

M. ALFRED MORAIN—ROSA NEWMARCH—CECIL GRAY

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 278.

Registered at the
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JANUARY 25, 1929.

Every Friday. Two Pence.

Among the Week's Programmes

Sunday :

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Tuesday :

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Thursday :

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Saturday :

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The NEWSPAPER.

❖

Each day the peoples of the world are drawn closer together—distance shortens, time shrinks. Engineering science and skill have become indispensable to our existence. The world has become one great city. Men build bridges, locomotives, ships and factories, because such things serve them. In the final analysis the success of any institution is measured by its service to mankind. Railways and telegraph wires reach out to every corner of the globe—not because they are marvellous inventions, but because they perform an essential service to the community.

But of all the institutions closely linked up with the everyday lives of men and women, none is more far reaching in its influence and more beneficial in its effect than a good newspaper.

The newspaper of to-day has grown from the crude and parochial affair of half a century ago into a complex and vital factor of modern civilisation. Its function has developed far beyond the mere gathering of news; it not only interprets, but to a large extent creates the thoughts and sentiments of a hundred and one nationalities.

Even during the past year the growth of the newspaper industry has been phenomenal and further records in circulation and in advertising revenue have been established.

An analysis of the pages of leading papers over the last few years reveals gradual but important changes in their contents. Pictorial features and a variety of new and popular items have been initiated, and in consequence the habit of newspaper reading is spreading rapidly amongst all classes. Progress has been particularly marked amongst women readers, and it may be regarded as certain that the extension of the franchise and the ever-increasing interest

of women in public affairs will assist in the further expansion of circulation. This naturally leads to expanding advertising revenue.

British industry is undergoing a slow but certain process of amalgamation or "rationalisation," and concurrently with these changes, there is growing up a new appreciation of the commercial value of advertising. Bigger business organisations with enlarged financial resources and more efficient direction have found that advertising is essential to their interests and that the newspapers provide the best and most profitable medium. Whole industries are using the press in "co-operative" advertising and a Government Department—the Empire Marketing Board—has utilised its efficiency.

The trend towards amalgamation has spread to the newspapers themselves, and considerable reductions in operating and administrative costs have already been effected. Methods of production and distribution have enormously improved and modern inventions in the transmission of news and pictures have been of incalculable utility.

The newspapers of to-day not only provide a news service of a varied and comprehensive nature, but their high educational and literary qualities constitute an added attraction of the first importance. In relation to the cost of a newspaper the value the reader receives is enormous, and so completely does the modern journal cater for every section of the community that its continued success is inevitable.

Ample evidence is available that further records will be established and that continuous and increasing prosperity is assured for those newspapers which by their progressive policy have already achieved positions of power and prestige in this and other countries.

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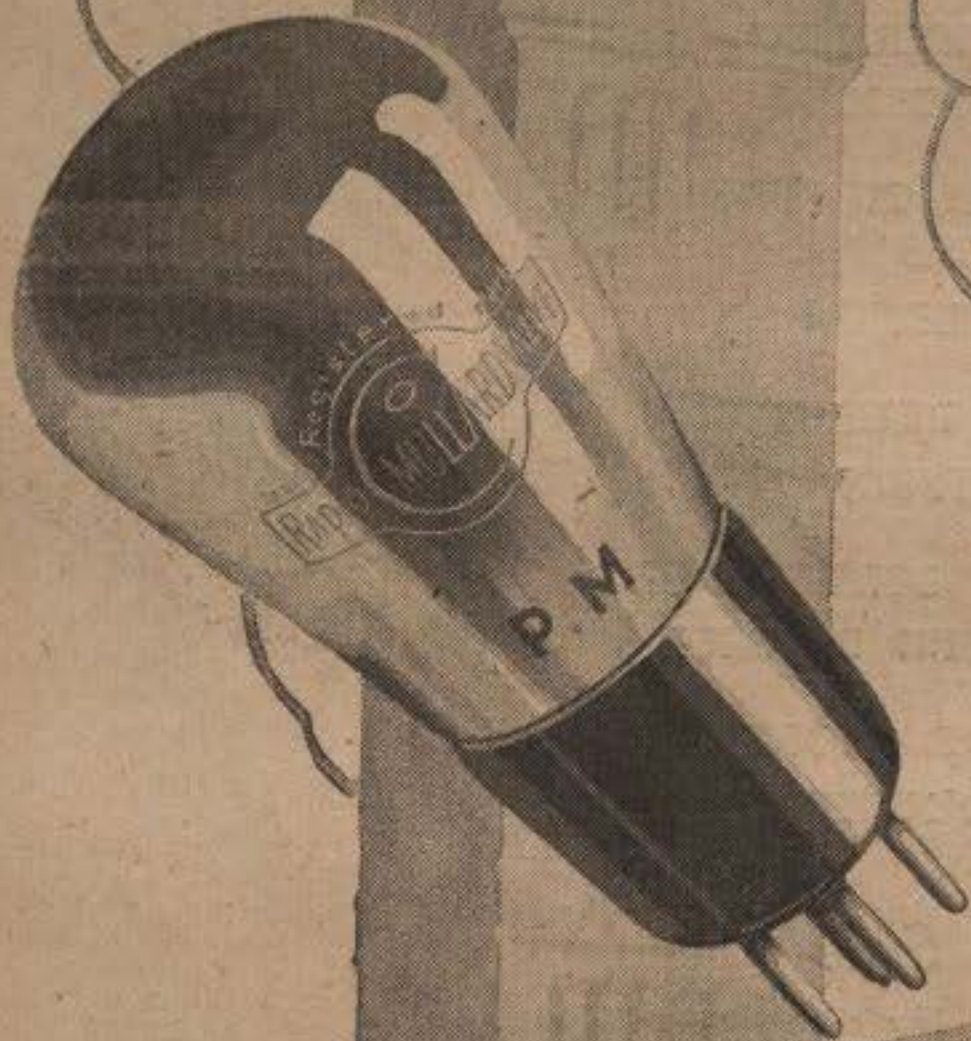
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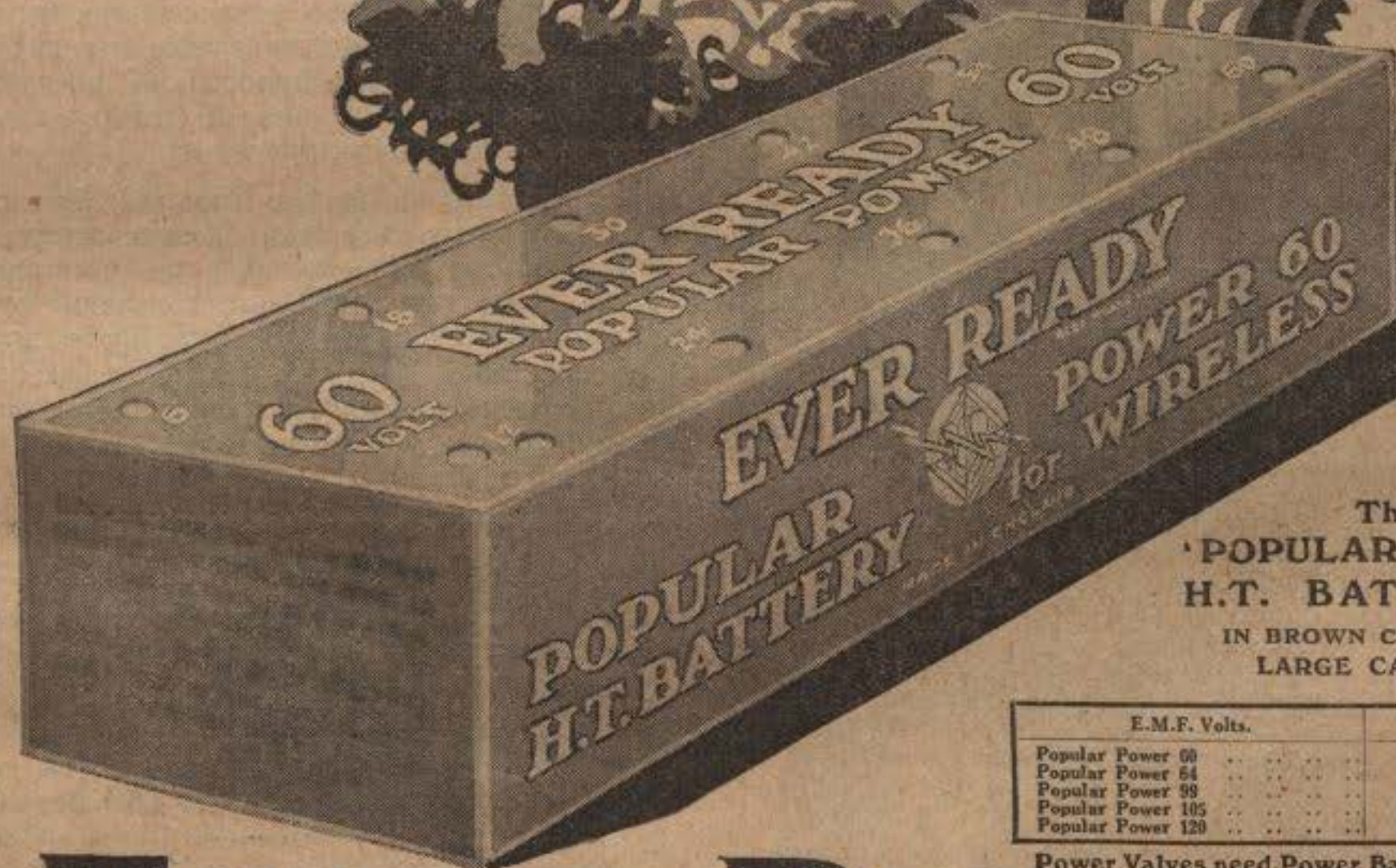
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IT'S A SMALL WORLD WITH THE MARCONIPHONE

THE RADIO TIMES

Vol. 22. No. 278.

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JANUARY 25, 1929.

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BROADCAST DRAMA: A RECORD OF PROGRESS

PROGRESS is often not a continuous process or, at any rate, is not continuously observable; it is only when we reach certain rises in the ground that we are able to look back and measure the distance we have come. In the history of the development of radio drama, the recent broadcasting of *Carnival* was one such eminence from which we are enabled to realize how genuinely the new art of radio drama has been developed during the last five years.

To say that *Carnival* was the most successful dramatic production hitherto achieved by the B.B.C. is not necessarily to suggest that it represented a sudden leap into perfection; on the contrary, it was made possible by several preceding efforts, some of them successes and some of them failures. The theory of radio drama on which the production of *Carnival* was based has for some time been present in several of the minds engaged in developing the art; there are many memoranda reposing in the archives of Savoy Hill in which the principles for successful radio dramatic production have been set forth. The difficulty has been to get them put into practice; to do so required a suitable play, suitable treatment, a suitable producer, and a receptive audience. Among the plays which have taken part in the development of radio drama (as distinct from the recital through the microphone of ordinary stage plays), I would pick out *Lord Jim*, *Kaleidoscope*, and the *Nativity Play* which has been given for the last three years at Christmas time from the Church of St. Hilary in Cornwall.

The problem in all these plays has been to find a suitable medium by which to excite the imagination of the listener and make it function in place of optical vision. In the case of *Lord Jim*, the dramatic effect was almost entirely produced by narrative. In the case of the *Nativity Play* the problem was different, and, in a way, easy. The story was already present in the mind of the audience; all that was necessary, therefore, was a brief, but very carefully-worded, description of the scene, and an occasional interpolation of a word or two directing the listener's attention to a movement or a scene. The success of these devices was certified by the fact that thousands (literally) of letters were received in which the writers expressed their sense of having been present; and quite unconsciously and artlessly used phrases that had been used in introducing the play—phrases so purposely intended to sow ideas and pictures in the mind of the audience that they literally adopted

By **FILSON YOUNG**

them as their own, and showed that they had been duly inoculated with the desired impression. Thus it was gratifying to read in the *Observer*—one of the few journals that have taken an enlightened and critical interest in the development of broadcasting—that 'the annual production of *Bethlehem* is well justified. We had there a good example of the use of explanation to create atmosphere.'

In *Kaleidoscope* a technique corre-

artistic development is to rely less on mechanical noises, and more on what appeals to the inner eye of the imagination.

In *Carnival* all these developments were used with a skill on the part of the producer which revealed the extent of the progress made at Savoy Hill during the last four years. The production of *Carnival* was the result of a combination of good brains, infinite enthusiasm, imagination, and great skill. Something like genius inspired the selection of the forty-eight scenes in the text. Sometimes these 'scenes' lasted less than a minute; they never went on a moment after the listener had grasped their significance on the development of the story. The change was sometimes as rapid as that in a cinematograph, and infinitely more artistic. We all know the awful boredom of having to look at, say, a caption on the screen for the time it would take the most illiterate person in the audience to spell it out twice over letter by letter. We also know the irritation of a beautiful scene—say, a picture of breaking waves—being whisked away from our vision, when the eye would like to dwell on it. No such feeling was discernible in *Carnival*, and the restlessness produced by the effect of so many kaleidoscopic scenes was averted by the rest and refreshment to the imagination afforded by the charming narrative interludes read by the author himself.

If you think over these developments carefully, you will see that in radio drama we arrive at a kind of technique that functions more like memory than like actual experience. You can sit down by the fireside and think over the memory of a lifetime. It will all pass before you, or rather not all, but only the essential parts of it; a year may be passed over in a second; or a minute may be dwelt upon for half-an-hour. The difference between that and the actual enactment of the scenes of a lifetime is equivalent to the difference between the functioning of memory and the reading over of an elaborate and meticulous diary in which every event has been recorded. The diary gives equal emphasis to everything, the significant and the insignificant; the memory retains only the essentials, and blurs or eliminates all the rest. Thus the development of radio drama up to the moment may be said to have been in the direction of a technique which functions like the human memory—not attempting to represent life, but to telescope the memories and impressions of a life or a story into the dream vision of an hour or two.

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Part Two of the Cinema A B C



'The Golden Cockerel'

By CECIL GRAY



Sporting Features of the Programmes



Both Sides of the Microphone



What the other Listener Thinks

sponding to that of the cinema, or the kaleidoscope, with the addition of sound 'effects,' was exclusively relied upon, and with very considerable success. With regard to 'effects,' however, it must be remembered that the whole of radio drama consists of 'effects'; the human voice, the dramatic dialogue—these are just as much 'effects' as the beating of a gong, or the imitation of an aeroplane or a trotting horse. There have been other productions, less successful, in which mechanical 'effects' have been still more relied upon, but as was seen in *Carnival*, the tendency of more



Our Great Delius.

A DELIUS concert is always an event—and when the conductor is Sir Thomas Beecham, it is something almost more. Delius, whose music, neither classical nor modern, is always melodious, colourful, and meditative, who can capture in his chords the echo of the first spring cuckoo or the busy life of Paris, is one of the greatest of contemporary British composers. It is a tragic thing that he should be struck down by illness and so unable to continue his work. He is a keen listener to broadcasting, and will no doubt be listening in his home near Paris when, on Friday evening, February 8, Sir Thomas Beecham conducts a Delius concert in the London Studio. Sir Thomas has done more than any other conductor to make the genius of Delius known to British audiences—great work indeed, for the composer, shy and self-critical, has never sought publicity for his music. The programme at 9.35 p.m. on February 8 will include the Symphonic Poem *Paris*, two pieces for a small orchestra, *On Hearing the First Cuckoo in Spring* and *A Summer Night on the River*, *Dance Rhapsody No. 2*, music from the opera *A Village Romeo and Juliet*, and *Eventyr*, a ballad for orchestra. Delius was born in Yorkshire in 1863.

No Teeth to be Broken.

ON February 12 and 13 the Indian play *Shakuntala*, by Kalidasa, is to be broadcast as sixth of the season's Great Plays. I cannot think what would happen to our playwrights and theatre-goers if our British drama were subject to as many rules and regulations as shackled Hindu dramatists of the past. In the region of scholarship, the Hindus have a passion for making rules, and the laws which bound a writer like Kalidasa were stricter than any Grecian unities. Many subjects were rigidly barred—revolutions, dethronements, wars, riots, breaking of the teeth or finger-nails and other public violences. No Lord Chamberlain, lurking in St. James's Palace, was ever so strict: kisses were not allowed on the stage between father and daughter, nor were the lovers of the piece allowed to cross the t's and dot the i's of the drama with a chaste salute. One rule alone of this rigid code would have appealed to the 'gallery girl' of today—no unhappy endings were permitted. The broadcasting of a classic of Indian drama to millions of listeners is an event of outstanding importance. *Shakuntala* is obviously not a play for everyone but it is one which should be heard.

Elisabeth Schumann.

ON Sunday afternoon, February 3, we are to have a recital from the London Studio by Elisabeth Schumann, the soprano 'star' of the Vienna Opera. Mme. Schumann's name is particularly associated with the music of Richard Strauss, whose songs she has sung in every part of the world. She has broadcast several times from Savoy Hill.

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



The Responsibility of the Husband.

ON Monday, February 4, at 10.45 a.m., Mrs. Crofts, continuing her series 'Law and the Home,' will discuss 'How Married Women Gain and Lose.' Even in these emancipated times



'Not yet rid of his responsibility'

a husband is not yet rid of his old responsibility for his wife's actions. Mrs. Crofts will review the present situation and describe the so far unsuccessful attempts to enlist the help of Parliament towards the further freeing of men from the handicap of married responsibility.

The Home Secretary's Appeal.

SIR WILLIAM JOYNSON-HICKS and the Committee of the Discharged Prisoners' Aid Society have asked me to express their gratitude to listeners for their generous response to the Home Secretary's Appeal on November 18 last.

Fifty-Two Good Causes.

YOU may remember a recent note of mine on the Week's Good Cause Fund, which enables listeners to send to the B.B.C. at the beginning of the year a sum to be divided equally between the weekly 'Good Causes.' Last year, some three hundred listeners employed the B.B.C. as almoner in this connection—and a little less than a thousand pounds was distributed. A number of new subscribers have already sent their contributions for 1929, and it is hoped that last year's total may be greatly exceeded. Although it is desirable that donations should be conveniently divisible by fifty-two, any amount, whether large or small, will be welcomed.

An Immortal Memory.

BROADCASTING has, from time to time, made its contribution to the immortal memory of Charles Dickens. My Dickensian tendencies are well known to listeners; I need, therefore, make no apology for dwelling at length upon an occasion in the near future which is to honour one of the greatest figures in our own or any other literature. At 9.15 p.m. on Thursday, February 7, a speech by the Lord Chief Justice, Lord Hewart, will be relayed from the Annual Dinner in Commemoration of Charles Dickens, to be held at the Piccadilly Hotel. This should be well worth staying in for, for the memory of Charles Dickens seems to inspire Dickensians with his own gift of language. Dickens was born on February 7, 1812, in Mile End Terrace, Commercial Road, the second of eight children of a clerk in the Navy Pay Office. He died in 1870. Each of us has his favourite among the novels, myself, I incline still towards 'Our Mutual Friend,' which, as a combination of 'mystery story' and social satire, with its numerous plots and sub-plots and host of distinct and consistent characters, is as fine a novel as any ever written. It is the fashion among the Bright Young People to decry Dickens as dull. He suffers from lack of advertisement. One famous publisher advertises: 'Switch off the Wireless; it's an Oppenheim.' I should like to read: 'Switch off the Wireless; it's a Dickens!' even though that might mean a momentarily depleted public for broadcasting.

Henschel's Operetta.

ON Wednesday evening, February 6, following a Light Concert by the Hastings Municipal Orchestra, relayed from the Whitelock Pavilion, Hastings, there is to be a 'revival' of Sir George Henschel's light opera *A Sea Change*, which was warmly welcomed at its first performance before Christmas. *A Sea Change* dates from the '80's, the Gilbert and Sullivan era of burlesque opera (for which an earlier century coined the charming term 'burletta'). Sir George Henschel enjoys a fourfold fame as conductor, composer, pianist, and singer. We last heard him sing during the Schubert celebrations. Though he is nearly eighty, he still remains one of the finest of our *lieder* singers.

A New Bax Sonata.

THE Chamber Concert which is to be broadcast from London on Monday evening, February 4, will be the occasion of the first performance of a new Sonata for Violin and Pianoforte by Arnold Bax, played by the composer, at the piano, and Emil Telmanyi. This is Bax's third violin sonata; it is thirteen years since he gave us No. 2, though he has in the interval written many chamber, pianoforte, and orchestral works. The soloist at this concert will be Claire Croiza, who will give the programme which, owing to indisposition, she was unable to sing at the recent B.B.C. Chamber Concert.

SAMUEL PEPYS ON 'THE LISTENER.'

By R. M. Freeman.

Jan. 5.—The weather gotten mighty cold with as shrewd a nip in the frosty east wind as ever I do remember. What troubles me is its fetching up a devilish great itchy chill-blane on the tipp of my nose, most unsightly beyond everything; and the more I rub it to allay the itching, the redder I make it. Whereby I perpetually at warr with myself, every time my nose itches, whether to keep my hands off it and endure the itching, or to have mine ease of rubbing it and let the encreased redness be damned.

At the Club this night much discourse of the B.B.C.'s new journal *The Listener*, which they shall first launch a se'nnight. Mr. Ponks, the newspaper man out of Fleet St., most hott against it, with many passionate words about monopolies and other unconstitutional matters, and the wildest wipes possible at S^r W. Mitchell-Thomson, his twice declining deputaciouns on the other side. To which I answered him, if his grievance (as he can have noe other) be against the inclusions of certain reading in *The Listener*, and that but a small fractioun of it, this may

well abide the publique's receptioun of it, whether they like it or noe. For an they like it, why should they be stopped having what they like? But an they like it not, then will they not buy what they like not. And soe the matter will, of itself, determine itself, this way or that. Mean-while he (Ponks) shd be rather thankfull to the B.B.C., theyr furnishing his paper with a new mare's-nest to stunt about at this vacant season.

But Lord! To what a fury did my saying this arouse him, so that he did, as they have it, fly off the handel in the maddest manner possible, naming me, among other things, for the servile minion of a tyrant gang of monopolists that should by all rights be empeached, my Lord Clarendon, Sir John Reith and the others, and my ribald diary (soe he calls it) confiscated and burnt, like 'The Well of Loneliness.' Where to shall make it his business to call the notice of Sir W. Joynson-Hicks, most particularly, to Mumps and Connie, in the interests of publique morals. And soe in a spluttering fury parted, to my great content.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Mahler Symphony Postponed.

THE last of the present season of the B.B.C. Symphony Concerts at the Queen's Hall on April 12, was, as originally announced, to have consisted of Mahler's *Ninth Symphony*. Owing, however, to the pressure of the present season upon the lately constituted National Chorus and the feeling of those in charge that this highly complex choral symphony should have the most thorough preparation possible, it has been decided to postpone the performance of the work until early in the 1929-30 season, when it will be given by the same principals and the same conductor, Sir Henry Wood. Sir Henry will still conduct the Queen's Hall concert on April 12, the details of which will be announced in due course.

Dale Smith Returns.

AT 9.40 p.m. on Tuesday, February 5, a joint recital will be given by Isolde Menges, the violinist, and Dale Smith. The latter has recently recovered from a serious operation, and his return to the microphone will be a welcome one, for his is a voice particularly suited to broadcasting. On the 5th he will sing Wolf's *Michelangelo-lieder* (Michael Angelo Songs) and songs by John Ireland, George Butterworth, and Armstrong Gibbs.

The Bishop and the Bandits.

THE Missionary Talk on Sunday, February 3, will be given by Dr. Alicia P. Linton, wife of Bishop Linton of Persia. The bishop and his doctor wife have been working for twenty years for the spiritual and bodily health of the people of Persia. For the past seven years Mrs. Linton has been in charge of the hospital at Ispahan. The Lintons' life in Persia, much of it spent in travelling, has not been without adventure, for the country is one in which villainy is still popular and picturesque. The bishop has a snapshot, taken by himself, of bandits sorting the contents of his travelling kit. As he took it, he had a nasty feeling that the click of the camera might be accompanied by the click of a rifle close behind him; however, all was well, the guard did not notice, and Bishop Linton was spared to continue his fine work, which has been specially directed towards the improvement of working conditions in the carpet industry. His wife's broadcast talk should specially interest Irish listeners, for her work, as his, is supported by the Irish Young People's Union of the Church Missionary Society.



'Normally unable to cope.'

Camouflaging Food.

IT was an excellent idea to follow up Professor V. H. Mottram's talks on diet with a series of recipes. At 10.45 on February 8 (5XX) these recipes will be of the 'camouflage' variety, showing how ingredients such as fats and eggs can be introduced into food in such a way that they can be digested by those who are normally unable to cope with them.

'Nemesis,' by George Dogsbody.

HERE is the promised excerpt from Dogsbody's radio drama, *Nemesis*, which recently arrived at Savoy Hill in a very large parcel. The play is written on the back of a



'Enter Catsbody, heavily disguised.'

series of bird-seed bags, its dastardly author being too mean to run to manuscript paper. The example quoted below is taken from Act VII. You remember the broad outline of the drama—the struggle between Catsbody and his journalist persecutor, Harold Nitwit (who, I have a vague feeling, is meant to be myself).

Enter Catsbody, heavily disguised. Under a heavy cloak he has a butcher's cleaver concealed.

CATSBODY: Now is the hour, I think.

A clock strikes.

It is. I'll teach this renegadish scribbler That Catsbody is not a cowardly quibbler. I am no lily-livered movie actor.

He can't play fast and loose with a seed factor. *(to Nitwit, who is cowering in a corner)*

Make peace with God, if you're no unbeliever, And then I'll split your gizzard with this cleaver.

(Produces cleaver from under cloak.)

After which I continue to cower, and Catsbody cleaves me. You see the sort of stuff, seven acts of it. Scene One is 'A Street in Kensington.' Catsbody and I are then children. He walks by with his nurse. I throw a tomato at him and spoil his sailor hat. That is how the feud begins. I don't think that we need say any more about *Nemesis*.

Library List.

THE novels reviewed by Mrs. M. A. Hamilton on January 9 were: 'Accident,' by Arnold Bennett (Cassell); 'The Death of Lawrence Vining,' by Alan Thomas (Benn); 'The Golden Roof,' by Marjorie Bowen (Hodder); 'The Lily of Lombardy,' by Helen Hester Colvill (Melrose); 'A Tiny Seed of Love,' by Sarah Salt (Gollancz); 'Thy Dark Freight,' by Vere Hutchinson (Hutchinson); 'The Rebel Generation,' by Jo Van Ammers-Kueller (Dent).

The Letter Writers of Savoy Hill.

A WHOLE department at Savoy Hill is engaged six days a week in answering the thousands of letters on the subject of the programmes which are received by the B.B.C. A highly skilled job, for the letters contain criticisms and queries on all sorts of points, and those who reply to them have to be acquainted in detail with every programme 'put out.' No letter which bears an address goes unanswered. Some strange letters reach these 'friends of the listener,' who are consulted on personal and domestic subjects far removed from broadcasting.

Drama of the Microphone.

THE writers of radio drama are, little by little, finding their feet. The day may soon come when few stage plays of the three or four act variety will be heard over the microphone. I wonder how many of us can recall the first play which was specially written for broadcasting. Its title was *The Truth about Father Christmas*, and it was broadcast during the Children's Hour on Christmas Eve, 1922. Arthur Burrows, then in charge of the programmes, played the part of Father Christmas. The same date is notable as the occasion of the first religious address broadcast in this country, given by the Rev. John Mayo. Last week's *Radio Times* gave the date of this event as December 22, but Mr. Mayo, after referring to his diary for that year, establishes it as having been on Christmas Eve.

New Records.

FOR the information of gramophone enthusiasts, the programme of new gramophone records broadcast by Mr. Christopher Stone on Thursday, January 17, included the following: *Pax Vobiscum* (J. St. A. Johnson), Royal Philharmonic Orchestra, Columbia 9564; *Vienna by Night* (Komzák), Edith Lorand Orchestra, Parlophone E 10791; *Blue Danube* (Strauss), Sieber Choir, Parlophone E 10793; *My heart ever faithful* (Bach), Master F. Firth, Brunswick 20074; *Seguidilla* from *Carmen* (Bizet), Marguerite d'Alvarez, H.M.V. DA 1000; *My love is like a red, red rose*, Joseph Hislop, H.M.V., DA 901; *Vocal Gems from Faust* (Gounod), Miriam Licette and Chorus, Columbia 9555; *Bohemian Dance* (Smetana), Backhaus, H.M.V. DB 1130; *Nant y Mynydd*, sung in Welsh by Megan Telini, Metropole 1036; *'Tis my B. loved*, sung in Gaelic by Neil MacLean and Jennie Currie, Parlophone E 3549.

An Appeal.

I WANT you to help me. No, don't all hide your cheque books at the back of the book-case—I want you to help me to find a new name for myself. For more than a year I have weekly signed myself 'The Announcer' (this is, of course, a pseudonym), but lately there has arisen such confusion between the real announcers and myself that it seems that I must make a *beau geste*



'I have spent sleepless nights.'

and leave them in undisputed possession of the name. I have spent sleepless nights over trying to find a new disguise. At first I tried jabbing a pin at random in the telephone book, but the pin stuck in 'Arnold Bennett,' and that would scarcely do. My Aunt Fanny suggested that I call myself 'The Loud Speaker,' but that, I assured her, was a very poor idea. If any listener will give me a suitable name (he need not also give me a silver mug), I shall be pleased to sign it. Until then I must remain

'The Announcer.'

The Midlands Calling!

Some Future 5GB Events from Birmingham.

The Christmas Spirit—

MY readers will pardon my harking back to Christmas Day, when just before the morning service, relayed by 5GB from the Central Hall, Birmingham, it was decided that the offertory should be for the Lord Mayor's Distress Fund. 'There was no time for any previous announcement,' writes the Rev. E. Benson Perkins, 'but when announcing the offering I was conscious of an extraordinary response. Whether thousands of listeners do create an influence upon the service itself is an interesting matter for discussion, but certainly the 600 or 700 present at the service made one conscious that the right course had been taken. Nearly £40 was given at the Central Hall, and every post since then for several days brought in gifts from listeners, who were eager to have a share in that offering.'

—Its Result.

AMONGST the first letters received was one from Jersey, where a group of friends made a collection at the Christmas dinner table. This was characteristic of many families who had spent the morning listening to the service. Almost every letter had its special interest, and I can only refer to one or two. Some little girls in a family in Norfolk gave part of their Christmas present to the miners. In one instance a chauffeur made a collection amongst his fellow servants who, with himself, had listened to the service. Some gifts came from the very poor, including one from an almshouse, and another from one who, unemployed himself, wanted to help those who were in greater distress. The individual gifts were small, but as a result I was able to send in as the offering from that Christmas morning service £106 18s 9d.'

The Weekly Symphony Concert.

THIS will take place on Saturday, February 9, the artists being John Armstrong (tenor) and Eda Kersey (violin), who will play d'Erlanger's *Concerto, Opus 17*. The symphony of the evening is Hamilton Harty's *Irish Symphony* with its four movements—On the Shores of Lough Neagh, The Fair Day, In the Antrim Hill, The Twelfth of July.

Unwanted Effects.

FREDERICK STEGER (tenor) who, with Marjorie Astbury (violin), appears in the Light Music programme on Monday, February 4, recounts how he was once taking the solo tenor part in Mendelssohn's *St. Paul* at a performance in a small Welsh town. All went uninterruptedly until the principals rose to sing the quartette *The true and only light*, when the hall, which was lit by acetylene gas, was plunged into darkness. A moment or so later up came the lights and a fresh start was made. Twice again they failed, and finally this quartette was sung to an illumination of oil lamps and candles. We will hope that nothing of this nature occurs on February 4. Recently the lights in one of the Birmingham studios failed during a violin solo, but it was only a question of a minute's delay while the artist and his accompanist transferred themselves to another studio.

Chamber Music.

A PROGRAMME of Chamber Music by Mozart will be broadcast from Birmingham on Friday, February 8, by Frank Cantell, Elsie Stell, Arthur Kennedy, Leonard Dennis, and S. C. Cotterell.

Service from St. Chad's.

THE present Cathedral Church of St. Chad was completed in the year 1841, thanks to the energy and initiative of Bishop Walsh and Father Peach. The architect was one Augustus Welby Pugin, an enthusiast for the mediæval spirit. He studied it at home and abroad, so that when he became a Roman Catholic in 1834 he brought with him, and placed at the disposal of the religion of his adoption, a mind stored with a vast knowledge of Catholic architecture, and an energy which has left enduring witnesses in the many churches which were designed by him. Interest and enthusiasm in Birmingham, when the foundation stone was laid, was so intense that the original plan was enlarged, so as to include a crypt, a baptistery, and a spire. The first relay from this fine building will take place on Sunday, February 3.



J. Willoughby Harrison

ST. CHAD'S CATHEDRAL,
Birmingham, from which a service will be relayed
for the first time on Sunday, February 3.

A Works Band Programme.

THE Revo Electric Works Prize Band provide part of the afternoon programme on Saturday, February 9. Originally formed in 1880 by a sergeant of the old South Staffordshire Volunteers (Tipton Company), it was used as a military band for some years. Afterwards it was re-formed into the Dudley Port Excelsior Prize Band, and as such won numerous trophies, including the Midland Championship at Tenbury Wells two years in succession. Ultimately, as many members of the band were employed by the Revo Electric Company, Ltd., it was taken over by that firm and is now the recognized works band. The artists on this occasion are Muriel Herbert (soprano) and Jessie Cormack (pianoforte).

Pictures in Music.

THE artists in the City of Birmingham Police Band's concert on Wednesday, February 6, are Walter Payne (baritone) and Tom Bromley (pianoforte). The latter is playing excerpts from Moussorgsky's *Pictures at an Exhibition*. This work was written after a visit by the composer to an exhibition of the works of his dead friend the artist—Hartmann. Moussorgsky has translated his impressions of the pictures into music.

Albert Chevalier.

WE hear and read a lot nowadays about 'Has Vaudeville come back?' 'The music-halls are not what they were in the good old days,' etc. Those who have been wont to make the latter remark will be interested in a little twenty-minute feature on Monday, February 4, when Edgar Lane, with Walter Randall at the piano, is giving a short recital entitled *Reminiscences of Chevalier*, when from the air will come *My Old Dutch*, *Knocked 'em in the Old Kent Road*, and others made famous by London's own comedian.

'Holed Out in One.'

A FARCE by Claude Radcliffe, this is to be presented to 5GB listeners on Tuesday, February 5. It concerns one of those parasitical creatures who always turns up at an awkward moment in one's domestic affairs, takes it for granted that the best room, the best chair, and the best portions of the wine cellar are at his disposal, and can never give any definite information as to the length of his stay. The cast includes George Worrall, Stuart Vinden, Vera Ashe, Gladys Joiner, and Maud Gill, the latter taking the part of the 'Duchess of Stilton.' Maud Gill played Thirza Tipper in Eden Philpotts' great success, *The Farmer's Wife*, during its run at the Court Theatre, and subsequently took the same part when it was filmed.

A Children's Concert.

ANOTHER Children's Concert given by the City of Birmingham Orchestra will be relayed from the Town Hall on Saturday, February 9. The conductor on this occasion will be Herbert Wiseman, who is Director of Music to the Edinburgh Education Authority, and his programme will include excerpts from *The Mastersingers of Nuremberg*, *A Midsummer Night's Dream*, and Rimsky-Korsakov's *Flight of the Bumble Bee*.

High-Power Short Waves.

JAMES DOHERTY (baritone) and Dorothy Witcomb (contralto) sing in the relays from Lozells Picture House on Monday and Thursday, February 4 and 7, respectively.

Muriel Sotham (contralto) and Leslie England (pianoforte) appear in the Orchestral programme on Tuesday, February 5.

Barbara Frewing (contralto) and Barrs Partridge (violin) are the artists in the Light Music programme on Wednesday, February 6.

The Vaudeville programme on the same day includes Percy Owens (entertainer) and Albert Daniels, who will give a 'second edition' of his wireless conjuring act.

In the relay from Pattison's Restaurant on Friday, February 8, the singer will be Charles Dean, at one time in the Cathedral Choir, and one of the first singers to broadcast from Birmingham in the old days, when the studio was at Witton.

'MERCIAN.'

M. Morain, C.B.E., Prefect of the Paris Police, says:

'IT CAN NEVER PAY TO BE A CRIMINAL.'

M. Alfred Morain, for twenty-five years in charge of the police of Paris, has had a closer acquaintance with the criminal world than almost any man in Europe. A criminal, he says, may be *lucky*, but never *successful*; the odds against him are too formidable.

The second talk in the series, 'Crime and the Criminal,' will be broadcast at 9.15 p.m. on Monday.



THE G.H.Q. OF A GREAT POLICE FORCE.

The Prefecture of Police, a fine Government building standing beside the Seine in Paris.

IT is an absurd truism to say that crime does not pay. Of course it does not pay, and no one knows this better than the criminal himself. I have had literally tens of thousands of criminals of all nationalities and of both sexes through my hands officially, and I cannot recall more than half-a-dozen who admitted or could show that they had made their profession a paying proposition.

