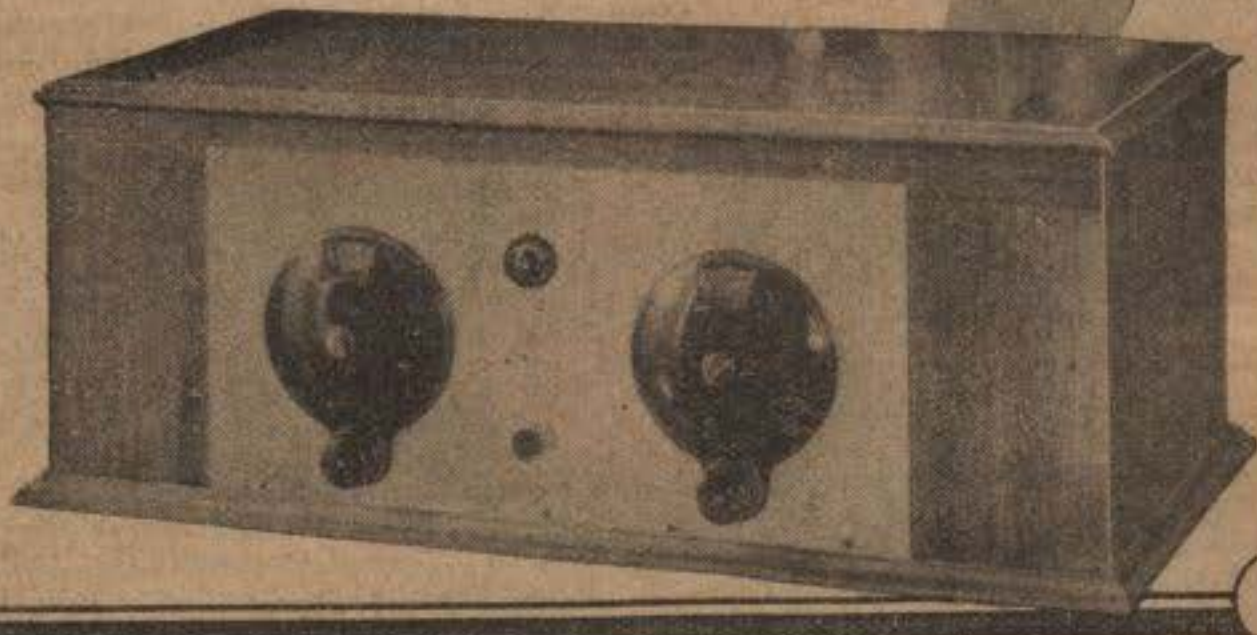


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RADIO THE TIMES

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JANUARY 18, 1929.

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BROADCASTING: THE TEST OF TIME.

WHAT a subject for an article in *The Radio Times*! What a question to ask of its two or three million readers, each a wireless enthusiast! 'Will Broadcasting Endure?' From each and all comes a scornful 'Preposterous! Of course it will!'

And who am I that I should rush in where angels would fear to tread? And what prophet does the editor imagine has cast his mantle upon me, that he should bid me gaze into the years that shall be to see what I can see, or rather listen to what I can hear!

The wonders of radio are ceasing to be wonders—they are the commonplace accessory of domestic life in every civilized land. And, too, in the backwoods, on the fringe of the desert, on the sea, a multitude of people beyond enumeration nightly put on the earphones or turn on the loud-speaker and are at once transported to a realm of faery, where the songs of Schubert greet them or they are wooed in lighter vein by the spirit of jazz. Millions of men and women listen, laugh, learn, dance, as they are moved by the strain the ether brings them. And the B.B.C. is a bare six years old! 'And, my dear sir, I assure you, in my opinion, broadcasting is in its infancy!' said a fellow straphanger to me last night.

Well, I've watched it grow, and it certainly is a lusty infant; and what sort of an Hercules it is going to become, who can foretell? Does it seem a matter of the wildest speculation to ask such a question as 'will broadcasting endure?' Does it not need the genius of a Wells to sketch the undreamed-of marvels in the world of radio that the future holds for us? Or is there some sort of reasoned basis on which we may rest conjecture?

A glance at the history of broadcasting will, perhaps, help us. And yet I hesitate to use the word 'history.' It seems inapplicable to an order of things that is only a few years old. The development of radio has been so rapid, its branches have been so manifold, it has impressed itself upon the life of nations so forcibly, and has become so indispensable an adjunct to the home life of myriads, that existence to them would be dismally incomplete without it. We cannot conceive what a loss the absence of the daily broadcasts of music, talks, news, would be.

Writers will never tire of picturing the romance of broadcasting—the invention itself, the never-ceasing industry, coupled with the braininess that seized on every fault, and missed no opportunity of improvement; the misadventures that only led to fresh

The Rev. John Mayo, author of this article, is Vicar of Whitechapel, and an enthusiastic listener. Mr. Mayo was the first preacher to broadcast a sermon. He preached from Marconi House on the Sunday before Christmas, 1922.

discovery; the failures that opened the road to brilliant success; the checks that merely served to speed up further effort; the improvements in technique, the cheapening of sets, valves, loud-speakers, the wonderful entertainment, night after night, from a little box and a hundred feet of wire, measured in cost, not by pounds, but by shillings.

For what does the shillingsworth of wire and the little box bring? Mendelssohn, Bach, Debussy, jazz, and, even, that all tastes may be suited, Scriabin. There are religious services, there is opera, there are orchestras, string and military, there are ballads and humour, classical songs and syncopated duets, talks on literally everything under the sun, and the latest news twice every evening. To say nothing of an occasional S.O.S. to liven up matters! Six years, you see! All in six years practically, for we are naturally looking at the organized broadcasting of the B.B.C. Public interest, I think, only commenced from then, whatever essays had been adventured upon before the formation of the Company. My point is this, then: Here we have the commencement and growth of what is a source of vast amusement, of equally vast educational power, that claims an enormous share of the interests of a considerable section of mankind. Now we ask ourselves the question: Will broadcasting endure? It is not, I think, the fact of its stupendous popularity that will be the deciding agent in an endurance test. It is not simply that 'listening-in,' as we used to call it, is a widespread custom, an ingrained habit. We have had popular features of English life that at the time must have seemed eternal in their prospects of continuance. Custom has ruled in different eras with an iron hand, which to the ruled seemed incredible of removal. Our history as a nation has many such instances. No. What will, I believe, justify us in giving an affirmative answer to the Editor's question are the developments that are yet to come. My friend is right. Broadcasting is in its infancy. The child that shows at so youthful an age all the features that will make for a sturdy and forceful maturity will assuredly have that fulness of growth. Nothing can stop it.

Each year will make radio a greater and greater necessity to society, and later on to governments and powers. It is, if you like, an amusement, a recreation at present. But it is rapidly outstripping the recreative standard. It is that, and to many people it will remain that, but not to most of us. Today broadcasting is not a necessity, it is a side-line in the amusement world, in the domain of education, and even business. But it will not remain so. To say this needs no prophet. What was it six years ago, three, one? And realizing the strides with which it has advanced, one can in some sort give a verdict as to the future.

There will be improvement on improvement in technique. I am no engineer, nor could I put together the simplest crystal set. I cannot expatiate on wavelengths, valves, speakers, and regional stations. But no one studying, week by week, the columns of *The Radio Times* can fail to see the persistent hint of vast possibilities. I look forward to the time when aerials among the chimney-pots and suburban back gardens will be things of the past; when manufacturers will give us portable sets at a quarter the price they charge today; when the last oscillating demon is safely buried and atomospherics have given up their attempts to howl and thunder their tumultuous opposition. Australia will come over as easily as Birmingham, San Francisco as clearly as Cardiff. Moscow will sing in New York, and Calcutta delight the ears of the Whitechapel listener. The waste places of the earth will rejoice and the most solitary place will be glad, for loneliness will be forgotten, and the traveller amid the vastest solitude will still keep in touch with the six-fifteen news bulletin.

I dream of a vest-pocket set. A something about the size of a match-box, which we pluck forth at will, and touching the inevitable switch, at once there flows out melody, news, song, to lighten a railway journey, a sleepless night, or even a dull speech! What a godsend sometimes! What a fortune will reward the maker!

Necessity. Yes—that's the whole point. In less than ten years broadcasting will be a necessity to the world. For business purposes alone it will be so valuable that it will be deemed impossible for transactions to be carried out between the world's marts without its aid. And to governments, consider its utility: The broadcasting of the outline of a new Act which on the morrow is to come into force, and, with the announcement, an uncomplicated exposition that would tell the

(Continued on page 157.)



The Pelican Who Would.

ON another page you will find a picture of the pelican who insisted on broadcasting. The occasion was the recording of the seagulls on the lake in St. James's Park by the Columbia Gramophone Company. The records were made for use in Compton Mackenzie's radio



'A vague, but praiseworthy, idea'

play, *Carnival*, in which, you will remember, they were heard in the last scene when poor little Jenny, trying to get rid of the past, is shot on the misty cliff top by her Cornish husband. The pelican is looking so pleased because he has just eaten a whole fish. He is contemplating eating the microphone next. The Columbia staff, with a vague but praiseworthy idea of attracting the gulls, turned up with a miniature fish shop—cod, mullet, haddock, and all their friends and relations.

A Hindu Play of Two Thousand Years Ago.

THE Hindus have no historical sense. Their history is therefore almost entirely undocumented, and it is impossible accurately to place, within a century or two, the playwright Kalidasa, whose drama *Shakuntala* is to be the next in the series of Great Plays. All that we can say of him is that he was a poet of the second epoch of Sanskrit literature and a famous figure at the court of King Vikrama, who reigned between 100 B.C. and A.D. 350. Richness of fancy, delicacy of sentiment, and a power of description mark his three plays, all of which consist of love-intrigues which surmount myriad difficulties to a successful conclusion. The great Goethe read *Shakuntala* and was ecstatic in praise of it. The broadcast production (on February 12 and 13), in a translation by Sir M. Monier-Williams, should not be missed, for few of us can ever have heard—or will hear again—an Indian play such as this.

The Future of the Film.

THE second talk in the 'Future of the Cinema' series will be given, on Wednesday, January 30, by Maurice Elvey. Mr. Elvey is one of the most experienced of our producers; he has been in British films from the beginning. In these days he is producer to the Gaumont British Company. Among his recent successes have been *Roses of Picardy*, a sensitive adaptation of R. H. Mottram's 'The Spanish Farm,' *Mademoiselle from Armentières*, and *The Flag Lieutenant*, which you will shortly be seeing. One guesses that anything which Mr. Elvey has to say about the movies will be to the point. He is a practical man who has studied at first hand each stage of production.

What Does a Woman Own?

THE fourth of Mrs. Croft's practical talks on 'Law and the Home' (from 5XX, at 10.45 a.m. on Monday, January 28), will deal with the subject of 'Married Women and their Property.'

The Announcer's Notes on Coming Events: BOTH SIDES OF THE MICROPHONE



The Musical N.O.

NEXT week we are to have two performances of Rimsky-Korsakov's opera, *Coq d'Or* (The Golden Cockerel). Rimsky-Korsakov, the leader of the Russian Nationalist group of composers, was born the son of wealthy parents in 1844. His love of music was first inspired by the playing of four Jewish employees of his father who used to be summoned to the house to entertain their master's guests; but, though young Rimsky-Korsakov took music lessons as a child, he was not at once able to indulge the ambitions awakening in him, for his parents sent him into the Navy. Friendship with Balakirev set a spur to ambition, and between 1862-65, while absent on a cruise, he wrote a symphony—Op. 1. The performance of this, of the symphonic poem *Sadko* (from which the now-too-popular *Hindu Song* is taken), and the opera *The Maid of Pskov*, led to his being offered a professorship at the St. Petersburg Conservatoire. At last he was justified in retiring from the Service, though he remained a public servant, as Inspector of naval bands and, later, assistant-director to the Court Chapel. His pupils included Liadov, Gretchaninov, and Glazounov, all of whom he inculcated with the nationalist spirit. His own compositions were mostly symphonic and operatic, though he left us a fine collection of songs. Later in life he concentrated more and more on opera. He wrote fifteen operas, most of which are unknown in this country. His magnificent *Kitesh* was given by the B.B.C. at Covent Garden some years ago. Part of *Mozart and Salieri*, his only opera with a non-nationalist theme, was sung by Chaliapin at the Albert Hall last year. The composer died on June 21, 1908.

A Russian Fairy Tale.

THE opera is based upon a Russian fairy-tale. The mighty King Dodon and his sons are threatened in their luxurious idleness by the approach of enemies. The question is, how are they going to have a good time and yet know when their city is threatened? This problem is solved by the arrival of an Astrologer with a golden weather-cock, which, he says, if placed on the palace roof, will flap its wings and crow when danger threatens. Dodon joyfully accepts this, and in return promises the Astrologer anything he likes to ask. The latter departs, saying that one day he will keep the King to his word. Later the golden cockerel warns the court of danger, and the army leaves to defend the city, led by the two unwilling princes. It never returns. On a second warning, Dodon, recruiting the grey-beards of the city, goes forth and finds his first army lying annihilated in a rocky gorge. There is no trace of the mysterious and powerful enemy, until at dawn a silken tent is sighted, from which emerges the Queen of Shemakhan. This lovely creature (of whom Dodon had once dreamed) had, it appears, wrought such havoc with her eyes among the army that they turned and killed each other. The infatuated King invites the Queen to become his bride, and together they return to the city, where they are greeted with rapture by the people who have heard stories of Dodon's fabulous victories. On their arrival, the Astrologer appears and claims the Queen of Shemakhan as his bride. The King, infuriated, strikes him to the ground with his sceptre, whereupon the cockerel flies down from the tower and kills Dodon with a blow of its beak. There is a clap of thunder; the Queen and the cockerel disappear and—true to fairy-tale tradition—are never seen again.

Chaliapin as 'Dodon.'

THE GOLDEN COCKEREL was first given in England in 1913, at Drury Lane Theatre, during that season of Russian opera in Russian, the memory of whose magnificence seems to have vanished like so many enchantments of before the war. Chaliapin sang Dodon—literally 'sang'—for the singers were seated in tiers round the outside of the stage, while in the centre the ballet mimed the story. The opera was first given in English by the Beecham Opera Company in 1917, when Foster Richardson played the part of the King. Mr. Richardson, together with Cavan O'Connor, Herbert Simmonds, Franklyn Kelsey, Gladys Palmer, Sydney Russell, Noel Eadie, and Doris Lemon, will take part in the first broadcast presentation. The opera will be heard from 5GB on Monday, January 28th, and from other stations on the following Wednesday.

Mr. Chamber—of Music Fame.

A CORRESPONDENT, F. M., of Kent, sends me the following anecdote which, since I am a foolish person, makes me laugh each time I think of it:—A local resident told me that she had just bought a new set, and proudly informed me that she could now switch on to another station when "that Mr. Chamber's music" was on, as she didn't care for it at all!

Jim Crow's Alphabet.

TONI FARRELL, the pianist, is also Alison Travers, the song writer. She has just published a book of 'songs for old and young, grave and gay,' to the music of Mungo Dewar, entitled 'Jim Crow's Alphabet' (Boosey, 4s.). Many well-known broadcasters are adding these to their repertoire, and the authoress herself is to sing a group from the book in the course of the 5GB Children's Hour on January 22.

Confusion to Dogsboddy!

A KIND listener (why do the kind ones always remain anonymous?) has sent me a mysterious parcel. This consists of a pair of bed-sox (bed socks), with the initials 'G. D.' embroidered on them, and a small bottle of a stimulating beverage. The letter enclosed states:



'I have crept into his house.'

'The villain is hot-headed because he sleeps in bed-sox. I have crept into his house and abstracted them. Perhaps we shall have some peace now. I enclose also my great-grandmother's favourite nightcap. Please drink with me to the confusion of Dogsboddy!' The enemies that man makes! You'd never believe! Thank you, anonymous listener. Next week I am going to give you an extract from Dogsboddy's masterpiece, *Nemesis*, the broadcast play which will never be broadcast,

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



An Onion Recipe.

THE 10.45 a.m. Daventry talk on Tuesday, January 29, was originally to have dealt with 'Onion Recipes,' and I had included a recipe of my own which is now no longer required, for the title of the talk has been changed to 'Rabbits and Chickens.' To register an



'When the scene is simmering.'

emotion (N.B.—This is not suitable for those living in small flats) take a film star, not too old. Next take an onion. Wipe it. Finally take the most moving scene from that movie masterpiece, *Disgusting Daughters*, and shoot it. When the scene is simmering, cut the wiped onion and apply it to the film star. That is all you need do. The result is sometimes called—in country districts—'A Sarah Bernhardt of the Silver Screen.'

Two Symphonies and 'The Hillside.'

THE next concert of the B.B.C. Season of Symphony Concerts will be relayed from the Queen's Hall on Friday, February 1. Sir Landon Ronald will conduct. Two symphonies will be heard—Haydn in G and Rachmaninov in E Minor. A novelty in the programme will be *The Hillside*, by Eric Fogg, a setting for Soprano (Ina Souez), Baritone (Herbert Heyner), Chorus, and Orchestra of a poem by Rabindranath Tagore. The National Chorus will be heard in this, and the composer is to conduct his own work.

Military Band, etc.

THE Wireless Military Band is to give two concerts from London next week—on Sunday afternoon, January 27, with Rex Palmer (baritone), and Claude Pollard and Isobel Gray in duets for pianoforte; and on Thursday, January 31, with Esther Coleman as soloist. Other musical items in the week's programmes are an Orchestral Concert (Tuesday, January 29), with John Thorne (baritone), and Eileen Andjelkovitch and Gregori Tcherniak in solo pieces and duets for violin and balalaika, a relay from the Shire Hall, Gloucester (Thursday, January 31), of a concert of the Gloucester Orpheus Society, with Dale Smith as soloist, and on the Saturday afternoon an Instrumental Ballad Concert. The week's 'Foundations of Music' recitals will consist of Beethoven Pianoforte Sonatas by Edward Isaacs.

Wales v. Scotland.

THE commentary of the Wales v. Scotland Rucker International which is to be relayed from Swansea on Saturday, February 2, will be given by L. J. Corbett, the famous English 'centre-three.' The St. Helen's Ground, on which the match will be played, is, in summer, the county cricket ground. In order that the turf may be damaged as little as possible, the rucker crowd is kept at a considerable distance from the game. The rival teams, far away from their cheering supporters, have, therefore, a rather lonely appearance. Welshmen make up for this by cheering at double strength.

Lime-juice and Orange-juice.

LISTENING to Dr. C. W. Saleeby's excellent talk on 'The Best of Everything,' I noticed that, in praise of orange-juice he stated that this had now been substituted in the Mercantile Marine for the traditional lime-juice, as a preventive of scurvy. This, as a matter of fact, is not so. The efficacy of lime-juice—an important and exclusive Empire product—goes unquestioned, though orange-juice was recently recognized by the Board of Trade as an efficient anti-scorbutic. In reply to my letter to him on the subject, Dr. Saleeby has asked me to make a special point of correcting an ambiguity in his talk which may have caused a wrong impression.

String Orchestra.

THE Wireless String Orchestra is to give London's evening concert on Sunday, January 27. Stephen Bergman will play Bach's *Pianoforte Concerto in F Minor*, with the orchestra, and John Armstrong will sing, among other songs, three by William Jackson, with a string orchestral accompaniment arranged by Julian Herbage, one of our younger musicians who is on the staff at Savoy Hill. William Jackson (1730-1803) was son of a grocer in Exeter. For a time he was organist of Exeter Cathedral; later, after a time in London, he returned to his native city as a teacher. In addition to songs he wrote church music (now almost forgotten, except a *Te Deum in F* which is occasionally sung today), sonatas for the harpsichord, and incidental music to a version of Milton's *Lycidas*.

A Yugoslav Programme in February

THE series of National Programmes, which has lately included Finland, Hungary, and Switzerland, is to be continued on February 20 with a Yugoslav Programme. Yugoslavia, by reason of dramatic political events, has been much in the public eye of late. The Balkan situation has always been a little difficult to understand, though we listeners now have Vernon Bartlett to keep us wise to it. Yugoslavia, or, to give it the inclusive sub-title, 'The Kingdom of the Serbs, Croats, and Slovenes,' is a product of late 1918 when, on the fall of the Empire of Austria-Hungary, Serbia gathered round it the Croatian provinces of its defeated rival—Bosnia-Herzegovina (whose stamps we eagerly collected in 1914), Croatia-Slavonia, Slovenia, Voivodina, Dalmatia—and the little kingdom of Montenegro. The area of Serbia was thereby increased five times. During the Peace negotiations at Versailles and after, the new state, and its population and frontier questions, were the source of troublesome arbitration. Most of you will recall, in this connection, the spectacular capture of Fiume by Gabriele d'Annunzio—of whom I shall have more to say in the near future when his *Francesca da Rimini* is broadcast as one of the Great Plays. The broadcast Yugoslav Programme will, quite naturally, not concern itself with politics, but rather with travel through the country, in the course of which folk-music and song will be heard. For the traveller Yugoslavia offers almost a greater variety of pleasure than any other country, for this composite state includes almost every kind of beautiful scenery. Take a tramp steamer from Trieste and idle along the isle-haunted Dalmatian coast, or ride up through the mountains on the Greek or Albanian frontiers. If only we could! But there is another column yet to write.

The Bad Child—

THE second talk in the 'Crime and the Criminal' series will be given on Monday, January 28, by Prof. Cyril Burt. Professor Burt is Psychologist to the L.C.C. Education Department, and Professor of Education at the University of London, and well known to listeners for his previous talks. His subject in the new series will be 'The Psychology of the Bad Child.' The talk will deal with a psychological study of the youthful criminal and will discuss the causes of delinquency in the young and the most appropriate methods of treatment. Professor Burt will illustrate his talk with actual cases which have come under his notice. The work which such educational psychologists are undertaking is of the greatest possible value; they are tackling the wrongdoer at the beginning of a potential career of crime and steering him clear of the consequences in later life of what, in childhood, may be no more than an untrained animal instinct. The methods they employ consist of special medical and educational treatment. In connection with this series, *The Radio Times* of next week will contain a striking article by M. Alfred Morain, Prefect of Police in Paris, on 'The Difficulties of being a Successful Criminal.'

—And the Child at School.

ANOTHER talk dealing with the child will be that given by Dr. Letitia Fairfield at 10.45 a.m. (5XX) on Thursday, January 31. This will be entitled 'The Child at School' and continue the series 'Our Boys and Girls.' Dr. Fairfield, who was formerly Woman Medical Director of the R.A.F. Medical Service, and has since 1911 been Divisional Medical Officer to the L.C.C., is a sister of the brilliant critic and novelist, Rebecca West.

How To Dance

FROM 5GB on Saturday, February 2, at 8.45, Mr. H. St. John Rumsey, the dance teacher and writer on dancing, is to give a talk, entitled 'Style in Dancing.' Perhaps Mr. Rumsey will explain some of the weird antics which adorn our ballrooms and *palais de danse* (dance



'Tango (in the English manner).'

palaces), such as the tango à l'Anglaise (in the English manner), danced with two feet of space between man and woman, and with an expression of horrid distaste upon the features. What is correct dancing—what the fashionable mean between the amorous huddle of Tootham and the rigid hauteur (haughtiness) of the Hyde Park Hotel?

"The Announcer."

The Midlands Calling!

Some Future 5GB Events from Birmingham

Carr's Lane.

THE service on Sunday, January 27, is being relayed from Carr's Lane Congregational Church, Birmingham. It will be conducted by the Rev. H. C. Carter, of Emmanuel College, Cambridge. Carr's Lane Congregational Church was founded in 1748, when some of the members of the Old Meeting Church became dissatisfied with the Unitarian teaching they received there. Under the ministry of the Rev. John Angell James the Church became very popular, and the present Chapel was built rather more than one hundred years ago. Mr. James' successor was Dr. R. W. Dale, who was not only a great preacher and theologian, but carried his activities into the public life of Birmingham and was closely associated with Mr. Joseph Chamberlain in his campaigns on behalf of municipal and educational reform. Subsequent ministers have been Dr. J. H. Jowett, who accepted an invitation to the Fifth Avenue Presbyterian Church in New York, and Dr. Sidney M. Berry, now the Secretary of the Congregational Union of England and Wales. The present minister is the Rev. Leyton Richards, educated at Glasgow University and Mansfield College, Oxford. It is interesting to note that Carr's Lane is referred to in many old documents as 'Goddess Cart Lane,' and is supposed to have been the street in which was housed the hand-cart used in connection with the mystery plays performed at the Parish Church in the Middle Ages.

Distress in the Coalfields.

THE wonderful response to the appeal recently made by the Prince of Wales on behalf of the unfortunate sufferers in the mining areas has demonstrated the sympathy of the nation with the miner and his family. The Lord Mayor of Birmingham (Alderman Byng Kenrick) is making an appeal on Sunday, January 27, on behalf of those who are suffering from unemployment in the collieries—suffering which is intensified by winter conditions.

Sir Edward German.

MANY programmes of this composer's music have been broadcast from British stations, but they have chiefly dealt with his light operatic successes. On Tuesday, January 29, 5GB is giving, from Birmingham, a programme of his symphonic music played by the Studio Symphony Orchestra. The programme will include two movements from his No. 1 *Symphony*, the whole of the No. 2 *Symphony in E Minor*, and the *March Rhapsody*.

A Request Hour.

I MENTIONED a short time ago that after a recent broadcast announcement for request items, enough material and suggestions were received at the Broad Street offices to form the basis of two months' programmes. One request was for Rubinstein's *Melody in F*, but somebody (not the Musical Director) was all for turning this down, as he didn't like Scots tunes. Anyhow, some of those who wrote will have their wishes gratified on Tuesday, January 29, when an hour of requested vocal and orchestral items will be given by the Birmingham Studio Orchestra and Olive Sturgess (soprano).

Two Short Plays.

TWO short plays are being broadcast from Birmingham on Friday, February 1. One of them is *Postal Orders*, a comedy by Roland Pertwee, who is well known to amateurs, but, so far as I know, has not previously performed before the microphone. It is a humorous, but not too cruel, satire upon the hard-working body of servants—the Post Office officials. The cast will include Maud Gill, Maisie Gilbert, Doris Burton, Gladys Ward, and Stuart Vinden, and the action takes place in a branch post office.

A String Orchestral Programme.

THE Birmingham String Orchestra, conducted by Joseph Lewis, appears again in the programme on Saturday, February 2, when the items will include a *Theme and Derivations* by A'Beckett Williams, which will have its first broadcast performance. Dr. Harold Rhodes, organist of Coventry Cathedral, will play the *Bach Concerto in D Minor*.

Orchestral Concert.

IN the orchestral concert on Sunday, January 27, the soloist is Dorothy Daniels, a well-known Birmingham artist and a pupil of Pouishnoff. She will play Liszt's *Concerto No. 1 in E Flat*. The programme will also include the *Siegfried Idyll*, and Tchaikovsky's *Casse-Noisette (The Nutcracker) Suite*. Dorothy Daniels is an enthusiast about microphone work, as she feels it is free of those distracting elements which often make public playing a thing of pain rather than of pleasure. Take, for example, the case of the musical prodigy who was playing a Beethoven sonata at an 'at home.' During the last of several dramatic pauses, where one movement merged into the next, he was tapped on the shoulder by a dear old lady who remarked, soothingly, 'Never mind, dearie, play us something you know.'

Saxophone Solos.

THE artists in the light music programme on Wednesday, January 30, are Louise Martin (mezzo-soprano) and James Donovan (saxophone). The latter is well known as the leader of Philip Brown's Dominoes Dance Band, which is so frequently a feature of 5GB's vaudeville programmes. Mr. Donovan has had extensive experience in band work, having conducted a military band at sixteen years of age. He has specially compiled his programme on this occasion to prove to listeners that the saxophone is not only a dance band instrument, but, if properly played, can give an effective interpretation of good classical music. All of which should go a long way to refute the description of the railway carter with a vanload of saxophones as 'The Man with a Load of Mischief.'

High Power Short Waves.

FREDERICK LAKE and Constance Wentworth will be heard in songs

and duets in the City of Birmingham Police Band programme on Sunday, January 27.

William Pegg (bass) and Kathleen Gammon (soprano) sing in the relays from Lozells Picture House on Monday, January 28, and Thursday, January 31, respectively.

Kathleen Proctor (soprano), well known as a singer in the West of England, sings in the orchestral concert on Tuesday, January 29.

The artists in a ballad concert on Saturday, February 2, are Norris Stanley (violin), Ethel Williams (contralto), and Bertram Newstead (baritone).

Barrington Hooper (tenor), who has been hailed by the Irish Press as a second John McCormack, sings in an orchestral concert on Saturday, February 2.

The Children's Hour.

THE Children's Hour on Tuesday, January 29, will contain a 'true story' play—*The Prisoner of Laon*, by Una Broadbent. The play takes us back to the year 1000, the scene being a French king's castle at Laon. The characters are Richard, Duke of Normandy, age twelve, Osmund, a young noble, and Raoul, the king's steward. The musical side of the programme will be provided by Harold Casey (baritone).

MERCIAN



BILLIE FRANCIS AND HIS BAND, whose programmes are frequently relayed from the West End Dance Hall, Birmingham. Their next broadcast is on Saturday, February 2.

An Outside Studio.

FOR the light music on Friday, February 1, the Birmingham Studio Orchestra is betaking itself to Lewis' Stores, Birmingham, whence the programme will be relayed. The artists are Mary Pollock (soprano) and Leonard Dennis (violin). By the way, the Birmingham Musical Director, after the recent community singing relay from Lewis' Stores, received a letter addressed to 'Joseph Lewis, Proprietor of Lewis' Stores,' complimenting him on the singing of his staff. In spite of the similarity of names, there is no connection. Mr. Lewis, who has been connected with the Birmingham Studios for five years, also received another letter from a listener saying that he was glad to note from *The Radio Times* that Mr. Lewis had been re-engaged by the B.B.C. and hoped that it would be for several nights!

'You're Through!'

ANOTHER revue is promised from the Birmingham Studio on Tuesday, January 29. It has been given the title of *You're Through!* and is described by Charles Brewer, the author and arranger, as 'a Radiophonic Revue in Twelve Wrong Numbers.' It will be presented by Vera Gilman, Edith James, Harry Sennett, Alfred Butler, Harry Saxton, and at the two pianos will be Walter Randall and Nigel Dallaway.

An ABC of the Cinema—I.

TWO THOUSAND YEARS OF CINEMA HISTORY.

The notice of listeners is being specially drawn to 'the films' by the series of talks on 'The Future of the Cinema' which begins on Wednesday evening next. The Cinema today attracts greater audiences than any other form of entertainment except broadcasting, yet how many of us know of the foundations upon which this great art and industry has been built up? In a series of seven articles an expert on 'movie history' will trace the development of this phenomenon which we are apt to think of as so excessively modern.



By courtesy of Will R. Day.

The 'cinema de luxe' of two hundred years ago—the strolling peep-show man and his audience, who no doubt found this entertainment as thrilling as we today find the last \$1,000,000 'super.'

THE tremendous art and industry of motion pictures, which now sprawls across the whole of the civilized world with its heart in Los Angeles and its head almost entirely in Middle and Eastern Europe, shares with broadcasting the widespread belief that it is practically a modern invention, a product of not more than the last fifty years. People point to the cinema as they point to electric light or to up-to-date sanitation, and argue how vastly intelligent and infinitely well-off we are today in comparison with our benighted ancestors. But even the aeroplane goes back to Icarus and the classic age for its origin, and was treated experimentally by Leonardo da Vinci, who, amongst other things, occupied a little of his spare time in experimenting with that other modern 'blessing,' the tank.

Leonardo's Camera Obscura.

There is nothing really new under the sun, and for the basic idea of the cinema we can reach back at least as far as Aristotle without any undue strain. It was Aristotle who first observed that a square hole in a shutter against which the sun shone threw a spot of light upon the opposite wall of the darkened room behind the shutter; and it was a classical scientific observer who noticed that the stone spun by the famous Balearic slingers, and the light from a torch rapidly swung, both presented to the eye what seemed to be continuous circles. The two principles at the back of all secrets of the cinema are the persistence of vision, and the casting of a

true image by means of light into a darkened room. These principles were discovered in classical antiquity, and only the question of their application has remained for us. Leonardo da Vinci, in fact, in the fifteenth century dabbled experimentally in practically every science that we now know; and—among other activities—constructed what was really a *camera obscura* by cutting a small circular hole in the shutter of a darkened room and observing that on the opposite wall there would be an image which showed in detail the landscape outside in the sunlight. Had he possessed chemical knowledge it would have been an easy step from that to the ordinary camera.

Mona Lisa 'Registered' Emotion.

It may seem a far cry from Aristotle and Leonardo to Griffith and Ingram; from fifteenth-century Florence to the modern Hollywood studio; and yet you can read how Leonardo employed musicians to play to Mona Lisa while she was sitting for her portrait to the great artist, who sought every emotional aid to stimulate the models for his pictures. That very same artificial raising of emotional atmosphere was first adopted by Griffith in 1913, when he used an orchestra to stimulate the heroine of one of his early films; and today it is exceptional not to find music continually played in the film studio during production.

Kircher's Lantern.

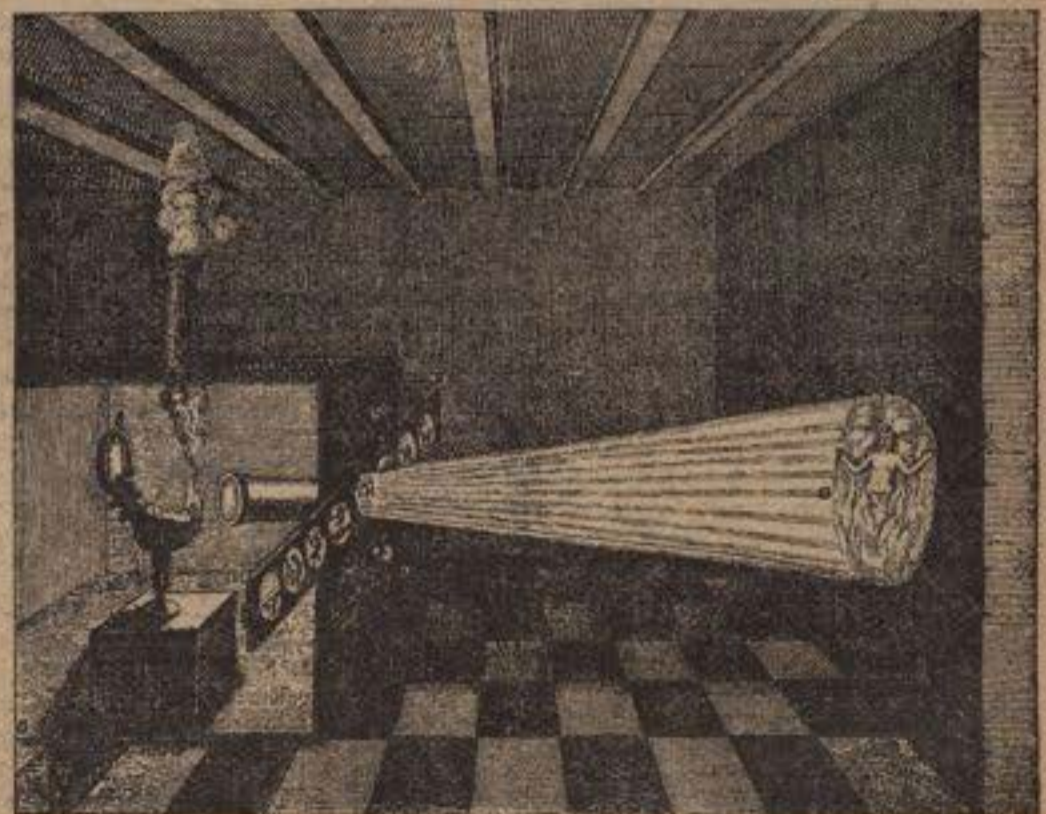
It was in 1640 that the first magic lantern so electrified the nobles and citizens of Rome at the Jesuit College. It was presented by one Athanasius Kircher, who worked with a lantern which had lamp, reflector, and lens, and painted slides depicting, on glass, devils, demons, and skeletons; not to mention the sun in splendour, and the heads of various animals. The shadows were thrown roughly on the wall. In a book which he published in 1646 on the subject he illustrated the way by which one picture could be changed for another by means of a revolving drum; a method which can be called the great-great-grandfather of the modern reel. From these early and slightly childish experiments it is amusing to see how

at the beginning of the nineteenth century the question of the moving picture suddenly engaged the attention of various scientists, and to mark the enormous strides which it automatically began to take in spite of the fact that the various investigators were far from certain in their own minds as to what was the goal to which their endeavours should ultimately lead.

Rogét and the Baker's Cart.

A detailed account of these investigations is, of course, quite outside the scope of such an article as this, but there is room, perhaps, to mention Rogét, who proved the persistence of vision to his own satisfaction by seeing a baker's cart through the slats of a Venetian blind. Despite the rapid motion of the vehicle, Rogét saw it momentarily at rest in each slit, getting the impression that the cart was proceeding by jerks, and seeing a different phase of motion in each successive opening. Again, there was Sir John Herschel, who, by spinning a shilling on a table, demonstrated that it was possible apparently to see both sides of the coin at once. The image on the face of the shilling blended with that on the obverse. The effect of this optical illusion was investigated further by Dr. Fitton, who evolved a little disc of cardboard with strings attached by which it could be rapidly spun. On one side was a drawing of a bird; on the other of a cage. And when the disc was revolved the bird seemed to appear in the cage.

(Continued in column 3 overleaf.)



By courtesy of Will R. Day.

THE FIRST 'MOVIE' PROJECTOR—KIRCHER'S LANTERN.

This old print shows an improved form of Kircher's invention introduced by Thomas Walgenstenius, whose name is therefore engraved upon the scroll of cinema history. Illumination was provided by an oil-lamp with a reflector behind it, while a strip of pictures painted on glass was passed in front.

THE NEW TALKS PROGRAMME.

A Wide Choice of Subjects for the Spring Session.

THE Talks and Lectures Programme for next session is now out. It is obtainable on application at any B.B.C. station, or will be forwarded, price 1d., post free. It contains the promise of many interesting series. For the student and for the group listener the most interesting part is the various series of talks to be given at 7.25 p.m. Monsieur E. M. Stéphan's French talks have long been familiar to listeners, and Signor S. Breglia's Italian series has also proved very popular. Both of these will continue as before, on alternate Monday evenings.

