

PROGRAMMES FOR FEBRUARY 3—FEBRUARY 9

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



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FEBRUARY 1, 1929.

Every Friday. Two Pence.

CONTRIBUTORS

to this issue:

'The National Lecture Scheme'
By LORD CRAWFORD

'The Characters of Dickens'
By COMPTON MACKENZIE

'What is Modern Music?'
By EDWIN EVANS

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By PETER WARLOCK

'The Romance of Indian Drama'
By VISHNU KARANDIKAR

'The Age of the Exhibitor'
By Our CINEMA HISTORIAN

'Military Band Reform'
By Col. J. C. SOMERVILLE

AMONG THE PROGRAMMES

February 3—9

Sunday:

AN ELISABETH SCHUMANN RECITAL

Monday:

JESSIE MATTHEWS AND SONNIE HALE

Tuesday:

ISOLDE MENGES AND DALE SMITH

Wednesday:

HENSCHER'S OPERA 'A SEA CHANGE'

Thursday:

THE DANCING CHAMPIONSHIP

Friday:

SIR THOMAS BEECHAM AND DELIUS

Saturday:

ENGLAND v. IRELAND AT RUGGER



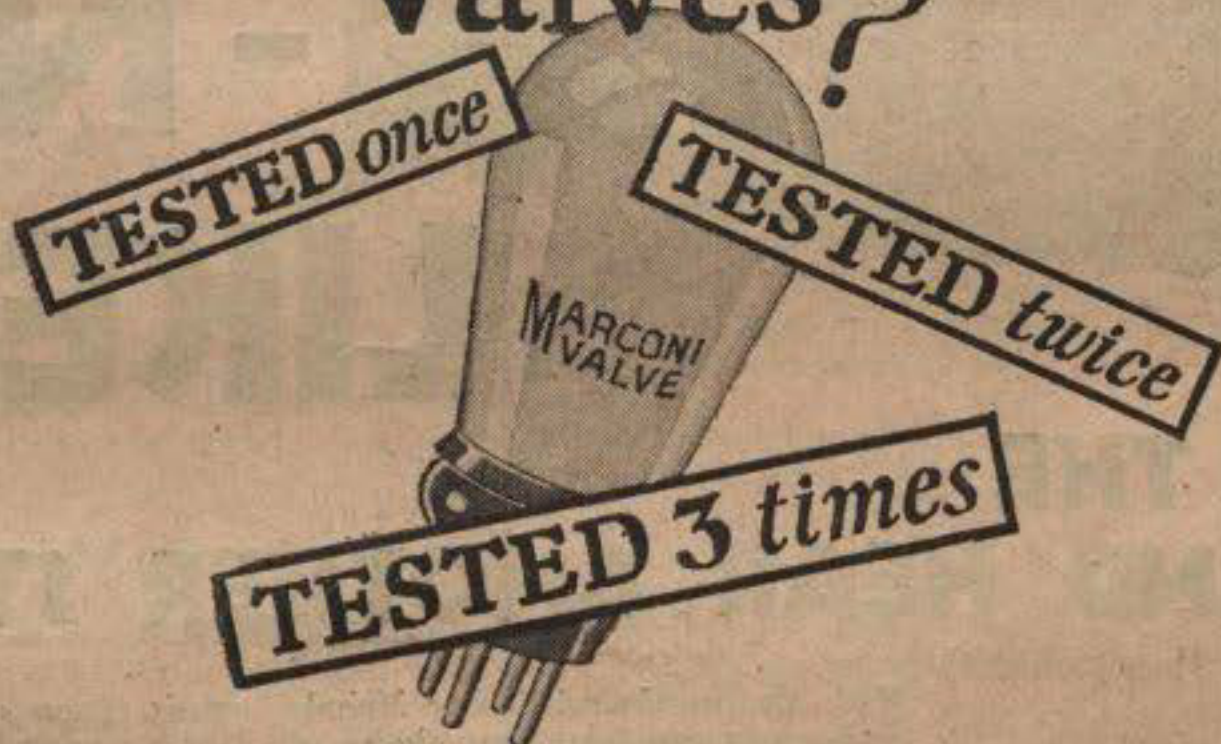
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FEBRUARY 1, 1929.

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THE NEW NATIONAL LECTURE SCHEME.

By the Earl of Crawford and Balcarres, K.T., F.R.S.

In this introductory article Lord Crawford introduces the National Lecture Scheme, details of which will be found in the centre of the page below.

SOME years ago I had occasion to inquire into the system and organization of our broadcasting enterprise, and at the outset my attention was naturally directed to the programmes. I tried to compare ours with those available from foreign stations, and found the pursuit interesting, intriguing, and at times full of adventure, for attainment was not always easy. I very soon realized that all transmission stations are faced by the same problem—the same insuperable problem—namely, how in a given number of hours to give satisfaction to a given number of listeners. In Britain the average number of hours of transmission is ten to twelve daily, the presumed number of listeners anything up to ten millions, and yet there are critics who complain if the programme is not always to their taste. The individual can scarcely expect satisfaction all day long, so infinite is the variety of taste and expectation. Fancy if two and a half million people always had to see the same play, to read the same newspaper, to hear the same sermon, or to dance to the same jazz-band.

So it comes about that the B.B.C. has to meet widely differing demands, catering for those who want what is most paradoxical and surprising in modern entertainment, and at the same time giving pleasure to the staid, or instruction to the inquiring mind. In existing circumstances the B.B.C. must present one thing at a time. No alternative is universally available, as in the case of newspapers, which offer a large variety and do so simultaneously, while their convenient headlines both enable one to make a choice and show us what to avoid. They encourage the great luxury of skimming.

The strain of composing broadcast pro-

grammes is ceaseless, and the task of reconciling different tastes is far from easy. For my own part, I feel confident that the requirements of the average listener are well assured by those responsible for these broadcasting programmes. If in each department the best available is presented without any

emphasis and without any attempts to compromise the issues for the purpose of simplification. The scheme will receive a very cordial welcome. The lectures will not be part or parcel of any course, nor will they be directly related to any of the educational work carried on by the Corporation; but in themselves we may be quite sure that they will be really noteworthy contributions to subjects of world-wide importance.

The earliest of these National Lectures will be delivered by Mr. Robert Bridges, the Poet Laureate, and by Dr. Arthur Eddington, the astronomer. The former is perhaps the leading authority on the English language, that wonderful fusion of Southern and Northern tongues welded into a harmonious speech, which has endowed us with the richest language in the world; and Mr. Bridges has a profound knowledge of the subject and its manifestations in the art of poetry. On the other hand, Dr. Eddington lives in the world of science. Astronomy is more abstruse than ever, yet in the sympathetic

hands of its leading exponents has become one of the most fascinating, indeed one of the most romantic, subjects in the world. So great has been the progress of recent years, not merely in study of the heavens, but in analyzing the illustrative elements of our own workaday world around us, that we are on the verge of discoveries more profound and more moving than the world has yet encountered. It will be seen therefore that the new scheme of National Lectures starts under the happiest auspices, and I hope that before long the National Lectures organized by the B.B.C. will not only be addressed to the biggest audience in the world, but, from their high quality, will rank with the historic lectures associated with the names of Gifford, Hunter, and Romanes,

THE NATIONAL LECTURES.

THE B.B.C. has pleasure in announcing that a scheme of National Lectures will shortly be instituted under which, three times a year, a formal lecture of nearly an hour's duration will be delivered by an eminent authority on Physical or Natural Science, Philosophy, Literature, Exploration, Music, Art, or Medicine.

Lectures equal in importance to the Romanes Lectures at Oxford or the Rede Lectures at Cambridge are in mind. The scheme has received the cordial approval of the following eminent authorities, who have also agreed to give the Corporation the benefit of their advice on the choice of subjects and lecturers:—

LORD BALFOUR	SIR WILLIAM BRAGG.
LORD CRAWFORD	LORD CREWE.
MR. H. A. L. FISHER.	SIR ISRAEL GOLLAN CZ.
SIR WILLIAM HARDY.	SIR JAMES JEANS.
SIR FREDERICK KENYON.	SIR OLIVER LODGE.
SIR DONALD MACALISTER.	SIR HENRY NEWBOLT.
LORD RONALD SHAY.	SIR ERNEST RUTHERFORD.
SIR J. J. THOMSON.	DR. T. F. TOUT.

Following upon the recommendation of the above advisory panel, the first of the National Lectures will be delivered on Thursday, February 28, by

MR. ROBERT BRIDGES
The Poet Laureate

whose subject will be 'Poetry.' The second lecture is to be delivered on April 15 by Dr. A. S. Eddington, the noted Cambridge astronomer.

effort at compromise, the results will prove more and more acceptable to the general public.

A new development is the National Lecture scheme, which will occupy a small but none the less significant fraction of the broadcasting programme, a feature which is likely to prove of growing importance. Briefly stated, the idea is that from time to time men of exceptional eminence in their respective spheres should deliver 'National Lectures' on some broad aspect of the subject with which they are specially qualified to deal—not 'popular' lectures, though the exposition of a great theme by a famous scholar should always be popular in the true sense of the term—but rather lectures in which the subject is treated with its own



Talking of Breakfast.

THE Daventry morning talk on February 19 is to consist of 'Recipes for Breakfast.' We English are very conservative in the matter of breakfast. There may be a revolution



'Bread, wine, and garlic sausage.'

when the talker on the 12th dares to suggest alternatives to bacon and eggs and the kipper. I have eaten some weird breakfasts in my time. The largest breakfast I ever faced was in Holland, where they give you cheese, gingerbread and meat, and apologize for the modesty of the repast; the smallest in Vienna, where a thimbleful of black coffee seems to suffice for the strongest men. In France, where rolls and coffee are a general rule, I have seen workmen making a hearty meal of bread, wine, and garlic sausage at 7 a.m., and in Budapest I once watched three cavalry officers polish off a silver dish of *petit fours*, washed down with chocolate thick as glue, as a prelude to the morning's activities. On a cold morning in Prague a popular breakfast consists of hot sausages and salted rolls bought from vendors at the street corners. Undergraduates of my time favoured steak and beer when in training, while a young acquaintance of mine some years ago entertained the Australian Test Team to breakfast in a Cambridge College, gave them lobster, mushrooms, iced asparagus and hock, and bet them that they wouldn't score more than twenty runs apiece when they went in to bat an hour later.

Albert Coates.

THE next B.B.C. Symphony Concert at the Queen's Hall will be conducted by Albert Coates. This will be relayed from London and other stations at 8 p.m. on Friday, February 15. Albert Coates is one of the most distinguished of English conductors—though his quality has, alas, found more solid recognition abroad than at home. He was born in St. Petersburg in 1882 and, after coming to Liverpool for his education, returned to Russia to work in his father's woollen mill. Later, he studied conducting with Nikisch and eventually became second-in-command to his master at the Leipzig Opera. In 1909 he was appointed director of the Imperial Opera in St. Petersburg. His first appearance in England was during the Wagner season at Covent Garden in 1914. During the War he remained in Petrograd and, following the 1917 revolution, was put in entire charge of the Opera, an appointment confirmed by the Bolsheviks when they seized power. His work in these perilous surroundings was cut short by illness—and he was forced to return to England via Finland and Sweden. Since 1919 he has conducted opera and symphony orchestras throughout Europe and America. His recent tour of the States created a furor.

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



A Harpsichord Concerto.

THE programme of the Coates Concert on the 15th will include the *Leonora Overture No. 3*, Scriabin's *Le Poème d'Extase* (Poem of Ecstasy) and *Variations from Tchaikovsky's Suite No. 3, in G*, and *Concerto for Harpsichord* by Handel. The solo part of the latter will be played by Wanda Landowska, the Polish pianist who has specialized in the performance of ancient keyboard works upon the original instruments. The harpsichord was the most important of the fore-runners of the piano; it was withdrawn from use only at the end of the eighteenth century. It differs from the piano in the manner in which the notes are sounded. Instead of being struck by hammers, they are plucked by quills.

Schools' Prizegiving.

IN connection with the Broadcasts to Schools, the eleventh prizegiving will be held on Saturday, February 16, in one of the large studios at Savoy Hill, when the Countess of Clarendon, wife of the Chairman of the B.B.C. Governors, will present the prizes. The proceedings will be broadcast from London and Daventry at 12 noon. There are twenty-four prize-winners in the seven different subjects. These boys and girls, accompanied by parents or headmasters, will come from all parts of the country. One of the children even hails from Belgium, though it is doubtful whether he will be able to attend. Several of the schools lecturers will be present in the studio.

A Sweet Use of Advertisement.

THERE are many things in this world to laugh over. I see that an American publisher has followed the example set by manufacturers of cigarettes, face creams, etc., who persuade people of fame or notoriety to testify to the excellence of their products. This publisher's latest advertisement shows a titled Russian lady, Princess Maryanna Mayovskaya, clutching a book, while underneath is the following glorious statement printed above the Princess's signature:—

'Mindful of the inherent responsibility of royalty in shaping the ideals of the bourgeoisie, I am careful never to be seen without a—book.'

Could advertisement or *naiveté* go farther than that?

The Dancers' Championship.

ON Thursday next, February 7, our dance music is to come from the Royal Albert Hall, where Jack Payne and the B.B.C. Dance Orchestra, Debroy Somers' Band, the Piccadilly Players, and the Ambassador Club Band, all of which are familiar to listeners, will be playing for the 'finals' of the Amateur Ballroom Dancing Championship. This championship, inaugurated in 1928 by Santos Casani and the Columbia Graphophone Company, has grown this year to amazing proportions. For weeks past the initial rounds have been fought at the dance-palaces all over the country. Ten thousand couples have competed, and those who have qualified to dance in the finals have had a tough battle to reach the Albert Hall. Behind all this enthusiasm is detectable the energy of Santos Casani, who, after being a rancher, an inventor, and an air-pilot, has put his energy into the encouragement of ballroom dancing as an art and an exercise. For the benefit of those listeners who are specially interested in the championship, the results of the various heats will be broadcast in the intervals of dance music.

Cinemas and Spiders.

IT is probable that the fourth talk in the series 'The Future of the Cinema,' will be given on Wednesday, February 20, by the Hon. Ivor Montague. Mr. Montague, who is the second son of Lord Swaythling, is partner in a firm of film-distributors. His interest in the cinema is, however, far from exclusively commercial. His work as chief founder of the Film Society contributed largely to the present flourishing state of that body. The Film Society has, by showing fine films (most of which were not considered by 'the trade' as 'commercial propositions'), placed the art of the screen upon a firm and recognized footing in this country. Some of the more exotic films shown at the Sunday gatherings have been disappointing—but to have rescued from obscurity such pictures as *The Hands of Orlak*, *The Wild Duck*, *Mother*, *Prince Achmed*, *Berlin*, *Waxworks*, and *Cinderella* is to have done much—especially as the three last-named, at least, were 'generally released' as the result of their showing. Mr. Montague has done more for the cinema than the cinema yet realizes; not every art is fortunate enough to find a young man of energy and unbiased enthusiasm to rescue it from the hands of the Philistines. Mr. Montague has travelled much, studying film production and film audiences in many countries. He knows, therefore, what he is talking about. Incidentally, in addition to being an authority on 'the movies,' he is also a noted entomologist; the combination of talents is curious. His strong line in entomology is spiders.

Next Week's Good Cause.

THE London Good Cause Appeal on Sunday, February 10, will be on behalf of the London Fever Hospital, which stands in Liverpool Road, Islington, near the Agricultural Hall. The present hospital building is eighty years old and in great need of repair. £50,000 is the sum required for this work.