One of the most troublesome international criminals in Europe—from the police point of view—once said to me: 'I have stolen, M. le Préfet, during the last twenty years, quite £50,000. I have spent eleven of these years in various prisons, but I would not serve five years of my own free will for three times this amount.' And this is the general opinion held by nine-tenths of the criminal fraternity. Before proceeding to show exactly why it is so difficult to be a moderately successful criminal, I will prove the rule by quoting one notable exception in the case of that great arch-criminal and murderer Landru. This monster, discussing with me one day his career, gave as his opinion of crime as an occupation: 'It takes a brave man to be a criminal, and you would not catch half the criminals that you do if it were not for the informers that you use and the women that betray us. I do not regret my career of crime . . . but I have never been fool enough to stoop to murder!' We have other views and proof about this at the Prefecture.

The chances against a criminal winning out against the police is today so small that no man knowing the small chance of success that would attend him as a crook would for a moment consider it as an occupation. The most difficult criminal to catch is, of course, the new-comer to the underworld, who has no convictions or actual dealings with the police behind him. No

known criminal with a dossier at the Sûreté in Paris can hope to continue for very long a succession of crimes without finally falling foul of the law.

The general public seldom realizes that every known criminal is kept continually under surveillance, and that as soon as he disappears from his usual haunts the Sûreté wants to know where he has gone and why he has gone there. I am, of course, speaking of France. When a criminal is released from prison, notification of his

release is not only sent to every police-station in France, but also to the Central Detective Office of every capital in Europe. Not long ago a famous forger was released from one of our convict prisons and left France for London. Owing to his English nationality—he had an English father and a French mother—we were, of course, unable to impede his departure, but we cabled Scotland Yard and when he arrived in London he was promptly shadowed by an officer from police headquarters. The result was that next day he was arrested in a bank trying to cash a forged letter of credit 'issued' by the Crédit Lyonnaise in Paris.

You will see here one of the difficulties of being a successful criminal. We did not know but what this man might have intended to lead a perfectly honest life; but our first care is the safety of the public, who pay our salaries, and we decided to watch the man and make sure of his intention—to the good fortune of the bank that he had tried to swindle.

Finger-prints, together with the Bertillon system of identification we use at the Prefecture, make the lot of the professional criminal far from an easy one. Within half an hour of his arrest, no matter under what *alias*, we can trace his criminal past, and his dossier is laid before the examining magistrate. In France our policing of the frontiers and ports is more severe than any other country, and it is seldom that a French criminal, anyway, gets out of France if he is a notorious character.

I should like to take this opportunity of exploding the theory that it is quite as difficult for a criminal to give up crime and lead an honest life as it is for him to win against the police. Many times I have investigated complaints that detectives have 'hounded' criminals out of honest employ-

ment by exposing their past. In all my experience I have only found one foundation to such a complaint, and the officer was at once recommended by me for dismissal, the motive in this particular instance being the fact that both criminal and officer sought favour in the eyes of the same lady, and the detective had exposed the lawbreaker out of personal jealousy. In France we give the criminal every chance to make good, and I think that such a sentiment is shared by the police all over the world.

Our duty is to protect the public, however, and if a man or woman repeatedly breaks the law and is an avowed professional criminal, then he merits no quarter and he does not get any from the French police. We never err on the side of 'coddling' our criminals while they are lawbreakers, but if they show that they are genuinely trying to give up crime, then no one is more ready to help him than we at the Prefecture.

Crime does not pay—it cannot pay—which is a comforting thought both for the public and police. No criminal is successful—such a word cannot be applied to his exploits. You can say that he is lucky if you like—but his luck cannot last. The whole structure of our civilization is such that the criminal cannot be successful—we have fought and thought for centuries to see that he is not, and we have enjoyed in France no greater success than this present day.

We have over forty thousand known crooks under daily surveillance, but the percentage of unsolved crimes in France is less than that of any other country—in fact, it is less than 10 per cent. of reported crimes. We are proud of this, which shows that in France, anyway, the chances of a criminal being successful are negligible.



THE GENDARME IN ACTION.

Two members of the Parisian Police making an arrest in one of the riverside quarters of the city.

Two Big Sporting Features in this Week's Programmes.

WALES v. SCOTLAND.

On Saturday afternoon WALES will meet SCOTLAND at Swansea in an International Rugby match. A commentary on the play by L. J. Corbett, will be relayed from the St. Helen's ground. The following brief article on the match, the players, and the ground is by Mr. Ernest Ward, the popular sporting writer of the *Morning Post*.

THE Scottish match is the match that Wales best likes to win. Maybe it is because Scotland so often has been such a hard nut to crack and Wales, now and again, has got the worst of this cracking business; or else, the cause comes from the kind of spirit that moves the Royal Navy. My old friend, Captain Colpoys Walcott, R.N., wrote: Our matches were never of the "love" kind. The hardest were usually against London Scottish—our greatest Rugby pals and whose boots always appeared harder than any others.

Anyhow, Scotland's Fifteen is sure of a warm welcome when it lines up on St. Helen's Field, Swansea. And Wales will do its best to show that the victory at Murrayfield a year ago was no fluke.

There is not the slightest reason why Wales should not find a recurrence of last year's triumph. As ever, she has a superb pack—blended in style, physique, skill, and stamina. Since the passing of the halcyon era, when Gwyn Nicholls, Rhys Gabe, Teddy Morgan, and Willis Llewellyn formed a world's third line, Wales has had some lean years in the way of back divisions; but her forwards have never failed her—there has been a recurring creation of 'Terrible Eights.' And with its vision and imagination the Welsh Selectors have never feared the defying of old Æsop about 'swapping horses in mid-stream.'

It is a mistake to handicap yourself in Rugger by proverbs. Ask the Welshmen themselves if they remember Adrian Stoop against them in one of the Twickenham matches—A. S. broke every 'golden' rule of the game and scored a try that will live in history for all time.

You cannot teach Welshmen anything in 'Rugger.' The synthetic science of the game has been applied with tremendous execution against some of the greatest sides of all times—not excepting the brave Dave Gallaher's 'All Blacks.' We know of no fine art in the game that has not been driven home to Welsh boys on the blackboard in the primary and the Public Schools. That is why the huge crowds that go up to the Welsh grounds are so splendidly fair in their common attitude to all sides; but they 'cannot abide' bad play, whether from their own men or the opponents.

Whether the brilliant talent that Wales endowed the Varsity sides with this season is to carry the National Fifteen back to the headship of the championship, only old Mother Destiny knows. Here were the brothers Roberts—J. of Cambridge and W. of Oxford—and Guy Morgan—nephew of the immortal Teddy, the scorer of the historic try against All Blacks in 1906—making Welsh Rugby history at Twickenham in the Varsity match and intensifying it in the National Fifteen.

And while this was going on the big Welsh clubs with their rank and file were disclosing for Wales other great backs. For ourselves, we have a sneaking regard for Bowcott, of Cambridge. We would have put John Roberts at full back and reshuffled the half and third lines to make way for Bowcott.

But there, the Welsh Selectors know best. Their judgment of values has never been found wanting. And the revision of ideas after Twickenham discloses courage and perspicacity.

The Scottish Fifteen showed in the French match, at Murrayfield, that it will take much wearing down when it comes to orthodox scrummaging.

Scotland is still pretty loyal to the remnants of its famous Oxford scoring machine on the third line; but the Oxford and Loretto captain of last December (E. G. Taylor) ought to have been honoured at once by our good friends in Edinburgh. Anyhow, we should have a great match this year.

St. Helen's Field, Swansea—most glorious of Welsh grounds—is virtually on the foreshore of the beautiful bay. It is the antithesis of the mud-stricken pastures of Cardiff Arms Park. And on this lovely sandy soil there have been great feats achieved by Wales. England has sustained many a bad blow here. Who will be forgetting the match when the Welsh backs were getting tries before our forwards knew that the ball was in? And there was the incident immortalized by the art of Tom Webster of the England XV 'chased' off the field and into the 5.30 train home for Paddington. One can see another incident pretty vividly: Dicky Owen's challenging the England touch judge as to the mark of the throw-in, and Rowland Hill's stern rebuke: 'Play the game, sir!' Rowland, now with the angels, was the straightest and most fearless of all of Rugby's Prophets.

Well, we have great expectations of this latest match between Wales and Scotland. And we do not think that those who go up to St. Helen's Field will be disappointed. It will be hard Rugby between sides steeped in the spirit and the manliness of the greatest of all games.



SCOTT v. SANDWINA.

On Thursday evening PHIL SCOTT, Britain's Heavyweight Boxing Champion, is to meet TED SANDWINA, the American, at the Albert Hall. A description of the match is to be given from the hall by Mr. L. H. Bettinson, of the N.S.C., and Mr. A. St. J. Austin. Below, Mr. Sidney W. Ackland, the well-known critic of boxing, describes the two men and their histories.

THERE can be no shadow of doubt that the contest between Phil Scott, Heavyweight Champion of Great Britain, and Ted Sandwina, of America, which is to take place at the Albert Hall on Thursday next, has captured the imagination of the British public more than any other match held in this country during the past year or two.

In this country contests between big men have always had their special appeal. Was not the art of self-defence (that 'sweet science') born and nurtured in these islands?—and from the earliest times it has always been the heavyweight who has captured the imagination of our sport-loving people. It is my prophecy that the Albert Hall will be crowded from the floor to its far-away galleries around the dome when this Englishman and this American go into the ring next Thursday.

Before you attempt the adventure of listening to the description of the contest from the ringside you may like to know something of the boxing history of these two men.

Owing to the difficulty of finding a worthy opponent for him, Phil Scott, our heavyweight champion, has not had a contest in this country since the summer of 1927, when he fought the Belgian, Pierre Charles. Scott then made arrangements to go over to the United States, for the first time, and there his first venture was disastrous. He was knocked out in quick time by the erratic Knute Hansen, but, becoming acclimatized, Phil took his revenge in his second fight by knocking out Monte Munn in the tenth round.

Afterwards he fought so gamely against Johnny Risko (the 'Cleveland indiarubber man,' as he is called) that there was almost a riot (even in Risko's home-town where the fight was fought) when the decision went to the American. Scott then came home for a time, but later returned to the States, where he defeated an old opponent in Pierre Charles, and also beat the big Italian, Roberto Roberti. And then, to the chagrin of his American manager, Jimmy Johnson, the British champion 'packed his grip' and sailed for home. Johnson told me that Scott was foolish to miss an opportunity to compete in the bouts of an eliminating character towards the championship of the world.

Anyway, there was in America at this time, one, Ted Sandwina, a mere 'fledgling' heavyweight, but the son of Madame Sandwina, 'the strongest woman in the world' and a godson of ex-President Theodore Roosevelt.

Sandwina saw most of Scott's bouts in America, and, being an intelligent boxer, made up his mind to discard the rugged style which he had adopted in American rings, and to cultivate on intensive lines the orthodox English style, which he considers to be absolutely the best in the world. This young heavyweight has now so far succeeded on the lines laid down for him that he has won thirteen consecutive contests, all by knock-outs. His last victim was the Frenchman, Tricotteaux, whom he beat some five weeks ago in the first round.

Here, briefly then, are the antagonists—Scott, who has not had a contest for ten months, and Sandwina, boxing regularly and carrying all before him to such an extent that there could be no other opponent for him than the British Champion himself. You will ask me now who I think will win? On all form Scott should do so, but what advantages he may have in skill and experience must certainly be offset by the fact that he so long has been idle while his opponent has been active and fighting fit all the time. Scott will, therefore, find difficulty in tuning himself up to the perfect co-ordination of mind and muscle, and synchronism of eye and hand so necessary to a boxer, and which his younger rival will certainly possess. Here are a few comparative details:—

Scott—28 years; 6ft. 3½ ins.; 14½ stone.

Sandwina—20 years (this month); 6ft. 2 ins.; 14 stone.

So it is a good match physically!

But, and here is the crux of the whole affair, what has each man at stake? The answer is Scott everything, and Sandwina little or nothing! If Scott wins he can go back to the United States for a tilt at the world's title. If he loses he can either 'pack up' or commence all over again. If Sandwina loses he will be in very much the same position as he was before he met Scott. But should he win, the future will be very bright for him. Last week he said to me: 'If I win, then I shall ask some of those Americans to come to fight me here. I love London, which is certainly a better place to live in than New York!'

For myself, I think this is going to be a really good contest. Scott is too good a man to be beaten very quickly, for he realizes all there is at stake, and has made every effort to get completely fit.



HOW can History be dull, when the canvas of it is wider and more crowded with vivid human figures than that of any novel? For many of us, unluckily, our school approach to it was along the dulllest possible lines. But today, when the writing and teaching of History have been put upon a more human basis, there is no reason why the legend of its dullness should persist.

IS HISTORY REALLY DULL?

A talk on 'The Agonies of Writing History' will be broadcast by Mr. Francis Hackett at 10.5 p.m. on Friday evening.

MACAULAY told his friends that he wanted his 'History' to displace the latest novel on the tables of young ladies of fashion. And he had his wish. He wrote a great book which, as does not always happen with great books, people read. He became at once a best seller in several volumes. Would he be one today, if he figured in this spring's publishers' lists?

It may be wrong to have one's doubts. Macaulay sold because he could write. 'Easy reading, Ma'am, means damned hard writing,' he told an admirer. By patient toil he made himself a master of the art of



MARY ANN DISRAELI.
From a portrait of 1840.

simple and vivid narrative and brilliant characterization. People who can do this will always be read. But by fashionable young ladies? Hardly so, unless such reading happens to be fashionable. There is a danger, under the niagara with which publishers deluge us, that we shall never so much as get into our heads the names of the books that Macaulay's successors offer, in something of his spirit, to those who read, as they play golf or bridge, or smoke cigarettes, to keep boredom at bay. It is a little humiliating to realize how true it is that nowadays we only do what we are told: that this is an age of credulity fed on advertisement. Posters and headlines tell us what we think and know, and that is why we think and know it. We react to noisy and persistent advice like a pedestrian to a motor-horn.

'Elizabeth and Essex,' 'Garibaldi and the Thousand,' Coulton's 'Art and The Reformation,' Morison's 'Elgin,' Ludwig's 'Napoleon' and 'Bismarck'? Ah! I have heard of them, of course. Yes, I believe I did put one of them on my library list. And have you read—?' (Here insert any book advertised in any Tube lift.)

'No? But everybody has! So clever, so amusing, so thrilling' (as the case may be). And we do.

History, which really happened, and is not proclaimed in the Tube lift, can be thrilling, clever, and amusing, too. There are dozens of historians writing today who can make the past live. And for some mysterious reason, the past, as always since long before Homer's day, fascinates, when it is brought to its notice, the drab and self-absorbed present. It is like turning from a clever journalist's account of yesterday's fog, all of which, after all, one knew before, having been out in it, to a description of a bull fight or of a Japanese coronation. If one is sated with the familiar, one turns with relief and zest to the colour and novelty of the remote. How coloured, novel and remote history can be is yours to realize if you will read, say, the account of the trial of Lopes the Jew in 'Elizabeth and Essex,' London, where the fog was yesterday, staged this tale of mystery, cruelty, and injustice. Ask yourself, next time you ride up Ludgate Hill on a bus, how in Merrie England such things could be. Or travel to the Mediterranean and watch the birthpangs of Italy as the Red Shirts risk everything to cross to the mainland and made a nation by the march on Rome. Or get from what you can learn by a wet afternoon's reading about masons' marks on stone, eyes to interpret the human drama behind a bit of perpendicular church architecture which you can visit next week-end—and watch at work those cheerful nomads, your ancestors, perhaps, with their jolly convivial customs and their strict standards of craftsmanship and their odd superstitions, who studded England with noble naves and towers. Or learn to see, in some sort of perspective, that vast new thing the British Empire, by following in detail the splendid career of a great man, who gave his life to tackling the problems of Britain overseas, and in Jamaica and Canada, in India and China, remained a kindly Scottish laird. Or from Corsica to St. Helena, from Pomeranian backwoods to the Palace of Versailles, watch the comet flight of genius, ruthless and masterful, yet powerless in the hands of fate. And see if you are bored.

One man's meat, we know, is another man's poison, and there is no accounting for tastes. But History, as she is written nowadays, offers something more than a *table d'hôte*: you can dine, if you will but look at the menu, most variously *à la carte*. If your digestion is strong and you like something to bite on, read Williamson's 'Sir John Hawkins.' Here is a book which takes the 'greasy old seadog' of Kingsley's 'Westward Ho!' and shows him to have been a man of versatile talents, fine presence, and great ideas. Hawkins, so modern scholarship tells us, could not only sail a

boat in any sea and run a slave cargo into most ports; he could perfect the design of a man-of-war, direct an administrative department, map out a naval policy, and write as good a letter as any, even of the Elizabethans. But perhaps you prefer a French omelette to a cut from an English joint. Very well then. Take Maurois's 'Disraeli' and learn to know and love Mary Ann, whom Disraeli married for money and would have married again for love, and who fainted alone in her carriage because Dizzy shut her fingers into the door and she would not release them till he had gone to the House, in case his distress



ELIZABETH OF ENGLAND.
From the National Portrait Gallery.

should spoil the great speech he was worrying over. Or perhaps you like the savouries better than the sweet. Then see what Mr. Guedalla has to say about Palmerston or the women great men marry. Because a thing is authentic it is not necessarily dull. Salvador de Madariaga is a professor now, and his fascinating 'Englishmen, Frenchmen and Spaniards' is based on facts and history. Yet the man or woman who could call that brilliant study of national psychology dull is unfit for human society.

Do not let us discourage our advertisers. How Renaissance artists, painting frescoes which would not dry, would envy their modern brethren the unlimited scope of the hoardings! How mediæval theologians wrestling with heretics would have gloried in that grip of the sub-conscious which intensive publicity gives! But let us listen sometimes to the still small voice of the connoisseur who knows his chef and his cellar, and learn from him how to tickle our jaded palates with something better than chocolates and fish-and-chips.

KENNETH BELL.

WHAT TO LISTEN FOR IN RUSSIAN MUSIC.

This week we are to have two broadcasts of the opera *Le Coq d'Or*, by Rimsky-Korsakov. Russian music forms a large and popular part of the programmes today. In this article Mrs. Rosa Newmarch traces the various influences, racial, social, and religious, which have gone to make up the nationalist music of Russia.

THERE is no country in the world in which the art of music has trodden so closely in the tracks of the national social and literary development as in Russia. On this account, Russian culture having progressed slowly up to a certain point, the growth of music was also belated. While at the beginning of the seventeenth century the Netherlands had passed through four great polyphonic periods, the French, Germans, and Spaniards had developed distinctive schools, Italy had produced a Palestrina and England a Byrd, Russia was musically still in darkness.

This darkness was the result of delayed education, not of natural deficiencies. The folk loved their primitive music. About the time of our Alfred the Great, Russia rang with song. The *boyan* (the bards who sang and recited epic ballads) and the *skomorokhi* (who included the mummers and dancers) were, like Sir Walter Scott's *Last Minstrel*, 'welcome guests' among the nobles and merchants.

The conversion of Russia to Christianity changed all this. The Eastern Church was extremely austere. The Byzantine monks looked upon the Pagan gleemen as obstacles to the spread of religion. Persecuted and driven from the towns, they roved the country in bands and degenerated into vagabonds. But the people's passion for music was indestructible. At home in their *izbas*, or wooden huts, at work in the fields, at play on summer evenings, the peasants lived to an accompaniment of appropriate songs: songs of the seasons, ritual songs for marriages and funerals, dancing songs, and songs of labour with rhythms that suggest the physical efforts they helped to sustain. Such, for instance, is the popular, but misnamed, *Song of the Volga Boatmen*, actually sung by the haulers of the timber barges as they plodded along the banks of the mighty river. Thus the folk song survived persecution, though it sometimes changed its nature and disguised itself as a so-called 'epiritual' song. But there was no musical education for the people.

No Popular Drama.

Shakespeare, in his day, would have fared badly in Russia, even had our Queen Elizabeth listened to the tentative marriage proposals of Tsar Ivan the Terrible, and helped to accelerate cultural progress. For, far into the seventeenth century, the Orthodox clergy continued to condemn all secular enjoyments. There was no Globe Theatre in Moscow. Except for occasional representations of Nativity and Passion plays, nothing resembling a popular drama existed there until the nineteenth cen-



ture. The folk found its substitute in the impressive ritual of the Eastern Church: the double choirs ranged on either side of the screen whereon hung the jewelled ikons, the opening and closing of the 'Royal' door, giving a glimpse of the celebrant within, the mysterious alternations of public and secret worship—all this ecclesiastical pageantry, sometimes reminiscent of the theatre of ancient Greece, thrilled the devout crowd who were onlookers rather than participants. This constituted the people's drama.

The Folk Song and Religious Elements.

The folk element and the religious element therefore are the basis of modern Russian music. Their characteristic indications appear in the works of the national school of composers—Glinka, Balakirev, Moussorgsky, Rimsky-Korsakov, and also to some extent Tchaikovsky. In course of time the religious and folk elements mingled, although it must be remembered that some of the oldest folk songs existed first. Whence they came, and what their remotest origin may have been, is a complicated question that must be begged in this short article. During the nineteenth century they were carefully collected by competent musicians, and even the outlying districts have now yielded up their rich treasures of song.

is also the basis of many beautiful Irish and Scottish songs—*The Flowers of the Forest*, for instance.

Rhythmically, we often find songs in 7-4 or 5-4 measure, or in 2-4 and 3-4 time, used alternately. The modern national composers have adopted these irregular rhythms. A few familiar instances may be listened for in the *Promenade* from Moussorgsky's *Pictures from an Exhibition*, which combines 5-4 and 6-4 measures, in the second movement from Tchaikovsky's *Pathetic Symphony*, in Arensky's *Basso Ostinato* from his *Six Pieces*, Op. 5, and in one or two of the folk songs arranged as piano duets by Balakirev.

Something like a ritual attaches to the singing of the choral folk songs by the peasants. They are started by an old hand, a cantor, and then other voices take up the melody in a variant of their own, making a kind of free counterpoint with considerable emotional variety. This method requires experience. The older singers request the young folk not to spoil the execution by too vigorous singing, but merely to 'stand by and yawn.' The interpretation gains in expressive significance, but suffers from the hard quality of the worn voices.

The Oriental Element.

There is a third constituent in modern Russian music: the Oriental. It obtrudes in certain composers, but it is an imported quality. Of all the Slavonic nations, Russia lies nearest the East and has naturally borrowed some musical elements from her Oriental neighbours, and from the semi-Oriental races settled in the Caucasus. In Rimsky-Korsakov's symphonic Suite *Antar* (second movement, 'The Joy of Power') and *Scheherazade* (second movement, 'The Story of the Kalandar Prince'), in Balakirev's *Pianoforte Fantasia Islamey*, and the dances of the Polovtsian soldiers in the opera *Prince Igor*, this quality strikes us immediately, because it always bears a touch of the extreme: something violent and pungent in rhythm and harmony. But we must not take these Asiatic trappings as intrinsic to the Slavonic temperament.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Jan. 27.		
3.30 Wireless Military Band.	3.30 Chamber Music	3.30. Manchester. Mozart Programme.
2.5 Orchestral Concert.	4.15 Orchestral Concert.	9.5. Cardiff. Orchestral Concert.
	9.0 Military Band.	
Monday, Jan. 28.		
9.35 Light Music.	8.0 Opera 'Coq d'Or.'	3.30 Belfast. Beethoven Programme.
Tuesday, Jan. 29.		
7.45 'Snapshots from Abroad.'	10.15 Symphonic Music by Sir Edward German.	8.0 Glasgow. Choral Concert.
Wednesday, Jan. 30.		
8.15 Opera, 'Coq d'Or.'	6.30 Light Music.	3.45. Manchester. Orchestral Concert.
Thursday, Jan. 31.		
8.0 Gloucester Orpheus Society Concert.	3.0 Symphony Concert from Bournemouth.	4.30. Manchester. Orchestral Concert.
Friday, Feb. 1.		
12.0 Violin Sonata Recital.	3.0 Organ Recital.	3.15. Glasgow. Concert for Schools.
8.0 B.B.C. Symphony Concert No. VII.	6.30 Light Music.	7.45. Belfast. Orchestral Concert.
Saturday, Feb. 2.		
4.30 Instrumental Ballad Concert.	3.30 Ballad Concert.	7.30. Glasgow. The Scottish Orchestra.

An A B C of the Cinema—II.

THE COMING OF CELLULOID.

In this second article of our new series we come to the threshold of the modern film industry. The year 1889 stands out in cinema history as that in which Thomas Alva Edison, in America, invented the kinetoscope which carried the first celluloid film. In the following year an Englishman, W. Friese-Greene, was the first to project a moving picture upon a screen.

IN the first article of this series we saw the basic idea of the film groping its way through the centuries by means of artists and scientists to the point where it joined the history of photography, and a medium was about to be provided which made the moving picture a physical possibility.



By courtesy of Will Day
The earliest example of cinema 'trick photography.' Mr. Rudge with his head under his arm—a slide made for the Bio-Fantascope.

Before moving on, it may be worth while to list here the pioneers of the earlier nineteenth century, whose work, though in general it led to nothing of immediate practical value, kept the possibilities of the moving picture before the public—Sir John Herschel (invented the Thaumatrope, 1826); Dr. Plateau of Ghent (invented the Phenakistoscope, or Fantoscope, 1827); Dr. Stampfer of Vienna (The Stroboscope, 1827); Professor Faraday (inventor of Faraday's Wheel, 1831); Dr. Horner of Bristol (The Daedalus, 1834); Perret and Lacroix, who developed the Fantoscope in 1850, and the Austrian lieutenant, Franz Uchatias, who, in 1851, projected pictures on a screen with the same instrument; J. A. R. Rudge of Bath, inventor of the Bio-Fantascope, which was developed by W. Friese-Greene (of whom more below); Trevor, who, in 1869, patented a process on a glass disc; Heyl of Philadelphia (the Phasmatrope, 1870); Prof. Marey of Paris, who began experiments with motion photography in 1871, and later produced many amazing results under the title of Stereo-Zoetropes; Edward Muybridge (the

Zoopraxiscope, 1872, which proved that a horse, when trotting, lifted all four legs off the ground at once), and Prof. Renaud of Paris (the Praxinoscope, 1877).

The year from which the birth of the cinema proper dates is 1886, and not the least of the dramatic facts which go to make up the history of the film is that its actual birth happened almost by mistake. In 1886 Thomas Alva Edison was working in his laboratory in Newark, New Jersey, in the United States, completing his improvements of the phonograph. He had already given to mankind the blessings of the dynamo, the incandescent lamp, and the telephone. It was while he was still working upon the phonograph—which we now know in its improved and adapted form as the gramophone—that Edison conceived the idea of a machine which should not only have ears to hear, but also eyes to see: a machine which not only recorded and transmitted sound, but also sight. The phonograph was, however, merely one of Edison's side lines—one of his amusements in the intervals of his large-scale inventions. He threw the research into the endeavour to construct a machine combining sight and sound on to a young Englishman called William Kennedy Dickson, who had been his assistant for five years. Edison began by setting Dickson to make pictures on an almost exact copy of the phonograph cylinder. He coated a small drum with photographic emulsion, and this was set to record motion under a tiny camera in the same way as a phonographic cylinder coated with wax records sound under a needle controlled by a diaphragm. The difficulty was that while the phonograph record had to run continually, the picture record had to be stopped at regular intervals to allow both the recording and the seeing of the pictures. The cylinder picture-recording camera was so contrived that it started and stopped forty-eight times in each second. The pictures on the cylinders were not quite as large as the end of a small pencil, and they were photographed in spirals round the cylinder exactly like the sound records of the phonographic cylinder. Here was a machine that would make pictures; but it was only a toy. It worked. But it did not work well enough.

It may be amusing to know that the first picture acting was done by a mechanic working under Edison called Fred Ott. He acted for that tiny pseudo-phonograph-camera, and, in his own words, 'made a monkey of himself with a white cloth wound round him and a little belt to tie it in around the waist so as not to make it



THE 'G.O.M.' OF THE CINEMA,
Thomas A. Edison, whose invention, the kinetoscope, brought moving pictures within the range of artistic and commercial development.

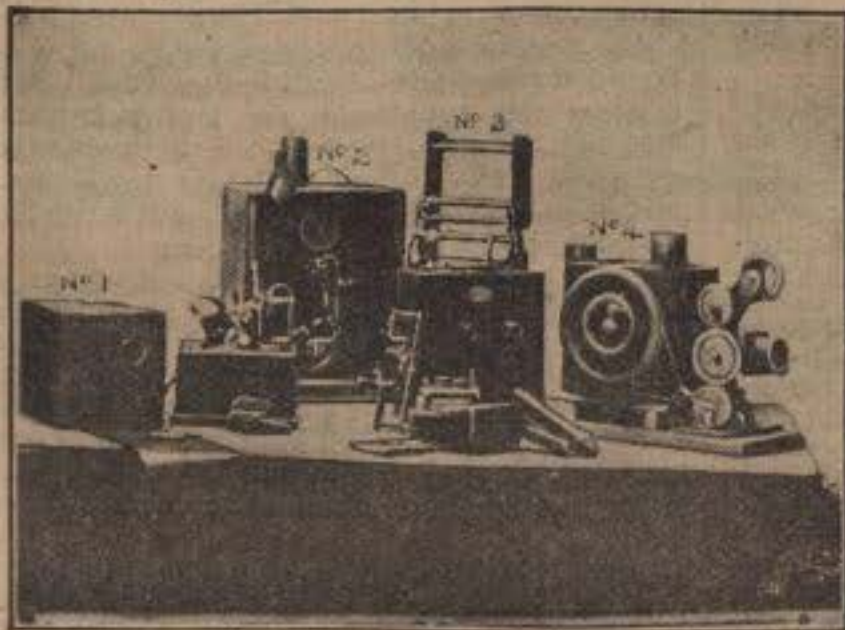
too baggy.' Very suitably, the first film acting was slapstick comedy—that same slapstick comedy which in the hands of Mr. Chaplin is even today the highest point in the art of acting for moving pictures.

So far, so good. But the whole thing was still on much too small a scale, and at last the idea of the cylinder motion picture had to be abandoned, as there appeared to be no solution of the problem of size. Dickson experimented with celluloid coated with photographic emulsion as an alternative to the glass plates with which other inventors had failed, but this celluloid was heavy and in impossibly short lengths. However, during this stage the present standard of size in motion picture photography was established on this heavy celluloid, which was ultimately abandoned, and today's films are photographed to the same scale as were Fred Ott's original 'monkey pictures.'

In the year 1889, however, George Eastman, the famous Kodak maker, had achieved the making of a basis for photographic emulsion that was both thin and flexible. Once again the history of the film and the history of photography were mated, and another big step forward was the result. Edison sent Dickson to examine this new material, and decided that at last he had found the material he required. When Edison returned from his visit to the Paris Exhibition in 1889, Dickson, who had been working during his absence, showed him a double demonstration: one of a projector throwing a picture on a screen—a very imperfect film as we understand it: the second of a small box into which one peered directly at the moving film with infinitely clearer results on the lines of the old tachy-



By courtesy of Will Day
Rudge's 'Bio-Fantascope' (1868) with an outside shutter moving across in front of the lens.



By courtesy of Will Day
The first 'tools of the trade,' constructed by Friese-Greene, 1, 2, and 3 are cinema cameras, while 4 is the film projector used by the inventor at his famous demonstration of 1890.

(Continued on page 236.)



Chicken and Rabbit Recipes.

Chicken Cream.

TAKE the meat from either boiled or roasted chicken, and pass twice through a mincing machine—pound well until quite creamy—add to every 2ozs. of chicken 2ozs. of breadcrumbs, a little butter, a little salt and cayenne, and one egg. Beat all well, and put into buttered shape. Place sliced, hard-boiled egg and chopped parsley in buttered mould before putting in chicken. Steam for 20mins. for small shape ($\frac{1}{2}$ pint) and half an hour for large one. Stew bones and make gravy. Pour round cream before serving. *A delicious dish!*—Mrs. G. Dexter, Noss Mayo, 15, Cutcliffe Grove, Bedford.

Virginian Chicken with Cracknels.

Cut the chicken into joints and dust with seasoned flour. Melt a tablespoon of butter (or lard) in a frying-pan, and, putting the chicken into the hot fat, fry it gently for $\frac{1}{2}$ hour. Then add $\frac{1}{2}$ glass water (or stock), 2 sliced onions, a tablespoon of flour, a few young carrots, and 3 or 4 skinned and sliced tomatoes, in succession to the slowly frying chicken. Lessen the heat under the frying-pan, and, adding a pinch of herbs, a bay leaf, a clove of garlic, a teaspoonful chopped parsley and a few green peppers, if you have them. Keep the contents simmering for about $1\frac{1}{2}$ hours.

Meanwhile wash, trim and cook some mushrooms in a little butter, and lightly toast some cracknel biscuits. When chicken is done, turn out on to a hot dish and surround with border of cracknels, each holding a mushroom.—Mrs. R. V. Goldsmith, 98, Salisbury Road, Brondesbury Park, N.W.6.

Rabbit Brawn.

Take the meat from a cold boiled rabbit, and half a pound of cooked bacon. Cut it into tiny squares. Butter a brawn glass or tin; put in the meat with two chopped hard-boiled eggs and seasoning of salt and pepper. Take sufficient stock to fill the mould, dissolve in it enough gelatine according to the size of the mould to make the stock a thick jelly when cold. Pour the stock over the rabbit, and put in a cold place until set.—Miss B. Underwood, 3, Smithfield Street, Edinburgh.

Rabbit in Milk.

- 1 young rabbit.
- 1 pint milk.
- 1 large onion.
- 2 dessertspoonfuls cornflour.
- Salt and pepper.
- A little chopped parsley.

Method.—Prepare the rabbit and put it in a saucepan with the milk, chopped onion, and salt and pepper to taste. Simmer gently for an hour. Then add chopped parsley, stirring it well in. Then mix cornflour with a little cold water and pour into the pan, stirring until it thickens. Serve with mashed potatoes which have had $\frac{1}{2}$ teaspoonful of chopped parsley added.—Mrs. L. Townsend, 116, Starforth Lane, Hasland, Chesterfield.

Differing Ways of Cake-Making.

Soda Cake.

- 8ozs. flour.
- $\frac{1}{2}$ teaspoonful salt.
- $\frac{1}{2}$ teaspoonful bicarbonate of soda.
- 3ozs. butter, margarine, or dripping.
- 4ozs. brown sugar.
- 4ozs. raisins.
- 1 egg.
- $\frac{1}{2}$ teacup of milk.

Sieve the flour, salt, and bicarbonate of soda into a basin, add the fat, and rub it in with the tips of the fingers until the fat is like fine breadcrumbs. Add the brown sugar and raisins, mix well.

Make a hole in the centre of the dry ingredients, add the egg and milk, mix from the centre gradually drawing in the dry ingredients. When well mixed beat well. Turn into the tin.

Bake in a moderate oven 1-1 $\frac{1}{2}$ hours.

Sponge Cake.

- Four eggs.
- The weight of 3 eggs in sugar.
- The weight of 2 eggs in flour.

Grease the tin and sprinkle with sugar and flour. Beat the eggs and sugar over hot water till creamy, or until your initials can be traced with the whisk in the mixture.

Remove from the fire, beat till cool, carefully mix in the flour with an iron spoon.

Half fill the prepared tin, sprinkle the top with a little caster sugar. Bake the cake in a cool oven 30-40 minutes.—From a Talk by Miss Randall.

Coming Fashions.

INTERESTING things will be happening this year to coats. For outdoors, instead of the eternal coat over a dress, we shall be wearing short coats, coats and skirts—the things we used to call costumes. For indoors, there will be short coats for wear over our evening dresses, and longer—but still not long—coats with our dinner dresses.

Then, you should keep your eye on woollen fabrics—they are going to be important. The light new woollens have now become so very light that we shall be wearing them all the year round. (And be sure you ask in every shop when you go to buy them whether you can't get one of the fine British-made fabrics.) Tweeds are now being made of such featherweight wools that they only weigh five ounces to the yard.

And our frocks are to be more feminine. We shall have clothes that flare out, rather low down towards our knees, and they will have plaits and flounces and basques. Many dresses will have that little tilt up in the front and down at the back that gives them a delightful suggestion of coquetry, in contrast to the rather matter-of-fact little dresses we have been used to—brief little pillar-box affairs with no nonsense about them. Now we are going to have charming little bits of nonsense—lovely soft blouses with our suits—touches of lace and linen at neck and wrists and tiny edges of tating. And our frocks are going to be frivolous with such things as tucks and scallops.

Then for daytime wear we are likely to see a revival of the popularity of shantung and tussore. Some of the new designs in summer sports dresses will look better in this kind of silk than in anything else.

And—colours. I think we shall see a good deal of yellow this season—an uncommon and rather a difficult colour, but very lovely. Watch the yellows and see what happens. Then blues and navy blues will have a big field all to themselves.