Other 7.25 courses in the first half of the session, which, by the way, begins on January 21, include such a diversity of subjects as 'Glass in Modern Civilization,' 'Diet—its Principles and Practice,' 'India,' and 'Mind in Animals.' Professor Turner, who is to talk on 'Glass' is well known for his research work and for his work as past-President and Secretary of the Society of Glass Technology. Professor Mottram will be remembered for his

the National Adult School Union, so that it fits in with the course on Poetry in the Adult School Lesson Book. Adult School members might also find the India series useful in view of their course on a similar subject next autumn. Besides these talks at 7.25 p.m. there is the well-known and popular series on 'Music and the Ordinary Listener,' by Sir Walford Davies, which is again at 9.15 p.m. on Tuesdays. At 7.25 on Saturdays in April, there are to be four talks specially arranged for listeners between 14 and 18 years old. The subjects of these talks are to be 'The Youth Movement Abroad,' 'Music as a Community Activity,' 'How to get the Best out of Books,' and 'My Ideal Club.' The speakers will be announced later.

Then there are the talks on Wednesday afternoons, at 3.30, arranged after consultation with the National Federation of Women's Institutes. The first series at this time is by Mrs. M. M. Priestley on 'Reading for Busy Women.' Mrs. Priestley is well known to Women's Institute members as a

THE PELICAN WHO WANTED TO BROADCAST.



This serious-looking gentleman, hungrily regarding the microphone, is George, *doyen* of the St. James's Park pelicans. Hearing that the Columbia Graphophone engineers were busy beside the lake, making records of the crying of seagulls for use in the broadcast version of Compton Mackenzie's *Carnival*, he queued-up for an audition. The fish intended for the seagulls were lying in the rushes near by. On seeing this free breakfast, George decided against broadcasting—and so the crying of pelicans was not heard on the Cornish cliffs after all.

interesting series on food values. His talks on Wednesdays, this session, will bring up to date the previous series. Mr. H. G. Dalway Turnbull, some time Professor of English Literature at the Deccan College, Poona, is going to give six talks on India, in the course of which he will say something about the country itself, its people, its art, its religions, and its present position. Professor Harold Munro Fox, of Birmingham University, is to give the series on Animal Psychology. The headings of his talks suggest interesting possibilities—'The Role of Smells in the Animal's World,' 'How Animals Find Their Way Home,' and 'Animal Intelligence.'

In the second half of the session, which begins on March 4, the subjects include 'New Light on Ancient Greece,' 'How to Study Social Questions,' 'How an Aeroplane Flies,' and 'The Adventure of Poetry.' Mr. Stanley Casson, who is a Fellow of New College, Oxford, has himself conducted excavations at Mycene and in Macedonia, so his talks on Ancient Greece are based on really first-hand knowledge. Mrs. Sydney Webb's advice on how to study social questions should be very valuable, as she, like her husband, is an acknowledged expert on such subjects. On Thursday, there is to be a simple explanatory course on 'How an Aeroplane Flies,' by Dr. Ivor B. Hart, who is an Education Officer of the Air Ministry, and a University Extension Lecturer in the University of London. This course has been included in answer to many requests for such a subject. The poetry course, which is to be given by Professor Crofts, of Bristol University, has been arranged after consultation with

lecturer. This series will be followed by Miss Margaret E. Green on 'Health in the Home.' Miss Green is a lecturer for the National League for Health, Maternity and Child Welfare, and a Founder Member of the College of Nursing.

All the talks so far mentioned are simultaneously broadcast from all stations.

Besides these, however, there are the half-hour talks, from Daventry 5XX only, on Tuesday evenings. During the first half of the session this time will be occupied by a philosophical series by Professor Leonard Russell of Birmingham University. This is to be called 'The Modern Outlook: How It Arose,' and will deal with the philosophy of Bacon, Descartes, Hume and Kant. After that Mrs. Barbara Wootton is going to give a series on 'Some Modern Utopias,' in which she will discuss such books as Samuel Butler's 'Erewhon,' William Morris' 'News from Nowhere,' and H. G. Wells' 'A Modern Utopia,' and 'Men Like Gods.'

Summaries of each talk in these series are included in the Talks and Lectures Programme, and they all lend themselves to the formation of listening and discussion groups. Whether you listen in your own home or in a body, you will find that joint discussion clears the subject and impresses it upon your memory in a way which mere listening cannot do. All those who are running discussion groups should get into touch with the Adult Education Section of the B.B.C., who are always glad to receive such reports and anxious to give them what help they can.

AN A B C OF THE CINEMA

(Continued from page 125.)

Michael Faraday, Dr. Plateau, and Dr. Stampfer then simultaneously—but independently and in different countries—round about 1830 arrived at the first actual devices for seeing pictures apparently in movement. Hand-made drawings of various phases of motion were made on the rim of a disc, and viewed through slits in another disc blackened on the viewing side. When the two discs were twirled, successive pictures seemed to the onlooker to make up a continuous motion. In this way the motion picture came into existence through machines with such fantastic names as 'stroboscopic disc,' 'the phenakistoscope' and 'the phantascope.' But these ancestors of the cinema proper were, of course, dependent for their making upon the handiwork of artists. Only one person could watch at a time and every picture they saw had to be drawn; though even here development is not so tremendous as one might imagine: for the creator of the immortal Felix who 'keeps on walking' has to keep on drawing!

The next movement was to combine Kircher's magic lantern with Stampfer's revolving discs. In this way the pictures could be projected on a wall. But here there was a definite pause in development, until, in 1860, the history of film development joined hands with the history of photography development; and Colman Sellers, an engineer and inventor of Philadelphia, applied the wet-plate process of photography to the problem of making living pictures. He patented a machine called the 'kinematoscope' in February, 1861. In this successive prints were mounted in a paddle-wheel device. The paddle-wheel was then turned by hand, and the prints were looked down upon through a stereoscope. An impression of movement was then achieved if the paddle-wheel was turned at a proper and regular speed. The patenting of this machine is interesting because it marks the first use and appearance of the word 'kinema' in the history of the film.

A Mr. Heyl, of Ohio, took his share in the matter in 1863, producing a device called a 'phasmatrope.' This machine carried positive pictures on thin glass mounted radially on a wheel by which they were exposed intermittently to the light ray from a magic lantern. In the first display the inventor and a dancing partner were photographed in six positions of a waltz. Each picture was printed three times to supply eighteen images to fill the wheel and each revolution of the machine therefore gave three turns of the dance. In this early stage again we find close relationship with the present day, for the proprietor synchronized his picture to music, and is said to have given an audience of 1,600 persons a 'profound sensation'! The receipts for this historic show were \$850.

Between this stage and the final true invention of the cinema by Mr. Edison, who found in Mr. Eastman's kodak-film discovery the medium necessary to make his invention practicable, there was no true advance, though there was any amount of investigation, and variation, and groping, towards the ultimate solution of a problem universally fascinating. But it is impossible to relegate the Edison phase in film history to the end of an article. That remarkable chapter in the history of invention must stand over till next week.

G.

IN NEXT WEEK'S ISSUE :

AN A B C OF THE CINEMA—II.

'The Age of Edison'

and

M. ALFRED MORAIN,

Prefect of the Paris Police, on 'Crime'

There Are Many Fine Poets Today.

The appreciation of poetry is a habit of reading not easily acquired but, in the pleasure which it brings, one well worth the acquisition. Miss V. Sackville-West, in this last of her brilliant series of articles on Modern Poetry, concludes her plea for the reading of poetry with a summary of the men and women who are today carrying on the tradition of English Poetry.



JOHN MASEFIELD.



GORDON BOTTOMLEY.



JOHN DRINKWATER.



SIEGFRIED SASSOON.



JOHN FREEMAN.



W. B. YEATS.



HAROLD MONRO.

IN this final article on poetry I must attempt some kind of summing-up. It must have occurred to listeners, and to readers of *The Radio Times*, that I have omitted many names which deserved mention, and have entirely neglected several poets who are commonly regarded as the most eminent poets of our day, even if they belong to an earlier generation. I have said, for instance, nothing about Thomas Hardy, Robert Bridges, A. E. Housman, or W. B. Yeats. I hope to remedy some of these deficiencies in this article. But there are other deficiencies which, I fear, must remain unremedied. The best that I can do is to reel off a list of names, in the hope that some of you will feel impelled to read the work of these poets for yourselves and come to your own conclusions.

Gordon Bottomley, Siegfried Sassoon, Sherard Vines, Edgell Rickwood, Robert Graves, Edward Thomas, Ezra Pound—an American, but no matter, Herbert Read, Peter Quennell, Harold Monro, John Freeman, Ralph Hodgson, Roy Campbell. In the second list I would put what I may call the more popular poets: John Masefield, Rupert Brooke, Humbert Wolfe, John Drinkwater, and, of course, Rudyard Kipling. In a third list, some women poets: Alice Meynell, Charlotte New, Edna St. Vincent Millay—an American, Nancy Cunard, Dorothy Wellesley, whose volume, 'Lost Lane,' I would specially recommend. Of course, none of these lists pretends to be in the least complete, and I have moreover omitted all the poets about whom I have spoken in detail in the course of these articles. There remain A. E. Housman, whose 'Shropshire Lad' is so well known as to require no recommendation from me; Robert Bridges, the Poet Laureate; and a group of Irish poets, including A. E. and James Stephens; and, finally, Thomas Hardy and W. B. Yeats.

I should like to devote special space to Yeats and Hardy. To Yeats because I fancy he may prove to be the most considerable poet of our time, though such pronouncements are rash;

and to Hardy because I fancy that many people find his poetry harsh and unpleasing. It is not only his, Hardy's, choice of subject which produces this effect—and it is idle to deny that his choice of subject is often harsh, ironical, and even cruel—but also his phraseology, which is so peculiarly his own. It is full of roughnesses and awkwardnesses; it gives the impression that Hardy cared very little about the words in which he clothed his thought; so long as he could get the thought down on to paper, with as much vigour as possible, he was satisfied. So, sometimes, he boxes his reader's ears and makes him wince. But when we have said this we have said the worst; and Hardy remains there, unaffected by all our finicky criticisms, sticking up like a great rock in English literature. And once one has caught the peculiar flavour of his poetry, one would not have him otherwise; indeed, if he were different, he would cease to be himself. We accept our friends for what they are, even down to their faults and mannerisms; what we love them for and forgive them everything for, is their personality. This axiom is as true of Pope as it is of Shelley. That is the thing which really conditions everything else. The poet must dare to be himself, and the whole of himself. Hardy, to a supreme degree, had this courage. His poetry has a strong taste, and it is not everybody's taste; but it is a taste which can be acquired, with all its stores of beauty and wisdom. Poetry takes many forms; all attempts to define it are equally true and untrue; this is a truth which critics are all too apt to lose sight of. The only thing that can be said with any finality is that anyone with a sense of poetry recognizes true poetry when he meets it; to him, the difference between something which is poetry and something which is not, is as sharp as the difference between white and black. Now, by most of the accepted jargon of criticism, Hardy's poetry can be reduced to prose. But it is not prose; it is poetry; and it is poetry because Hardy was able to seize a moment of emotion and to translate it in a manner which would not have been as effective in any other rendering.

William Butler Yeats, on the other hand, conforms in his poetry much more closely to the accepted view of what poetry should be. There is an ill-defined term, of something called 'pure poetry,' by which I take it that people mean poetry in which the thought, the idea, is not the thing of paramount importance; I take it that they mean that poetry which excels in suggestiveness is a superior form of poetry to that which relies on mere sense. Mr. Herbert Read deals interestingly with this point in one chapter of his book entitled 'Phases of English Poetry,' recently published by the Hogarth Press. He quotes a remark of Walter Pater's which I will take leave to repeat here: 'The perfection of poetry seems to depend in part on a certain suppression of mere subject, so that the meaning reaches us through ways not distinctly traceable by the understanding.' Now in support of this implied definition of 'pure poetry,' I will quote to you a verse by Mr. Yeats:—

I went into the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in the stream
And caught a little silver trout.

In some ways, you may say, that is pure nonsense. It is nonsense, in the same way as such nursery rhymes as *The King of China's Daughter* are nonsense. But it is also poetry. Why is it poetry? It

is poetry because it is rich in poetic associations; the very words which it employs—hazel wood, silver trout, a berry, a fire within my head—are rich in association. They suggest things to us; vague things, perhaps; but still they suggest, and the image evoked is probably slightly different for all of us, which is the true test of all truly poetic suggestion. So, we may say, that Mr. Yeats's poetry is pure poetry, in the sense that it contains, almost always, the maximum of that strange poetic quality, suggestion. Some people substitute the word 'magic' for the word 'suggestion'; but I prefer the word 'suggestion' because it seems to me more concrete and less fuzzy than the word 'magic'; 'suggestion' means a word or a series of words, or a series of images, which arouse in the mind a whole collection of other words and images which have no immediate (or apparently immediate) connection with the matter in hand, yet which bring in their train a whole flock of other images, other metaphors, other associations, which enrich us as no mere statement in words would be able to enrich us.

Mr. Yeats' early poetry was especially rich in this quality of suggestion. In his latest volume 'The Tower,' it is as rich as ever, but it has become more concrete. It seems as though Mr. Yeats, for a long time now, had been striving to escape from the rather vague though lovely abstractions which are the special gift and the special danger of all Celtic poets, and has now brought his art to such perfection that he is able to express himself with absolute firmness and clarity, yet with no loss of his original quality.

'Through all the lying years of my youth' he writes
I swayed my leaves and flowers in the sun,
Now I may wither into the truth.

Throughout these articles I have laid great stress on the modern poet's desire to escape from the worn-out, conventional forms, both of language and imagery. I have tried to emphasize the

(Continued on page 130.)



THOMAS HARDY.



ROBERT BRIDGES.



RUPERT BROOKE.



RUDYARD KIPLING.



A. E. HOUSMAN.



ROBERT GRAVES.



JAMES STEPHENS.



Mainly About Soups.

Cream of Barley Soup.

PUT 2 pudding-spoonfuls of pearl barley into an enamel saucepan, adding 4 tumblers of cold water. Simmer gently for 3 hours. Half an hour before ready, remove half the barley, and add a medium-sized onion and half a carrot, finely shredded, some pepper and salt. When required, add 1½ tumblers of milk, a little grated nutmeg, re-heat, and just before serving, add the well-beaten yolk of an egg. Stir well, but do not boil again, or egg will curdle. If required richer, use 2 yolks. Enough for 4 persons.—Mrs. W. E. Kinsey, Seremban, Winscombe, Somerset.

Rabbit Soup.

Take a rabbit, cut it into small pieces, and flour it. Melt some dripping in a pan, about 1 oz. will do, and fry the rabbit in this with some chopped onion. Pour in a quart of water, let it come to the boil and skim it well. Slice up a few carrots and any other cold vegetables you may have left over from last night's supper, and put them in with a few herbs tied up in a piece of muslin. Simmer for four or five hours to get all the goodness out of the rabbit, then strain and thicken it with about 1 oz. of flour to a tablespoonful of mushroom ketchup. Cook it again for five minutes to get rid of the taste of flour, and serve very hot.—Mrs. Stevenson, 168, The Common, Neuthorpe, Notts.

Tomato and Haricot Bean Soup.

Soak ½ lb. of large haricot beans overnight, having well washed the beans first. Next morning peel and slice four good-sized potatoes, and one onion. Put these with the beans, and the water in which they were soaked, into a saucepan with about one quart of water. Boil slowly until the beans break. Now add 1 lb. of tomatoes, boil 20 minutes, pass through a sieve, add ½ pint milk, and stir in ½ oz. of butter. Return to the saucepan, and heat thoroughly.

This is a very economical and nutritious soup.—Miss Storie, 46, Finthorn Place, Edinburgh.

Almond Soup.

- 4 ozs. ground almonds,
- 1 pint milk.
- 2 pints white stock.
- 1 small onion.
- 1 oz. butter.
- 1 oz. flour.

A little celery, salt and pepper to taste.

Put stock, celery and onion into a saucepan and simmer for 1 hour, remove the onion, then pass stock through a fine sieve. Melt butter, add flour, and blend smoothly. Add milk by degrees, stirring all the time, bring to the boil, and simmer for 5 minutes. Add almonds and stock, just bring to boiling point, season and serve.

A little cream is a great improvement.—Miss A. Kirk, 18, King's Avenue, Ealing, W.5.

Mock Lobster or Tomato Soup.

- 1 lb. sliced tomatoes.
- 1 level teaspoonful bicarbonate soda.
- 2 ozs. butter.
- 2 ozs. cornflour.
- 2 pints milk.

Peel tomatoes, put with soda into lined saucepan, and cook gently. When cooked rub through sieve. Make sauce with butter and cornflour, very smooth. Add milk. Whisk until it boils. Add tomatoes, simmer gently for 10 minutes, and season.

If it thickens too much add a little more milk. The soda will make the tomatoes froth when added, but this is of no consequence. A very delicious soup.—Mrs. J. H. Callender, Posbury Vicarage, Hungerford, Berks.

Tomatoes and Eggs Scrambled.

- 2 tomatoes.
- 2 eggs.
- 1 dessert-spoonful of milk.
- Salt and pepper.
- Butter, toast.

Peel and slice the tomatoes, and cook in a saucepan with a small piece of butter until tender, but do not brown; then mash up and make into a pulp. Beat the eggs and mix with the milk. Stir this into the tomato pulp, season well. Add a little more butter, and cook slowly over a low burner for a few minutes until it begins to thicken and set, keeping it well stirred. Have some squares of hot buttered toast ready, pile the prepared mixture on them, and serve.—Mrs. P. Baxter, 4, Sydney Terrace, Stamfordham, Newcastle-on-Tyne.

Tomato and Onion Pie.

- 1 lb. tomatoes.
- 1½ lbs. Spanish onions.
- Breadcrumbs.
- Seasoning and butter.

Peel the onions, cover with boiling water and let them soak for 2 hours. Drain thoroughly, cut into slices.

Scald the tomatoes with boiling water to remove the skins, slice them. Put a piece of butter, about 1 oz., into the frying-pan, and fry the sliced onions until lightly browned. Do not burn. Butter a pie-dish, place a layer of onion and tomato alternately and sprinkle each layer with seasoning and a liberal amount of breadcrumbs. Fill up the dish, and sprinkle with breadcrumbs. Add small pieces of butter on top, and bake in a moderate oven for one half to three-quarters of an hour. Serve hot.—Mrs. Fielding, Cranford, Clayton-le-Dale, Nr. Blackburn, Lancs.

Tomato Pie (Another way).

The following dish is highly nutritious, easy to remember and prepare, and has the advantage that it can be prepared in the morning and left for easy cooking in the evening.

Butter a pie-dish and pack tomatoes tightly in to cover the bottom, tops downward; just slit tomatoes across the skin end with a sharp knife after placing in dish, the bottom of which should be just covered with water or a little white stock. Grate sufficient cheese and breadcrumbs seasoned well with pepper and salt to form a crust (dry), after scattering over the tomatoes. Put small pieces of butter all over the top and it is ready. Place in a warm oven and bake slowly for 1 hour.—Mrs. M. Bechamber, Park View, Shepton Mallet, Somerset.

Our Boys and Girls—2.

The New Baby.

ONE of our surest means of preventing disease is to give your baby the right start in life.

Just as plants and animals require suitable surroundings for their growth, so do children require the right atmosphere for their full development, and this is only possible where there is mutual understanding in the home. The right mother will have made sure that she was perfectly healthy before the baby came—that her teeth were sound, that her food was made up of the things necessary for body-building, that she was in every way fitted to give the baby an easy entry into the world and that she was fully prepared to provide his natural food for nine months.

During the first ten days the baby learns to combine the sight of both its eyes for seeing—to use its ears for hearing and its nose for breathing. The

mouth has to learn to receive and prepare the food for further digestion by the stomach. The intestine in turn must learn to absorb from it the nourishment for the body, and to get rid of the waste without artificial help; the lungs must be fully expanded by seeing that the child breathes in pure, good air.

The skin must accustom itself to the temperature of the room and, therefore, it is best to have this neither too hot nor too cold, so that the body can appreciate a moderate temperature and learn gradually how to respond to heat and cold.

Clothing, for the same reason, must be light, warm and porous, because if it is too heavy, or too warm, the skin, by perspiring too freely, loses too much moisture and the body is more easily exhausted.

The feeding of the new baby is specially important. If, from the very beginning, you can feed it only every four hours during the day, giving both the baby and yourself a rest of eight hours during the night, you will find that you need not change the times during the whole nine months in which you ought to help to provide his main food. The best times have been found to be 6 a.m., 10 a.m., 2 p.m., 6 p.m., and 10 p.m. Remember, too, that babies frequently cry because they are thirsty, therefore, they require sips of boiled cooled water between their feeds—not milk—since to them that stands for food. Allow them freedom to move their limbs, since many babies take exercise at meal times. Everything connected with their food must be thoroughly clean. Since even mother's milk contains some waste, the baby must be taught to get rid of this daily, preferably at some fixed and convenient time. Be sure to see that no castor oil is given to your baby during its first few days, for this old-fashioned practice is known to be one of the very common causes of constipation in later life. Nursing mothers should be very careful of their own health and should have no poisonous centres, such as bad teeth, in their body.

It is very helpful to be quite sure that baby is really getting on, and one of the best ways of proving this is to weigh him regularly (with his clothes off), either weekly or fortnightly. At birth, normal babies are about twenty inches long and their weight varies from seven to eight pounds. They gain an average of four to six ounces each week during their first year. You could be sure of having him satisfactorily weighed if you are near a welfare centre, where one of the most important departments is the weighing room.

For the greater part of his early life he will sleep almost twenty out of the twenty-four hours. This ought to be done as far as possible in the open air, except in fogs and rain. If you do not have a garden, open your window top and bottom, put a screen of some kind—about three feet high—between the baby and the window and let what air can come in on the baby. Sunlight, too, is important for them, and on warm days expose their little bodies for a short time to the sun's rays, taking care that their eyes are shaded. It is a bad practice to allow the sun to beat down on a baby's uncovered head. Prams and beds ought to be airy and not too deep. Many babies sleep badly because they are too hot and stuffy, especially at night.

If, at six months, baby shows no sign of cutting his first tooth, be sure to have him thoroughly examined by a skilled doctor to find out whether

(Continued on page 146.)

Safeguard against Overloading



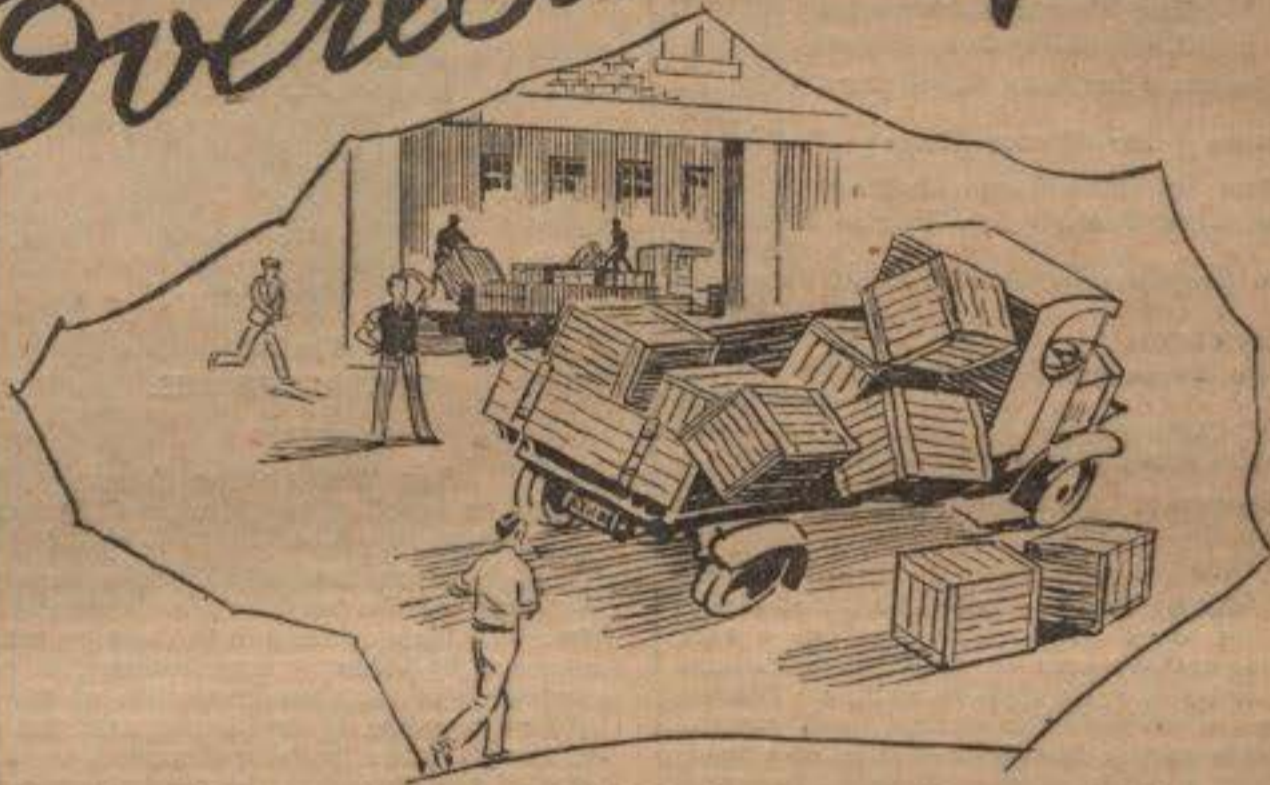
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3.30
Tom Kinniburgh
in
Light Music

SUNDAY, JANUARY 20
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)



9.5
Kate Winter
in
Soprano Songs

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.30 A LIGHT ORCHESTRAL CONCERT

TOM KINNIBURGH (Bass)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Marche aux Flambeaux (Torch Dance) *Meyerbeer*
Overture, 'The Bronze Horse' *Auber*

3.50 TOM KINNIBURGH and Orchestra
Myself when Young ('In a Persian Garden') *Lehmann*
Si, tra i, ceppi (Across the Headlands) ('Borenice') *Handel*

3.58 ORCHESTRA
Eastern Dance and Mimmers' Dance *Guirne Creith*
Suite, 'Carnavalesque' *Thomé*
Village Fête; Pierrot; Punchinello; Jig

4.18 FREDERICK THURSTON (Clarinet) and Orchestra
Concertino *Weber*

WEBER'S Clarinet Concertino is not one of his most important works, but a very pleasing example none the less of his melodious and always effective style of writing. Just as Brahms wrote some fine clarinet works for the great clarinettist Mühlfeld, so this concertino of Weber and two other works which he wrote for clarinet and orchestra were inspired by an earlier great executant, Heinrich Bärmann, who was reckoned the finest clarinet player of his time.

As its name implies, the Concertino is not a full-blown example of the form, but a work of smaller scope in one movement, though with clearly defined sections corresponding to the three movements of a full-length concerto. Thus it opens with a slow introduction, which is followed by an air with variations, while a short section of a dance-like character with plenty of display passages for the solo instrument brings it to a conclusion.

4.26 ORCHESTRA
Overture, 'Phèdre' *Massenet*
Espiegle
Valse Bluette (Jests)..... *Tchaikovsky, arr. Drigo*
Danse Russe
Where go the Boats? *Thiman*
When Day is Done *Draper*



The late
GERVASE ELWES.

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Musicians' Benevolent Fund, by Miss VIOLET LORAINE

THIS Fund was founded in 1921, on the tragic death of Gervase Elwes, as a memorial to him. It is the only Fund in this country entirely supported by voluntary contributions that helps every class of musician irrespective of whether they are members of any Society, and that distributes its entire funds in Samaritan work for relief of the distress in the musical profession. It helps musicians to tide over periods of difficulty, assists the sick, aged, and infirm, and provides pensions for those unable to carry on their profession owing to illness or old age. But for the assistance which this Fund is able to give, these musicians would have no alternative but the infirmary or workhouse. The Fund is making a special appeal in order to found a Convalescent Home.

Contributions should be sent to Mr. Frank Thistleton, Musicians' Benevolent Fund, 16, John Street, Bedford Row, W.C.1.

4.46 TOM KINNIBURGH
Great Isis! Great Osiris! ('The Magic Flute') *Mozart*
Where go the Boats? *Thiman*
When Day is Done *Draper*

4.54 ORCHESTRA
Procession and Children's Dance } ('The
Banquet Scene and Nun's Dance } Miracle')
The March of the Army } *Humperdinck*

(For 5.0 to 6.15 and 6.30 to 8.45 see opposite page)

8.45 THE WEEK'S GOOD CAUSE
(See centre column.)

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

9.5 A Concert

KATE WINTER (Soprano)
THE GERSHOM PARKINGTON QUINTET

On Wings of Song *Mendelssohn*
Pierette *Chaminade*
Nocturne in Mists *Edwin Gray*

9.10 KATE WINTER
Brittany } *Ernest Farrar*
A Fairy Town }
The Maiden *Parry*

9.18 QUINTET
To the Forest } *Tchaikovsky*
Don Juan's Serenade }
Obstination *Fontenailles*

9.23 A RECITAL BY THE FAMOUS COMPOSER-PIANIST
Dohnanyi

10.0 QUINTET
Two Strauss Songs
Ständchen (Serenade); Weigenlied (Cradle Song)

10.10 KATE WINTER
The Early Morning *Graham Peet*
Faery Song *Boughton*
Praise ye the Lord *Bantock*

10.18 QUINTET
Colonial Song } *Grainger*
Molly on the Shore }
Sweet and Low *Barnby*

10.30 Epilogue
THE GOOD SAMARITAN'

(Continued from page 127.)

fact that modern poets, far from indulging in a wanton affectation, are impelled by a genuine desire to keep their art alive and on the move, by enlarging its frontiers and by insisting that the material of poetry is not necessarily restricted to the phraseology and imagery which we have been taught to regard as poetic beauty. I would suggest that both these two great poets, Yeats and Hardy, have been impelled by the same desire. Hardy uncompromisingly used his own diction, which is emphatically not the stock poetic diction; Yeats has deliberately weeded and pruned the vague poetic words out of his vocabulary, until in 'The Tower,' today, he dares to write with such bare directness almost monosyllabic, as this:—

Death and life were not,
Till man made up the whole,
Made lock, stock, and barrel
Out of his bitter soul.

I would go further. I would suggest that all our poets, throughout our literature, have been experimentalists. Shakespeare was an experimentalist; he took the blank verse line, and smashed it to pieces on occasion to suit his own purposes. His metaphor was daring in the extreme. He coined new words. He created turns of phrase which today

V. Sackville-West on
POETRY OF TODAY

are the commonplace of our speech. Donne was an experimentalist of the most startling description. The whole metaphysical school of poets took the wildest liberties with poetry. The Romantics revolutionized people's conceptions; outraged them; made them angry. What was Browning but the boldest of innovators? We tend to forget all this, because we have had time to accustom ourselves; we see the whole of poetry in a long perspective. It is only the experiments of today, which are immediately beneath our noses, that arouse indignation and protest. Fifty, a hundred, years hence, they will all have merged into the same perspective and our children and grandchildren will be protesting against something else. It is an absolute principle of life, the same in poetry as in every other activity. What I want, therefore, to emphasize in conclusion is that the poets today, so bitterly decried, are simply carrying on a time-honoured and, indeed, inevitable tradition. They may make mistakes; naturally they make

mistakes; everybody makes mistakes. But at least they are proving that poetry is alive; the river is still a flowing river, it has not been dammed up into a stagnant pool. Life today, moreover, is so exceedingly complicated that the demands it makes on poetic expression are of a corresponding complication and difficulty.

Of course, in my articles I have touched on only one aspect of modern poetry. I have said nothing about free verse, for instance, which to some people's minds is an important characteristic. I have said very little about such general ideas as pessimism, mysticism or symbolism. But I think the aspect on which I have insisted is really the most important aspect, containing as it does the elements and interpretation of all the others. I have pleaded for an unprejudiced mind, and a generous sympathy with the poet's difficulties and his attempt to resolve them. I have protested against the belief that modern poetry is a mass of affectation. I have urged that the poet of today, obscure though he may be to his contemporaries, is at least as honest and as sincere as any of his forerunners. If I have succeeded in convincing anybody of these, to my mind, undeniable truths, I shall feel that I have rendered some slight service to poetry, which is so proud a province of our national heritage.

V. SACKVILLE-WEST.



THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry



(For 3.30 to 5.0 Programmes see opposite page.)

5.0 Children's Service

In the Studio

Conducted by
The Rev. J. SHEPHERD, M.A.
of Islington Chapel, N.I.
A Congregation of Children from Islington Chapel will take part in the Service

5.30 READING

Dramatic Scenes from the Old Testament.
NAAMAN THE LEPER

5.45-6.15 app.
Church Cantata (No. 190), Bach
'SINGET DEM HERRN EIN NEUES LIED'
(Sing to the Lord a Glad New Song)
DORIS OWENS (Contralto)
JOHN ADAMS (Tenor)
Relayed from the Guildhall School of Music
(For words of Cantata see below.)
(Continued in centre column.)



Wood-engraving by Elizabeth Blower

NAAMAN THE LEPER.

And his flesh came again like unto the flesh of a little child and he was clean.

(Continued from centre column.)

Anthem, 'Ti wyddost Arglwydd'
Purcell
Cyhoeddi
Cytgan, 'All men, all things'
Mendelssohn
Emyn 131. Tón. Deemster
Pregeth
Emyn 205. Tón. Rhyd y Groes
Y Fendith
Amen Dresden..... Bach
Yr emynau i'w cael yn 'Llawlyfr Moliant' y Bodyddwyr

8.0 A Studio Service

Arranged and Conducted by the Rev. Father C. C. Martindale, S.J.
TONIGHT'S preacher is known as one of the most prominent Jesuit theologians and writers, and also as a broadcast preacher whose voice 'comes over' particularly well. He has just returned from a tour of Australia and New Zealand, in the course of which he attended the big Eucharistic Congress at Sydney.
(For 8.45 to 10.30 Programmes see opposite page.)

This Week's Bach Cantata.

Church Cantata, No. 190.

'Singet dem Herrn ein neues Lied.'
(Sing to the Lord a glad new song.)

COMPOSED for the New Year, probably 1724, this Cantata is one of those which Bach unfortunately left in a sadly incomplete state. Its music, however, clearly pleased him, as he used parts of it again. The text is reprinted from the Breitkopf and Härtel Edition by the courtesy of Messrs. Breitkopf and Härtel.

I.—Chorus.

Sing to the Lord a glad new song, Praise Him all ye Saints of His. Sing to the Lord a joyful song, for His merciful kindness endureth for ever. Praise Him with timbrels and dances, Praise Him with the sound of the trumpet. God, we give Thee praise.

(Fugue).

All that hath breath praise the Name of the Lord. Alleluja! Lord God, we give Thee thanks. Alleluja! All people praise the Lord.

II.—Chorus and Recitative.

Lord God, we give Thee praise. That Thou art, with the new-born Year New joy and blessing on us all bestowing, Thy kindly mercy to us showing. Lord God, we give Thee thanks. That in Thy goodness thro' all the bygone Year,

Our native land, the homes we hold so dear From famine, pestilence and war Thou hast preserved.

Lord God, we give Thee praise. Thy fatherly compassion is amazing. Each morning we anew its blessings prove. We bow the knee, Eternal God of Love, in humble adoration; And show forth all our days with heart and voice our thanks and praise. Lord God, we give Thee thanks.

III.—Aria (Alto).

O praise Thy God with gladness, O Zion, Tell forth all His wondrous works. He is thy Good Shepherd, He evermore will lead thee, and in pleasant pastures feed thee.

(Continued in column 3.)

(Continued from column 1.)

6.30

(Daventry only)

Religious Service in Welsh

Relayed from the Tabernacle Welsh Baptist Church, Cardiff

S.B. from Cardiff

Organydd: E. J. RICHARDS
Pregethw. Y Parch: J. WILLIAMS HUGHES, B.A., B.D.
Gweddi'r Arglwydd
Emyn 746. Tón. Henryd
Darllen yr Ysgrifur
Emyn 585. Tón. Llangynnog
Gweddi

(Continued in column 3.)

TODAY'S BIBLE READING.

Naaman the Leper.

THIS is the story of the possibilities of very ordinary and rather despised people and things.

Naaman would never have been cured if the little Jewish slave girl, filled with a very natural pity for her master, had not bethought her of the prophet in Israel.

'Behold, I thought he would surely come down.'

Naaman's feeling of irritation with Elisha for not greeting him in person is very understandable.

After all, he was captain of the King's Host—commander-in-chief of the Syrian army—and as such was not accustomed to receiving messages from servants.

He was disconcerted, too, at being told to go and wash in Jordan. For it ran between rocky gorges, and was insignificant compared to Abana and Pharpar, which swept majestically over the undulating plains of Syria. Moreover, had either of these rivers been selected by the prophet, the bathing would doubtless have been made into a State function—even the King himself might have attended—and how the crowds would have marvelled and applauded when he came up out of the water—clean!

It was his servants who finally persuaded him to ignore his pride and do the simple thing that was demanded of him. The impossible happened—he was cured of his leprosy.

(Continued from column 1.)

IV.—Recitative (Bass).

The pleasures of the world our hearts and mind too oft ensnare; To Him who only can preserve I make my constant pray'r, That Jesus, my Salvation, my Shepherd true, my Strength and Stay, who is alone the Life, the Way, May, as a sheep of His own pasture, Throughout the year enfold me and protect me, and evermore watch o'er me and direct me. His Spirit Good make me the way of life to know And guide and keep me in the narrow path; so may I live each year His praise alone to show.

V.—Duet (Tenor and Bass).

Jesu, Thou my All shalt be. Shepherd tender, Thou my Guide, my heav'nly Light, all my days be my Defender. Thou my Saviour and Friend, O uphold me to the end.

VI.—Recitative (Tenor).

Grant, O our Father, that thro' the coming year The Light of Thine own Presence may on Thy people shine, to guide them; Their trust in Thee make sure, whate'er betide them. Bless those who rule this favoured land, O make Thy Church securely stand, Thy faithful Pastors do Thou cheer, Bless those who teach, and those who hear; Thou fount of blessing, do Thou pour on ev'ry home of Thy abundant store; O grant anew Thy grace that, joy and peace in all our borders still possessing, Our whole lives may be hallow'd by Thy blessing.

VII.—Chorus.