Homes of Broadcasting.

BY 1931 the B.B.C. will be installed in its vast new headquarters in Portland Place—none too vast, though, for the manifold activities of British broadcasting. Late in 1922 the British Broadcasting Company started work in one room and an ante-room in a Kingsway building, while sumptuous premises at 2, Savoy Hill, consisting



'A parrot gone astray!'

of part of two whole floors, were in course of preparation. Those must have been weird and wonderful days, when the whole country was awakening to the possibilities of 'the wireless' and every crank who had a wild idea hurried round to Kingsway to explain it. Palmists, prophets, and inventors, old gentlemen who wished to send messages to Mars, and ladies whose parrots had gone astray—all besieged the barrier in that one small room, passionately pleading their right to use the ether.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Clap Hands!

A LISTENER writes: 'Here is a suggestion for the B.B.C. Ask every listener who is 'on the air' at a certain time, say 8 p.m., to shout when the announcer tells him to; I believe the noise would be colossal.' I have a very strange and delightful postbag—though no stranger than 'Beachcomber,' the *Daily Express* humorist who



'He left it leaning against St. Paul's.'

has many good stories to tell of the letters and parcels which reach him. Once an anonymous admirer in the shires sent him a slab of salt-cake. Not keeping cattle in the office, 'Beachcomber' did not know what to do with it, so he left it standing in a corner until the works-manager complained that it was attracting the rats. Having to dispose of the thing, 'Beachcomber' took it out one evening and left it leaning up against St. Paul's Cathedral.

Not Chaliapin, but Petroff.

I HAVE to thank a St. John's Wood listener for putting me right over the first Drury Lane production of *Cog d'Or*. This opera was given on June 15, 1914, not in 1913, as I had supposed; and the part of King Dodon was sung, not by Chaliapin, but by Petroff, while the mime was performed by Adolph Bolm, the Russian dancer. My correspondent was more fortunate than I in that he was present not only at the first occasion, but at almost every other performance of the opera during the season.

Talker Teaches Italians English.

ON Tuesday evening last, January 29, E. le Breton Martin, well known as 'Bret' of the London and Daventry Children's Hour, began a series of English Talks from the Turin Station in North Italy. Mr. le Breton Martin is working for a time in that part of the world.

B.B.C. Plays as 'Talkies.'

I SHALL not be surprised if the producers of talking films come to the B.B.C. for their 'stories.' The appeal of a 'talkie' must depend largely on its 'audible drama,' its appeal to the ear as well as the eye. Broadcasting has been working for five years towards the perfection of drama which appeals to the ear, and there are a number of radio plays which, while possessing this quality, contain also sufficient physical action to make ideal scenarios for sound pictures. A small beginning in this direction has been made already. At the time of writing Sinclair Hill, of the Stoll Company, is busy at Wembley on a 'talkie' version of Vivian Tidmarsh's broadcast play *Mr. Smith Wakes Up*.

Sculptor and 'Radio Times' Artist.

READERS who have seen Sava's drawings in *The Radio Times* may not have recognized that Sava Botzaris, the Serbian sculptor whose show at the French Gallery is the most amusing in London, is the same person. Sava has done caricatures and drawings that have found a place in the albums with Beerbohm and Low, but sculpture is his real medium, and he uses bronze with extraordinary versatility, both in colour and in form. The works in this show vary from the classical beauty of the portraits of Viscountess Curzon and the Hon. Mrs. Inigo Freeman-Thomas to the extreme (and effective) modernity of *The Saint* ('a praying figure conceived in the simplest of rhythmic surfaces') and *Adolescent*. There is a marvellously massive, architectural head of a Negro, with a grim, lowering profile and a smiling full face; a fantastic travesty of Bernard Shaw as a totem-pole; a tremendous wrestler, two vast and simple peasant girls, an impudent caricature of Mr. Ernest Thesiger—and a bust of Miss Jean Forbes-Robertson that shows how a vivid likeness in the modern manner can yet make an exquisitely beautiful bronze.

Nature Note.

FOR some days past a fine cock pheasant has made its home in the garden of the Savoy Chapel, not a stone's throw from the windows of Savoy Hill. No explanation has yet been given as to how this elegant fowl arrived there. The verger at the Chapel, when we inquired, seemed weary of answering questions on the subject. Bless you, pheasant, for bringing a glimpse of the country into the city-bound existence of a simple broadcaster! By the way, don't all hurry down from Pitlochry to have a look at the poor bird, because he will probably have vanished before you read this.

The Liverpool 'Phil' from 5GB.

THE main 5GB programme on Tuesday, February 12, will consist of a Concert of the Liverpool Philharmonic Society. M. Pierre Monteux is to conduct the Society's orchestra in a programme which includes Chabrier's Overture *Gwendoline*, Mozart's *Eine Kleine Nachtmusik*, Schumann's *Symphony No. 4*, Dances from Borodin's *Prince Igor*, and the Prelude from *The Redemption* by César Franck.

New Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone on Thursday, January 24, from 1 to 2 p.m., were the following: *Zampa Overture* (Hérold), Bournemouth Municipal Orchestra, Columbia 9582, 12in., 4s. 6d.; *Funeral March of a Marionette* (Gounod), San Francisco Symphony Orchestra, H.M.V. D.1286, 12in., 6s. 6d.; *Toccata and Fugue in D Minor* (Bach), Alfred Sittard (organ), Brunswick 80039, 12in., 6s. 6d.; *Lord God of Abraham* (Mendelssohn's *Elijah*), Rex Palmer, Col. 9588, 12in., 4s. 6d.; *Cargoes* (Martin Shaw), Peter Dawson, H.M.V. B.2884, 10in., 3s.; *Tango* (Albéniz), Samuel Dushkin (violin), H.M.V. E.523, 10in., 4s. 6d.; *Bolero* (Chopin), Edward Isaacs (piano), Regal G9228, 10in., 2s. 6d.; *The Lost Chord* (Sullivan), Paul Mania (organ) and Trumpet Chorus Parlophone E10786, 12in., 4s. 6d.; *Oh! Arthur!* (Randolph Sutton, Edison Bell Radio 913, 8in., 1s. 3d.; *Slow Music* (Fox-trot), The Rhythmic Eight, Zonophone 5233, 10in., 2s. 6d.

Delius for the Gramophone and Piano.

THOSE who intend to listen on Friday to Sir Thomas Beecham's concert of Delius's music may like to know of some printed and recorded examples of it. Of the gramophone records, not many are electrically made, and one or two may recently have been withdrawn, though copies may still be procurable. H.M.V. Records include *Brigg Fair*, *On Hearing the First Cuckoo*, *Sonata for pianoforte and 'cello*, *Incidental Music to Hassan*, two songs—*Twilight Fancies* and *Sweet Venevil* (on one record). Columbia records—*On Hearing the First Cuckoo*, *First Dance Rhapsody*, *Second Violin Sonata*, *The Walk to the Paradise Garden from A Village Romeo and Juliet*, *Song, To Daffodils*. National Gramophonic Society—*Summer Night on the River*. Vocalion (old issue)—*A Song before Sunrise*. Piano Music, originally for piano—*Three Preludes* (Anglo-French Co.), *Dance* (written for harpsichord) (Universal Edition). Arrangements for Piano Solo—*In a Summer Garden* (Universal), *Summer Night on the River*, *On Hearing the First Cuckoo* (both Tischer and Jagenberg), *'Cello Concerto* (Universal), *Concerto for violin and 'cello*, and *Concerto for Violin* (both Augener). Arrangements for Piano Duet—*Brigg Fair*, *Dance Rhapsodies 1 and 11* (all Universal), *North Country Sketches*, *Eventyr* (both Augener). Arrangements for Two-Piano Duet—*Piano Concerto* (Universal), *A Song before Sunrise* (Augener).

A Wily Plan.

A LISTENER who is devoted to Talks tells me that in order not to miss them when about her domestic duties she sets an alarm clock to ring at 'zero hour.' 'The ringing of the bell,' she says, 'is not only a signal to me that I must listen, but a signal to the rest of the family that they had better go.' I have another idea. If you are too busy to wait about until von Krank's *Concerto for Nine Musical Saws* begins, leave your set running and Uncle Oswald, who does not care



'Leave Uncle Oswald.'

for musical saws, sitting in the armchair. Fasten a string to his chin with gum (glue may also be used), and the other end to a pair of dumb-bells poised on a revolving bookcase immediately above a brass gong. The talk is announced, Uncle Oswald will yawn, the string will tighten, the dumb-bells will drop upon the gong—and, if the noise hasn't given you palpitations you'll be in time to hear the Concerto. N.B.—In the above recipe Aunt Agatha may be substituted for Uncle Oswald.

'The Announcer.'

The Midlands Calling!

Some Future 5GB Events from Birmingham.

Walsall General Hospital.

THIS hospital, opened fifty years ago, supplies the medical and surgical needs of nearly 150,000 people, and like most other hospitals, suffers from lack of funds. The bad trade prevalent in the Midlands has affected Walsall very seriously. Those who raise funds for charity are accustomed to say that a population should be good for five shillings per head per year. Walsall is able to supply only half this amount. The most pressing need now is a substantial increase in ordinary income. The people of Walsall are very proud of their Hospital, and it is fairly certain that when trade improves the income will increase. To supply adequately the needs of such a population a hospital of at least 150 beds has to be provided, and the badly needed extension will be undertaken as soon as funds are forthcoming. Mr. F. L. Slater, the Chairman of the Hospital, is making an appeal from 5GB on Sunday, February 10.

An Orchestral Concert.

THE most interesting feature of the Orchestral Concert on Saturday, February 10, is Sir Edward Elgar's *Sea Pictures*, in which the singer will be Bergitte Blakstad (contralto). By the way, an error has crept into these notes on two occasions in connection with this singer. Miss Blakstad is English of Norwegian extraction, and not Swedish as mentioned previously. The two orchestral items in the programme are Tchaikovsky's *Overture Solonelle*, 1812, and Gounod's *Suite of Ballet Music to Polyeucte*. Incidentally, each of these three features was included in the numerous 'requests' recently received at Birmingham, so that the listeners concerned should be pleased at their appearance.

City of Birmingham Police Band.

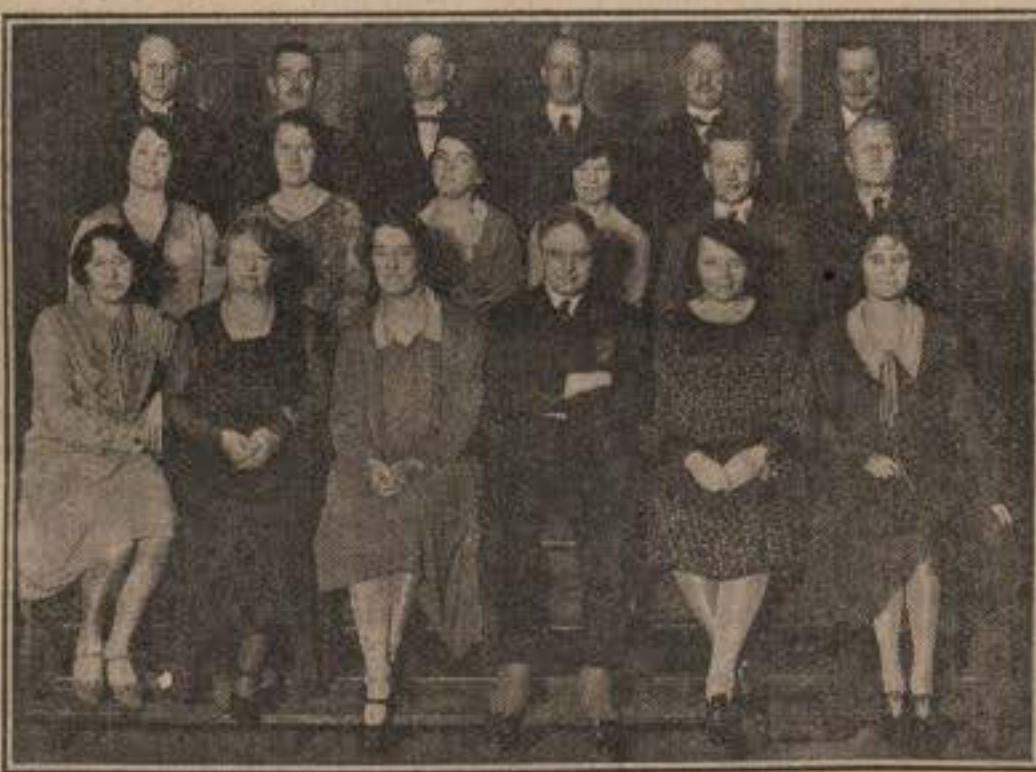
THE Birmingham City Police Band holds a place unique amongst municipal organizations of its kind. The secret of its success is in Birmingham's Chief Constable, C. H. Rafter, C.B.E., who, besides being an accomplished flautist, is an authority on wind instruments generally, and a musician of wide sympathies. The performances of this Band are always looked forward to by listeners, and on Sunday, February 10, under their able conductor, Mr. Richard Wassell, they are giving a two-hour programme with Alice Couchman (pianoforte), an old student at the Midland Institute, Geoffrey Dams (tenor), and James Howell (bass), who in addition to giving solos, will combine in duets.

A Choral Concert.

AN interesting choral programme is to be broadcast on Sunday, February 10. Four works have been chosen which should show to advantage the superlative quality of the Birmingham Studio Chorus, the singing of whose members has been responsible for many eulogistic letters to the Broad Street Studios. The first work, Elgar's *The Music Makers*, probably the most intimate of this composer's works, in which he quotes from his own compositions, was written for a Birmingham Festival. Then come *A Song of Destiny* and *Alto Rhapsody* by Brahms—two works which mark the culmination of the great German master as a choral writer. The programme finishes with Sir Hubert Parry's *Blest Pair of Sirens*, first performed by the Bach Choir in 1887. Astra Desmond (contralto) is the singer at this concert.

An Old Folks' Hour.

ALL I said a few weeks ago on the subject of the popularity of 'reminiscence' programmes, whether of light theatrical music or of music of the more classical type, is fully borne out by the appreciations which filled the Birmingham Studio letter-bag after the last 'Old Folks' programme on January 11. This type of programme undoubtedly has a large audience, and listeners will be interested to know that a 'second edition' is billed for Wednesday, February 13, when an additional attraction to the programme is Mr. G. H. Crews (tenor). Mr. Crews is over seventy years of age, but his singing voice is in no way impaired. His age will bring to this 'reminiscence' programme the real atmosphere of the songs of fifty-years ago.



H. J. Walsall.

THE BIRMINGHAM STUDIO CHORUS, responsible for making radio community singing so popular with 5GB listeners, will give another 'Old Folks' programme on February 13.

The City of Birmingham Orchestra.

ADRIAN BOULT conducts the concert which will be relayed from the Town Hall, Birmingham, on Thursday, February 14. Egon Petri will play Prokofiev's *Pianoforte Concerto No. 3 in C Major* and César Franck's *Symphonic Variations for Pianoforte and Orchestra*. During the interval Doris Russell Richards will give, from the studio readings, from *The Cotswolds in Poetry*.

Midland Talent.