In spite of the fact that we are going to be much frillier, more pleated and flounced and generally more elaborately dressed, we are not to become fussy and fluffy. We shall look slicker and neater than ever, with very neat, sleek heads, and very trimly finished off in the matter of gloves, shoes, and handbags. In fact, if we follow the fashion in all its details, we shall look polished up in a way that is immensely becoming.

The fabric manufacturers are making at present rich fabrics combined with artificial silk, to give added stiffness and sheen, and so frocks will be of the grand, important kind. You cannot make cheery, short-skirted dresses—the sort we've been wearing for some years—with splendid, stiff materials. You've got to have length and dignity, whether it is with velvet or faille—faille, that lovely stiff ribbed silk—or rich satin. And once a new kind of dress is started it goes on.

When the dress collections of the great designers are shown in Paris—as they will be in a few days now—English dressmakers are watching the show. They purchase some of the models and have them made, in British fabrics by British workmanship, in their own workrooms, in towns and cities all over Great Britain. Any one model must have a great success before it can have any considerable influence on the general trend of fashion. Suppose it has a higher waistline or a longer skirt; it must be copied and copied again, before it makes other waistlines go up or other skirts get longer.

What will be the success of 1929? I wonder.—From a talk by Mrs. Towers Settle.

This Week in the Garden.

THE planting of deciduous trees and shrubs, both ornamental and useful, should be advanced as much as possible. The operation must not be carried out if the soil is wet and sticky or, of course, if it is frozen. To obtain the best results large holes must be thoroughly prepared, and in planting the soil must be made firm about the roots. If there is any likelihood of the tree or shrub being loosened by wind it must be securely staked.

Preparations for summer bedding should now begin in earnest. Seeds of East Lothian stocks are best sown in the autumn, but they may be sown now. The plants should be kept cool, however, and no attempt should be made to force them along so as to make up for lost time. As soon as the seed germinates the pans should be placed on a shelf near the glass and the house should be ventilated as freely as possible. *Salvia splendens* may also be sown now, and of the many varieties *Harbinger* is perhaps the best because of its compact growth and bright scarlet bracts.

Seeds of both tuberous and fibrous-rooted begonias should be sown now if the plants are wanted for summer bedding. The seed should be sown on the surface of soil which has already been watered, and the pans should be covered with sheets of glass until the seed has germinated.

Sweet peas may also be sown now. It is a good plan to sow the seeds singly in four-inch pots, keeping them in a cool greenhouse until germination has taken place and then transferring the seedlings to a cold frame until the time comes for planting them in the open.

The pruning of all fruit-trees, except red currants and gooseberries, should be completed. Red currants and gooseberries are best pruned in February, when birds are less likely to damage the remaining buds. Where birds are troublesome protection may be given by spraying with paraffin emulsion or with quassia and soft soap.

When arranging the position of the various crops one should see that cabbages are not grown on the site they occupied last year, or that celery is put on the ground from which the 1928 crop has just been lifted. Carrots, beet, and parsnips should be put on land which was well manured for one of last year's crops.

Deep cultivating is beneficial to all vegetables, but some need it more than others, and it is well to see that each winter a third of the vegetable garden is trenched and that the third so treated is occupied in the following season by the deep-rooting crops.—Royal Horticultural Society's Bulletin.

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3.30 A Military Band Concert

SUNDAY, JANUARY 27 2LO LONDON & 5XX DAVENTRY

9.5 The Wireless String Orchestra

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

3.30 A MILITARY BAND CONCERT

REX PALMER (Baritone) CLAUDE POLLARD and ISABEL GRAY (Duets for Two Pianofortes) THE WIRELESS MILITARY BAND Conducted by B. WALTON O'DONNELL Overture, 'The Cricket on the Hearth'

Mackenzie

DICKENS' Christmas novel has been the basis of more than one opera. There is a charming one by Goldmark which was produced in Berlin in 1896, and which is so full of fresh and wholesome melody that its neglect in this country is not easy to understand.

The one by Sir Alexander Mackenzie, produced at the Royal Academy of Music in 1914, is also but little known, although the Overture is occasionally heard. It is made up of themes from the Opera and forms a wonderfully compact summary of the story. At the head of it stands the quotation, 'The Kettle began it,' and as the music begins, we can easily imagine the cheerful hearth with the kettle singing on the hob. The chirping of the Cricket is heard too, and then comes the melody of the song, 'Hawthorn of the May,' the happy song which Edward Plummer sings in the

4.50 BAND

An Album Leaf Wagner Tarantello (Italy) Moszkowski

5.0

A SONG RECITAL

By OLGA HALEY (Soprano)

Where e'er you walk Handel Should he Upbraid? Bishop Cradle Song Schubert Whither? Schubert O that it were so Bridge The Lark Rubinatein Hindu Song Rimsky-Korsakov Spring Waters Rachmaninov Soft footed snow Sigurd Lia La Danza Rossini

For 5.30 to 6.20 and 8.0 to 8.45 programmes see opposite page.

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

9.5 The Wireless String Orchestra

JOHN ARMSTRONG (Tenor) STEPHAN BERGMANN (Pianoforte) THE WIRELESS STRING ORCHESTRA Conducted by JOHN ANSELL Concertino in F Minor Pergolesi

9.15 JOHN ARMSTRONG and Orchestra To Delia (Three Songs for Tenor and String Orchestra) William Jackson, 1730-1803, arr. Julian Herbage

9.23 STEPHAN BERGMANN and Orchestra Concerto No. 5 in F Minor Bach Allegro; Largo; Presto

THE six Concertos for a single pianoforte with string accompaniment are all comparatively slight works—slight, that is, in dimension. The one in F Minor to be played this evening is in three short movements, of which the first has no indication of the speed at which it should be played, although it is obviously meant as a quick movement. It begins at once with a vigorous tutti, in which the pianoforte is merely reinforcing



Isabel Gray and Claude Pollard will play some more duets for two pianofortes in the Military Band Concert this afternoon.

Lady NEVILLE PEARSON (Gladys Cooper)

John Armstrong sings in the orchestral concert tonight at 9.5, and Olga Haley gives a song recital at 5.0.

Opera. There is then a merry, bustling section, which depicts the Peerybingle family, and after that comes the tune of a song which Caleb sings about the 'sparkling bowl.' With a change to pathetic tone, we have a hint of John's unhappiness, and then the refrain of the drinking song is repeated. The end of the Overture is made of Edward's song, in which he rejoices at his homecoming to England.

3.42 REX PALMER

The Shepherd's Song Elgar The Pipes of Pan Elgar

3.50 BAND

Celtic Suite Foulds The Clans; A Lament; The Call

4.7 CLAUDE POLLARD and ISABEL GRAY

Pour Berceur un Convalescent (To cradle a convalescent), Nos. 1 and 2 Reynaldo Hahn The Black Mask, Op. 36, No. 3 Palmgren Tourbillon Melan-Gueroult

4.17 REX PALMER

Yarmouth Fair arr. Warlock Hope, the Hornblower Ireland

4.25 BAND

Hungarian Rhapsody, No. 1 Liszt

4.40 CLAUDE POLLARD

Valse (Suite, Op. 17) Tarantelle Rachmaninov

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the City of London Maternity Hospital by Lady NEVILLE PEARSON (Miss GLADYS COOPER)

THE City of London Maternity Hospital, which has the Queen as its patron and the Lord Mayor as its President, is one of the oldest maternity hospitals in England, as it was founded as far back as 1750. Situated, as it is, in the heart of the poorest quarter of London, it fulfils a vital need, and the demands upon it are pressing. It already possesses, in addition to the Hospital itself, an Ante-Natal and Child Welfare Centre, and a School of Midwifery; but its immediate requirements include an up-to-date operating theatre, more wards for paying patients, the enlargement and reconstruction of its Nurses' Home, and more facilities for doctors and nurses to attend midwifery courses. As the ordinary income of the hospital is quite inadequate for carrying out this work, it is imperative that the sum of £50,000 should be raised at once.

Contributions should be addressed to Miss Gladys Cooper, at the City of London Maternity Hospital, City Road, E.C.

the strings. Soon, however, the solo part becomes more elaborate, running about in an energetic triplet figure, while the strings play the slightest accompaniment. Only for very brief spaces do the strings again join in unison with the pianoforte.

The second movement is a Largo, with an elaborate solo part for the pianist's right hand, accompanied by pizzicato strings, and a simple bass for the soloist's left hand. It passes without a break to—

The last movement, a bustling Presto. Like the first movement, it begins with a tutti, and though the soloist is once or twice left almost unsupported, the movement is more equally shared than the first between the pianoforte and the accompanying strings.

9.35 ORCHESTRA

Minuet and Trio Olinka Scherzo, Op. 8 Sinigaglia

9.42 JOHN ARMSTRONG

She I Love Bernard Van Dieren Pretty Phyllis (Old French) arr. Owen Mass She's me forgot Norman Peterkin Indian Serenade Delius

9.50 ORCHESTRA

Terzetto for Violins and Violas Dvorak Pavane d'Ambrosio Air de Danse and Tambourin Grétry, arr. Sandré Serenade in F, Op. 63 Volkmann

10.30

Epilogue

'GOD OUR REFUGE'



THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



(For 10.30 to 5.30 Programmes see opposite page.)

5.30 Bible Reading : SCENES FROM OLD TESTAMENT HISTORY

The Army Smitten With Blindness.

IT SEEMS singularly inappropriate to us that Elisha, the man of God, should have acted as a spy on behalf of the King of Israel, and informed him where the Syrian armies were encamped. Yet so it was, and 'the King of Syria was sore troubled.' When his whereabouts had been discovered, horses and chariots, and a great host were sent to capture him.

'Alas, my master! How shall we do?' cried his servant, as well he might!

But it is curious to note that although the young man's eyes were opened, no use was made of the 'horses and chariots of fire,' which he saw surrounding the prophet. Indeed, the object of the vision seems only to reproach the servant for his lack of faith and to remind him of the power of the Unseen.

Instead, the entire host were smitten with a kind of blindness, so that they did not recognize either Elisha or the country which surrounded them, and quietly allowed themselves to be led by the man of God straight into Samaria, where the King of Israel was in residence.

The King's eager request: 'My Father, shall I smite them, shall I smite them?' is natural enough under the circumstances. Now indeed had God delivered the enemy into his hand! We can readily under-

stand his disappointment therefore when Elisha reminded him that they were, in effect, prisoners of war, and as such could claim his protection. His subsequent action of giving them a banquet and sending them back to Syria unharmed, without first having demanded a ransom, must have seemed mere foolishness to the onlooker; but the wisdom of the prophet was made manifest in that the bands of Syria came no more into the land of Israel.



Wood engraving by Elizabeth Rivers.

THE ARMY STRICKEN WITH BLINDNESS.

'And when they came down to him, Elisha prayed unto the Lord, and said, smite this people I pray Thee, with blindness. And He smote them with blindness according to the word of Elisha.'

5.45-6.20 app. Church Cantata (No. 172) Bach

'ERSCHALLET IHR LIEDER'
('O praise Him with singing')

S.B. from Glasgow

EDITH BRASS (Soprano)

FLOBA BLYTHMAN (Contralto)

TOM PICKERING (Tenor)

ROBERT BURNETT (Baritone)

THE GLASGOW STATION CHOIR

THE GLASGOW STATION ORCHESTRA

Conducted by

HERBERT A. CARBUTHERS

8.0 A Religious Service

S.B. from Daventry Experimental
Conducted by the Rev. H. S. CARTER,
of Emmanuel College, Cambridge
Relayed from Carr's Lane Congregational Church

Hymn, 'O Worship the Lord in the Beauty of Holiness' (Congregational Hymnary, 240)

Reading

Hymn, 'City of God, how broad and Fair' (Congregational Hymnary, 219)

Prayer

Anthem, 'Comes at times a stillness as on Even' Oakeley

Address

Hymn, 'O Jesu, King most wonderful' (Congregational Hymnary, 160)

Benediction

(For 8.45 to 10.30 Programmes see opposite page.)

10.30 Epilogue

'GOD OUR REFUGE'

This Week's Bach Cantata.

Church Cantata, No. 172.

'Erschallet ihr Lieder' ('O Praise Him with singing')

THIS Cantata, composed for the first day of the Whitsun Festival to a text by Franck, probably dates from 1724, although it is clear that Bach revised it for at least one later performance, possibly for two others. The first chorus is a truly joyous hymn of exultant praise, and three trumpets and drums in the accompanying orchestra add much to the brilliance and splendour of its effect. There is a short orchestral introduction and then the voices enter together, flowing throughout the piece on figures made up of one of Bach's joyous motives.

A short recitative for the bass, which follows, merges at the end into a melodious arioso, and then the same voice has an impressive aria in which the three trumpets and drums are again used with powerful effect. In the tenor aria, which comes next, there is a beautiful violin figure in the accompaniment. Schweitzer is certain that this symbolizes the soft breath of heavenly winds which are suggested in the text, and which are the motive of the following number, a duet for soprano and alto. In this latter the organ part is built on one of Bach's figures illustrating spiritual bliss; through its florid notes there can be heard the melody of the chorale 'Komm heiliger Geist' ('Come, Holy Ghost'). A fully accompanied Chorale brings the Cantata to an end, although Bach's intention was that, after it, the first chorus should be repeated.

This Cantata was sung at Glasgow Station on May 27 last year.

The Cantata for next Sunday is No. 65, 'Sie werden aus Saba alle kommen' ('The Sages of Sheba').

English text by D. Millar Craig, copyright B.B.C., 1928.

No. 1. Chorus :

O praise Him with singing, with psalt'ry and voices,
Rejoice in His praises,
The souls of the blessed as temples He raises.

No. 2. Recitative (Bass) :

He that loves Me, keepeth My commandments,
And my Father's love enfolds him,
And we shall draw near unto Him,
And with Him make our dwelling.

No. 3. Aria (Bass) :

Holy Three in One, Thy might all the heav'ns are telling,
Come, O Lord of grace and light, make with us Thy dwelling.
Come, Lord, let our hearts enfold Thee, all unworthy though they be;
Come, Lord, come, our eyes would fain behold Thee, come and bid us welcome.

No. 4. Aria (Tenor)

O blessed Paradise, where God's own grace prevailleth,
Whence Eden did arise, that grace that never faileth;
Look, look, my soul on high! thy Saviour draweth nigh.

No. 5. (Duet—Soprano and Alto) :

Lo, I wait, my need confessing,
Come Thou Breath of Heaven mild,
O'er my spirit breathe Thy blessing.
Lo, I give thee life, my child,
Blessed Love, from sin's temptation,
Thou hast turn'd away my face,
Thou alone art my salvation,
Lo, I give Thee kiss of grace,
Lord in Thee my soul believeth!
Holy Love, take Thou my heart!
Grace through Thee my soul receiveth,
I am thine and mine Thou art.
Loose me never; nor forsake me,
To Thy side, O Saviour, take me.

No. 6. Choral :

A heav'nly light falls from the skies,
When Thou, O Saviour, Thy dear eyes
On me, thy servant, bendest.
O Jesus, Thou my blessed Lord,
Who thro' Thy spirit and Thy word,
To me Thy blessing sendest,
Thou bidst me come, Lord for ever
Loose me never; nor forsake me,
To Thy side, O Saviour, take me.

Tune in HILVERSUM

(1,071 metres)

on Sunday Night,
January 27th,

for the

BRANDES RADIO CONCERT

Conducted by Hugo de Groot

5.40 p.m. to 7.10 p.m.

HERE is the next programme to be broadcast from HILVERSUM by the Brandes Radio Orchestra. Use the Brandes Ellipticon Cone Loudspeaker in conjunction with the Brandeset IIIA and get perfect reception of these popular concerts.

PROGRAMME

1. Overture *Suppe*
"Beautiful Galathea"
2. Valse Poudrée *Pöpy*
3. By the Swanee River *Myddleton*
4. In a Monastery Garden *Ketelbey*
5. British Patrol *Asch*
6. Selection *G. Kerker*
(from "The Belle of New York")
7. Dreams of Love *Franz von Liszt*
(Nocturno)
8. Overture *Lortzing*
("Czaar Ubd Zimmermann")
9. Salut D'Amour *Elgar*
10. Coppelia *Delibes*
(Ballet)

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SUNDAY, JANUARY 27

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
Service
from
Birmingham

3.30 Chamber Music
RACHEL MONKHOUSE (Contralto)
ANDRE MANGEOT (Viola)
GEORGES FITSCH (Violoncello)
RACHEL MONKHOUSE and ANDRE MANGEOT
Geistliches Wiegengelied, for Voice, Viola and
Pianoforte, Op. 91, No. 2.....*Brahms*

3.35 GEORGES FITSCH
Les petite doigts } *Caix d'Hercevoie*
L'Inconstant..... }
Adagio } *Bach, arr. Siloti*
Allemande } *Ariosti, arr. Salmon*

3.50 RACHEL MONKHOUSE, ANDRE MANGEOT and
GEORGES FITSCH
Psalm No. xv de David *Marcello*
Lento-Recit.-Risoluto-Adagio assai; Recit.-
Adagio; recit.-Presto; Allegro

4.15 An Orchestral Programme
(From Birmingham)

THE BIRMINGHAM STUDIO
AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS
Overture, 'Egmont' *Beethoven*
The Siegfried Idyll. *Wagner*

4.45 DOROTHY DANIELS (Piano-
forte) and Orchestra
Concerto No. 1 in E Flat
Liszt
Allegro maestoso; Alle-
gretto vivace; Allegro
animato

THE Pianoforte Concertos
of Liszt, and in particu-
lar No. 1 in E Flat, have
long been so popular alike
with artists and with
audiences, that it is a little
difficult to believe that they
were once received with
suspicion and even with
dislike. There was one emi-
nent pianist and conductor
of a by-gone generation who expressed his
contempt for this Concerto by calling it, on every
opportunity, 'the Triangle Concerto with Piano-
forte accompaniment.' Listeners will not fail
to notice the rather prominent part accorded to
the Triangle, which gave some excuse for that
contemptuous title.

The Concerto begins in a quick tempo, but
with a majestic bigness, and the whole orchestra
plays the first main tune. Then the solo instru-
ment has a section in calmer mood, and the
strings play the second chief tune, slower than
the first. The pianist repeats this after the
orchestra, and a third tune follows, which is
played first by flute and afterwards by clarinet.
This tune re-appears in the last movement.

The second movement follows without a pause;
the chief tune, heralded by the Triangle, is
set forth by the strings of the orchestra. It
is a vivacious movement with an air of real
gaiety.

Still without a break, the last movement
appears, opening with the slow melody which
was heard already. The movement has some-
thing of a martial air, animated and energetic.
The flute tune from the first movement makes its
appearance too, along with echoes of the previous
parts of the work, forming the foundation for
a brilliant finish.

5.5-5.30 ORCHESTRA
Suite, 'Casse-Noisette' ('The Nutcracker')
Tchaikovsky
March; Dance of the Sugar Plum Fairy;
Trepak; Arabian Dance; Chinese Dance;
Reed-pipe Dance

8.0 A Religious Service
(From Birmingham)

Conducted by the Rev. H. C. CARTER, of
Emmanuel College, Cambridge
Relayed from Carr's Lane Congregational Church
Hymn, 'O Worship the Lord in the Beauty of
Holiness' (Congregational Hymnary, 240)
Reading
Hymn, 'City of God, how broad and Fair' (Con-
gregational Hymnary, 219)
Prayer.
Anthem, 'Comes at times a stillness as on Even'
Oakeley
Address
Hymn, 'O Jesu, King most wonderful' (Con-
gregational Hymnary, 160)
Benediction

8.45 THE WEEK'S GOOD CAUSE:
(From Birmingham)

Appeal on behalf of the Lord Mayor of Birming-
ham's Fund for the Relief
of Distress in the Coal Fields,
by Alderman BYNG KEN-
RICK (Lord Mayor of Bir-
mingham)
Donations to be forwarded
to the Lord Mayor Council
House, Birmingham

8.50 WEATHER FORECAST,
GENERAL NEWS BULLETIN

9.0 A MILITARY BAND
CONCERT

(From Birmingham)
CONSTANCE WENTWORTH
(Soprano)
FREDERICK LAKE (Tenor)
THE CITY OF BIRMINGHAM
POLICE BAND
Conducted by RICHARD
WASSELL



RICHARD WASSELL
conducts the City of Birming-
ham Police Band, which will
broadcast from the Birming-
ham Studio tonight.

BAND
March, Sea Songs.....*Vaughan Williams*
Overture, 'Rienzi' *Wagner*

FREDERICK LAKE
Where'er you walk.....*Handel*
Onaway, awake, Beloved.....*Coleridge-Taylor*

9.28 BAND
Selection, 'Aida'.....*Verdi, arr. Waterston*
CONSTANCE WENTWORTH and FREDERICK LAKE
How sweet the Moonlight sleeps.....*Sullivan*
Come, Silver Moon *Besty*

BAND
Petite Suite de Concert, Op. 77.....*Coleridge-Taylor*
(1) Le Caprice de Nanette; (2) Demande et
Reponse; (3) Un Sonnet d'Amour; (4) La
Tarantelle frotillante.

10.0 CONSTANCE WENTWORTH
Love's Philosophy *Quilter*
Summertime *Amy Worth*
Orpheus with his Lute *Sullivan*

BAND
Cornet Solo, 'The Lost Chord' *Sullivan*
(Soloist, P. C. COOK)

CONSTANCE WENTWORTH and FREDERICK LAKE
The Love Duet ('Madam Butterfly') .. *Puccini*
Friendship *Marziola*
The Day is done *Lohr*

BAND
Overture, 'Tannhäuser'
Wagner, arr. Winterbottom

10.30 Epilogue

Sunday's Programmes continued (January 27)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 *S.B. from London*
 5.45-6.20 app. *S.B. from Glasgow (See London)*
 8.0 *S.B. from Daventry Experimental*
 8.45 *S.B. from London (9.0 Local Announcements)*

9.5 AN ORCHESTRAL CONCERT

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

Overture, 'Oberon' Weber

MAY HUXLEY (Soprano) and Orchestra
 Recit. and Valse, 'Ah Che Assorta' .. Venzano

ORCHESTRA
 Suite, 'Woodland Sketches' Fletcher

MAY HUXLEY
 Mary and the Kitten. *Gordon Bryan*
 By the Waters of Minnetonka
Liturance
 Swiss Echo Song *Eckert*
 Flute Obligato, SUZANNE STONELEY.

ORCHESTRA
 Flight of the Bumble Bee } *Rimsky-*
 Dance of the Tumblers .. } *Korsakov*
 Slavonic Rhapsody *Friedemann*

'THE Flight of the Bumble Bee' is taken from an Opera of Rimsky-Korsakov's called 'The Legend of Tsar Sulten,' of which the story is an old Russian fairy tale, akin in some ways to our own 'King Arthur' legends. Produced in Moscow, towards the end of 1906, it is among the last of the composer's works; listeners will remember that he died in 1908 at St. Petersburg.

The piece, illustrating the flight of the mythical bumble bee, is a brilliant solo for the flute with the slightest of accompaniments, a particularly happy example of Rimsky-Korsakov's whimsical manner.

RUSSIAN composers, probably more than others, have used their native folk tales as bases of operas and other works on a big scale. In 'The Snow Maiden,' from which 'The Dance of the Tumblers' is taken, Rimsky-Korsakov embodies an old story which tells of the first day of spring. The Snow Maidens' realm is in festive mood, because it was on this day that young bridal couples came to receive their monarch's blessing.

The Dance of the Tumblers is the last part of the attendant festivities.

MAY HUXLEY
 A Song of Rest *Landon Ronald*
 When love is kind *arr. A. L.*
 The Blue Danube *Strauss*

ORCHESTRA
 Symphony No. 8 in B Minor (The 'Unfinished')
Schubert

10.40-11.0 The Silent Fellowship

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

3.30 *S.B. from London*
 5.45-6.20 app. *S.B. from Glasgow (See London)*
 8.0 *S.B. from Daventry Experimental*
 8.45 *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.

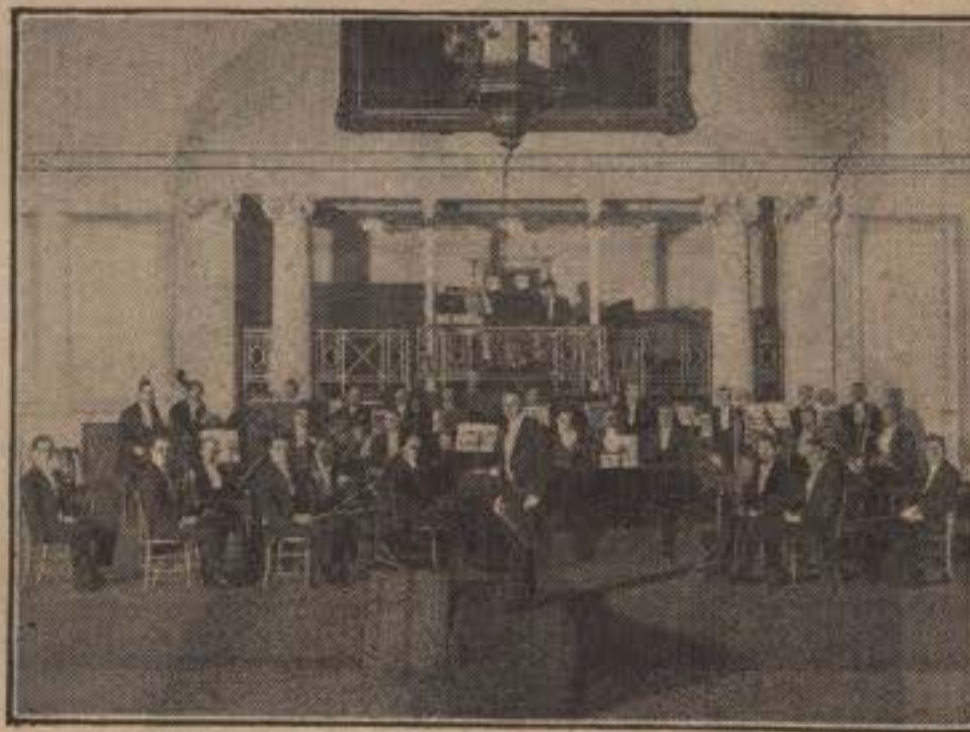
3.30 *S.B. from London*
 5.45-6.20 app. *S.B. from Glasgow (See London)*
 8.0 *S.B. from Daventry Experimental*
 8.45 *S.B. from London (9.0 Local Announcements)*

10.30 Epilogue

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30 *S.B. from London*
 5.45-6.15 app. *S.B. from Glasgow (See London)*
 8.0 *S.B. from Daventry Experimental*
 8.45 *S.B. from London (9.0 Local Announcements)*

10.30 Epilogue



THE NATIONAL ORCHESTRA OF WALES plays in tonight's Orchestral Concert from Cardiff at 9.5.

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 A Mozart Programme (Mozart born this day, 1756)

THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON

Overture, 'The Magic Flute'
 Divertimento, No. 17, in D, for Strings and Two Horns.
 Allegro; Andante (Theme and Variations); Menuetto; Rondo (Allegro).

ARCHIE CAMDEN (Bassoon) with Orchestra
 Concerto in B Flat
 Allegro; Andante ma adagio; Tempo di menuetto

ORCHESTRA
 Overture, 'Don Giovanni'
 Symphony in G Minor, No. 40
 Allegro molto; Andante; Menuetto, Allegretto; Allegro assai

5.0 *S.B. from London*
 5.45-6.20 app. *S.B. from Glasgow (See London)*
 8.0 *S.B. from Daventry Experimental*

8.45 THE WEEK'S GOOD CAUSE:
 Appeal on behalf of the Scarborough Hospital and Dispensary by Mr. SERVINGTON SAVERY, M.P. Donations should be sent to the Hon. Treasurer, the Scarborough Hospital and Dispensary, Scarborough

8.50 WEATHER FORECAST; NEWS; Local Announcements

9.5 The Christian Year, in Hymns (With Interludes of Band Music)

ST. GEORGE'S (BOLTON) CHURCH CHOIR:
 Directed by THOMAS BOOTH
 Accompanied by the
 CULCETH MILITARY BAND
 Conducted by SETH SHAW

Advent: No. 51. Lo! He comes with clouds descending *Helmolely*
 Christmas: No. 59. O, come all ye faithful *Adeste fideles*
 Epiphany: No. 76. Earth has many a noble city *Stuttgart*
 Septuagesima: No. 172. Praise to the Holiest in the height *Gerontius*

BAND
 Overture, 'Marinarella' *Fucik*
 Paraphrase, 'Lorelei' *Nesvadba*

CHOIR and Band
 Lent: No. 91. Christian, dost thou see them? *St. Andrew of Crete*
 Anthem (Unaccompanied) Fierce was the wild billow *Noble*
 Passion: No. 109. Sweet was the moment, rich in blessing *Batty*
 Easter: No. 499. On the Resurrection Morning *Melton*

BAND
 Andante, Mennetto and Finale ('Surprise' Symphony) *Haydn*
 Hungarian Dances, Nos. 5 and 6 *Brahms*

CHOIR and Band
 Ascension: No. 301. The Head that once was crowned with thorns *St. Magnus*
 Whitsuntide: No. 207. Our Blessed Redeemer, ere he breathed *St. Cuthbert*
 Trinity: No. 163. Three in One and One in Three *Capetown*
 (N.B.—All hymns are Ancient and Modern.)

10.30 Epilogue

Other Stations:

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

3.30:—An Orchestral Concert. Orchestra: Occasional Overture (Handel). 3.40:—Dorothy d'Orsay (Soprano): Von Ewiger Liebe, Wenn du nur, Dein blaues Auge, and So willst du des Armen (Brahms). 3.50:—Orchestra: Symphony, No. 29 (K.201) in A (Mozart). 4.15:—Introduction and Allegro (Ravel). (For Harp, Flute, Clarinet and String Quartet.) 4.25:—Dorothy d'Orsay: Come again (Dowlan); Cradle Song (Byrd); Phyllis was a faire Maid, There's not a swain (Purcell). 4.35:—Gwendolen Mason: Clair de Lune and Arabesque (I) (Debussy). 4.43:—Orchestra: Holberg Suite, Op. 40 (Grieg). 5.0:—S.B. from London. 5.45-6.20 app.:—S.B. from Glasgow (see London). 8.0:—S.B. from Daventry Experimental. 8.45:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 491.1 M. 748 KC.

3.30:—S.B. from London. 5.45-6.20 app.:—Bach Church Cantata, 'Erschallet ihr Lieder,' relayed to London and Daventry. Edith Brass (Soprano), Flora Rhythman (Contralto), Tom Pickering (Tenor), Robert Burnett (Baritone). The Station Choir, The Station Orchestra, conducted by Herbert A. Carruthers. 8.0:—S.B. from London. 8.45:—The Week's Good Cause: Appeal on behalf of the Royal National Lifeboat Institution (Scottish District) by the Duke of Montrose, C.B., C.V.O. (Chairman of the Scottish Council). 8.50:—Weather Forecast, News. 9.0:—Scottish News Bulletin. 9.5:—S.B. from Aberdeen. 10.30:—Epilogue. S.B. from London.

2BD ABERDEEN. 311.3 M. 964 KC.

3.30:—S.B. from London. 5.45-6.20 app.:—S.B. from Glasgow. 8.0:—S.B. from Daventry Experimental. 8.45:—S.B. from Glasgow. 8.50:—Weather Forecast, News. 9.0:—S.B. from Glasgow. 9.5:—An Octet Concert. The Station Octet. Marjorie Parry (Soprano), Bernard Ross (Baritone). 10.30:—Epilogue. S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

3.30:—S.B. from London. 5.45-6.20 app.:—S.B. from Glasgow (see London). 8.0-8.45:—S.B. from Daventry Experimental. 8.50:—S.B. from London. 10.30:—Epilogue.

7.45
Vaudeville
from
the Studio

MONDAY, JANUARY 28
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.15
Crime and
the
Criminal

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) **Mrs. M. I. CROFTS, LL.B.: 'The Law and the Home—IV, Married Women and their Property'**
- 11.0 (Daventry only) **Gramophone Records 'Cavalleria Rusticana'.....Mascagni**
- 12.0 **A BALLAD CONCERT**
JEAN ROFER (Contralto)
FREDERICK WEST (Tenor)
- 12.30 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 1.0 **ORGAN RECITAL**
by EDGAR T. COOK
From Southwark Cathedral
Toccata and Fugue in C.....Bach
WALTER R. LEMPRIERE (Violin)
Andante.....Jules d'Acoust
EDGAR T. COOK
Cathedral Windows.....Karg-Elert
(a) Adeste Fideles; (b) Saluto Angelico; (c) Lauda Zion
Ronde des Princesses.....Stravinsky
WALTER R. LEMPRIERE
Theme with Variations....Rheinberger
EDGAR T. COOK
Symphonic de l'Agneau Mystique
Malingreau
(1) Images; (2) Rhythms; (3) Nombres
- 2.0 **BROADCAST TO SCHOOLS:**
CAMILLE VIERE: Reading for Secondary Schools
Le Cid, Act V, Scene I
Horace, Act IV, Scene V.
Polyeucte, Act II, Scene II
- 2.20 **Musical Interlude**
- 2.30 **Miss RHODA POWER: 'What the Onlooker Saw—Course II; Tudor and Stuart Times—A Royal Progress—II'**
- 2.55 **Musical Interlude**
- 3.5 **Miss RHODA POWER: 'Stories from Mythology and Folklore'**
- 3.20 **Musical Interlude**
- 3.30 **A Ballad Concert**
LESLEY DUFF (Soprano)
CHRISTOPHER MAYSON (Baritone)
UNA TRUMAN (Pianoforte)
- 4.15 **ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
- 5.15 **THE CHILDREN'S HOUR:**
'The Ringers,' 'Son of Mine,' and other songs sung by REX PALMER. Other Countries' Stories—II, Germany: 'Rapunzel,' from Grimm's Fairy Tales
Various Piano Solos, including 'Tango' (Albeniz, arr. Golowsky), played by CECIL DIXON
Further Hints on How to Play Association Football, by G. F. ALLISON, a Director of the Arsenal Football Club
- 6.0 **'My Day's Work'—IV, Mr. FRANK VICARY: 'Mining'**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **National Council of Girls Clubs Programme: Miss MABEL BRUCE: 'What Girls' Clubs are for'**

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S PIANOFORTE SONATAS
Played by EDWARD ISAACS
Sonata in F Minor, Op. 2, No. 1
Allegro; Adagio; Menuetto and Trio; Prestissimo
THE Beethoven Pianoforte Sonatas are indeed among the foundations of music; the reverent pianist talks of the Bach Preludes and Fugues as his 'Old Testament' and of the Beethoven Sonatas as the 'New Testament.'
The Sonata to be played this evening is the first in published order of all Beethoven's thirty-two pianoforte sonatas. Slight in structure



DORA MAUGHAN AND WALTER FEHL
will be 'on tour' of the stations this week. The 'bad, bad woman' will broadcast for the first time when she takes part in London's Vaudeville programme this evening at 7.45.

as compared with the later ones, it nevertheless has hints of the mature Beethoven and of his dignity. The first movement opens with a tune which jumps up the common chord to finish in a little turn, and the turn becomes a feature of which much use is made as the movement goes on. The second subject appears very naturally soon after, and the whole course of the movement is concise and straightforward.
The tune of the slow movement might well be a Mozart melody; here again a little turn is freely used and at times the movement runs about with real exuberance. It is in the major.
A dainty Minuet comes next, in minor, with its alternative section (Trio) in major, and the last movement is very quick (Prestissimo). The next tune, dropping down the scale instead of jumping up as the first did, also begins with repeated notes, and the second part of the movement opens with a more suave tune in the player's right hand against repeated chords in the left. Finally the first two tunes return, and bring the movement to an end vigorously.