Let us the year forthcoming so glorify Thy name, That we with all Thy people Thy goodness may proclaim; Through all our life protect us with Thine Almighty hand, O strengthen us Thy servants and bless our Fatherland. Vouchsafe to us Thy blessing, all hearts Thy peace possessing, Grant pure and undefiled Thy sacred Word to be, May sinners be converted and Thy salvation see O Father, hear our prayer, we trust also in Thee.

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SUNDAY, JANUARY 20

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
Service
from
Nottingham

3.30-5.0 Chamber Music

ISOBEL LAMOND (Mezzo-Soprano)
THE HEWITT STRING QUARTET

Quartet in D (K.575) Mozart
Allegretto; Andante; Menuetto, Allegretto;
Allegretto

THE twenty-fifth of the works which he wrote in this form, and the first of the set of three dedicated to the King of Prussia, Mozart's Quartet in D Major was composed at Vienna in 1789. It represents him at the height of his powers and needs only to be heard to be enjoyed. And evidently His Majesty of Prussia was of this opinion too, since it is on record that immediately after the first performance of the work he sent to the composer in token of his appreciation a costly gold snuff-box containing one hundred Friedrichs d'or—a suitable exchange, as one may say, of gold for notes.

3.55 ISOBEL LAMOND

Spiagge amate (The beloved shores) Gluck
Vieni, che poi sereno (Come and be happy)
Plaisir d'amour (Love's happiness) Martini

4.5 QUARTET

Scherzo (from String Quartet)
Andantino Debussy

DEBUSSY'S Quartet in G Minor, the only work which he wrote in this form, dates from the year 1895, when he was just over thirty years old, and has of course long been recognized as one of his finest and most solid achievements. The movements to be played from it this afternoon are the two middle ones—the brilliantly effective Scherzo and the charming Andantino.

4.15 ISOBEL LAMOND

L'Invitation au Voyage Duparc
Mandoline Fauré
Automne Fauré

4.25 QUARTET

Quartet in A Minor, Op. 51, No. 2 Brahms
Allegro non troppo; Andante moderato;
Quasi Minuetto, moderato; Finale, Allegro
non assai

8.0 A Religious Service

Conducted by Canon G. GORDON
Relayed from St. Mary's Church, Nottingham

Order of Service:

Hymn, 'Jesus shall reign' (A. and M., No. 220)
Lesson, St. Mark iv, 14-33
Psalm 46
Address. Subject: 'The Kingdom of God'

Anthem, 'Thou shalt keep him in perfect peace' (Wesley)
Prayers
Hymn, 'Thy Kingdom come: on bended knee' (English Hymnal, No. 504)
Blessing
Sevenfold Amen Stainer

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)
An Appeal on behalf of the Nottingham General Hospital by the MAYOR OF NOTTINGHAM (Alderman A. R. ATKEY)
Donations to be forwarded to the Secretary, the General Hospital, Nottingham

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT

VERA WRIGHT (Contralto)
HUGHES MACKLIN (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Maritana' Wallace

9.12 VERA WRIGHT
My dear Soul Sanderson
Arise, O Sun Maude Craske Day
Ah! sweet mystery of life Victor Herbert

9.20 BAND
Czardas, 'Der Geist des Woiwoden' (The Spirit of the Voivode) Grossmann

9.28 HUGHES MACKLIN
Prayer (O souverain! ô juge! ô père!) (Oh Sovereign! oh Judge! oh Father!) ('Le Cid') Massenet

9.35 BAND
Selection, 'La Bohème' Puccini

9.50 VERA WRIGHT
Love's Old Sweet Song Molloy
Just a Memory Henderson

9.58 BAND
Burmese Suite, 'The Pagoda of Flowers' Woodforde-Finden
Introduction and Passing of the Priests;
'Midst the Petals: The Starflower Tree;
The Blue Lotus Dance; The Return of Oomala

10.12 HUGHES MACKLIN
Jocelyn, oh! ne t'éveille pas (Jocelyn, oh! awake not) Godard
Go, Lovely Rose Quilter

10.20 BAND
Largo Handel

10.50 Epilogue



THE HEWITT STRING QUARTET plays in the Chamber Music Concert from 5GB this afternoon.

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W&G

Sunday's Programmes continued (January 20)

SWA CARDIFF. 323.2 M. 928 KC.

3.30 Famous Choruses
 NATIONAL ORCHESTRA OF WALES
 Leader, ALBERT VOORSANGER
 Conducted by WARWICK BRAITHWAITE
 THE STATION REPERTORY CHOIR:
 Chorus Master, REGINALD REDMAN

ORCHESTRA
 Overture, 'Sémiramide' Rossini
 CHOIR and Orchestra
 Angelus Chorus (Maritana) Wallace

ORCHESTRA
 Evening in the Mountains Grieg
 Entr'acte No. 2 (Carmen) Bizet
 CHOIR and Orchestra
 Easter Hymn (Cavalleria Rusticana) .. Mascagni
 (Soprano Solo, FLORENCE BUTLER)

ORCHESTRA
 Suite, 'Arlésienne,' No. 1 ('The Maid of Arles')
 Bizet

CHOIR and Orchestra
 It comes from the Misty Ages (The Banner of
 St. George) Elgar

ORCHESTRA
 Air for Strings Bach
 CHOIR and Orchestra
 Hallelujah Chorus (The Messiah) Handel

AMONG these various choruses it is hardly necessary to say that the immortal 'Hallelujah,' from the 'Messiah,' stands in a class by itself. Beethoven said of Handel, 'Go to him and learn from his scores how to produce the greatest effects by the simplest means; when he chooses he can strike like a thunderbolt.' To illustrate the truth of these remarks one could hardly find a better example than the sublime 'Hallelujah' which exemplifies in a supreme degree the enormous results which Handel knew how to achieve by the simplest and most elemental methods.

5.0-6.15 app. S.B. from London

6.30-8.0 Religious Service in Welsh
 Relayed from the Tabernacle Welsh Baptist Church, Cardiff
 Relayed to Daventry

Organydd: E. J. RICHARDS
 Progethwr: Y Parch. J. WILLIAMS HUGHES, B.A., B.D.

Gweddi'r Arglwydd
 Emyr 746, 'Tôn. Henryd'
 Daellen yr Ysgrythur
 Emyr 585, 'Tôn Llangynnog'
 Gweddi
 Anthem, 'Ti wyddost Arglwydd' Purcell
 Cyhoeddi
 Cytgan, 'All men, all things' Mendelssohn
 Emyr 131, 'Tôn. Deemster'
 Progeth
 Emyr 205, 'Tôn. Rhyd y Groes'
 Y Fendith
 Amen Dresden Bach
 Yr emynau i'w cael yn 'Llawlyfr Moliant' y Bedyddiwr

8.10 A Religious Service
 From the Studio
 THE STATION CHOIR
 ADDRESS by a MEMBER of the BISHOP of SALISBURY'S COMMITTEE FOR RELIGION IN THE HOME

8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue
10.40-11.0 The Silent Fellowship

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

3.30-6.15 app. S.B. from London
6.30 S.B. from Cardiff
8.0 S.B. from London
 9.0 Musical Interlude relayed from London
 9.5 S.B. from London
10.30 Epilogue
 10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

3.30-6.15 app. S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 Epilogue



WARWICK BRAITHWAITE, conductor of the National Orchestra of Wales, which will broadcast from the Cardiff Studio this afternoon.

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30-6.15 app. S.B. from London
8.0 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 A Garden Programme
 THE NORTHERN WIRELESS ORCHESTRA
 In a Summer Garden Delius
 In the Garden ('The Rustic Wedding Symphony') Goldmark
 ROBERT DONAT (Recitations)
 Summer Night—A Poem by Alfred, Lord Tennyson
 HAROLD BREWERTON (Pianoforte)
 Evening under the Pines Gabriel Dupont
 Gardens in the Rain Debussy
 ORCHESTRA
 Suite, 'The Garden' (for Wind Instruments) Dubois
 ROBERT DONAT
 Thoughts in a Garden—A Poem by Andrew Marvell

HAROLD BREWERTON
 The Butterfly Grieg
 The Song of the Bell-flowers Palmgren
 Moon Garden Eric Fogg
 If I were a bird Henselt

ORCHESTRA
 In the Castle Garden (Boris Godounov) Moussorgsky
 The Rose enlaves the Nightingale (An Eastern Romance) Rimsky-Korsakov
 The Flight of the Bumble Bee Rimsky-Korsakov

ROBERT DONAT
 My Garden—A Poem by Thomas Edward Brown
 ORCHESTRA
 The Language of Flowers Cowen

5.0-6.15 app. S.B. from London

7.50 A Special Service
 Relayed from St. Ann's Church
 ORGAN RECITAL by GEORGE PRITCHARD
 Grand Choeur in G Salome
 Marche des Rois Mages Dubois
 Hymn No. 79 (A. and M.), 'As with Gladness'
 Reading, 'The Story of the Wise Men'
 Anthem, 'From the Rising of the Sun' Ouseley
 Act of Concentration and Prayer
 Hymn No. 843 (A. and M.), 'Brightest and Best'
 Address by the Rev. R. L. HUSSEY, M.A. (Vicar of Holy Angels' Church, Claremont, Pendleton)
 Hymn No. 81 (A. and M.), 'Songs of Thankfulness and Praise'
 Blessing

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.
 3.30-6.15 app.—S.B. from London. 8.0—S.B. from London. 10.30—Epilogue.

5SC GLASGOW. 401.1 M. 748 KC.
 3.30-6.15 app.—S.B. from London. 8.0—Religious Service from the Studio. Conducted by the Rev. William Haworth, St. George's Episcopal Church, Maryhill. 8.45—S.B. from London. 9.0—Scottish News Bulletin. 9.5—Chamber Music. The Fellowes String Quartet: Quartet in A, Op. 13, No. 5 (Beethoven). Olive Kavann (Contralto): Berceuse (Gretchaninov); Mit eine Primula Verla, and Ein Schwan (Grieg); Serenade (Strauss); Percy Kahn (Tenor): Si mes vœux avaient des ailes (Hahn); Aïmons (Goring Thomas); Morgen (Strauss); Ständchen (Brahms). Quartet: Largo sostenuto and Allegro moderato (A la Polka) from Quartet in B Minor, 'From my Life' (Santana). Percy Kahn and Olive Kavann: Harp of the Woodland (Easthope Martin); Jeanes Fillette, and Bergeres Legeres (Weckerlin); The Old Sweet Song (Kreisler). Quartet: Bagatelle, 'Nasages' (MacEwen). 10.30—Epilogue.

2BD ABERDEEN. 311.2 M. 964 KC.
 5.30-6.15 app.—S.B. from London. 8.0—Religious Service from the Studio. Conducted by the Rev. J. W. Anderson, of Banchory-Ternan Parish Church. Assisted by the Station Choir, directed by Arthur Collingwood, F.R.C.O. Order of Service: Psalm 23 (Tune: 'Whitehirst'). Prayer. Lesson. Hymn 515, 'When on my day of life the night is falling' (Revised Edition, No. 589). Prayer. Anthem, 'God be merciful to us' (Collingwood). Address. Prayer. Hymn 459, 'Through the night of doubt and sorrow' (Revised Edition, No. 214). Benediction. 8.45—S.B. from London. 9.0—S.B. from Glasgow. 9.5—S.B. from London. 10.30—Epilogue.

2BE BELFAST. 302.7 M. 991 KC.
 3.30-6.15 app.—S.B. from London. 7.0-8.0—Evening relayed from St. James's Parish Church. Opening Voluntary. Second Movement from Sonata No. 2 (Rheinberger). Hymn, 'Through the night of doubt and sorrow' (I.C.H., No. 518). Psalm 81, Magnificat and Nunc Dimittis, 'Gregorian Tones' (arr. C Wood). Anthem, 'Incline Thine Ear' (Hinsell). Intercession, 'How sweet the Name of Jesus sounds' (I.C.H., No. 550). Address by the Rev. G. G. Hammond, M.A., Curate of St. Peter's Parish Church. Hymn, 'Cast thy care on Jesus' (I.C.H., No. 589). Epilogue (Rheinberger). 8.45—S.B. from London. 10.30—Epilogue.



9.35
Leonard Henry
in
Vaudeville

MONDAY, JANUARY 21

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)



9.35
Kathleen
Hamilton
in Vaudeville

10.15 a.m. **The Daily Service**

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER REPORT

10.45 (Daventry only) Mrs. M. I. CROFTS, LL.B., 'The Law and the Home—III, The Law and Unsuccessful Marriage'

THIS is the second of the two talks in her series which Mrs. Crofts is devoting to law and marriage. This morning she will discuss the question of the unsuccessful marriage and the view adopted towards it by the legal mind and legal experience.

11.0 (Daventry only) Gramophone Records Symphonic Suite, 'Scheherazade' *Rimsky-Korsakov*

12.0 A BALLAD CONCERT
ISABELLA VASS (Soprano)
EMLYN BEBB (Tenor)

12.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

1.0 THE PICCADILLY HOTEL ORCHESTRA
Under the Direction of LEONARDO KEMP
From the Piccadilly Hotel

2.0 BROADCAST TO SCHOOLS: Reading from German Literature by OTTO SIEPMANN. Franz Grillparzer. Sappho (Macmillan)

ACT I. Scene 3.
Phaon. 'Und als de Vater... Jüngling wurde schauen'

ACT II. Scene 3.
Melitta: 'Es geht nicht Zu euch!'

ACT II. Scene 4.
Melitta: 'So ging alles und ihre ward Melitta'

ACT III. Scene 2.
Sappho: 'Der Bogen klang... Melitta!'

ACT IV. Scene 1.
Sappho: 'Bin ich denn noch... Undank!'

ACT V. Scene 6.
Sappho: 'Er habne, heilige... Nehmt mich auf'

2.20 Musical Interlude

2.30 Miss RHODA POWER 'What the Onlooker Saw—Course II, Tudor and Stuart Times: Philip of Spain comes to England'

2.55 Musical Interlude

3.5 Miss RHODA POWER: 'Stories from Mythology and Folk-lore'

3.20 Musical Interlude

3.30 A Ballad Concert
PAULINE MAUNDER (Soprano)
ARTHUR HOSKING (Baritone)
ELSIE OWEN (Violin)

4.15 ALPHONSE DU CLOS and his ORCHESTRA From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:
'Morris Dance' (Herbert Fryer) and several other Piano Solos played by CECIL DIXON
'Caravan Joe'—not a Gnome Story (Mabel Marlowe)
'Songs of the Sea' sung by REX PALMER

Other Countries' Stories—I, France: 'The Pope's Mule' (Alphonse Daudet), translated by C. E. Hodges

6.0 'My Day's Work'—III, Mrs. LYTTON HOLT: 'A Desert Flight from Cairo to Baghdad'

THIS afternoon's instalment of the 'Day's Work' series gets far away from the jobs that most of us know; from the factories and docks of England to the deserts between Cairo and Baghdad. The journey that Mrs. Lytton Holt will describe is an interesting example of modern developments in transport, for her grandparents made it on horseback, her parents by carriage, and her husband and herself by motor in 1923, while she has now taken her children by air over the Jordan hills from Gaza to Baghdad in five and a quarter hours.

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

slow introduction (Adagio) leading to a lively first movement based on two main themes.

Of these the first, of considerable length, is very vigorous and animated, with quick runs and energetic arpeggio figures as its leading features. The second, not less attractive, but of a quieter character, is presented in the form of staccato chords, played very softly at first.

In happy contrast to the animation of the opening Allegro is the tranquillity of the slow movement (Adagio) based on a long, flowing theme of a beautifully expressive character.

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Reading from 'Le Garde' ('Contes pour la jeunesse,' by Guy de Maupassant), page 19, from the beginning to 'ou le père Cavalier et Celeste n'attendaient' (page 21)

11.0 AN AUCTION BRIDGE BROADCAST

THE FIRST HAND.

Z

(Major H. S. Browning)

- ♠ K.
- ♥ K, 6, 4, 2.
- ♦ A, Q, Kn, 8, 6.
- ♣ A, 7, 3.

A

(Mr. A. E. Manning Foster.)

- ♠ Q, Kn, 10, 4, 3.
- ♥ Q, Kn, 5.
- ♦ K, 5, 3.
- ♣ K, 4.

B

(Mr. Jack Dalton.)

- ♠ 9, 8, 6, 5.
- ♥ A, 10, 7, 3.
- ♦ 7, 4, 2.
- ♣ 6, 5.

Y

(Mrs. Stafford Northcote)

- ♠ A, 7, 2.
- ♥ 9, 8.
- ♦ 10, 9.
- ♣ Q, Kn, 10, 9, 8, 2.

Score:—Love all in the first game
Z is dealer

PREVIOUS bridge broadcasts have proved very interesting in giving amateur players a chance to study how experts play a hand. Tonight is the first of a new fortnightly series of Auction Bridge broadcasts, in which listeners will be told at the end of the hand by the players themselves why they made their bids and played their cards as they did.

6.30 YOUNG PEOPLE'S ORGANIZATIONS (A Girl Guide Programme)

'Jane's Awful Afternoon,' a Competition in Common Sense, by Miss VERONICA ERSKINE, Division Commissioner for N.W. London

6.45 THE FOUNDATIONS OF MUSIC

STRING TRIOS BY BEETHOVEN

Played by

KENNETH SKEAFING (Violin)

BERNARD SHORE (Viola)

EDWARD J. ROBINSON (Violoncello)

Op. 9, No. 1, First and Second Movements

BEETHOVEN composed four Trios for Strings, all early works, but all delightful and affording in every case abundant evidence of the rare promise which he displayed from the first in the domain of chamber music. Of these early Trios it has been said, indeed, that they showed the youthful Beethoven beginning where the mature Mozart had left off, and actually rivalling in this particular field the achievements of the older master from the first.

The Trio in G (Op. 9, No. 1) has always been the most popular of the set of three to which it belongs, though the one in C minor (No. 3) is even finer in some respects. It opens with a

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Vaudeville

KATHLEEN HAMILTON (Impressions of People I have seen and never heard, and heard and never seen)

CLAUDE CAVALOTTI (Saxophone Solos)

LEONARD HENRY (Comedian)

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

10.35 POETRY READING

11.0 A Hand at Auction Bridge

Played by

Major H. S. BROWNING

Mr. A. E. MANNING FOSTER

Mrs. STAFFORD NORTHCOTE

Mr. JACK DALTON

(See centre of page)

11.15-12.0 DANCE MUSIC: (Daventry only) ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant

(Monday's Programmes continued on page 137)

"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal—How to Kill Depression and Morbid Thoughts.



Sir John Foster Fraser.

SIR JOHN FOSTER FRASER, F.R.G.S., the well-known author and special correspondent, is a great believer in the value of Pelmanism.

"Pelmanism is genuinely scientific," he says. "It brings swiftness to the young and

brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

The Pelman Course has been thoroughly revised in the light of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed below.

Training the Senses.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It helps you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weaknesses and defects as:—

- | | |
|-------------------|---------------------------|
| Depression | The "Inferiority Complex" |
| Shyness | |
| Timidity | Indecision |
| Forgetfulness | Weakness of Will |
| Boredom | "Defeatism" |
| The Worry Habit | Procrastination |
| Unnecessary Fears | Restlessness |
| Indefiniteness | Brain-Fag |
| Mind-Wandering | Morbid Thoughts |

which interfere with the effective working-power of the mind, and in their place it develops strong, positive, vital qualities such as:—

- | | |
|------------------|--------------------|
| —Concentration | —Organising Power |
| —Observation | —Directive Ability |
| —Perception | —Forcefulness |
| —Optimism | —Courage |
| —Cheerfulness | —Self-Confidence |
| —Judgment | —Self-Control |
| —Initiative | —Tact |
| —Will Power | —Reliability |
| —Decision | —Driving Force |
| —Originality | —Salesmanship |
| —Resourcefulness | —Business Acumen |

and a Reliable Memory.

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook) you also increase your happiness and develop a finer appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, a richer, a happier, and a more successful existence.

Developing Self-Confidence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

A Teacher writes: "I have more self-confidence and am not so subject to fits of depression."

An Accountant writes that Pelmanism has shown him "how to overcome that paralysing feeling of inferiority."

A Manager states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years."

A Nurse writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything."

A Clergyman says that his preaching has improved.

A Gardener says that Pelmanism has given him the "stimulus to forge ahead in spite of difficulties."

A Shop Assistant states that he has secured a better position and attributes this to Pelmanism.

A Cabinet Maker writes that he has improved greatly in Observation, Concentration, and Recollection.

A Clerk states that he has secured a bigger salary.

An Engineer's Draughtsman states that he has secured "two substantial increases in salary."

A Pharmacist writes that he has greatly increased his Self-Confidence and overcome the habit of Procrastination.

A Departmental Manager reports an increase in salary of 25 per cent.

An Engineer writes: "I feel especially an increase in Self-Confidence, which gives professional status."

A Doctor writes that Pelmanism has improved his powers of Observation, Concentration and Memory, and has increased his Self-Confidence.

A Civil Servant writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."

Thousands of similar letters could be printed did space permit.

THE CHEERFUL MIND WHICH WINS SUCCESS.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the adventure of the coming day who conquers those doubts and difficulties which depress other people, and "carries through" his or her work cleanly, gaily and successfully.

This is one of the secrets of the immense popularity of Pelmanism. People in every part of the country are taking up Pelmanism to-day, not merely because it increases mental efficiency and income-earning capacity, but because it thoroughly braces the mind, banishes Depression and Morbid Thoughts, develops a spirit of sane and healthy optimism, and thus enables those who have adopted it to live a fuller, a richer, and a more enjoyable life.

All this is explained in a small but most interesting book, entitled "The Efficient Mind," a free copy of which will be sent to every reader who writes for it to-day (using the coupon printed below) to—
The Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

If, therefore, you wish—

- To strengthen your Will-Power,
- To develop Concentration,
- To act with foresight and decision,
- To become a first-rate organiser,
- To develop Initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To banish Depression,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more fully the beauties of Art and Nature,
- To widen your intellectual outlook,
- To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on specially convenient terms. Call or write for this free book to-day.

Readers who 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,
95, 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 showing me how I can enrol for a course of Pelmanism on the most convenient terms.

NAME

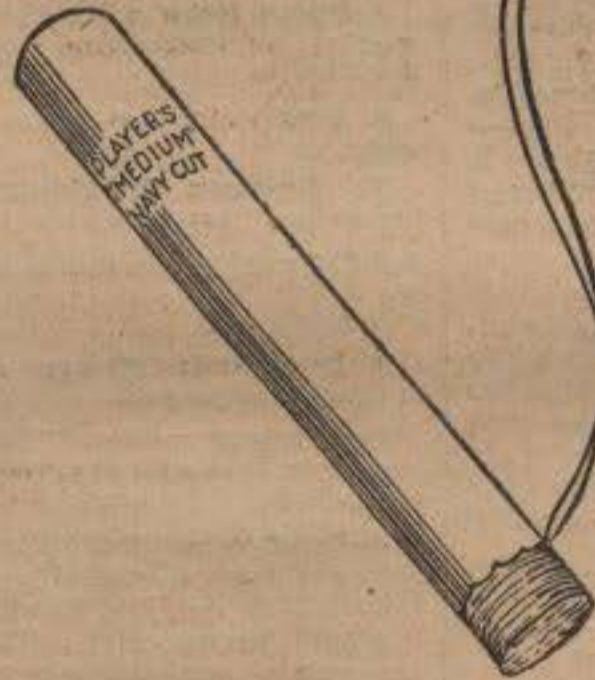
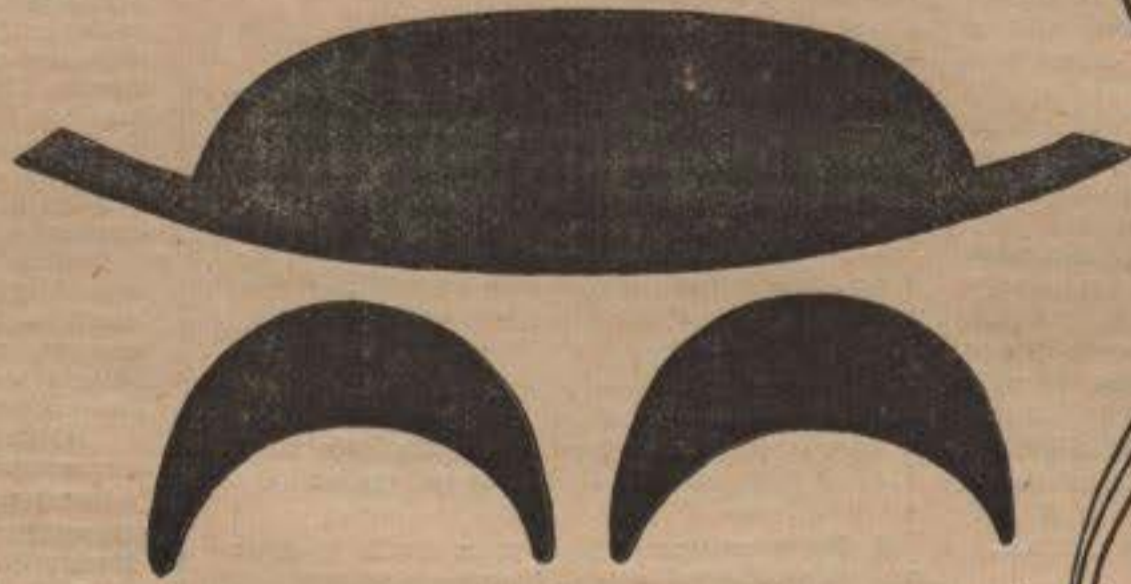
ADDRESS

OCCUPATION

All correspondence is confidential.

This coupon can be sent in an OPEN envelope for 1d.

Pleasing Players



*Player's
please*



N.C.C. 576

MONDAY, JANUARY 21

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS
Incidental Music to the Picture
'THE KING OF KINGS'

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.0 A BALLAD CONCERT

LILIAN COOPER (Soprano)
CHARLES KNOWLES (Baritone)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)
'JOSH the Jester,' by Bladen Peake
Vocal Selections by THE CLER TRIO
WALTER RANDAL (Pianoforte)

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

6.30 Light Music

(From Birmingham)

PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

Overture, *'Raymond'*
Ambroise Thomas
Valse *'Triste'*
Sibelius

CHARLES HILL (Tenor)

Mighty like a
Ross... Nevin

NORRIS STANLEY (Violin)

Nocturne *Hubay*

6.55 ORCHESTRA

Fantasia, *'The Queen of Sheba'* Gounod

CHARLES HILL
Bonnie Bush o'
Broom Hewitt

HARRY MILLER (Violoncello)

The Broken Melody..... *Van Biehn*

ORCHESTRA

Eastern Serenade *Haynes*
Prelude in C Sharp Minor *Rachmaninov*

7.35 CHARLES HILL

Phyllis has such charming graces
arr. Lane Wilson

CHARLES BADHAM (Pianoforte)

La Sylvaie *Chaminade*

ORCHESTRA

Selection of Popular Songs *Wilfred Sanderson*

8.0 Two Plays

'No Class'

(From Birmingham)

A Play by H. O. BARNETT

Mrs. Thompson F. A. CHAMBERLAIN

Ada MAISIE GILBERT

Sid Collins T. HANNAM CLARK

Mabel Collins PHYLLIS NORMAN

The parlour at Mrs. Thompson's seaside apartments. Visitors are expected.

Followed by

'The Hero'

A Farce by STUART READY

The Young Man STUART VINDEN

The Young Woman MOLLY HALL

The Watchman GEORGE WORRALL

The Policeman ALFRED BUTLER

A dark and deserted corner of a residential

quarter. The pavement is undergoing repair, and the Watchman is warming his hands at the brazier. It is foggy, and just as a nearby clock strikes the hour of two, a young man looms into view.

Incidental Music by THE EDGAR WHEATLEY TRIO

9.0 Haydn and Mozart

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

EDNA ILES (Pianoforte)

ORCHESTRA

Overture, *'La Finta Semplice'* (The Simple Ruse)..... *Mozart*

EDNA ILES and Orchestra

Pianoforte Concerto in E Flat..... *Mozart*
Allegro; Andante; Rondo-Allegro

9.35 ORCHESTRA

Symphony No. 31, in D..... *Haydn*
Allegro; Adagio; Minuetto and Trio; Finale—
Theme and Variations



Charles Hill, who sings in the programme of Light Music from Birmingham this evening at 6.30, and Edna Iles, the pianist, who plays in the programme of Haydn and Mozart which will be broadcast at 9.0.

HAYDN'S Symphony in D Major dates from the year 1765. The composer was then thirty-three years of age.

The Symphony has four movements.

In the first, Allegro, the horns are to the fore at once in the opening, with the statement of the first subject. The second main theme introduced by upward runs for the flute, follows in due course, after

which development proceeds on normal lines.

In the second movement, Adagio, the horns are again prominent, and there are also solo passages for the violin and the violoncello.

A charming Minuet, of the homely and engaging type which Haydn knew so well how to write, comes next, with the horns, associated in this case with the oboes, much in evidence again in the Trio section.

For the Finale, Haydn adopted the always attractive variation form. The theme itself, of a simple, rhythmical character, is stated by the strings at the outset, and thereafter treated in an admirably effective manner in seven variations.

In the first of these the oboes take the lead; in the second a solo violoncello has the theme; in the third a solo flute; the fourth is for the horns in four parts; a solo violin is prominent in the fifth; in the sixth the whole orchestra is engaged; number seven is for strings with solo violoncello; while in the spirited Finale (Presto) the return of the horn fanfare with which the first movement opened rounds off the whole work in happy style.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: HERMAN DAREWSKI and his BAND, from the Royal Opera House Dances, Covent Garden.

11.0-11.15 ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant.

(Monday's Programmes continued on page 138.)

Heaps of vitamins inside



The vitamins you need to keep you in health are retained in the manufacture of HOVIS and further increased by the addition of an extra proportion of the vitamin-bearing wheat-germ.

HOVIS

(Trade Mark)

Best Bakers
Bake it.

HOVIS LTD., LONDON, BRISTOL, MACCLESFIELD, ETC.

Monday's Programmes continued (January 21)

5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 An Orchestral Programme
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'Mignon' Thomas
Suite in E Minor for String Orchestra Bridge
Piece for Small Orchestra, 'Puck's Minuet'
Howells
'Nell Gwyn' Dances German

2.30 BROADCAST TO SCHOOLS
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mrs. D. PORTWAY DOBSON: 'City Life in the Middle Ages—II, The Government of the City—Corporations and Guilds'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Girl Guides Programme. S.B. from London

6.45 S.B. from London

7.45 A LIGHT ORCHESTRAL PROGRAMME

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE

Overture, 'The Merry Wives of Windsor' Nicolai

MEGAN THOMAS (Soprano) and Orchestra
Non mi Dir (Say not to me) (Don Giovanni) Mozart

ORCHESTRA
Adagio from Cassation No. 1 in G Mozart
(Solo Violin, ALBERT VOGSANGER)
Celtic Lament (Celtic Suite) Foulds
(Solo Violoncello, RONALD HARDING)

AS to the precise origin and etymological significance of the word 'Cassation' there is considerable uncertainty. According to some, it is akin to 'cessation,' with the implication of a concluding or farewell piece. Others have associated it (rather fantastically, as one might think) with the German *Gasse*, a lane, as implying open-air music. But there seems to be no general agreement on the point among the experts.

As to the kind of composition which it denotes, there is, however, no doubt, namely, an instrumental work of a light character, and in several movements akin to the Serenade and Divertimento. The well-known and charming example from which the movement now to be played has been taken was composed by Mozart at the age of twelve!

WENALLT THOMAS (Tenor)

Ah! love but a day Daniel Protheroe
The stars in Heav'n are bright (Welsh Serenade) Anon.

My little Welsh Home W. S. Gwyn Williams

ORCHESTRA
Ballet Suite, 'Le Cid' Massenet

THIS is an effective Suite made up from the various dances comprised in the Ballet music of Massenet's opera, *Le Cid*, which had its first performance in Paris in 1885. The scene of the Opera being laid in Spain, Massenet took some half-a-dozen of the principal national dances of the country for the purposes of his Ballet, and made them the basis of one of the happiest and most effective portions of his score.

MEGAN THOMAS

Y Golomen Wen R. S. Hughes
Peidiwch a dweyd wrth fy nghariad
Owain Alaw

L'Été ('Summer') Chaminade

ORCHESTRA
Danse-Intermezzo Sibelius
Valse Triste Sibelius

WENALLT THOMAS
When the stars were brightly shining... Puccini
I love thee Grieg
Bondage Marguerite Test

ORCHESTRA
Suite, 'Rustic Revels' Fletcher

9.0-11.15 S.B. from London (9.30 Local Announcements)

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

1.15-2.0 S.B. from Cardiff

2.30 BROADCAST TO SCHOOLS:
Dr. MARY WILLIAMS, M.A. (Wales), D.Litt. (Paris), and Officier d'Academie, 'The Folk Tales of Wales—II, The Romantic Caves of Wales (Hen Chwedlau Cymru—II, Celloedd Cyfrin Cymru)'



CLARICE MAYNE,
with her pianist, Bobby Alderson, will be 'on tour' this week. Tomorrow night she will broadcast from Manchester, and on Wednesday she figures in London's Vaudeville bill. Cardiff listeners will hear her on Saturday night.

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 Musical Interlude relayed from London.

9.35-11.15 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Girl Guides

6.45-11.15 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Dreams of Childhood
We are transferred to the Land of Let's Pretend and, with MABEL, have a good time in Storyland (Clifford R. Carter)
Songs by HILDA BLAKE (Soprano)

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.0 London Programme relayed from Daventry

3.20 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Fingal's Cave' Mendelssohn
MAUD DUNSTAN PRICE (Mezzo-Soprano)

Love Song Brahms
Where Willows Bend Brahms
Waldesgespräch (Voices of the Woods) Schumann

Rose among the heather Schubert
Hark, hark, the Lark Schubert

ORCHESTRA

Ten Woodland Sketches MacDowell

OLIVER P. LADYMAN (Violoncello)
Grave and Allegro Handel, arr. Lindner
Arioso Mazzano, arr. Jacques van Lier
Gigue Marcello, arr. Moffat

ORCHESTRA

Le Cygne (The Swan) Saint-Saëns
Compass Suite Travers

MAUD DUNSTAN PRICE

The Maiden Parry

Armida's Garden Parry

The Child and the Twilight Parry

Proud Maisie Parry

The Fairy Town Parry

My heart is like a singing bird Parry

OLIVER P. LADYMAN

Adagio F. Purcell Warren

Five Short Pieces F. Purcell Warren

An Absent One; A Little Cradle Song; Whims; So seems it in my deep regret; A Sunday Evening in Autumn

ORCHESTRA

Selection, 'The Magic Flute' Mozart

5.15 THE CHILDREN'S HOUR:

S.B. from Leeds

A Further Tour Round the Alphabet

Conducted by DICK SHONERY

Songs by W. ANSON and J. W. SMITH

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 Chamber Music from Yorkshire
FROM LEEDS

THE EDWARD MAUDE STRING QUARTET:
EDWARD MAUDE (1st Violin); W. F. WILSON (2nd Violin); LILY SIMMS (Viola); GEORGE F. BROADBENT (Violoncello)

Quartet in D, Op. 76, No. 5 Haydn
Allegretto; Allegro largo; Menuetto, allegro; Finale, presto

FROM HULL

8.15 DOROTHY KITCHEN (Mezzo-Soprano)

An die Nachtigall (To the Nightingale)

O liebliche Wangen (O dear cheeks) Brahms

Geheimnis (Secret) Brahms

Ständchen (Serenade) Brahms

FROM LEEDS

8.25 QUARTET

Quartet in F (K590) Mozart
Allegro moderato; Allegretto; Menuetto, allegretto; Finale, allegro

Monday's Programmes continued (January 21)

FROM HULL

8.52 DOROTHY KITCHEN
 My true love hath my heart } Parry
 The Blackbird }
 Ardan Mor Elizabeth Poston
 Caravan Martin Shaw
 Dawn Song Eric Fogg

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

10.35 A Violin Recital
 by ALFRED BARKER
 Song without Words, and Humoresque
 Albert Sammons
 Viennese Godowsky
 Tango Albeniz arr. Elman
 Humoresque Tchaikovsky, arr. Kreisler
 Sarga Cserebogár Hubay

11.0-11.15 S.B. from London

Other Stations.

5NO NEWCASTLE. 943.9 M. 1,236 KC.

2.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Mr. Frank Sargent: 'Popular Astronomy—II. Copernicus and After—Instrumental Advance.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Mr. Seton Gordon: 'Skye—The Isle of Mist.' 6.15-11.15:—S.B. from London.

5SC GLASGOW. 401.1 M. 746 KC.

3.0:—Broadcast to Schools. Schools Bulletin. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—A Concert of Light Music. The Station Orchestra: Overture, 'Hunyady Laszlo' (Erkel). Marjory C. Dewar (Contralto): My Ain Folk (Laura G. Lemon); They're far, far awa' (James Booth); John Anderson, my Jo, and Lochmagar (arr. Moffatt). Orchestra: Suite, 'My Lady Dragon-Ply' (Finck)—The Call of the Sun,

The Bull-Frog's Shadow, Dance of the Silver Pool, Golden Days, The Love Spell, The Last Dance of Summer; Intermezzo, 'Fatima' (Friedman), Marjory C. Dewar; Country Folk (May Brahe); My heart's in my Homeland (Kennedy Russell); The Home Bells are Ringing (Novello); Little House of Dreams (Dudley Glass). Orchestra: March Medley, 'Marital Moments' (arr. Winter). 4.15:—Organ Recital by S. W. Leitch from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—Students' Entertainments. A Helping of College Pudding. The Revue of the Glasgow University Students. The Chorus: College Pudding. Douglas Steen and Gilbert Hight: Duets on Two Pianos. 'Macbeth,' a Sketch by W. A. Crumley. Orchestra, conducted by Douglas Steen: Selection, 'College Pudding.' 8.10:—S.B. from Edinburgh. 8.35:—S.B. from Aberdeen. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.15:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Professor J. Arthur Thomson: 'Natural History Round the Year—II. The white Winter Coat.' 3.30:—Afternoon Concert. The Station Octet: Overture, 'The Barber of Seville' (Rossini); At an Old Trysting Place (MacDowell). 3.45:—James Johnson (Bass-Baritone): The Gentle Maiden (Somervell); When a Maiden takes your fancy ('Il Seraglio') (Mozart); Tommy Lad (Margeson). 3.55:—Octet: Suite, 'The Language of Flowers' (Cowen). 4.5:—Jane Petrie Mutch (Soprano): The Wood-pigeon. The Yellow-hammer, The Wren, and The Owl (Liza Lehmann). 4.15:—Octet: Selection, 'Will o' the Whispers' (Connelly); Intermezzo, 'The Jewels of the Madonna' (Wolf-Ferrari). 4.30:—James Johnston: The Cobbler's Song (Norton); Old Clothes and Fine Clothes (Martin Shaw); The Piper o' Dundee (Traditional). 4.40:—Octet: Andante from Fourth Symphony (Tchaikovsky). 4.50:—Jane Petrie Mutch: April is a Lady (Montague Phillips); A Birthday (Frederick Cowen); Sincerity (Emilie Clark). 5.0:—Octet: Selection, 'A Country Girl' (Monckton). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—Students' Programmes, S.B. from Glasgow. 8.10:—S.B. from Edinburgh. 8.35:—Some Flashes from the 'Northern Lights.' Excerpts from the 1928 Edition of the Revue, produced by the Students' Representative Council of Aberdeen University in aid of Hospitals Gala Week. Presented by: Dorothy Forrest, Juliette McLean, R. D. Henderson, K. Oliphant Low, Stephen Mitchell, Tom Murdoch. Specialty Pianists: Nan Main, Basil Ironside, Jimmy Ross. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—S.B. from London. 10.35:—Jack Payne and the B.B.C. Dance Orchestra, relayed from London. 10.40:—Rota Artist. 10.55:—Jack Payne and the B.B.C. Dance Orchestra relayed from London. 11.0-11.15:—S.B. from London.