ONE frequently reads panegyrics upon the natural musical accomplishments of, say, Wales and the Northern Counties, but little is done to blow the trumpet of the Midlands, although it must be remembered that many of this country's greatest musicians have come from an area which may be described as Western Midlands—the Valley of the Severn. In the Light Music programme on Friday, February 15, appear two rising young artists from the Midlands—Mabel Cliffe (soprano), who was discovered at the age of twelve in a little mining village on Cannock Chase and has scored many successes in and around Birmingham, particularly in *Pagliacci* when recently produced by the Birmingham Grand Opera Society; and Dorothy Wilson, who won the Bronze Medal at the Tobias Matthay Pianoforte School in 1922. She is including in her programme *Caprice (Variations) in A Minor*, written by Paganini for the violin, and adapted for the pianoforte by Liszt.

Vaudeville, Part I—

TWO Vaudeville programmes are to be broadcast from 5GB during the week beginning February 11. The first is on Wednesday, February 13, when the bill is headed by Dorothy Monkman, now equally as well known as her sister Phyllis, Stainless Stephen, who requires no introduction, and Grace Ivell and Vivian Worth. These duettists, who are as accomplished in oratorio as in the latest syncopated numbers, originally studied under the best singing masters in this country, and are distinctive by reason of the uncommon musical likeness in timbre and tone-colour of their voices, and the finished strictness of their vocalization, so necessary for successful broadcasting. Also in the programme is Victor Sheath (banjo), and Albert and Richmond (The Whistler and his Friend).

—And Part II.

THE second programme is on Saturday, February 16, when we shall hear Ivan Firth and Phyllis Scott in 'Memories' of the old minstrel troupes, such as the Moore and Burgess, Mohawk, and other well-known parties. Mischa Motte will give examples of the astonishing range of his vocal chords in his imitations of all kinds of singers, and also in the programme is Nan Ellis (syncopated pianisms), Brian Victor (entertainer) and Kitty Woodford (comedienne), who has toured many of the principal halls in the country. In both programmes the right atmosphere will be created by Paul Raffman and his Band, who were responsible for the little dance feature from 5GB on Christmas night, which from listeners' reports seems to have been just what was required.

A Military Band Concert.

A MILITARY Band which finds great favour with listeners is the Birmingham Military Band, which, under Mr. W. A. Clarke, broadcasts weekly concerts from 5GB. Containing some of the finest wind-players in the Midlands, its programmes have always a freshness which adds to the popularity of such features. The band will be heard again on Wednesday, February 13, when the programme will also include Morava (violin) and T. C. Sterndale Bennett, the entertainer with his own compositions, who needs no introduction to wireless audiences.

High-Power Short Waves.

CANON S. BLOFELD, of St. Bartholomew's Church, Edgbaston, conducts the studio service on Sunday, February 10.

Oswald Rogers (baritone) and Samuel Saul (baritone) sing in the relays from Lozells Picture House on Monday and Thursday, February 11 and 14, respectively.

Herbert Simmonds (baritone) appears with the Midland Pianoforte Sextet (Leader, Frank Cantell) on Friday, February 15.

Vivien Lambelet (soprano), a daughter of Napoleon Lambelet, the composer, appears with Chalfont Whitmore (pianoforte) in the Orchestral programme on Tuesday, February 12.

Elsie Cooke (contralto) and Tom Freeman (violoncello) are the artists in the Light Music programme on Wednesday, February 13.

'MERCIAN.'

COMPTON MACKENZIE



discusses in this characteristic article the humour and realism of



CHARLES DICKENS

Compton Mackenzie may fairly be said to be a successor of Charles Dickens as a writer who has chosen a wide canvas and crowded it with hundreds of figures of humour and humanity. Mrs. Gainsborough and 'the Major' in 'Sylvia Scarlett,' Charlie Raeburn and Mrs. Dale in 'Carnival,' Mrs. Pottage in 'Rogues and Vagabonds,' Mrs. Haden and Michael's various landladies in 'Sinister Street'—these are creations of a latter-day Charles Dickens.

'IS there anything new to say about Charles Dickens?' I ask myself, and 'not much,' I reply, unless I am prepared to follow the prevailing fashion of this jealous time of ours and try to discover reasons for deciding that the great men our fathers thought so great were not really great at all. It is strange (and a little pitiable) this contemporary zest of ours in the follies, failures, and frailties of the mighty dead. The fewer great figures that we produce ourselves the more anxious we are to prove that the great figures of the past have been mere Aunt Sallies that any young bumpkin of a critic can knock over. Still, in spite of recent post-mortems held upon Charles Dickens, that glowing life which was in him endures, and not even by Mr. Arnold Bennett's inability to read 'A Tale of Two Cities' is that reputation seriously endangered.

A Crumbling Fresco?

But the admirers and lovers of Dickens have to face the possibility of his fame's declining, as the conditions of life which made the countless portraits in his great galleries recognizable as human beings become more and more remote. Even in his own time people accused his comic creations as being caricatures, and with every receding year they will seem less and less even like caricatures of humanity and more and more like entirely mythical beings. I think it was André Gide who likened Balzac's 'Human Comedy' to a mighty fresco crumbling slowly to pieces every year. Is the human comedy of Dickens such another fresco?

Our Lack of Humour.

I observe with dismay the increasing lack of humour among young people and the almost complete absence of humour among the younger literary critics, and knowing as I do that this lack of humour is evidence of the spreading mildew of devitalization which modern conditions encourage, I ask myself what chance even Pickwick will have with the next film-fed generation? Dickens did a great deal to kill the tyranny of lawyers, but he never envisaged the tyranny of doctors which now threatens us. It is all very well to be reminded by doctors of what they have done for the physical side of humanity, but the complete destruction of human personality is a heavy price to pay for living a few more years in a period that at the present rate of mechanical progress will not be worth living in.

The glory of Dickens is the great throng of his outstanding personalities; he was almost as prodigal with them as a herring with eggs.

I have often wondered why a man with such dramatic genius never wrote plays, and I fancy the explanation may be that he was too dramatic to write good plays, just as Beethoven was too dramatic to write good operas. This looks like a paradox at first,



A delightful Victorian drawing, Charles Dickens as a young man, with his wife and her sister.

The birthday of Charles Dickens is to be celebrated on Thursday evening next by the relaying of a speech by the Lord Chief Justice, LORD HEWART, from the Dickens Commemoration Dinner at the Piccadilly Hotel.

For the silhouettes above, by the late Sir Frank Carruthers-Gould, we are indebted to the Editor of 'The Dickensian.'

but if you will examine the best parts that dramatists have written you will find that they have always allowed for variety among their interpreters. Hamlet, for instance, is such a good part that it is almost impossible for an actor not to play it fairly well. It is when you get a part like Raffles that you must have Sir Gerald du Maurier. Now Dickens had such a clear notion of how he meant his characters to speak and look, and had so much drama in himself, that

he never failed to present any character in a book so completely and vividly that people possessed with less dramatic sense than his own could, as it were, act that part for themselves. But unless he had written every part in every play for some particular actor or actress he could never have hoped to get them represented adequately, and even if he had done this the actors and actresses would have died in due course and his play would have died with them.

Don't Stage Dickens!

I am told that Henry Irving's 'Jingle' was a masterpiece, but I am glad I never saw it, for I have such a clear idea in my own mind what Jingle looked like and how he talked that even Henry Irving would have spoilt my own conception. I have only once seen a dramatic version of a Dickens' novel, and a lamentable affair it was. I would never dream of spoiling my notion of Sam Weller by seeing him on the stage, because I know exactly how Sam Weller spoke, having, as a boy, heard my father read him, and knowing that my father, who was a very good mimic, was reading it as nearly as possible like Charles Dickens himself as any man could.

It must be remembered that those portraits which lots of dull people have called caricatures were not caricatures at all, but as realistic as a portrait of the Dutch genre school. Dickens knew perfectly well when he was caricaturing, and such a feeble affair as Sir Mulberry Hawke was the kind of thing he produced.

The Dickensian Nurse.

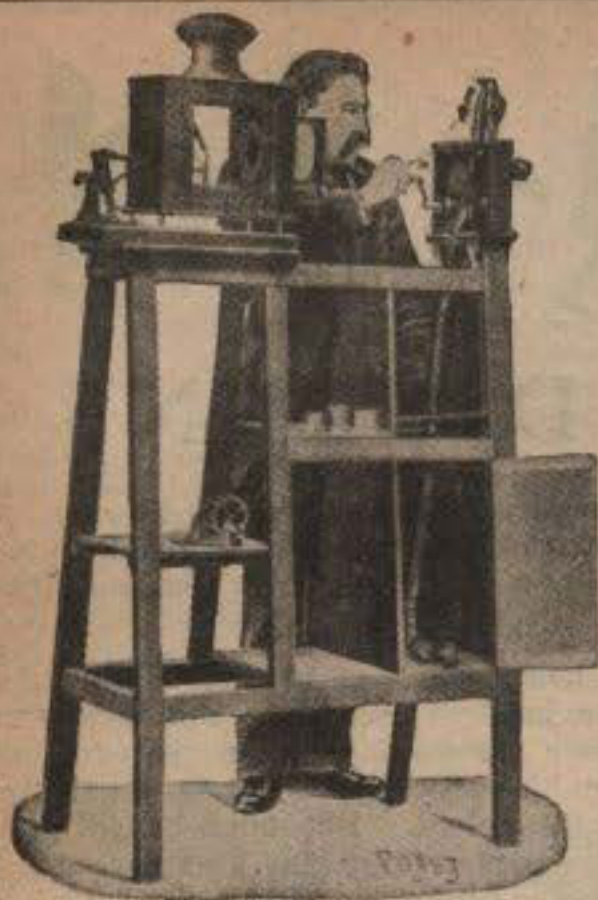
I am old enough to remember the time when London was full of people out of Dickens. I had a Dickensian nurse of my own, an eccentric old woman who, for some reason, probably connected with gin, used to send me out to take long walks by myself in Kensington when I was six years old. At the same time I was reading 'Dombey and Son,' and thinking to myself how very like Paul Dombey's nurse my own nurse was. My knowledge of queer characters has been gained by experiences so like those which happened to young Paul Dombey and young David Copperfield, and many others of Dickens' young people. At that date, when I was wandering about the streets of Kensington by myself in this odd way, I was reading Smollet and Fielding, particularly Smollet, who was Dickens' own favourite author.

COMPTON MACKENZIE.

An A B C of the Cinema—III.

THE AGE OF THE EXHIBITOR.

This week our Cinema Historian takes us a step beyond the experiments of the '80's, to the Age of the Exhibitor, when the Lathams were showing their boxing film on Broadway, and Robert Paul exhibited the first British 'movies' at the Earl's Court Exhibition.



By courtesy of Will Day.

AN EARLY PROJECTOR.

Lumière's 'cinematographe'—a camera, developer, and projector all in one.

WHILE Edison had been advancing towards the embryonic moving picture, the idea of the photographic play had been brought up by a certain Alexander Black. At the time when Edison was completing his peep-show machine Black was taking snapshots and lecturing upon the slides of his photographs. He projected these snapshots of action upon a screen and gradually, perhaps almost unconsciously, found himself grouping his slides to follow each other so as to form some rudimentary plot. This development was carried out by Black to a point at which he planned the telling of a story by a combination of slides projected by a 'stereopticon' and words simultaneously spoken from the stage. Here, again, it is interesting to notice how early the fundamental idea of the talking picture makes its appearance in film history. Black achieved a rate of four slides a minute, thereby succeeding in the presentation of something like a continuous story. Obviously, the action was not continuous at such a rate: and the gaps were supposed to be filled by the spoken word.

The First 'Talkie.'

On the night of October 9, 1894, a full-length play called *Miss Jerry* was presented by Black at the Carbon Studio. It ran for two hours but was cut to an hour and a half, and was known as the first 'picture-play.' It is, perhaps, interesting to note that a film drama of today presents four times as many pictures a second as Black gave in a minute, so that 960 film images can be seen today during the period which it took Black to do four on the screen. Black went no further, but he had demonstrated the material which the new art could use, just as Eastman had demonstrated the necessary medium, and Edison had produced the inventive genius. It was for the brothers Gray and Otway Latham to realize the full commercial possibilities of the new invention.

In August, 1894, they saw a kinetoscope

in New York, and are said to have exclaimed that it was only necessary to get Edison to photograph a prize fight on the new machine for them to take it out and make a fortune in the country. This project they achieved, and made a stupendous success as they had anticipated. They proved to themselves, however, that the kinetoscope, with its hopelessly limited accommodation for would-be patrons, was inadequate, and established screen projection in their minds as the one desirable end. They therefore concentrated amidst tremendous public encouragement and excitement on the task of persuading Edison to make a projector. The resulting situation is remarkable, for Edison had lost interest in the whole matter and would not consider it; whereas a gentleman called Armat, who hit on a solution of the projection problem, found himself unable to sell his invention because the public were expecting another invention of genius from Edison. The result was that Armat's projector was finally shown on Broadway under the name of 'Edison's Vitascope.'

A Four-Minute 'Super.'

It was on May 20, 1895, that the Lathams projected a film of a fight between 'Young Griffo' and 'Battling Barnett'—which had been fought on the roof of Madison Square Gardens—in a store-room at 153, Broadway. This first of all moving-picture runs took four minutes.

It must not be forgotten that the development of screen history in America was being paralleled almost simultaneously by workers both in England and on the Continent. Robert Paul, in England, made the discovery that Edison had not patented the English rights of his invention, and accordingly duplicated the kinetoscope, originally for two Greek customers of his, and later on his own account to be placed in the exhibition at Earl's Court. Edison's general manager made an attempt to recover the foreign market by cutting off the supply of films for the pirated kinetoscopes, but the foreign demand had become too great to be stopped by an obstacle of this kind, and Paul proceeded to experiment with a camera to record intermittent motion so that he might be able to make his own films. This he established in 1895, and a little later his experiences at Earl's Court with the kinetoscope convinced him, as the Lathams had been convinced, that screen projection was essential for the success of moving pictures.

H. G. Wells nearly a Film Pioneer.

It is believed that Paul was directly influenced towards anticipation of the photoplay proper by the publication, in 1894, of Mr. H. G. Wells's famous story, 'The Time Machine.' It would be difficult to imagine a more suitable story for modern film production than this thirty years old story,

and it is possible that Mr. Wells may have been subconsciously influenced when he wrote it by the technique of this new art form. Perhaps the most typical factors in the modern film, as to some extent also in the modern radio play, are the cut-backs and flash-backs and even visions, which destroy limitations of space and time, not to mention fading in and out, and the dissolving of scenes into each other, and so forth. 'The Time Machine's' inventor succeeded in passing the bounds believed to be imposed inexorably by the Present. The film was to do the same thing for art. Paul and Wells came together in an attempt to link up the one's invention with the other's imagination, but an undertaking to apply for a patent to cover the activities of this conjunction came to grief owing to lack of necessary money. That such a combination should have been visualized marks a step forward in screen history which, in a way, has never been paralleled since.

Author v. Producer.

At present it is only too true that the author has been made the servant of the film rather than one of the active partners in its creation. The earlier, and, indeed, many of the later years of film history show a dismal record of ideas, either strangled or mutilated beyond recognition by the demons of big business, box-office necessities, and lack of education. One has only to remember such cases as

(Continued on page 271, column 1.)

NOTICE

NEW VIEWS

LUMIERE

CINEMATOGRAPHE

RUSSIAN PAGEANTS

CORONATION OF THE CZAR

ON VIEW FROM

2 till 6

POLYTECHNIC

TREWEY

SOLE MANAGER

By courtesy of Will Day.