- 7.0 **Mr. J. C. SQUIRE: Literary Criticism**
- 7.15 **Musical Interlude**
- 7.25 **Italian Talk by Signor S. BREGLIA—I, Reading from the first Novella, by E. Castelnovo, from the fourth line on page 24 (nella giornata) to the fifth line on page 26 (mio ritardo)**
- 7.45 **Vaudeville**
DORA MAUGHAN and WALTER FEHL
(In Songs and Surprises)
DORIS and ELSIE WATERS (Syncopated Duets)
LOUIS HERTEL (Burlisques Interludes)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
RONALD FRANKAU (Entertainer)
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 **'Crime and the Criminal'—II, Professor CYRIL BURT, 'The Psychology of the Bad Child'**
THIS is the second talk in the series on Crime and the Criminal, which Mr. Laurence Housman opened with a discussion of crime in its relation to society last week. Tonight Professor Cyril Burt will deal with the problem of the bad child—or, more strictly speaking, the delinquent child, for, as Dr. Burt contends, apart from mentally defective and backward children, the delinquencies of the young are simply the result of innate and untrained animal instincts. His talk will be a psychological study of the youthful criminal, and he will discuss not only the causes of delinquency in the young, but also the most appropriate methods of treatment, with illustrations from actual cases.
- 9.30 **Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 **A Popular Concert**
THE GERSHOM PARKINGTON QUINTET
Selection, 'Where the Rainbow Ends' Quilter
- 9.48 **SUMNER AUSTIN (Baritone)**
There was an aged monarch...Rubinstein
Come, we'll wander together...Cornelius
Drifting.....Grieg
- 9.56 **QUINTET**
The First Kiss.....Sibelius
Moths and Butterflies.....Elgar
Fountain Dance.....Elgar
- 10.6 **LOUISE TRENTON (Soprano)**
Zeffiretti Lusinghieri.....Mozart
- 10.14 **QUINTET**
Selection, 'The Mastersingers'...Wagner
- 10.24 **SUMNER AUSTIN**
I heard a piper piping.....Bax
The Heart's Desire.....Ireland
New Year's Song.....A. Mallinson
- 10.30 **QUINTET**
Aubade.....Chaminade
Trahsion.....Chaminade
L'Ete.....Chaminade
- 10.40 **LOUISE TRENTON**
Morning.....Speaks
From the Land of the Sky-Blue Water...Cadman
The Rose Enslaves the Nightingale
Rinsky-Korsakov
Cuckoo.....Martin Shaw
- 10.48 **QUINTET**
Drink to me only.....arr. Quilter
Folk Tune and Fiddle Dance.....Fletcher
Valse Amoreuse.....Berger
- 11.0-12.0 (Daventry only) **DANCE MUSIC: CIRO'S CLUB BAND, directed by RAMON NEWTON, from Ciro's Club**
(Monday's Programmes continued on page 204.)

The pleasures of Foreign Travel are multiplied tenfold when you have learnt, by the new Pelman Method, to speak the language of the country. A book describing this new method will be sent free to every reader who writes for it to-day to the address printed below.



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Miraculous! I can read and understand every word.

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish, and Italian by the new Pelman Method.

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and receive in return a free first lesson in Italian, Spanish, German, or French. There are no English words in this lesson, yet to their surprise they are able to read it through without a mistake. They, too, decide to enrol and soon become enthusiastic admirers and advocates of the new Pelman Method.

Revolutionising Language Teaching.

This method enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself straight away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour of memorising by heart (parrot fashion) long vocabularies of foreign words. By this method you learn the words you need by actually using

them so that they stay in your mind without effort.

Reading Foreign Literature.

It enables you to write and converse in a Foreign tongue, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, and in from one-third to one-half the usual period.

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:—

"I may say that I learnt Spanish by your method, and am convinced that it is the best in the world."

Here are a few typical examples of letters received from readers who have adopted this new method of learning French, Spanish, Italian and German:—

"It would have taken me as many years to learn by any ordinary method as much (French) as I have learnt in months by yours." (P. 145.)

"I have only been learning German for four months; now I can not only read it but also speak it well." (G.M. 146.)

"I have started the Course (Spanish) and find it the best and most interesting I have ever tried." (S.P. 106.)

"I have obtained a remunerative post in the City, solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I.F. 121.)

"I have recently returned from Spain, where I have been doing Consular work. With only the knowledge of Spanish gained from your Course I was able within a month to tackle any sort of correspondence and conversation." (S.C. 279.)

"It is a wonderful system you have for teaching languages. So extremely interesting, and the old-fashioned rules and regulations eliminated! I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course." (I.L. 108.)

"The study has given me an infinite amount of pleasure. I have found it a most delightful occupation for otherwise dreary hours, and have much to thank you for." (F. 100.)

"Your system of teaching French is the best that I have yet encountered. According to the old custom of translation I used to memorise pages of vocabulary which proved to be of no practical use; but under your system the words seem to be indelibly written in my mind, and I am able to recall them at any time without the slightest effort, using them intelligently in question or answer." (R. 256.)

"I should like to offer you my heartiest congratulations. The way in which it has been planned and (above all) the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method." (G.W. 196.)

"I have just returned from a visit to Spain, never having previously heard Spanish spoken. It says much for the perfection of your Guide to Pronunciation that I have not had to alter my ideas on Pronunciation in any particular, finding everything spoken just as I had imagined. My accent was also praised, in one case by a lawyer, who should be qualified to judge, and who impressed on me that he was not flattering me." (S.W. 372.)

In fact, everyone who has followed it is delighted with the ease, simplicity, interesting nature, and masterly character of the new Pelman Method.

Write for Free Book To-day.

This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book, one for each language. The first explains the Pelman method of learning French; the second explains the Pelman method of learning German; the third explains the Pelman method of learning Spanish; the fourth explains the Pelman method of learning Italian.



You can have a free copy of any one of these by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

State which book you want and a copy will be sent you by return, gratis and post free. Write or call to-day.

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Please send me a free copy of "The Gift of Tongues," explaining the new Pelman method of learning

FRENCH, } Cross
SPANISH, } out
GERMAN, } three of
ITALIAN, } these.

without using English.

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MONDAY, JANUARY 28
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
'The Golden Cockerel'



YOU CLEAN YOUR TEETH— WHY NOT YOUR MOUTH?

KEEPING your mouth clean is just as important as keeping your teeth clean. Hidden in crevices where no toothbrush can reach are tiny specks of grease and decayed food matter—harbouring germs that can ruin your teeth and your health. Milton moves these specks and germs, but no toothbrush can. Rinsing the mouth with Milton in water once or twice a day will keep your mouth and teeth fresh, clean and free from infection.

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 CLEANS YOUR
 FALSE TEETH—
 AND YOUR
 MOUTH**

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

Prelude, Act III, 'Lohengrin' Wagner

WILLIAM PEGG (Bass)

Egyptian Love Song Dix

A Chip of the Old Block Squire

ORCHESTRA

Simple Aveu Thomé

Introduction No. 1 'Bal Costumé' Suite

Rubinstein

Italian Divertissement, 'A Day in Naples' Byng

Persian Suite Rubinstein

Le Feu de la Saint Jeanne (The Fire of Saint Joan).....Strauss

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

WILL GARDNER (Entertainer)

5.0 A BALLAD CONCERT

MAUDE LOAKE (Mezzo-Soprano)

ARTHUR BROUGH (Baritone)

ARTHUR BROUGH
 The Two Grenadiers, Schumann

Drink to me only with thine eyes
 arr. Quilter

5.8 MAUDE LOAKE

The Stars .. Phillips
 Earl Bristol's Farewell; See where my love a-maying goes C. A. Lidzey

5.15 ARTHUR BROUGH

Green Broom (Somerset Folk Song)
 arr. Cecil Sharp
 Loughareema Eisdell
 If ever I meet the Sergeant
 Sterndale Bennett

5.22 MAUDE LOAKE

Fill a glass with golden wine }
 Drink to me only..... } Quilter
 Love's Philosophy }

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Rain Sprite,' by Agnes Taunton.

ARTHUR LINDSAY will Entertain.

'Dug from the Earth—Salt,' by O. Bolton King.
 Songs by EMLIE WALDBON (Soprano)

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'The Miller and his Men' ... Bishop

IN the first half of last century Sir Henry Bishop held a leading place in the music of this country, as composer for the stage, particularly Covent Garden Opera and Drury Lane; he was, too, one of the original members of the Philharmonic Society. His stage-works are all

practically forgotten, largely because their libretti had no enduring qualities, and he is best remembered today by one or two isolated songs.

The Overture to *The Miller* begins with a pompous slow section in which first oboe and then flute have melodies, interrupted ever and anon by emphatic outbreaks from the whole orchestra. There is then a lively section with a bustling tune in which most of the orchestra shares, with the woodwinds in turn having little solo phrases. It finishes, in faster time, with still more robust vigour, and then there is a little arietta with a solo for cornet. That leads in turn to a waltz where oboe, bassoon, and cornet in turn play the tune, clarinets afterwards taking it up. The rhythm grows more lively and finishes the Overture with a sense of real bustle and energy, still in the waltz measure.

SEYMOUR DOSSOR (Tenor)

Harp of the Woodland
 Easthope Martin
 Thoughts have Wings
 Lehmann

Thou art risen, my Beloved
 Coleridge-Taylor

ORCHESTRA
 Selection, 'Bric-a-Brac'
 Monckton and Finch

7.2 MOLLY BELL (Pianoforte)

Etude in C Sharp
 Minor, Op. 25, No. 7; Valse in E Flat,
 Op. 18 Chopin

ORCHESTRA
 Suite, 'Harvest Time'
 Haydn Wood

SEYMOUR DOSSOR
 If thou wert Blind
 Noel Johnson

Remember .. Ireland
 Goodnight
 Landon Ronald



8.0

'Coq d'Or'

(THE GOLDEN COCKEREL)

AN OPERA by RIMSKY-KORSAKOV

Cast:

King Dodon FOSTER RICHARDSON
 Prince Guidon CAVAN O'CONNOR
 Prince Afron HERBERT SIMMONDS
 General Polkan FRANKLYN KELSEY
 Amelfa, the Housekeeper GLADYS PALMER
 Astrologer SYDNEY RUSSELL
 Queen of Shemaka NOEL EADIE
 The Golden Cockerel DORIS LEMON

COQ D'OR, the fifth of the series of twelve well-known operas that are being given this season, will be broadcast again from London and Daventry on Wednesday night. A special article on it appears on page 212.

ORCHESTRA
 Selection, 'Primrose'.....Gershwin

MOLLY BELL
 Vogel als Prophet (Bird as Prophet) }
 Prelude, Op. 99 } Schumann
 Prelude in G Flat, Op. 23, No. 10 }
 Prelude in E Flat, Op. 23, No. 6 } Rachmaninov

ORCHESTRA
 Patrol, 'The Phantom Brigade' ... Myddleton

8.0 'Coq d'Or'

(See centre of page)

8.45 Interlude
 ERNEST LUSH (Pianoforte)
 'Abegg' Variations (Op. 1) Schumann

8.55 'Coq d'Or' (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND; from the Carlton Hotel

11.0-11.15 CRO'S CLUB BAND, directed by RAMON NEWTON, from Cro's Club

Monday's Programmes continued (January 28)

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
(Cerdorfa Genedlaethol Cymru)

Overture, 'William Tell' *Rossini*
Selection, 'La Bohème' *Puccini*
Suite, 'Three Eastern Sketches' *Hovgill*

ROSSINI, happily remembered as the most modest and good-humoured musician who ever lived, holds his place on the operatic stage of today solely by *The Barber of Seville*, in spite of its age, one of the best Comic Operas which the world possesses. His serious work, *William Tell*, is no less worthy of affectionate regard, but except for the Overture, it has apparently disappeared from the present-day theatre. The Overture is, however, evergreen, and bids fair to remain so. It begins, as listeners will remember, with a fine tuneful section for the cellos in four parts, popular with cello players and with listeners alike. The section which follows describes a great storm among the hills; calm succeeds, and a quiet pastoral scene, and there is a stirring march, these combining to make the Overture picturesque and graphic in a way that the Overtures for the older Italian operas did not by any means always achieve.

2.30 BROADCAST TO SCHOOLS
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mr. H. R. FARMER: 'Making the Most of a Small Garden—III, Furnishing'

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

7.45 A Concert

ORGANIZED BY
THE COUNTESS OF PLYMOUTH
On Behalf of

The Lord Mayor of London's Mining Area Relief Fund

Relayed from The Assembly Room, City Hall, Cardiff

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader: **ALBERT VOORSANGER**

Conducted by **WARWICK BEATHWAYTE**

Overture, 'Carnival Romain' *Berlioz*

ROSINA BUCKMAN (Soprano) and Orchestra

Aria, 'Ritorna Vincitor' ('Aida') *Verdi*

THE ORCHESTRA

Three Caucasian Sketches *Ippolitov-Ivanov*

ROSINA BUCKMAN

The Lilacs } *Rachmaninov*

Spring Waters }

Waiata Poi *Alfred Hill*

ORCHESTRA

Puck's Minuet *Herbert Howell*

Dance of the Tumblers *Rimsky-Korsakov*

ROSINA BUCKMAN and Orchestra

Aria, 'One Fine Day' ('Madame Butterfly')
Puccini

ORCHESTRA

Welsh Rhapsody *German*

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

9.35 The Station Trio:

FRANK THOMAS (Violin); **RONALD HARDING**

(Violoncello); **HUBERT PENGELEY** (Pianoforte)

Suite No. 2, 'Harvest Time,' *Coates*

'In the Park'

A Play in One Act by **GILBERT CANNAN**

Misterobbs **GILBERT HERON**

Missisobbs **MARGARET DAVIES**

A Policeman **G. LYNCH-CLARKE**



Lalagette.

THE COUNTESS OF PLYMOUTH has arranged a special programme which will be broadcast by Cardiff this evening at 7.45.

TRIO
Spanish Scenes *Adams*

10.15-11.0 S.B. from London

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—III, Legends of Vanished Towns (Hen Chwedlau Cymru—III, Dinasoedd Dan y Lli'

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

(Monday's Programmes continued on page 206.)



Elliott and Fry, Ltd.

GILBERT CANNAN,

the well-known author, whose one-act play *In the Park* is being broadcast from Cardiff during the programme at 9.35 tonight.



NEW SEASON'S NOW READY
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Monday's Programmes continued (January 28)

NOW YOU CAN HAVE TRUE REPRODUCTION

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

2.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Milestones
'John Trot' (Tom Hood) takes them in verses; 'The Gay Tom-Tit' makes three flights, and the Sonata No. 1 (Clementi) is played in three movements

6.0 London Programme relayed from Daventry
6.15-11.0 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
M. RICHY NALL (Pianoforte)
ELAINE DENMAN (Soprano)
5.15 THE CHILDREN'S HOUR: The UNCLÉS and AUNTS build a house
6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.45 Revues

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Selection, 'As You Were'..... *Darewski*
DORIS GAMBELL (Soprano)
Speak ('On With the Show')..... *Nicholls*
If I were the only girl in the world ('The Bing Boys')..... *Ayer*
ORCHESTRA
Selection, 'Bubbly'..... *Braham*

'Mrs. Hamblett Records Her Vote'
by HERBERT C. SARGENT
(A Special Request Performance)
Cast:
First Man..... A. G. MITCHESON
Second Man..... CHARLES NESBITT
Mrs. Hamblett..... BERENICE MELFORD
Miss Hamblett..... HYLDA METCALF
Scene: A Polling Booth

DORIS GAMBELL
Spain ('Safety First')..... *Jones*
ORCHESTRA
Selection, 'A to Z'..... *Novello*

'Inaudibility'
by DOUGLAS FURBER and JACK HULBERT
Cast:
The Doctor..... A. G. MITCHESON
The Patient..... CHARLES NESBITT
The Nurse..... LUCIA ROGERS
The Daughter..... HYLDA METCALF
The Butler..... JOHN LEASON
Scene: The Patient's Library

ORCHESTRA
Selection, 'Good News'
De Sylva, Brown, and Henderson

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

9.35 Sea Marches and Overtures
THE NORTHERN WIRELESS ORCHESTRA
March, 'On the Quarterdeck'..... *Alford*
Overture, 'Plymouth Hoo'..... *Ansell*
March, 'Admirals All'..... *Bath*
Overture, 'Britannia'..... *Mackenzie*
March, 'The Jolly Sailor'..... *Byng*

10.15-11.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 245.0 M. 1,250 KC.
2.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Mr. Frank Sargent, F.R.A.S., 'Popular Astronomy—III. The Earth, its Dimensions, Movements, etc.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Broadcast from H.M.S. 'Helicon.' The Royal Naval Volunteer Reserve at Drill. With incidental music by the Band of the R.N.V.R. Conducted by E. White. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 451.1 M. 748 KC.
2.0:—Broadcast to Schools. Schools Bulletin. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—A Light Operatic Concert. The Station Orchestra. Gladys Ross (Soprano). 4.45:—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:—S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—Scots Variety. The Station Orchestra. Grace McChery (Reciter). Alexander D. Carmichael (Baritone). 'The Still Folk.' A Play in One Act by George Reston Malloch. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—Neapolitan Music. The Station Orchestra. Herbert Thorpe (Tenor). 10.15-11.0:—Light Music. Orchestra: Variations on a Once Popular Humorous Song (Haydn Wood). Harry Brindle (Bass): Invocation (Henderson); Bois Epais (Lully, arr. A. L.). Orchestra: Suite, 'Americana' (Thurbo). Herbert Thorpe and Harry Brindle: Come to the Fair (Eustache Martin); The Two Gendarmes (Genevieve de Brabant) (Offenbach). Orchestra: Patrol, 'The Boys of Tipperary' (Amers).

2BD ABERDEEN. 511.2 M. 964 KC.
3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Prof. J. Arthur Thomson: 'Natural History round the Year—II. Animal Heat.' 3.30:—Afternoon Concert. The Station Octet. George L. Meston (Tenor). Lillias Dunlop (Violin). 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:—Round Scotland in Music. A Musical Tour. The Station Octet. Alexander McGregor (Baritone). Nell McLean (Tenor). Maynard Anderson (Contralto). 9.0:—S.B. from London. 9.30-11.0:—S.B. from Glasgow.

2BE BELFAST. 502.7 M. 991 KC.
12.0-1.0:—Light Music. The Radio Quartet. Beryl McVeigh (Soprano). 2.0-3.20:—London Programme relayed from Daventry. 3.30:—Orchestra. William Mitchell (Baritone). 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:—Gramophone Records. 6.45:—S.B. from London. 9.35-11.0:—'Upstream.' A Drama in Three Acts by Clifford Box.

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

Notes from Southern Stations.

Symphony Concert.

THE first part of the Symphony Concert for Welsh listeners on Thursday, February 7, will be relayed from the Assembly Room, City Hall, Cardiff, when Horace Stevens (baritone) will sing. The other artist will be Melsa (violin). At 3.45 p.m. on the same day, Mrs. Gwenda Gruffydd, who is giving a series of talks on famous Welsh women, will take as her subject 'Patrons of Literature and Music.' Mrs. Gruffydd will tell how women have stimulated the production of literature and music in Wales. With the suppression of the Welsh language in the schools at the beginning of the nineteenth century, there came a slump in the stock of Welsh. Because the language was not recognized in the educational system, it lost caste in the eyes of the people. They insisted on retaining it for their religion and it was not until the end of last century that the connection between religion and education was recognized. Mrs. Gruffydd will tell of many enlightened Welsh women who appreciated the value of the native culture and promoted it to the best of their ability.

Forty Odd Years Ago.

AN Old-time Entertainment' is the title of a programme arranged by 'Megfam' to be given from Cardiff on Wednesday evening, February 6. These entertainments, very much on the lines of penny readings, were extremely popular in Wales during the end of last century. Many political leaders, poets, musicians, singers, and elocutionists made their maiden efforts at these meetings held in chapel vestries and village school-rooms. The old-time atmosphere will be faithfully reproduced and favourite songs and glees will be rendered. The artists will be Edith Maud Lewis (mezzo-soprano); Uriel Rees (tenor); and Mr. M. J. Davies will conduct the choir.

Plymouth.

IN 1899 the Actors' Church Union was formed, a society for ministering to the needs of members of the theatrical profession, especially those on tour. It began with five theatrical members and three associates; today there are more than 1,200 theatrical members, associates, and subscribers, and some 600 chaplains of the Union in England and in every continent abroad. The Union studies the question of lodgings for players on tour and the care and education of their children; but first and foremost it exists to supply the spiritual needs of the members of the profession. All who are interested in this subject should make a point of listening to the talk on 'The Church and the Stage,' to be given by the Rev. H. E. Bennett from the Plymouth Station on Tuesday evening, February 5.

Bournemouth.

ON Tuesday evening, February 5, Lieut.-Col. J. H. Cooke will describe a visit to Kingley Vale—An Enchanted Valley in Downland—where, if Sussex legends speak truly, there are rumours of events that hover on the borderland between history and romance. Kingley Vale is one of the most secluded corners in Downland. It is small wonder, therefore, that the natives hug their beliefs concerning its Druids' groves and pixie-haunted dells. Sceptics, who refuse credence to the folk tales, may yet find enough in the rustic scenery and perfect solitude to justify a visit.

It is not unusual to refer folk-lore to the 'mists of antiquity,' but more precisely its origin may be ascribed to that close communion with the ancestral soil which has characterized pastoral England through the centuries. It is for this reason a commodity of which Wessex has goodly store, and, for her talk which she is broadcasting from the Bournemouth Studio on Thursday, February 7, Mrs. Leon has culled therefrom several outstanding specimens.

FREE TO USERS OF WRIGHT'S COAL TAR SOAP

The Proprietors of Wright's Coal Tar Soap offer the following prizes, to be awarded in order, to the FIRST 84 CORRECT REPLIES to the Crossword Puzzle, OPENED AFTER THE CLOSING DATE.

1st Prize £100

3 Prizes of £50 each

10 " " £10 "

20 " " £5 "

50 " " £1 "

Solutions must be accompanied by 3 outside printed wrappers from tablets of Wright's Coal Tar Soap. No other enclosure to be inserted in envelope which must be marked "Crosswords," No. 4, Wright's Coal Tar Soap, 44/50, Southwark Street, London, S.E.1, to reach this address not later than March 30th, 1929. It is suggested to Colonial readers to forward their replies as quickly as possible and to see that they are properly franked for postage.

Additional copies of this entry form can be obtained from your chemist or direct from "Application Form," Wright's Coal Tar Soap, 44/50, Southwark Street, London, S.E.1, on receipt of stamped addressed envelope.

In all cases the decision of the Proprietors of Wright's Coal Tar Soap must be accepted as final and NO CORRESPONDENCE CAN BE ENTER-TAINED. Results will be announced in "The Sunday Chronicle," April 14th, 1929, and "Daily Mail," April 15th, 1929.

CLUES

Across

1. Landed properties. 5. Obstinate. 12. Encircles head of a saint. 13. Holds the watch at the winning post. 14. When you do this, use Wright's Powder. 17. Comes into view. 19. Rescues. 20. Cords. 22. Obtained. 23. Metric areas. 24. Sometimes clear away husband's shaving tackle. 25. Before. 26. Affirmative. 27. Bet. 28. Alloy. 30. Dickens thief trainer. 31. Give notice. 33. Made of one sort of grain. 34. Wooden Shoe. 35. Confections. 36. C.T. Inhaler will relieve Hay —. 38. Healthier in mind. 40. Desires. 41. Thieves do. 43. Religious Tract Society. 44. Truths. 45. C.T. Ointment provides this for bites and stings. 46. Silent. 47. Presiding spirits. 48. Allows the use of for a time. 49. Precious Stone. 51. C.T. Shampoo will — the hair. 52. Feminine name. 54. C.T. Ointment will—the pain of cuts. 55. All inns, such as these, should provide C.T. preparations. 56. C.T. Shaving Soap does so freely and lastingly.

Down

2. C.T. Shaving Soap provides the best. 3. Subdues. 4. Mountains. 5. Likewise. 6. One generally does after washing. 7. Little demons. 8. Shelter. 9. Aromatic like C.T. Shampoo Powder. 10. Mislaid. 11. Attempt. 13. Small portable light. 15. Fleet quadrupeds. 16. Source. 18. Female deer. 21. Cooking done here. 24. Reward for work. 25. Mistake.

27. Necessary for washing. 28. Little folk who should be kept very clean. 29. Bashful. 30. Wash them with C.T. Soap to preserve complexion. 31. Found in water and in some hair. 32. Donkey. 33. Put C.T. on cuts and scratches. 34. Don't let cuts become this; use Wright's Coal Tar Ointment. 36. Meeting points of rays. 37. There are many in this puzzle. 39. Kind of lily. 40. Keep all Wright's Coal Tar Preparations, thus, convenient. 41. Competitor in a race. 42. Surround. 44. Cuts down. 45. Stop. 46. Net-work. 47. Bitter as —. 48. Wife of Jacob. 50. Portuguese money. 52. Permit.

In submitting this solution I agree to all the conditions enumerated above.

NAME AND ADDRESS SHOULD BE WRITTEN HERE IN PLAIN BLOCK LETTERS

Be sure to mark your envelope "No. 4 Crossword."

7.45
Snapshots
from
Abroad

TUESDAY, JANUARY 29
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.40
'Wife to
a
Famous Man'

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) **'Recipes: Some unusual Scenes and Tea-cakes'**
- 11.0 (Daventry only) **Gramophone Records: Miscellaneous**
- 12.0 **A CONCERT**
IRENE MILLS (Soprano)
ANDREW BROWN'S QUINTET
- 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) Intermediate Course with Short Concert
(c) 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 **BROADCAST TO SCHOOLS:**
MR. FREDERICK TOWNDROW: 'Adventures in Architecture—I, The Past'
- 4.30 **LOUIS LEVY'S ORCHESTRA**
(Continued)
- 5.15 **THE CHILDREN'S HOUR:**
Serenade (*Drilla*) will be played, and other Violin Solos, by **DAVID WISE**
Zoo Swindles, divulged by **LESLIE G. MAINLAND**
'One Good Turn'—another Mortimer Batten story
- 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**
BEETHOVEN'S PIANOFORTE SONATAS
Played by **EDWARD ISAACS**
Sonata in C Minor, Op. 10, No. 1
Molto Allegro e con brio; Molto Adagio; Finale (Prestissimo)

and more solid, and the working out of the movement is quite orthodox, except that just before the end there is an unexpected pause, after which, we pass into a vigorous little Coda

- 7.0 **Topical Talk**
- 7.15 **Musical Interlude**
- 7.25 **Professor W. E. TURNER: 'Glass in Modern Civilization—II, What Modern Civilization Owes to Glass.'** S.B. from *Sheffield*

In his second talk Professor Turner proceeds to cover the development of glass for utilitarian purposes—medicinal, industrial, and scientific. From this he comes naturally to the manufacture

- 8.10 **EILEEN ANDJELKOVITCH and GREGORI TCHERNIAK**
Russian Souvenirs .. arr. *Andjelkoeitch-Tcherniak*
- 8.18 **ORCHESTRA**
Finlandia *Sibelius*
Turkish March *Mozart*
- 8.30 **JOHN THORNE**
La Partenza (Tuscan Song) *Gerdigiani*
La Marinarella (Neapolitan Song) *Florino*
- 8.36 **ORCHESTRA**
Spanish Serenade *Victor Herbert*
Slavonic Dance (No. 3) *Deorak*

THIS is already on a noticeably bigger scale than the Sonata played yesterday evening, although it does not take much longer in actual performance. It, too, begins its first principal tune with the notes of the common chord leaping restlessly upwards, and the second subject is in striking contrast, broader and more smoothly flowing.

The chief tune of the slow movement, which comes next, repeats one phrase, the second time a note higher in the scale; Beethoven's early fondness for turns and embellishments is evident in this movement too.

The last movement—there are only three—is a short Prestissimo whose principal tune is heard at the outset; again the second subject is bigger



Senor G. MARTINEZ SIERRA.

9.40 'WIFE TO A FAMOUS MAN'

A Comedy in Two Acts by G. MARTINEZ SIERRA

The English Version by HELEN and HARLEY GRANVILLE-BARKER

Characters:

Marians, Senora Andrea, The Apprentice, Carmen, Lola, Julieta, Nati, Jose Maria, Senor Ramon, a Reporter, Senor Julian, a Postman, Various Neighbours

The reputation of the Spanish dramatist, Sierra, is now European.

The setting of his plays are, naturally, Spanish, but their homeliness and sincerity need only translation to appeal to an international audience.

Wife to a Famous Man, which was first performed in Madrid in 1914, contains a moral which has universal application. In the words of the author, 'when a woman truly loves a man—whether he is a hero or whether he's a scoundrel—she's bound to suffer for it.'

In particular, the play is dedicated to '... that admirable thing, unspoiled, sound as a ripe nut, sweet, but not too sweet, "Manola"—the working women of Madrid.'

SCENES:

- I The ironing room of a Laundry in the Calle de Madera, Madrid
- II The living room behind the Laundry
- III As in Scene I

and value of optical glass, which may be said to have served through its agency to define man's place in the universe.

7.45 Snapshots from Abroad

- JOHN THORNE (Baritone)
- EILEEN ANDJELKOVITCH (Violin)
- GREGORI TCHERNIAK (Balalaika)
- THE WIRELESS ORCHESTRA
- Conducted by JOHN ANSELL
- Overture, 'Patrie' *Bizet*

- 7.58 **JOHN THORNE**
Treue Liebe (Thuringian Folk Song)
Kit Kene elvenni (Hungarian Folk Song) *Kolaly*
Apró alma lebulott a sarba (Hungarian Folk Song)

- 8.5 **ORCHESTRA**
Moorish Rhapsody ('Le Cid') *Massenet*

THE Gopak is a lively Russian dance with two beats in the bar, one which it is easy to think of as being danced by Russians in the open air with their winter boots on. It is full of that kind of energy which suggests strenuous exercise amid the cold of winter. *The Fair of Sorotchinsk*, from which this one is taken, is an opera founded on one of Gogol's Russian stories; Moussorgsky left it unfinished at his death. The dance begins with a few introductory bars, and then the lively tune is taken up by woodwinds and violins with the other strings accompanying, *piccato*. It grows to a boisterous climax and then dies away quietly without slackening speed.

8.0-8.30 (Daventry only) Professor LEONARD RUSSELL: 'The Modern Outlook—How it Arose; II, The Mind in Blinkers.' Relayed from Birmingham

THIS evening Professor Russell faces the great question of whether it is possible to get rid of common-place error—of an attitude of mind traditionally blinkered. He will explain how in the Middle Ages stereotyped views had to be cast off as a prelude to the Renaissance and the rise of science, and will draw a parallel from the circumstances of today.

- 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 **'Wife to a Famous Man'**
(See centre of page)
- 10.40 **DANCE MUSIC: ARTHUR ROSEBERY and his BAND, from the Kit-Cat Restaurant**
- 11.15-12.0 **AMBROSE'S BAND from the May Fair Hotel**

TUESDAY, JANUARY 29

5GB DAVENTRY EXPERIMENTAL

(482.3 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, 'Fingal's Cave'
Mendelssohn



Vera Gilman and Nigel Dallaway take part in *You're Through*, which will be broadcast from Birmingham tonight.

KATHLEEN PROCTOR (Soprano)

Ring, Bells, Ring..... *Doy*
A Brown Bird Singing..... *Haydn Wood*
Song of the Clock..... *Burchell*

ORCHESTRA

Symphonic Poem, 'Danse Macabre' (Dance of Death)..... *Saint-Saens*

4.25 MARIE WILSON (Violin)

Legend in E Flat..... *Delius*
ORCHESTRA

Suite of Six Airs de Ballet..... *Moszkowski*

KATHLEEN PROCTOR

Pass! Everyman..... *Sanderson*

Little Lady of the Moon..... *Weatherly*

Two Songs..... *Howard Fisher*

4.57 ORCHESTRA

Intermezzo, 'Dorabella' ('Enigma' Variations)
Elgar

Cacavian and Bacchanalian Dances ('Joseph and his Brethren')..... *Schmid*

MARIE WILSON

Andantino..... *Martini, arr. Kreisler*

Sarabande and Tambourin (Sonata No. 3) *Leclair*

ORCHESTRA

Ballet Music, 'La Source' (Second Set) .. *Delibes*

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Prisoner of Laon'—A Play by Una Broadbent. Songs by **HAROLD CASEY** (Baritone); **MARIE WILSON** (Violin)

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

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

JAMES C. HARRIS (Banjo Solos)

ROSA BARTY and PARTNER

(American Duets and Light Ballads)

8.0 'You're Through'

(From Birmingham)

Trunk Rates not charged to Scottish Listeners

A Radiophonic Revue in Twelve Wrong Numbers

Written and arranged by **CHARLES BREWER**

(From Birmingham)

Subscribers to the System:

VERA GILMAN

EDITH JAMES

HARRY SENNETT

ALFRED BUTLER

HARRY SAKTON

WALTER RANDALL

NIGEL DALLAWAY

8.45 DORA MAUGHAN

and

WALTER FEHL

In Songs and Surprises

8.0 Twelve Wrong Numbers

9.0 A Request Hour

(From Birmingham)

A programme of items requested by our Listeners
THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by **JOSEPH LEWIS**
OLIVE STURGES (Soprano)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Symphonic Music by Edward German

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, **FRANK CANTELL**

Conducted by **JOSEPH LEWIS**

Symphony No. 2 in A Minor
Andante and Menuetto from Symphony No. 1 in E Minor

March ('The Welsh Rhapsody')

SIR EDWARD GERMAN'S chief claim to the gratitude of his fellows is no doubt his Comic Operas, especially *Merrie England*. Almost equally well known and equally popular, too, are the many pieces he has written for productions of Shakespeare plays. His purely orchestral music has probably suffered from the very popularity of these stage pieces; except for the *Welsh Rhapsody* with its vigorous and picturesque use of four fine waltz tunes, it is comparatively seldom performed.

(Tuesday's Programmes continued on page 210.)

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.

Schools Broadcast Syllabus. Free. By post 1d.

(The following pamphlets, 1d. Post free 2d.)

Secondary School Syllabus.

Scholars' Music Manual, No. II. Sir Walford Davies.

Elementary French Manual, No. II. E. M. Stéphan.

Foundations of Poetry, Course 2. J. C. Stobart and Mary Somerville.

What the Onlooker Saw, Course 2. Rhoda Power.

Nature Study, Course 2. Miss Von Wyss.

The Why and Wherefore of Farming, Course 2. B. A. Keen.

Round the World, Course 2. Clifford Collinson, Ernest Young, and Other Travellers.

Great Discoverers. Mrs. Amabel Williams-Ellis.

Speech and Language (for Teachers only). A. Lloyd James.

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Tuesday's Programmes continued (January 29)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 Mr. M. A. CARDEW: 'Everyday Things—The Story of the Jug'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 A Welsh Interlude
 Readings from Welsh Humorous Prose Works by MEMBERS OF THE CARDIFF UNIVERSITY COLLEGE DRAMATIC SOCIETY
- 7.25 Professor W. E. TURNER: 'Glass in Modern Civilization—II, What Modern Civilization Owes to Glass.' S.B. from Sheffield
- 7.45 A Concert
 Relayed from the Winter Gardens Pavilion, Weston-super-Mare
 THE WINTER GARDENS PAVILION ORCHESTRA
 Directed by WILLIAM BIRD

- 7.0 A Welsh Interlude
 S.B. from Cardiff
- 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

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

- 12.0-10 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Sir OLIVER LODGE, F.R.S., 'Emptiness; or Vacuum'
- 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:
 The Nursery Zoo, in which 'The Great Mouse and his Three Great Deeds' (J. C. Stobart) are discussed by Miss SUNSHINE and Mr. RAIN (Darewski), and finally they banish him to 'A Fairy Realm' (Ketelbey)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London



Mai Ramsay (left) and Vivien Lambelet are two members of the Baraldi Trio who will sing in the Concert at Weston-super-Mare, which will be broadcast from Cardiff at 7.45.

- March, 'London Scottish' Haines
- Suite, 'Egyptian Ballet' Luigini

THE BARALDI TRIO:

- MAI RAMSAY (1st Soprano); VIVIEN LAMBELET (2nd Soprano); WINIFRED DAVIES (Contralto)
- Orpheus with his Lute } German
- Beauteous Morn }
- O Lovely May }

THE AMBASSADOR'S BAND

- Fox-trots:
- Just a Night for Meditation Young
- Sirita Burton

TOMMY HANDLEY
 The Famous Wireless Comedian

ORCHESTRA
 Selection of Popular Songs Sanderson

THE BARALDI TRIO
 In Derry Vale (Londonderry Air) } arr. McNaught
 Irish Reel (Irish Air) }

ORCHESTRA
 Evensong Easthope Martin
 Selection, 'Life on the Ocean Wave' arr. Binding

9.0-12.0 S.B. from London (9.35 Local Announcements)

7.0 Mr. W. A. CLEGG: A Naturalist in the South-West

- 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)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0 FORTHCOMING MUSICAL FESTIVALS OF THE NORTH
 A Gramophone Lecture-Recital
 By MOSES BARITZ
- 1.0 Gramophone Records
- 1.15-2.0 The Tuesday Midday Society's Concert
 Relayed from the Houldsworth Hall
 CARL FUCHS (Violoncello)
 THE ROYAL MANCHESTER COLLEGE OF MUSIC
 STRING ORCHESTRA
 Conducted by R. J. FORBES
 Concerto in A Minor Bach
 CARL FUCHS (Violin) and R. J. FORBES (Pianoforte)
 Sonata in E Flat, Op. 12 Beethoven
 Allegro con spirito; Andante con moto
 espressione; Rondo—Allegro molto
- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA
 Suite, 'Africana' Thurban
- 4.15 London Programme relayed from Daventry

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

Programmes for Tuesday.