2BE BELFAST. 502.7 M. 981 KC.

12.0-1.0:—Light Music. The Radio Quartet: Ballet, 'Sylvia' (Delibes, arr. Alder); Wedgwood Blue (Kettelbey); Selection, 'The Show Boat' (Kern). Edith Curran (Soprano); From the Land of the Sky-blue Water (Cadman); Impatience (Schubert); My Sweet Sweeting (Keel); The Faithless Shepherdess (Quilter). Quartet: Fantasia, 'Romeo and Juliet' (Gounod, arr. Tavan); In a Persian Market (Kettelbey). 2.0-3.20:—London Programme relayed from Daventry. 3.30:—A Popular Programme. The Radio Quartet: Selection, 'William Tell' (Rossini, arr. Tavan); Shrine in the Wood (H. Carr); Suite, 'Woodland Pictures' (P. Fletcher). 4.0:—Thomas Fairly (Bass-Baritone): The Rebel, and Son of Mine (Wallace); Sea Fever (J. Ireland); Heigh O! the morning dew (C. Wood). 4.12:—Quartet: Three Pieces (B. Hope); Selection, 'A Southern Maid' (Fraser-Simson, arr. Morgan); Petite Suite (Coleridge-Taylor. 4.45:—Organ Recital by Charles Howlett relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Musical Interlude. 6.45:—S.B. from London. 7.45:—A Light Orchestral Concert. Orchestra: Suite from the Ballet, 'Casse-Noisette,' Part 2 (Tchaikovsky). 8.10:—Mary Johnston (Soprano): Birds of Bethlehem (Walford Davies); O tell me, Nightingale (L. Lehmann); Bob White (Gilbert Spross); A Brown Bird Singing (Haydn Wood); A Blackbird's Song (Sanderson). 8.22:—Orchestra: Scherzo, 'The Flight of the Bumble Bee' (from 'The Legend of the Tear Sultan') (Rimsky-Korsakov); Dance of the Tumblers (from 'The Snow Maiden') (Rimsky-Korsakov). 8.38:—Mary Johnston: The Empty House (E. Fogg); I know a bank, Song of the Palanguln Bearers, and The Caravan (Martin Shaw). 8.42:—Orchestra: Norwegian Rhapsody, No. 1 (Svendsen); Selection, 'Iolanthe' (Sullivan). 9.0-11.15:—S.B. from London.

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**7.45
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TUESDAY, JANUARY 22
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.40
A
Handel
Programme**

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) 'More Cake Recipes'
- 11.0 (Daventry only) **Gramophone Records**
Miscellaneous
- 12.0 **A CONCERT**
VIOLET JACKSON (Soprano)
THE DORIAN TRIO
- 1.0-2.0 **ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
- 2.30 **BROADCAST TO SCHOOLS:**
SIR WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course
- 3.30 **Musical Interlude**
- 3.35 **Monsieur E. M. STÉPHAN: Elementary French**
- 4.0 **LOUIS LEVY'S ORCHESTRA**
Conducted by **ARNOLD EAGLE**
From the Shepherd's Bush Pavilion
- 4.15 **DR. J. ARBUTHNOT NAIRN: 'The Classics in Translation'—I, Classical Writers and their Translators'**
- 4.30 **LOUIS LEVY'S ORCHESTRA**
(Continued)
- 5.15 **THE CHILDREN'S HOUR:**
'THE EMPEROR'S NEW CLOTHES'
A Story by **Hans Andersen**
Adapted as a play (for broadcasting) by **C. E. HODGES**
Incidental Music by **THE GERSHOM PARKINGTON QUINSET**
- 6.0 **POETRY READING**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
STRING TRIOS BY BEETHOVEN
Played by
KENNETH SKEAPING (Violin)
BERNARD SHORE (Viola)
EDWARD J. ROBINSON (Violoncello)
Op. 9, No. 1, Third and Fourth Movements
Op. 9, No. 3, First Movement



THREE GREAT FIGURES IN MUSICAL HISTORY—

Mozart, Schubert and Beethoven, all three famous composers of string trios, which will be broadcast in the Foundations of Music series, Beethoven's this week.

The Trio in C Minor (Op. 9, No. 3), the first movement of which is also being played this evening, is generally regarded as the finest of these early trios of Beethoven, and as such, it will well repay attentive hearing. Its opening movement (Allegro con spirito) is distinguished alike by the wealth of its thematic material and by the vigour and originality with which this is treated.

7.0 'QUESTIONS FOR WOMEN VOTERS'—VII, DAME EDITH LYTTELTON, D.B.E.: 'Foreign Affairs and how they affect us'

THE opening talk in the second half of this important series is being given by a prominent public woman who, in addition to having very wide interests and activities, has a particularly intimate knowledge of foreign affairs. Dame Edith Lytton is a member of the executive committee of the Royal Institute of International Affairs, and the committee of the English-Speaking Union, and she has represented the British Government at the League of Nations Assembly for the last four years.

7.15 Musical Interlude
7.25 Prof. W. E. S. TURNER: 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield
TONIGHT'S is the first of a series of six talks by Professor Turner, who is Professor of Glass Technology in the University of Sheffield, past president and secretary of the Society of Glass Technologists, and a well-known international authority on this subject. In this series he confines himself more or less entirely to utilitarian glass, an aspect of the subject which is scarcely ever dealt with in any popular literature. In his first talk he considers what glass is, the materials of which it is composed, and its various uses.

7.45 A MILITARY BAND CONCERT
WYNNE AJELLO (Soprano)
HERBERT SIMMONDS (Baritone)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Overture, 'Le Carnaval Romain' *Berlioz*

7.55 WYNNE AJELLO
Nymphs and Sylvans *Bomberg*
Where the Bee sucks *Sullivan*

8.2 BAND
Pictures from an Exhibition
Moussorgsky, arr. R. J. F. Howgill
(a) Gnomus; (b) The Old Castle; (c) Ballet of the Chickens emerging from their Shells; (d) Tuilleries—Children quarrelling at Play; (e) The Witches' Hut (Baba Yaga); (f) The Great Gate of Kiev

8.20 HERBERT SIMMONDS
My Dreamland Rose *Phillips*
Oh, that we two were maying *Nevin*
A Warwickshire Wooing *James*

8.28 BAND
Folk Song Suite *Vaughan Williams*
(a) March, 'Seventeen come Sunday'; (b) Intermezzo—'My Bonny Boy'; (c) March, 'Folk Songs from Somerset'

8.40 WYNNE AJELLO and HERBERT SIMMONDS
Duet, Silvio and Nedda ('Pagliacci'). *Leoncavallo*
O no, John *arr. Cecil Sharp*

8.48 BAND
Scherzo, 'L'Apprenti Sorcier' *Dukas*

8.0-8.30 (Daventry only)
Professor LEONARD RUSSELL: 'The Modern Outlook: How it arose—I, Some ideas of today and how they affect our lives'
Relayed from Birmingham

THIS is the first of a series of talks to be given by Professor Russell, who is Professor of Philosophy in the University of Birmingham, and formerly held a similar position in the University of Bristol. In his talk he will point to the belief in the progress of mankind on the earth, and show how nowadays the habit has grown up of looking to science and invention rather than to religion for the basis of a point of view. Professor Russell proceeds to the consideration of the results of such a point of view both upon national life and upon religion in general.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener'
9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 A Handel Programme
ROGER CLAYSON (Tenor)
LIONEL TERTIS (Viola)
THE WIRELESS CHORUS and THE WIRELESS SYMPHONY ORCHESTRA
Conducted by **STANFORD ROBINSON**
Overture, 'Samson'
Andante; Allegro; Mennet
ROGER CLAYSON, Chorus and Orchestra
Air and Chorus: 'The Trumpet's Loud Clangour'
Ods on St. Cecilia's Day

9.55 ORCHESTRA
Concerto Grosso, No. 1, in B Flat for Flutes, Oboes, Bassoons and Strings

10.10 CHORUS and Orchestra
Chorus: 'Music, spread thy voice around'
Solomon,

10.15 ROGER CLAYSON and Orchestra
Air, 'Would you gain the tender Creature'
Acis and Galatea

10.20 ORCHESTRA
Suite from the 'Water Music'

10.35 CHORUS and Orchestra
Chorus, 'Crown with pomp the festal Day'
Hercules

10.40-12.0 DANCE MUSIC: CRO'S CLUB BAND, under the direction of RAMON NEWTON, from Cro's Club

A PLEASING Scherzo and a no less attractive Finale make up the third and fourth movements of Beethoven's String Trio in G (Op. 9, No. 1), of which the first two were played yesterday. The Scherzo is interesting as being one of the first of the many wonderful movements of this type which Beethoven wrote, and in its vigour and go it is thoroughly characteristic of his methods. It has the usual middle section, or Trio, of a smoother and more melodious character. The Finale, a vivacious Presto, opens with a bustling first theme in tripping quavers, which is followed by another of a less distinctive type, after which comes the second main theme. This is of a stronger and more severe character than the first, in longer notes, mounting upwards on a sort of drone bass and ending in some striking modulations, or changes of key, which must have considerably puzzled the orthodox hearers of Beethoven's day. On these materials a splendidly effective Finale is built up.

TUESDAY, JANUARY 22

5GB DAVENTRY EXPERIMENTAL

(462.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 AN ORCHESTRAL PROGRAMME
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'King Stephen' Beethoven

IN 1812 a new theatre was opened at Pesti, and two pieces written by Kotzebue—*King Stephen*, *Hungary's first Benefactor* and *The Ruins of Athens*—were performed. For each, Beethoven consented to write an Overture and incidental music, and hence the work now to be heard came into being. Hence is to be explained also the character of the music, with its strong infusion of Hungarian colouring. The work is not, of course, one of the greatest things which Beethoven did in this way, but it makes very pleasant hearing, none the less.

An introductory unison phrase of four notes opens the Andante, after which the energetic first theme is given out by the flutes. A repetition of the opening theme follows, and straightforward development completes the first section of the work.

In the second part, Presto, the woodwind announces the first theme, which is continued by the horns and followed in due course by the second. This is a fine diatonic tune, in consecutive notes throughout, which is further remarkable for the curious resemblance which it bears to the famous melody in the last movement of the Choral Symphony.

Development follows, and the Overture concludes, after several of those sudden and dramatic changes of tempo to which Beethoven was so partial, in brilliant fashion with a final Presto.

ITA COPE (Soprano)
The Singer Medtner
Freundliche Vision (Friendly Vision) Richard Strauss
Ständchen (Serenade)

ORCHESTRA
Romance and Two Dances ('The Conqueror') German

ITA COPE and JEAN DUNCAN
Heart, repent thee not of grieving... }
Far o'er the moorland reaches..... } Henschel
Give to joy a joyous greeting..... }

ORCHESTRA
Chanson de Matin ('Morning Song')... } Elgar
Chanson de Nuit ('Night Song')

JEAN DUNCAN (Contralto)
Pain Wagner
Zueignung Richard Strauss
La Premiere

ORCHESTRA
Dance of the Apprentices ('The Mastersingers of Nuremberg')..... } Wagner
Introduction, Act III of 'Lohengrin' }

ITA COPE and JEAN DUNCAN
Au Jardin près du ruisseau (In the garden by the stream) Tchaikovsky
Pastorale Saint-Saëns
Spring Armstrong-Gibbs
ORCHESTRA
Bacchanale ('Samson and Delilah') Saint-Saëns
Suite of Spanish Dances Moszkowski

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Queen Carmina's Ball'—a Humorous Play by Norman Thoinis
TONI FARRELL will Entertain
Songs and Duets by ITA COPE (Soprano) and JEAN DUNCAN (Contralto)

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MIRIAM FERRIS (Vocal)
Oddments, with HARRY PEPPER at the Piano)

8.0 From the Musical Comedies
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Selection, 'Show Boat' Kern

8.15 DENNIS NOBLE (Baritone)
The Letter Song ('Veronique') Messenger
Violin of Gold ('Darby and Joan') Fall
ORCHESTRA
Selection, 'Chu Chin Chow' Norton

8.37 DENNIS NOBLE
My Dream of Love ('The Dollar Princess')..... Fall
Star of my Soul ('The Geisha')
Chivalry .. Jones

ORCHESTRA
Selection, 'The Dollar Princess' Fall

9.0 Vaudeville
MABEL MARKS (Light Songs)
ACKERMAN and WYNNE
In 'Old Time Songs and Duets'
CLAPHAM and DWYER
In 'Another Spot of Bother'
MYLES CLIFTON
As Lord FITZ-WOOLLY—'The Village Football Supper'
TONI FARRELL (in Syncopation)

PHILLIP BROWN'S DOMINOES DANCE BAND
10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'The Belle of Brittany'
(From Birmingham)
Selections from TALBOT'S Musical Play
Babette VERA GILMAN
Toinette MABELLE HEMMING
Raymond ALFRED BUTLER
Baptiste HARRY SAXTON
THE BIRMINGHAM STUDIO CHORUS AND ORCHESTRA
Conducted by JOSEPH LEWIS
(Tuesday's Programmes continued on page 142.)



MABELLE HEMMING

sings 'Toinette' in the selections from *The Belle of Brittany* which will be broadcast from Birmingham tonight.

10.15
'The Belle of Brittany'

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USE BLOCK LETTERS.

Tuesday's Programmes continued (January 22)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 Mr. T. J. LEWIS: 'Everyday Things—The Story of the Photograph'
- 6.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 Prof. W. E. S. TURNER: 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield
- 7.45 S.B. from London (9.35 Local Announcements)

9.40 'The Munitions of Mercy'

A FIREMAN'S PROGRAMME
Arranged by HAROLD MARKHAM

I. The Fire Brigade Committee of Sloeborough, for example, agrees with the Mayor that it is better to be merciful to the rate-payers than to have new equipment for the Fire Brigade. There is one dissentient, Councillor Looms, who supports the Chief of the Fire Brigade.

Alderman Sir Archibald Ackroid, Mayor of Sloeborough..... RICHARD BARRON
Alderman Wrigglesworth, Chairman of the Fire Brigade Committee D. HAYDN DAVIES
Councillor George Looms, a grocer, also of the Committee..... GILBERT HERON
Colonel Horlington, also of the Committee
JACK PARKIN

II. Councillor Looms is defeated, but not vanquished

III. The Sloeborough Fire Brigade celebrates its annual dinner

Captain Jim Mainbrace, Chief Officer of the Sloeborough Fire Brigade .. BRUCE BELFRAGE
Mr. William Hawkins, the Volunteer Second Officer of the Brigade JACQUE THOMAS
Marshall, Foreman Fireman of the Brigade
SIDNEY EVANS

Walker, First Driver of the Brigade JACK PARKIN
Smithers, a Fireman of the Brigade
D. HAYDN DAVIES

Captain Challis, Chief Officer of the Silverford Brigade T. HANNAM-CLARK

IV. An Urgent Call

V. The Rescue

Mademoiselle Doris, a Cabaret Dancer
MARGARET DAVIES

10.40-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 A Welsh Interlude
'PYNCAU'R DYDD YNG NGHYMRU'
(Current Topics in Wales)
A Review, in Welsh, by E. ERNEST HUGHES
And Music
- 7.25 S.B. from Sheffield (See London)
- 7.45 S.B. from London
- 9.35 Musical Interlude relayed from London
- 9.40-12.0 S.B. from London



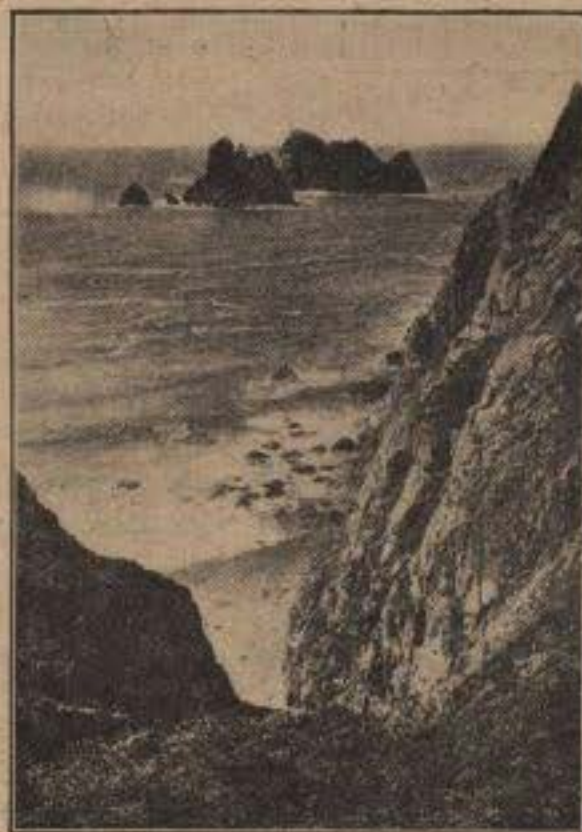
Gilbert Heron (left), and Bruce Belfrage are prominent members of the cast of *The Munitions of Mercy*, to be broadcast from Cardiff tonight at 9.40.

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Sir HENRY GAUVAIN: 'Alderney, the Cinderella of the Channel Islands'
- 7.15 S.B. from London
- 7.25 S.B. from Sheffield (See London)
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
A New Debate—PERI v. PIXIE
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Miss OLIVE SANDEFORD: 'Badminton'
- 7.15 S.B. from London



THE GARDEN ROCKS AT ALDERNEY, about which, under the title of 'The Cinderella of the Channel Islands,' Sir Henry Gauvain will talk from Bournemouth this evening at 7.0.

- 7.25 S.B. from Sheffield (See London)
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH
A Gramophone Lecture-Recital by!
MOSES BARTZ
- 1.0 Gramophone Records
- 1.15-2.0 The Tuesday Midday Society's Concert
Relayed from the Free Trade Hall
JOHN WILLS (Pianoforte)
NEWTON LEES (Baritone)

- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA
Suite, 'Three Woodland Dances' Haines
- 4.15 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Spanish Comedy' Keler Bela
Two Light Syncopated Pieces Eric Coates
Moon Magic; Rose of Samarkand
Suite, 'Ballet Russe' Luigini
Waltz, 'Papillons Bleus' (Blue Butterflies)
Waldteufel
- 5.15 THE CHILDREN'S HOUR:
Bears and Monkeys
Songs and Piano Solos of Bears and Monkeys
by BETTY WHEATLEY and ERIC FOGO
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. A. W. ARCHER: 'The Five Counties Coal Scheme.' S.B. from Leeds
- 7.15 S.B. from London
- 7.25 Prof. W. E. S. TURNER, D.Sc., 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield
- 7.45 CLARICE MAYNE
And her Pianist, BOBBY ALDERSON
- 8.0 AN ORCHESTRAL CONCERT
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Overture, 'Carnival' Dvorak
Tone Poem, 'Vltava' Smetana
WILFRED HINDLE (Tenor)
O Paradiso ('L'Africana') Meyerbeer
O Vision entrancing ('Esmeralda')
Goring Thomas
Life and Death Coleridge-Taylor
ORCHESTRA
Malaguena ('Boabdil') Moszkowski
España Rhapsody Chabrier
First Irish Rhapsody Stanford
- 9.0 S.B. from London (9.35 Local Announcements)

- 9.40 'The Pilgrim of Eternity'
(Lord Byron born this day, 1788)
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Byron—A Poem for Orchestra Joseph Holbrooke
WILFRED HINDLE (Tenor)
There be none of beauty's daughters .. Quilter
So we'll go no more a-roving Masul Valerie White
VIOLA and ORCHESTRA
Three Movements from Symphony: 'Harold in Italy,' Op. 16 Berlioz
Harold in the Mountains; March of the Pilgrims; Orgy of Brigands
(Solo Viola, FRANK PARK)
- 10.40-12.0 S.B. from London
(Tuesday's Programmes continued on page 145.)

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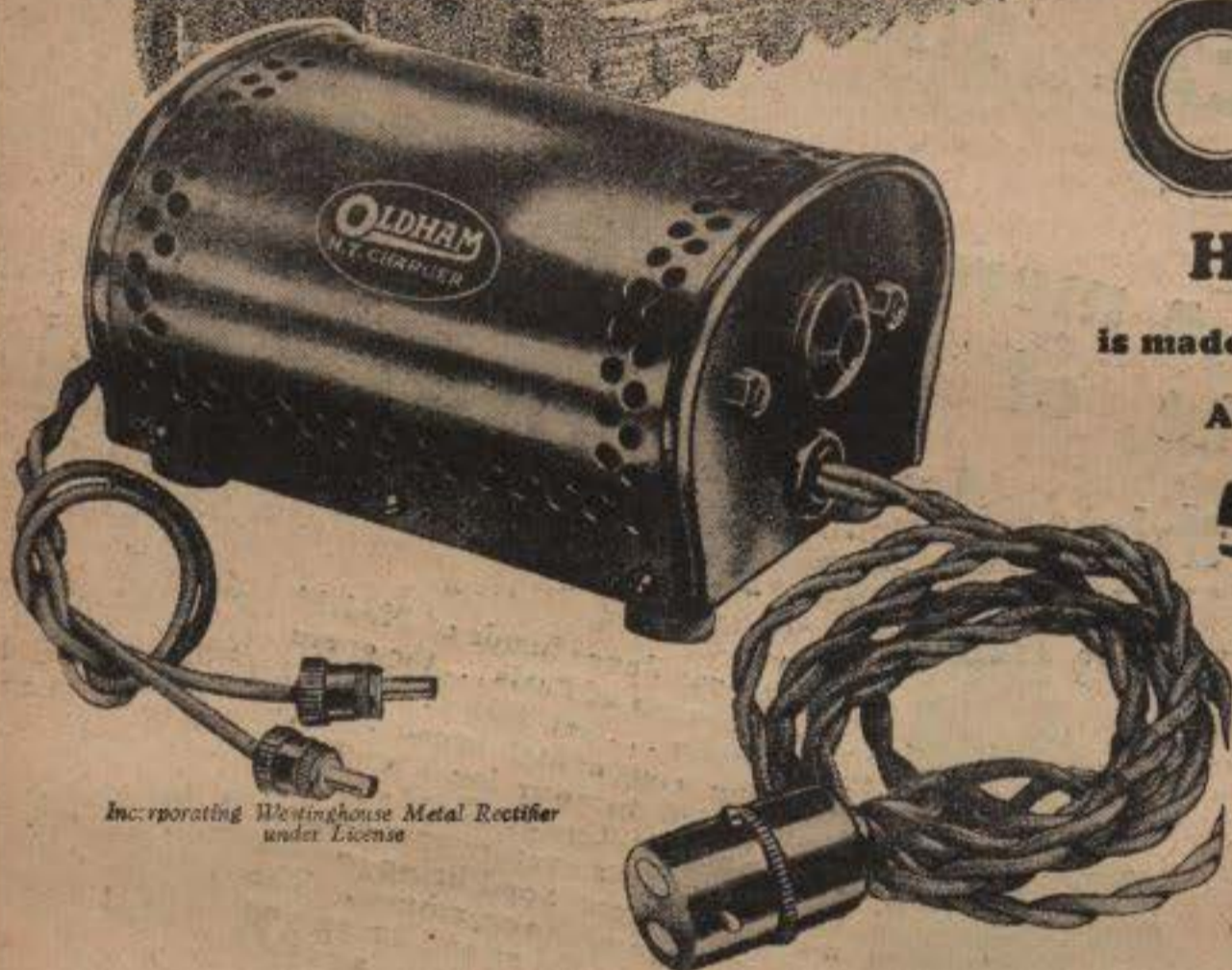
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0961

Programmes for Tuesday.

(Continued from page 142.)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 KC.
 12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. William Fawcett: 'Dogs—II, The Bedlington Terrier.' 7.15:—S.B. from London. 7.25:—Prof. W. E. S. Turner, D.Sc.: 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield. 7.45:—S.B. from London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.30-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.
 11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin: Elementary French—II. 3.45:—Dance Music from the Waldorf. 4.15:—A Concert. Marie Kellor (Soprano). Maurisches Ständchen (Moorish Serenade) (Kücken); Der Rensch (The Youth), Die Alte Mutter (The Old Mother), and Auf der Reise zur Heimath (On the Way Home) (Grieg). Kenneth Anderson (Violin): Concerto in A Minor (Vivaldi, arr. Naxos); Marie Kellor: So white, so soft, so sweet is she (Delius); Ann's Cradle Song (Gibbs); Blackbird's Song, and Lullaby (Scott); Kenneth Anderson: Spanish Dance (Granados, arr. Kreisler); Après un Réve (Fauré); Serenade (Aronsky); Moto Perpetuo (Hridge). 5.0:—Dance Music from the Waldorf. 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—S.B. from Edinburgh. 6.15:—S.B. from London. 7.0:—Mr. Andrew Aitken: 'With the Deep Sea Fishing Fleet.' 7.15:—S.B. from London. 7.25:—Prof. W. E. S. Turner, D.Sc.: 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield. 7.45:—Clarice Mayne and her Piano; Pobby Alder on. 8.0:—The Choral and Orchestral Union of Glasgow. Eleventh Tuesday Concert. Relayed from the St. Andrew's Hall. Conductor—Albert Coates. The Scottish Orchestra: Overture, 'Russian and Lullaby' (Glinka); Variations for Orchestra (Elgar), Op. 36 (Elgar); Concerto for Piano and Orchestra. 'Variations on a Nursery Rhyme,' Op. 23 (Dohnanyi). 9.0 app.:—Scottish News Bulletin. 9.10 app.:—Choral and Orchestral Union of Glasgow. Concert (continued). Ernst von Dohnanyi. Piano and Solo. Orchestra: Symphony No. 3 in C, 'Le Divin Poème' (Scriabin). 10.5 app.:—Second General News Bulletin. 10.20 app.:—The Double T. A Comedy in One Act by Hal Stewart. With James Anderson, R. B. Wharrie, Catherine Fletcher, and T. P. Malry. 10.40-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 564 KC.
 11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 5.15:—S.B. from Glasgow. 3.45:—Dance Music relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Orlet: Overture, 'Marco Spada' (Auber). 4.25:—Alice Fettes (Soprano): My mother bids me bind my hair (Haydn); Orpheus with his lute and My dearest heart (Sullivan). 4.35:—Orlet: Fantasia, 'Romeo and Juliet' (Gounod). 4.50:—Alice Fettes: A Song of Flowers (Lane); I have twelve oaks (Ireland); Where the bee sucks (Arne); Nymphs and Shepherds (Purcell). 5.0:—Orlet: Largo from the New World Symphony (Dvorak). 6.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.25:—Prof. W. E. S. Turner, D.Sc.: 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield. 7.45:—S.B. from London. 9.35:—Scottish News Bulletin. Relayed from Glasgow. 9.40:—Light Chamber Music. The Station Quintet: Prelude, 'Eve' (Massenet); Intermezzo, 'L'Arlesienne' (Bizet); Stately Dance (Brewer). 9.50:—Eleanor Toye (Soprano): Elizabethan Love Songs, arranged by Fred. Keel. Woeful heart with grief oppressed (John Dowland, 1600); If she forsake me (P. Rosseter, 1601); Shaded with olive trees (T. Greaves, 1604); Go to bed, sweet muse (R. Jones, 1608); On a time (J. Atty, 1622). 10.0:—Quintet: Gavotte and Musette (Duet for Violin and Violoncello) (Bach); Benedictus (Mackenzie); Manon's Letter (Gillet). 10.15:—Eleanor Toye: None but the weary heart; 'Twas April; Legend; Ichabod; At the Ball (Tchaikovsky). 10.25:—Quintet: Remembrance (Telma); Chansonette (Elean Hope); Meditation (Clifford); Mock Morris Dance (Grainger). 10.40-12.0:—S.B. from London.

2BE BELFAST. 202.7 M. 901 KC.
 2.30:—London Programme relayed from Daventry. 4.30:—Concert. Orchestra: Overture, 'La Dame Blanche' (Boieldieu); Ballet Suite, No. 1 (Gluck, arr. Motil); Capriccio Espagnol, Op. 34 (Rimsky-Korsakov); Malaguena (from Suite, 'Boabdil') (Mozzkowski). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Major J. D. M. McCallum, R.M.: 'Badminton.' 7.15:—S.B. from London. 7.25:—Prof. W. E. S. Turner, D.Sc.: 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield. 7.45:—Lessing Bi-centenary. The Students of the University of Stutz present 'The Treasure,' A Comedy written by Lessing in his student days. With Cast: Herr Hamilton, Herr Malcolm, Herr Loxton, Herr May, Herr Tillard, Herr Lugg, Herr Magean. 9.0:—S.B. from London. 9.40:—Chamber Music. The Ernest A. A. Stoneley String Quartet; The 'Emperor' Quartet in G, Op. 76, No. 3 (Haydn); Marjorie Sinclair (Soprano); The Laughing Brook (A. Rasbach); By thy banks, gentle Stour (Boyce, arr. A. L.); The Sleeping Beauty (A. Gibbs); The Water Mill (R. Vaughan Williams). Quartet, Op. 12 (Mendelssohn). 10.40-12.0:—S.B. from London.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Bournemouth Notes.

Emptiness or Vacuum.

EMPTINESS; or Vacuum is the subject of an address which Sir Oliver Lodge is to broadcast from the Bournemouth Studio on Tuesday, January 29, at 7 p.m. The speaker's authority as a foremost man of science confers a special distinction on the series of monthly talks which the B.B.C.'s local office has arranged in the interests of those listeners who regard entertainment in the wider sense of the term. As usual in the case of these talks, the studio will be thrown open to a limited number of the general public, and an informal discussion, in which the speaker has kindly consented to take part, will follow the address.

Old Wessex in New England.

DORCHESTER, with its Roman earthworks and quaint old buildings, seems too peaceful a place to have an American counterpart. But in common with many other places in Wessex, it has a namesake across the Atlantic. On Thursday, January 31, Miss Marjorie Simmons, in her talk entitled 'Old Wessex in New England,' will describe some of these American towns and the Englishmen who founded them.

Listening Groups in Sheffield Libraries.

THE Chief Librarian of Sheffield (Mr. J. P. Lamb) has made definite arrangements for listening groups to be held at one of the Sheffield Libraries in connection with the 8-8.30 p.m. talks by Professor Leonard Russell and Mrs. Barbara Wootton on Tuesday evenings during the forthcoming term. It appears that, to ensure that the members of the group will listen in comfort and among pleasant surroundings, Mr. Lamb has had a room in the Walkley Branch Library specially decorated and furnished for the purpose of this experiment.

A Revue Programme.

BITS AND PIECES from various revues should make up a highly entertaining evening for Manchester listeners on Monday, January 28, from 7.45 until 9 p.m. In addition to revue music played by the Northern Wireless Orchestra, and revue songs sung by Doris Gambell, members of the Manchester Repertory Players will perform two scenes extracted from popular revues. One of these, Mrs. Hamblett Records her Vote, by Herbert C. Sargent, was first produced in *Snap!* at the London Vaudeville Theatre. Moreover, it was 'featured' in the first revue ever broadcast from Manchester, *The 7.30 Revue*, in 1925. In fact, this second performance is largely the result of the numerous requests that were received for a repetition of this light-hearted trifle. The second playlet, *Inaudibility*, by Douglas Furber and Jack Hulbert, was originally played in *A to Z*.

The Growing Pains of Cities.

ONE of the most difficult problems that have to be faced (particularly in industrial areas) is the distressing manner in which, without any intelligent forethought, towns spread and sprawl over the surrounding countryside. The beauty of the landscape is a common heritage, and all of us are concerned in this matter, though few of us give it a serious thought. Listeners will find much matter pertinent to this urgent problem in a talk to be given on Tuesday evening, January 29, by Professor Patrick Abercrombie: 'Town Planning in the Industrial North.' In his capacity as Professor of Civic Design in the University of Liverpool, and as editor of *The Town Planning Review*, Professor Abercrombie has had special experience in this connection. The talk will be relayed to all stations of the Manchester grouping. Professor Abercrombie is, incidentally, the brother of Lancelles Abercrombie, the poet.

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'LISTENING-IN' IN 1816.

The First Prognostication of Broadcasting?

AMONGST the number of anticipations of broadcasting apparatus reported no case has yet been discovered of listening; so the title of this article may seem an extravagant claim. Yet as the extract soon to be given will show, there is no exaggeration, but, indeed, there is understatement. For not only has there been discovered an instance of listening, in the year following the Battle of Waterloo, but more surprising still, there is introduced into the description the first reference to an amplifying apparatus on record. This would be sufficiently startling if the anticipation ended there; but any part of the world can be heard at will, and while the receiving and amplifying apparatus, as also the hearing instrument, are solid and visible enough, the link between the place of origin of the sound and its reception room is, as in modern achievements, quite invisible; in fact, 'wireless.'

Here, then, is the extract taken from the second part of *Poor Old Robin (Almanack)* for 1816, in which a man named Barnaby Blank describes an experience he had when on a visit to the world of spirits. The 'Shade' begins speaking:—

... they ascend this hill. There, by a mechanism which required the utmost skill of the spirits, everything that passes in all parts of the world is seen and heard' (Television also, notice).

We went up (the hill), and were scarcely half-way up when my ears were struck with a disagreeable humming, which increased as we advanced. When we came to a platform in which the hill ends, the first thing that struck my eyes was a globe of a considerable diameter. At a distance it was a humming; nearer it was a frightful thundering noise formed by a confused mixture of shouts of joy, ravings of despair, shrieks, complaints, ringings, murmurs, acclamations, laughter, groans, and whatever proclaims the immoderate sorrow and extravagant joy of mortals.

'Small imperceptible pipes (said the shade) come from each point of the earth's surface, and end at this globe. The inside is organized so that the motion of the air which is propagated through the imperceptible pipes, and grows weaker in time, resumes fresh force at the entrance into the globe and becomes sensible again. Hence these noises and hummings. But what would these confused noises signify, if means were not found to distinguish them? Behold the image of the earth painted on the globe; the islands, the continents, the oceans.

... Dost thou not see Europe the quarter of the earth that hath done so much mischief to the other three? ... burning Africa? ... Asia? ... America? ... Observe what point of the globe thou pleasest, place there the end of this rod which I give thee, and putting the other end to thy ear, thou shalt hear distinctly whatever is said in the corresponding part of the earth.'

Surprised at this prodigy, I put the end of my rod upon Babylon (London, of course), I applied my ear and heard what follows. 'Is it not true,' said a farmer of the impostors who was making his calculations upon the people, 'that in the occasions of the state, every one should contribute in proportion to his means, after a deduction of his necessary expenses? Is it not also true that a very short man spends less in cloaths than a very tall one? Is it not true that this difference of expence is very considerable. ... I would therefore have all his Majesty's subjects measured and taxed each inversely as his stature. ... Another consideration of equal weight. A tax on bachelors has been talked of. ... I have in my pocket-book I know not how many projects as good as these. ...'

We must leave the rest of the speeches to the imagination; enough has been reproduced to show that selective reception, amplification, and telephone receivers were in the imagination of men 112 years ago.

THOS. G. PHILLIPS.

HOME, HEALTH AND GARDEN

(Continued from page 128).

he shows any early signs of rickets, the disease which we know best as a common cause of bow legs. He ought to be testing his legs about the same time and be quite able to stand with support at ten months. If he cannot and always flops down, again have him examined. Educate baby to enjoy cleanliness. Try to adopt a calm and even manner when dealing with him—avoid rushes and hurries, they only upset the baby and disturb his temper. Do not be too alarmed if he cries occasionally, but learn to find out the difference between his various cries. Health is won, not by complicated observances, but by obeying the simple rules of providing for your baby:—

- (1) Plenty of fresh air,
- (2) Suitable and clean clothing,
- (3) The right food-regularly supplied,
- (4) Sufficient rest, exercise and sleep,
- (5) Clean surroundings and the right home atmosphere.—From a talk by Dr. Mabel Brodie.

This Week in the Garden.

MANY annuals are often neglected in gardens. If sown at all they are sown too thickly and usually on poor, unprepared sites. The preparation of the soil is similar to that for growing perennials and no time should be lost in pushing on with the work when the ground is in a suitable condition. The seed order should also be prepared as soon as possible, for the time for sowing will soon be here. The choice of annuals is very great and personal preference must always play an important part when making a selection. Among the kinds which can be confidently recommended are Shirley Poppies, Larkspur, Sweet Peas, Mignonette, Nemophilas, and Godetias. Seeds of hardy annuals may be sown in the open ground on the sites where the plants are to bloom and that method gives the best results. As the seeds are cheap and usually germinate freely, they are commonly sown much more thickly than they should be.

The Antirrhinum is an old favourite which can be had in a wide range of colours, and in any height between 6 inches and 4 to 5 feet. Although a perennial, for garden purposes it is best treated as an annual. If seed was sown in the autumn and the plants potted on and grown in a cool frame, they will now begin to make considerable growth. The frames should be kept quite cool, ventilating them on every favourable day.