OUTSIDE LONDON'S FIRST CINEMA.
A bill advertising the Lumière 'cinematographe' with which Mr. Trewey gave a programme at the Polytechnic on February 20, 1895.

An Article by Edwin Evans which you should read.

WHAT THE NEW COMPOSER IS DRIVING AT.

It has been said by a Frenchman that 'to understand is to forgive.' It may be that many listeners who have grown to look upon Modern Music as unpardonable will be persuaded to forgiveness by the accompanying article. With admirable simplicity Mr. Edwin Evans explains not only what the modern composer is driving at, but also the attitude which the liberal-minded listener should adopt towards the new style of composition.

THE ordinary listener is much perplexed over what he calls, or has been told to call, the modern idiom in music, that is to say, the methods of the new composers. There are three principal ways in which ordinary men react to anything that at first perplexes them. Let us imagine three listeners whose ears have been baffled by one of the B.B.C.'s more advanced programmes. A will complacently declare, and honestly believe, that what he cannot make head or tail of must, *ipso facto*, be 'all rot.' B will be ready to concede that since there are people who appear to like it, there may be 'something in it,' but he has no time to bother, and, anyway, life is not long enough to master everything. C is more intrigued. Subconsciously he may even be annoyed to think that here is something others enjoy in which he cannot share. Whatever his motive, he would like to fathom the mystery, if only he knew how.

From the point of view of those who would like to help the ordinary listener, A is hopeless. A man who has no doubts concerning the finality of his own likes and dislikes always is. If such a man does not like the best French cooking, for instance, he will continue to call it 'foreign messes' in the face of all evidence. B is best left to his own experience as a listener, on the off-chance that when he has heard enough he will begin to pick up the kind of insight he has neither time nor inclination to acquire by conscious effort. So long as he does not give it up as a bad job, and switch off his set, there is always a fair prospect that he will enjoy presently some music that baffled him the first time he heard it. This article is mainly addressed to C.

C's perplexity concerning the modern idiom is very natural, for in reality no such thing exists. There is a multiplicity of current idioms which differ from each other, in some instances as much as the music of different centuries, but there is not one of them that can be called the modern idiom. Never in the history of music has there been such diversity, such complete absence of a main stream of musical thought. Today it is each man for himself and the devil take the hindmost.

The reason for this state of affairs has in reality nothing to do with music. It is in the main the result of social changes, which have affected painters as well as composers. Up to a century or so ago—let us say until the French Revolution—they were either paid servants, like Haydn, or they were craftsmen to whom one gave casual employment, like most of the great portrait painters. Their employers in either case were not experts in the arts. They were just people who 'knew what they liked.' They were a very small company compared with the vast public of today, but they had the last word. If Haydn had failed to please the Esterhazys he would have been dismissed. If a painter brought to his patron a picture that puzzled him he would lose a customer, and since there was no outside public to which he could appeal, the picture might as well never have been painted.

Democracy has changed all that. By breaking down the barriers between class and class it has emancipated the artist. Painters can—and do—

paint according to their unlettered fancy. They paint to please themselves, and hope for the best. If they reveal genius in doing so there is always, in that vast public, the chance—today practically the certainty—that somebody will discern it. Composers have not to please any individual or group of individuals. They make music as they wish, in obedience to that inner impulse which urges them to seek expression in sound. They do not have to think constantly of their audience. They can be adventurous without fear of dismissal. Their pecuniary reward may be modest if they fail to catch the popular ear, but the effect will not be so disastrous as it would have been for their predecessors. A twentieth-century composer who makes no concessions to his public—like Webern, let us say—is likely to remain a poor man, but that

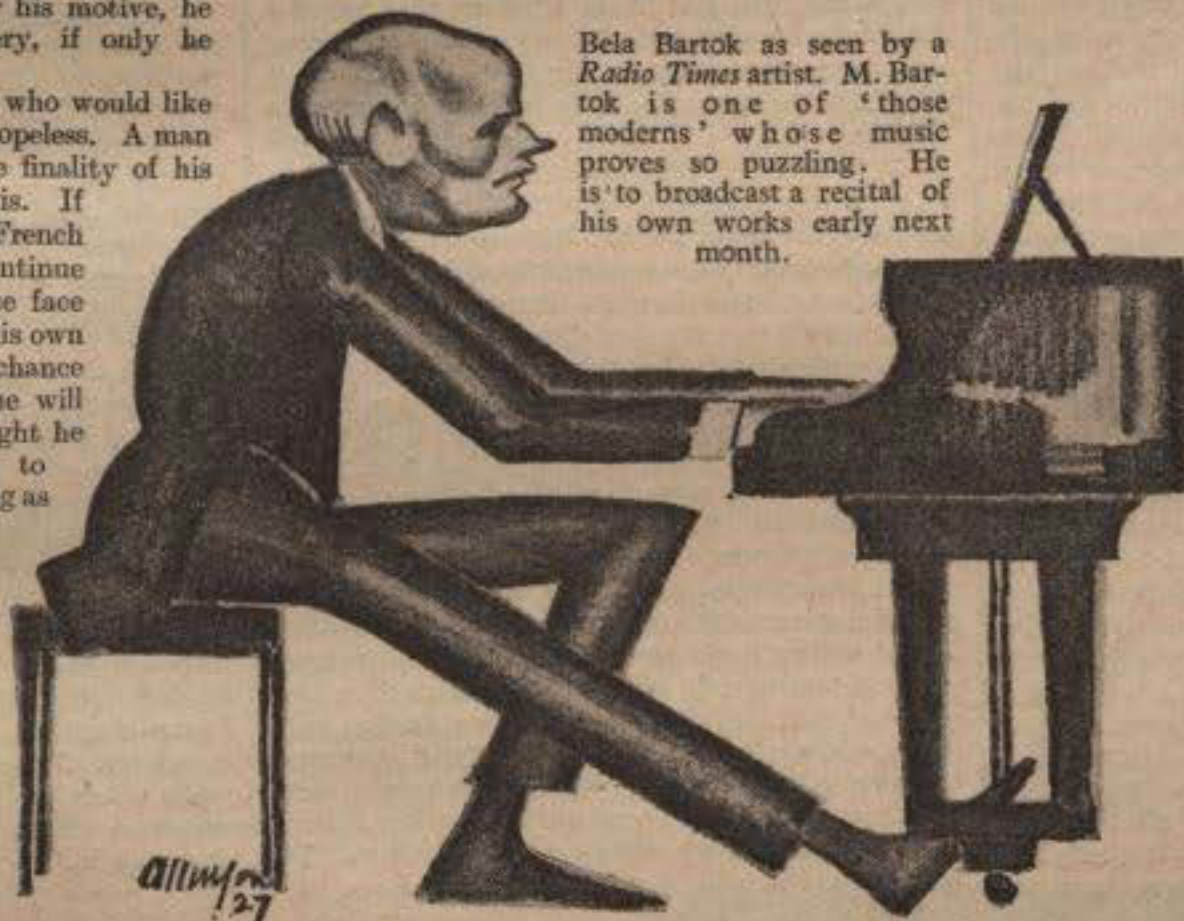
this new music as no concern of his. It is a poor-spirited individual who accepts as inevitable the suggestion that anything that others find worth having is 'not for the likes of him.' A sturdy mind starts off with the belief that the best is none too good for it. This is not to say that the new is the best. Time alone decides that. The claim of the new is that it bears a close relation to the age in which we live, and therefore to ourselves. No creation of a sane human mind can be ultimately incomprehensible to other minds. If it proves difficult to assimilate, the receptive faculties should rise to the occasion, not evade it. What would be thought of a man who stuck to beer for no better reason than because it was too much trouble to acquire a taste for wine—assuming, of course, that wine were as cheap as music?

Only gradually did composers and painters avail themselves of the new liberty to embark upon adventure in their art. They were craftsmen as well as artists, and in craftsmanship there is always a vein of that healthy conservatism which we call tradition. A cabinet-maker will be more ready to turn out a new style in furniture than to try a new way of grooving and fitting. But in course of time painters began to experiment with the dissection of their chief material: light. Thus originated, first, impressionism, and then post-impressionism, each of which encountered a certain degree of derision, as being the 'modern idiom' of its day in paint. Not long afterwards the composers began experimenting in the same way, dissecting their material: sound. This consists, not of notes, as most people think, but of intervals. A note is nothing by itself. It exists by virtue of its relation to other notes. The traditional view of

these relations was challenged. Professors continued to say 'This is how things are done,' but a generation arose which persisted in retorting 'Why?' Thus the established method underwent searching tests, with the result that it was found to be, not wrong, but incomplete. And most of the experiment in musical craftsmanship has been in the direction, not of upsetting, but of completing it. All the factors have been dissected in turn: the scale, harmony, rhythm, timbre. As light had been dissected by painters, sound was, and is still being, dissected, taken to pieces and put together again in hundreds of different ways.

Now the ear is more conservative than the eye. The reason is that the work of the eye is done in a flash. It sees a picture and takes in its message, because a picture is static. It is all there at once. Music is in motion. It unfolds itself. The ear has to take it in gradually and do a good deal of work before it can receive a message as complete as that of the eye. Any change of method increases this work. If the music is familiar, or composed on familiar lines, the ear can take it as read, like the minutes of the last meeting, merely nodding approval. If new methods of combining sound come into play the ear has more work to do, and there

(Continued in column 1 overleaf.)



Bela Bartok as seen by a Radio Times artist. M. Bartok is one of 'those moderns' whose music proves so puzzling. He is to broadcast a recital of his own works early next month.

is a prospect which never yet deterred a true artist. But in the eighteenth century he would not have been merely poor. He might as well not exist at all, for in default of pleasing a patron not a note of his music would ever be heard, or published, and at his death his manuscripts would be sold as waste paper. Even that prospect does not necessarily silence artists, but it blots them from our ken.

Now the effect of this great change in the position of the artist is rather paradoxical. Since the artist always is, and must be, ahead of the plain man (who otherwise would have no need of artists), it follows that the less control the plain man exercises over the artist the more the latter will push ahead, and the fewer people there will be to follow him. Thus in the aristocratic eighteenth century he wrote in such a way that the ordinary educated man could keep pace with him, but in the democratic twentieth the audience that can stay the course has shrunk into a kind of aristocracy, not of birth or of rank, but of people prepared to make the necessary effort to understand a composer who is not 'everybody's money.' Much the same can be observed with painters. There is a small public which makes the effort to see with the painter's eye, and there is a larger public which expects the painter to hang back while it catches up.

But that is no reason for the plain man to regard

WHAT THE NEW COMPOSER IS DRIVING AT.

(Continued from previous page.)

Mr. Edwin Evans' exposition of the aims of the modern musician—an article which should be read by every musical listener.

are many ears which do not like work. That, in the main, is the reason why the alleged 'modern idiom' has proved baffling. Among all these new idioms there is not one that cannot be justified on musical grounds. A composer does not devote his time and his energy to produce such music out of sheer cussedness. It is too laborious an occupation for that. He does it because the spirit of adventure impels him in that particular direction. He is too engrossed in his own purposes to worry about other people. There is nothing in the world more self-centred than an artist at work.

This freedom in adventure has gradually led the composers of the world to stampede in all directions, at the dictate of their own temperaments. One man—Dolius—will be enamoured of the rich musical texture, and seek to make it richer still. Such a composer will forego solid construction in favour of a luscious flow of sensuous harmonies. Another, of a younger generation, will have caught something of the mood of our 'bright young people.' Such are at great pains to avoid the suspicion of being deemed 'highbrow,' and exercise their wit upon odds and ends of lowbrow tune, but their sophistication shows in their method. When Francis Poulenc set to music the nonsense verses of 'Le Bestiaire,' a kind of Noah's Ark, he ran true to form as one of the bright young people. That, however, was ten years ago. Darius Milhaud, caught up in the reaction from sentiment, declares that all the romantic talk about music is slush—that music is a craft like that of the goldsmith, and that a musician ought to be ready to turn anything into music. So he makes songs from some of the descriptive paragraphs in a horticultural catalogue.

One composer forms the conclusion that any note which does not add to the meaning detracts from it, and should be eliminated. In the end he arrives at a method whereby one succession of notes, played this way and that, supplies the entire composition, no other notes being required. Another, finding that rhythm has been less analysed than any other element in music, sets out to disintegrate it and evolve non-symmetrical rhythms.

Yet another declares that music has been overdressed, that it should be stripped of its coloured raiment and presented in a chaste simplicity.

One thing that the majority of them have in common is the desire to make their ideas stand out. I once wrote, concerning a certain modern composer, that his methods compared with those of his predecessors as a fruit salad compares with a pudding. It is a true comparison. Both may be rich and delectable, but in a pudding you have a compound of many flavours, and in a fruit salad the flavours remain distinct. In this aspect also modern painting presents analogies to modern music. An old painting, or even a wall hung with old paintings, appears to harmonize in such a way that at a moderate distance it strikes a note of one colour. Go to a modern picture-gallery, and you will realize that the painter intends you to see all of his colours. He will make strong contrasts of primary colours to ensure that you shall do so.

In music, as in painting, this is a fertile source of dissonance, for it is notes which are in a harmonious relation to each other which tend

(Continued at foot of col. 3.)

A MILITARY BAND REFORMATION.

Colonel J. C. Somerville, C.M.G., C.B.E., author of this article on 'The Pitch Millennium,' was until lately head of the Kneller Hall Military School of Music. He is a member of the B.B.C. Musical Advisory Committee.

AFTER many years—thirty-two, to be strictly accurate—the beginning of the last stage in the unification of musical pitch in England has been reached, and the end is now certain. This is, perhaps, the most important event that has happened in British music, and fraught with the most beneficent consequences, since, in 1896, the Philharmonic Society adopted the Continental pitch. The Army should then, by rights, have followed this lead, the regulation being that the pitch of its bands should be that of the Philharmonic. Financial reasons alone prevented it from doing so, and they have proved to be most shortsighted ones. It should have been realized that, sooner or later, the change was inevitable, and that the longer it was postponed, the more money it would cost, as indeed has proved to be the case. There is, however, no profit in uncovering the misdeeds of a past generation of Army administrators. Let us rather consider the advantages that pitch standardization will bring within the not distant future.

First, foremost, and most important, it will bridge the great gulf of the semitone that now lies fixed between civil and military music, precluding all co-operation between the two. Important at home, this is even more so in India and the Crown Colonies, where local orchestras are largely dependent on military bandmen for their wind, and have hitherto been obliged to provide them with instruments of the lower pitch. In community singing, too, so frequently accompanied by a military band, this little semitone the less—'and how much it is!'—will greatly ease the strain upon untrained voices. One can dimly imagine the horror of Continental artists coming to sing at Covent Garden before 1896, and finding that the key in which they had been accustomed to sing their parts had been raised a semitone. The transposition must have been as little tolerable to their ear as the extra semitone to their vocal chords.

The practical advantages of the change are, if possible, even more outstanding than the artistic. Manufacturing firms are at present obliged to keep on stock instruments of two pitches, as well as the machines for making them. Standardization will thus considerably reduce their overhead expenses and enable them to bring down their prices, thus effecting an all-round economy, both to the maker who sells and to the bandmaster who buys. In another way it will also help the bandsman. It

will now be worth his while to buy his instrument whilst still serving, by small monthly deductions from his pay—a system which units will be only too glad to encourage, as it will both help the band finances and ensure that care is taken of it. When he takes his discharge, he will do so with the prospect of immediate employment in some hotel or cinema orchestra, provided, as he will be, with his instrument.