- 4.30 An Ancliffe Programme**
ORCHESTRA
March, 'The Liberators'
Suite, 'The Purple Vine'
Entr'acte, 'Jeannette'
Two Noviolettes
Entr'acte, 'April Message'
Waltz, 'Nights of Gladness'
- 5.15 THE CHILDREN'S HOUR:**
S.B. from Leeds
Check Mate
A Game of Chess played by D. KITCHEN and J. W. SMITH, while JACK SAYES tells the children BILLY's ideas on the game
- 6.0 London Programme relayed from Daventry**
- 6.15 S.B. from London**
- 7.0 Professor PATRICK ABERCROMBIE:** 'Town Planning in the Industrial North.' *S.B. from Liverpool*
- 7.15 S.B. from London**
- 7.25 Professor W. E. TURNER:** 'Glass in Modern Civilization—II. What Modern Civilization Owes to Glass.' *S.B. from Sheffield*
- 7.45 IRENE CROWTHER (Pianoforte)**
Rondo in G, Op. 51, No. 2 *Beethoven*
Dr. Gradus ad Parnassum *Debussy*
Arabesque, Op. 18 *Schumann*
The Rambling Sailor *Alec Rowley*
- 8.0 'It May Come to This'**
A Novel Entertainment
It is always intriguing to anticipate the future, and this evening we propose carrying our imaginations forward a hundred years or so.
The mise-en-scène is laid in, what we shall term, for lack of a better word, 'The Listeners' Exchange'
- 9.0 S.B. from London (9.35 Local Announcements)**
- 10.40-12.0 DANCE MUSIC: BERTINI'S DANCE BAND,** relayed from the Empress Ballroom, the Winter Gardens, Blackpool

Other Stations.

- 5NO NEWCASTLE.** 245.9 M. 1,250 KC.
12.0-1.0:—Gramophone Records. 2.30:—London. 4.30:—Organ Recital. 5.15:—Children's Hour. 6.0:—Mr. Seton Gordon, 'Barnacle Geese.' 6.15:—London. 7.0:—Mr. William Fawcett: 'Dogs'—III. 7.15:—London. 7.25:—Sheffield. 7.45:—London. 10.40:—Dance Music. 11.30-12.0:—London.
- 5SC GLASGOW.** 401.1 M. 748 KC.
11.0-12.0:—Gramophone Records. 3.0:—Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin: 'Elementary French—III. 3.45:—Dance Music. 4.0:—The Station Orchestra. James Paterson (Tenor). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Edinburgh. 6.15:—London. 7.0:—Major Malcolm Spier: 'Scotland Today.' 7.15:—London. 7.25:—Sheffield. 7.45:—Dora Mughan and Walter Fohl (in Songs and Surprises). 8.0:—The Scottish Orchestra. Choral Concert relayed from St. Andrew's Hall. Conductor, Wilfrid Senior. The Scottish Orchestra. 8.50 app.:—Scottish News Bulletin. 9.0 app.:—The Scottish Orchestra. Concert (Continued). 10.0 app.:—Second General News Bulletin. 10.15 app.:—Vaudeville. 10.40-12.0:—London.
- 2BD ABERDEEN.** 511.3 M. 954 KC.
3.0:—Dundee. 3.15:—Glasgow. 3.45:—Dance Music. 4.15:—The Station Octet. Alec H. Auld (Baritone). 5.15:—Children's Hour. 6.0:—London. 7.0:—Glasgow. 7.15:—London. 7.25:—Sheffield. 7.45:—Vaudeville. 9.0:—London. 9.35:—Scottish News Bulletin from Glasgow. 10.40-12.0:—London.
- 2BE BELFAST.** 302.7 M. 991 KC.
2.30:—London. 4.30:—Dance Music. 5.0:—A Violin Recital of Gipsy Music by Philip Whiteway. 5.15:—Children's Hour. 6.0:—London. 7.0:—Mr. E. Norman Hay: 'Music in Ulster.' 7.15:—London. 7.25:—Sheffield. 7.45:—Orchestra. Dorothy Helmreich (Contralto). 9.0:—London. 9.40:—Chamber Music. The Whiteway string Quartet. Geoffrey Garrod (Tenor). 10.40-12.0:—London.

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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 leakages of energy across inefficient aerial insulators, inferior lead-ins, induction from down-had to walls and buildings, poor earthing connections, wind-shocked aerial wire, etc.

The height of the mast is of importance, but 30ft. or 35ft. will give excellent results 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 pulley 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 receiving 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.

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A Russian Fairy Tale Opera 'THE GOLDEN COCKEREL'

An Introduction to the Opera by Cecil Gray.

One of the most famous of Russian Operas is *Coq d'Or*, by Rimsky-Korsakov, which will be heard on Monday (5GB) and Wednesday (other Stations). This opera, which will be followed in February by *Lakmé*, is the fifth of the 'libretto series.'



R.N.A.

Rimsky-Korsakov.

THE composer of *Coq d'Or*, Nicholas Andreievich Rimsky-Korsakov, was born at Tikhvin, in the Government of Novgorod, on March 6, 1844. Although he evinced in early childhood a remarkable inclination and aptitude for music, it was incumbent upon him, as a member of the Russian ruling class, to embrace one or other of the only two careers then considered suitable to his social rank—namely, the navy or the army. He chose the former, and in 1856 entered the Naval College of St. Petersburg, where he remained until 1862. He still continued to devote his leisure hours to music, however, and shortly before leaving the college he came into contact with a young musician named Balakirev, the leader of the famous nationalist group of Russian composers called 'The Five'—already in the course of formation—to the origin and aims of which a few words must here be devoted, seeing that Rimsky-Korsakov was to become one of its most prominent and active members.

Up to the beginning of the nineteenth century Russian music, apart from folk-songs, popular dances, and so forth, can hardly be said to have existed at all. The fashionable cosmopolitan art of the Italian operatic composers reigned supreme and unchallenged throughout the eighteenth century, in Russia as in England, and the few native composers of any talent, such as Bortniansky, Cavos, and Wertovsky, were for the most part content simply to imitate these foreign models, with indifferent success. This state of affairs prevailed until the advent of Glinka, whose opera, *A Life for the Tsar*, produced in 1836, constitutes the first great landmark in the history of Russian music. In this work we find for the first time not only a distinctively national idiom based upon Russian folk-song, of which Glinka had made a careful study, but also a distinctively national mode of thought and feeling as well.

Fired with enthusiasm for the nationalist ideal and deeply impressed by the example of Glinka, Balakirev, then a youth of about twenty, came to St. Petersburg in the 'fifties,' and gradually gathered around him, one by one, the other members of the group eventually known as 'The Five'—first César Cui, then Moussorgsky, and finally about the same time, Borodin and Rimsky-Korsakov.

who was the youngest of the group. Widely though they differed from each other both in temperament and in the degree of talent they respectively possessed, all members of the circle wholeheartedly subscribed to the programme formulated by Balakirev, their leader, aiming at the establishment of an autonomous Russian school of music along the lines already laid down and followed with such success by Glinka.

Rimsky-Korsakov started taking lessons in composition from Balakirev shortly after their meeting, but they were soon interrupted by the claims of his profession, for in 1862 he was compelled to leave Russia on a naval cruise which lasted until 1865, in the course of which he visited England and America. During these years, however, he was not entirely inactive musically, but found time to compose a symphony which he sent to Balakirev, movement by movement, as each was completed, for help and advice. After his return to Russia his increasing preoccupation with music proved incompatible with the discharge of his naval duties, and he accordingly resigned his commission in 1873 in order to devote himself entirely to composition. From that time onwards the story of his life is as outwardly uneventful as that of most other artists, and need not therefore concern us here.

DURING the first period of his creative activity Rimsky-Korsakov concentrated primarily on large symphonic works, but as years went on his attention increasingly turned to opera. In following this course he was undoubtedly well advised, for he had little or no power of sustained thematic development, and only a very rudimentary sense of form when working on a large scale. He excels chiefly in miniature, in clear-cut lyrical forms such as the march, song, or dance, and in the graphic pictorial delineation in music of action or of stage effects.

One important qualification of a great operatic composer he entirely lacks, however. He has no power of depicting individuals, none of the profound insight into human psychology that Mozart, Wagner, or his great Russian colleague Moussorgsky possessed to such an extent that the characters in their operas have an actual existence in the music quite apart from any stage representation. As a critic said once of Carlyle's historical re-creations, their characters are real; if you prick them they bleed. Those of Rimsky-Korsakov, on the contrary, are dolls filled with sawdust, or, more exactly perhaps, mere pasteboard puppets—profiles without either depth or substance. Consequently, whenever he sets out to portray reality or to re-create historical events and

personages, he fails miserably, as in *The Maid of Pskov*, *Mozart and Salieri*, or *Scervilia*. On the other hand, his defects become positive virtues when he is dealing with an entirely fantastic and imaginative subject, as in *Kostchei the Immortal*, *The Invisible City of Kitesh*, and his last and probably best work, *Coq d'Or*. We do not look for profound psychology in a fairy tale of Hans Andersen; rather the reverse—anything of the kind would be entirely out of place, a thing to be avoided as far as possible. Similarly in *Coq d'Or*, which is only a charming fairy tale told to music, we are not asked to believe in the ridiculous King Dodon or in the Astrologer, or in the Queen of Shemakhan; the last thing that we require of them is that they should appear to be alive—the more absurd and unreal they are, the better. And it is because *Coq d'Or* is not only the maturest specimen of his art (it was written in the last year of his life and only performed after his death, which occurred in 1908), but also because in it he has strictly confined himself to that field in which his greatest strength lies, that it may justly claim to be regarded as his best work.

It is unnecessary to say much about the music itself. It does not stand in any need of commentary or explanation; its qualities are all on the surface and can be readily appreciated by anyone who has ears to hear. Perhaps the most remarkable feature of the score consists in the small amount of thematic material on which it is built, most of which appears in the first few pages of the work. The very first bars introduce us to the two most important themes: firstly, a fanfare on the muted trumpet, representing the fabulous bird which gives its name to the work, and secondly, immediately after, a chromatic descending figure on the clarinet. The initial phrase of this theme, by the way, consisting of a held note followed by a little chromatic sideslip downwards, is peculiarly characteristic of the composer, and is to be found throughout his entire output. The most familiar example of it is the refrain in the hackneyed Hindoo Song from *Sadko*. One might almost call it Rimsky-Korsakov's signature, and it is perhaps not too fanciful to suggest that the first bars of the introduction are a kind of title-page, giving us the name of the work in the trumpet fanfare—*Coq d'Or*—and then the name of the composer—'by Rimsky-Korsakov.'

In striking contrast to the economy of thematic material is the prodigality and variety of instrumental colour. This constitutes the main strength of the work, as indeed of all this composer's music, and is the chief cause of its widespread popularity.

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Music**

WEDNESDAY, JAN. 30
2LO LONDON & 5XX DAVENTRY
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**8.15
Rimsky-
Korsakov's
'Coq d'Or'**

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) 'A Woman's Commentary,' by Mrs. OLIVER STRACHEY**
- 11.0 (Daventry only) Gramophone Records**
Phantasy Sonata for Viola and Harp *Bax*
- 12.0 A BALLAD CONCERT**
ADELAIDE TUIENHULL (Contralto)
CHARLES HEDGES (Tenor)
- 12.30 A Recital of Gramophone Records**
- 1.0-2.0 FRASCATI'S ORCHESTRA**
Directed by GEORGES HAECCK
From the Restaurant Frascati
- 2.30 BROADCAST TO SCHOOLS:**
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—Seeds'—III
- 2.55 Musical Interlude**
- 3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'The Foundations of Poetry—Course II, English Poetry from Milton to Wordsworth—Dryden'**
- 3.30 Mrs. M. PRIESTLEY: 'Reading for Busy Women—II, Books of Travel'**
- 3.45 A Light Classical Concert**
ANTOINE KONSTANT (Pianoforte)
GEORGE STRATTON (Violin)
LAWRENCE LEONARD (Viola)
JOHN MOORE (Violoncello)
GEORGE STRATTON, LAWRENCE LEONARD, and JOHN MOORE
Trio for Violin, Viola, and Violoncello, Op. 9, No. 1, in G *Beethoven*
- 4.5 ANTOINE KONSTANT**
Twenty-fifth Study (F Minor)
Fantasia (F Minor, Op. 49) ...
Impromptu in A Flat
Sixteenth Prelude, B Flat Minor, Op. 28, No. 16 } *Chopin*
- 4.20 GEORGE STRATTON, LAWRENCE LEONARD, and JOHN MOORE**
Trio for Violin, Viola, and Violoncello
Max Reger
- 4.45 ORGAN RECITAL by EDWARD O'HENRY**
From Madame Tussaud's Cinema
- 5.15 THE CHILDREN'S HOUR:**
A Play to Suit the Day
'IN THE DAYS OF CHARLES I'
—specially written for broadcasting by C.E. Hodges
With Incidental Music by THE GEORGIAN TRIO
- 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**
- 6.45 THE FOUNDATIONS OF MUSIC**
BEETHOVEN'S PIANOFORTE SONATAS
Played by EDWARD ISAACS
Sonata in F, Op. 10, No. 2
Allegro; Allegretto; Presto
- 7.0 Mr. J. A. N. BARLOW, C.B., 'Training'**
(Under the auspices of the Ministry of Labour)
TECHNICAL training for industry is a subject to which more attention is being given nowadays than it has received for many years past. In this evening's talk Mr. J. A. N. Barlow, who is Director of Training at the Ministry of

Labour, will describe some of the methods of industrial training that the Ministry employs.

- 7.15 Musical Interlude**
- 7.25 Professor V. MOTTRAM: 'Diet, its Principles and Practice—II, The Three Types of Foods and their Values: Growth Foods, Fuel Foods, and Protective Foods'**

IN his second talk Professor Mottram divides food into three types, growth, protective and fuel, to each of which groupings one talk in the series is being allowed. He shows that mixing of foods is essential, as one form of food can, as a rule, only produce one sort of result, and there are three results which it is necessary to obtain from one's food, i.e., growth, protection, and warmth and energy; and it is imperative to

The long line of Couperins was prominent in the history of French music from the middle of the seventeenth century down to the nineteenth. The most famous member of the clan was Francois, who was born in Paris in 1668, and who died there 1733.

In a later generation than Couperin, Rameau won for himself the undoubted position of the greatest French musician of his time. Already at the age of seven he played the harpsichord brilliantly, and as organist and composer he was held in such honour that he was on the point of being raised to noble rank in 1764, when he died.

In the first half of the eighteenth century Leo was distinguished as a composer for the church and of comic operas. He is known to have composed serious opera too, but so few of these survive that it is not possible to judge how far they were successful.

In the latter half of the seventeenth and the first years of the eighteenth centuries, Pasquini held an important place in the music of Rome, as harpsichord player, as teacher, and as composer.

Van den Ghén was the name of a famous family of bell foundera and players of carillons; the name can be found on sets of bells in Europe to this day.

- 8.15 'Coq d'Or'**
(THE GOLDEN COCKEREL)
Opera in Three Acts by RIMSKY-KORSAKOV
THE WIRELESS CHORUS
Chorus-Master, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT

Act I
Cast:
King Dodon FOSTER RICHARDSON
Prince Guidon CAVAN O'CONNOR
Prince Airon HERBERT SIMMONDS
General Polkan FRANKLYN KELSEY
Amelfa, the Housekeeper
GLADYS PALMER
Astrologer SYDNEY RUSSELL
Queen of Shemaka NOEL EADIE
The Golden Cockerel DORIS LEMON
(See Special Article on page 212.)

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 'The Future of the Cinema'—II, Mr. MAURICE ELVEY**

THE name of Maurice Elvey has been connected with British films from the very earliest years. He will speak tonight as a man thoroughly acquainted with every 'trick of the trade.' In his work as a producer he has consistently kept abreast of the times and adapted his methods to changing fashions in technique. Several of the most considerable British films 'came from his megaphone,' if we may so phrase it. He made *Roses of Picardy*, a foolishly titled but sensitively handled version of that great war book 'The Spanish Farm,' *Hindle Wakes*, in which the dominance of mill machinery over the lives of the cotton hands was suggested with all the 'expressionistic' skill of a Fritz Lang, *The Luck of the Navy* and *Palais de Danse*, shortly to be released. Mr. Elvey is now producer to the Gaumont Company.

- 9.30 Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 'Coq d'Or'**
Acts II and III
- 10.45-12.0 DANCE MUSIC; JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
(Wednesday's Programmes continued on page 215.)

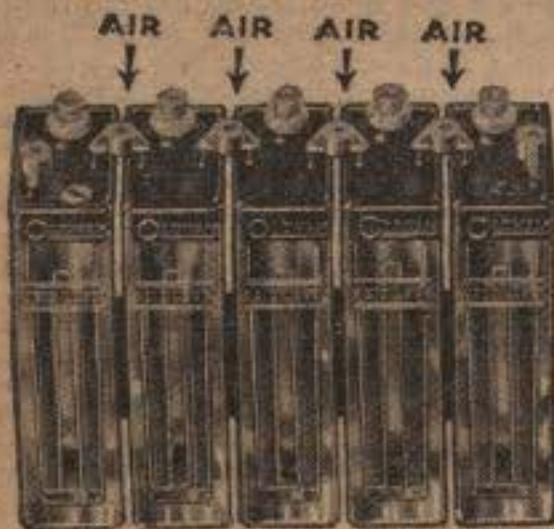


regulate the rate of growth in the right relation to the production of energy.

- 7.45 A PIANOFORTE RECITAL**
by Mrs. NORMAN O'NEILL
- | | |
|-----------------------------|-----------------------|
| Presto in E..... | } <i>Scarlatti</i> |
| Allegro in C..... | |
| Tempo di Ballo in D..... | |
| Pastorale in D Minor..... | } <i>Handel</i> |
| Allegro in C..... | |
| Allegro in A..... | } <i>Couperin</i> |
| Presto in D..... | |
| Cat's Fugue..... | } <i>Rameau</i> |
| Air and Variations..... | |
| Seur Monique (The Nun)..... | } <i>Leonardo Leo</i> |
| La Joyeuse..... | |
| Tambourin..... | } <i>Pasquini</i> |
| Arietta..... | |
| Coucou..... | } <i>Van den Ghén</i> |
| Coucou-Prelude..... | |

THERE were two Scarlattis, both of whom were brilliant performers and prolific composers, and the whole family to which they belonged consisted almost wholly of musicians. Domenico, son of Alessandro, achieved a wider fame than his father, not only as pianist, but as a composer for his instrument and the stage.

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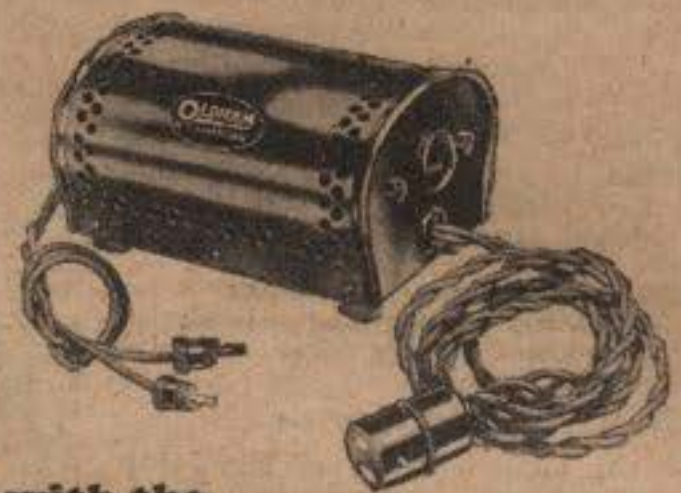
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WEDNESDAY JAN. 30

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'The Bohemian Girl' Balfe

BURTON HARPER (Baritone)

Trees *Rasbach*
A Sonnet *Yvonne Dore*
A Request *Woodforde-Finden*

BAND

Pfief Lied ('Frühlingsluft') (Spring Air) *Strauss*
Two Glees *Bishop*
Sleep, gentle Lady; Mynheer van Dunck

3.32 HENRY BENTLEY (Violoncello)

Berceuse ('Jocelyn') ... *Godard*
Le Cygne (The Swan) *Saint-Saëns*

BAND

Pot-Pourri, 'A Lightning Switch' *Alford*

BURTON HARPER

'The Lost Seagull' *David Phipson*
Dear Hands *Kennedy Russell*

The Fishermen of England *Phillips*

3.56 BAND

Reminiscences of England *Godfrey*

HENRY BENTLEY

Etude Caprice *Goltermann*

BAND

Intermezzo, 'In the Night' *Gilbert*
March, 'Mighty America' *Thurban*

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

JACK BECHING and PARTNER
(Syncopated Songs and Duets)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'Goldenbob's Garden,' by Janet Muir. JACKO will Entertain

About Gas, Water and Electricity Meters, by Major Vernon Brook

Songs by DAPHNE HICKNAM (Soprano)

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CATELL

Overture, 'L'Île des Fées' (The Fairy Isle) *Popy*

LOUISE MARTIN (Mezzo-Soprano)

When Myra Sings *arr. A. L.*

Trees *Rasbach*

The Vesper Hymn *arr. Flora Woodman*

ORCHESTRA

Selection of Mendelssohn's Songs without Words *arr. Basquit*

7.3 JAMES DONOVAN (Saxophone)

Danse Hongroise *Ring, arr. Hager*

Barcarolle ('Tales of Hoffman') *Offenbach, arr. Wollag*

ORCHESTRA

Waltz, 'Wine, Woman, and Song' *Strauss*

Carillon *Elgar*

8.0

Military Band Concert

LOUISE MARTIN

Open thy Blue Eyes *Massenet*

Song of Florian *Godard*

Songs my Mother taught me *Dvorak*

7.35 JAMES DONOVAN

Waltz, 'Llewellyn' *Wiedoft*

Serenade, 'Fleur de Lys' *Finck*

ORCHESTRA

Selection, 'The Quaker Girl' *Monckton*

8.0 A MILITARY BAND CONCERT

ERIC GREENE (Tenor)

ARTURO BONNUCCI (Violoncello)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Calm Sea and Prosperous Voyage' *Mendelssohn*

8.15 ERIC GREENE

The Garland *Mendelssohn*

Tears, idle tears *Arthur Somervell*

8.22 BAND

Suite from the Operas of Gluck *arr. Dan Godfrey*

Introduction ('Don Juan') and Air Gai ('Iphigenie in Aulis'); Lento ('Iphigenie in Aulis') and Air Gai (repeated); Statue Music ('Orfeo'); Musette ('Armide'); Air Gai ('Iphigenie in Aulis'); Sicilienne ('Armide'); Finale

8.40 ARTURO BONNUCCI

Czardas (Hungarian Dance) *Fischer*

Russian Song *Lalo*

Fileuse (Spinning Song) *Popper*

8.55 BAND

Fantasia from Ballet, 'Sylvia' *Delibes*

9.11 ERIC GREENE

Now Sleeps the Crimson Petal *Quilter*

Hugh's Song of the Road .. *Vaughan Williams*

9.18 BAND

Four Dances, 'The Rebel Maid' *Phillips*

Jig; Gavotte; Graceful Dance; Villagers' Dance

9.30 A Pianoforte Recital

by ARTHUR BENJAMIN

Preludes:

In B } *Chopin*

Op. 45, C Sharp Minor }

In G Sharp Minor }

Le vent dans la plaine (The wind in the plain) } *Debussy*

La Fille aux cheveux de lin (The lass with the lint white locks) }

La Danse de Puck (Puck's Dance) }

Op. 12 } *Prokofieff*

From Suite for Piano *Arthur Benjamin*

In E }

In G } *Rachmaninov*

In G Sharp Minor }

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by MAURICE HARFORD, from the Piccadilly Hotel

11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

(Wednesday's Programmes continued on page 216.)



Arthur Benjamin (left) gives a pianoforte recital tonight at 9.30, and Arturo Bonnucci plays some violoncello solos in the Military Band Concert at 8.0.



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Wednesday's Programmes continued (January 30)

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FINLANDIA—Symphonic Poem—Royal Albert Hall Orch.—D 1089, 6/6.
LIEBESTRÄUME, No. 3—New Light Symphony Orchestra—C 1352, 4/6.
CARMEN—Selection—De Groot's Orchestra—C 1323, 4/6.
BAVARIAN DANCES, Nos. 1 & 2—London Symphony Orch.—D 1367, 6/6.
LIEBESLIED & LIEBESFREUD—Fritz Kreisler (Viola)—DB 985, 8/6.
MOLLY ON THE SHORE—Royal Opera Orchestra—B 2641, 3/-.
SIEGFRIED IDYLL—London Symphony Orchestra—D 1297 & D 1298, 6/6 each.
LOHENGRIIN PRELUDE, Act 3—Symphony Orchestra—D 1054, 6/6.
TWO GRENADIERS—Theodore Chaliapine (Bass)—D 933, 8/6.
VALSE IN E FLAT (Chopin)—Wilhelm Backhaus (Piano)—DB 131, 8/6.
FINGAL'S CAVE OVERTURE—St. Louis Symphony Orch.—D 1299, 6/6.
DANSE MACABRE—Philadelphia Symphony Orchestra—D 1121, 6/6.
ENIGMA VARIATIONS (Complete)—Royal Albert Hall Orchestra—D 1154 to D 1157, 6/6 each.
WINE, WOMEN & SONG—Marek Weber's Orchestra—C 1407, 4/6.
SONGS MY MOTHER TAUGHT ME—Leonard Gowings (Tenor)—B 230, 3/-.
SONATA IN C MINOR (Beethoven)—Frederick Lamond (Piano)—D 1188 & D 1189, 6/6 each.
SONGS OF THE SEA (Complete)—Peter Dawson (Bass-Baritone)—B 2743, 3/; B 2747, 3/-.; and C 1479, 4/6.
APRÈS MIDI D'UN FAUNE, PRELUDE—Royal Albert Hall Orchestra—D 1128, 6/6.
SLEEPING BEAUTY WALTZ—Royal Opera Orchestra, Covent Garden—C 1415, 4/6.

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5WA CARDIFF. 323.2 M. 928 KC.

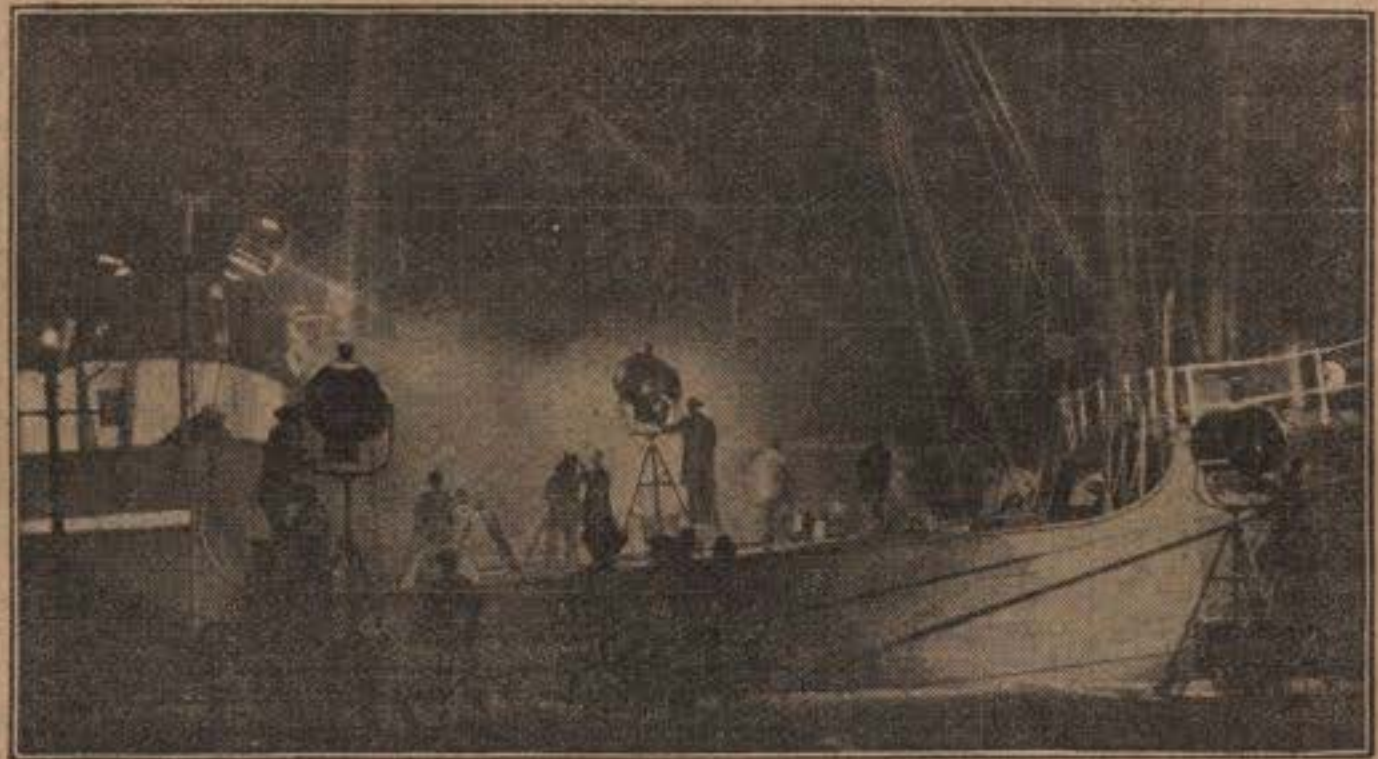
1.15-2.0 **A Symphony Concert**
 Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)
 Overture, 'Son and Stranger' Mendelssohn
 Concerto Grosso, No. 7, in C, for Two Violins and Violoncello, Strings, Oboes, Bassoon and Pianofortes Handel
 Symphony, No. 1, in C Beethoven

2.30 **BROADCAST TO SCHOOLS:**
 Mr. H. E. PIGGOTT: 'Instruments of the Orchestra by their Players—III, Violoncello and Double Bass'

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
 9.35-10.45 *S.B. from London*

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

2.30 London Programme relayed from Daventry
 6.15-10.45 *S.B. from London* (9.30 Local Announcements)



TAKING THE NIGHT SCENES FOR A BRITISH FILM.

This interesting picture shows Mr. Maurice Elvey, who talks on 'The future of the Cinema' from London tonight at 9.15, directing the shooting of scenes for the Gaumont-British production, *You Know What Sailors Are*.

2.55 London Programme relayed from Daventry
 3.45 **An Afternoon Concert**
THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
 Children's Suite, No. 2 Ansell
IRENE TAYLOR (Soprano)
 Love is meant to make us glad German
 The Lass with the delicate air Arne
 Nymphs and Shepherds Purcell
TRIO
 Three Hungarian Dances *Brahms, arr. Hermann*
 No. 2, in D Minor; No. 6, in D; No. 7, in A
IRENE TAYLOR
 Sylvan Landon Ronald
 My Dreamland Rose } Phillips
 The Enchanted Forest }
TRIO
 Valse Bluette Drigo
 Romanesca Simonetti
 Scherzo, 'A Midsummer Night's Dream' Mendelssohn

4.45 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.15-10.45 *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:**
Trumpeter, what are you sounding now?
 Reading, 'Bigger than Biggest' (Stephen Southwold)
 Pianoforte Solos by **KATHLEEN TAPLEY**
 6.0 London Programme relayed from Daventry
 6.15-10.45 *S.B. from London* (9.30 Mid-week Sports Bulletin, Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 London Programme relayed from Daventry
 3.0 **BROADCAST TO SCHOOLS:**
 Mr. R. E. SOPWITH: 'Poems Worth Reading—Narrative Poetry—III'
 G. W. Thornbury: 'The Cavalier's Escape'
 W. B. Yeats: 'The Ballad of Father Gilligan'
S.B. from Sheffield

3.20 **THE NORTHERN WIRELESS ORCHESTRA**
 Overture, 'The Wanderer's Goal' Suppé
 3.30 London Programme relayed from Daventry
 3.45 **The Northern Wireless Orchestra**
 March, 'Men of Valour' Löhr
 Overture, 'Il Seraglio' Mozart
 The Grasshoppers' Dance Bucalossi
GERTRUDE LAND (Pianoforte)
 Rondeau Brillant Kirchner
 Londonderry Air arr. Sydney H. Gambrell

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

1.15-2.0 *S.B. from Cardiff*
 2.30 *S.B. from Cardiff*

Programmes for Wednesday.

- ORCHESTRA
 Prelude in C Sharp Minor *Rachmaninov*
 Little Modern Suite *Rosse*
- GERTRUDE LAND
 Water Wagtail *Cyril Scott*
 Song without words, Op. 53, No. 1 *Mendelssohn*
 Rondeau à la Polonoise *Sterndale Bennett*
- ORCHESTRA
 Selection, 'Fantasia on the Works of Gounod' *arr. Tavan*
 March of the Crusaders *Finck*
- 5.15 THE CHILDREN'S HOUR
 Mr. and Mrs. BEETLE at Home
 Earwig Hall
 Ant Hill
- Music by THE NORTHERN WIRELESS ORCHESTRA
 Songs by DORIS GAMBELL and HARRY HOPEWELL.
- 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
- 7.45 DORA MAUGHAN and WALTER FEHL
 In Songs and Surprises
- 8.0 VARIETY
 W. TURNER (Musical Glasses)
 and
 CLIFFORD BRAMFITT
 (Entertainer at the Piano)
- 8.15-10.45 S.B. from London (9.30 Local Announcements)

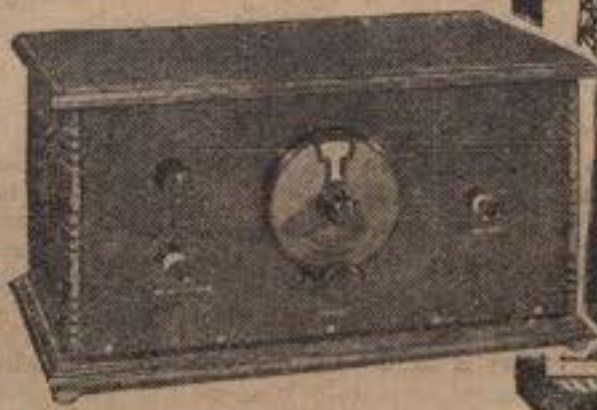
Other Stations.

- 5NO NEWCASTLE. 343.9 M. 1,230 kc.
 2.30:—London Programme relayed from Daventry. 3.45:—
 Elsie Downing (Soprano): Wayfarer's Night Song (Easthope
 Martin); The Lass with the Delicate Air and Mary of
 Allendale (Arne, arr. Hook). 3.52:—Ernest Sharp (Violin);
 Chant d'Automne (Tchakovsky, arr. Cerne); Midnight
 Bells (Heuberger, arr. Kreisler). 4.0:—Elsie Downing:
 Our Birth is but a Sleep (Stephenson); It was a lover and his
 lass and Take, O take, those lips away (Quilter); Somewhere
 (Marshall). 4.7:—Ernest Sharp: Pale Moon (Logan, arr.
 Kreisler); Danse Napolitaine (Zinobalst). 4.15:—Music re-
 layed 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 Horti-
 cultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-
 10.45:—S.B. from London.
- 5SC GLASGOW. 401.1 M. 748 kc.
 3.0:—Broadcast to Schools. Mr. George Burnett: 'Burns
 and his Forerunners—III, A Poet Wigmaker and his Friends.'
 3.25:—Musical Interlude. 3.30:—London Programme re-
 layed from Daventry. 3.45:—A Scottish Concert. The
 Station Orchestra: Overture, 'The Gathering of the Clans'
 (Voth), Agnes Duncan (Contralto): Afton Water (Hopekirk);
 O'wha's at the window (arr. Black); See afar yon hill Ardmore
 (arr. Hopekirk). Orchestra: Three Scottish Symphonic Dances
 (Wagh Wright). Agnes Duncan: The Isle of Mull, The Flowers
 of the Forest, and Ca' the yowes (Moffatt); I lo'e use a laddie
 (arr. Black). Orchestra: Selection, 'Songs of the Hebrides'
 (Kennedy-Fraser). 4.45:—Dance Music from the Locarno
 Dance Salon. 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:—Mr. Dudley V. Howells: 'In the garden—Winter
 Spraying,' and Topical Gardening Notes. 6.45:—S.B. from
 London. 9.30:—Scottish News Bulletin. 9.35-10.45:—S.B.
 from London.
- 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:—George
 Stradman's Orchestra, relayed from the Electric Theatre. 5.0:
 —Agnes Innes (Soprano): Gathering Daffodils (arr. Somervell);
 Walt (D'Hardelet); The Visitor (Oliver Turner); Spring's
 Delight (James Coleman); Hush-a-ba, Birdie (A. G. Bunten).
 5.15:—The Children's Hour. 6.0:—London Programme re-
 layed from Daventry. 6.15:—S.B. from London. 6.30:—
 Mr. George E. Greenhow: 'Horticulture.' 6.45:—S.B. from
 London. 9.30:—S.B. from Glasgow. 9.35-10.45:—S.B. from
 London.
- 2BE BELFAST. 502.7 M. 991 kc.
 12.0-1.0:—Gramophone Records. 2.30:—London Pro-
 gramme relayed from Daventry. 3.45:—Light Concert Music
 Orchestra: Dramatic Overture, 'Patrie' (Bizet); Capriccio
 in B Minor from Pianoforte Pieces, Op. 76 (Brahms); Meditation
 and Spanish Serenade (Glazounov); Tarantella Napolitaine,
 'La Danza' (Roeslin). 4.22:—Jessie Conlete (Soprano):
 Singing in the Rain (G. Maundrell); The Moon upon the Chimney
 (B. Holt); Do you believe in Fairies? (W. Charles); The
 Yellow-hammer and The Wren (L. Lehmann). 4.35:—Old
 Favourites. Orchestra: Selection, 'Chu Chin Chow' (Norton);
 Selection, 'The Gelsia' (Jones). 5.0:—'Peasant Life of
 Rumania,' by Roma Lohel. 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. 6.40-10.45:—S.B. from
 London (9.30 Regional News).