Old Fuchsias, Salvias, Heliotrope, etc., should be put into the propagating pit to provide young plants for summer bedding. Dahlia roots should also be started in gentle heat.

With the lengthening days, plants in frames are beginning to make a little growth. Autumn-sown annuals which are being grown in pots for conservatory and greenhouse decoration, are ready to be moved into larger pots.

The surface of the soil in frames should be stirred frequently and no dead or decaying leaves should be allowed to remain on the plants. Such treatment will keep the plants hardy, and more healthy than they would be if they were coddled.

Large onions for exhibition or other purposes are most easily obtained from a sowing made under glass in January, the seedlings being grown on in boxes, and then planted out of doors in April. Those who propose to adopt this method should sow the seed now, using a compost of turfy loam, and leaf-mould, and placing the boxes in a temperature of 50 to 55 degrees.

Tomato seed to provide plants for fruiting early may also be sown now. The seed-pots should be placed in a temperature of 65 to 70 degrees, and as soon as germination has taken place they should be stood close up to the glass so as to keep the seedlings sturdy. (Royal Horticultural Society's Bulletin.)

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Merry Thoughts for 1929.

MANY of the light feature programmes for 1929 are done 'in the rough' already, for it is often useful to discuss future transmissions with artists when they are visiting the station. An elastic framework allows for suggestions and improvements from specialists, on songs, patter noises, and silences. One programme in the making will be a number of brightly-coloured beads on a string, the string being the Village Post-mistress reading the postcards. The string is ready and many of the beads are threaded. Another programme will be based on a novel analogy—that of Gun Fire. Just as firing is done near at hand or far away in different ranges, so will the items of this programme be close-ups or otherwise. An old-time programme which has needed a good deal of research will be entitled 'Swells and Mashers,' and a completely modern one will be called 'Stuffed Chestnuts.' No details are forthcoming yet, but to those critics who would say, 'What's in a name?' Browning's reply may be given: 'What's in a name? Why, everything's in a name. If I had been called Moggs, I shouldn't have written a line of poetry!'

On Gower's Coast.

A ROUGH night at Rhossilli' is the title of Mr. A. R. Dawson's third talk on Smuggling Days and Smuggling Ways, to be given on Friday, February 1. There is a coastguard path from Port Eynon to Rhossilli, the farthest village in Gower, and on this pathway the men of the coastguard spent the loneliest vigils of any men in the world. Even on the wildest nights their watch was most necessary, and they would brave the terrific winds which came sweeping over the Atlantic. It is easy to see the coast of Devonshire on a clear day, and at night the lighthouse on Lundy Island is a friendly beacon.

The Potter and the Clay.

IN a foreword to a recent book on Pottery, Frank Brangwyn, R.A., warns the reader that 'the great danger is that interest is apt to centre in work thought of too much in terms of "Art" and not enough in terms of "Utility."' Mr. Michael Cardew, who gives a talk on 'The Story of the Jug' on Tuesday, January 29, at 5.0 p.m., is a practical potter whose work is based on sound traditional methods and, just because he does not make originality his chief aim, he secures a distinction for his work which places it apart from mass-produced goods. He will deal with the practical side of pottery from the point of view of the craftsman, but he will not ignore the historical side. This talk is the fifth of the series in the Story of Everyday Things, a series which is designed to throw fresh light on the tools and equipment of the house, and thereby suggest old versions of new things and, equally, modern versions of ancient things.

Gardens and Parks.

JAPANESE Gardens as table decorations have often stimulated the imagination of the owner of the small garden, and superfluous cabbages and beetroot have made way for rockeries and crazy pavements. It is not always the man with the small garden whose ideas thrive best, and Mr. Farmer, who gives advice on Furnishing the Small Garden on Monday, January 28, will speak from experience of gardening on a large scale. The open air seems to be the keynote of this day, for a play later in the evening by Gilbert Cannan is entitled *In the Park*. Gilbert Heron will be the hero.

National Orchestra of Wales.

STILES ALLEN will be the singer at the Symphony Concert in the City Hall on Thursday, January 31, when she will give, with the Orchestra, the Closing Scene from *The Twilight of the Gods*. The big orchestral work for the evening will be the Brahms *Symphony No. 1 in C Minor*, and the orchestra will also play the *Symphonic Poem, Death and Transfiguration*, by Strauss. The programme concludes with *Two Nocturnes* by Debussy. At the concert on Saturday, February 2, the programme will be popular. The orchestra will play three pieces from the *Master-singers* and Saint-Saëns's *Suite Algérienne*. The Symphony Concert on January 31 will not be broadcast, and it is hoped that listeners who have hitherto relied upon the microphone for such parts of the programme as are usually broadcast will join the regular patrons of the concerts. Prices of admission are 6d., 1s. 2d., and 2s. 4d.

'Tweet! Tweet!'

RAY KAY, who is an authority on the ways of beasts and birds, gives a talk on 'The Canary' on Thursday afternoon, January 31. He considers that the canary has been highly bred for so many years that it has lost its natural intelligence. To the non-initiated the points of a prize bird are often strange, and Ray Kay delights to tell of the stranger who came up to him at a show and, referring to a particularly valuable specimen, asked: 'Was the poor bird hatched like that or was it an accident?' Ray Kay has kept canaries for over twenty years, and is a well-known contributor to the technical Press on the care of feathered folk.

Wales and Scotland.

THE Wales v. Scotland International Rugby Football Match will be played on St. Helen's Ground, Swansea, on Saturday, February 2, and a running commentary on the game by Mr. L. J. Corbett, England's famous centre-three-quarter, will be broadcast from Cardiff, Swansea, London, 5XX, and other stations. I asked a Welshman about the ground on which this match will be played, and he promptly became romantic. 'A whole town stands guard over the great field on the north and east,' he said; 'westward lie the meadows of Gower, to the south the sea. Just when the visitor forgets the industrial background that haunts Swansea and is settling down, there is a clang and the ringing of a bell, and a cloud of smoke heralds the Mumbles train.' This sounds a nice place for a picnic, but the picture of visitors in this inspiring setting did not seem to augur well for a visiting team. I decided to consult someone who had been a visitor. 'It's the weirdest ground for a visiting team to play on,' he said. 'You see, it's really the County Cricket Ground, and as the authorities don't want the grass spoiled, the crowd is quite a distance away from the touch line. The home team is accustomed to this, of course, but visitors sometimes are hopelessly lost for the first half.' 'What about the crowd?' I asked. 'Don't they object to being kept at a distance?' 'Sometimes they do,' he said. 'Some years ago there was a thrilling time—it was Wales v. Scotland, too, I think—the crowd broke out and rushed the fences.' It will be interesting to hear the ringing of the little bell heralding the Mumbles train, to forget the industrial background while listening to the commentary from the inspiring setting, but some listeners will take special note of the crowd noises and will wonder if the barricades will hold to the end.

For the Miners.

MUCH is being done all over the country for the Fund for Miners, and a special effort is being made in Cardiff on Monday, January 28, when the Countess of Plymouth is organizing a concert in conjunction with the civic authorities and the National Orchestra of Wales in the City Hall. The artist will be Rosina Buckman. Listeners will be delighted to hear her again, as she sang at a special all-star concert dedicated to the Women's Institutes of Glamorgan and given from Cardiff Station on October 1 last year.

When the 'Cello was Banned.

IN the series of talks broadcast to schools on 'Instruments of the Orchestra,' the instruments about which Mr. H. E. Piggott (of the Royal Naval College, Dartmouth), will speak on Wednesday afternoon, January 30, are the violoncello and double bass. The possession of a piano-forte has for long been considered a mark of culture, and it is strange that the cello should be considered as something not quite respectable, but many well-known cellists have met this prejudice. Mr. Cedric Sharpe, who played with the National Orchestra of Wales last November, told me an amusing story of a visit to a large town in the North of England. 'When I arrived at the station,' he said, 'I had my suit-case and my cello with me. The station was completely devoid of porters, and the good man opposite me in the compartment was extremely sympathetic with me in my dilemma. He offered to help me, and said: "I'll carry th' bag for thee. I won't carry t'other thing (th' cello); I'm known 'ere!'"

Legends of Vanished Towns.

WHEN the daily papers tell of strange disappearances and recall mysteries which have never been solved, they appeal at once to a very large class of reader. A plain spectacled lady goes out in the morning with her attaché case just as she has done every day for a dozen years. She does not arrive at her destination—she does not return. No letter is left, no clue; it is as if she had been spirited away. Instantly legendary tales are recalled to mind, and the question arises: Are these tales entirely legendary? Professor Mary Williams will take 'Legends of Vanished Towns' as the subject of her talk to schools on Monday afternoon, January 28. Perhaps this tale may stimulate some budding composer to do for Wales what Rimsky-Korsakoy has done for Russia in his Legend of the Invisible City of Kitesh.

We Are Seven.

THE Merrymakers, who are well known to all listeners to the Cardiff Station, give one of their light programmes on Thursday evening, January 31, at 8.0 p.m. This Concert Party of seven performers has been in existence for five years, and its members do a great deal of work for charity. They perform to widely-different types of audience. Sometimes there is a queue of over a thousand people waiting for the doors to open, and sometimes there is a gathering of a few dozen in a lonely village hall. Their stages vary from that in a theatre down to a trestle table balanced from pew to pew in an old country chapel. In one case, at a small out-of-the-way place, The Merrymakers arrived, but could find no trace of the concert hall. Eventually they discovered an erection with a poster outside, but had to carry the poster-board fifty yards to the nearest lamp to find out if they were at the right place.

'STEEP HOLM.'

7.45
From the
London
Palladium

WEDNESDAY, JAN. 23
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.15
The Future
of
The Cinema

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (*Daventry only*). 'A Woman's Common-tary,' by Mrs. OLIVER STRACHEY
- 11.0 (*Daventry only*) **Gramophone Records**
Sonata in C Minor for Violin and Pianoforte
Grieg
- 12.0 **A BALLAD CONCERT**
ANNIE BARTLE (Soprano)
THEODORE HUGHES (Baritone)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
Directed by GEORGES HAECK
From the Restaurant Frascati
- 2.30 **BROADCAST TO SCHOOLS:**
Miss C. VON WYSS: 'Nature Study for Town and Country Schools; Flowers Indoors—Narcissus'
- 2.55 **Musical Interlude**
- 3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Foundations of Poetry—Course II, English Poetry from Milton to Wordsworth'—The Character of the Caroline Period—Religious Poetry
- 3.30 Mrs. M. PRIESTLEY: 'Reading for Busy Women—I, Introduction'
- THIS** is the first of a series of six talks by Mrs. Priestley, who was formerly lecturer in English and acting Principal of Dudley Training College for men and women. This afternoon she speaks in general on the subject of systematized reading for women engaged in business, and points out that with twenty minutes a day one can read twelve books in a year. In this talk Mrs. Priestley lays down the principle that readers with limited time at their disposal should choose both classics and new books.
- 3.45 **A Light Classical Concert**
MARY CADBURY (Soprano)
THE HETTY BOLTON TRIO
Trio in E Flat, Op. 1, No. 1 *Beethoven*
- 4.10 **MARY CADBURY**
When Myra Sings *A. L.*
Mary of Allendale *arr. Lane Wilson*
Serenade *Richard Strauss*
The Early Morning *Graham Peet*
- 4.22 **TRIO**
Trio in D Minor *Fauré*
- 4.45 **ORGAN RECITAL** by EDWARD O'HENRY
From Madame Tussaud's Cinema
- 5.15 **THE CHILDREN'S HOUR:**
MY PROGRAMME
by
Lady TREE
- 6.0 **A Recital of Gramophone Records**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **The Week's Work in the Garden**, by the Royal Horticultural Society
- 6.40 **Musical Interlude**



Miss ELLA NEY
will give a pianoforte recital from London and Daventry tonight at 9.35.

6.45 **THE FOUNDATIONS OF MUSIC**
STRING TRIOS BY BEETHOVEN
Played by
KENNETH SKRAPING (Violin)
BERNARD SHORE (Viola)
EDWARD J. ROBINSON (Violoncello)
Op. 9, No. 3, Second, Third and Fourth Movements

THE second, third, and fourth movements of Beethoven's C Minor Trio (Op. 9, No. 3) are all full of interest. The fine slow movement (Adagio con espressione) differs from the general run of such movements in following the more elaborate form of an opening Allegro. Thus it has its first and second subjects, 'free fantasia,' recapitulation and coda all complete, instead of being based mainly, as is more usual, on one simple song-like theme.

10.0
'THE LAST VOYAGE'
By PAULINE SMITH
Characters:
John Tunstall, a Retired Clerk
MARCUS BARRON
Susan Tunstall, his Wife
ANN STEPHENSON
Robert Barton, their Son-in-law, a Clerk
in a Store ERIC LUGG
Scene.—A poorly furnished room on a South African farm. At the back the lower slopes of Table Mountain. It is a bright, sunny wintry morning.

THIS play is the first work to be broadcast by a new writer, whose book, 'The Beadle,' attracted a great deal of notice when it appeared last year. Like that book, the play is set in South Africa, on a little farm. It is a drama simple enough in its circumstances and its style; the drama that arises when a young life is set in the scale against an old one, the pitiful drama of an old man's clinging to life whatever may be the cost. There are only three characters—the old farmer with his strange belief in his power to prolong his life, his wife, and the son-in-law, whose child's life is balanced against the old man's.

In pre-Beethoven music a Minuet would probably have followed, but Beethoven, even at this stage of his career, had already come to prefer the more vigorous Scherzo, of which the next movement is a characteristic early example.

A Finale, a Presto, opens with a vigorous first theme, to which succeeds an 'episode' distinguishable by its scale passages in what is called 'contrary motion,' that is, going in opposite directions. The melodious second main theme which follows will be no less readily identified.

7.0 Mr. H. V. MORTON: 'Advertising Britain' (under the auspices of the Department of Overseas Trade)

7.15 **Musical Interlude**

7.25 Professor V. MOTTRAM: 'Diet—Its Principles and Practice—I, Health, Growth and Food (Fads, Fancies and Facts)'

7.45 **Vaudeville**
CLARICE MAYNE
And her Pianist, BOBBY ALDERSON
DESLYS and CLARK
(Syncopated Numbers at the Piano)
PATRICIA ROSSBOROUGH (Piano Solos)
JULIAN ROSE (Hebrew Comedian)
TOMMY HANDLEY, in a Sketch,
'KNIGHT OF THE BATH'
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA



A VARIETY ITEM
from
THE LONDON PALLADIUM

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 'The Future of the Cinema'—I: Mr. SIDNEY BERNSTEIN

IN these days the cinema attracts greater notice even than the theatre. The series of talks which Mr. Bernstein opens tonight is, therefore, certain of a wide and attentive audience. Two years since, it might not have been possible to discover seven leaders of our home film industry to give such a series on 'The Future of the Cinema.' The chaotic days are now happily past. British films are well established and beginning to challenge America and Germany on their own ground.

Tonight's talker, Mr. Sidney Bernstein, is 'a man of ideas.' Though he has for years been keenly interested in the production side of the films (he was one of the original founders of London's Film Society), it is not in this sphere, as it happens, that his ideas have found most concrete expression. The presentation side has more largely claimed him. He has built cinemas, experimented with special programmes for children, circulated questionnaires in order to test the likes and dislikes of his audiences—done much, in fact, to insure that films are properly enjoyed.

9.30 **Local Announcements; (Daventry only)**
Shipping Forecast

9.35 **A Pianoforte Recital**
by ELLA NEY
Andante favori *Beethoven*
Spinning Song *Mendelssohn*
Danse d'Olaf *Pick-Mangiagalli*
Etude in G Flat } *Chopin*
Ballade in A Flat }
Faith in Spring *Schubert, arr. Liszt*

10.0 **'The Last Voyage'**
A PLAY
By PAULINE SMITH
(See centre column.)

11.0-12.0 **DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**

WEDNESDAY, JAN. 23

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A BAND CONCERT

THE CITY OF BIRMINGHAM POLICE BAND
(From Birmingham)
Conducted by RICHARD WASELL

March, 'Crowd of Chivalry' Fletcher
Overture, 'Tam o' Shanter' Drysdale

BARBARA PETT-FRASER (Soprano)

Young Love lies sleeping Somervell
Where shall the Lover rest? Parry
Love's Secret Bantock

3.23 BAND

Andante con moto (Fifth Symphony in C Minor) Beethoven, arr. Godfrey

EVA FLOYER (Entertainer)

BAND
Scherzo in G Wassell
Cornet Solo, 'Love's Garden of Roses' Haydn Wood
(Soloist, P.C. STUART)

BARBARA PETT-FRASER

A Birthday Woodman
The Stars Phillips
Gipsies Graham Peel

3.50 BAND

Valse, 'Pres de Toi' (Near thee) Waldteufel
EVA FLOYER will again entertain

BAND

Selection, 'Siegfried' Wagner, arr. Winterbottom

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

ERNEST MELVIN
(Light Ballads)

5.30 THE CHILDREN'S HOUR: (From Birmingham)

'The Brig-o-Doon,' by Jessie Bayliss Elliott
Songs by HAROLD CASEY (Baritone)
Traditional Sayings and Superstitions
'Drawing the Long Bow,' by William Hughes

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

6.30 Light Music

HELEN ALSTON (Soprano)
JOHN TURNER (Tenor)

THE MADELINE MOONEY OCTET

OCTET

Selection, 'Gipsy Love' Lehar

6.45 JOHN TURNER

Loughareema Hubert Eisell
Lovelight Alma Goatley
Passing By Edward Purcell

6.52 OCTET

Sicilienne (Concerto for Violin and Pianoforte with String Quartet) Chausson
Rondino Beethoven, arr. Kreisler
La Fille aux Cheveux de Lin (The Lass with the lint white locks) Debussy

7.5 HELEN ALSTON

I like to do what I like to do Alston
Anthony Rowley Alston
The Wallflower Bud Alston
Mr. Ponsonby Alston

7.12 OCTET

Miniature March Kreisler
Vienna, beautiful City of my Dreams Sierzynski
Syncopation Kreisler



PEDRO MORALES

is the conductor in the concert of Spanish music from Birmingham at 8.30 tonight.

8.30 Modern Spanish Music

7.22 JOHN TURNER
So gently speaks my Lady fair... Denis Cleaver
Jane... Lois Barker
Mr. Belloc's Fancy Peter Warlock

7.30 OCTET
La Fileuse (The Spinster) Raff
Dreams ('Manon') Massenet
(Solo Violoncello, MONA PARKER)
Aragonesa Manuel de Falla

7.42 HELEN ALSTON
Lazy Songs Coriane Moore Lawson
The Lure of Open Country Easthope Martin

7.50 OCTET
Hymn to the Sun Rimsky-Korsakov
Viennese Friesman-Gartner

8.0 ORGAN RECITAL by LEONARD H. WARNER

From St. Botolph's, Bishopgate
Sonata No. 10 in B Minor (Op. 146) Rheinberger
(a) Prelude and Fugue; (b) Theme with Variations; (c) Fantasia and Finale
Prelude and Fugue in F Sharp Minor Buxtehude

8.30 A Symphony Concert (From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by PEDRO MORALES
AURIOL JONES (Pianoforte)
LEONIE ZIPADO (Soprano)
PART I.

ORCHESTRA
The Miller's Wife Dance (The 'Corregidor') (Ballet 'The Three Cornered Hat') de Falla
The Grapes (First concert performance in England)
The Miller's Dance
LEONIE ZIPADO and Orchestra
Salud's Aria ('Life is short') de Falla
ORCHESTRA
Pantomime (Ballet Suite, 'Love the Magician') de Falla
The Magic Circle
Firo Rite Dance

8.55 AURIOL JONES and Orchestra
Nights in the Gardens of Spain de Falla
(1) At the Generalife; (2) Distant Dancing; (3) At the Gardens of Cordora's Sierra
PART II.

9.15 ORCHESTRA
Festival (for strings only) Chavarri
(First performance in England)
Symphonic Poem, 'The Gospel of the Nativity' Turina
(First performance outside Spain)

9.35 Introduccion (Introduction)...
El Fantasma (The Ghost) ('Canto a Sevilla') Turina
Las Fuen tecitas del Parque (The Little Fountain in the Park)
Noche de Feria (The Fair at Night) (First performance in England)
Vocalist, LEONIE ZIPADO

ORCHESTRA
Patralla Infantil (Children's Patrol) Frances
(First Broadcast performance)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: STANLEY MARSHALL and his BAND, from the Café de Paris

11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
(Wednesday's Programmes continued on page 150.)



Whether it be for a Marriage portion,
A Business of your own, or
Protection for those dependent upon you.

EXAMPLE SUITED TO A PERSON AGED 25 NEXT BIRTHDAY.

30 Year Term Endowment Assurance for £500 (with profits).

THE FIGURES.

	£	s.	d.
Annual Premium	-	-	16 2 1
Less Income Tax at 2/- in the £	-	-	1 12 2
Actual Annual Cost	£14	9 11	

	£	s.	d.
Actual Cash drawn if assured be living at end of 30 years	-	-	830 0 0
Total Actual Cost in 30 years	-	-	434 17 6
PROFIT	£395	2 6	

In the event of death before the age of 55 the £500 plus accumulated bonuses would become payable.

It is assumed that the present rates of Income Tax Rebate and Reversionary Bonus are maintained

An easy way of SYSTEMATIC SAVING with immediate protection for your dependants if you die, and if you live a SOUND AND ATTRACTIVE INVESTMENT.

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Wednesday's Programmes continued (January 23)

5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 **A Symphony Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
Overture, 'Così Fan Tutte' (The School for Lovers) Mozart
Concerto Grosso No. 6 in D, Op. 3, for Strings
Oboes, Bassoon and Pianoforte Handel
Symphony No. 39, in E flat Mozart

2.30 **BROADCAST TO SCHOOLS:**
Mr. H. E. PIGGOTT, 'Instruments of the Orchestra by their Players—II, The Violin and Viola'

2.55 London Programme relayed from Daventry

3.45 **An Afternoon Concert**
THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Songs Without Words Mendelssohn, arr. Dunhill
Three Tone Pictures Ashton

TOM HOPKINS (Bass)
Sergeant of the Line Squire
In Love Lohr
For you alone Gechl
TRIO
Lorsque les blés dorés (When the golden grain)
Balakirev, arr. Krein
Mont chant est amer Borodin, arr. Krein
TOM HOPKINS
Lead, kindly Light Pugh Evans
Friend o' Mine Sanderson
The Trumpeter Dix
TRIO
Selection, 'L'Enfant Prodigue' (The Prodigal Son) Debussy, arr. Alder

4.45 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 **An Old Folks 'At Home'**
THE STATION ORCHESTRA
Galop, 'Lily of Killarney' Larsche
At the Nigger Minstrels
IVAN FIRTH and PHYLLIS SCOTT

ORCHESTRA
March, 'Boys of the Old Brigade' Myddleton

On the Halls
JOHN RORKE will sing songs from the old masters of the Music Halls

ORCHESTRA
All Aboard for Dixieland George L. Cobb

In the Plantations
IVAN FIRTH and PHYLLIS SCOTT

ORCHESTRA
March, 'The Merry Widow' Lehar

At the Theatre
JOHN RORKE will recall some old time Musical Comedies.

ORCHESTRA
Sir Roger de Coverley John C. Holliday

9.0-11.0 S.B. from London (9.30 Local Announcements)

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

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 398.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
Times have changed, for we have the story of 'Nothing-at-all' (Joyce M. Westrup), Songs Without Words (Mendelssohn), and Musical Menus (Woodman)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Mid-week Sports Bulletin, Local Announcements)

2ZY 378.3 M. 793 KC.

MANCHESTER.

2.30 London Programme relayed from Daventry

3.0 **BROADCAST TO SCHOOLS:**
Mr. R. E. SOPWITH:
Poems Worth Reading—
Narrative Poetry—II, 'Sir Patrick Spens'
S.B. from Sheffield

(Manchester Programme continued on page 153.)



THEY CALL THE UNIVERSAL 'THE ALMOST HUMAN LOUD SPEAKER'

IF you were to sit in the front row of the stalls you would hear nothing more than you would in your own home from a Brown Universal Loud Speaker. Every instrument and every note—the sweet piping of the flute, and the deep voice of the double bass, the stirring strains of the violins, and the rich roll of the drums—all would be given to you with a realism almost uncanny. The Universal, called by many 'the almost human loud speaker,' can be yours for £6.

BUT THEN—IT'S A

Brown

Adv. S. G. Brown, Ltd., Western Avenue, N. Acton, W.3.



AS IT USED TO BE.

Memories of many a pleasant evening in the hansom-cab days will be recalled by the Old Folks' programme broadcast from Cardiff at 7.45.

"Look, George — I've earned another £10 this month"



**Don't envy her - you
can do the same**

In all parts of the country women (and men, too!) are earning £2 and £3 or even more per week at home in their spare time by means of the "Golden Fleece" Home Knitter. The machine is simple to operate and produces perfect work in record time—a pair of socks in 20 minutes and a pair of stockings in half-an-hour. We supply the machine and wool on easiest of terms and buy your work under contract at good price. *In addition*, there is always a big demand in every district for warm home-made socks, etc.

This splendid home money-making plan is fully described in a booklet, a copy of which will be sent post free to every reader of RADIO TIMES who uses the coupon below. Get your copy to-day!

These letters will convince you

Dear Sirs, Rogate, Nr. Petersfield.
I am pleased to say that the Golden Fleece Knitting Machine has proved itself to be a "veritable little goldmine," although I only purchased it on March 17th (not three weeks ago). By the aid of your instruction book and the half-hour's instruction received in your knitting parlour by my husband, who came to London to purchase your machine, the working has been mastered, and socks turned out at a creditable speed, to my idea, considering the short space of time it has been in my possession. The first two pairs of socks I made in three hours, and both pairs sold immediately on sight at a profit of 1/6 per pair.

Yours respectfully (Mrs.) A. J. Murray.

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"Radio Times," 18/1/29

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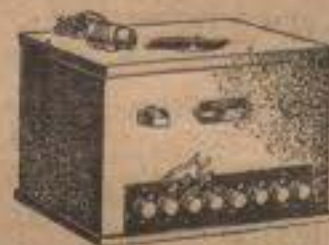
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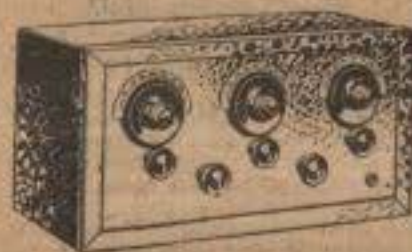
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Wednesday's Programmes continued (January 23)

(Manchester Programme continued from page 150.)

3.20 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Fair Maid of Perth' Waddell

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Lohengrin' Wagner, arr. Nemeli
Intermezzo, 'Tiptoes' Cooke
HAROLD FLETCHER (Baritone)
Maire, my Girl Aitben
The Old Clock Drummond
An Evening Song Blumenthal
ORCHESTRA
Selection, 'Reminiscences of Grieg' arr. Godfrey
HAROLD FLETCHER
If Love's Content German
The Bachelor Ship D. Richard
Will-o'-the-Wisp Cherry
ORCHESTRA
Waltz, 'Zelma' Haine
Selection, 'La Traviata' Verdi

5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
A Plantation Afternoon
A Number of Dark Surprises for the Children

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

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

9.35-11.0 'Sons and Fathers'
A PLAY IN FOUR ACTS
by ALLAN MONKHOUSE
Cast:
John Southern (a Lancashire manufacturer) D. E. ORMEROD
Jessica Southern (His Wife) MARION THWAITE-MATTHEWS
Richard Southern (His Son) LEO CHANNING
Millicent Southern (His Daughter) EDITH TOMS
Sarah Southern (His Sister) LUCIA ROGERS
Rydal Bardsley (Afterwards Mrs. Richard Southern) HYLDA METCALF
William Chaston W. E. DICKMAN
James Harper CHARLES NESBITT
Dr. Haigh GEORGE BERNARD SMITH
Mr. Fleming MICHAEL VOISEY
Mr. Mingan ARTHUR WAITE
Jock Southern (Richard's Son) H. B. WILLIAMS
Jessie Southern (Richard's Daughter) PEGGY WEBSTER
Sam F. A. NICHOLS
Herbert (Workmen) J. EDWARD ROBERTS
A Maid ERMYNTRUDE WALSH
Supported by the NORTHERN WIRELESS ORCHESTRA

The scene throughout of all four acts is the drawing-room of John Southern's Manchester residence. The first act takes place towards the end of the nineteenth century, and the play ends about the middle of the twentieth century.

derer (Schubert); Don Juan's Serenade (Tchaikovsky). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 743 kc.

3.0:—Broadcast to Schools. Mr. George Burnett: 'Burn' and his Forerunners—II. 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—An Orchestral Concert. The Station Orchestra: Overture, 'Libella' (Reissiger). Cita Angus (Reister); Lowland Roads in June (J. B. Salmond); Gift of Tritonius (Whitner); Contentment (B. S. Angus). Orchestra: Suite, 'A Kiss for Cinderella' (Bucalossi). Cita Angus: Quarrel Scene from 'The School for Scandal' (Sheridan); A Parable of Nature (translated from the Swedish). Orchestra: Selection, 'Toni' (Hirsch-Jones). 4.45:—Dance Music from the Waldorf. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—Scottish Programme. The Station Orchestra: Scottish Fantasia, 'Three Love Songs of Robert Burns' (Finlay). George Hutchison (Entertainer); Mrs. Duff at the Palmist (Stoddart); Scotch Hospitality (Forst). The Clydebank Male Voice Choir; Scotland Yet (arr. Finlay); Health and Joy be with You (arr. Gourley); 'I'll see you in by you too' (arr. Finlay); The Miller's Daughter (Robertson). Margaret Smart (Violin); Scottish Melodies (Moffatt); Highland Boat Song (Mackenzie Murdoch); Choir: Loch Lomond (arr. Vaughan Williams); Remembrance (Robertson); Angus the Lover (from 'Celtic Mythology' (Rutland Boughton). George Hutchison: Mrs. Thomson Visits her Daughter (William Neil); The Bindoo's Paradise (Anon.). Orchestra: A Border Rhapsody (Baker). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—A Light Orchestral Programme. The Station Orchestra: Selection, 'Florodora' (Stuart). Wynne Ajello (Soprano); Spring's Awakening (Sanderson); The Night Wind (Farley); Where the bee sucks (Sullivan); James Topping (Tenor); Sea Fever (Ireland); Brittany (Farrar); Pleading (Elgar). Orchestra: Three Danes from 'Hello, America' (Finck). Wynne Ajello: The Fairy's Dance (Head); If you should go (Richards); Il Bacio (The Kiss) (Arditi); James Topping: The Star (Rogers); You (Crosse); The Cloths of Heaven (Dunhill); Damask Roses (Quilter). Orchestra: Selection, 'Lido Lady' (Rogers).

2BD ABERDEEN. 511.2 M. 964 kc.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—A Short Vocal Recital by Marjorie Lorimer (Mezzo-Soprano): Faith in Spring, Impatience, Praise of Tears, and Sea Calm (Schubert); Departed, and Tonight (Franz). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: 'Horticulture'. 6.45:—S.B. from London. 7.45:—'The Immortal Memory'. The Microphone presides over a representative gathering of the leading professions of North-east Scotland, with Robert Barnett (Baritone), W. H. Johnston (Tenor), and Alec Stu (Violin). 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 502.7 M. 991 kc.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—A Concert. Orchestra: Suite in G (Bach, arr. Goossens); Five Symphonic Fragments, 'La Cimarosiana' (Cimarosa, arr. Mallpiero); Romance, 'In Early Spring' (W. J. Fenney); Four Old Flemish Folk Songs (A. De Greef). 4.30:—Harry McWhirter (Baritone); Pionn's Keening for his Grandson, Oscar (arr. Kennedy-Fraser); Maiden of Morven (arr. M. Lawson); If there were dreams to sell (J. Ireland); The Laird o' Cockpen (arr. C. H. H. Parry). 4.42:—Orchestra: Ballet, 'La Boutique Fantasque' (Rossini-Respighi, arr. H. Carr); Characteristic Piece, 'The Old Spinnet' (Hoby). 5.0:—A Song Recital by Cecil Simms (Baritone); Moha's Field (Korhay); The Gentle Maiden (arr. Somervell); Port of many ships (F. Kiel); Now sleeps the crimson petal (R. Quilter); As ever I saw (P. Warlock). 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London (9.30 Regional News). 9.35:—Programme of Compositions by Carl Hardebeck. Ernest A. A. Stoneley and Carl Hardebeck; Sonata (1st Prize Felix Cecil, Dublin, 1901). 9.52:—Orchestra: Idyll, 'On the Lough' 10.0:—Edward McCrisken (Baritone); Savourneen Deelish, The Cork Leg, and Cait Ni Dhuibhir (arr. Hardebeck). 10.10:—Orchestra: Variations on the Cradle Song, 'Shoe-ee-shoe'. 10.20:—Edward McCrisken: Invitation to the Glens (Hardebeck); Glendalough and Casadh an Taugan (arr. Hardebeck). 10.30:—Orchestra: March of the Gaels. 10.35-11.0:—Dance Music; Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 kc.

2.30:—London Programme relayed from Daventry. 3.45:—Short Ballad Concert. Winifred Williams (Mezzo-Soprano): Slave's Song (Teresa Del Riego); In Love (Hermann Löhr). 3.52:—J. Callaghan (Baritone): To the Forest (Tchaikovsky); Vulcan's Song (Gommod). 3.59:—Winifred Williams: Night Nursery (from 'The Little White House') (Claude Arundale); Cuckoo Call (May H. Brahe). 4.7:—J. Callaghan: The Wan-

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TILL EULENSPIEGEL—London Symphony Orch.—D 1418 to D 1419, 6/6 each.
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A HALLÉ CONCERT

Conducted by SIR HAMILTON HARTY

will be relayed to London and other Stations from the Free Trade Hall, Manchester.

Notes on tonight's Programme.

BEETHOVEN'S Pastoral Symphony will always hold a place apart among its fellows of the immortal nine by reason of the fact that it is the only one in which its creator lent his august authority to the principle of 'programme' music, although in doing so he was careful to define his attitude on the subject in words which have often been quoted. 'More an expression of feeling than a painting,' was the way in which he put it, in respect of which it has frequently been pointed out, of course, that his practice was not entirely in keeping with his precept.

The point is not, however, one of very great importance nowadays, since the legitimacy of programme music, whether of the impressionistic or of the directly descriptive type, has long since been recognized. It is more to the point that, apart altogether from any such theoretical considerations, the work represents the greatest of symphonic masters at his best, and has long since taken its place among the imperishable creations of the art.

As regards its 'programme,' it may be noted that it was not originally Beethoven's purpose to give any clue to his intentions further than the title, 'Characteristic Symphony: Recollections of Country Life.' So much appears from a book of sketches for the first movement, now in the British Museum, upon one of whose pages is scrawled the following note: 'The hearer is to be allowed to find out the situation for himself.'

In the end, however, Beethoven changed his mind on the point and provided precise titles, explaining his intentions in the case of each movement as follows: (1) The pleasant feelings aroused on arriving in the country; (2) Scene by the brook; (3) Merrymaking of the peasants; (4) Thunderstorm; (5) Shepherd's song; joyful and grateful feelings after the storm. There is therefore no necessity to seek interpretations of the poetic significance of the various sections of this beautiful work, since Beethoven himself has supplied all the necessary information on the subject.

Of the first movement (*Allegro ma non troppo*) the most remarkable feature in a purely technical sense is, perhaps, the extreme simplicity of the themes and the astonishing manner in which, by means of the most audacious repetition, they are made to fulfil their purpose and furnish all the necessary material for the movement. And herein beyond a doubt is one of the secrets of the supreme effectiveness of this lovely music, and of the delicious open-air feeling by which it is pervaded. As Grove put it, 'the incessant repetition causes a monotony which is akin to the constant sounds of Nature—the monotony of rustling leaves and swaying trees, of running brooks and blowing wind, of the call of birds and the hum of insects.' In a word, the movement might be described as a miracle of inspired iteration.

The second movement begins with an idealized version of the murmur of the brook which serves as an accompaniment to the greater part of it. The 'expression of feeling' is confined to two melodies rivalling one another in beauty and orchestrated with rare felicity.

At the end of this exquisitely beautiful Andante, in the Coda, occurs one of the best-discussed passages in the whole literature of music in the shape of the famous realistic bird calls representing the notes of the nightingale, the quail, and the cuckoo. This passage was in former days con-

demned by the purists as breaking the very rule against actual description which Beethoven himself had laid down, but it has, of course, long since been accepted by all sensible persons as entirely right and happy, and as one of the best of all Beethoven's many musical jokes.

Coming to the next movement, the peasants' merrymaking obviously begins with a dance, and the rough portion which succeeds may be reasonably taken perhaps for a brawl. The dance is resumed, and then a low growl on a note out of the key throws a sudden gloom over the scene. The raindrops fall, the wind rushes through the trees, and the storm bursts in all its fury. It is soon spent, however, and as the sky clears and the shepherds call to one another, the serenity of Nature asserts itself once more, and a peaceful coda, founded on the *Ranz des Vaches*, or horn calls of the shepherds, brings the lovely work to an end.



The Free Trade Hall, Manchester.

THREE Strauss Symphonic Poems are not often heard in one programme, but no one is likely to complain of the choice in these days, when their creator has long since established his position as not only one of the greatest, but also one of the most popular, composers of his time. 'Here's richness' will rather be the general thought, and probably the only difficulty on the part of most will be to decide which of the three works chosen is the more supremely enjoyable.

But, happily, there is no necessity to decide this knotty point, and wise listeners will be satisfied to enjoy one and all to the full without attempting to 'place' them in order of merit. That all three are certainly to be included among the greatest things which have been done in modern music is now generally agreed, and all are also so well known that nothing further need be said concerning them on the present occasion.

Death and Transfiguration has, as prefix to the score, a poem by Strauss' friend, Ritter. But it was the music which inspired the poem, not, as is more usual, the other way round. It is accepted, none the less, as a faithful transcription of Strauss' intention in his music—a sick man, in his last struggle with Death, dreaming of his youth, the strivings of his manhood towards a high ideal that he never reached. At the end there rings clear from the heavenly spaces a message of release from this world of grief and disillusionment.

The 'Don Juan' of Strauss' tone poem is neither Mozart's engaging 'Giovanni' nor Byron's victim of circumstance. He is the 'hero' of a poem by Lenau, whose crazy search after a wholly impossible ideal of incarnate womanhood is a veritable madness which ends in utter despair, as the ardour of youth burns itself out and the Don realizes how 'cold and grey the ash-strewn hearth.'