The pitch reformation in Army bands is, however, only the first step, albeit a long one, on the road to its universal acceptance throughout the Empire. The Navy, the Territorial and Indian Armies, military bands in the Dominions, and all the brass bands, must sooner or later follow suit. It will be to their advantage to do so, because, as the number of bands still at the obsolete pitch decreases, it will become less and less remunerative to the makers to supply them with instruments, and their price will probably be proportionately increased. This should act as a strong 'discourager of hesitancy' to those reluctant to make the change.

Pitch reform was the first and, according to him, the most important of those suggested to me by the late Sir Charles Stanford, when I consulted him before taking up my duties as Commandant of the Royal Military School of Music in 1920. He assured me that the supposed loss of brilliancy in tone advanced by the few opponents of the change was the veriest moonshine—for all practical purposes non-existent, and in any case, as dust in the scales when compared with the advantages. The first gun in the campaign was fired in 1920 at a conference on pitch of the British Music Society, and they have continued to fight the good fight till their final broadside—an influentially signed petition to the Minister for War in July last—brought victory. The B.B.C. also joined in the fray on the right side. They were amongst the signatories of the petition, and themselves fired one piece of minor ordnance, to wit, myself, in a talk on pitch reform, broadcast two years ago. The thanks of all musicians are due to these two bodies for their action, as also to the Federation of British Music Industries, another protagonist in the cause of reform. I believe that it will not be many years before they all shall see and profit by the successful efforts they have made to bring about the pitch millennium.

J. C. SOMERVILLE.

The Listener

THE B.B.C. NEW WEEKLY

If you listened to the recent broadcast production of Rimsky-Korsakov's fairy opera, you will be interested to read

J. C. SQUIRE

'On hearing *Coq d'Or* broadcast.'

This article will be one of the many features in next Wednesday's issue of *The Listener*.

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ON SALE EVERYWHERE FEBRUARY 6.

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to merge into one sound, whereas those forming a discord refuse to blend and are thus heard distinctly. Naturally this is the feature that most often brings the modern composer into collision with the plain man. The latter does not want to hear two things at once. He wants the music to merge into one line of sounds, as even Wagner's music merges for the ears of today. But this is an old story. It began when counterpoint was first invented. Always the composer went on ahead, determined to make the voices sound as independent parts. But though the listener was baffled for a time, his ears became gradually accustomed to the new sounds and heard them as one, so that the composer had perforce to steal another march upon him. That is what has happened, is happening, and so far as we can see, will continue to happen so long as there is music. EDWIN EVANS.

By Vishnu R. Karandikar, Editor of *The Indian*.

THE ROMANCE OF INDIAN DRAMA.

There is much that is romantic and colourful about the traditional rules and settings of Indian drama as described in this article. On Tuesday and Wednesday of next week, February 12 and 13, many listeners will hear for the first time an Indian play of great age and beauty, Kalidasa's *Shakuntala*, which forms the seventh of the present Great Plays Series.



THE ACTOR'S PATRON,

Nateshwa, the god of *Natas*, or actors—represented in Indian art as being half male and half female.

FAR away in the dim past, when the Aryan invaders of India were just feeling their way to the south of the Peninsula, and were carrying on endless wars with the powerful inhabitants of the land, two young boys, dressed in palm leaves and adorned with wild flowers, stirred the hearts of the assembled priests and warriors at the court of King Rama by reciting and singing the story of that king's conquest of the Golden Isle. Tradition has it that, when this first piece of drama was written, the author was inspired by seeing a hunter kill one out of a pair of cranes basking under the spring sun. 'No, no, oh Nishada, you will not get either name or fame by killing one of a pair of amorous birds.' Thus Sanskrit dramatic poetry was born and inspired by the lilt of the words that issued so spontaneously from his lips. Valmiki composed the Ramayana and taught the two boys Lava and Kusha, who were studying in his hermitage to sing his epic with adequate gesticulation and dancing.

Rules and More Rules.

Later on, as the art of dramatization became popular, the old Indian scholars immediately set about completing the science of drama, and Bharata composed the rules that should apply to any dramatic work which might be attempted later on. If the Hindu scholars have any speciality, it is for making hard-and-fast rules for everything they come across in this world. They build up their science by means of short, pithy aphorisms, and drama was not an

exception. This ensured a certain amount of wholesome guidance to the later generations, but the sanctity which was accorded to these ancient writers gave but little scope, outside the field they mapped out, to other dramatists of branching off into new lines. The Bolshevik menace was certainly not in existence then, but it is a tribute to the thoughtfulness of the original compilers of the science of Hindu drama that even in that dim past they set their face against showing scenes on the stage which would lead to a revolution. Among the subjects rigidly barred were scenes of revolt, revolution, abdication or dethronement of a king, murders, breaking of one's teeth or nails, wars, fights or other public calamities. Mrs. Grundy was very much alive even then. Even a chaste kiss by a father was not allowed, much less any display of love, like kisses between couples. Spectacular displays were allowed, terrifying spectacles of ghosts, demons were permitted, but the end must not be a tragedy. No author was allowed to kill off either his hero or heroine.

The First Aeroplane Drama.

Amongst these kinds of dramas, classified as 'dim,' the most interesting was one called *Tripura-daha*, or burning of the three flying cities. A powerful demon had created three cities, one larger than the other, which could fly with wings attached, were armed with bows that shot myriads of arrows—veritable machine-guns of ancient days—and by the aid of which he harassed the gods and men alike. The fight of the gods, with their ingenious devices, against these perils from the air, afforded quite a thrilling opportunity of spectacular display.

One-Act Farces.

There was a distinct class of drama allowed, short pieces which could be enacted in the intervals of scenes, mostly devoted to the depicting of the humorous and the weird in society. Even here, the king or his ministers were not to be caricatured or laughed at, as they were at hand with ready punishment. But the poor gods and goddesses, who were far away in the heavens, could easily be made to look ridiculous. So sometimes they were shown as quarrelling among themselves. Social customs which

were harmful were also held up to ridicule. There was a special class of drama, which is given a separate place, but which can easily come under this section, called the *Rasaka*, where the heroine is all that is good and virtuous and beautiful, but the hero is a fool, more of the Falstaff type. There are only five actors necessary for this kind of drama.

The Dramatic Season.

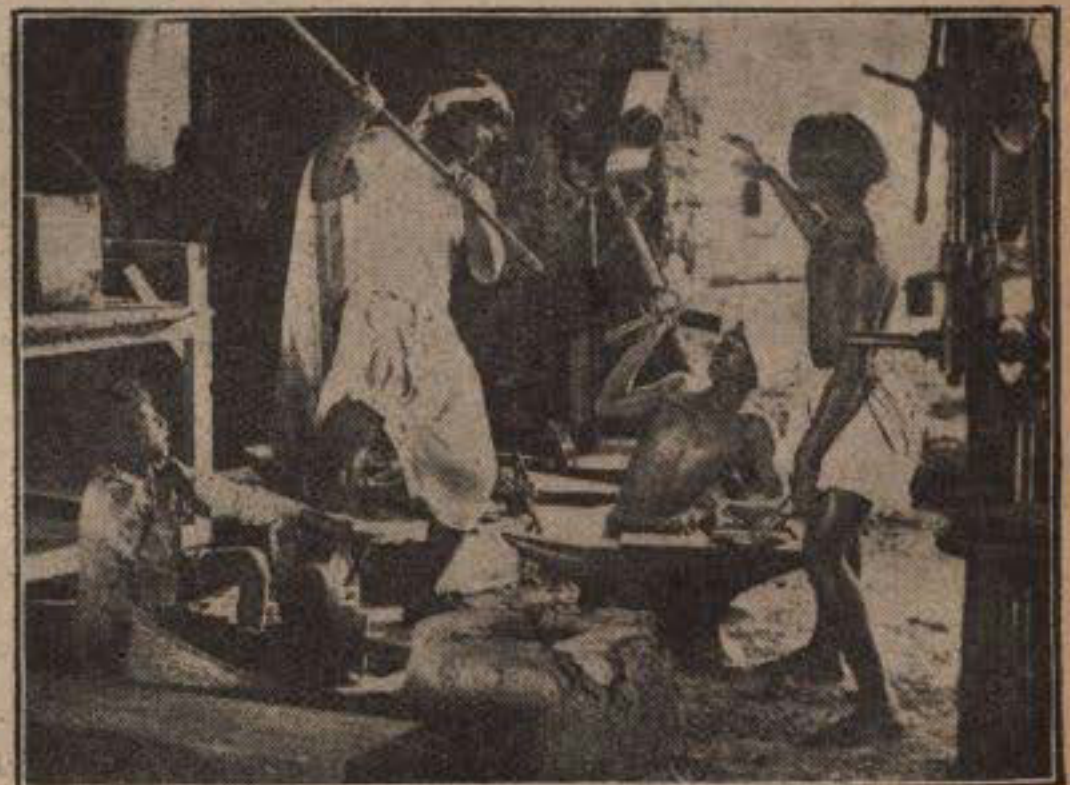
The Indian drama was usually performed in the spring, and the season continued through summer, from March till middle June, when the monsoons made any public displays impossible. This may be, therefore, the main season for performing dramas. The dramatic troupes took advantage of the public fairs that took place throughout India in big religious centres, and some performances were even specially made to suit the class of people who attended these pilgrim centres. There are at least three dramas written in the post-Buddhistic period where definite mention is made of the *Yatra* or fair dedicated to the God Kala-priya nath.

The end of the monsoon brought on the *Sarat* season, when the moon is at its loveliest. The nights are clear and the skies are blue. Under the stars and in the light of the moon, the more romantic dramas were performed suitable to the special season.

Dramas in Palaces.

Besides these professional dramatic troupes there were special dramatic performances in the palaces of the kings, when the queen and her attendants, as well as the king himself, took part. They were naturally on a more elaborate scale and the settings were more lavishly decorated. It was usual

(Continued overleaf.)



THE 'MODERN TOUCH.'

A tense moment in an Indian drama. The scene is laid in a smithy, an up-to-date note being struck by the presence of mechanical properties in the shape of the machinery on the right of the stage and the camera in the background.

(Continued from previous page.)

to have a music-hall attached to the palace, with a dressing-room or Chitra-shala and a Preksha-griha or the auditorium. The art of 'making up' was well known, and in several dramas we find references to the artists' make-up. Many dramas have other dramatic representations depicted in their performances, like a stage on a stage. There are references to the deepening of the eyebrows, the reddening of the lips, the powdering of the face, the hands, and the feet—which were bare. The dresses were shining, 'glittering like a cluster of stars snatched from the Milky Way.' The scenes were set with all the luxury attending a prince's court, and magical performances were given in the beginning to keep the audience amused.

The Auditorium.

The auditorium or Preksha-griha, 'place for the sightseers,' was quite an elaborate affair, with ceremonials resembling the Durbar. In front of the stage was the special seat for the king. To his left were seats for the queen and her companions and other distinguished ladies. On his right were placed the ministers. Behind this row the real seats of honour were reserved for the learned pan-

aits, dramatic critics, authors, poets, and artists. Then came rows for captains in the king's army, while the rest of the hall was open to the public.

The Performance.

Five kinds of displays formed part of the drama: one was *Natya* or dramatic representations, *Nritya* or dancing with proper gesticulation, but no vocal accompaniment, *Tandava* or dancing by men, and *Lasya* by men and women. A proper drama must have all these combined in order to supply the necessary variety to make it interesting. It is interesting to note that most of the Hindu dramas have both dialogues in prose and music. Songs are inserted in between as part of the conversation, and these are sung to the accompaniment of musical instruments.

Modern Dramas in India.

There were several types of dramas performed up to the time the British came into India. The most popular was the Tamasha, performed by itinerant troupes, both men and women. But the first dramatic company of modern type was formed in 1842, and a few years later it gave a performance in one of the first theatres built in India. Rs. 500,

about £50 then, was paid for rent for one night, and the Governor of Bombay was present. The Governor was pleased with the show, and urged upon the company to go to England, promising to give introductions in England. But the company refused, as it was against the Hindu custom then to leave the shores of India. The educated people began to take greater interest in dramas, and the 'Kalidas Elphinstone Society,' formed in connection with the Elphinstone College in Bombay, gave a splendid performance of *Shakuntala*. Special palm-leaf dresses were brought all the way from Madras, and two wagon-loads of flowers were imported from Poona. The Sangit, or musical drama, was introduced first by Mr. S. B. Trilokekar, a leading citizen of Bombay. Now there are at least seventy-nine dramatic companies giving performances all over India. In Bombay Presidency alone there are thirty-four. During the last twenty-eight years, over 460 new dramas have been performed, about 25 per cent. of which are translations or adaptations from English and French plays. For a long time the women's parts were taken by young boys, but now educated girls are coming forward to enter this field.

V. KARANDIKAR.

WHAT YOU WILL BE DANCING IN 1929.

By Santos Casani, the Famous Teacher of Dancing.

Mr. Casani, who has in the past broadcast dancing lessons from the London Studio, sounds a note of warning against the *ouré* style of dancing. He is the moving spirit behind the Amateur Ballroom Dancing Championship, music from which will be broadcast on Thursday evening next.

POPULARITY itself is so surely an unfading urge to advancement that the ballroom dancing of today is necessarily progressive.

By this I do not mean that there is any need for a never-ending stream of dance innovations. On the contrary, the policy that aims to introduce one dance craze after another is doomed to failure from the start. This fact has been amply illustrated by those innumerable 'peppy and original creations for the ballroom'—usually hailing from U.S.A.—that have gained nothing but a fleeting notoriety from the Press and a still more fleeting try-out on the dance floors in this country.

'Flashy' Dancing Taboo.

This shunning of the eccentric and crude, in favour of more graceful and decorative steps, is in itself closely indicative of my meaning when I speak of progressive dancing. At present, only dances of the very highest standard stand a chance of gaining popularity in the British ballroom.

That ever juvenile and favoured monarch, the fox-trot, shows plentiful signs of continuing to hold first place in the heart of the dancing public. This is not surprising, for the spontaneous and simple appeal of its steps, rhythm, and music needs a lot of beating.

Many dance innovations have been based upon the fox-trot, without improving upon it or ousting it from favour. Good use is being made of these by incorporating catchy and original touches from them with the actual fox-trot steps, eliminating the risk of 'staleness' or monotony. In the slow fox-trot we can enjoy the allure of gliding motion that is happily contrasted by the brisker movements of the quick fox-trot or quickstep. This gives a glimpse of the Charleston that is both refreshing and popular.

A Smoother Waltz.

The new waltz is another tremendous favourite. Some seasons ago, elderly dancers complained that the waltz was completely spoiled by being 'jazzed.' There are no grounds for such an accusation today. The new waltz is based upon the old—with improvements. Whereas, in the old style dance, the steps were worked into a constant, fatiguing, pirouetting on the tips of the toes; the new version shows the same steps used progressively, with only occasional turns, being restfully danced on the ball



The author of the accompanying article, with his partner, Miss José Lennard.

of the foot. Charming variations, suitable to dancers of all ages, are provided by the hesitation and Beaton movements.

The Yale made its appearance some two years ago, at a time when it was felt that a new dance was needed. Its slow tempo is at once its greatest attraction and its only drawback; it calls for a certain expertness and balance that attract the practised dancer and scare the amateur. Still, it is gradually gaining in prominence, and there is every reason to suppose that the New Yale Blues has come to stay.

Bring Back the Tango!

The Tango is one of the most completely delightful dances that has ever come to the ballroom. Its movements are finished, graceful, and easily executed, and its characteristic music is a sheer joy.