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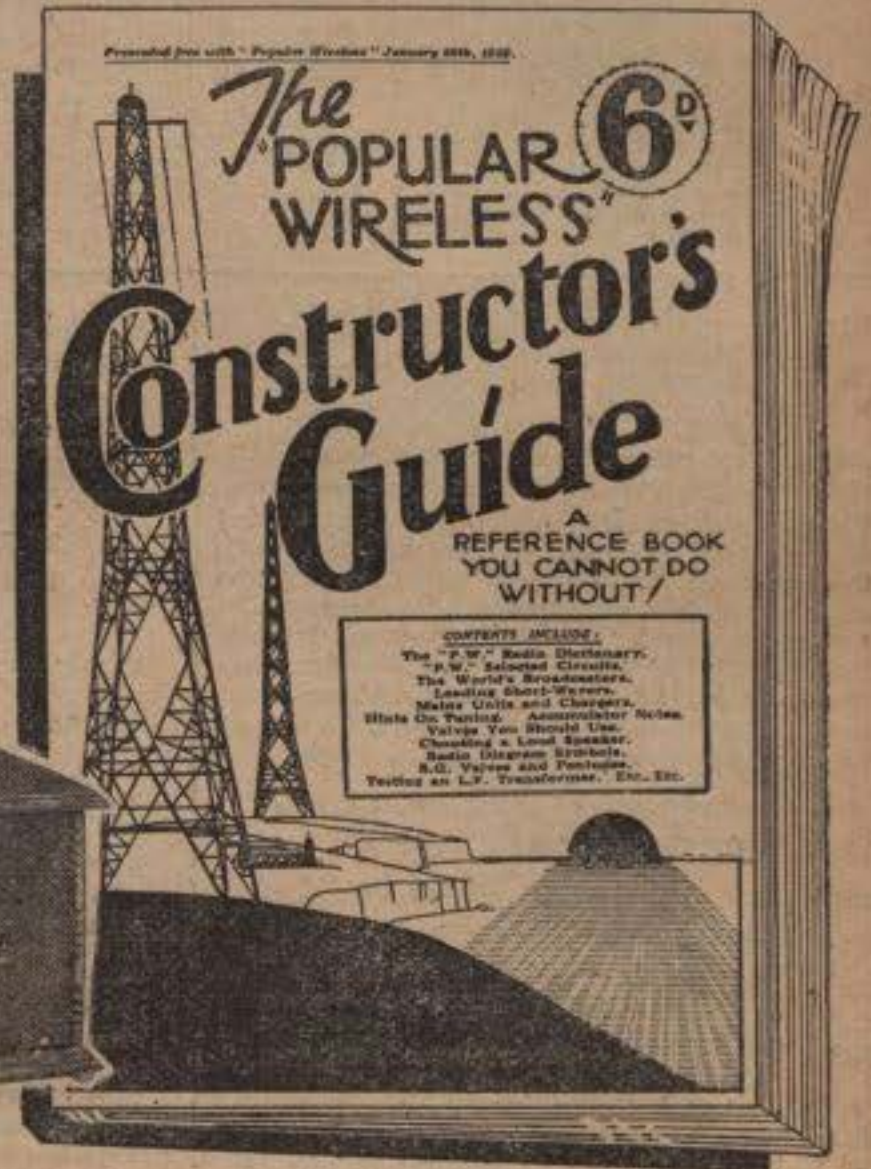
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THURSDAY, JANUARY 31

2LO LONDON & 5XX DAVENTRY

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

PHIL SCOTT v. TED SANDWINA

A description of tonight's big heavyweight contest, by Mr. L. H. Bettinson, of the N.S.C., and Mr. A. St. J. Austin, will be relayed tonight from the Royal Albert Hall. A special article on the boxers and their chances will be found on page 192.

On the left, Phil Scott, heavy-weight champion of Great Britain. On the right, Ted Sandwina, American title aspirant.

The broadcast will begin at 9.35.



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. LETITIA FAIRFIELD, 'The Child at School'—I

IN the first two talks in this series (introduced by Mrs. Winttingham on January 10), Dr. Mabel Brodie dealt with the baby and the child up to five years old. This morning Dr. Letitia Fairfield, formerly Woman Medical Director of the R.A.F. Medical Service, and Divisional Medical Officer to the L.C.C., will start the discussion of the question of the child at school, which she will continue next week.

11.0 (Daventry only) Gramophone Records
Death and Transfiguration Strauss

12.0 A CONCERT
KATHLEEN HARTLEY (Contralto)
MAUD MELLIBAR (Oboe)
OLIVE BLOOM (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

MANY people whose relatives and friends have gone to settle in the Empire overseas will be particularly interested in this afternoon's broadcast, the fourth in the series. In it, as in the previous broadcasts, there will be read a selection of letters home in which various typical settlers describe their fortunes in the new life. In the course of the series listeners will be given a good impression of the reactions to their surroundings of settlers in a number of different Dominions and Colonies, as well as connected narratives of the careers of one or two typical families.

4.0 A Concert
SAMUEL SAUL (Bass)
THE SLYDEL OCTET

5.15 THE CHILDREN'S HOUR:

Oddity-bobbity!
Oddity-bobbity!
Rabbits and eggs
And cogular kegs!
Here is a spell
Which will act vory well
If you brandish your arms
While you twiddle your legs

The use of this precious talisman opens the way to Strange Adventures, as will be shown in the programme for today.

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
BEETHOVEN'S PIANOFORTE SONATAS

Played by EDWARD ISAACS

Sonata in C Minor, Op. 13 (the 'Pathétique' Sonata)
Grave; Allegro di molto e con brio; Adagio Cantabile; Rondo (Allegro)

BEETHOVEN did not, as a rule, give names to his pieces, but this Sonata has long been affectionately known by the title 'Pathétique,' and none has ever doubted its appropriateness. The Sonata begins with a very solemn, slow introduction, and the first theme, of heavy and tragic import, is like a funeral march. The whole introduction is made up of this first theme, and then with a rush it leads straight into the impetuous main quick part of the movement. Its first theme is made up of two upward striving figures and a drop down to the key note. The second subject, though closely akin, will be easily recognized, and the first part of the movement is in the usual shape. Then, however, there is a departure from tradition. A few bars of the opening slow section are heard again, and there is a new subject in the major before the two principal tunes return in their order. Again at the end there is a brief reminder of the slow introduction.

The slow movement is built up on one of Beethoven's big noble tunes, solemn and majestic, and the Sonata comes to an end with a Rondo whose first theme is heard at the outset. Although in sprightly measure, the minor mode lends it something of solemnity too.



THE SHIRE HALL, GLOUCESTER,

from which a concert of the Gloucester Orpheus Society will be relayed by London and Daventry tonight at 8.0.

7.0 Mr. FRANCIS TOXE: 'Music in the Theatre'

7.15 Musical Interlude

7.25 Professor H. C. DALWAY TURNBULL: 'India'—II, The Story of India'

IN his talk this evening Mr. Turnbull plunges into Indian history, which he explains as being a network of by-paths round a main road which can be divided into three definite stages: Hindu, Mohammedan, and European. In this talk he covers the Hindu and Mohammedan stages. The first includes the Aryan invasions and the growth of Hindu civilization: the 'golden age' of Asoka, the Emperor-Saint, followed by the Mohammedan invasions, the exploits of the Rajputs, the splendour of the great Mogul Empire with its capital at Delhi, and the reasons why those splendours at last faded into decay.

7.45 SURPRISE ITEM

8.0 Gloucester Orpheus Society
Concert

Relayed from Shire Hall, Gloucester

Conducted by S. W. UNDERWOOD, F.R.C.O.

The King arr. Brewer
Glees:
Strike the Lyre T. Cook
Come, let us join W. Beals
Nymphs of the Forest W. Horsley
Part Songs:
Hark! Jolly Shepherds Morley
Songs of the Sea Stanford
Soloist, DALE SMITH (Baritone)
Accompanist, BERKELEY MASON (with Men's Chorus)
Peace O. L. Williams
The Three Ravens) arr. S. W.
Drink to me only) Underwood
Feasting, I watch Elgar
The Long Day Closes Sullivan

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the World'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Phil Scott

v.

Ted Sandwina

A running commentary on the Heavyweight Boxing Match.

Relayed from The Royal Albert Hall

(See above and also special article on page 192)

10.30 app.-12.0 DANCE MUSIC:
FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

THURSDAY, JANUARY 31

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert

Relayed from the Winter Gardens, Bournemouth (No. XVII of the Thirty-fourth Winter Series) THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Mr. GORDON JACOB and Sir DAN GODFREY

LEONARD ISAACS (Pianoforte)

Overture, 'Clogher Head' Gordon Jacob
(First Performance at these Concerts)
Conducted by THE COMPOSER

AFTER service in the Great War, which included two years as prisoner of war in Germany, Gordon Jacob entered the Royal College of Music to study composition under the late Sir Charles Stanford and conducting under Dr. Adrian Boult. He is now on the teaching staff there. His principal works include a ballet, *The Jew in the Bush*, Concerto for Viola and orchestra, Concerto for Pianoforte and strings, String Quartet, Festival Overture, and Suite for Military Band. The present work was composed in March, 1928.

The composer explains that it is named after a promontory on the East Coast of Ireland, a few miles north of the mouth of the River Boyne. It is not intended to be pictorial nor topographical, though it may be taken as an attempt to express in terms of music something of the exhilaration one feels when standing on a rocky point overlooking the sea and, in its quieter moments, one's response to the romantic beauty of the wide views to be obtained from this particular spot—to the North, Dundalk bay and the Mourne Mountains;

to the South, the hills of Wicklow; inland, Tara's ruins on the sky-line; and out to sea, if the day be a clear one, the Isle of Man, an illusive wreath on the far horizon; and, over all, the charm of Ireland green and fair.

The work is cast in classical symphonic form. There is no introduction, the principal subject being delivered at the outset by the full force of the orchestra. After some brief development, a climax is worked up over a rhythmical ground-bass, and then the music dies down to make way for the second group of subjects, the chief of which is an oboe melody accompanied by the harp. The quiet mood thus set up prevails for some time, until the recapitulation is reached and the vigorous atmosphere of the opening is re-established. The work ends with a quiet coda based on the chief second subject and a mysterious passage unconnected with the main themes which have been previously heard in the middle section of the work.

Prelude, 'L'Après-midi d'un Faune' .. Debussy
Concerto for Pianoforte and Strings Gordon Jacob
Conducted by THE COMPOSER

Soloist, LEONARD ISAACS

Symphony No. 5, in C Minor Beethoven
Allegro con brio; Andante con moto; Allegro; Presto

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN (Organ)
Overture, 'Light Cavalry' Suppé
Liebeslied (Love Song) Kreisler

KATHLEEN GAMMON (Soprano)
The Splendour of the Morn Sanderson
A Blackbird's Song Sanderson



LEONARD ISAACS is the solo pianist in the Symphony Concert from the Winter Gardens, Bournemouth, this afternoon.

FRANK NEWMAN
Selection, 'H.M.S. Pinafore' Sullivan
Valse, 'The Sleeping Beauty' Tchaikovsky
Baccarolle, 'La Siesta' Norton
KATHLEEN GAMMON
Love's a Merchant Carver
To a Miniature Brahe
FRANK NEWMAN
Three Dances ('Hullo, America') Finck

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Fairy Train,' by Winifred Ratcliff. TONY will Entertain. Musical Selections by THE MIDLAND PIANOFORTE SEXTET (Leader, FRANK CANTELL)

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

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

JAMES C. HARRIS (Banjo Solos)

ROSA BARTY and PARTNER

(American Duets and Light Ballads)

8.0 'From the Musical Comedies'

(From Birmingham)

VERA GILMAN (Soprano)
ALFRED BUTLER (Baritone)

PATTISON'S SALON ORCHESTRA

Under the direction of NOTRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

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'The Geisha' Jones
'Chu-Chin-Chow' Norton

'The Maid of the Mountains' Fraser-Simson
'The Arcadians' Monckton and Talbot

9.15 POETRY READING

9.30 A Violin Recital

By SYBIL EATON

Sonata in D Handel
Andante maestoso—Allegro Larghetto—Allegro con brio
Adagio espressivo from Cantata No. 156

Tempo di Menuetto Bach, arr. Harvey Grace
Romance Pugnani, arr. Kreisler
Pastoral Schumann, arr. Kreisler

The Chosen Tune Herbert Howell
Molly on the Shore Grainger, arr. Kreisler

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A Recital

by AUBREY BRAIN (Horn)

and

VICTOR HELY-HUTCHINSON (Pianoforte)

AUBREY BRAIN and VICTOR HELY-HUTCHINSON

Sonata in F, for Horn and Pianoforte, Op. 17

Beethoven

Allegro moderato; Poco Adagio, quasi Andante; Rondo; Allegro moderato

VICTOR HELY-HUTCHINSON

Prelude in G Bach
Four Duets (Nos. I, II, and III) Bach
French Overture, from Suite in B Minor

AUBREY BRAIN and VICTOR HELY-HUTCHINSON

Adagio and Allegro for Horn and Piano

Schumann

(Thursday's Programmes continued on page 220.)

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Some of the Contents:

The LODESTONE LOUD-SPEAKER, by W. James. How the Loud-speaker has been developed, by Capt. Round. A SAFE H.T. UNIT FOR A.C. MAINS, by W. James. Four Sets: The "Q" 3; The NEW YEAR THREE; The STANDARD COIL FOUR; and a REINARTZ ONE-VALVER. What You Ought to Know About Transformer Inductance, by J. H. Reyner. And many other articles, fully illustrated.

WIRELESS MAGAZINE

Get your copy TO-DAY

Thursday's Programmes continued (January 31)

5WA	CARDIFF.	323.2 M. 928 KC.	2ZY	MANCHESTER.	378.3 M. 793 KC.
2.30	London Programme relayed from Daventry		12.0-1.0	A Ballad Concert GLADYS SENIOR (Pianoforte) THE MAYFAIR SINGERS: MARJORIE HITCHON (Soprano), ALICE DEVERELL (Contralto), TOM BROWN (Tenor), WILLIAM CALVERT (Bass) JOHN BONNER (Treble) CONSTANCE ELLINGFORD (Violin)	
3.45	Mr. RAY KAY: 'Birds and Beasts—III, The Canary'		4.30	The Northern Wireless Orchestra	
4.0	London Programme relayed from Daventry		5.15	THE CHILDREN'S HOUR S.B. from Leeds Down Vauxhall Way Songs by D. NICHOLS and GEORGE LISTER	
5.15	THE CHILDREN'S HOUR		6.0	London Programme relayed from Daventry	
6.0	London Programme relayed from Daventry		6.15	S.B. from London	
6.15	S.B. from London		6.30	Market Prices for North of England Farmers	
6.30	Market Prices for Farmers		6.45	S.B. from London	
6.45	S.B. from London		8.0	A Ballad Concert LUCY PIERCE (Pianoforte) HARRY GILL (Bass-Baritone) HAYDN ROBERSON (Violoncello) GERTRUDE EDGARD (Soprano)	
8.0	The Merry-makers (of Newport) TAKE THE AIR IN AN AERONAUTICAL PROGRAMME We Swing the Propeller and Take Off We Fly Over 'Blue Grass' de Sylva, Brown, Henderson DOROTHY EAVES and ARTHUR HOLLAND Loop the Matrimonial Loop GILBERT JENKINS (Baritone) will introduce 'Archie of the Royal Air Force' Longstaffe RAYMOND GLENDENNING makes a few Observations ELSIE EAVES (Soprano) takes a Solo Flight THE MERRYMAKERS in a Concerted Stunt JACK EVANS (Tenor) Soars into Realms of Song DOROTHY EAVES does a little Plane speaking DORIS WORSLEY Breaks the Speed Record at the Piano ARTHUR HOLLAND (Comedian) Gets Out of Control THE MERRYMAKERS Come Down to Earth and visit 'The January Sales'		9.0	S.B. from London (9.30 Local Announcements)	
9.0-12.0	S.B. from London (9.30 Local Announcements)		10.35-12.0	DANCE MUSIC, relayed from the Variety Artists' Ball at the Midland Hotel. STANLEY C. MILLS and his MUSIC	
			Other Stations.		
			5NO	NEWCASTLE.	843.9 M. 1,239 KC.
			12.0-1.0	—A Recital of Gramophone Records. 2.30:—Professor H. M. Hallsworth: 'Commerce—III, England's Foreign Trade in the Sixteenth and Seventeenth Centuries.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—A Pianoforte Recital by Gladys Edmondson: Toccata in A (Purcell); Studies, Op. 10, No. 3, and Op. 25, No. 1 (Chopin); Study, Op. 36, No. 13 (Arensky). 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.45:—S.B. from London. 8.0:—Madam May Grant's Concert Party in Songs and Sketches. 9.0-12.0:—S.B. from London.	
			5SC	GLASGOW.	491.1 M. 749 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, chap. ix, vv. 2-10; Address, 'The Fellowship of the Lord: The Transfiguration'; Hymn, 'O for a closer walk with God' (R.C.H., No. 457); Benediction. 3.0 app.:—Broadcast to Schools, S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Miss Eunice Murray: 'Our Interests as Good Citizens—III, The Law and the Working Woman.' 4.0:—A Ballad Concert. The Station Orchestra. Robert Marshall (Baritone). 5.15:—The 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:—Mr. Archibald McNeill, Jr.: 'Modern Mania.' 6.45:—S.B. from London. 8.0:—The Railway Police (Glasgow Branch) Benevolent Association. Eighth Annual Concert, relayed from the St. Andrew's Hall. Address by the Chairman, Lieut.-Col. G. A. C. Webb, D.S.O. Dennis Noble (Baritone): Figaro's Song ('The Barber of Seville') (Rossini). May Lyburn (Contralto): Che taro ('Orpheo') (Offenbach). Muriel Graham (Reader): A Question of Identity; A Scots Night. Megan Thomas. Horace Follows (Violin): Ave Maria and Tambourin Chinois (Kreisler). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.	
			2BD	ABERDEEN.	511.2 M. 804 KC.
			11.0-12.0	—Programme relayed from Daventry. 3.0:—Broadcast to Schools: S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Concert by The Station Octet, relayed from the Sculpture Court, the Art Gallery: Overture. 5.0:—A Vocal Recital by Maud Pennington (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—Dora Maughan and Walter Feld (in Songs and Surprises). 9.50:—Music and Drama. The Station Octet: Lullaby for a Modern Infant (Besly). 9.55:—The Radio Players in 'Darkness,' a Radio Play in Four Auralities, by Mannin Crane. 10.30:—Octet: Nocturne from 'A Midsummer Night's Dream' (Mendelssohn). 10.35-12.0:—S.B. from London.	
			2BE	BELFAST	552.7 M. 891 KC.
			2.30	—London Programme relayed from Daventry. 4.0:—Orchestra. 4.20:—David Wilson (Baritone). 5.0:—Dorothy Rodgers (Contralto). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 8.0:—A Popular Programme. Orchestra, conducted by E. Godfrey Brown. Adelaide Turnbull (Contralto). 9.0:—S.B. from London (9.30 Regional News). 9.35:—Programme of Plays and Choruses by the Scottish National Players. 10.35-12.0:—S.B. from London.	
55X	SWANSEA.	294.1 M. 1,070 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		6.30	S.B. from Cardiff	
6.45	S.B. from London		9.30	Musical Interlude, relayed from London	
9.35-12.0	S.B. from London				
6BM	BOURNEMOUTH.	289.5 M. 1,040 KC.	12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry		2.30	London Programme relayed from Daventry	
3.45	Miss MARJORIE SIMMONS: 'Old Wessex in New England'		3.45	Miss MARJORIE SIMMONS: 'Old Wessex in New England'	
4.0	London Programme relayed from Daventry		4.0	London Programme relayed from Daventry	
6.15	S.B. from London		6.15	S.B. from London	
6.30	Market Prices for Southern Farmers		6.30	Market Prices for Southern Farmers	
6.35-12.0	S.B. from London (9.30 Local Announcements)		6.35-12.0	S.B. from London (9.30 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		2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: 'If I were . . .' 'Giant Golden-Beard' (the Brothers Grimm). I should bear 'Fairy Tales' from 'About Me' (Holst, arr. Finney). 'All Day Long' (Weston)		5.15	THE CHILDREN'S HOUR: 'If I were . . .' 'Giant Golden-Beard' (the Brothers Grimm). I should bear 'Fairy Tales' from 'About Me' (Holst, arr. Finney). 'All Day Long' (Weston)	
6.0	London Programme relayed from Daventry		6.0	London Programme relayed from Daventry	
6.15-12.0	S.B. from London (9.30 Local Announcements)		6.15-12.0	S.B. from London (9.30 Local Announcements)	

★ FOR THESE FINE SETS ★

Are you one of the thousands building these fine sets? If you are you will want an Exide Battery—an Exide DFG, DMG or DHG Battery. No other battery will give you such economical service. For no other battery gives so many effec-

tive burning hours per charge in relation to first cost as either of these famous batteries. So superior is the service given by Exide Batteries that the designers of sets for home construction always recommend them wherever possible.

Exide
THE LONG LIFE BATTERY



THE DTG SERIES
Note the perfection of detail in these fine batteries. Note the smoothly moulded lid with terminal pillars actually moulded in so acid cannot creep past. Note also the differently coloured and differently shaped terminals that leave no doubt which is the positive and which the negative even in the dark. It is such details as these that have made them the most popular batteries to-day.

EXIDE BATTERY
Type DFG, DMG or DHG

SIZES AND PRICES
Type DFG.
2 volt. 45 amp. hrs. Price 8/6
Price with metal carrier 9/-
Type DMG.
2 volt. 70 amp. hrs. Price 11/-
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2 volt. 100 amp. hrs. Price 14/6
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capacity 5000 millamp. hours.
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THE ALL ELECTRIC VALVE

If only valves would work without accumulators and without H.T. batteries! Yet this is now actually possible with the Met-Vick All-Electric Valve which in combination with a suitable eliminator (like the Model "B") enables everyone living in an electrically lit house to operate a wireless set straight off the mains like a lamp or other domestic appliance.

These amazing Met-Vick All-Electric Valves have solved the problem of mains operation. They are standardized by the leading set makers. They are so designed that they can be plugged into an existing battery set without altering the wiring, thus making conversion into an All-Electric set easy.

Met-Vick All-Electric Valves will improve a set out of all recognition. With these wonderful valves and All-Electric operation the H.T. never fades away, the L.T. is always just right.

Met-Vick All-Electric Valves are without doubt the most supremely successful valves obtainable.



The model "B" Eliminator connected to a wall plug or lamp socket provides heater current for the All-Electric Valves, five tapings for the H.T. supply, up to 180 volts 20 milliamps, and automatically regulated grid bias taps for the last stage. Price complete with Met-Vick Rectifying Valve for A.C. £8. For D.C. £7 2 6.



The Met-Vick 3 Valve All-Electric Mains Operated Set for Local, Daventry and many Continental Stations. The extremely high quality reproduction is a special feature. It is very suitable for new Regional Scheme. Price complete with Valves, coils and Royalties, A.C. £12 17 0. D.C. £13 8 0.



The Met-Vick 4 Valve All-Electric is called the "All Necessary Performance" set, one H.F. stage, low loss coils and condensers, loose coupled Tuned aerial it gets anywhere and everywhere at Loud Speaker strength. Price, complete with Valves, coils and Royalties A.C. £17 14 6. D.C. £18 7 6.



Met-Vick 5 Valve All-Electric. More powerful, of course, than the Met-Vick 4. In beautiful cabinet with cupboards for L.T. and large size H.T. Eliminators, 220 volts 35 milliamps. For A.C. or D.C. supply price complete with all accessories, except Loud Speaker, and including Royalties. In Oak £47 9 0. In Mahogany, £50 19 0.

Convenient hire purchase terms arranged if desired.

MET-VICK All-Electric Valves. AC/G for all but last stage . . . 15/-
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Disc Adaptors, price 6d. enable MET-VICK All-Electric Valves to be fitted into existing valve holders.

Fully descriptive illustrated literature and name of nearest dealer on request.



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Metro-Vick Supplies Ltd., 155, Charing Cross Road, London, W.C.2.

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

A New Form of Broadcast Religion.

MOST religious services follow the lines of the denomination represented by the preacher, and as far as possible the order of service in use in the church building is followed. To give a religious service in which it is recognized that the place of origin is a broadcasting studio, and the places of reception chairs by the fireside in the home, is the guiding idea of a service which will be given on Sunday evening, February 3. The address will be given by a member of the Bishop of Salisbury's Committee. The Bishop of Sherborne, President of the Diocesan Council for Religion in the Home, writes: "While we do not for a moment deprecate the helpfulness and "thrill" of listening to a service in which a big congregation is engaged, such as is often most wonderfully broadcast, we believe there is room for another and quite special type—the simple Bible exposition of a devotional kind which the listener can follow with his Bible open before him." The formula he uses for this type of service is "to substitute for the usual form of Sunday evening service a "Studio Service" at 8.0 p.m., of which the principal feature will be a simple Bible talk on the Fourth Gospel, broadcast by a member of our Committee."

National Museum of Wales.

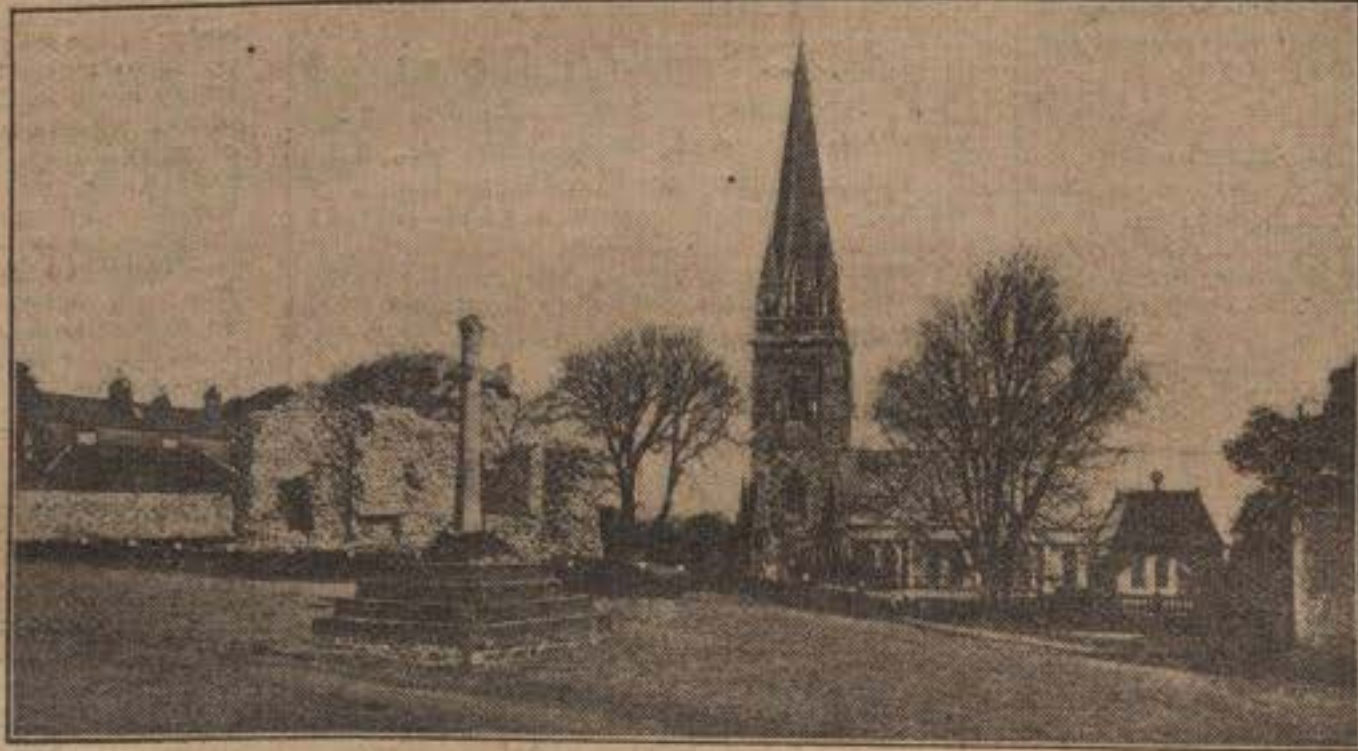
MUSIC is given in the Museum on Mondays, Wednesdays, and Saturdays by the National Orchestra of Wales. On Wednesdays there is a symphony concert, and on Saturdays a popular one. The times at present adopted are 1.15-2.0 p.m. on Monday and Wednesday, and 12.0-12.45 p.m. on Saturday. Mozart's *Symphony No. 38 in D* will be given on Wednesday, February 6. Much interest is being taken in the series of talks on 'Instruments of the Orchestra,' and at 2.30 p.m. on the same day Mr. H. E. Piggott will tell of 'The Flute and the Piccolo,' with musical illustrations.

The Open Road.

WE will have no steam-engines upon it and no railroads,' Ruskin wrote of 'a piece of English ground' . . . 'when we want to carry anything anywhere we will carry it either on the backs of beasts or on our own, or in carts or boats.' His latest biographer, Mrs. Williams-Ellis, tells of his special posting-carriage which he had built 'full of cunning drawers and luggage racks.' Very different will be the story Mr. W. H. Jones will have to tell of 'Old Time Travelling in South Wales.' The heavy lumbering waggons which were the early form of stage-coach earned the name of Hell-Carts. In Swansea the employment of these waggons in place of pack horses brought a bitter complaint from the townsfolk that the jolting of the carts turned the beer sour in the cellars! Mr. W. H. Jones, who has given many interesting talks on old-time customs in South Wales, will tell of 'Coaching Days and Coaching Ways' on Saturday, February 9.

The Skull of St. Teilo.

ST. TEILO, Bishop of Llandaff (A.D. 512-540), is buried in Llandaff Cathedral. The descendants of Gwaethvoed Vawn (who died about 1057) became the Mathews of Llandaff, and were considered the hereditary keepers of the tomb of St. Teilo. Accordingly Sir David Mathew of Llandaff, in 1480, restored the shrine, which had been pillaged and desecrated by a gang of pirates from Bristol. For this act Bishop Marshall presented him with the skull of St. Teilo, set in a costly reliquary, to be an heirloom in his family. This heirloom remained in the family until 1658, when Sir David's descendant, William, died at Llandeilo. The skull, stripped of its gold, then passed into the family of Melchior of Llandeilo Farm, Maenclochog, in Pembrokeshire. Near the farm is a well of St. Teilo, and a wealth of superstition at once grew up round the skull and this well. The skull



LLANDAFF CATHEDRAL,
from which Evensong will be relayed on Sunday afternoon, February 3.

remained in the Melchior family until 1927 when it passed to Gregory M. Mathew, a descendant of Sir David's brother Robert. The facts as stated are set out in a statutory declaration signed by Miss Dinah Melchior, the last of this family to own the relic, and from whom it passed to the present owner. This skull was examined by Sir Arthur Keith, F.R.S., of the Royal College of Surgeons, who pronounced it of undoubted antiquity, of Welsh origin, and of a small man between fifty and sixty years of age. It is the intention of the present owner to deposit this relic in the Mathew Chapel, Llandaff Cathedral. The Mathew Chapel is now called the St. Dyfrig Chapel, its original name. Evensong is frequently relayed from the Cathedral, and the next broadcast will be on Sunday afternoon, February 3.

Mahomet and The Mountain.

MANY people outside Cardiff, who have wished to see the orchestra they have heard broadcasting from the National Museum and the City Hall, will be pleased to learn that it is hoped to arrange a number of concerts in other centres. On Tuesday, February 5, a popular Concert will be given in the Central Hall, Newport, when Mavis Bennett (soprano) and Ronald Chivers (baritone) will be the artists. Prices of admission will be 3s. 6d., 2s. 4d. and 1s. 2d.

Drama in Wales.

IN the British Drama League friendly competition takes place between the South Wales sub-section and the West of England. Contests are to be held early in February and the winners from each area will compete in Bristol early in spring. The plays to be performed, the authors, and the general trend of the drama in Wales will be reviewed by Professor Ernest Hughes in his talk on current events during the Welsh Interlude on Tuesday evening, February 5. Mr. J. O. Francis is generally recognized as the leading Welsh playwright. Three of his plays were translated into Welsh soon after they were written, but *Change*, written before the War, has only just been completed in a Welsh version. This has been done by Miss Magdalen Morgan, of the Training College, Swansea. Miss Morgan, has been very closely associated with Swansea Station as story-teller, singer, and reader. She has been prominently identified with the Welsh Drama movement. Swansea sends a Radio Player, Miss Mabel Tait, to the duologue, *Love's Young Dream*, which will be given at 9.50 p.m. the same evening. Miss Tait has taken part in many plays, notably in *The Flight of the Queen* by Lord Dunsany, which was performed last June, and *The Snowman*, by Laurence Housman, which was given on January 8 of this year.

Sleep's Twin Brother.

A LETTER came from some children pleading that their grandfather's birthday might be read out in the Children's Hour on

Monday, January 7. He was a Welsh bard, aged ninety-one. A special message was sent to him in Welsh and he got much the same good night message as the children: 'Sleep well, pleasant dreams—Cysgwch yn dda.' A listener who knew him stopped the giver of the message in Swansea next day. 'I heard your words to Merfyn,' he said, 'they were very appropriate. Evidently the family forgot to tell you he was buried yesterday.'

Folk Tales.

PROFESSOR MARY WILLIAMS takes 'Our Wonder Wells' as the subject of her fourth talk on the folk tales of Wales on Monday afternoon, February 4. This talk is in the Broadcast to School series, and at 4.45 p.m. on the same day Mrs. D. Portway Dobson gives a talk on 'The Work of the City: Trade and Commerce.' Mrs. Portway Dobson is the wife of a professor in Bristol and is herself an examiner, and it is typical of the work at Cardiff Station that the two sides of the Bristol Channel should be represented in one afternoon's programme. For the folk tales of Wales, if pushed back far enough, are the folk tales of the whole West Country, and a description of the work of the mediæval city holds points of interest for taxpayers and voters in any city in the Empire.

'STEEP HOLM.'

**8.0
B.B.C.
Symphony
Concert**

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

**10.20
Rhyme
and
Rhythm**

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 (Daventry only) Some 'Balanced Ration' Recipes—II
- 11.0 (Daventry only) Gramophone Records Miscellaneous
- 12.0 A SONATA RECITAL
ELISE STEEL (Violin)
DOROTHEA VINCENT (Pianoforte)
- 12.30 ORGAN RECITAL
By LEONARD H. WARNER
From St. Botolph's, Bishopsgate
- 1.0-2.0 LUNCH-TIME MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 2.30 BROADCAST TO SCHOOLS:
Dr. B. A. KEEN: 'The Why and Wherefore of Farming (Course 2)—The Hidden Life in the Soil'—III
- 2.55 Musical Interlude
- 3.0 'Round the World': Mr. CLIFFORD COLLINSON, 'New Zealand.' Relayed from Birmingham
- 3.20 Musical Interlude
- 3.25 Mrs. AMABEL WILLIAMS-ELLIS: 'Great Discoveries—III, Leeuwenhoek'
- 3.40 Musical Interlude
- 3.45 PLAY TO SCHOOLS
'Abraham Lincoln
(John Drinkwater)
- 4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham
- 5.15 THE CHILDREN'S HOUR:
Invitations have been sent to the 'FAMILY' for a 'PARTY' in the Studio today
- 6.0 Mrs. COTTINGTON TAYLOR: 'Housekeeping for One'
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
S.B. from Manchester
BEETHOVEN'S PIANOFORTE SONATAS
Played by EDWARD ISAACS
Sonata in E, Op. 14, No. 1
Allegro; Allegretto; Rondo (Allegro comodo)
- 7.0 Mr. ERNEST NEWMAN, the B.B.C. Music Critic
- 7.15 Musical Interlude
- 7.25 Professor H. MUNRO FOX: 'Mind in Animals—II, The Role of Smell in the Animal World.' Relayed from Birmingham

FOLLOWING closely upon his first talk, Professor Fox proceeds to the problem of smell in the animal world. The importance of this sense can perhaps best be gauged by the fact that to the ordinary animal his nose is as essential as eyes are to man, the majority of animals hunting and living by scent rather than by sight.