The tone poem *Till Eulenspiegel* is rather an epitome of the spirit of mischief than the life story of the legendary hero whose exploits are claimed as belonging to so many times and lands. Several of his escapades are set before us in the music—his wild ride through the market-place, his mock sermon, his own unhappy love affair, and, finally, his death upon the gibbet. Even after that, a little epilogue seems to tell us that his laughter-loving spirit still lives on, immortal, unquenchable.

For full details of tonight's concert see London Programme opposite

7.15
A Talk
on
'India'

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7.40
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about whom Mr. Dalway Turnbull will talk this evening at 7.15. From left to right—A Brahmin woman, a high-caste Hindu mayor of Calicut, a Rajput warrior of Jaipur, a Yogi (or holy man) of Madras, a low-caste Dravidian, and a high-caste Mahratta girl of Gwalior.

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 (*Daventry only*) 'Our Boys and Girls': DR. MABEL BRIDIE, 'The Ex-Baby'—II
- 11.0 (*Daventry only*) Gramophone Records
Symphony No. 7 *Beethoven*
- 12.0 **A CONCERT**
PHYLLIS ANDERSON (Mezzo)
NOMIA SEMINO (Violoncello)
RENEE SWEETLAND (Pianoforte)
- 1.0-2.0 A Recital of Gramophone Records by
CHRISTOPHER STONE
- 2.30 **BROADCAST TO SCHOOLS:**
MR. A. LLOYD JAMES: 'Speech and Language'
- 2.50 **Musical Interlude**
- 3.0 **Evensong**
from Westminster Abbey
- 3.45 Letters from Overseas: Miss ROSS HUME
- 4.0 **A Concert**
OLIVE GOFF (Soprano)
CORELLI WINDEATT'S OCTET
- 5.15 **THE CHILDREN'S HOUR:**
Songs at the Piano by FREDERICK CHESTER, who will also tell the story of 'The Prize Potatoes,' from 'In Chimley Corner' (*Jan Steuer*)
THE GERSHOM PARKINGTON QUINTET will play selections from 'Tom Jones' (*German*)
- 6.0 **Musical Interlude**

- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.35 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
STRING TRIOS by BEETHOVEN
Played by
KENNETH SKEAPING (Violin)
BERNARD SHORE (Viola)
EDWARD J. ROBINSON (Violoncello)
Op. 9, No. 2, First and Second Movements
BEETHOVEN'S String Trio in D (Op. 9, No. 2), of which the first two movements are to be played this evening, is less often performed than its companions in G and C Minor, both of which are undoubtedly finer works, but it contains some delightful pages, even so. As a whole, it is 'earlier' in style and more Mozartian in character than either of its fellows, though many will find it none the less attractive on that account.
- 7.0 Mrs. M. A. HAMILTON: 'New Novels'
- 7.15 Prof. H. G. DALWAY TURNBULL: 'India—I, The Country and its Inhabitants'
PROFESSOR TURNBULL, who is to give a series of six talks on the subject of India, is a Lecturer under the Oxford University Extension Lectures Committee. He was formerly Professor of English at Deccan College, Poona. In the course of his talks he will deal with the history of India, the religions and customs of its peoples, and in particular with the effects of British rule on the general welfare of the country as a whole. In his first talk he deals with the country and its inhabitants.

- He points out that India is larger than all of Europe, excluding Russia, and contains 200 languages and dialects, with fifty different scripts. He draws comparisons between old India and modern India, and explains the differences between the three chief racial divisions: Aryan, Dravidian, and Mongolian.
- 7.35 **Musical Interlude**
- 7.40 **Hallé Concert**
From the Free Trade Hall, Manchester
S.B. from Manchester
(See also opposite page.)
THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY
Symphony No. 6, in F ('Pastoral')... *Beethoven*
- 8.20 **Interlude from the London Studio**
- 8.30 **Hallé Concert**
(Continued)
ORCHESTRA
Death and Transfiguration .. } *Richard Strauss*
Don Juan }
Till Eulenspiegel }
- 9.40 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.55 Local Announcements; (*Daventry only*)
Shipping Forecast
- 10.0 Mr. VERNON BARTLETT: 'The Way of the World'
- 10.15 **SURPRISE ITEM**
- 10.30-12.0 **DANCE MUSIC:** FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel
(Thursday's Programmes continued on page 156.)



MORE TYPES FROM INDIA'S CHAOS OF RACES AND CASTES.
From left to right—A Pundit, or learned man, a Parsee, three high-caste Mohammedan harem women of Kashmir, a Brahmin of Tanjore, and a family of pariahs (untouchables) of Madras.

THURSDAY, JANUARY 24

5GB DAVENTRY EXPERIMENTAL

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IN NEXT WEEK'S
RADIO TIMES

M. ALFRED MORAIN—

who as Prefect of the Police in Paris for 25 years has made a close personal study of his subject—

Writes on

'THE DIFFICULTIES OF BEING A SUCCESSFUL CRIMINAL!'

3.0 Symphony Concert

No. XVI OF THE THIRTY-FOURTH WINTER SERIES
Relayed from The Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by SIR DAN GODFREY
and
HERBERT BEDFORD
ARNOLD TROWELL (Violoncello)

ORCHESTRA

Symphonic Interlude, 'Over the Hills and Far Away' *Herbert Bedford*
Allegro moderato—Andante cantabile; Allegretto—Andante—Allegretto energico
Conducted by the Composer

Symphony in B Flat *Chausson*
Lento—Allegro molto; Molto lento; Animato

ARNOLD TROWELL

Violoncello Concerto—
Dittersdorf, arr. Trowell
Quick; Slow; Rondo—
Lively

ORCHESTRA

Interlude, 'Hamadryad' *Herbert Bedford*
(First performance at these Concerts, conducted by the Composer)

Tone Poem, 'Polonia' *Elgar*

THE music of Herbert Bedford may be said to be distinguished especially by its delicacy of feeling and refinement of workmanship, both of which qualities will be discerned in the two works to be played today.

Concerning the first of these, the Symphonic Interlude, *Over the Hills and Far Away*, the composer has stated that while the work has no explicit programme, it may be taken as a tone picture composed under the chivalric influence of Spenser's 'Faerie Queene,' a fact which gives the clue to its character.

In respect of the second of Mr. Bedford's works being played this afternoon, *Hamadryad*, likewise described as a Symphonic Interlude, the following lines prefixed to the MS. score give an indication as to its general character:—

In the heart of the dense forest that through the past few centuries has entirely overrun the Valley of the Seven Hunters, there lies concealed an enchanted pool that was formerly known as 'The Dryad's Mirror.'

Its banks, rising sheer from the water's edge, are shrouded in a mist of wild hyacinth; but within its depths, clear though they be as summer night, there is nothing to be seen, save the reflection of the giant oaks crowding about it and of the slender tendrils of convolvulus that reach down from the overhanging boughs, fantastically twining and re-entwining like the arms of imprisoned dryads.

This piece may indeed well be called a dream-picture, for all that is painted here is overhung with a gossamer veil of mystery, through which its very sadness has a shimmering pictorial quality that in some way suggests a Barbizon picture.

4.30 ORGAN RECITAL

By GILBERT MILLS

Relayed from the Church of the Messiah, Birmingham

GILBERT MILLS
Suite Gothique *Boellmann*
Chorale; Minuet; Priere; Toccata

Berceuse *Vierne*

NELLIE ASTON (Soprano)
Charming Chloe *German*
Shepherd's Cradle Song *Somervell*

GILBERT MILLS
Andantino in B *César Franck*
Prelude and Fugue in B Flat *Bach*
Air and Variations *Wesley*

NELLIE ASTON

Cherry Ripe *Horn, arr. Lehmann*
Here in the quiet hills *Carne*

GILBERT MILLS

Postlude (alla Toccata) *Karg Elert*
Evensong *Bairdson*
Bridal March and Finale *Parry*

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Fairy Train,' by Winifred Ratcliff
Selections by THE FREEMAN STRING QUARTET
Songs by MAJORIE HOVERD (Soprano)

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

MONICA STRACEY
(Character Sketches)

8.0 'Cabaradio'

(From Birmingham)

A Post-Prandial Pot-Pourri
by CHARLES BREWER

Lyrics by DOROTHY EAVES
Members of the Night Club:

PHYLLIS LONES
HARRY SENNETT
ALFRED BUTLER
EDITH JAMES
BRIAN VICTOR
HARRY SAXTON
WALTER RANDALL
NIGEL DALLAWAY

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

March, 'The Liberators' *Ancliffe*
Overture, 'Tantalusqualen' (The Torments of Tantalus) *Suppe*

9.25 EMILIA CONTI (Soprano)

Old Spanish Song *Louis Aubert*
D'une Prison (From a Prison) *Hahn*
Mailed (May Song) *G. Huberti*

9.32 BAND

Selection, 'Samson and Delilah' .. *Saint-Saëns*

9.54 ROBERT WATSON (Baritone)

Had a Horse } (Hungarian Folk
Shepherd, see thy horse's } Songs)
foaming mane } *arr. Korbay*

10.2 BAND

Dance Revels *Phillips*
Mazurka; Minuet; Valse

10.12 EMILIA CONTI

Fisica la Neve *Cimara*
Did one but know *Mauds Valerie White*
Interlude *Landon Ronald*

10.20 BAND

Slavonic Rhapsody *Friedemann*

10.28 ROBERT WATSON

Eve of Crecy *Vincent Thomas*
Young Dietrich *Henschel*

10.35 BAND

Two Norwegian Dances, Nos. 1 and 2 *Grieg*

10.45-11.0 POETRY READING

Scenes from RACINE'S 'Andromaque,' by M. E. M. STÉPHAN and Mlle. M. CHOUVY

(Thursday's Programmes continued on page 158.)



ROBERT WATSON,
baritone, sings in the Military
Band Concert from 5GB
tonight.

THE TEST OF TIME.

(Continued from page 121.)

law-abiding citizen just what is expected of him. Imagine, too, the convenience of broadcast help in the filling up of an income tax return every spring!

And Peace. The world is full of peace talk. Men argue about pacts, agreements, disarmament—and the next war! Won't radio help? Who was the genius that suggested *The Radio Times* slogan: 'Nation shall speak peace unto nation?' For when nations talk nightly to nations, when country sings to country of love, and hope, and beauty, when one member of the great family tells of its winter snows and bitter cold, and another carols cheerfully of its sunshine and olive-yards, and we know one another so much better, won't quarrels and jealousies between the peoples vanish for ever? Hail, Radio!

JOHN A. MAYO,
Rector of Whitechapel.

THE BROADCAST PULPIT.

Extracts from Recent Addresses.

The Pre-eminence of the Spiritual.

WE may drift into war, but we can never drift into peace. Nor can an inheritance of mutual trust, co-operation and real peace be bestowed upon us by governments or even by the League of Nations, except in so far as we ourselves as peoples and communities and as individuals, however humble, voice our strong convictions on the matter. Matters of adjustment may involve expert diplomacy and intricate political machinery, but the great fundamental issues are the concern of every thinking person, and especially of the Christian. 'One thing is needful,' and that is the pre-eminence of the spiritual. If men gave due place to spiritual values, there would be no war, there could be no war.—*The Rev. E. L. Mendus, Cardiff.*

History and Hope.

THROUGHOUT the centuries men have cheered themselves with the belief in a good time coming. The history of any nation is just the story of its hope, how some man cherished a hope of better things for his country, how it grew upon him, how it possessed him until he became mad with expectation, how he went from heart to heart until the expectation could not be denied and the whole nation was lifted up to its better position. But to realize this hope we must become unselfish, and if we hope for peace, be it in the home or the nation or the world at large, there must be unselfishness or love.—*The Rev. E. L. Mendus, Cardiff.*

Sovereign Guidance.

THERE is a presumption that imputes to one's life a divinity it may not possess. But there is an even worse denial that can discern in the way of the past human incursions and incursions, days that were destitute of high aim and worthy attainment, but which can see no sovereign guidance and no proof that the steps were unwittingly guided to some lofty and Christian end. Life has been disappointing and drab, and we seek in vain for any sign of Divine help and leading. Perhaps the explanation lies in the simple truth that God's guidance has been often unseen, mostly given by secondary agencies, and while we dare not claim to have been inspired at every step, we can claim to view life and its direction so as to see that 'we have travelled better than we knew.' Unconscious guidance, unconsidered providences and over-ruled ventures might lead us to aver, 'The Lord was in this place and I knew it not.'—*The Rev. Randall C. Phillips, Belfast.*

**HARD-of-HEARING
OR
ACUTELY DEAF**

MANY eminent men in Political, Professional and Business life are forced to retire by reason of defective hearing, and many of the general public are made dependent on others by deafness. Deafness is so gradual in its growth that some find it difficult to believe they are victims to this amazingly prevalent and entirely isolating disability. They think that speakers socially, in church, and on the stage are less distinct, but the penalties of deafness are so overwhelming that they refrain from admitting the distressing truth. Human intercourse is denied them, and slowly but surely they find themselves slipping out of it. To see lips moving, changing expressions, twinkling eyes, and feel shut out makes them feel their usefulness is impaired and sociability hampered, whilst to use cumbersome trumpets and instruments is to be a marked man.

In many cases the disability must increase of its own momentum, because mere abstention from trying to hear makes "hard-of-hearing" into acute deafness, often causing distressing head-noises. The great thing is to

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and that is only achieved by helping to correct the defect and suiting your own case. "Ardente" collects and conveys sounds

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Chosen for use by many deaf Doctors.

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will eventu-
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Thursday's Programmes continued (January 24)



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5WA CARDIFF. 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry

3.45 Mrs. GWENDA GRUFFYDD: 'Famous Welsh Women—II, Beautiful Women of Legend'

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.35 Musical Interlude



7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
 Leader, ALBERT VOORSANGER
 Conducted by WARWICK BRAITHWAITE

- Overture, 'The Mastersingers' Wagner
- WILLIAM PRIMROSE (Violin) and Orchestra
- Concerto in E Minor Mendelssohn
- GLADYS PALMER (Contralto) and Orchestra
- O Don Fatale Verdi
- ORCHESTRA
- Symphony No. 4, in G Dvorak
 (First Performance in Wales)

DVORAK'S Symphony in G, the fourth which he wrote, is less often heard than its more famous successor, 'From the New World,' but it is none the less a very beautiful work, teeming with fine ideas and distinguished by all that felicity of invention and mastery of workmanship characteristic of its composer.

The vigorous opening Allegro has for its main theme a splendidly rhythmical subject, stated, after one or two tentative hints at it, by the full orchestra with fine effect. The second main theme, announced first pianissimo by the strings, is smoother in character, and this is followed by another, the three together furnishing ample material for the composer's purpose.

The second movement is a beautiful Adagio which has something of the spirit of an Elegy in its grave and measured strains, while it is distinguished further by the exceptional felicity of its orchestration.

For the third movement there is a charming Allegretto in place of the usual Scherzo; while a spirited Finale, based on a fine main tune of a strongly Slavonic cast, brings the whole work to a most vigorous and telling conclusion.

9.0 READINGS IN VERSE by RICHARD BARRON
 King Robert of Sicily (Longfellow)
 Yawcob Strauss (G. F. Adams)

9.15 Concert (Continued)

ORCHESTRA
 Siegfried's Journey to the Rhine Wagner

GLADYS PALMER
 J'ai pleuré en rêve G. Hue
 Nuit D'étoiles Debussy
 Le Captif Grieg

9.40-12.0 S.B. from London (9.55 Local Announcements)

6SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.40 S.B. from Manchester

8.20 S.B. from London

8.30 S.B. from Manchester

9.40 S.B. from London

9.55 Musical Interlude, relayed from London

10.0-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 Mrs. ROBERT MEYRICK: 'Hampshire Words of Wisdom'

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for South of England Farmers

6.35 S.B. from London

7.40 S.B. from Manchester

8.20 S.B. from London

8.30 S.B. from Manchester

9.40-12.0 S.B. from London (9.55 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0:—London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
 Thrilling Stories aided by the Play 'The Ghost of Battersby Manor' (C. E. Hodges)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.40 S.B. from Manchester

8.20 S.B. from London

8.30 S.B. from Manchester

9.40-12.0 S.B. from London (9.55 Local Announcements)

(Thursday's Programmes continued on page 160).

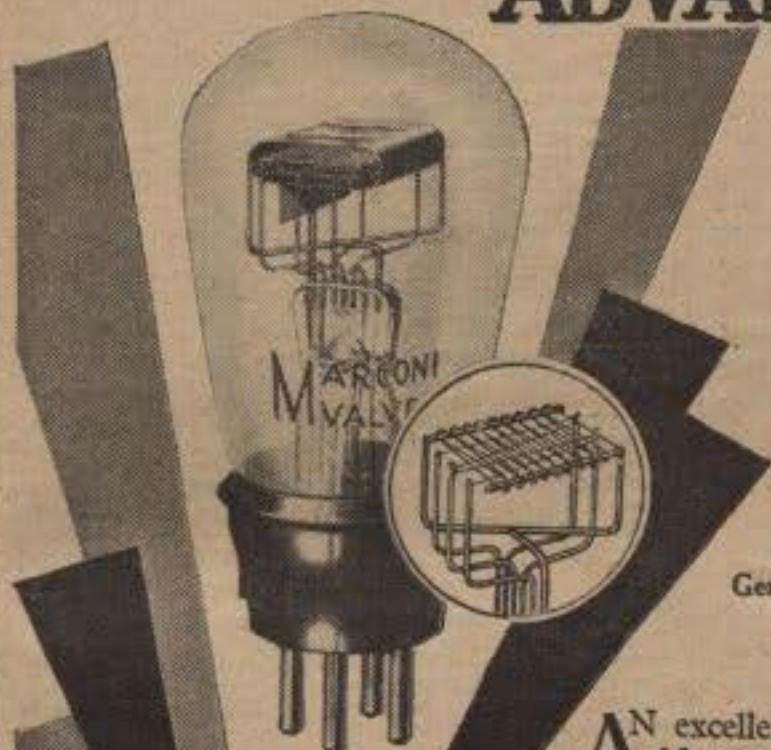


RICHARD BARRON

will give some verse readings in the interval between the two parts of the Symphony Concert from Cardiff tonight.

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 Normal Slope ... 1.0 Ma/v
 * At Anode Volts 100
 Grid Volts 0

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Thursday's Programmes continued (January 24)

(Continued from page 158.)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 A BALLAD CONCERT
S.B. from Hull

OLGA SAWDEN (Pianoforte)
Etude in E Chopin
Grillen (Crickets) Schumann

HELENA GORDON (Contralto)
Absence Berlioz
Oh! soft was the song Elgar
Secrecy Wolf

MARGARET TAYLOR CHISHOLM (Recitations)
Cheering up a convalescent (Alice Halsey)

RALPH ROWNTREE (Bass)
Shepherd, see thy horse's foaming mane }
Long ago, when I was still free } Korbay
Far and high the cranes give cry }

OLGA SAWDEN
Impromptu, Op. 90, No. 3, in G Schubert
Arabesque in A Debussy

HELENA GORDON
Did you ever? }
PB rock thee to rest } Stanford
The Bold, Unbiddable Child }

MARGARET TAYLOR CHISHOLM
The Pudding May Isabel Fick

RALPH ROWNTREE
Hear me, ye winds and waves Handel, arr. A. L.
O Isis and Osiris ('Magic Flute') Mozart

4.30 An Orchestral Concert

Relayed from Parker's Restaurant
Musical Director, LADDIE CLARKE

ORCHESTRA
Fantasia, 'La Bohème' Puccini, arr. Gauvain
Waltz Intermezzo, 'First Love' Lehar

THRENA RUSSELL (Soprano)
Pipes of Pan ('The Areadians') Monckton
It is only a tiny garden Haydn Wood

ORCHESTRA
Scherzo Heykens
'Élégie' Maesenet
Selection, 'Blue Eyes' Kern

5.15 THE CHILDREN'S HOUR: THE OLD CURIOSITY SHOP

BETTY WHEATLEY and HARRY HOPEWELL try
to buy some antiques

6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Market Prices for North of England Farmers
6.45 S.B. from London

7.40 Hallé Concert

From the Free Trade Hall
Relayed to London and Daventry
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
(See page 154)

Symphony No. 6, in F ('Pastoral') .. Beethoven
8.20 S.B. from London

8.30 Hallé Concert

(Continued)

ORCHESTRA
Death and Transfiguration }
Don Juan } Strauss
Till Eulenspiegel }

9.40-12.0 S.B. from London (9.55 Local An-
nouncements)

Other Stations.

5NO NEWCASTLE. 943.5 M. 1,250 KC.

12.0-1.0:—London Programme relayed from Daventry.
2.30:—Prof. H. M. Hallsworth, O.B.E.: 'Talks on Commerce—
II, The Medieval Merchant.' 3.0:—London Programme relayed
from Daventry. 5.15:—Children's Hour. 6.0:—London Pro-
gramme relayed from Daventry. 6.15:—S.B. from London.
6.30:—Market Prices for Farmers. 6.45:—S.B. from London.
7.40:—S.B. from Manchester. (See London.) 8.20:—S.B. from
London. 8.30:—S.B. from Manchester. (See London.) 9.40-
12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 745 KC.

11.0-12.0:—Gramophone Records. 2.45:—Mid-week Service,
conducted by the Rev. J. G. Drummond, M.A., of Dundas
Street Congregational Church. Scripture Reading, Mark 1,
vv. 1-11. Address, 'The Fellowship of the Lord: His Baptism.'
Prayer. Hymn, 'Love Divine, all loves excelling' (B.C.H.,
No. 479) (vv. 1 and 2). 3.0:—Broadcast to Schools. S.B. from
Edinburgh. 3.30:—Musical Interlude. 3.45:—S.B. from
Edinburgh. 4.0:—Musical Comedy and Synopsation. The
Station Orchestra: Selection, 'Hit the Deck' (Youmans).
Reno and Burdett (Entertainers): Blue Bird, sing me a song
(Davis and Hanley); Every Sunday Afternoon (Rudor and
Ward); When I say good-bye to you (Du Costa); Serenading
Lucy Ann (D. Powell). Orchestra: Selection, 'The Desert
Song' (Rosenberg); Selection, 'The Yellow Mask' (Duke).
Reno and Burdett: Sunny Slides (Conn and Gilbert); Oh, Miss
Hannah (Doppen); My Inspiration is You (Nichols); Where
the Cob-cot-cotton Grows (Le Solr, Doll and Klein). Orchestra:
Selection, 'Lady be Good' (Gershwin). 5.15:—Children's Hour.
5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital
by S. W. Letch, from the New Savoy Picture House. 6.15:—
S.B. from London. 6.30:—Special Talk for Farmers: Dr. J. W.
Gregor: 'Some Observations on Breeding of Pasture Plants.'
6.45:—S.B. from London. 7.40:—S.B. from Manchester. (See
London.) 8.20:—S.B. from London. 8.30:—S.B. from Man-
chester. (See London.) 9.40:—S.B. from London. 9.55:—
Scottish News Bulletin. 10.0-12.0:—S.B. from London

2BD ABERDEEN. 311.3 M. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—
Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from
Glasgow. 3.45:—S.B. from Edinburgh. 4.0:—Concert by
The Station Octet, relayed from the Sculpture Court, The Art
Gallery. Overture, 'A Midsummer Night's Dream' (Mendel-
sohn); Intermezzo from the Piano Concerto (Schumann);
'Prince Igor' Danzas (Borodin); Selection, 'H.M.S. Pinafore'
(Sullivan); Movements from Symphony No. 3 (Mendelssohn).
5.0:—Vocal Interlude of Scottish Songs by Edward Smith
(Baritone): The Gentle Maiden (Arthur Somervell); An
Eriskey Love Lift (Kennedy-Fraser); Herding Song (Malcolm
Lawson); Our ain Gha (Robert McLeod); Bonnie Wee Thing
(George Fox). 5.15:—Children's Hour. 6.0:—London Pro-
gramme relayed from Daventry. 6.15:—S.B. from London.
6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.40:—
S.B. from Manchester. (See London.) 8.20:—S.B. from London.
8.30:—S.B. from Manchester. (See London.) 9.40:—S.B.
from London. 9.55:—S.B. from Glasgow. 10.0-12.0:—
S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.0:—
Concert. Orchestra: Overture, 'Djamleh' (Bizet); Mazurka
(Liszt, arr. Müller-Berghaus); Rimondin (Ramusca, arr. Kosen).
4.28:—A. V. Froggatt (Baritone): Beauty is but a Painted
Hell and Whither runneth my sweetheart? (arr. Keel); A Song
of London (Cyril Scott); Yarmouth Fair (arr. P. Wartski).
4.40:—Orchestra: Swedish Rhapsody (Remil); Canzonetta,
Op. 62a (Silbellius); March, 'Take Courage' (Blon). 5.0:—An
Olsoe Recital by David John: Sonata in C Minor (Handel);
A la campagne (Hamilton Harty). 5.15:—Children's Hour.
6.0:—London Programme relayed from Daventry. 6.15:—
S.B. from London. 7.35:—A Military Band Concert. Band:
Imperial March (Elgar); Overture, 'Plymouth Hoe' (Arnold);
Slavonic Rhapsody (Friedemann). 7.59:—Frederick Taylor
(Baritone): Land of Mine (Monk Gould); A Soft Day (C. V.
Stanford); Son of Mine (Wallace); Tomorrow (Keel). 8.9:—
Band: Hungarian Rhapsody, No. 1 (Liszt). 8.21:—Frederick
Taylor; Mother Carey (as relayed by the Bown and Trade
Winds (F. Keel); The Little Admiral (Stanford). 8.31:—
Band: Selection, 'Yeomen of the Guard' (Sullivan). 8.41:—
Frederick Taylor: And yet I love her (H. H. Parry); The
Piddler of Dooney (Dunhill); Out of the Night (Lidgley). 8.51:—
Mark Henningway and Band: Ships that Pass in the Night
(Stephenson); The Lost Chord (Sullivan). 9.2:—Band: Ballet
Music from 'Faust' (Gounod); Suite, 'Four Indian Love
Lyrics' (A. Woodforde-Finden); Selection, 'Merrie England'
(Ed. German). 9.40-12.0:—S.B. from London.

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How the Other Half Lives.

AS long as broadcasting continues, so long will people dispute as to which of its manifold activities is the most valuable to humanity. Spectacled gentlemen in Aberdeen will exclaim passionately in favour of Talks series. Would-be frequenters of music-halls will acclaim Mr. Handley as mankind's greatest benefactor. The children will uphold their Uncles and Aunt. In short, there will be a terrible noise. But when the noise of disputation, when that tumult and shouting has died, I think we will find that the best thing that broadcasting has done, can do, and will continue to do, is the breaking down of barriers; barriers between individuals, classes, and finally nations.

Recently Mr. Belloe, in an extremely brilliant article, expressed his opinion that greater knowledge of one nation by another tends rather to mutual dislike than to the avoiding of war. Though cynical as an opinion, it is unfortunately based upon considerable knowledge of human nature.

It is not, however, unreasonable to hope that broadcasting will not only give us that mutual knowledge of each other's activities which tends to a natural distaste, but also that comprehension of them which according to the old proverb leads us to forgive them. Admittedly, to bring this to pass between nations is a terrific undertaking and one that is only likely to be consummated in a distant future, principally, of course, owing to the great language difficulty, to say nothing of ethnographic and colour prejudices. Between classes no such gigantic difficulties stand in the way of mutual comprehension and the tolerance that should arise from it. The so-called class war—to use a phrase beloved of tub-thumping orators in Hyde Park and moribund major-generals in clubs—is only kept alive by complete misapprehension by the classes involved of the facts of each other's existence.

The housewife in Wigan, labouring at her wash-tub, sees in the daily Press, that the gilded members of the upper 3,000 or so are to be seen nightly in various expensive clubs. Envy, hatred and bitterness are not altogether unnatural results. If only there could be an outside broadcast one night from one of these clubs: if she could hear the inane witticisms perpetually repeated: the groans of those who are martyrs to the rich food they are practically compelled to absorb: the utter boredom of the greater number of those engaged in the social whirl, she would realize that the people she envies are as much at the mercy of a system as she is, and one that, in its way, is just as dreary and just as laborious.

Similarly, we should hear less about loafers and idle, discontented brutes, if an hour's work at a coal face could be broadcast for the benefit of those people who think that a game of golf is an extraordinarily exhausting performance.

It is perfectly true that most of us have not the remotest idea of how most of us live, and as imagination is at present rather out of fashion, owing to the difficulty of expressing its value in terms of hard cash, it is astonishingly difficult to obtain that knowledge of one's neighbour which is the first essential of disliking him rather less than one automatically dislikes all strangers.

Let us have some broadcasts of daily life—life that goes on all the time, and is so much part of the machine by which and for which we all exist that we take it for granted that it is all right to remain supremely ignorant on the subject. Let us have half an hour in a mill: half an hour in a dockyard: half an hour in a stoke-hole or factory; and then again let us have half an hour of a fashionable night club: of a dance or dinner party in the season. The results would be, at any rate, interesting.

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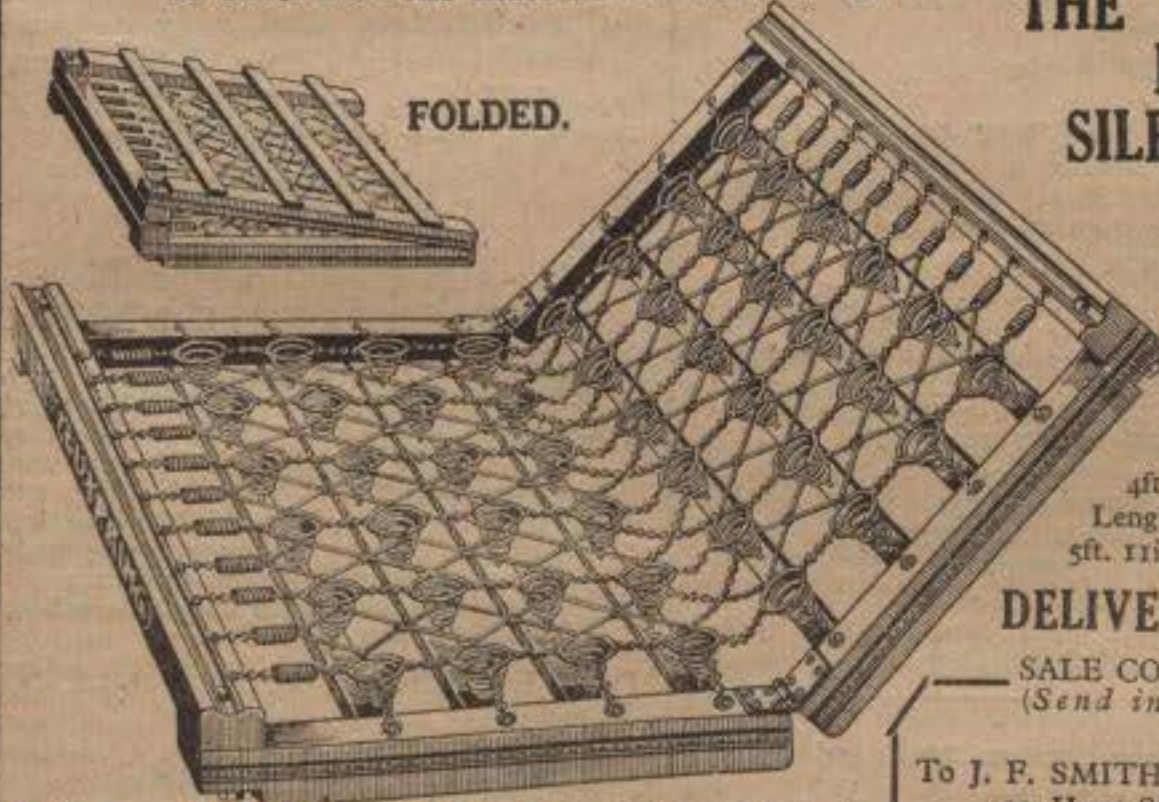
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See the Label thereon: **LUXPRING.**



9.20 Harry Graham on Golf Balls

FRIDAY, JANUARY 25
2LO LONDON & 5XX DAVENTRY
 (358 M. 838 KC.) (1,582.5 M. 102 KC.)



9.20 Bernard Darwin on Golf Balls

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH WEATHER FORECAST**
- 10.45 (Daventry only) 'Some "balanced ration" recipes'—I**
- 11.0 (Daventry only) Gramophone Records Miscellaneous**
- 12.0 A SONATA RECITAL**
 MONTAGUE BRNARLEY (Violin)
 ESTHER FISHER (Pianoforte)
 Sonata in C Minor Grieg
 Sonata in G Mozart
- 12.30 ORGAN RECITAL**
 By PERCIVAL DAVIS
 (Organist and Director of the Choir, St. Paul's, Blackpool)
 (Relayed from St. Mary-to-Bow)
 Toccata d'Ervey
 Hindoo Song Rimsky-Korsakov
 First Movement from 3rd Sonata in C Minor Guilman
 Negro Melody, 'Deep River' Coleridge-Taylor
 Imperial March, Op. 32 Elgar
 Transformation Scene ('Parsifal') Wagner
- 1.0-2.0 LUNCH-TIME MUSIC**
 MOSCHETTO and his ORCHESTRA
 From the May Fair Hotel
 BROADCAST TO SCHOOLS:
- 2.30 Dr. B. A. KEEN: 'The Why and Wherefore of Farming' (Course II)—The Composition of Plants and Respiration**
- 2.55 Musical Interlude**
- 3.0 'ROUND THE WORLD'**
 Mr. FENEST YOUNG: 'The Great American Desert'
- 3.20 Musical Interlude**
- 3.25 Mrs. AMABEL WILLIAMS-ELLIS: 'Great Discoveries—II, Harvey'**
- 3.40 Musical Interlude**
- 3.45 Concert to Schools**
 Under the Direction of Sir WALFORD DAVIES
 THE SYBIL EATON QUARTET
 SYBIL EATON (1st Violin)
 PIERRE TAS (2nd Violin)
 RAYMOND JEREMY (Viola)
 ALLEN FORD (Violoncello)
 CHRISTINE McCLURE (Mezzo-Soprano)
- 4.30 FRANK WESTFIELD'S ORCHESTRA**
 From the Prince of Wales Playhouse, Lewisham
- 5.15 THE CHILDREN'S HOUR: HOOTS, MEN!**
 Wherein we, in our particular way, celebrate the anniversary of the birth of ROBERT BURNS (1759-1796)
- 6.0 Mr. W. POWELL OWEN: 'The Small Poultry Keeper—II, Healthy Poultry in Confined Quarters'**
- 6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Ministry of Agriculture Fortnightly Bulletin**
- 6.45 THE FOUNDATIONS OF MUSIC**
 STRING TRIOS BY BEETHOVEN
 Played by
 KENNETH SHREAPING (Violin)
 BERNARD SHORE (Viola)

EDWARD J. ROBINSON (Violoncello)
 Op. 9, No. 2, Third and Fourth Movements
 Op. 8, First and Third Movements

THE Serenade was a popular form of composition towards the end of the 18th century. More elastic and comprehensive even than the Suite, it especially met the requirements of a time when small private orchestras abounded and tastes inclined to short pleasing movements. The Serenade could be written for any instruments, and in any number and variety of movements, although it was customary to include always a March and a Minuet. Belonging to the

7.25 Professor H. MUNRO FOX: 'Mind in Animals—I, What Colours can Animals See?' Relayed from Birmingham.

THIS is the first of a series of six talks by Professor Munro Fox, who is Professor of Zoology at the University of Birmingham and sometime Fellow of Caius College, Cambridge. He is an authority on all zoological matters, and his books include 'Selene, or Sex and the Moon' and 'Blue Blood in Animals.' In his first talk he will cover the interesting question of whether animals see colours as we do, and if so, what colours they see.

7.45 A Light Orchestral Concert

- FOSTER RICHARDSON (Bass)
 THE WIRELESS ORCHESTRA
 Conducted by JOHN ANSELL
- ORCHESTRA
 Overture, 'The Maid of Artois' Balfe
 Suite, 'Clair de Lune' Lacomme
- 8.12 FOSTER RICHARDSON and Orchestra**
 Within these Sacred Bowers ('Magic Flute') Mozart
 Falstaff's Drinking Song ('Merry Wives of Windsor') Nicolai
- 8.20 ORCHESTRA**
 Romance, Op. 5 Tchaikovsky, arr. Frolow
 Valse, 'The Chocolate Soldier' Strauss
 Overture, 'Le Caïrd' Thomas
- 8.40 FOSTER RICHARDSON**
 Four Ducks on a Pond Walter Butler
 Lanthorn, Lanthorn Adams
- 8.46 ORCHESTRA**
 Suite, 'Ballet Russe' Luigini
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Local Announcements; (Daventry only) Shipping Forecast**

9.20 A Discussion

Between
 Capt. HARRY GRAHAM
 and
 Mr. BERNARD DARWIN

'The Limiting of the Golf Ball'

THERE is no golfer, from the par-slaughtering professional to the business man who plays for exercise on Saturday afternoons, who does not hold strong views on the proposal to limit the size and weight of the ball. This burning question, which has been so widely and vigorously discussed on courses and in club-houses, in railway carriages, offices and bars, will be debated tonight by two very amusing talkers—Captain Harry Graham, the author of 'The World We Laugh In,' 'Strained Relations,' and the books of many successful musical comedies, and Mr. Bernard Darwin, the famous amateur golfer, who is the most accomplished of all writers on the game.

10.0 THE STATION ORCHESTRA
 S.B. from Glasgow
 Eightsome Reel Traditional

10.15-11.0 A Celebration

By THE MAUCHLINE BURNS CLUB
 (See centre column)

11.0-12.0 (Daventry only) DANCE MUSIC:
 MARIUS B. WINTER'S BAND from the Hotel Cecil
 (Friday's Programmes continued on page 165.)

Today is the 170th Anniversary of the birth of Robert Burns

10.15-11.0

A Celebration by the Mauchline Burns Club

Relayed from Poozie Nansy's Mauchline



S.B. from Glasgow
 'Ac night, at e'en, a merry core
 O randie gangrel bodies,
 In Poozie Nansy's held the splore,
 To drink their orra duddies:
 Wi' quaffing and laughing,
 They ranted and they sang;
 Wi' jumping and thumping,
 The vera girdle rang.'