I attribute its comparative lack of popularity to those dance bands that will not take the trouble to play tango music.

It is easy to excuse this selfishness on the grounds that the public is apt to hang back when any dance other than a universal favourite is played. But this only happens because the dance is played so seldom that people do not think it worth while to learn it! It is useless for the expert professionals and teachers to place their mark of approval upon a dance if the average dancer gets no chance to exploit it in the ballroom. Let our bands play tango music for its limited number of devotees, and it will not be long before every dancer wants to join in.

Good dances and good dancing must be encouraged at all costs.

Apart from the obviously necessary co-operation between teachers and bands, the greatest aid to this worthy end is the Dance Competition.

Setting a Standard.

It has long been recognized that any old type of dancing is allowed on the dance floor, providing that it is not actually objectionable. This clumsily comfortable state of affairs has been going on far too long, broken only by certain condemnatory outbursts from time to time, on our disgraceful modern dancing.

But, fortunately, there is a new spirit prevalent today that realizes that the dancing public needs persuasion and encouragement alone to bring its execution to a higher standard of perfection. The most outstanding example of this spirit is shown by the Columbia Graphophone Company's extensively organized Competition for the Amateur Ballroom Dancing Championship of Great Britain.

Last year a similar competition—catering solely to the amateur section of the dancing public—was organized on a smaller scale. The Columbia Company, wishing to promote better dancing throughout the country in a stimulating way, and get into closer touch with those for whom they provide an extensive range of dance records, inaugurated the Amateur Ballroom Dancing Championship, presenting prizes to a total value of £3,000.

The response from the public was instantaneous, 7,000 dancers entered for the contests, while over 100,000 people were attracted as spectators.

A Modern Composer who does not belong to 'the wrong-note school.'
THE YORKSHIRE GENIUS OF FRIDAY'S CONCERT:

This article on Frederick Delius, a concert of whose works Sir Thomas Beecham is to conduct on Friday evening next, is by 'Peter Warlock,' one of our younger musicians, and author, under his real name of Philip Heseltine, of a standard book on the composer.

ALTHOUGH much of his output is still unfamiliar to the musical world, Delius must not be regarded as a 'modern' composer within the generally accepted meaning of that often ill-used word. Not only does he belong to an earlier generation than the 'modern' composers whose work has figured so largely in the B.B.C.'s recent programmes of contemporary music—Schönberg, Stravinsky, Bartok, and the rest—but his whole outlook on music is radically different from theirs; indeed, one might with justice cite Delius as the very antithesis of the contemporary spirit in music. The sharp angular lines of melody logically interwoven one with another, the harsh dissonances that are the frequent result of this procedure, the absence of key feeling (which gives the listener an impression that the music is in no key, or else in two or three keys at once), the nervous intensity of rhythmic schemes, and the preoccupation with clearly-defined forms, which are such salient characteristics of contemporary music—these have no part in the music of Delius. He has never had any liking for so-called 'atonal' music, and for years he has referred, in conversation, to its composers as 'the wrong-note school.' Their music, he contends, is lacking in *feeling and emotion*. These terms—impossible to define adequately in their application to music—will bear several diverse interpretations, for there are many widely-different kinds of musical emotion; and if we accept the Oxford Dictionary's definition of emotion as 'any vehement or excited mental state,' it is impossible to deny its presence in much contemporary music. But every sympathetic listener will be able to hear what Delius means by the words. Accustomed from childhood to improvise on the piano, even before he learned to read music, he has developed a rhapsodical and rather improvisatory style in which harmony—i.e., successions of chords—is of greater importance than melodic outline and rhythmic vigour, and form is dictated rather by the wayward flow of the music than by any preconceived ideas of structure. His harmony is melting and mellifluous, always within the bounds of tonality. So far, indeed, is it from being dissonant in the modern sense of the word that some by no means revolutionary critics have found it to be of too consistent a sweetness. (This, however, is a point upon which opinions differ considerably.) For the most part, his music is dreamy and contemplative, full of wistful retrospection, even in its gayer moments: the true musical embodiment of what Wordsworth called 'emotion recollected in tranquillity.'



Photo by Gordon Bryson.

Frederick Delius in his country garden at Grez-sur-Loing, near Paris.

Born in England in 1863, Delius is younger than Sir Edward Elgar by five years, than Hugo Wolf by three, than Debussy by one, and one year older than Richard Strauss. His musical development, however, like that of Elgar, was slow, for whereas by 1898 Wolf had completed his whole life's work, Strauss had composed all his well-known symphonic poems except *Heldenleben*, Debussy his string quartet *L'après-midi d'un faune* and the *Nocturnes*, Delius had not yet written any of the works by which he is known today. Intensely fastidious and self-critical, he has never—save for a few months in early youth—been compelled to use music as a means of livelihood, so he has been spared the painful necessity of



Photo by Gordon Bryson.

A view of the Delius house at Grez-sur-Loing, a meeting place for distinguished musicians of all nations. A wireless set is installed there, and it is to be hoped that the composer will be able to receive Sir Thomas Beecham's concert from Daventry (5XX).

writing 'pot-boilers.' He has withheld from performance every work that seemed to him unworthy of the best that was in him, and many compositions have been withdrawn for drastic revision after one performance, or laid aside altogether. For many years after he had achieved fame at the great musical festivals of Germany, it was his practice, on finishing a new work, to put it away for two years, after which it was taken out and critically inspected before the final decision was made whether or not it should be given to the world. How many a young and totally unknown composer, having had an opera accepted for performance at an important German musical centre, would withdraw his work on the eve of rehearsal, because of conscientious scruples about its defects? Yet this is what Delius did when his *Magic Fountain* was to be played at Weimar in 1894; and the opera has never been heard to this day, though some of the music was used in certain later works.

The earliest of his large-scale compositions to become well known was the nocturne, *Paris: the song of a great city*, which dates from 1899. This extremely clever and effective 'night-piece'—a musical evocation of the spirit of Paris from dusk to dawn—has yet some affinity with the Straussian tone poem; not that the music is in any way derived from the Straussian idiom, but the technique and construction reveal German influence. Between *Paris* and the opera *A Village Romeo and Juliet*, which was completed two years later, there is a wide gulf. In the opera Delius completely found himself, and every page reveals a wholly individual style to which he has consistently adhered in all his later compositions. The years 1902-14 not only saw the creation of most of Delius's best work, but also brought him recognition in Germany as one of the major composers of Europe. But after giving an apparently successful concert of his own works in London in 1899, he had to wait many years before any further notice was taken of him in England, and it is not going too far to say that we have chiefly Sir Thomas Beecham to thank for the introduction of Delius's music to British audiences.

Among the works of Delius that are still practically unknown are there large orchestral compositions: *North Country sketches*—delicate Nature studies akin in feeling to the exquisite pieces for small orchestra; *On hearing the first cuckoo in Spring*; and *Summer night on the river*; the second *Dance Rhapsody*, which is a brilliant elaboration of the Mazurka form; and *Evyntyr*,

(Continued on page 273.)



Some Unusual Scones and Tea Cakes.

Wholemeal Scones.

Mix into a basin:—

- 1 breakfastcupful of white flour.
- 1 teacupful of wholemeal flour.
- 1 teacupful of medium oatmeal.
- 1 teaspoonful of salt.
- 1 teaspoonful of cream of tartar.
- 1 teaspoonful of bicarbonate of soda.

Rub into this,

- 1 tablespoonful of butter or margarine
- and add—
- 1 tablespoonful of golden syrup.

Mix in enough milk to make a fairly soft paste. Turn on to a floured board, roll out to about $\frac{1}{2}$ in. thick, cut into rounds, and bake in a moderate oven till nicely browned top and bottom—about twenty minutes. When cold, split open and butter.

These scones will keep fresh for over a week.—*Miss May Pearman, 5, Cranstock Rd., Cufford, S.E.6*

Cheese Scones.

- $\frac{1}{2}$ lb. self-raising flour.
 - $\frac{1}{2}$ lb. grated cheese.
 - 1 oz. fat (any kind).
 - 1 teaspoonful salt.
- Slight dust of pepper.

Rub fat into the flour and mix all dry ingredients together. Mix to a firm dough with milk or water. Roll out to half an inch in thickness, and cut into rounds. Bake in a hot oven ten to fifteen minutes. This is an excellent way of using up stale cheese.—*Mrs. D. Durrant, 91, Addiscombe Court Rd., East Croydon.*

'Brioche'

Delicious for tea, cut open and spread with butter or jam.

- 1 lb. self-raising flour.
- Pinch of salt.
- 2 tablespoonfuls sugar.
- 2 ozs. margarine or butter.

Rub all together and mix with enough milk to make stiff dough. Roll out on floured board to $\frac{1}{4}$ in. in thickness, cut in strips $1\frac{1}{2}$ ins. wide and 3 ins. long, and roll up, place on flat tin, and bake quickly in hot oven.

An egg or egg powder is a great improvement.—*Mrs. P. Walker, Breach Avenue, Southbourne, Hants.*

Boston Tea Cake.

- 2 breakfastcupfuls of flour.
- 1 breakfastcupful of milk.
- 2 tablespoonfuls sugar.
- 2 teaspoonfuls cream of tartar.
- 1 teaspoonful bicarbonate of soda.
- 1 egg.

Mix flour and cream of tartar, milk, and soda, egg and sugar.

Add the milk and soda to the egg and sugar, and then stir in the flour. Bake in a sandwich tin ten to twenty minutes in a moderate oven.

When cold cut in slices and butter.—*Miss E. A. M. Davis, Sheldon, Cinderford, Glos.*

Gingerbread.

- 8ozs. flour.
- 3ozs. margarine.
- 2 $\frac{1}{2}$ ozs. syrup.
- 2 $\frac{1}{2}$ ozs. treacle.
- 3ozs. sultanas.
- 2ozs. preserved ginger.
- $\frac{1}{2}$ teacup milk.
- 1 $\frac{1}{2}$ ozs. sugar.
- 1 teaspoonful ground ginger.
- $\frac{1}{2}$ teaspoonful bicarbonate of soda.
- 1 egg.

Sieve the flour, bicarbonate of soda, ground ginger and salt into a basin. Add the sultanas and ground ginger. Dissolve the margarine, treacle, syrup, and sugar in a saucepan, but do not allow them to get hot. Make a hole in the centre of the dry ingredients and add the melted syrup, also the egg and milk; beat very well.

The mixture should be of a liquid consistency. Pour into a prepared tin and bake in a cool oven for two hours. Split almonds may be put on top of the cake before baking.

Madeira Cake.

- 5ozs. butter or margarine.
- 5ozs. white sugar.
- 8ozs. flour.
- 2 eggs.
- 1 teaspoonful baking powder.
- $\frac{1}{2}$ teaspoonful salt.
- Milk, if necessary.

Beat the fat and sugar until a creamy consistency, add a little of the sieved flour, one egg and a little more flour, beat well, continue adding flour and egg alternately, and a little milk if necessary until the mixture is the consistency of clotted cream; add the baking powder. Turn into the tin and bake in a moderate oven 1-1 $\frac{1}{2}$ hours. A thin slice of citron peel should be laid carefully on top of the cake 15 minutes after it has been in the oven.

Should several cakes be needed—or baking be done only once a week—make the above mixture in larger quantities, using butter; when mixed divide into different basins, add currants, cherries, sultanas, almonds, chopped peel, or dissolve two sticks of chocolate in the milk; in this way a variety of cakes can be made at one time.—*From a talk by Miss Randall.*

The Ex-Baby.

ALTHOUGH the first year has been got over safely, it does not mean that your baby requires less care and attention than he did before, but even more. There is quite a distinct tendency on the part of many mothers to be less careful with the feeding of the ex-baby. No greater mistake can be made.

Food should be given quite regularly and, although the most important item will still be milk, there are quite a number of additions possible.

Meal times should be so arranged that no change is again necessary when school life is begun—it is important that time be given for morning duties, and breakfast at 7.30 a.m. allows time for all that is necessary. The actual food will vary according to the home, but milk, some cereal, crisp toast, and butter, followed by a piece of raw hard apple will satisfy most children.

For dinner, give simple soups, fish, tripe, rabbit, small quantities of not over-cooked meat, a green vegetable suitably cooked, and a small quantity of potato, followed by a sweet suitable for the age of the child and the weather. Milk puddings should be given not oftener than two to three times weekly. Junket, jellies, flavoured with fresh fruit, fresh egg, milk, or fruit itself, are very useful in hot weather; for colder weather, light steamed suet puddings, fruit, and custard are usually enjoyed by children. A hard apple peeled whole, and given to a young infant after a meal, provides not only an excellent chewing lesson but also the necessary fresh fruit for the day. Oranges are a valuable fruit for children.

Three meals per day are usually sufficient, but if necessary, a glass of milk may be given half an hour before going to bed. Do not encourage the habit of giving food in bed.

Be very careful not to give too much starchy and soft food—children require a mixed diet, and must exercise their teeth. As soon as they appear, the teeth must be cared for—cleaned regularly after meals with the right kind of toothbrush, and given the necessary chewing exercise.

The great achievement of being able to walk is so much enjoyed by the little one that, unless times of his exercise and rest are carefully graded there is danger of his becoming easily over-tired. At least fourteen hours' sleep is necessary during the second and third year. While over-nursing is bad, too little nursing and attention is equally so.

The fact that they have to sleep in the daylight does not disturb children who have been trained to do this from the beginning.

In order to avoid infections and other contaminations, many mothers prefer to allow their children to play alone, and many children suffer intense loneliness as a result. Not only that, they lose weight, have a poor appetite, become quiet and even sullen if they are denied companionship. The terrors of infectious disease are gradually being banished. If you can keep your child free from rickets, make sure that he has a healthy nose and throat, are careful that his digestive system is in good working order, that his diet is well-balanced and that he is having his necessary amount of fresh air, you will find he will be fit enough to fight infectious disease. Repeated colds tend to produce chronic catarrhs, mouth breathing, adenoids growth and the enlargement of the tonsils. They can be prevented by avoiding infection, by isolating cases when they occur, and by keeping your child's health up to standard.

It is important that the eyes be examined to find out whether the sight of both is good, and no tendency to squint should ever be left untreated. After the age of five it is more difficult to put such things right.

The ears should be tested as far as is practicable to see that the hearing is normal. If there has been any sign of discharge in your child's ear, see a doctor at once.

Every mother should make a point of sending her child to school as physically perfect as possible and she will have less to fear when it has to change its days of freedom to those of confinement.