The two conductors in the B.B.C. Symphony Concert tonight—Mr. Eric Fogg (left) and Sir Landon Ronald

7.45 VIOLET LORAINÉ
In Selections from 'Annabelle Epps—Her Book,' by EILEEN DE MANCHA; and H. C. G. STEVENS (at the Piano)

8.0 B.B.C. Symphony Concert
Relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Principal Violins, WYNN REEVES and S. KNEALE KELLEY)
THE NATIONAL CHORUS
Chorus-Master, STANFORD ROBINSON
Conducted by Sir LANDON RONALD

Part I
(Kaisermarsch Imperial March) (with Chorus) Wagner

8.10 Symphony in G Haydn

8.30 'The Hillside'
(Eric Fogg)
A Ballade for Soprano and Baritone Solo, Chorus and Orchestra
ISA SOUEZ (Soprano Solo)
HERBERT HEYNER (Baritone Solo)
THE NATIONAL CHORUS
Conducted by THE COMPOSER



VIOLET LORAINÉ, the famous actress, who recently made a successful come-back to the stage, has not often appeared before the microphone. Her admirers will welcome the opportunity to hear her this evening at 7.45.

THE HILLSIDE is a Ballade for Soprano and Baritone solo voices, chorus, and orchestra to words from *The Gardener*, by Rabindranath Tagore. It was first performed by the Hallé Choir and Orchestra in Manchester in November, 1927, when it received an enthusiastic welcome. It begins with an orchestral prelude in which a leading theme is heard at the outset. It is eloquently set forth by the whole orchestra, and after a second, more lyrical, melody has been heard, there is a quicker section with another theme of which a good deal of use is made later. A brief return of the second theme leads straight into the opening chorus, telling of a maid who dwelt on the hillside, and of women who came to fill their jars of water at the stream. One evening a stranger came down from the mountains, one whose appearance brought fear to the hearts of those who saw him, and next morning the little maid had vanished. The others wondered 'Is there a spring in the land where she is gone?' At that point, to music built up on the first opening theme heard in the prelude, the chorus divides into eight parts, with the words, 'We asked each other in dismay, "Is there a land beyond these hills where we live?"' There is then an orchestral interlude founded chiefly on the two first themes from the prelude; it leads to a baritone solo which tells of a vision of the maiden who had vanished. Her own voice is heard in an expressive solo telling of the land where she is gone, and the Ballade comes to an end with a short chorus joining the two solo voices.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 B.B.C. Symphony Concert
Conducted by Sir LANDON RONALD
Part II
Symphony No. 2 in E Minor.....Rachmaninoff

10.0 Local Announcements; (Daventry only) Shipping Forecast

10.5 Mr. FRANCIS HACKETT: 'The Anguish of Writing History'

THE reading of history has—as Mr. Kenneth Bell maintains in his article on page 193—become a thrilling occupation. In tonight's talk Mr. Francis Hackett will show the other side of the medal, and give listeners a glimpse into the mental travail out of which books are born.

10.20 'Rhyme and Rhythm'

Coupled with 'em
Two
Who
Will Sing
And say 'em
AIDA SHARAF
and
HARRY GRAHAM
Pianonymous

N.B.
We mean to say
Some who play
Thereon
Anon
With skill
will
be anonymous.

11.0-12.0 (Daventry only): DANCE MUSIC:
ABE LYMAN and his BAND from the Kit-Cat Restaurant

(Friday's Programmes continued on page 226.)

"That's good!"

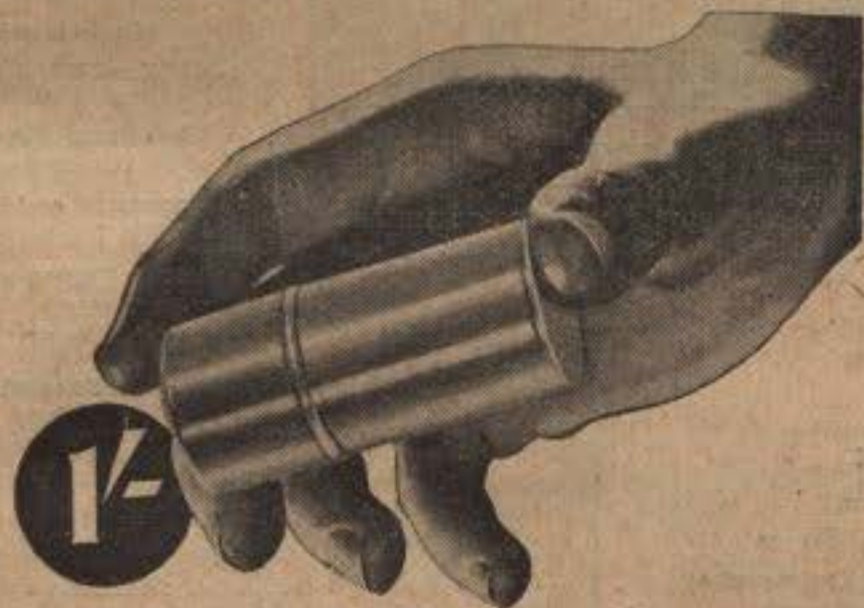
That's what father says when mother tells him she has used Bisto in the pie. Really no need to tell him. Mother always uses Bisto. Anyway father would know as soon as he tasted it. One thing he insists on is Bisto. He loves the excellent flavour it puts into the pie and the delicious appetising gravy Bisto makes. Every day mother finds new ways of using Bisto in her cooking.



"Ah! Bisto"

BISTO
For
Meat Pies

Manufactured by Cerebos Limited.



1/-

LATHER—RATHER!

Take a deep breath of the keen, vigorous fragrance—then get the lather going. As you whop the brush round your gratified face you wonder when the lather'll stop lathering. It goes on and on! It's fine for the razor, and makes you feel at peace with all the world. 1/- for the Vinolia Shaving Stick in polished case—refill rod.



REFILL
10^d

VINOLIA
SHAVING SOAP

THE MOST REFRESHING SHAVING SOAP IN THE WORLD

You can also buy Vinolia Shaving Cream—marvellously creamy cream it is—at 1/- the tube, and 1/6 double size.

£200 FOR **LIMERICKS**



*There was a young maid of Vauxhall,
Who went to a fancy dress ball:
As Miss Diploma dressed
She was voted the best,*

CONDITIONS.

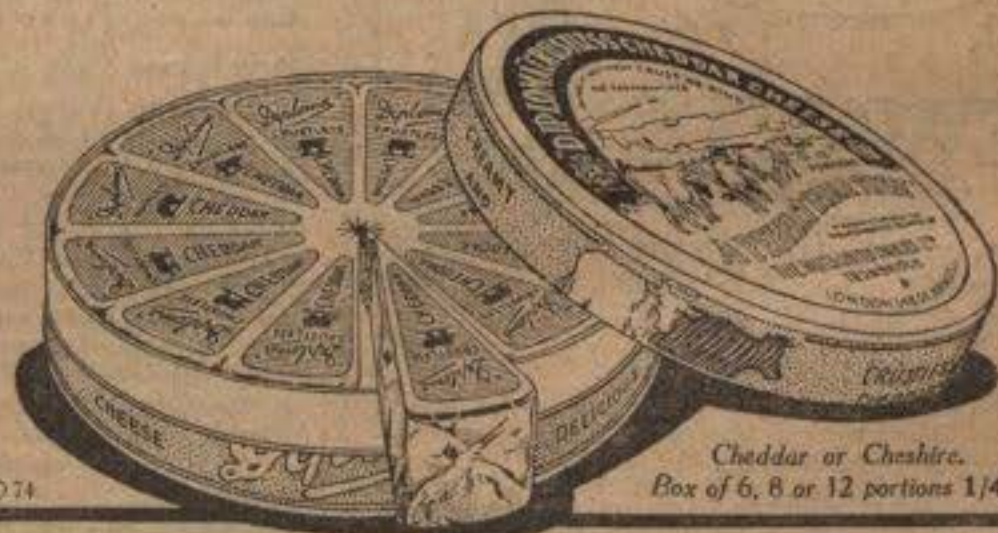
The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar or Cheshire) or label 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:

Competition: (Dept. 9.),
WILTS UNITED DAIRIES LTD., TROWBRIDGE.
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.

DIPLOMA
The **ENGLISH CRUSTLESS CHEESE**



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

1st PRIZE £50
2nd PRIZE £20
3rd PRIZE £10
4th PRIZE £10

200 PRIZES OF 10/-
200 BOXES OF CHEESE
EACH CONTAINING SIX 3" PORTIONS
200 TINS OF 'CORONET' Milk





Now try this "Deliciously Different" wrapped Toffee Assortment

"Here I am—'Palm' Fireside Assortment—the newest and finest assortment ever! Taste my gorgeous flavours. They're 'deliciously different.' And every tempting tit-bit is daintily wrapped. Honestly, I ought to be the most expensive assortment in town. At 4 ozs. 4d. I'm marvellous. Ask your Confectioner!"

Walters' Palm FIRESIDE ASSORTMENT
"Worth Double the Price!"

One Quality only—the Very Best
Walters' "Palm" Toffee Ltd., "Palm" Works, London, W.3.

Hot Water Instantly
Night or Day



EWART'S 'LIGHTNING' GEYSER

346-350 EUSTON RD. LONDON N.W.1
Established 1834

FRIDAY, FEBRUARY 1
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 822 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
Two
One-Act
Plays

- 3.0 ORGAN RECITAL**
by J. ALBERT SOWERBUTT
from St. Mary-le-Bow
ALEXANDER MCCREDIE (Tenor)
- J. ALBERT SOWERBUTT
Toccata and Fugue in D MinorLemaire
Allegro CommodoFrank Bridge
- ALEXANDER MCCREDIE
In the Dawn Elgar
She is far from the Land Lambert
Clorinda Morgan
- J. ALBERT SOWERBUTT
Scherzo in FBennett
Carrillon in B FlatWolstenholme
Folk Song Suite Erlebach
- ALEXANDER MCCREDIE
The Pretty Creature
arr. Lane Wilson
That Holy Thing Diack
Kiss mine Eyelids, beautiful Morn Baker
- J. ALBERT SOWERBUTT
The Ride .. Martin Shaw
Prelude on St. Columba
Robin Milford
March in B Minor
Sowerbutt

- 4.0 JACK PADBURY'S COSMO CLUB SIX**
WILL GARDNER (Entertainer)
JACK BEECHING and PARTNER (Syncopated Songs and Duets)
- 5.30 THE CHILDREN'S HOUR:**
(From Birmingham)
'The Candlemas Goblins,' by E. M. GRIFFITHS
STANELLI and EDGAR with their Violins
LEONARD HENRY will entertain
- 6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 6.30 Light Music**
(From Birmingham)
Relayed from Lewis' Stores
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
- Overture di BalloSullivan
- MARY POLLOCK (Soprano)
Cherry Bipe arr. Lehmann
I look into your garden Haydn Wood
Cupid Sanderson
- ORCHESTRA
Praeludium Jarnesfelt
Minuet Boccherini
Tone Poem, 'Finlandia' Sibelius

BOCCHERINI, in his own day in the very front rank of Violoncello players, was also a composer of immense industry. It used to be said of him that he was a fountain of which it was only necessary to turn on the tap to produce a stream of music. He left no fewer than 467 instrumental works, including twenty symphonies, all of them marked by simple natural melodiousness, and by a dignified and courtly style. He and Haydn had a great mutual regard, and the relation of Boccherini's music to that of the more famous master was

characterized in the saying that 'Boccherini was the wife of Haydn.'
The little Minuet, which is his most famous piece at the present day, is a happy example of the easy graceful melodiousness of which his music is full.

- 7.10 LEONARD DENNIS (Violoncello)**
Oriental Serenade Poppet
- ORCHESTRA
Irish Tune from County Derryarr. Grainger
- MARY POLLOCK
JuneQuilter
My heart is like a singing bird Parry



JANET ECCLES
plays one of the two parts in *Two Women and a Telephone*, the short sketch that will be broadcast from Birmingham tonight at 9.0.

ORCHESTRA
March Paraphrase ('Welsh Rhapsody')
German

- 7.38 LEONARD DENNIS**
Liebestraum (Love's Dream)
List, arr. Reeves
Minuet Haydn
- ORCHESTRA
Three Dances ('Henry VIII') German

- 8.0 Vaudeville**
(From Birmingham)
J. H. SCOTLAND (Light Songs)
POWELL EASTBURY and MARJORIE BOWYA (Entertainers)
JANET JOYE in 'Types and Notions'
LEONARD HENRY (Comedian)
STANELLI and EDGAR (The Violin Duo)
PHILIP BROWN'S SHAKESPEARIANS DANCE BAND

- 9.0 'Lines of Communication'**
(From Birmingham)
'Two Women and a Telephone'
By RICA BROMLEY TAYLOR
Pauline Knight JANET ECCLES
Madge Ashleigh ELIZABETH HALFORD
Pauline is discovered in a well-furnished boudoir becomingly dressed in negligée
- 'Postal Orders'
By ROLAND PERTWEE
Miss Budd MAUD GILL
Miss Evans MAISIE GILBERT
Miss Parker DORIS BURTON
Gladys Graham GLADYS WARD
Ralph Wayne STUART VINDEN
The action takes place in a Branch Post Office
Incidental Music by THE EDGAR WHEATLEY PIANOFORTE TRIO

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC: MARIUS B. WINTER'S BAND** from the Hotel Cecil
- 11.0-11.15 ABE LYMAN and his BAND** from the Kit-Cat Restaurant

(Friday's Programmes continued on page 228.)

BROADCASTING AND A NATIONAL THEATRE.

To The Editor, *The Radio Times*.

DEAR SIR,

Since the B.B.C. has so clearly shown its healthy relationship with the theatre by broadcasting a series of talks by prominent theatrical men and women on their aims and ideals, perhaps the time is not inopportune to mention that no greater force exists than broadcasting for reviving a real and genuine interest in a National Theatre. It is an old cry; and due to the complete inability of the Englishman to take the theatre seriously, the cry has become a muttering by a few worn-out enthusiasts.

Miss Sybil Thorndike has said she would use broadcasting every day if she had control of the programmes to impress upon the public the necessity of a National Theatre. There is a fund in existence about which the public know nothing or very little, but an occasional article in the Press by one of the worn-out enthusiasts tells us that the committee appointed to manage the fund is not dead and that sites in London have been suggested. In 1910 the question was before the public and Mr. Shaw wrote a one-act play called *The Dark Lady of the Sonnets*, in the preface to which he says: "... he will find that, trivial as this little play of mine is, its sketch of Shakespeare is more complete than its levity suggests. Alas! its appeal for a National Theatre as a monument to Shakespeare failed to touch the very stupid people who cannot see that a National Theatre is worth having for the sake of the National Soul."

The Dark Lady of the Sonnets would be particularly suitable for broadcasting; Mr. Shaw would no doubt give his permission for it to be broadcast; and in the play alone is the best explanation of why a National Theatre is important to the national welfare. The B.B.C. would be doing immeasurable service to the theatre and the public by broadcasting the play and asking a responsible member of the fund committee to come before the microphone and make clear the exact position. Any real man or woman of the theatre will be willing to tell the vast listening public why a National Theatre is needed; and the B.B.C. would have little difficulty in finding candidates amongst the worn-out enthusiasts to talk about the subject.

And, should the taxpayer grumble at what he would call an extra burden, Sir Barry Jackson could probably enlighten him as to the way a National Theatre could be run without making vast holes in the Treasury coffers.

There is a type of person who says that a National Theatre would only produce Shakespeare; somebody could also probably be found to tell the public that gentlemen of such opinion are talking through their hats. It is up to those who truly love the drama and realize its importance and wish to establish an English National Theatre on a firm foundation to turn to the B.B.C. as the channel through which the medium of their voice may reach the masses in its appeal and explanation of the inestimable benefit such an institution would entail.

Yours faithfully,
DALLAS BOWER.

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Friday's Programmes continued (February 1)

(Continued from page 226.)

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. A. R. DAWSON: 'Smuggling Days and Smuggling Ways—III, A Rough Night in Rhossili'
 6.15 S.B. from London
 6.45 THE FOUNDATIONS OF MUSIC
 S.B. from Manchester
 7.0-11.0 S.B. from London (10.0 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.
 2.30 London Programme relayed from Daventry
 3.0 Birmingham Programme relayed from Daventry
 3.20 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.45 S.B. from Manchester
 7.0 S.B. from London
 10.0 Musical Interlude relayed from London
 10.5-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.
 2.30 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 For Farmers: Mr. T. R. FERRIS: 'Manures,'
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.0 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 Famous Folks
 K.A.R.
 'Banja's Bugle'
 With the thanks of the Regiment to
 WILLIAM PLATT
 A True Story written by RAYMOND RAIFE
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.0 Forthcoming Events; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.
 3.0 BROADCAST TO SCHOOLS:
 Canon C. E. RAVEN: 'Birds of the North Country—III, Birds of the Fields and Hedgerows.' S.B. from Liverpool
 3.20 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. ERIC NEWTON: 'The Plain Man's Attitude—III, To Music'
 6.15 S.B. from London
 6.45 THE FOUNDATIONS OF MUSIC
 Relayed to London and Daventry
 BEETHOVEN PIANOFORTE SONATAS
 Played by EDWARD ISAACS
 Sonata in E, Op. 14, No. 1
 Allegro; Allegretto;
 Rondo (Allegro comodo)
 7.0-11.0 S.B. from London (10.0 Local Announcements)



Mr. A. R. DAWSON gives the third of his series of talks on 'Smuggling Days and Smuggling Ways' from Cardiff this evening at 6.0.

Other Stations
5NO NEWCASTLE. 243.9 M. 1,230 KC.
 2.30:—London. 5.15:—The Children's Hour. 6.0:—Lady Margaret Backville: 'Heroines of Famous Escapes.' 6.15:—London. 6.45:—Manchester (See London). 7.0-7.0-11.0:—London.
5SC GLASGOW. 401.1 M. 748 KC.
 2.45:—Musical Interlude. 2.50:—Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools. 4.0:—In Lighter Vein. The Station Orchestra. Marion D. Cunningham (Mezzo Soprano). 4.45:—Dance Music from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London. 6.30:—Scottish Market Prices for Farmers. 6.45:—Manchester (See London). 7.0:—London. 7.45:—The Call of the Running Tide. By the Deep: Nine! (Alec Rowley) (a Nautical Fantasy for Chorus and Orchestra). Tom Klunburgh (Baritone). The Station Chorus. The Station Orchestra. 9.0:—London. 9.15:—Dance Music from the Locarno Dance Salon. 10.0:—Scottish News Bulletin. 10.5-11.0:—London.

2BD ABERDEEN. 511.2 M. 964 KC.
 2.30:—Glasgow. 2.30:—Edinburgh. 3.10:—Glasgow 4.0:—The Playhouse Orchestra, directed by R. F. Cahill, relayed from the Picture Playhouse. 5.0:—Mr. Alex Keith: 'Old Scottish Festivals. 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigmyle: 'Football Topics. 6.15:—London. 6.30:—Glasgow. 6.45:—Manchester (See London). 7.0:—London. 10.0:—Glasgow. 10.5-11.0:—London.
2BE BELFAST. 302.7 M. 991 KC.
 12.0:—Organ Recital. 12.30-1.0:—The Radio Quartet 2.30:—London. 3.0:—Birmingham Programme relayed from Daventry. 3.20:—London. 5.15:—The Children's Hour. 6.0:—London. 6.45:—Manchester (See London). 7.0:—London. 7.25:—Relayed from Birmingham. 7.45:—Orchestral Concert in Aid of the Orchestral Players' Benevolent Fund (Belfast Branch Musicians' Union). Relayed from the Ulster Hall. 9.0:—Interval. Second General News Bulletin. 9.15:—Orchestral Concert (Continued). 10.0:—Regional News. 10.5-11.0:—London.

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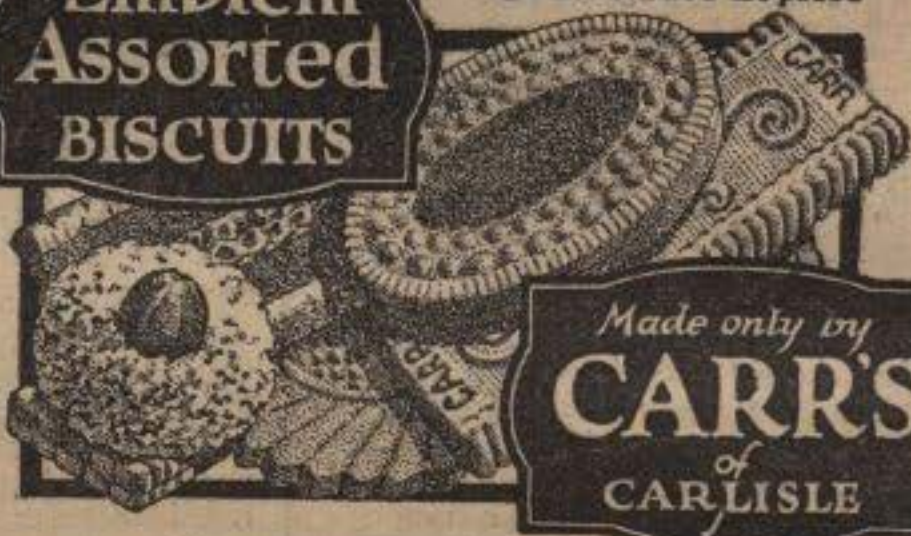
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We do not in any way wish to alarm our listeners, the great majority of whom cannot possibly be concerned, but we are anxious to issue a particular word of warning to those who live in colliery districts and other parts of the country where power is conveyed overhead, such as along tram routes, or near high tension overhead distribution systems, or even from small domestic plants.

If it can be avoided, do not erect your aerial system near to power lines of any description; if this cannot be helped, get an expert who understands the dangers involved to direct operations.

Aerials should on no account be suspended above the power lines or directly below and should be sufficiently remote to prevent the possibility of contact being made. If the aerial wire or mast stays break from any cause, they are liable to whip back, and they should be arranged so that there is no possibility of their coming in contact with the power line in so doing. Again, stays may break and masts come down in a storm; extreme care should be taken to allow sufficient room so that if this should happen, the masts, stays, etc., will not come into contact with the power line. Stays should be well insulated in as many places as possible; not only is this an additional precaution, but an aid to better reception. The possibility of the

power line itself breaking and coming into contact with your aerial wire, masts or stays must not be overlooked.

If you are uncertain about the safety of your existing arrangement, do not try to make alterations without consulting an expert, preferably the accredited representative of the power supply company. If your aerial should fall and make contact with a power conductor, i.e., directly over, or under power lines, or in a position such that masts or stays may come into contact with the power mains should a stay break, do not attempt to remedy matters yourself or touch the mast, stays, aerial wire, or even the set, in an endeavour to clear the trouble. Get into communication at once with the authorities at the power house, or generating station, and tell them what has happened. Ask that someone may be sent to help you and warn your household and your neighbour not to touch anything. Rubber gloves will not be sufficient protection in certain circumstances.

Remember, always, what *may* happen, and do not be led into a sense of false security because you have been 'all right so far'; it is much better to take the elementary precautions outlined above and be free from possible danger.

In conclusion, we would repeat that wireless aerials have been merely incidental in the recent fatal occurrences. We are not afraid to have fires in our grates because accidents have occurred therefrom, but we take precautions; neither need we be afraid to have a wireless set though we may live in districts where there are overhead power mains. We should rather treat the power mains with the same respect that we treat other highly dangerous things and remember 'safety first.'

5GB CHILDREN'S HOUR.

ON Monday, February 4, Margaret Dangerfield will tell the children all about 'The Prize Vegetable Marrow,' and in addition to songs at the piano by Constance Melbourne, Harold Mills will play violin solos. This is his first appearance in the Children's Hour.

On the following day Gladys Ward again caters for the Tiny Tots in another Nursery Rhyme Play, *The Queen of Hearts*. The musical side of the programme will be provided by Gertrude Davies (soprano) and Harold Casey (baritone).

A varied programme has been provided for Wednesday, February 6, and will include a talk on Butterflies—'The Purple Emperor and his friends,' by J. E. Cowper. Scotch songs by Janet MacFarlane, with harp accompaniment by Winifred Cockerill, and Tony will be there, complete with the 'Pink Plant Pot.'

Children who remember a visit to Father Christmas in December, will be interested to know that 'The Man in the Moon' will be visited on Thursday, February 7. After the visitors have safely returned to the studio, there will be items by the Edgar Wheatly Trio, and songs by Cuthbert Ford (baritone).

Some time ago the children were told that two of the most wonderful things in the world were Fire and the Wheel. Helen M. Enoch discussed the former in a previous talk, and on Friday, February 8, we are to hear about the latter. Donald MacDonald will also be heard in banjo solos.

Children listeners are now accustomed to the 'Housemaster' school stories, so that they may look forward to Saturday, February 9, and another yarn of a similar nature. Phyllis Lones will also sing, and there will be saxophone solos by James Donovan.

THE BROADCAST PULPIT.

Everyday Religion.

AMAN'S daily tasks provide him with opportunities for working out his spiritual energies; life's everyday happenings furnish the soul with raw material on which religion works, just as the hard, unshapely rock provides the sculptor with something to give his ideas concrete shape. The sculptor needs the rough stone and the rough stone needs the sculptor; keep them separate and the statue will never be carved. The world needs the Christian and the Christian needs the world; keep them apart and the Kingdom of God will never be established. The idea of Christian service has got a bit twisted in many people's minds. Spirituality is not a pious shrinking from material concerns, but rather a patient living among them with a view to giving them spiritual meaning.—*The Rev. P. Franklin Chambers, Plymouth.*

The Motives of Benevolence.

How many of us are willing to give our time and our money for some good cause provided there is no religion directly connected with it and there is some 'kudos' attached to it? How many of us will only help when what we do is well to the forefront where it will be seen and praised? We argue that the labourer is worthy of his hire and that we should keep ourselves well in the limelight or someone else less deserving will do so. It is inevitable that this spirit will degenerate into one of simply desiring the praise of men and of being able to pat oneself on the back with little or no thought of the real object of service. By all means let honour be given where honour is due, but that is not the true motive for Christian service. In love that gives itself in service self should not enter; it is rather a sacrifice of self, a giving up of something that is dear to us in time and talent.—*The Rev. Melville Dinwiddie, Aberdeen.*



COLUMBIA FAVOURITES FROM THE B.B.C. PROGRAMMES

Sir HAMILTON HARTY and the HALLE ORCHESTRA

12-inch Double-sided, 6/6 each.

- L 2088 { THE CLOCK SYMPHONY, in D major (Haydn)
Part 1—(a) Adagio; (b) Presto (Part 1)
Part 2—Presto (Conclusion)
 - L 2089 { Parts 3 and 4—Andante (In Two Parts)
 - L 2090 { Part 5—Minuetto and Trio
Part 6—Finale—Vivace (Part 1)
 - L 2091 { Part 7—Finale—Vivace (Conclusion)
 - L 2091 { ABU HASSAN—Overture (Weber)
- Recorded in the Free Trade Hall, Manchester.
The above Four Records in Art Album, with Descriptive Notes, 26s.

Sir DAN GODFREY and the Bournemouth Municipal Orchestra

12-inch Double-sided, 4/6 each.

- 9490 { PIQUE DAME OVERTURE (Supp)—
In Two Parts
Fluttering Birds (J. Gennin)—
Duet for Two Piccolos; Soloists: Joan and
Pierre Gennin
 - 9471 { Idylle Bretonne (J. Gennin)—
Duet for Two Flutes; Soloists: Jean and
Pierre Gennin
 - 9279 { Rippling Streams (Duet for Two Piccolos; Intro-
duction, Two Flutes; Soloists: Jean and
Pierre Gennin)
Geo Whizz (Xylophone by W. W. Bennett)
- Recorded in the Winter Gardens, Bournemouth.

ALBERT SANDLER and His Orchestra

10-inch Double-sided, 3/- each.

- 5070 { Adorée
Love Everlasting
- 5087 { Show Boat—'O! Man River (Kern)
- 5099 { Japansy (Kleiner)
Again, Waltz
If Only I Had You

WILLIAM PRIMROSE (Violin)

12-inch Double-sided, 4/6.

- 9258 { Nocturne in E flat (Chopin)
Partita in E—Gavotte (Bach)

10-inch Double-sided, 3/-

- 4833 { Serenade (Arensky)
Capriccio (Mendelssohn)

JACK PAYNE and the B.B.C. Dance Orchestra

10-inch Double-sided, 3/- each.

- 5118 { For Old Times' Sake, Waltz
Down By the Old Front Gate, Fox-Trot
- 5074 { Out of the Dawn, Fox-Trot
Sweet Sue, Fox-Trot
- 5075 { Nicolette, Waltz
Tokio, Fox-Trot

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2.55
Wales
v.
Scotland

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

7.30
Popular
Orchestral
Concert

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

10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

10.45-11.0 (*Daventry only*) **Mrs. ZOE RICHMOND: 'How to be comfortable in a small space'**

1.0-2.0 **THE CARLTON HOTEL OCTET**
Directed by **RENEE TAPONNIER**. From the Carlton Hotel

6.45 **THE FOUNDATIONS OF MUSIC**
S.B. from Manchester

BEETHOVEN'S PIANOFORTE SONATAS

Played by **EDWARD ISAACS**

Sonata in G, Op. 14, No. 2

Allegro; Andante; Scherzo (Assai Allegro)

LIKE the Sonata played yesterday, this, the second of two dedicated to the Baroness von Braun, is conceived for the most part in happy mood. The first principal tune is heard at the

melody with a rippling left-hand accompaniment, and then the first part returns in an altered guise. Although it is an unusual final movement for a Sonata, the end leaves the hearer with no sense of incompleteness.

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

7.15 **Sports Talk**

2.55 Wales v. Scotland

A Running Commentary on the Rugby International Football Match by **Mr. L. J. CORBETT** (Captain of the England Rugby Football XV, 1926-1927)

Relayed from St. Helen's Ground
S.B. from Swansea

4.30 An Instrumental Ballad Concert

LEONARD SALISBURY (Bass)
THE GEORGE CATHIE NOVELTY TRIO:

GEORGE CATHIE (Violin);
GERAINT WILLIAMS (Violoncello); **PHIL DAVIES** (Cembalo)

Serenade..... *Gounod, arr.*
Czardas..... *G. Cathie Trio*

The Bells of Aberdovey (Traditional Old Welsh Air)
arr. G. Cathie Trio

4.40 LEONARD SALISBURY

Onaway, awake, Beloved *Cocen*
Yo-ho-ho and a Bottle of Rum
Norman O'Neill
Thoughts..... *L. Salisbury*

4.48 TRIO

Drink to me only (Old English Ballad)
Kuywiak (Mazurka) *Wieniawski*
Minuet..... *Gluck*
(All arranged by *G. Cathie Trio*)

4.58 LEONARD SALISBURY

Don Juan's Serenade *Tchaikovsky*
If ever I meet the Sergeant
T. C. Sterndale Bennett

5.6 TRIO

Le Cygne (The Swan)
Saint-Saëns
Liebesfreud (Love's Joy) *Kreisler*
Eriskay Love Lilt
Kennedy-Fraser
(All arranged by *G. Cathie Trio*)

5.15 THE CHILDREN'S HOUR.

'My Programme'

by

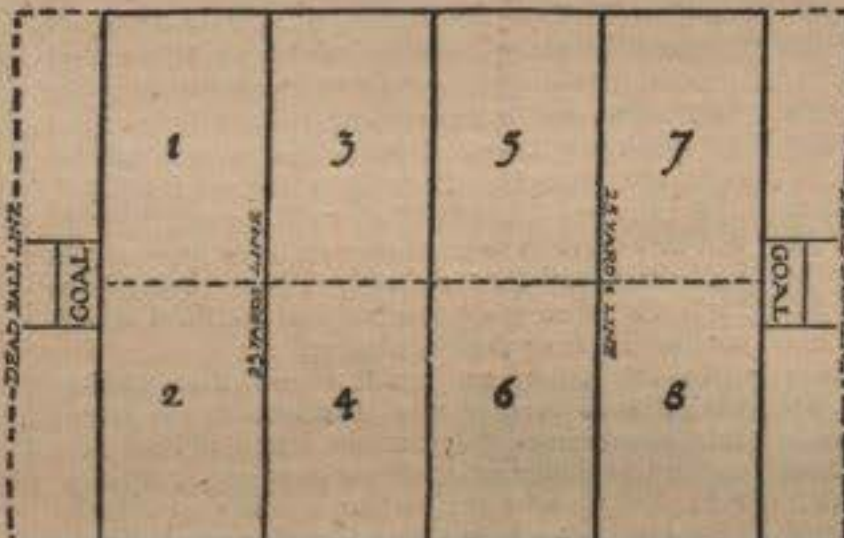
V. HELY-HUTCHINSON

(better known to Children's Hour listeners as 'BUNNY')

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Musical Interlude



2.55

Wales v. Scotland

at St. Helen's Ground, Swansea.

A running commentary by **Mr. L. J. Corbett**, the former Bristol and England three-quarter, will be relayed by all stations between 2.55 and 4.30. A special article on the match appears on page 192.



Sport and General.

very beginning, and is set forth at some length before the second appears. The latter, in thirds, goes tripping downwards in a scale. It leads to a little exuberant flourish before the end of the first section and again in the working-out section shows the way to some vivacious running about. The second movement begins with crisp, detached chords, a rather march-like theme of some solemnity, and the movement is made up of variants of the tune, with a little coda at the end in which it almost reappears in its first simple form. There is then a Scherzo, very quick, the right hand beginning the merry tune alone at first. The middle section has a more flowing

7.30 A Popular Orchestral Concert

WINIFRED LAWSON (Soprano)
NELSON JACKSON (Entertainer)
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**

ORCHESTRA
Overture, 'The Bronze Horse'
Auber
En Badinant..... *d' Ambrosio*

7.42 **WINIFRED LAWSON** and **Orchestra**
Waltz Song ('Tom Jones')
German
Sing, Joyous Bird..... *Phillips*

7.50 **ORCHESTRA**
Waltz, 'Amoretten Tänze'
Gungl
Bacchanale ('The Seasons')
Glazounov

8.0 **NELSON JACKSON**
Burlesque of the Bards

8.8 **ORCHESTRA**
Selection, 'Monsieur Beaucaire'
Messenger

8.20 **WINIFRED LAWSON**
Dadion..... *Max Stange*
Our Little Home.... *Eric Coates*

8.28 **ORCHESTRA**
Ballet Music, 'The Two Pigeons'
Messenger

8.42 **NELSON JACKSON**
Song and Story

8.50 **ORCHESTRA**
Overture, 'Mignon'
Ambroise Thomas

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

9.15 **Six Strange Saturdays**
—IV
by **HOLT MARVELL**

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

Vaudeville

VIVIENNE CHATTERTON and **GERALD SCOTT** in Folk Songs and Light Duets

CLAUDE HULBERT and **ENID TREVOR** (in another lot of Nonsense)

RONALD GOURLEY (Whistling Solos)

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

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

SATURDAY, FEBRUARY 2

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.20 String Orchestral Programme

- 3.30 **A Ballad Concert**
(From Birmingham)
- BERTRAM NEWSTEAD (Baritone)
A Sea Burthen Haigh
Water Boy Robinson
Gipsy Dan Russell
- NORRIS STANLEY (Violin)
Spanish Dance da Falla, arr. Kreisler
- 3.45 **ETHEL WILLIAMS (Contralto)**
Eventide Manhire
Tired Hands Sanderson
A Fairy Love Song Willoughby
- BERTRAM NEWSTEAD
Hope the Hornblower Ireland
The Market Armstrong Gibbs
Sir Oluf Loswe

- 4.0 **NORRIS STANLEY**
Souvenir de Moscow
Wieniawski
- ETHEL WILLIAMS**
Sunshine and Rain
Blumenthal
I've fallen in love, they
tell me.....Kirchner

- 4.15 **An
Orchestral
Concert**
(From Birmingham)
- THE BIRMINGHAM STUDIO
ORCHESTRA
Conducted by JOSEPH
LEWIS
- Overture, 'Rosamunde'
Schubert
Selection, 'Carmen'
Bizet, arr. de Groot

- 4.47 **BARRINGTON HOOPER**
(Tenor)
She who is dear to me
Holst
Love is a sickness
Armstrong Gibbs
A Dream Grieg
- ORCHESTRA
'Three Bavarian Dances'
Elgar

- 5.10 **BARRINGTON HOOPER**
To One Dead } Michael Head
Nocturne }
The Feckenham Med. Boughton
- ORCHESTRA
Suite, 'Americana' Thurban

- 5.30 **THE CHILDREN'S HOUR:**
(From Birmingham)
- MARJORIE PALMER (Soprano) and ETHEL
WILLIAMS (Contralto) in Songs and Duets
'A Further Snooky Adventure,' by Phyllis
Richardson
- JACK PAYNE (the Coventry Newsboy Whistler)

- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN; An-
nouncements and Sports Bulletin.**

- 6.40 **Sports Bulletin (From Birmingham)**

- 6.45 **Light Music**
GLADYS PALMER (Contralto)
PIERRE FOL (Violin)
CALLENDER'S BRASS QUARTET
Dear is my little native vale . . . arr. Hollingworth
In this hour of softened splendour
Pinsuti, arr. Ord-Hume

- 6.57 **GLADYS PALMER**
Land of Heart's Desire } (Songs of the Hebrides)
Skye Boat Song . . . } arr. Kennedy-Fraser
Eriskay Love Lilt . . }

- 7.5 **PIERRE FOL**
Liebesleid (Love's Grief) } Kreisler
Liebesfreud (Love's Joy) }
Molly on the Shore (Irish Reel)
Percy Grainger, arr. Kreisler
- The Farmer's Wedding (Old English Triple
Horpipe) A. Moffat

- 7.18 **QUARTET**
Le Prophete Meyerbeer, arr. Rimmer
Foresters sound the Cheerful Horn Bishop

- 7.28 **GLADYS PALMER**
A Land of Silence Quilter
Cotswold Love Alec Rowley
Song of the Blackbird
Quilter

- 7.36 **PIERRE FOL**
Prelude in E
Bach, arr. Kreisler
Romance . . . Schumann
Prelude and Allegro
Pugnani, arr. Kreisler

- 7.48 **QUARTET**
Auld Robin Gray } arr.
Goodnight, Be- } Ord-
loved } Hume
Butterfly Caprice
Ord-Hume

- 8.45 **Mr. H. St. JOHN
RUMSEY:** 'Style in
Dancing'



STYLE IN DANCING
is the subject of Mr. H. St. John Rumsey's talk tonight at 8.45. This photograph shows the upright carriage with straight knees without which graceful and controlled movements are impossible.