ALEXANDER MCGREGOR (Baritone)
 There was a Lad Traditional
 My love she's but a lassie yet arr. Stephen
 O' a' the airts Traditional
 'But Mauchline race, or Mauchline fair,
 I should be proud to meet you there;
 We's gie ae night's discharge to care,
 If we foregather,
 And hae a swap o' rhymen'-ware
 Wi' ane anither.'

GILBERT MACALLISTER (Reader)
 Tam o' Shanter
 'I am a fiddler to my trade'

HARRY CARPENTER (Fiddler)
 Selection of Scottish Tunes
 'The night drave on wi' sangs and clatter'

ALEXANDER MCGREGOR
 The Deil's awa' arr. Diack
 Duncan Gray arr. Diack
 A man's a man arr. Stephen
 'The King's most humble servant I,
 Can scarcely spare a minute;
 But I'll be wi' you by and bye,
 Or else the devil's in it.'

Dr. JOSEPH HUNTER
 'The Immortal Memory'

THE COMPANY
 'Auld Lang Syne'
 'So sung the bard—and Nansy's wa's
 Shook wi' the thunder of applause.'

same class of composition are the Divertimento and the Cassation.

Beethoven wrote two Serenades—the String Trio, Op. 8, of which the first and third movements are now to be played, and another (Op. 25) for flute, violins and violas. Although the former must have been one of Beethoven's very earliest compositions, the most accomplished master might have been proud to have written such lovely music as is contained in its several sections. The movements to be played this evening are the opening March and the charming Minuet, neither of which will present any difficulties to the hearer.

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 Musical Interlude

Here's happiness and prosperity for you and yours

£250 A YEAR FOR LIFE—FROM AGE 55

Think of it! A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions, or political troubles. What a boon to you and yours! What a burden off your mind!

The Plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £82,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit, and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but readers who fill in the enquiry form and send it to the Company receive, without obligation, figures to suit their own age and circumstances. Full details of the Plan will also be sent.

£250 a Year for Life.

Just at the age you begin to feel you ought to take things more easily, the Sun of Canada makes it possible for you to do so. From 55 years of age you will receive £250 a year for life. If you prefer it, a cash sum of £3,000 will be given you instead of the yearly income.

£20 a Month if Unable to Work.

Applicable to residents in the British Isles, Canada and United States.

Supposing you adopted this plan now, and next week, next year, or any year until you were 55 you become—through illness or accident—permanently incapacitated from earning a living, £20 a month will be paid to you until the £250 a year becomes due. And from the time of such incapacity no further deposits need to be made by you.

Income Tax Rebate.

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you make on the transaction.

£2,000 for Your Family if anything Happens to You.

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. If death results from an accident, the sum would be increased to £4,000, plus the profits.

Any Age, Any Amount.

Though 35, and £250 a year for life, have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

The figures given here are based on the present bonus rate.

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Don't let this opportunity go by. Fill in and post this Enquiry Form to-day. It may make a world of difference to you and yours.

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

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

Name (Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth

R.T. 18/1/29

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Who went to a fancy dress ball:
As Miss Diploma dressed
She was voted the best,*

CONDITIONS.

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar or Cheshire) or label from 'Diploma' Milk or 'Coronet' Milk. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to:

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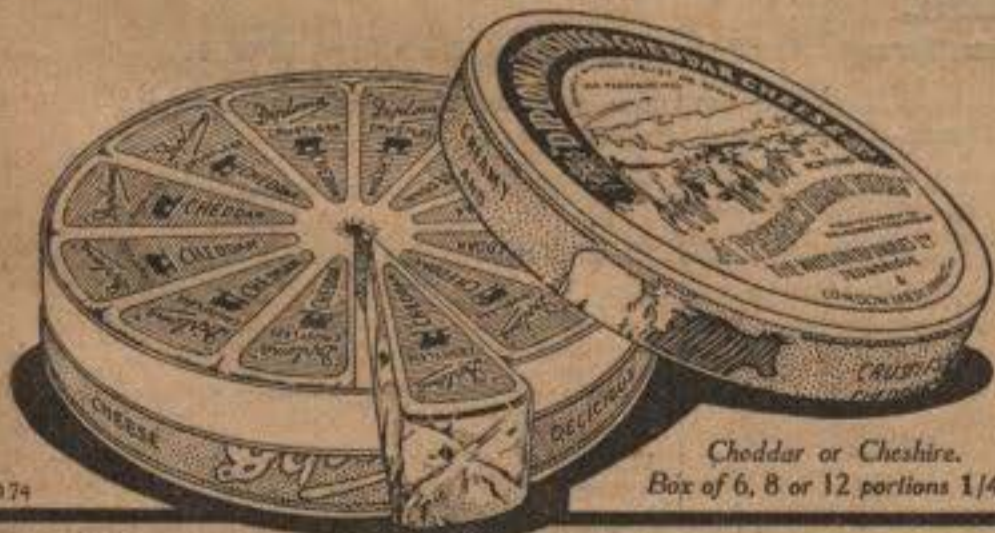
Closing Date: Entries must reach us not later than Friday, February 1st, 1929.

Result: A complete list of winners will be forwarded by post to every competitor.

**More than £4,500
has been distributed already**
£50 WINNER.

When the turkey and pudding's gone west,
There's a tit-bit to follow—the best:
Some really good cheese,
But 'Diploma' brand, please!
"That's the plum!" the poor pudding confessed.

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The **ENGLISH CRUSTLESS CHEESE**



Cheddar or Cheshire.
Box of 6, 8 or 12 portions 1/4.

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1st PRIZE £50
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3rd PRIZE £10
4th PRIZE £10
200 PRIZES OF 10/-
200 BOXES OF CHEESE
EACH CONTAINING SIX 3" PORTIONS
200 TINS OF CORONET MILK



ALL WAVE-LENGTHS and WORLD-WIDE RECEPTION

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FRIDAY, JANUARY 25

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 Midland Pianoforte Sextet

3.0 ORGAN RECITAL
By **LEONARD H. WARNER**
From St. Botolph's, Bishopsgate
Allegro (Symphony 6) *Widor*
Minuet (Symphony in E Flat) *Mozart, arr. Archer*

HARRY COSTIGAN
Thy deep blue eyes *Brahms*
It is enough *Mendelssohn*
For the Mountains shall depart...)

LEONARD H. WARNER
Le Cygne (The Swan) .. *Saint-Saëns, arr. Guilmant*
Trumpet Tunes and Air *Purcell, arr. Ley*
Melody in E *Bachmaninov, arr. Lemarc*

HARRY COSTIGAN
In Summertime on
Bredon *Peel*
Love went a-riding
Bridge
The Roadside Fire
Vaughan Williams

LEONARD H. WARNER
Communion C. H. *Kilson*
Toccata and Fugue in
D Minor *Bach*

**4.0 JACK PAYNE and
THE B.B.C. DANCE
ORCHESTRA**

MIRIAM FERRIS (Vocal
oddments, with **HARRY
PEPPER** at the Piano)
ERNEST MELVIN (Light
Ballads)

**5.30 THE CHILDREN'S
HOUR:**
(From Birmingham)
The Tanner of Tam-
worth, by Estelle
Harper Steele
JACKO and TONY will
Entertain
'Carrying Parcels,' by
Nicolina Twigg
NORRIS STANLEY (Violin)

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**
Overture, 'Zampa' *Hérold*
Selection, 'H.M.S. Pinafore' *Sullivan*

6.53 MICHAEL HANRAHAN (Baritone)
Spindrift *Eric Fogg*
Ettrick *Graham Peel*
Freights *Bealy*

ORCHESTRA
Valse Lyrique, 'The Smile of Spring' .. *Fletcher*
OLGA THOMAS (Pianoforte)
Etude Mélodique *Raff*
St. Francis Walking on the Waves *List*

7.20 ORCHESTRA
Pizzicato-Caprice *William Heley*
Melody in F *Rubinstein*

MICHAEL HANRAHAN
The Fiddler of Dooney *Dunhill*
Adrift *Bantock*
When as the Rye *Peter Warlock*

OLGA THOMAS
Si oiseau j'étais (If I were a bird) *Henselt*
Hark! hark! the Lark *Schubert, arr. List*
Etude in F Sharp *List, arr. Arensky*

ORCHESTRA
Suite, 'Enfantine' *Lardelli*

8.0 The Follies
(See centre of page)

9.0 The Midland Pianoforte Sextet
(From Birmingham)
Leader, **FRANK CANTELL**

Dance of the Hours *Ponchielli*
Träume *Wagner*

PONCHIELLI'S 'Dance of the Hours' is one of those engaging trifles—there are many examples of such in music—which seem destined by a kindly fate to keep alive their composers' names, if not for ever, at all events long after their more ambitious productions have gone the way of all things.

Certainly it is the only example of Ponchielli which is now heard in the ordinary way outside of his native Italy, with the exception, perhaps, of the well-known air, 'Cielo! e mar!' from the same opera.

'La Gioconda,' based on Victor Hugo's 'Angelo,' was produced at La Scala, Milan, on April 8, 1876, and was subsequently heard all over the world. The ballet entitled 'The Dance of the Hours,' occurs in the third act and represents successively the hours of Dawn Day, Evening and Night, being also intended to symbolize the eternal struggle between the forces of darkness and of light.

TRÄUME.—This exquisite little piece, written as a song in the first instance, is generally spoken of as one of several preliminary studies which Wagner made for the music of 'Tristan'; and it is certainly the fact that it

was composed before the Opera and that it was subsequently utilized in the love music of the latter.

Yet it would seem that this came about more by accident than design, since a letter written by Wagner himself on the subject makes it plain that he wrote the song in the first place without any thought of afterwards using it in 'Tristan.' When, however, he was engaged later on the Opera, it recurred to him so insistently that he recognized its suitability for this purpose and so came to incorporate it.

MIRANDA SUGDEN (Soprano)
The Moorish Maid *Henry Parker*
The Willow Song *Coleridge-Taylor*
Butterflies *Felix Corbett*

9.23 SEXTET
Suite of English Folk Songs .. *Vaughan Williams*
Three Negro Melodies .. *Coleridge-Taylor, arr. Fletcher*

Deep River; I'm troubled in mind; Sometimes I feel like a motherless child.


9.46 MIRANDA SUGDEN
Waltz Song *Arditi*
Little Lady of the Moon *Eric Coates*
Sincerity *Clarke*

SEXTET
Funiculi Funicula *Denza, arr. Gauswin*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of **RAY STARITA,** from the Ambassador Club

11.0-11.15 MARIUS B. WINTER'S BAND from the Hotel Cecil
(Friday's Programmes continued on page 167.)



THE FAMOUS FOLLIES,
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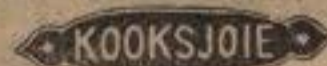
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Friday's Programmes continued (January 25)

5WA CARDIFF. 323.2 M. 928 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. FROM TYLER: 'Village Histories—Nether Stowey, the Home of Coleridge and Southey'
- 6.15 WEATHER FORECAST, NEWS
- 6.30 Mr. A. S. BURGE: 'The Rules of Rugby Football'
- 6.45 S.B. from London

7.45 Burns Night Celebrations

The 170th Anniversary of the Birth of Robert Burns, at the Cardiff Caledonian Society's Dinner Relayed from Cox's Café

- Mr. D. N. McCALLUM, President of the Society, proposing the 'Health of His Majesty the King'
- J. M. BULLOCK, M.A., LL.D., proposing 'The Immortal Memory of Robert Burns'
- Mr. J. DOUGLAS BELL, proposing 'The Lassies'
- Miss NESSIE MACARTHUR replying to the toast of 'The Lassies'
- Songs by MURRAY STEWART (Tenor)
- 9.0 S.B. from London (9.15 Local Announcements)

10.0 A Prelude

TO THE BRISTOL UNIVERSITY STUDENTS' RAG, in aid of the Lord Mayor's Hospital Fund, including a Message spoken by the Rt. Rev. THE LORD BISHOP OF BRISTOL
Relayed from the Hall of the University of Bristol Union, Bristol

10.30-11.0 DANCE MUSIC

relayed from the Cardiff Caledonian Society's Ball, Cox's Café

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 Musical Interlude relayed from London
- 9.20 S.B. from London
- 10.0-11.0 S.B. from Glasgow. (See London)

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London (9.15 Local Announcements)
- 10.0-11.0 S.B. from Glasgow (See London)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
The Land Where the Heather Grows
All aboard the 'Flying Scotsman,' en route for Bonnie Scotland, where, as you all know, 'It's a fine thing to sing' (Lauder) and dance a reel
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London (9.15 Forthcoming Events, Local Announcements)
- 10.0-11.0 S.B. from Glasgow. (See London)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 Canon C. E. RAVEN: 'Birds of the North Country—II, Birds of the Suburbs.'

S.B. from Liverpool

3.20 London Programme

relayed from Daventry

4.30 A Ketelbey Programme

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Chal Romano'
Sanctuary of the Heart
Waltz, 'Appassionata'
Devotion
In a Persian Market

5.15 THE CHILDREN'S HOUR:

S.B. from Leeds
Children and Fairies
Child Studies and Sketches by PHYLLIS J. HOMFRAY and W. PICKLES
Songsung by DOROTHY KITCHEN
Tales for Teens
Amateur Theatricals, by PHYLLIS J. HOMFRAY

6.0 Mr. ERIC NEWTON: 'The Plain Man's Attitude to Art—II, Painting and Literature'

6.15 S.B. from London

7.45 Light Orchestral Music

THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Reminiscences of Scotland'
arr. Godfrey

JOCK GLEN (Scottish Comedian)
ORCHESTRA
Suite, 'Highland Memories'.....MacCunn
JOCK GLEN (In more humour)
ORCHESTRA
Scottish Medley.....arr. Deboy Somers
Patrol, 'The Wee Macgregor'.....Amers

9.0 S.B. from London (9.15 Local Announcements)

10.0-11.0 S.B. from Glasgow (See London)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 KC.

2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Lady Margaret Sackville: 'Heroines of Famous Escapes—I, The Countess of Nithsdale.' 6.15:—S.B. from London. 6.30:—Prof. H. C. Heigham: 'Farming in 1929.' 6.45:—S.B. from London. 7.45:—Burns Programme. The immortal memory of Robert Burns, proposed by Charles S. Dougall, Esq., at the Newcastle-upon-Tyne Burns' Club. (Friday's Programmes continued on page 169)

The Drugless Remedy for Indigestion

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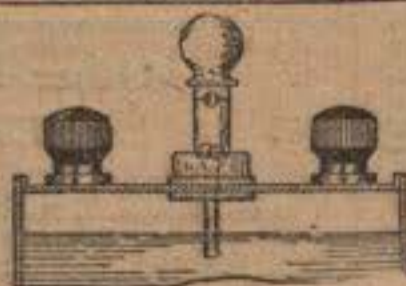
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Programmes for Friday.

(Continued from page 167.)

Relayed from The Station Hotel Banquet Room. Chairman, Dr. George Fortune. A number of Burns' songs will be sung during the evening. 9.0.—London. 10.0-11.0.—Band Programme. Backworth Collieries Workmen's Band, conducted by James Taylor. Bernard Ross (Baritone).

5SC GLASGOW. 401.1 M. 748 KC.
2.30.—Broadcast to Schools: Mr. W. Kersley Holmes: 'Travellers' Tales of Other Lands—II, Northern Russia'. 2.45.—Musical Interlude. 2.50.—S.B. from Edinburgh. 3.10.—Musical Interlude. 3.15.—A Play for Schools. 'Henry IV,' Part I. 4.0.—A Concert of Scottish Music. The Station Orchestra: Richard L. Maguire (Baritone). 5.15.—The Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Scottish Market Prices for Farmers. 6.45.—S.B. from London. 9.15.—Scottish News Bulletin. 9.20.—S.B. from London. 10.0.—The Station Orchestra: Eighteenth Reel (Traditional). Relayed to London and Daventry. 10.15-11.0.—A Celebration by the Manxline Burns Club of the 170th anniversary of the birth of Robert Burns, relayed from Poole's Nanny's, Manxline. Relayed to London and Daventry.

2BD ABERDEEN. 511.2 M. 954 KC.
2.30.—Broadcast to Schools. S.B. from Glasgow. 2.50.—S.B. from Edinburgh. 3.10.—S.B. from Glasgow. 4.0.—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Playhouse. 5.0.—Mrs. Percy Bate: 'A Stranger in Florence.' 5.15.—The Children's Hour. 6.0.—Mr. Peter Craigmyle: Football Topics. 6.15.—S.B. from London. 6.30.—S.B. from Glasgow. 6.45.—S.B. from London. 9.15.—S.B. from Glasgow. 9.20.—London. 10.0-11.0.—Glasgow.

2BE BELFAST. 302.7 M. 591 KC.
12.0.—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.), relayed from the Grosvenor Hall: Concert Overture in G (Puccini Man field); Pastoral (Scriabin, arr. Archer); The Thrush and Firefly (Lemarc); Variations on a Theme by Mozart (Meale); Heroic March (Candlyn). 12.30-1.0.—Light Music. The Radio Quartet: Selection of Haydn Wood's Popular Songs (arr. Higgs); Selection, 'Lady Mary' (Simsay). 2.30.—London Programme relayed from Daventry. 4.30.—Light Music. Eric Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0.—Recital of Scots Folk Songs: Elizabeth Cooper (Mezzo-Soprano): 'O' a' the airts, When the kye comes hame, and The Four Maries (arr. J. M. Black); 'Twa Bonnie Maidens (arr. A. C. Mackenzie); Wee Jouky-daddies (Traditional); O whistle and I'll come to ye (arr. J. A. Moonie). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.45.—Italian Operatic Programme. Lengl Cellini (Tenor) Orchestra, conducted by E. Godfrey Brown. 9.0.—S.B. from London. 10.0-11.0.—S.B. from Glasgow (see London).

(Continued from Col. 1.)

the listener to refuse to accept broadcast matter without a consideration of its permanent value. Although the B.B.C. has a monopoly of broadcasting in this country there can be no greater danger to its own existence than that of allowing a feeling of complacency to come over it. The present time is a critical one. It has passed the stages of experiment and has not fully consummated its existence.

Much depends on its work during the next few years, and on the attitude which listeners adopt toward that work. There is no doubt that it must be criticized as much as encouraged, for such a treatment will set as a constant tonic to prevent stagnation. There must be, moreover, a continual pruning and reduction in the amount of matter which is, comparatively speaking, transient in value. In dietetic language: its matter must contain ever-increasing food value.

Fortunately, however, since the B.B.C. is a national service and free from vested interests, it can afford to lead rather than pander. When once it has established itself—and six years is by no means long enough for that—it need not follow the example of another great factor in everyday life, the cinema, in oscillating between great work and rubbish. It can learn to accept—indeed, it is even now asking for and welcoming—reasoned adverse criticism, and by a process of selection come nearer and nearer the truly great.

I am aware, of course, that such statements as these may awaken whispers or even cries of 'high-brow!' It may be asked what broadcasting has to do with art and mental food-value. There is only one answer. The function of broadcasting, whether it is achieved or not, is to educate—and there is nothing worth while in life which does not teach. The teaching need not imply a surfeit of lectures or talks, nor yet a maze of music which needs a specialized training fully to assimilate. But in everything broadcast there must be something requiring the use of a part, at least, of our aesthetic or intellectual mechanism. That something will, in time, and without announcement, unconsciously influence the listeners of the nation 'onward and upward.'

ALFRED DUNNING.

THE STATUS OF BROADCASTING.

LOOKING back over the six years during which British broadcasting has been in widespread operation, one can see many things which represent concrete achievements. Education, radio drama, the Wireless Symphony Orchestra—these, taken at random, and many other structures, are being raised to permanence on trusty foundations.

There is one phase of wireless development, however, on which it is curious to reflect. In what light is broadcasting viewed by culture? Has it yet achieved a 'status' in art?

From time to time one hears and reads a good deal concerning the 'radio age.' Books and articles of the 'Wonders of Wireless' type are everywhere to be found, and scarcely a day goes by without the news of some imagination-staggering possibility of wireless being reported or foreshadowed. Such things, however, do not of themselves prove the greatness of this new factor in life. They do not show more than that it is a factor.

The determination of the true status of broadcasting—of its right to be considered as an art—lies in its aesthetic, intellectual and humanizing effects rather than in its technical marvels. Successfully to graduate, it must justify its end rather than its means.

It may be said, of course, that this justification has already been accomplished. The great number of listeners—constantly increasing, the growing list of authors and performers who, from reserve or blank refusal, have come to embrace the new means of communication with an enthusiasm only displayed by the convert—these and other pointers may be taken to prove the case. But there is still much to be done before broadcasting may sit serenely with its peers—music and the drama.

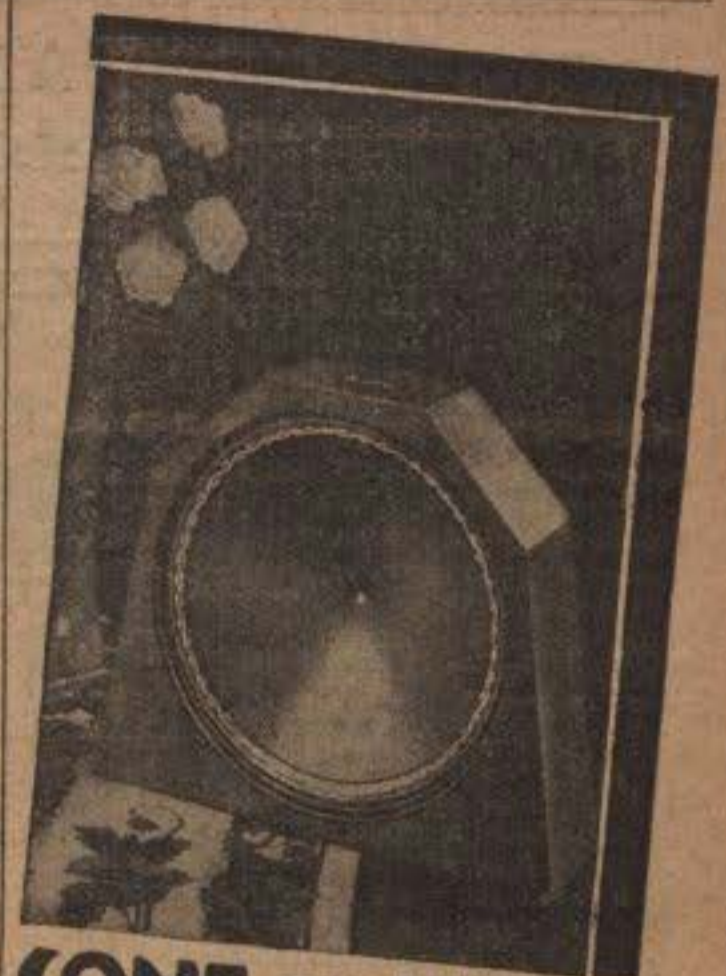
There are two types of person, at present, over whose heads the wireless wave streams constantly, day and night. The one listens to the programme and enjoys it. The other does not listen, and enjoys it as much. It is the latter type who, though he may be cultured in the ordinary sense of the word, none the less denies that broadcasting is more than a mechanical form of popular entertainment. He regards educational broadcasts—talks, lectures, or plays—as the modern form of popular educator so common some years ago. His views on the broadcasting of all forms of music are summed up in one word—'distortion' (which he probably remembers from having listened-in on an inferior set five years ago!), and if he thinks of broadcasting at all for more than two consecutive minutes, it is with a sigh of thankfulness that he can still buy books or theatre-tickets and get 'the real thing.'

The fact that there are many such people at present does not imply that they must all be converted before the microphone can sit with the other arts 'above the salt.' Those who heard Mr. Bernard Shaw's recent lecture before the Royal Academy of Dramatic Art will realize that many arts, now firmly established, have had fights such as broadcasting is never likely to have. The theatre, for example, has had to enter the lists on personal-morals grounds—a question which can never trouble the programme-builders of the B.B.C.! Yet even now that the theatre is the most respectable institution in the land there are still many people who do not attend it 'on principle.'

The exact relationship of broadcasting to art cannot yet be said to have been established to the satisfaction of most aesthetes. There is little doubt, however, that things are tending to its being thus established, and we may look forward to the time when, along with the great painters, writers, actors, and musicians, we shall place the great broadcasters.

It is one of the duties and privileges of those who organize and perform the wireless programmes constantly to work for this complete recognition of broadcasting as an art. It is equally the work of

(Continued at foot of Col. 1.)



**(ONE OR HORN
—THEY TELL
THE TRUTH!**



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**8.0
A
Railway
Concert**

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH: WEATHER FORECAST**
- 10.45 (Daventry only) Mrs. F. PALMER: 'The Cutting of Loose Covers'**
- 1.0-2.0 THE CARLTON HOTEL OCTET**
Directed by RENÉ TAPPONNIER
From the Carlton Hotel
- 3.30 A Ballad Concert**
GEORGE JEFFCOCK (Baritone)
THE VICTORIAN TRIO
- TRIO**
Orpheus with his Lute... *German Largo*..... *Handel, arr. Brown*
Yet once again ('The Magic Flute')..... *Mozart*
- 3.40 GEORGE JEFFCOCK**
The Clock..... *Carl Loewe*
The Stockriders' Song } *W. James*
Comrades of Mine... }
- 3.48 TRIO**
I passed by your window
M. Brahe, arr. Lucas
Sunshine and Butterflies
H. Bunning
Mistress Mary..... *Macirone*
- 3.56 GEORGE JEFFCOCK**
When Spring comes to the Islands } *Hermann Lohr*
I dream of a garden of Sunshine }
AVONDA..... *Martin Shaw*
- 4.6 TRIO (Unaccompanied)**
Drink to me only with thine eyes
arr. Elsie Richards
How merrily we live *Este*
O, hush thee my babe *Sullivan*
- 4.15 Dance Music**
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 5.15 THE CHILDREN'S HOUR:**
'IT'S AN ILL WIND . . .'
This well-known proverb will be illustrated by—
'One Frosty Day,' a Gnome Story, by Mabel Marlowe
and
'The Story of The Crooked Carrot' *Maud Morin*
- 6.0 Musical Interlude**
- 6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin**
- 6.40 Musical Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**
STRING TRIOS BY BEETHOVEN
Played by
KENNETH SEAPING (Violin); BERNARD SHORE (Viola); EDWARD J. ROBINSON (Violoncello)
Op. 8, Fourth, Fifth, Sixth and Seventh Movements
CONTINUING Beethoven's Serenade Trio (Op. 8), the movements to be played this evening are the fourth, fifth, sixth and seventh. Of these the first is somewhat curious inasmuch as it consists of an Adagio which is interrupted by lively scherzo sections in a quite unusual manner though the effect is entirely happy.

SATURDAY, JANUARY 26

2LO LONDON & 5XX DAVENTRY
(355 M. 838 KC.) (1,562.5 M. 192 KC.)



**THE FAMOUS FOLLIES
are here again!**

They will broadcast from London, under the direction of Dan Everard, at 9.35 tonight.

including

THE OLD HANDS:

Dan Everard; Dollis Brooke; Lewis Sydney; Doris Vane.

THE NEW RECRUITS:

William Stephens; Olive Kavann; Harry Pepper.

This drawing, which appeared on much of Pelissier's original music, is reproduced by courtesy of Messrs. Joseph Williams, the music publishers.

**9.35
The
Famous
Follies**

Some have even suspected a 'programme,' or underlying story, for the whole work on the strength of this movement, but there is no authority for anything of the kind.

After the Adagio comes a delightful Allegretto alla Polacca, based on a very attractive leading theme and offering great opportunities to the violoncello.

The next movement (Andante quasi allegretto) is an air with variations, giving the principal part in turn to each instrument, while a repetition of the Opening March happily completes and rounds off the whole work.

7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'

7.15 Major L. R. TOSSWILL: 'Today and Tomorrow in the Rugby World'

7.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of *The New Pepys' Diary of the Great Warr*, etc.

December 25 (Xmas Day).—Tyes, I each from my wife and Mumps; my wife's the fiercest mix of colours that ever was in all the world almost, Mump's a chaste gray that shall, methinks, become me mightily. Yet made a business of disabling this most slightlying and to wear my wife's fierce tye to Church, all for the love I bear her and for peace's sake at this blessed season of peace. Mr Blick makes the sermon, chiefly on behalf of the Welch miners. So resolved to give 10^s into the plate; but seeing Admirall Norcker give 1^s, was moved by my pity for the poor starving miners, to do the same. However, on the plate's coming to me did perceive (but too late) that what I had taken for Norcker's new 1^s noat was onelie an old 10^s noat, and did make me mad with this fool Banque that colours its 1^s noats green, like the old 10^s ones.

Very good diversiou this night listening-in to Mr Hay his reading out of *Pickwick* (Mr Wardle's Xmas party at Dingley Dell); which did so work upon me that by-and-by, when dancing time comes on the wireless, did persuade my wife into bidding our 2 wenches from the kitchen, together with Doris's William and Cook's Percy that be come to bear them company, and so to foot it, all of us, right merrily. Doris a most light, featy tripper, but Cook goes heavy in hand and makes my arm ake. An observable thing is, in sitting between the dances, Cook sits on Percy's knee and Doris on William's; which seems to be the mode in their circle and might, I believe, do worse than adopt it into ours. Yet, after all, should, as they say, cutt both ways; being that while I would very chearfely nurse pretty, feather-weight Doris, I should not so chearfely nurse homely, solid Cook. So, dancing ended and the mayds and their boys dispaht, my wife and I to bed, but could not sleep for a great while by the ake in my arm where it had borne the brunt of lugging, lumpy Cook.

8.0

**Twenty-Sixth Annual
London Concert**

RAILWAY CLERKS' ASSOCIATION
Relayed from The Queen's Hall

ALBERT SANDLER (Violin); FRANK LEONARD (Violoncello); SYDNEY FROULKES (Pianoforte)

Ave Maria..... *Bach, arr. Gounod*
Prelude and Allegro.... *Pugnani, arr. Kreisler*
Excerpts from 'La Bohème'..... *Puccini*
EDITH PRICE (in Mimicry and Mirth)

LEONARD GOWINGS (Tenor)
O Vision Entrancing ('Esméralda')
Goring Thomas
Nightfall at Sea *Phillips*
Ninetta *Herbert Brewer*

FRED. GIBSON (in Melody and Mirth)
Accompanist, DAVID RICHARDS
Musical Director, BERNARD BARRETT

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Six Strange Saturdays'—III.
By HOLT MARVELL



9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 The Follies
(See centre of page)

10.35-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC from the Savoy Hotel

SATURDAY, JANUARY 26

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.30 A MILITARY BAND PROGRAMME**
(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by **W. A. CLARKE**
- Overture, 'The Mastersingers of Nuremberg' *Wagner*
TREFOR JONES (Tenor)
The Stars *Phillips*
An Epitaph } *Mary Sheldon*
A Cradle Song }
Bonfires *Hamilton Harty*
- BAND**
Waltz, 'Venus Reigas' *Gungl*
- 3.55 LILIAN NIBLETT** (Pianoforte)
Nocturne in D Flat } *Chopin*
Valse in A Flat }
- BAND**
Spanish Divertissement *Desormes*
Tango, 'La Paloma' *arr. Hartmann*
- TREFOR JONES**
To Myra ... *York Bowen*
Prelude *Cyril Scott*
Sea Rapture *Eric Coates*
- 4.27 BAND**
The Tearing of the Green *Douglas*
Suite of Dances ('The Bavarian Highlands') *Elgar*
- LILIAN NIBLETT**
Minstrels *Debussy*
Malaguena } *Albeniz*
Seguidillas }
- BAND**
Post Horn Galop *Koenig*
(Soloists, **R. MERRIMAN** and **E. MIDDLETON**)
- 5.0 A Violin Recital**
by **MARJORIE HAYWARD**
Sonata in G Minor *Purcell, arr. Moffatt*
Menuett *Porpora, arr. Kreisler*
Adagio ('Raymonda') *Glazounov*
Slavonic Dance in G Minor *Dvorak, arr. Kreisler*
Gondoliers *Frank Bridge*
Tango *Albeniz, arr. Kreisler*
Captain Fracassa *Castelnovo-Tedesco*
(At the Piano, **MARGARET ABLETHORPE**)
- 5.30 THE CHILDREN'S HOUR**
(From Birmingham)
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, ANNOUNCEMENTS AND SPORTS BULLETIN**
- 6.40 Sports Bulletin** (From Birmingham)
- 6.45 Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **FRANK CANTELL**
'Lustspiel' ('Comedy') Overture .. *Keler Bela*
Valse, 'Beautiful Spring' *Lincke*
- IRENE BONAS** (Soprano)
My mother bids me bind my hair *Haydn*
Silver *Armstrong Gibbs*
- ORCHESTRA**
Selection, 'Tell Me More' *Gershwin*
- 7.10 IRENE BONAS**
She wandered down the mountain side .. *Clay*
When I was one-and-twenty *Armstrong Gibbs*
Rose softly blooming *Spohr*
- ORCHESTRA**
Selection, 'Airs and Graces' *Monckton*
Suite, 'A Coon's Day Out' *Baynes*

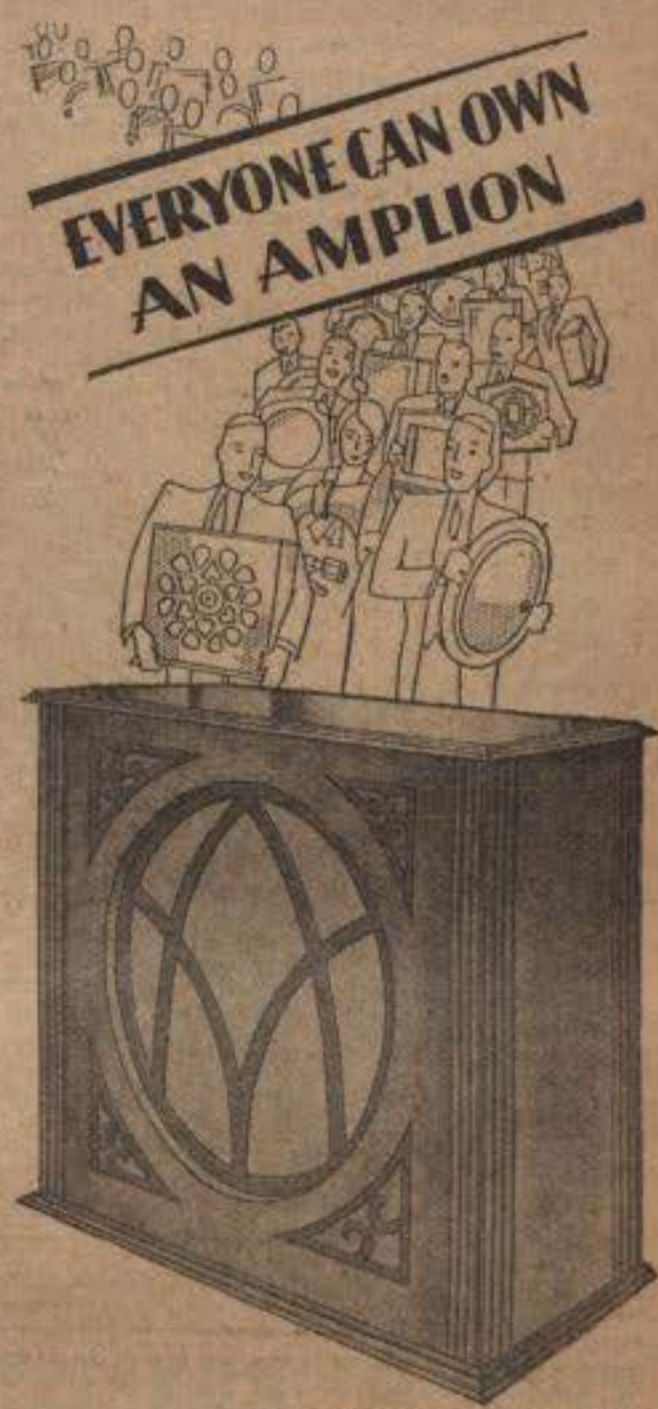


RISPAH GOODACRE
will sing in the Popular Celebrity Concert which will be relayed from the Central Hall, Birmingham, tonight at 8.0.

- 8.0 A Popular Celebrity Concert**
Relayed from the Central Hall, Birmingham
RISPAH GOODACRE (Contralto)
HENRY ASKEW (Tenor)
ZACHARWITSCH (Violin)
- 9.0 A Ballad Concert**
GWEN KNIGHT and MILDRED WATSON
(Solos and Duets)
NORMAN VENNER (Baritone)
JOYCE KADISH (Pianoforte)
- GWEN KNIGHT**
Should he upbraid? *Bishop, arr. G. Knight*
Romance *Kenneth A. Wright*
Mary and the Kitten *Gordon Bryan*
- 9.8 NORMAN VENNER**
Had I the heavens' embroidered cloths *London Ronald*
Beggars' Song *A. Gibbs*
Wood Magic *Martin Shaw*
- 9.16 JOYCE KADISH**
Filleses près de Carantec (Spinsters of Carantec) *Rhené-Baton*
Spanish Dance (E Minor) *Granados*
Rush Hour in Hong Kong *Chasine*
- 9.26 MILDRED WATSON**
If no one ever marries me *Lehmann*
Shadow March *Del Riego*
Daddy's Sweetheart *Lehmann*
- 9.34 NORMAN VENNER**
The Good Men of Erin *Herbert Hughes*
The Terrible Robber Men }
The Moon Cradle }
Cuttin' Rushes *Stanford*
- 9.42 JOYCE KADISH**
Dance ('Fire Dance') *de Falla*
- O Polichinello** *Villa-Lobos*
Prélude *Debussy*
- 9.52 GWEN KNIGHT and MILDRED WATSON**
The Drum Serenade } *Ernest Melvin*
Green Apples }
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 Sports Bulletin** (From Birmingham)
- 10.20-11.15 Chamber Music**
THE OLD ENGLISH CHAMBER ORCHESTRA
(Conducted by **FRED ADLINGTON**)
- ORCHESTRA**
Overture 'Dioclesian' *Purcell, arr. Adlington*
Suite *Handel, arr. Diach*
March; Minuet; Gavotte and Musette; Air; Fugue
- PERCY MANCHESTER** (Tenor)
My Pretty One (15th Century) } *arr. Fred Adlington*
Of Music (15th Century) }
Two Songs from 'The Lotus Eaters' ('Tennyson') *Cecil R. Dudley*
- ORCHESTRA**
Allegro *Valentine*
Act Tunes *Purcell*
Morris Dance *Traditional*
- PERCY MANCHESTER**
Ah, cruel nymph .. *Purcell, arr. Somervell*
Hush ev'ry Breeze *James Hook*
I fain would be free *Purcell, arr. Somervell*
- ORCHESTRA**
Italian Serenade (1st Performance) *Susan Spain Dunk*
On a May Morning (1st Performance) *Alec Rowley*
Penshurst Green (Country Dance and Romance) *Kenneth Wright*
(Saturday's Programmes continued on page 172.)