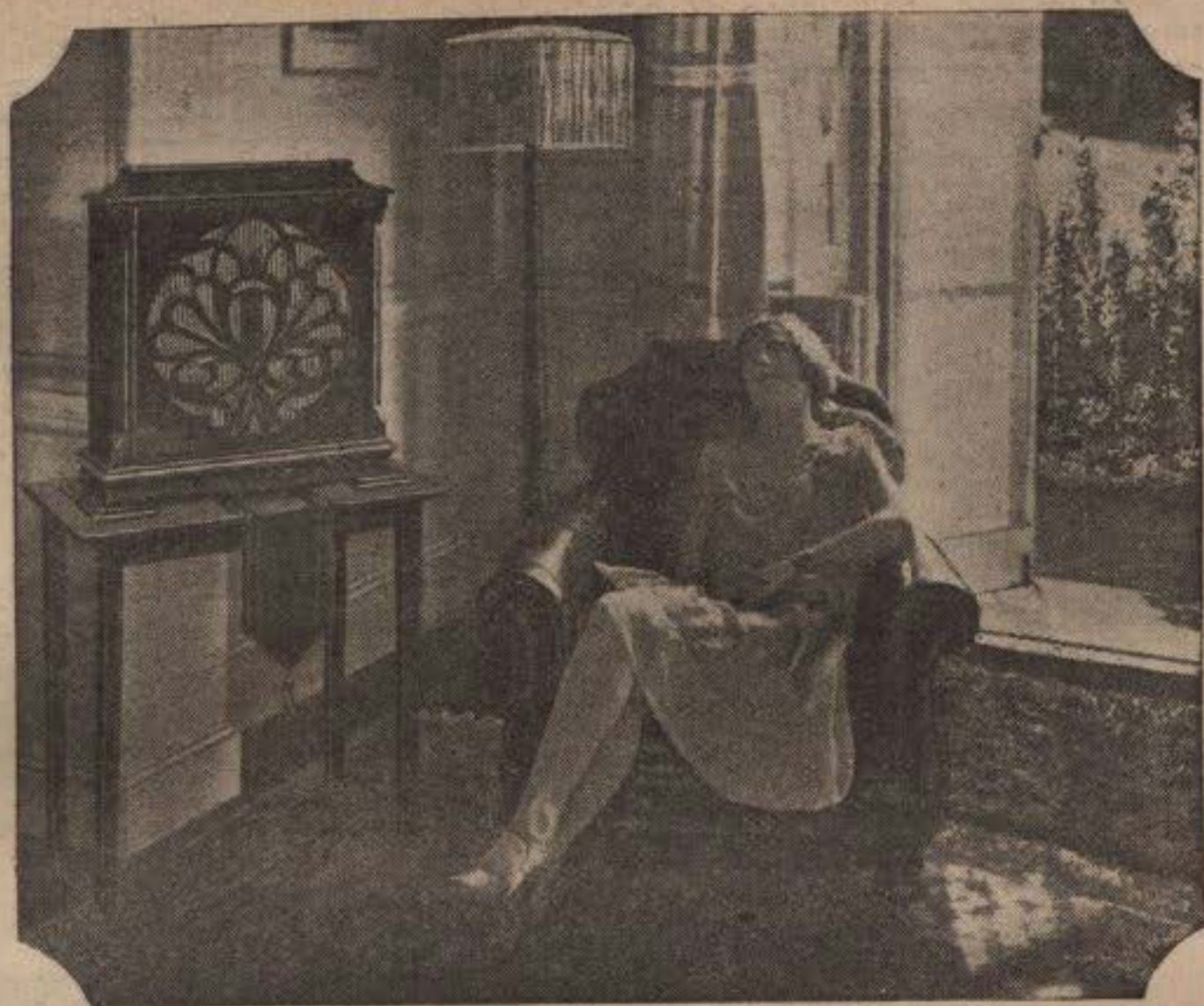
It is, however, the mind of the child which requires the most careful guidance in those early days. It is waking up, so to speak, the will is developing and requires to be directed along the right lines, otherwise 'kinks' of all sorts may develop.

Children are naturally brave and inquisitive; anxious to explore and imitate, and ought to be encouraged to develop self-confidence. It is unwise to develop the emotions of fear, anger, and hate at an early age. The emotions of love and sympathy must not be over-developed, otherwise the child tends to become unbalanced in later life.—*From a talk by Dr. Mabel Brodie.*

This Week in the Garden.

THE presence of stagnant water in the soil is detrimental to most plants, for it excludes air, and air is more important than many seem to think. All parts of plants breathe and must have fresh air, and good drainage helps to ensure it for roots. Where the drainage of soil is bad, therefore, attention should be paid to this most important part of soil treatment.

(Continued on page 204.)



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3.30 AN ORCHESTRAL CONCERT

FRANK PHILLIPS (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

March, 'Heroique' *Saint-Saëns*
Overture, 'Academic Festival' *Brahms*

SAINT-SAËNS composed this March in honour of his friend the painter, Henri Regnault, who was killed during the Siege of Paris in 1871. It is not, however, a Funeral March; its name indicates quite clearly the composer's intention, and it does indeed embody something of triumph and exultation. Scholarly composer though he was, Saint-Saëns could write thoroughly popular tunes when he chose, and this March is rich in good-going melodies.

There is a very short introduction and then woodwinds play the first main tune in which the whole orchestra soon joins. A slower section follows with a new tune; the tenor trombone plays it first. There is a return of the opening music and then a quicker section brings the March to an end.

THE German Universities have a way of conferring honorary degrees which have often no very obvious connection with the achievements they seek to honour. The degree 'Doctor of Philosophy,' in particular, covers a multitude of sciences as well as arts. In 1879 the University of Breslau conferred that degree on Brahms, and for the occasion on which he received it he composed this Overture. Its name, in English, is apt to sound a little severe; it means really an Overture for a University Festival, or even merrymaking, and there is nothing 'academic' about it in the way in which that word is often used to mean dry and uninspired. It embodies much that is best in the tradition of the German Universities, as well as something of the irresponsible buoyancy of youth, and Brahms combines these to set them before us in the happiest way.

The Overture begins with a busy, hurrying theme on the violins, and two other themes of his own follow in turn, one a broad, hymn-like melody, and the other an emphatic, decisive tune. When these have been elaborated, the first of four real students' songs used in the Overture makes its stately appearance on trumpets and woodwinds. For more than a century the words sung to it belonged to an

early students' organization which had to be dissolved because of its political activities. It is a fine dignified tune, like an old German chorale. Brahms works it out in conjunction with his own first theme, and then we hear the second students' song. It is a happy, lyrical melody known as 'Der Landesvater' ('The Country's Father'). The third students' tune is an even older one; as long ago as the beginning of the eighteenth century it was a traditional German students' song, associated particularly with the Freshmen. In a merry dance rhythm, it is played first by the bassoons. On these materials a fine and solid Overture is built up, never losing sight of the happy occasion for which it was intended; it comes to a noble end with the whole orchestra shouting the joyous song which belongs to the youth of all climes and ages—'Gaudemus igitur.'

3.50 FRANK PHILLIPS and Orchestra
Madamina! ('Don Giovanni') *Mozart*

IT is a truly shocking story which Leporello here unfolds, but it embodies so much of Mozart's grace and charm that no one could take it other than light-heartedly. Don Giovanni has left his servant to console Donna Elvira, and he chooses the odd means of recounting his master's many conquests of the fair sex. He has made a catalogue of them, from which he roams with genuine gusto. The air begins with a section like Recitative, which passes into a real song.

3.56 ORCHESTRA
Valse Triste *Sibelius*
Valse-Caprice *Rubinstein*
Ballade in A Minor *Coleridge-Taylor*

4.20 FRANK PHILLIPS
Sea Fever *Ireland*
A Sea Dirge *Dunhill*
The Little Admiral *Stanford*

4.28 ORCHESTRA
Ballet, 'Kassya' *Delibes*

4.45 A RECITAL
by
ELISABETH SCHUMANN (Soprano)
(For 5.15 to 7.30 also 8.0 to 8.45 Programmes see
opposite page.)

8.45 THE WEEK'S GOOD CAUSE:
An appeal on behalf of the Salvation Army
Self-Denial Fund by Colonel JAMES BEDFORD,
Subscribers' Secretary

THANKS to the vigorous propaganda carried on yearly by the Salvation Army, 'Self-Denial Week' has become well known, and the many good works, such as hostels, shelters and homes, for which the money subscribed is used, deserve to be known no less well.

Contributions should be sent to Commissioner
Hurren, 122, Queen Victoria Street, E.C.4.

8.50 WEATHER FORECAST, GENERAL NEWS BULL-
TIN; Local Announcements; (Daventry only)
Shipping Forecast

9.5 Tom Jones
and
The Grand Hotel, Eastbourne, Orchestra
From the Grand Hotel, Eastbourne
The Dance of the Hours *Ponchielli*
L'Extase (By Request) *Thomé*
BEN WILLIAMS (Tenor)
The Prize Song ('The Mastersingers') .. *Wagner*

ORCHESTRA
Selection, 'The Lowlands' *D'Albert*
Tom JONES (Violin)
Melodie *Gluck*
Menuet *Mosel*
Hejre! Kati (Hullo! Katie) *Huby*

BEN WILLIAMS
How Pure the Air ('Don Pasquale') .. *Donizetti*
ORCHESTRA
Selection, 'Il Trovatore' *Verdi*

10.30 Epilogue

5.30 A NOTE ON TODAY'S BIBLE READING

THE Lord, on whose hand the King leaned, had watched the famine taking a firmer grip on the besieged city of Samaria.

Now he and all its inhabitants were looking starvation in the face.

Then said Elisha, the man of God, 'To-morrow about this time shall a measure of fine flour be sold for a shekel, and two measures of barley for a shekel in the gate of Samaria—there would be food for the people. Bitter and incredulous came the lord's reply: 'Behold, if the Lord would make windows in Heaven, might this thing be?'

The miracle was discovered by four leper outcasts.

They too were starving, and, driven by hunger, decided to raid the Syrian camp.

And when they were come to the uttermost part of the camp of Syria, behold there was no man there! For panic had descended upon the Syrians—they had heard the noise, as of a great host—and had fled, leaving everything in disorder behind them.

The lepers, when they had eaten, carried away silver, gold, and raiment, and hid it.

For years they had never known such comfort and plenty—their good fortune frightened them! So they went and told the King's Household.

The King suspected a trap. Peradventure the Syrians were lying in ambush somewhere, and when the people came out of Samaria to seek bread in the deserted camp, they would fall upon them, capture them alive, and enter the city.

But the search-party he sent out reported that there was no sign of the Syrian armies, except that the way to Jordan was full of garments and vessels which the Syrians had cast away in their haste. So the people went out and spoiled the tents of the Syrians.

By the evening Elisha's prophecy had come true, and there was food and plenty in Samaria.

But the Lord on whose hand the King leaned was put in charge of the gate, and was trodden under foot by the people.



TOM JONES

and the Grand Hotel Orchestra are always a popular broadcast. Their music will be relayed from Eastbourne tonight at 9.5.



THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



(For 3.30 to 5.15 Programmes see opposite page.)

5.15 Missionary Talk by Dr. ALICIA P. LINTON, M.B., of Persia

5.30 SCENES FROM OLD TESTAMENT HISTORY
Plenty in Samaria

5.45-6.15 Church Cantata (No. 65) Bach

'SIE WERDEN AUS SABA ALLE KOMMEN'

('The Sages of Sheba')

Relayed from the Guildhall School of Music

TOM PICKERING (Tenor)

WILLIAM BARRAND (Bass)

LESLIE WOODGATE (Organ)

THE WIRELESS CHORUS and

THE WIRELESS ORCHESTRA

(Horns, Flutes, English Horns and Strings)

Conducted by STANFORD ROBINSON

6.30-7.30 (Daventry only)

A Religious Service.

Relayed from St. Cuthbert's Parish Church

(S.B. from Edinburgh)

Introductory Prayers; Metrical Psalm No. 102 (2nd Version) Vv. 13-18. Tune 'Duke Street'; Prayer; Prose Psalm No. 84; Old Testament Lesson: 1 Samuel, Chap. iii. Vv. 1-10;



SORTING OUT THE PLUNDER.

This remarkable photograph was taken by Dr. Linton, Bishop in Persia, while the brigands who had held up his party on a journey in the wilds of Persia were engaged in going through their loot. His wife, Dr. Alicia Linton, will give the missionary talk this afternoon.

Hymn: 'Jesu lover of my Soul' (R.C.H., No. 414. E.H., No. 414); New Testament Lesson: St. Luke, Chap. vii. Vv. 31-50; Hymn: 'Sometimes a Light surprises' (R.C.H., No. 439); The Apostles' Creed; Prayer of Intercession; Anthem; Address by the Rev. J. A. C. MURRAY, B.D.; Anthem Hymn: 'Glorious things of Thee are spoken (R.C.H., No. 206. E.H., No. 303); Benediction.

8.0 A Religious Service

From the Studio.

Hymn, 'Soldiers of Christ, Arise' (English Hymnal, 479)

Prayers. Psalm 46. Lesson

Hymn, 'O for a closer walk with God' (English Hymnal, 445)

Address by The Rev. THOMAS NIGHTINGALE, General Secretary of the National Council of Evangelical Free Churches, and Member of the Corporation's Central Religious Advisory Committee.

Hymn, 'The Radiant Morn hath passed away' (English Hymnal, 279)

Blessing

(For 8.45 to 10.30 Programmes see opposite page.)

10.30 Epilogue

'HIS MYSTERIOUS WAY'

This Week's Bach Cantata.

Church Cantata, No. 65.

'Sie werden aus Saba alle Kommen' ('The Sages of Sheba')

COMPOSED for Epiphany, the season of our Saviour's baptism, when His full glory should be made manifest by the Church, this Cantata is founded on the prophecy of Isaiah, 'All they from Sheba shall come.' In very much the sense in which we now speak of 'programme' music, the first chorus of this Cantata is pictorial, and it is easy to imagine the stately caravan—the Sages and their train—as the scene is pictured so often by the old Italian painters. There are flutes, oboes and horns in the orchestra, and these join in presenting a piece of processional music which is as dignified as it is simple. The repetition of the harmonies lends it an almost primitive effect, which we may safely assume to have been deliberate on Bach's part. The chorus enter on the same figure which the orchestra has begun, and the number is worked out at some length, but always with the same sense of deliberate movement, gladly carried on.

The second number is the old Chorale from the Middle Ages, 'The Kings came from Sheba, bringing gold, frankincense and myrrh.' It is simply sung to the accompaniment of flutes, oboes, and organ. Next, the bass voice has a telling recitative which finishes with a line of melody, leading to an Aria which is a meditation on the gifts the Sages brought. Here again the oboe has an expressive share in the accompaniment, and the air is one of the finest numbers for bass voice in all the Cantatas.

The tenor follows with another meditation on the gifts, first a recitative and then an aria, the latter a joyous offering of the heart to Jesus.

The Cantata comes to an end with a simple chorale fully accompanied by the orchestra.

The text is reprinted by courtesy of Messrs. Novello and Co., Ltd.

I.—Chorus.

The Sages of Sheba shall come before Thee, gold and incense bringing, and Thy glory shall be shown in them.

II.—Chorale.

The Princes of Sheba hither came, with gold and myrrh and incense they came, hallelujah!

III.—Recitative (Bass).

These things that Isaiah of old beheld are now in Bethlehem fulfill'd: lo! hither came the sages, to Jesus' cradle led, and worship Him as King of all the ages. Gold, incense, spices are the mystic symbols three that in the stall at Bethlehem before the Holy Child they offer. My Saviour, when I think of all I owe to Thee, I too must haste, my humble gift to proffer before Thy manger bed: for this glad day to me with joy is fraught, since Thou, O Lord of life, to all the heathen the light of grace hast brought. What can I give to Thee, Thou King of Heaven? O let me lay my heart before Thee, a poor and worthless thing, yet nought more precious can I bring.

IV.—Aria (Bass).

Gold of Ophir is but vain, idle dross that man desireth. Let the earth her wealth retain, Jesu's love our hearts requireth. Lay your hearts then at His feet for a New Year's off'ring meet.

V.—Recitative (Tenor).