LEARNING dance steps and learning to dance well are two very different things. Many people who have expended a great deal of time and effort on learning vast numbers of intricate steps yet dance badly because they do not understand the rhythm of dancing. To teach this rhythm over the microphone is not an easy task, but it is what Mr. St. John Rumsey, who is a well-known expert on ball-room dancing, will attempt tonight, and dancers who want to improve their style should make a point of hearing his talk.

tonight, and dancers who want to improve their style should make a point of hearing his talk.

- 9.0 **Dance Music**
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall

- 10.0 **WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN**

- 10.15 **Sports Bulletin (From Birmingham)**

- 10.20 **A String Orchestral Programme**
(From Birmingham)

- THE BIRMINGHAM STRING ORCHESTRA
Conducted by JOSEPH LEWIS
An English Suite Parry
Theme and Derivations . . . A'Beckett-Williams

- 10.40 **HAROLD RHODES (Pianoforte) and Orchestra**
Concerto in D Minor Bach

- 11.5-11.15 **ORCHESTRA**
Symphony, No. 7
William Boyce, transcribed by Constant Lambert

(Saturday's Programmes continued on page 234.)

WONDERFUL NEW HEALTH



Read this Letter

22nd October, 1928.

"I feel I should just like to write and tell you the wonderful things Cassell's have done for me. I had a very bad illness this time last year, and have since been a nervous wreck with Gastric trouble. I think I tried every kind of remedy to get well, but they all failed. A month ago I read an announcement of Dr. Cassell's Tablets in the paper, and since then have been taking them with wonderful results. I can go out and do my day's work (I am a widow) and come home and attend to my home duties and my two children. My friends can hardly believe I am the same person. I shall never be able to speak too highly of Dr. Cassell's Tablets."

Mrs. M. Neale,
18, Sidney Road, Watford, Herts.

A TRIUMPH OF NOURISHMENT

This is not surprising when you remember that CASSELL'S TABLETS are a scientific tonic prepared with scrupulous care, so that the weakest system may assimilate the rich nourishment with ease and without danger. It is the rich nourishment which CASSELL'S TABLETS supply to the nervous system, the blood stream, and through the digestive system, that is such a valuable factor in the building up of robust health and strength. We do not hesitate to say that, in conjunction with ordinary care and plenty of sleep, CASSELL'S TABLETS are one of the finest nerve and dyspeptic treatments in existence. Start with CASSELL'S TABLETS to-day and you will soon be well.

per **1/3** box
3/- Family Size. Of all Chemists.

CASSELL'S TABLETS

Saturday's Programmes continued (February 2)

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 (Cerddorfa Genedlaethol Cymru)	
	Marche Militaire } Schubert Ballet Music, 'Rosamunde' } Suite, 'Sylvan Scenes' } Fletcher	
2.55	Wales v. Scotland	
	S.B. from Swansea	
4.30 app.	London Programme relayed from Daventry	
5.0	MAX CHAPPELL'S BAND	
	Relayed from Cox's Café, Cardiff	
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	THE FOUNDATIONS OF MUSIC	
	S.B. from Manchester	
7.0	Mr. M. I. WILLIAMS ELLIS: 'Treasure Trove in Wales'—I	
7.15	Mr. L. E. WILLIAMS: 'Topical Sport in South Wales'	
7.30	DORA MAUGHAN and WALTER FEHL (In Songs and Surprises)	
7.45	A Popular Concert	
	Relayed from the Assembly Room, City Hall NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) Conducted by WARWICK BRAITHWAITE	
	Overture, 'Rosamunde' } Schubert Blodwen Caerlon (Contralto) and Orchestra Caro Mio Ben } Giordani ORCHESTRA Suite, 'Algérienne' } Saint-Saëns Tarentelle } (Solo Flute, SUZANNE STONELEY) (Solo Clarinet, F. H. CLEMENTS)	
	Air for Strings } Bach Two Anabades } Lalo	
	Blodwen Caerlon and Orchestra O, ma Lyre Immortelle } Gounod ORCHESTRA Rhapsody No. 2, in D Minor } Liszt	
9.0-12.0	S.B. from London (9.30 Local An- nouncements; Sports Bulletin)	
5SX	SWANSEA.	294.1 M. 1,020 KC.
12.0-12.45	S.B. from Cardiff	
2.55	Wales v. Scotland	
	A Running Commentary on the Rugby Inter- national Football Match by Mr. L. J. COBBETT, (Captain of the England Rugby Football XV, 1927-1928)	
	Relayed from St. Helen's Ground Relayed to London and Daventry	
4.30 app.	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 Manchester	

7.0	S.B. from Cardiff	
9.0	S.B. from London	
9.30	Sports Bulletin. S.B. from Cardiff	
9.35-12.0	S.B. from London	
6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.
12.0-1.0	Gramophone Recital	
2.55	Swansea Programme relayed from Daventry	
4.30	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Sports Bulletin	
6.45	S.B. from Manchester	
7.0-12.0	S.B. from London (9.30 Local Announ- cements; Sports Bulletin)	
5PY	PLYMOUTH.	396.3 M. 787 KC.
12.0-1.0	A GRAMOPHONE RECITAL A DANCE PROGRAMME	
	Waltz, 'A Thousand and One Nights' .. Strauss Spanish Dance } Granados Menuet in G, Op. 14, No. 1 } Paderevski 'Prince Igor' Dances, No. 17 } Borodin Dance of Helen of Troy } (Ballet Music Bacchanale } 'Faust') Dance of Phryne } Gounod Yale Blues, 'I ain't got nobody' .. Graham and Williams	
	Dance of the Hours ('La Gioconda') Ponchielli Ballet Music from 'Petrouchka,' Parts 3 and 4 Stravinsky	
2.55	Swansea Programme relayed from Daventry	
4.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: A New Revue, 'Whiffs from 5PY'	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Sports Bulletin	
6.45	S.B. from Manchester	
7.0-12.0	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 THOMAS EDWARD (Baritone)	
2.55	Wales v. Scotland	
	Swansea Programme relayed from Daventry	
4.30	Scenes from Foreign Lands THE NORTHERN WIRELESS ORCHESTRA	
5.15	THE CHILDREN'S HOUR S.B. from Leeds 'The Teeth of the Caliph'—a Playlet by Hilary Fry Songs by GUNNELLE HAMLYN Eastern Music played by THE LEEDS STATION TRIO	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Regional Sports Bulletin	
6.45	THE FOUNDATIONS OF MUSIC Relayed to London and Daventry BEETHOVEN'S PIANOFORTE SONATAS Played by EDWARD ISAACS Sonata in G Major, Op. 14, No. 2 Allegro; Andante; Scherzo (Assai Allegro)	
7.0	The Rev. C. H. HODGSON: 'A Neglected Nineteenth-Century Letter Writer—James Smetham'	

7.15	S.B. from London	
	'Cinderella'	
	FRANCIS LAIDLER'S Great Yorkshire Pantomime Relayed from The Theatre Royal, Leeds S.B. from Leeds Book by REG BOLTON Produced by FRANCIS LAIDLER	
	Prince Charming } FLORENCE HELM Baron de Broke } EDDIE JAYE Dandin (The Prince's Valet) } LESLIE BARKER Trixie } (The Baron's Step- } MARION DAWSON Julia } daughters) } MURIEL WHITE James (The Baron's Butler) .. } ALFRED JEPSON Sam Skinner } (The Broker's f } PHIL FAUNE Dick Rookem } Mep) } JOHNNY FELT Crystal (The Fairy Godmother) } NESTA WOODALL Cinderella (The Baron's Youngest Daughter) } JOSIE MELVILLE	
	Peter (The Baron's Page) } REG BOLTON THE TWELVE REINEE-ROGAN GIRLS, FRANCIS LAIDLER'S LITTLE SUNBEAMS; FULL LONDON CHORUS and AUGMENTED ORCHESTRA, conducted by GEORGE W. JACKSON	
7.56 app.	THE LIVERPOOL RADIO PLAYERS in 'Without Publicity' A Comedy Drama by J. G. SPENCE Produced by EDWARD P. GENN Major Wellesley, D.S.O. (The Owner of the Jewel) } PHILIP H. HARPER Hanson (The Man Servant) } WALTER SHORE Mr. Bartlett } J. P. LAMBE Scene: The Living Room in Major Welles- ley's Cottage in Hertfordshire	
9.0	S.B. from London	
9.30	Regional Sports Bulletin and Local An- nouncements	
9.35-12.0	S.B. from London	

Other Stations.

5NO	NEWCASTLE.	243.3 M. 1,230 KC.
12.0-1.0	—Music relayed from the Oxford Galleries. 2.55:— Wales v. Scotland. Swansea Programme relayed from Daventry. 4.30:—Music relayed from Tilley's Blackett Street Restaurant. 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:—The Foundations of Music. S.B. from Man- chester (see London). 7.0:—S.B. from London. 7.15:—Mr. J. A. Dotchin, Hon. Secretary of the Northern Rugby Football Club, 'Rugger.' 7.30:—Dora Maughan and Walter Fehl (In Songs and Surprises). 7.45:—Variety. The Apollo Male Voice Quartet, Jack Mackintosh (Cornet), Macgregor Clyde (Violin), The Hyde Sisters. In Duets and Cross Talk. 9.0:— 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.	401.1 M. 748 KC.
11.0-12.0	—Gramophone Records. 2.55:—Wales v. Scot- land. Swansea Programme relayed from Daventry. 4.30 app.:—Dance Music from the Locano Dance Salon. 4.45:— A Recital of Songs and Duets. Leslie Martin (Tenor) and J. Walker White. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—The Foundations of Music. S.B. from Manchester (see London). 7.0:—Mr. William J. Rea: 'More Stage Reminiscences.' 7.15:—Mr. Walter Arnott: 'Memorable Scottish Cup Ties of the Past.' 7.30:—The Scottish Orchestra—Thirtieth Saturday Concert. Relayed from the Andrew's Hall. Conductor, Albert Coates. Solo Pianist, Frederic Lamond. 8.25 app.:— A Scottish Choral Concert. The Station Singers. 9.0:—S.B. from London. 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—S.B. from London.	
2BD	ABERDEEN.	311.2 M. 964 KC.
11.0-12.0	—Gramophone Records. 2.55:—Wales v. Scot- land. Swansea Programme relayed from Daventry. 4.30:— Dance Music relayed from the New Palais de Danse. 5.15:— The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—The Foundations of Music. S.B. from Man- chester (see London). 7.0:—John o' Garloch, 'Roundabouts and Swings.' 7.15:—Glasgow. 9.0:—London. 9.30:—Glas- gow. 9.35-12.0:—London.	
2BE	BELFAST.	309.7 M. 891 KC.
2.55	—Wales v. Scotland. Swansea Programme relayed from Daventry. 4.30:—London Programme relayed from Daventry. 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. 6.40:—Irish League Football Results. 6.45:—The Founda- tions of Music. S.B. from Manchester (see London). 7.0:— S.B. from London. 7.30:—A Military Band Concert. Band Elsie Griffin (Soprano), Ivay Menzies (Light Baritone). 9.0- 12.0:—S.B. from London.	

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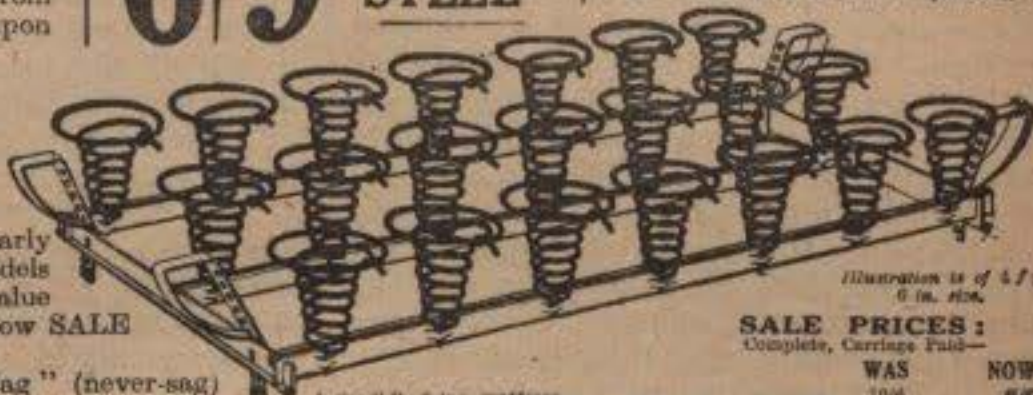


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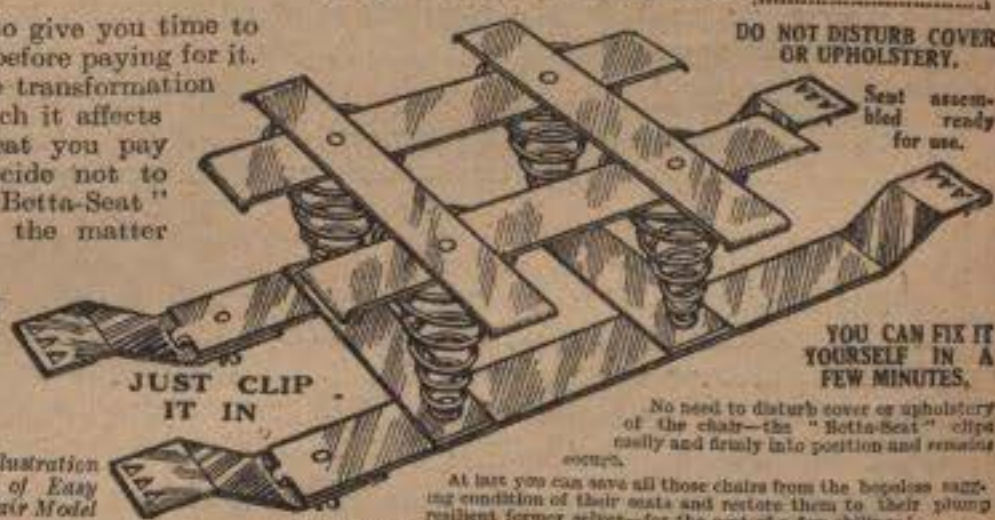
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The Coming of Celluloid.

(Continued from page 195.)

scopes, phantoscopes and the rest of them. What is interesting at the present moment is that Dickson claims that in this first demonstration the picture projected on the screen was synchronized with a phonographic record—in other words, that the 'talkie' is historically as old as the silent moving picture. Edison pinned his faith to the peep-show form of his moving picture. Dickson, more susceptible to external influences, was ardently anxious for projection on a screen, which, as everyone knows, was to be the ultimate method of the moving picture. Edison's machine was called the kinetoscope. It was operated by an electric battery by which a film of about fifty feet in length was run between an electric light and a rapidly-revolving shutter. In this way the picture was exposed by flashes to the lens through which the onlooker gazed. The film was wound in a never-ending loop over a series of small rollers. It ran continuously, unlike the modern film with its reels. It is interesting to compare these first Edison films with the real picture of today. Fifty feet against an average reel of one thousand, and it should be added that pictures often run to as many as twelve such reels, containing altogether over two miles of film. When Edison began, fifty feet was the outside limit of the film, because the camera worked with a jerky, intermittent motion as it brought the film past the lens. After each stop the roll of film had to be started

again with a jerk, and this jerk broke the film if its length was much more than fifty feet. For the time being the length was ample.

In 1891 Edison applied for a United States patent, not bothering to take out foreign patents any more than he had bothered to cover disc phonograph patents. In each case he lost millions of pounds; but he enabled borrowers and improvers of his idea abroad to exploit with freedom the foundations that he had laid.

The emphasis of this article upon Edison as one of the foremost pioneers of cinematography should not allow us to forget W. Friese-Greene of Bristol, who first experimented with moving pictures on glass in 1885, and in 1890 projected a celluloid film upon a screen before the Photographic Convention at Chester. Friese-Greene patented his invention in 1889. This patent was later upheld against Edison's as the prior patent of the world. The inventor's son has of late years been prominent in connection with the colour-film process bearing the family name. If we concentrate here upon an American, to the apparent exclusion of an Englishman, it is only because Edison is in the more direct line of development, and it was his influence rather than Friese-Greene's which launched the great American film industry.

If it had not been for another piece of pure chance, the moving picture might have

remained locked away in the black box of the kinetoscope for an indefinite period; but it happened that a Mr. Thomas Lombard, of the New York Phonographic Company, visited Edison in connection with the activities of his company, which had been formed to exploit the phonograph for commercial purposes. In the course of his visit the kinetoscope was shown to him, and his business mind immediately grasped its commercial possibilities, which he prevailed upon Edison also to envisage. Norman Raff, who had made a fortune out of the Californian oilfields, was the capitalist whom Lombard persuaded to negotiate for the rights of sale for the kinetoscope; and on February 1, 1893, the world's first moving picture studio was constructed, at a cost of a little over \$600. It was called 'The Black Maria' by Edison's staff, and it was swung like a bridge from a pivoting post so that the swinging stage could follow the light of the sun. The actors stood in the full glare of the sunlight against a dead-black background. The first picture thus made was of Mr. Fred Ott sneezing. The first camera man was Dickson, and the first moving picture properties were a box of snuff and a packet of pepper.

So the first picture was made. It was made before Mary Pickford was born, but at a time when somewhere in England there was a small boy of three called Charlie Chaplin.

B.B.C. PUBLICATIONS.

'COQ D'OR.'*

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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'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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* May be obtained at your usual Newsagent or Bookstall.

WHAT THE OTHER LISTENER THINKS.

Some Satisfied Listeners—The Loud-speaker Nurse-maid—The Builder of Blantyre Church—More Thoughts on Jazz—and Another Last Word.

TEN SHILLINGS-WORTH.

I CAN hardly believe that your correspondent 'Listener,' West Country, is really serious when he states that the present service is not worth a licence costing ten shillings a year. Such a statement to me seems preposterous. Let listener switch off; others appreciate the efforts of the B.B.C. if he does not. Also, what does he mean by 'the time has come when one must seriously consider if broadcasting can do any more for us than supply brass bands, dance bands and talks?' He seems to have forgotten the church services, football matches, the Boat Race, the Derby, the great plays, speeches by prominent people, the news, and a host of other notable broadcasts. What else does 'Listener' expect? Some listeners apparently expect programmes entirely to their own tastes; they should remember the B.B.C. has to please multitudes, not individuals.—E. W. Robinson, Sudbury, Suffolk.

DURING the past fifteen months I have been privileged to have 'close-ups' of American, Indian and Australian stations, besides hearing 99% of the European Stations and North African Stations at 'one-valve' distance, and, in my opinion, the fare provided by the B.B.C. is far in advance of any other country as regards standard. I consider what I pay in licences a mere trifle for what we get in return. I have already paid for five years, and if it were doubled or quadrupled, I would willingly pay, and hope to do so for another fifty years or so.—Appreciative, Gosport.

If 'Listener,' West Country, is in need of advice I should suggest that he sells his set and all wireless apparatus and give his worthless licence to somebody who will derive much pleasure and education from the programmes, which I consider are very ably prepared to suit the millions.—W. J. H., Darwen.

LET your correspondent, 'Listener, West Country,' look at *The Radio Times* review of last year's programmes, and consider whether of those, even such only as pleased him, were not worth his ten shillings. But as apparently he thinks they were not, are we to assume that he has not taken out his licence this year?—T. Balford.

BROADCASTING is a great boon for us 'stay-at-homes,' especially when there is such heaps of sewing to do. I do not know what I should do without it now.—A Most Contented Listener, Longloven, Gloucester.

Continuez, mes enfants—you satisfy me, and many more.—Satisfied Listener, Bury St. Edmunds, Suffolk.

AMONG the many letters already addressed to the Editor of *The Radio Times* in condemnation of the remarks of 'Listener, West Country,' we would single out those of:—D. K. W., Sparkhill, Birmingham; Henry Stubbs, Sea View Cottage, Maudbold, Nr. Ramsey, Isle of Man; 'A Listener,' Galford; Maude Swepstone, Burnaby Road, Bournemouth; D. H. Robinson, Brathay How, Ambleside; W. H. Edwards, Glynhoher, St. John's Wood Road, Ryde, Isle of Wight; 'Two Perfectly Satisfied Listeners,' Congleton.

A MEED OF PRAISE.

HAVING been on leave in London, from the East, most of this year, and consequently ardent listeners-in, our chief impression is that everybody is thoroughly spoilt and salted with entertainment at home. The excellent programmes provided by the 'long suffering,' 'much abused' B.B.C. are, in our opinion, just right, varied, and to suit every taste. If people in England only realized the lack of entertainment at the outposts of the British Empire, they would learn to be a little more appreciative, or, still better, learn to amuse themselves and not depend on the outside sources. Many thanks, 'B.B.C.,' for the delightful hours you have given us.—Marie Bennet, Longden Place, Colombo, Ceylon.

THE SUNDAY SERVICE.

IS not the real purpose of worship to offer homage to God and to make an honest attempt to have our souls to the white and light of His Truth that we may profit by the revelation of ourselves thus disclosed? An order of service made up of our own particular fancies might be very pleasant, but it might also prove an easy path to self-deception. As one who appreciates these broadcasts, may I make one observation? Generally speaking, such services are most helpful and convincing when there is an absence of that 'churchy' intonation affected by some of the clergy. I have repeatedly noticed that such voices are the immediate signal for complete disinterest. Why do not all parsons talk naturally?—P. J. Y., Worsley Road, Norwich.

I AM quite sure I am speaking for most of your listeners when I say that the Sunday evening service (especially from St. Martin's or one of the cathedrals with a really good preacher and choir) is one of the chief pleasures of the wireless, and one they would hate you to give up. So many of us cannot get to church on Sunday evening that it would be a real deprivation to do away with the Sunday evening service. I know some people who never go to church yet always have your Sunday evening services and I am sure if you altered the programme and made them like any other day programme, they would not bother.—Emily Tessen, Hylsbroke, Langford, Nr. Bristol.

PLEASE save us from anything so spineless as the suggested new Sunday 'service' (sic). The present arrangements appear to be generally very acceptable and do not need any change. Personally, I am a Churchman, but it is right to vary the services and give all an opportunity. The Roman Catholic plain song and excellent sermons appeal to me although I do not belong to their communion. Similarly, the undenominational bodies have their very useful sphere of influence.—W. J.

THE RADIO NURSE.

OUR baby's cot is in an upstairs room, and downstairs we, hitherto, could not hear if she was crying without going upstairs very frequently to listen. Now, however, an old horn type loud-speaker, acting as a microphone, stands guard over the baby, and downstairs my wife merely plugs into the set and, behold, the baby's coo or cry issues forth from the loud-speaker louder than she is actually crying upstairs! So sensitive is the 'radio nurse,' as we have called it, that we can actually hear the baby breathing and rustling the bed-clothes. We are now installing a 'land line' down to the end of the garden with a 'phone as a microphone hung in the perambulator.—A. H. Rantel, 1, Lower Winchester Road, London, S.E.6.

BLANTYRE CHURCH.

I SEE that in your issue of January 4 you publish a picture of Blantyre Church, and describe it as having been built by Dr. Alexander Hetherwick. This beautiful church of the Church of Scotland Mission was built by my brother-in-law, the Reverend David Clement Ruffelle-Scott, who, without previous knowledge or experience of building, planned and worked out all the details of this undertaking. In the book published in 1926 in memory of my brother-in-law, and written by Mr. Hetherwick, is this dedication:—

To the memory of the Reverend David Clement Ruffelle-Scott, M.A., D.D., Missionary of the Church of Scotland at Blantyre, 1881-1898, Architect and Builder of the Church, 1881-1891. Died at Kikuyu, British East Africa, 13th October, 1907.

—Irene Ruffelle-Freeman, 57, Auderton Park Road, Moseley, Birmingham.

[We are pleased to have received and to print this interesting correction.—Editor.]

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*.

SERVICES IN WELSH.

THE REV. WYNN DAVIES, of Rhos, Wrexham, recently broadcast the Welsh service from his chapel. I can say that it was fully appreciated by two elderly people who have always attended chapel until recently, and owing to illness have been unable to attend the Welsh Chapel. There are several other people, either too aged or feeble to attend chapel, who would welcome such a service, thus enabling them to hear the word of God. Also, those who never enter a place of worship, they, too, would derive great benefit. We hope that these services will be continued.—J. Millicent Jones, 411, Carnarvon Road, Bangor, N.W.

ANOTHER LONELY LISTENER.

I HAVE often felt what your correspondent, 'Lonely Listener,' expresses, and 't is nice to feel even in a dream that someone is speaking personally even if it is only to say "Good night." I am a young widow and have a small daughter eight years of age. I am very poor and live in a wee top flat. I never go out anywhere, but pay a quarterly subscription for my wireless loud-speaker, and it is my sole recreation, so I also am another lone listener—so you can imagine that I understand exactly the feeling of your correspondent, although I cannot express it so convincingly.—M., Brighton.

A PLEA FOR BROADCAST OPERA.

MAY I put forth a plea for grand opera? Whilst personally grateful for the many hours of pleasure derived from broadcast opera, I feel that the majority of people to whom opera has, so far, made little or no appeal will never learn to appreciate it through the medium of such works as the 'Blue Forest' and 'Fellas and Mellisande.' Could we not have more Rossini and Donizetti? Best composers who really knew how to write a tune! I am sure these magicians would compel the Philistines to listen against their will.—Winifred Mansfield, Northborough Road, Norbury, S.W.16.

THE CHILDREN'S HOUR.

MAY I be permitted to endorse all the kind expressions of appreciation of the 'Children's Hour' contained in the letter signed by R. L. N., Hampstead, N.W.3, in the issue of this week's *Radio Times*? I am an adult, but I never miss the 'Children's Hour,' and I can truly say how splendidly they are conducted.—Mabel Packham, High View, St. Mildred's Road, Bayswater.

A NAVAL OCCASION.

IN his interesting article on 'The Wireless Vocabulary' in issue of January 4, Mr. Arthur Sleigh commits an unpardonable error in talking, or rather writing, of an 'anchor line,' and makes it infinitely worse by making it appear that Joseph Conrad used such an expression. If there was a stickler for correct seaman phraseology, and that with absolute knowledge, it was Mr. Conrad. The term used should be 'cable.' This is even worse than that rotten expression so beloved of the Press, 'The Fleet cast anchor,' as if it was a brick; or the dear old lady's 'Oh, how interesting! Do you live on a torpedo?'—C. E. Hughes White, Comdr. R.N. (ret'd.), Lone Oak, Hayes, Wimborne, Dorset.

JAZZ YET AGAIN.

I AM young, and nothing pleases me more than a good dance band. When we have this early in the evening, undisturbed by 'songs at the piano' by a variety artiste it is more than welcome, not to mention the pleasure derived from the hotel orchestras later on, but surely we can give up this sort of entertainment on Sundays. There are many who dislike dance music; there are many who appreciate the sacred and classical; but, more than that, to the vast majority Sunday is still a sacred day, in spite of the modern tendency to regard it otherwise. How great is the influence of the B.B.C., and what a splendid example it can set!—Fouth, Suffolk.

'Father Turns it Off!'

AS a mere schoolboy I should like to voice, or rather put into words, my opinion of jazz. Father always turns the wireless off when it comes to 'that stuff'; mother likes the rhythm of some dance music, and so do I, but there are some that I cannot stand, because of the idiotic words—'Choe' (or 'Chloe') for instance. Jazz is the clown of music; being without it would be like a pantomime without a funny man. But to put over-serious words with rhythmic dance tunes is most inappropriate.—A. K. Taylor, Fuhcood, Sheffield.

Early to Bed.

I HAVE no fault to find with the modern dance band. They do not usually enter the programmes until 11 p.m., so that one is able to retire early with the knowledge that nothing worth hearing has been missed. I should like to say how much I enjoyed the performance of *Carnival* on Wednesday last.—Harry G. Steel, 1, Trathon Terrace, Tyneemouth.

IF BROADCASTING WERE ABOLISHED.

I THINK Mr. Darnley's amusing article 'If Broadcasting Were Abolished' in last week's issue of *The Radio Times* excellent. Phew! what a lesson it would be to all these grumblers if such a thing came to pass. Each in turn would say, 'Oh, that I had never written scathing letters to the B.B.C.!' Or, 'Why didn't I just switch off and keep my opinion to myself? After all, I wasn't obliged to listen!' etc., etc.—Olga Keatpton, 2, Osterley Gardens, Osterley Park, London.

A NIGHT WORKER'S SUGGESTION.

THERE is one class of people whom the B.B.C. do not study, that is the night worker. Some go to work at nine or ten o'clock, and very seldom get a chance to listen to dance music. Then there are plays, which usually start about nine or nine-thirty. Now I suggest that an hour of dance music, say about seven o'clock, twice a week, and the plays to start earlier would meet with the approval of most listeners. I get great pleasure from the programmes I am able to listen to.—George Cottrell, Nat Flatman Street, Newcastle.

CATS ON ROOFS.

RECEIVING, as I do, an immense amount of pleasure from the B.B.C. programme in general, I am sorry that my first communication should be one of complaint. But, seriously, don't you think that we have enough to put up with from genuine cats on roofs, howling dogs, etc., to make it quite unnecessary to inflict us with reproductions of these and other noises on the wireless? My thanks otherwise.—Phyllis Smith, 6, Aradon Road, Ealing.

[We are not conscious that the B.B.C. broadcasts such noises. But perhaps this letter is 'writ sarcastic.'—Editor.]

THE ENGLISHMAN'S PRIVILEGE.

I WONDER if it has struck many of your readers that one of the best things about 'Wireless' is that it gives us a 'safety valve' or, in other words, something to grumble at which cannot answer back! Many a time I have said, during my four or more years of listening, that if the B.B.C. did not 'put on' something better I would scrap my set, but I have not done so, and in my own mind I know I never shall. With many thanks for giving me something to grumble at when I feel like a grumbler.—R. V. Surtees, St. Stephen's, Canterbury.

A LAST WORD.

WHAT an intolerant and critical set of people we listeners must be! Every week I am more and more astonished by my fellow-listeners, as judged by their letters to you. The B.B.C. must continually feel like the fabled old man with his donkey.—Kathleen H. McKellen Wild, Cavendish, Treforris Road, Pentonaunder.

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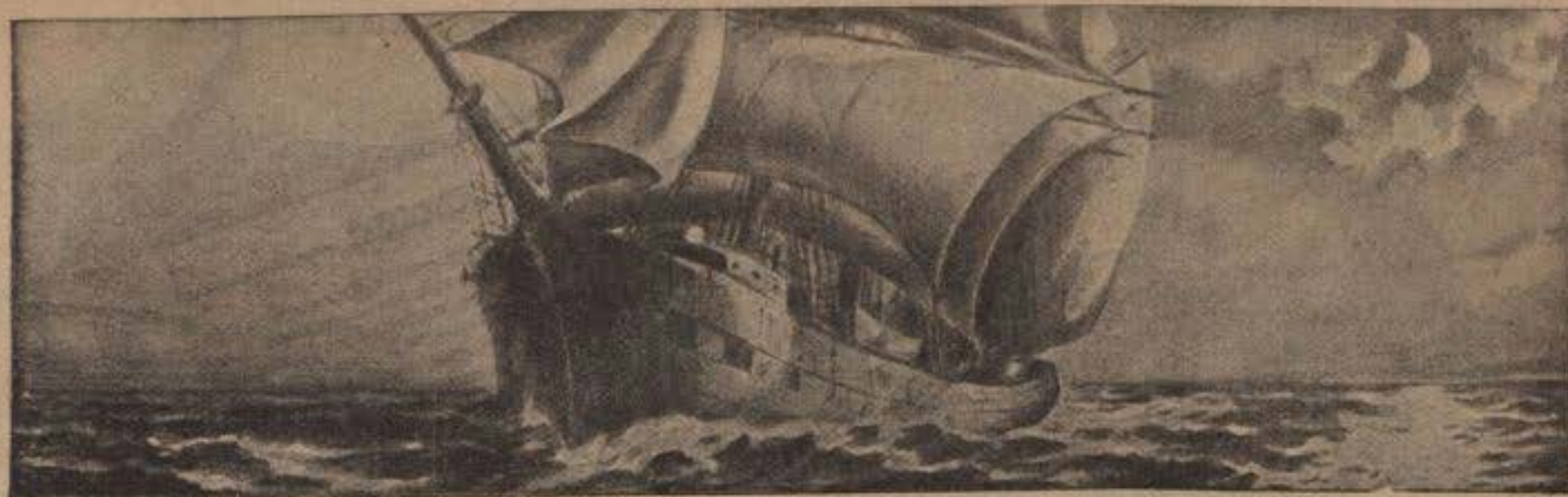
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PHILIPS

for Radio

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A standard 10/6 valve for 3/6! A perfectly coated "tenacious" filament, strong enough to stand postal despatch—you know what that means—with an astounding emission that makes users of P.R. valves order again and again for their friends. As one man wrote, "I can't 'keep' your valves, my friends are always 'borrowing' them!"

Startling as this may sound, it is backed up by the wireless press and thousands of satisfied users. For years it has been impossible to get a good reliable valve for less than 10/6. Many have tried and failed.

We have cut down overheads, eliminated factors' profits, insisted on cash business with the trade, and by strict economy and attention to business made it possible to supply a first-class valve at 3/6.

We have profited by others' mistakes. The chief reason for failure has been want of careful and repeated testing before sale, and the policy of allowing rush work during the season.

A year's experience, during which we have made many friends, has proved our treble test policy to be right. At our works in Birmingham each valve has to pass through two exacting tests before despatch to us. Each valve is again tested on broadcast conditions in London before being sent out. These tests weed out the undesirable and ensure you getting the best humanly possible.

OUR AIM

We want our name, P.R., to represent Perfect Reliability in your mind. Our only aim, the aim of our staff, is to give satisfaction if it is humanly possible. Don't hesitate to ask us for a refund if you are not entirely satisfied. Our tests are as thorough as possible. P.R. Valves are tested twice at the factory and once in our London offices—yet with all the care a "bad-un" will get through. Don't nurse a grievance, let us know, let us settle it. We are building up a business—we want to be proud of it—we want to make friends all over the country—friends who will trust us to give them a square deal. We want this because we know it is the only way to build up a sound solid business.

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Since some circuits are very ticklish as regards valves—Super-lets, for instance—the intermediates of such sets require to be matched so that they come into oscillation together—we do this for you at a charge of 1/- a set.

Choke-coupled H.F. stages are very touchy to suit because only by trial on a set can the best valves for the purpose be found. In such cases half a dozen assorted valves should be ordered and the ones required picked out—the others can be returned for refund.

Our valve list has a full page of valve notes. We are told that this page contains more honest information than many expensive books on the subject. Please send addressed envelope for full lists.

GUARANTEE

Each valve has attached to it a written guarantee covering 7 months. In the event of the valve losing emission or becoming inefficient in any way during this term a new valve will be supplied under the terms of the guarantee. If not fully satisfied that the valves received are equal to any they should be returned within a week, full refund will be made by return of post.



If you are in any doubt, send a diagram of the set and we will send you the best combination.

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	PR 3	2	.095	15,000	8	L.F.
	PR 4	2	.095	120,000	32	R.C.
2 Valves for 6/9 Post 6d.	PR 9	3.5-4	.063	18,000	14	{H.F. Det.
	PR10	3.5-4	.063	10,000	8.7	L.F.
	PR11	3.5-4	.063	88,000	40	R.C.
3 Valves for 10/- Post 8d.	PR17	5-6	.1	18,000	17	{H.F. Det.
	PR18	5-6	.1	9,500	9	L.F.
	PR19	5-6	.1	80,000	40	R.C.
POWER 7/6 Each. Post 4d.	PR20	2	.15	7,000	6	Power
	PR40	4	.15	7,000	6	"
	PR60	6	.1	5,000	6	"
SUPER POWER 12/6 Each. Post 4d.	PR120	2	.3	2,750	4	Super Power
	PR140	4	.2	2,500	4	"

RADIO PRODUCTS



17 PATERNOSTER SQUARE
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