8.0

A Popular Celebrity Concert



EVERYONE CAN OWN AN AMPLION

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AERIAL EARTH EQUIPMENT

The following information is from the B.B.C. booklet on "Maintenance of Wireless Sets."

"The more efficient the aerial, the cheaper and easier to maintain the set. The aerial collects energy from the ether, and it is obvious that its efficient collection must be a matter of great importance. It is a popular fallacy to believe that any sort of wire will do for an aerial."

"For maximum signal strength the aerial should be large and high, and the down-lead should be clear of walls and buildings by at least a foot. Good insulation is essential."

"The earth connection is equally, or even more, important. An earthing device is the best form of earth."

The importance of efficient outdoor wireless equipment is here very clearly expressed, and if the advice given is followed, you will be surprised at the improved reception. It is strange that so many listeners regard the outdoor equipment of their wireless set in the light of the "poor relation" under the false impression that any kind of aerial and outdoor insulation will do. When the set is working poorly it will generally be found that it is being handicapped by leakage of energy across inefficient aerial insulators, inferior lead-ins, induction from down-lead aerial wires and holders, poor earthing connections, wind-shocked aerial wire, etc.

The height of the mast is of importance, but 30ft. or 35ft. will in most cases out of ten give excellent results, mainly especially if the mast is of steel. If a wooden pole is used, be careful that suitable fittings are used on the pole, with a non-jamming fitting for the halyard, and see that the latter is of good Manila rope that will withstand the weather. It is very awkward to find one day that the halyard is broken, and the mast, in consequence, has to be pulled down to fit a new halyard. A device that will prevent breakage of halyard through shrinkage in wet weather is a spring shock absorber fitted to one or both ends of the aerial.

Just as existing sets have vastly improved during the past three or four years so have improved "low-loss" outdoor fittings been introduced that will greatly improve your reception. If you will fill in your name and address on the below coupon and post with a 1d. stamp, a neat booklet full of information on outdoor equipment will be sent to you gratis.

To John & James Laker Co. Ltd., Engineers,
Kent House Road, Feckenham, Kent.

Please send me, gratis, copy of illustrated booklet giving detailed information upon the latest improvements in outdoor wireless fittings and equipment.

Name (Please write distinctly.)

Post this coupon at once in 1d. open envelope.

FREE 9^d BOX POST PAID WILL TRY THIS PROVED YOU REMEDY FOR INDIGESTION

Acid Stomach Acidity Flatulenc. Rheumatism
Biliousness Heartburn Palpitation Constipation.

We offer to GIVE you your FIRST Box post paid for free. Trial only and not for sale, for we KNOW this NEW REMEDY is so ASTOUNDINGLY GOOD it will remain with you and your family as your ONLY Remedy for Indigestion and its attendant ailments. We KNOW it will give you instant relief. Our confidence in this PROVED Remedy is so great that we not only offer you a 9d. Box absolutely free, but will pay the cost of postage to you. All you need do is to send the coupon to-day in 1d. stamped envelope.

DON'T SUFFER THE MISERY
OF DYSPEPSIA ANOTHER DAY

BIRLEY'S ANTACID POWDER

A DOSE A DAY KEEPS ACID AWAY
SOLD ONLY IN 1/3, 3/- and 5/- TINS. From all Chemists.



It will only cost you 1d. stamp to send COUPON below.

Name _____ Address _____
R.L.I.

Saturday's Programmes continued (January 26)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Ballet Music, 'Faust' Gounod
Dreams Wagner
Ballet Music, 'Boabdil' Moszkowski

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 Mr. EDDIE WILLIAMS, F.R.G.S.: 'Native Bazaar Trickeries'

7.15 Mr. L. E. WILLIAMS: 'South Wales Sport'

the boy's death. The music works up to a great pitch of excitement, and against a strenuous version of the Phaeton theme we can quite clearly hear the falling of the thunderbolt, and, at last, the lament.

AUBRIOL JONES (Pianoforte) and Orchestra
'Africa' Fantasia Saint-Saëns

ORCHESTRA

Suite, 'The Wand of Youth,' No. 2 Elgar

ARTHUR CRANMER and Orchestra

'Così Fan Tutte' (The School for Lovers) Mozart

ORCHESTRA

Second- and Third Movements, Symphony No. 6 ('Pathétique') Tchaikovsky

TCHAIKOVSKY began a sixth Symphony in mid-Atlantic—so his diary tells us—on his voyage from the States in the early summer of 1891. But the work did not please him, and he destroyed it, beginning immediately afterwards the new sixth Symphony, with such enthusiasm and energy that the whole thing was clearly outlined in his mind in less than four days. He wrote of it as a Symphony with a programme, 'but a programme of a kind which remains an enigma to all—let them guess it who can,' and his intention was to call it merely 'A Programme Symphony.'

The work was completed by August of that year and Tchaikovsky had no doubt himself that it was the finest music he had ever composed or would compose, a conviction in which many of his admirers share. The name 'Pathétique' was suggested by his brother, and though Tchaikovsky agreed, he changed his mind and wrote afterwards to the publisher asking him to call it simply Symphony No. 6.

Though it is the fashion in some 'advanced' quarters to declare nowadays that Tchaikovsky's great work is played out, it is certain that this is not by any means the opinion of music lovers in general. On the contrary, probably the chief feeling of most of those who hear Tchaikovsky's wonderful music again to-night will be one of regret that it has not been possible to give the work in its entirety on this occasion.

Still, 'half a loaf,' etc., and there is such 'room and verge' in Tchaikovsky's spacious strains that even two movements may be said to constitute a feast in themselves. Of the two movements chosen, it will be sufficient to say that the first is the delightful Allegro con grazio in 5-4 time and the other the tremendous Allegro molto vivace with its stirring march theme which is treated with such overwhelming power.

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



E.N.A.

THE BAZAARS OF THE EAST—

where, as Mr. Eddie Williams will tell in his talk from Cardiff this evening, the unwary stranger falls a victim to all sorts of ingenious tricks.

7.30 CLARICE MAYNE
And her Pianist, BOBBY ALDERSON

7.45 A Popular Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE
Overture, 'The Merry Wives of Windsor' Nicolai

ARTHUR CRANMER (Baritone) and Orchestra
The Two Grenadiers Schumann

ORCHESTRA
Symphonic Poem, 'Phaeton' Saint-Saëns

THIS Symphonic Poem of Saint-Saëns is based on the old classical tale of how Phaeton persuaded his father, the Sun, to let him drive the fiery chariot across the sky. Listeners will remember that in the old tale the horses got out of hand, and the chariot was on the point of crashing into the earth to wreck it, when Jupiter hurled a thunderbolt which destroyed the youth and his car.

There is a short and impressive introduction and then we hear the galloping steeds, and, a little later, a pompous tune on the brasses no doubt stands for the young Phaeton himself. Four horns afterwards play a fine broad melody which is thought to be the dirge of the Sun over

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

12.0-12.45 S.B. from Cardiff

3.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.30 S.B. from London

9.30 Sports Bulletin, S.B. from Cardiff

9.35-12.0 S.B. from London

Saturday's Programmes continued (January 26)

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 A GRAMOPHONE RECITAL OF POPULAR BALLADS AND LIGHT ORCHESTRAL MUSIC

Overture, 'Stradella' Flotow

Tenor, 'Just for Today' Partridge and Seaver

Quartet Sally Brown } arr. Terry

 Hanging Johnny }

 Whisky Johnny }

Contralto, 'Abide with me' Liddle

Concerted, Songs of Scotland Traditional

Bass, 'When the King went forth to War' Koernemann

Operatic Fantasia arr. Fred Abington

Tenor, 'She is far from the Land' Lambert

Serenade, 'Les Millions d'Arlequin' Drigo

Baritone, 'Song of the Flea' Moussorgsky

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Voices of the Air

A New Competition with instructions to follow

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Preciosa' Weber

ELIZABETH DYSON (Contralto)

My Resting Place } Schubert

Ode to Music }

Evening Boat Song }

ORCHESTRA

Suite, 'Woodland Pictures' Fletcher

ELIZABETH DYSON

In Derry Dale Traditional

Linden Lea Vaughan Williams

Fair Maids of Mann Manz Air

When Childher Plays Walford Davies

ORCHESTRA

Selection, 'Il Trovatore' .. Verdi, arr. Gouffroy

3.30 Merry and Bright

THE NORTHERN WIRELESS ORCHESTRA

March, 'Joyeuse' Ades

Overture, 'The Merry-makers' Coates

Cheerio Finch

LIVINGSTON ECCLES (Character Entertainer)

ORCHESTRA

Suite, 'Joyous Youth' Coates

Funiculi Funicula Denza, arr. Gauvain

RAY RAYMOND (Songs with Ukulele)

ORCHESTRA

Selection, 'Whirled into Happiness' Stolz

Entr'acte, 'The Merry Nigger' Squire

LIVINGSTON ECCLES

RAY RAYMOND

ORCHESTRA

Selection, 'Good News' De Sylva, Brown and Henderson

5.15 THE CHILDREN'S HOUR: Highways and Byways

THE NORTHERN WIRELESS ORCHESTRA will play 'The Green Lanes of England' (Clutsam)

Songs by HARRY HOPEWELL

Recitations by MARY K. SHEA

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. J. W. PUTTRELL: 'Cave Exploration in the Derbyshire Hills.' S.B. from Sheffield

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 S.B. from London

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms.

3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.15:—Mr. T. W. Bell, Secretary of the Northumberland Football Association: 'Association Football.' 7.30:—S.B. from London. 7.45:—Clarion Mayne and her Pianist, Bobby Aldersen. 8.0:—S.B. from London. 10.35:—Tilley's Dance Band, relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 461.1 M. 745 KC.

11.0-12.0:—Gramophone Records. 2.20 app.:—S.B. from Edinburgh. 4.15 app.:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Vanity Fair' (Fletcher). Jerome Donegan (Tenor): 'To the Children (Rachmaninov); Golden Lore (Wellings); Little Mother of Mine (Burleigh). Orchestra: Bacchanalia (Finck). Jerome Donegan: Kathleen Mavourneen (Crouch); Little Red Hawk (arr. Stanford); The Low-backed Car (Traditional). Orchestra: Selection, 'The Lily of Killarney' (Benedict). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mrs. Catherine Carwell: 'New Lights on Burns.' 7.15:—S.B. from Aberdeen. 7.30:—S.B. from London. 8.0:—Band Night. The Banknock Colliery Silver Prize Band: March, 'The Conqueror' (Telke); Selection, 'Recollections of Scotland' (Rimmer). T. C. Sternedale Bennett (Entertainer). Band: Cornet Duet, 'Larboard Watch' (Williams); Excerpts from 'Faust' (Gounod, arr. Hawkins). T. C. Sternedale Bennett, Band: Euphonium Solo, 'My Old Kentucky Home' (Air Varie), and Descriptive Sketch, 'A Day with the Huntsman' (Rimmer). 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.

11.0-12.0:—Gramophone Records. 3.30:—Dance Music relayed from the New Palais de Danse. 4.10:—Studio Interlude. Janet Macfarlane (Soprano): Do not go, my love, and Happiness (Hageman); Someone (Besly). 4.18:—Annie S. Hay: Triosème Ballade, Op. 47 (Chopin); First Movement of Sonata, Op. 31, No. 2 (Beethoven); Mazurka, Op. 50, No. 2 (Chopin). 4.33:—Janet Macfarlane: She wandered down the mountain side (Clay); What's in the air today? (Eden). 4.40:—Dance Music (Continued). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—Mr. C. B. Forbes: 'Scottish League and Cup Football—How the Clubs Stand.' 7.30:—Song and Story of the Gael: Alastair McLean (Reciter); Mary Lamont (Soprano). 8.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 502.7 M. 991 KC.

3.30:—Light Music. The Radio Quartet: Selection, 'Madame Butterfly' (Puccini); Ballet Music from 'Faust' (Gounod); Selection, 'Peter Pan' (J. Crook). 4.15:—London Programme relayed from Daventry. 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. 7.30:—Wagner, Orchestra: Introduction to Act III of 'Tannhäuser.' 7.40:—May Blyth (Soprano) and Orchestra: Closing Scene from 'Gotterdammerung.' 7.50:—Orchestra: Bridal Procession to the Cathedral (from 'Lohengrin'); Excerpts from 'The Mastersingers.' Introduction to Act III; Dance of the 'Prentices and Entry of the Mastersingers. 8.15:—May Blyth and Orchestra: Santa's Ballad, from 'The Flying Dutchman'; Isolde's Liebestod. 8.25:—Orchestra: Siegfried Idyll; Overture, 'Tannhäuser.' 9.0-12.0:—S.B. from London.

CHARACTERS from DICKENS



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'COQ-D'DOR.'

On January 28 and 30 there will be broadcast the fifth of the series of twelve well-known operas, this time *Coq d'Or* by Rimsky-Korsakov. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Coq d'Or* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 4d.

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Please send me.....copy (copies) of each of the remaining eight Librettos. I enclose P.O. No.....or cheque value.....in payment, at the rate of 1s. 4d. each eight Librettos.

'SHAKUNTALA.'

Shakuntala, by Kalidasa, to be broadcast on February 11 and 13, is the sixth of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Shakuntala* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining seven of the series for 1s. 2d.

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B.B.C. SCHOOL BROADCASTING PAMPHLETS.

Easter Term, 1929.

The undermentioned pamphlets are published in connection with the afternoon broadcasts to Schools. They will also be found of assistance to listeners generally.

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Elementary French Manual, No. II. E. M. Stephan.

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What the Onlooker Saw, Course 2. Rhoda Power.

Nature Study, Course 2. Miss Von Wyss.

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WHAT THE OTHER LISTENER THINKS.

In Praise of 'Carnival'—Lovers of Cinema Organ Music—Comments on the Sunday Service—And a Last Word.

THE TRIUMPH OF 'CARNIVAL'

'CARNIVAL' is over. The hour is late. But it has set memory and emotion tingling. I do not know how it was contrived. I do not know how that fast moving shuttle of voice and music wove the pattern gay and sombre and complete. The pitiful little history of Jenny, now in sun and now in shade, came before us as a living thing and moved to its climax as inexorably as Greek tragedy. 'Carnival' is a tale for many of us of our own age, and our thanks must go to this very virtile present for their delicate art in bringing the past before us once again.—*F. H. A., Northampton.*

THE NEW YEAR'S GREETING.

NEVER have I been more sincerely touched than I was when, sitting in my armchair observing the last few minutes of 1928 slipping away—all too quickly—into the past, and the dawn of a new year dimly appearing, I heard the 'voice' coming through space into my 'loud-speaker' bidding one and all a Happy New Year. Heartiest congratulations on what I consider to be the most effective short programme of the year. It will live long in my memory.—*David Sullivan, Bryngulen Crescent, Ferndale, Glam.*

THOSE WHO WERE FORGOTTEN.

"NOBODY FORGOTTEN" was the general verdict after the splendid 'Happy New Year' broadcast from 2LO, but one professional body of workers was left out of the greetings—the hardworking, oft ill-paid, animal's friend, the veterinary surgeon.—*P. Dennis Dixon, Victoria Ave., Hull.*

As I sat and listened to the New Year Greetings to all branches of Civil Servants, farm hands, seamen, soldiers and the brave defenders policemen, I wondered where the firemen's good wishes were, and why not mentioned. Are they not worthy?—*F. O. S., London.*

SIMILAR letters of regret that they were left out of the Greeting have been received from commercial travellers and hotel keepers. The B.B.C. tried in its New Year's messages to think of the whole world, whether geographically or by trades, but, alas! the task is impossible.

The Editor would thank many correspondents who have addressed letters of appreciation of the New Year's greeting to him.

IN PRAISE OF CINEMA ORGANS—

WHEN the Cinema Organ Recitals were given at 4 p.m. I used to look forward very much to them, but have been denied this most delightful item for months, since none are broadcast in the evening. I feel sure that I am not alone in supporting what I assume is a request by 'W. C. P.' for Cinema Organ Recitals in the evening, not merely as 'fillers' but as definite items in the programmes.—*P. O. C., Frenchie, Fife.*

WHY should not the B.B.C. have built in the new premises one of the finest cinema organs obtainable, and get a clever young organist who will not want to ride Bach's Fugues to death. (Such seems to be the highest ideal of the ordinary church organist—they are excellent for his training, but for our entertainment, please, forbid!) I am fully highbrow in my taste, but do boggle at those and noises of the Stravinsky type.—*L. W., Nottingham.*

'W. C. P.' says that he has not seen a letter published asking for organ music from one of the cinemas in the evening. We should greatly appreciate this form of music in the evening.—*A Family of Five, Basingstoke.*

I ALSO share the surprise of 'W. C. P.' with reference to the broadcasting of cinema organ music from one or other of the London cinemas during the evening programme. Surely this kind of entertainment would 'go down' better than so many Quartets and Trios.—*S. J. D., Folkestone.*

IN agreement with your correspondent 'W. C. P.' I also would like to hear a little cinema organ music in the evening. I would suggest that, if a cinema broadcast cannot be arranged, one of the musical interludes should be set apart for gramophone records of this type.—*H. Mitchell, 100, Belvedere Road, Bursley, Lancs.*

MAY I make a plea for more music from choirs? There is one drawback to 'Church' music, namely, the 'echo.' The returning echo mingled with the music from the organ in a church makes it impossible to pick out the different parts.—*C. E. S., Kidderminster.*

I WOULD like to second the request made by 'W. C. P.' of Meltham, for cinema organ music to be included occasionally in the evening programmes. This type of music is very popular at present, and I feel sure that the introduction of it would be greatly appreciated by thousands of listeners.—*S. J. H., South-end-on-Sea, Essex.*

—AND IN DIS-PRaise.

CINEMA organs seem to be merely a means of imitating orchestral music but give nothing like a real organ tone. A sort of 'one man band,' but unnecessary, for there can be no need for the imitation when real orchestral music is available. They can, of course, do much that the orchestra cannot do, such as imitate anything from a farmyard to a motor-car, but that is not music, although it may be all right served up with American comedy films.—*A. W. S., Leeds.*

SUNDAY PROGRAMMES.

I THINK one needs to get some listening experience before giving an opinion about Sunday music. After about two years of this, I consider a military band concert in the afternoon and an orchestral programme later in the day seem best adapted to the Sunday mood. After all, it is a day of rest, and dance music is hardly in keeping with this.—*Geo. A. Maggs, 80, Redcliffe Hill, Redcliffe, Bristol.*

THE interesting article in a recent issue of *The Radio Times*, 'Wanted—A New Kind of Religious Service,' must have aroused mingled feelings in all religious persons who read it. Your correspondent's chief points are a direct challenge to the Catholic Church. He says, referring to the services: 'Their very foundation rests upon a dogma and a ritual that were the flower of another age.' Surely the flower of one age may be that of another? I agree with your correspondent that the studio is not the ideal place for religious worship. Let me remind him, however, that the man who does not grasp the present essentials connected with broadcast services is the man who has no use for religion.—*C. E. Packney, 2, Duncombe Road, Hornsey Rise, N.10.*

I QUITE agree with 'L. A. B.' Oxford, that it is no worse to play dance music on Sunday than to indulge in tennis, golf and joy rides; but are either of them in accordance with the divine command to 'keep holy the Sabbath Day' (see Isaiah lviii, 13-14), also are there not heaps of sacred things, songs especially, that might be used on Sunday, and would be far more appreciated by most people than the modern songs? What could be more beautiful than selections from the *Messiah* and all the other great oratorios?—*M. Jenkins, Faleshill Road, Coventry.*

No one can claim that the broadcast religious services are all that could be desired, but I do not think that there is any real demand for drastic change. The standard of much that goes in the name of Religion, and under the auspices of the Church, is considerably below the New Testament standard—the final court of appeal in all matters pertaining to the Christian faith, or the Christian Church.—*D. A., Derby.*

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

MEN long for an authoritative voice, and most of us believe that this, and the best guidance and light on life, is found in the words of Jesus Christ; and what we desire is a sound and helpful interpretation of those words. To many, the artificiality of much in Anglican services is very distasteful, and I think that so much preference should not be given to them; they should be relayed alternately with services from the leading Free Churches where the most helpful preachers are found.—*H. B. Murray, Newhouse Farm, West Chillington, Pulborough, W. Sussex.*

NOTHING that is broadcast to people sitting down to 'receive' can be a sufficient substitute for the going of oneself in worship to God, which cannot be done through the ear alone. But broadcasting can, and, one hopes, does, rouse people to worship, and in this work it is a handmaid to Christianity. If the true conception of a church service is kept in mind, there will be no ally talk about wireless 'services' emptying the churches.—*Lawrence T. Blackhall, Student at Scholae Cantuarii, Lincoln.*

I AM a Catholic, and the arrangement of Sunday services to suit me would be that a Church of England, a Nonconformist, and a Catholic service be broadcast from 5XX and 5GB and Manchester (one from each station), and each take a turn at the different stations. That would mean that most listeners would receive a service they desired once in three weeks and a majority every week.—*G. Jarden, 54, Potter Ave., Lupton, Wakefield.*

We don't want a Sunday concert such as is suggested, but earnestly beg of you not to deprive us of the solace we derive from the noble, dignified, and inspiring services which make the Sunday programmes so attractive. We are Episcopalian, but welcome Catholic, as well as all Nonconformist rituals.—*Thomas James, 30, North Parade, Belfast.*

A LINK WITH FRANCE AND ITALY.

AMONG the many comments on the B.B.C. programmes which you publish from time to time I have not, as yet, noticed any appreciation of the delightful French and Italian talks and instructions of M. Stéphan and Signor Braglia. To anyone who, like myself, in their youth lived half the year in London and travelled abroad every year, and now from force of circumstances permanently reside in Wales, the B.B.C. programmes of good classical and good modern music and these French and Italian talks are the very greatest joy.—*Welsh Woman.*

JAZZ AGAIN.

WHAT is it in syncopation that appeals to your correspondent 'A. S.'? Is it the appalling rubbish which makes up its lyrics, or the deadly joggling sameness of its music, or the nasal and badly enunciated voices of its interpreters? It is not even pleasant to dance to nowadays. Please do not let us have even more of it.—*N. M. T., London, S.W.1.*

PEOPLE of about thirty-five and over who remember pre-war music and dancing detest jazz, while young people who know nothing of the old style, and, therefore, know no better, are its supporters. The crazy period of the War started it when everyone was looking for something new, and as the dancing generation was largely wiped out or had more important things to think about, the youngsters carried all before them and jazz reigned supreme. But all this is gradually passing away. The hooters and saucerpan lids have already gone. The next thing to go will be the horrible nose singing, and once we become English again we shall become tuncful.—*G. H. Wheeler, 93, Hamilton Road, Felkstone.*

I RESECH you to protect us from a Continental Sunday. To give us 'jazz' in any shape or form, on Sunday, would rob us of a national heritage. Let other countries call us old-fashioned, they are only jealous; narrow-minded Englishmen clamour for jazz, and still more jazz, they only want to appear 'big' and 'manly'; remember that upon the B.B.C. rests in part responsibility of bringing up the boyhood and womanhood of England in a wholesome and manly way. To desecrate Sunday with cheap jazz would be to encourage England's youth to disregard the higher ideals of life and to lower their national status.—*F. H. C., Sheffield.*

If those people who clamour after dance music on Sundays can afford a wireless set, surely they can afford a gramophone. The only drawback is the next-door neighbour! Therefore, give us peace on the wireless on Sundays.—*W. H. M., Aldridge, Williams Meade, Christchurch, Havts.*

I WRITE as a Churchman, and my particular views are quite friendly towards the idea of Sunday dance music provided the broadcast took place towards the end of the day; say, an hour about tea time and a further period later on from one of the high-power stations. The programme might consist of gramophone records. Nevertheless, I recognize that there can hardly be anything like agreement on such a matter, and that a not inconsiderable proportion of people would be shocked, even though they would have an alternative programme of a different sort to go to.—*Ernest T. Goldsmith, 20, Fair Cross Road, Beccles, Suffolk.*

TO HELP INVALIDS.

Your most grateful listeners are sick people. With many it is a problem how to occupy long weary days in bed. Perhaps someone would broadcast a few hints on this topic.—*Semi-invalid, Farnock, Dublin.*

HALF A POUND OF 'MARGE'!

THE pronunciation of margarine, given in this week's *Radio Times*, should not be 'marjareen,' but with the hard 'g' margarine, as it derives from margarin acid, pronounced with the 'g' hard. Marjareen has resulted in the awful contraction, 'Half-pound of Marje.'—*Dr. C. Gordon, Jersey.*

GOOD NIGHT, EVERYBODY.

A DEAR old maiden lady of my acquaintance, who lives all alone, stated some time ago that she often put her headphones on just to hear Mr. Announcer say 'Good night' before retiring for the night. She found it so soothing just to hear his pleasant voice after being alone for hours.—*L. A. R., 3, Connaught Road, Folkestone.*

A BISHOP OF BROADCASTING.

I THOROUGHLY agree with 'E. R. C.' London, S.W.17, in his saying that 'There should be a bishop of broadcasting.' I also agree that the Rev. Dick Sheppard would be the ideal man.—*Chas. K. Chambers, 8, Greenwood Ave., Mile End, Stockport, Cheshire.*

SURELY what is needed today is a clear and straightforward statement of the Gospel of Salvation through Jesus Christ, which is the only solution to the problems of humanity for all time, and which is so seldom preached today. A man who has the power of expressing this truth forcefully would, to my mind, be the ideal 'Bishop of broadcasting.'—*H. K. West Didsbury.*

A BISHOP differs from a priest as one who can ordain to priesthood, and (perhaps ordinarily) 'confirm' children. But what on earth could he be supposed to do at the B.B.C. except puzzle the elect and confound the general public?—*R. E. H., East Grinstead.*

A COMPOSER'S EVENING.

WOULD it be possible to devote one evening every week, or every fortnight, to the life and works of one of the classical or operatic composers? For instance, one of the evenings could be called a 'Verdi Evening' or a 'Beethoven Evening,' or by the name of any other composer that is chosen.—*M. Hichell, Warrace Ave., Stamford Hill.*

[HAS our correspondent missed the 'New Friends in Music' series of broadcasts inaugurated by Mr. Percy Scholes?—*Ed.*]

THE LAST WORD.

Is the spirit of chivalry really dead? Indeed, it really makes one think so, to see the letters which some people write to the Press.—*A. J. W. S., Warwick.*

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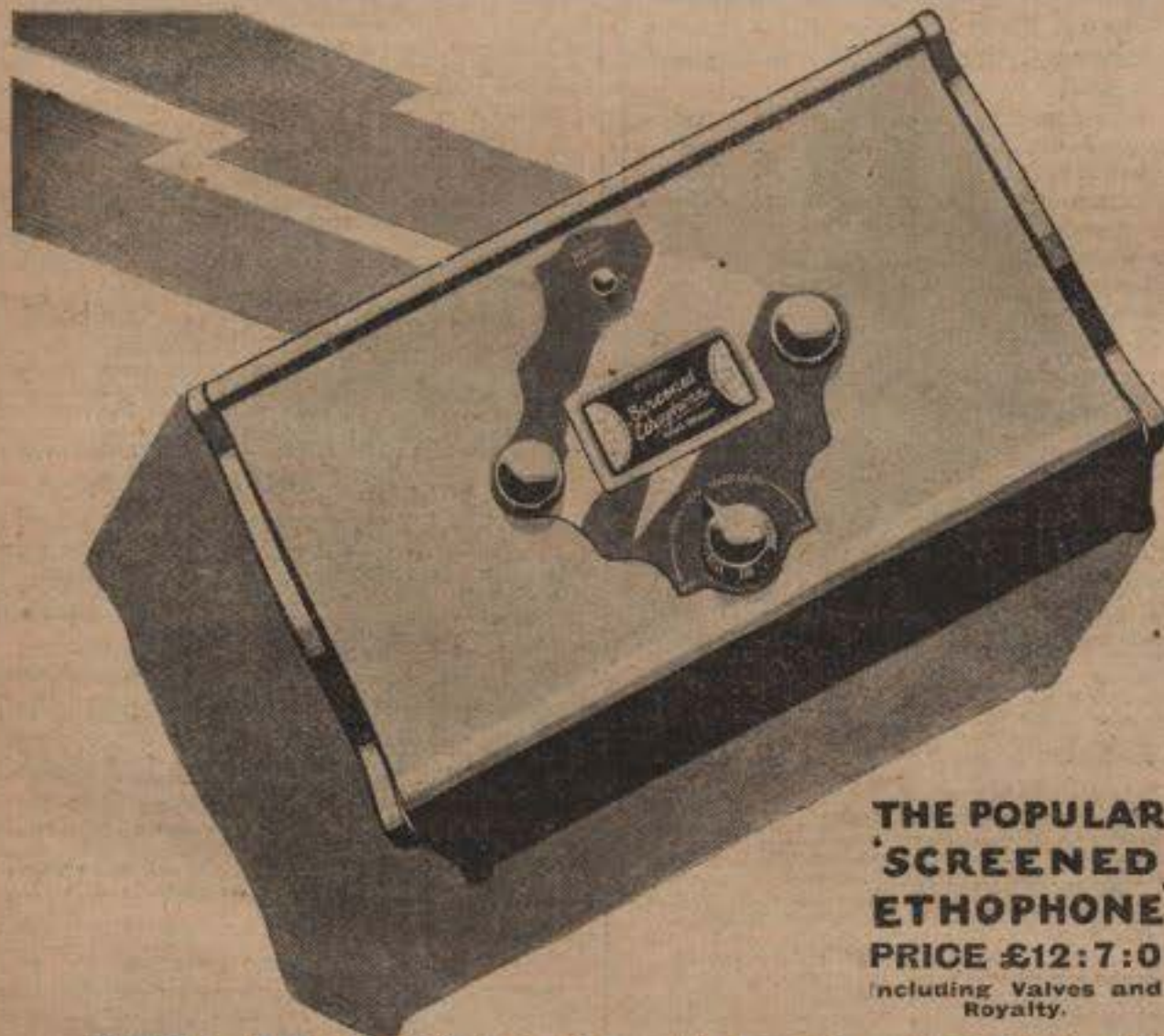
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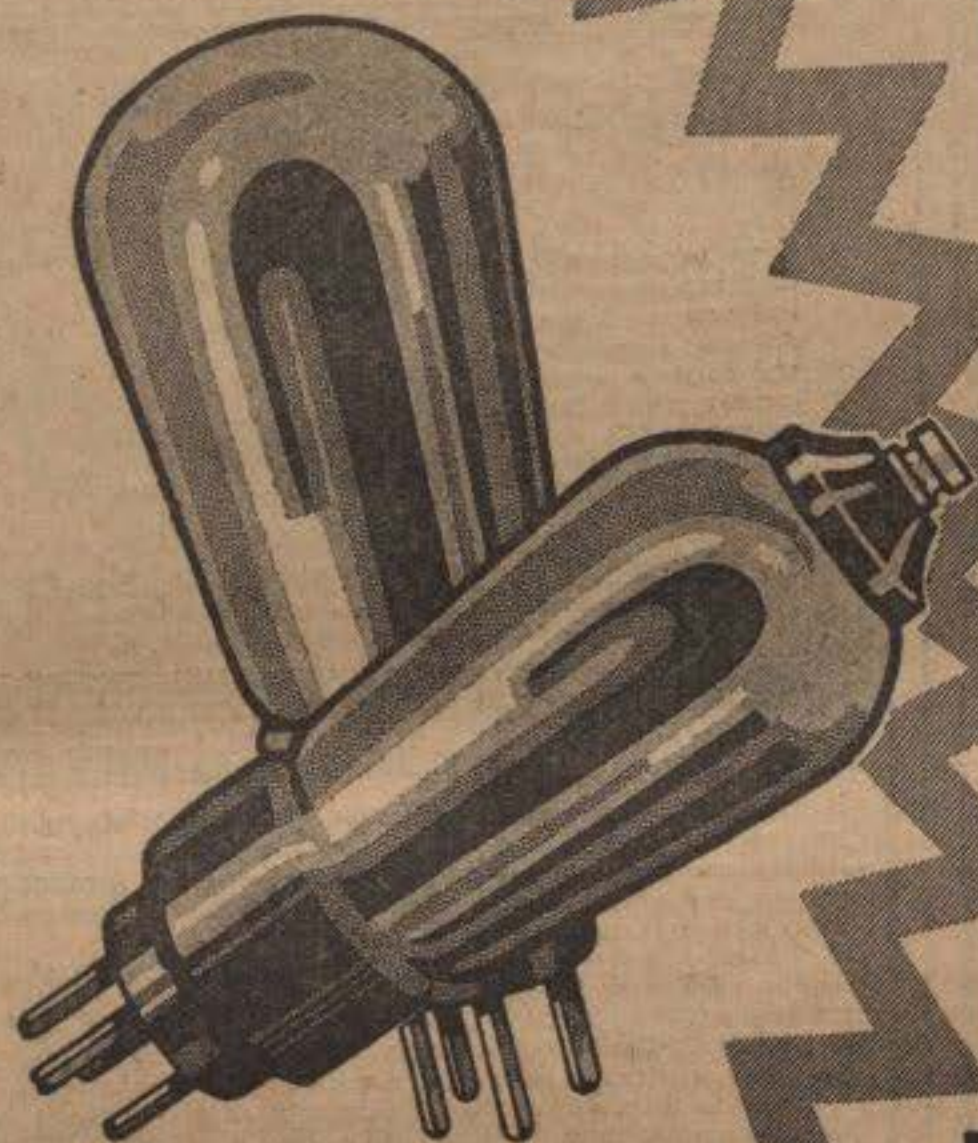
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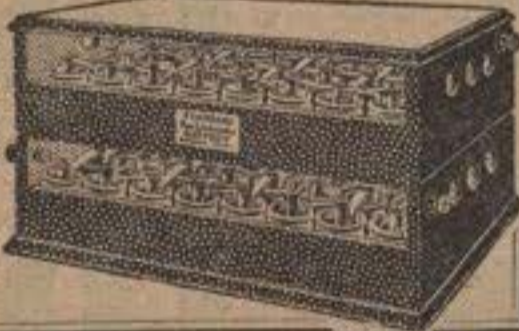
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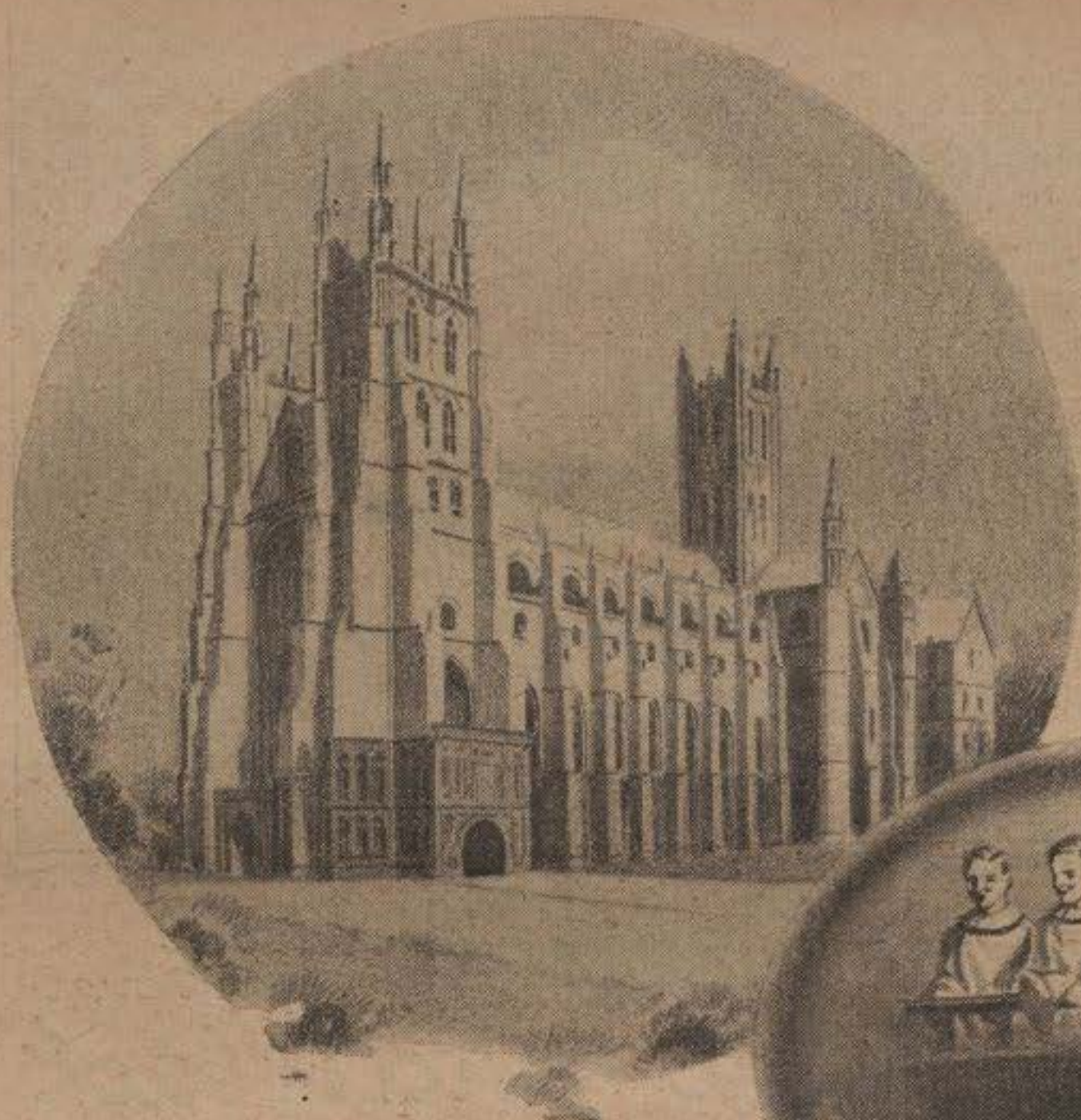
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