Reject it not, O Thou my soul's true light, this heart that I in homage bring to Thee. For worthless though it be, some sweets therein are stored that from Thy Spirit are outpoured; the gold of faith, the incense born of prayer, the myrrh of true contrition's meek endeavour, all these, O Saviour, will I bring, and offer them before Thy Throne for ever. If Thou to me Thyself wilt give, ah, then indeed my wealth is overflowing! For, rich in Thee, henceforth I live of all things else possess, on earth the joys of heaven knowing.

VI.—Aria (Tenor).

Saviour, take me for Thine own! Contrite heart I lay before Thee! I am Thine and Thine alone, words and actions all adore Thee. See them, Saviour, at Thy feet, take them, Lord, for service meet!

VII.—Chorale.

My God, I give myself to Thee, on Thy great love relying. Do Thou in life my helper be, my light when I am dying. Incline me still to do Thy Will, be that my one endeavour, through all my days to sing Thy praise and worship Thee for ever!

The Cantatas for the next two Sundays are:—
No. 69.—'Lobe den Herrn, meine Seele' ('Praise Him, my soul').
No. 12.—'Weinen, klagen' ('Wailing, crying').



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SUNDAY, FEBRUARY 3

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A VIOLIN RECITAL

by ARTHUR CATTERALL
Grave F. Bach, arr. Kreiser
Rondo in C..... Mozart
Airs Russes... Wieniawski
Sérénade Mélancolique
Tchaikovsky
Preludium
Bach, arr. Schumann

4.0 A MILITARY BAND CONCERT

GLADYS RIPLEY
(Contralto)
JOHN TURNER (Tenor)
THE WIRELESS MILITARY
BAND
Conducted by B. WALTON
O'DONNELL
March, 'The Crown of
Chivalry'..... Fletcher

4.10 GLADYS RIPLEY

Unmindful of the Roses
Coleridge-Taylor
Where Corals Lie... Elgar

4.18 BAND

Selection, 'The Mastersingers'..... Wagner

4.36 JOHN TURNER

Go, lovely Rose..... Quilter
Shepherds Gay..... Sanderson
Daphne..... Coningsby Clarke

4.44 BAND

First Suite..... Holst
Chaconne; Intermezzo; March

4.57 GLADYS RIPLEY

Here in the quiet Hills..... Carne
That's why I love my garden..... Armstrong
Town and Country..... Haydn Wood

5.5 BAND

Overture, 'La Gazza Ladra' ('The Thieving
Magpie')..... Rossini

5.15 JOHN TURNER

Trusting Eyes..... Clarence Gartner
Dolorosa..... Phillips
Ben Backstay..... Howard Carr

5.22-5.30 BAND

Czardas, 'Letzte Liebe' ('Last Love')... Gung'l
A Musical Snuff-box..... Liadov
Gopak ('The Fair of Sorotchinski')
Moussorgsky

EVEN in its original form as a pianoforte piece, the piece by the Russian composer Liadov contrives to give an excellent imitation of an old musical toy—a musical snuff-box which produced little tinkling tunes. In this arrangement, the Glockenspiel and other delicate-toned instruments of the band have even less difficulty in bringing off the same illusion. Apart, however, from its interest as an imitation, it is a charming little piece, dainty and melodious.

8.0 A Religious Service

from the Cathedral Church of St. Chad
(From Birmingham)

Conducted by the Very Rev. Canon JOHN ROSKELL
Order of Service:

Magnificat..... Palestrina
Antiphon, 'Ave Regina'..... Witt
ADDRESS



GLADYS RIPLEY,
contralto, sings in the Military
Band Concert this afternoon.

9.0 The Budapest Trio

Ave Maria.... Palestrina
Tota Pulchra es
Joseph Smith
O quam gloriosum..... Palestrina
Exaltate Deo...
THE CHOIR, directed by the
Rev. D. L. KELLY

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)

An Appeal on behalf of
the Leicester Royal In-
firmity, by Alderman
HARRY HAND (Lord Mayor
of Leicester)

Donations to be forwarded
to the House Governor,
Royal Infirmary, Leicester

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

THE BUDAPEST TRIO
ENDRE PETHI, NICHOLAS
ROTH, GEORGE ROTH
SYLVIA YORK BOWEN
(Mezzo-Soprano)

TRIO
Trio in E Flat, Op. 70,
No. 2..... Beethoven

SYLVIA YORK BOWEN

Auf Dem See (On the Lake).....
Nachtigall (Nightingale).....
Standchen (Serenade).....
Trennung (Parting)..... } Brahms

TRIO

Trio in A Minor..... Turina
Prelude and Fugue; Theme and Variations;
Sonata

SYLVIA YORK BOWEN

Du Meines Herzens Kronlein.....
Ich Schwebe..... } Richard
Schlagende Herzen..... } Strauss

TRIO

Trio in D Minor, Op. 49, No. 1.... Mendelssohn

10.30

Epilogue

Home, Health, and Garden.

(Continued from page 260.)

Winter spraying with tar-oil washes must no longer be done, for the trees and bushes are no longer dormant. Spraying with caustic soda (1 lb. to 10 gallons of water), for cleansing the trees, may still be done up to the middle of February.

Autumn fruiting raspberries, so useful in October and November, should be cut down now. These varieties bear their flowers and fruit on the new canes, whereas the summer-fruiting varieties are biennial. Pruning of red currants and gooseberries may be undertaken, and should be completed by mid-February. Where birds attack plum buds and gooseberries, spraying with paraffin emulsion or with quassia and soft soap helps to protect the buds; and where small areas are concerned, the threading of black cotton about the bushes is a means of checking the ravages of birds.

As soon as the soil is in fit condition, a first sowing of culinary peas should be made. The varieties 'Pilot,' 'Little Marvel,' and 'William I' are likely to withstand the adverse conditions still existing in the soil. Broad beans will soon need to be in, and so will parsnips.—Royal Horticultural Society's Bulletin.

Sunday's Programmes continued (February 3)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 Evensong
Relayed from the Cathedral, Llandaff
Magnificent and Nunc Dimittis by Harwood in A Flat
Anthem, 'The Wilderness' (S. S. Wesley)
Preacher, THE VERY REVEREND THE DEAN OF LLANDAFF

4.45-6.15 app. S.B. from London

8.10 A Religious Service
From the Studio
THE STATION CHOIR

Address by a MEMBER of the Bishop of Salisbury's Committee on 'Religion in the Home'

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.30-6.15 app. S.B. from London

8.0 S.B. from London

9.0 Musical Interlude, relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

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

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 Mendelssohn
A Special Orchestral Concert
The 120th Anniversary of Mendelssohn's Birth
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
LILIAN COOPER (Soprano)
EDWARD ISAACS (Pianoforte)

5.15-6.15 app. S.B. from London

7.50 Sacred Music by THE STATION QUARTET

8.0 A Religious Service
From the Studio
Conducted by the Rev. W. LEIGHTON, M.C.
Church of SS. Peter and Paul, Bolton
Music sung by THE CHOIR of St. Augustine's Church, Manchester
Directed by D. G. FOGARTY

Hymn, 'Jesus, the very thought of Thee' (Westminster Hymnal, No. 19)

Scripture Reading

Motet, 'Ave Verum' (Byrd)

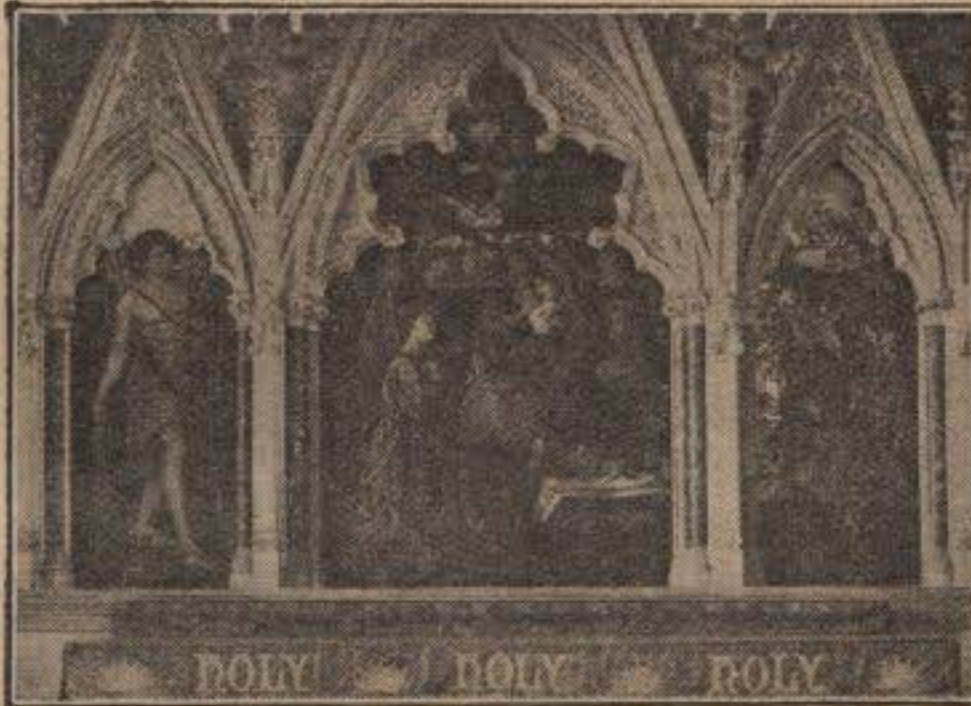
Address by the Rev. W. LEIGHTON, M.C.: 'God and Man'

Hymn, 'Sweet Saviour, Bless us ere we go' (Westminster Hymnal, No. 215)

Prayer and Blessing

Motet, 'Jesu Dulcis Memoria' Vittoria

Sacred Music by THE STATION QUARTET



THE ALTARPIECE OF LLANDAFF CATHEDRAL.
Rossetti's triptych is one of the many interesting features of Llandaff Cathedral, from which Evensong will be relayed by Cardiff this afternoon.

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

10.30 Epilogue

Other Stations:

5NO NEWCASTLE. 945.8 M. 1,230 KC.

3.30-6.15 app.:—S.B. from London. 8.0:—A Religious Service. From St. Nicholas Cathedral: Hymn No. 193 (A. and M.), 'Jesu, lover of my soul.' Lesson, Anthem, 'The Lord is my Shepherd' (Stanford). Prayers. Hymn No. 402 (English Hymnal), 'He who would valiant be.' Address by The Rev. R. C. Hall, Vicar of St. Luke's Church, Newcastle-on-Tyne. Hymn No. 172 (A. and M.), 'Praise to the Holiest in the height.' 8.45:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 451.1 M. 748 KC.

3.30:—Instrumental Concert. The Station String Orchestra: Two Sketches for String Orchestra (Carse). Philip Halstead (Pianoforte) and Alfred Halstead (Flute): Serenade, Forest Idyll, and Merriment (P. Halstead). Orchestra: Suite for String Orchestra (P. Bridge). Philip and Alfred Halstead: Dolce far niente, Consolation, and Capricciotto (P. Halstead). Orchestra: St. Paul's Suite (Holst). 4.45-6.15 app.:—S.B. from London. 6.30-7.30:—S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 511.2 M. 904 KC.

3.30:—S.B. from Glasgow. 4.45-6.15 app.:—S.B. from London. 6.30-7.30:—S.B. from Edinburgh. 8.0:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 502.7 M. 991 KC.

3.30-6.15 app.:—S.B. from London. 6.30-7.30:—S.B. from Edinburgh. 8.15:—Religious Service. From the Studio. The Station Choir: Hymn, 'Jesu, Lover of my soul' (L.C.H., No. 587); Scripture Reading. Anthem: 'Beit, and Aria: Lord God of Abraham and Cast thy burden (from 'Elijah') (Mendelssohn). (Soloist, A. V. Froggatt). Address by the Rev. John Pollock, President of the British Christian Endeavour Convention Committee. Choir: Hymn, 'O Lord of Heaven and Earth and Sea' (L.C.H., No. 291). Benediction. 8.45:—S.B. from London. 10.30:—Epilogue.

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7.45
A Programme
of
Vaudeville

MONDAY, FEBRUARY 4
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

10.40
Pianoforte
Recital by
Frederick Dawson

- 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., 'Law and the Home—V, How Married Women Gain and Lose'**
- 11.0 (*Daventry only*) **Gramophone Records**
- 12.0 **A BALLAD CONCERT**
DINAH EVANS (Soprano)
ANITA VAUGHAN (Contralto)
- 12.30 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 1.0 **LUNCH TIME MUSIC**
THE PICCADILLY HOTEL ORCHESTRA
Directed by LEONARDO KEMP
From the Piccadilly Hotel
- 2.0 **BROADCAST TO SCHOOLS:**
Professor J. W. MAC KAIL, 'Reading for Secondary Schools—Latin'
- 2.20 **Musical Interlude**
- 2.30 **Miss RHODA POWER:** 'What the Onlooker Saw (Course II)—Tudor and Stuart Times—IV, An Audience with Queen Elizabeth'
- 2.55 **Musical Interlude**
- 3.5 **Miss RHODA POWER:** 'Stories from Mythology and Folk-lore: How Fireflies were made (Roumanian)'
- 3.20 **Musical Interlude**
- 3.30 **A Ballad Concert**
ANNE GREGORY (Soprano)
DOUGLAS SHARINGTON (Baritone)
ERNESTINE HEASMAN (Pianoforte)
- 4.15 **ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
- 5.15 **THE CHILDREN'S HOUR:**
'Gavotte' (*Balfour Gardiner*) and other Pianoforte Solos, played by **CECIL SHARPE**
Other Countries' Stories—III, Newfoundland—the Sea of Darkness (*Ada Marzials*)
Various Songs sung by **KATE WINTER**
'Follow my Leader,' a Whimsical Story written by Stephen Southwold
- 6.0 'My Day's Work—V'
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **For Scouts: Vice-Admiral A. V. CAMPBELL, C.B., D.S.O. (Headquarters Commissioner for Sea Scouts): 'Scouting at Sea'**
- 6.45 **THE FOUNDATIONS OF MUSIC**
STUDIES AND OTHER PIANOFORTE PIECES BY **DEBUSSY**
Played by **NIEDZIELSKI**
La Cathédrale Engloutie (The Submerged Cathedral)
Valse Romantique (Romantic Waltz)
Etude pour les quatuors (Study in fourths)
- 7.0 **Mr. JAMES AGATE: Dramatic Criticism**
- 7.15 **Musical Interlude**

- 7.25 **Monsieur E. M. STÉPHAN:** French Talk—II, Reading from 'Le Garde' (Contes pour la jeunesse, by Guy de Maupassant), page 21, 'Depuis dix ans à la même époque,' to page 23, 'il était provenu de mes marches le gueux, et de mes projets'
- 7.45 **Vaudeville**
(See centre of page)
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 **A Discussion between Mr. ARTHUR PONSONBY, M.P., and Miss ELIZABETH PONSONBY**

- CLAIRE CROIZA**
La bonne Chanson (Poems by Paul Verlaine)
Paul Verlaine (1891-1892)
Puisque l'aube grandit; La Lune blanche; J'ai presque peur, en vérité
- 9.50 **EMIL TELMANYI and ARNOLD BAX**
Third Sonata for Violin and Pianoforte
Arnold Bax (1928)
(First Performance)
- CLAIRE CROIZA (with Instrumental Accompaniment)**
Le Bestiaire (Six Poems by Guillaume Apollinaire)
Francis Poulenc (1919)
(1) Le Dromedaire; (2) Le Chèvre du Thibet; (3) La Sauterelle; (4) Le Dauphin; (5) L'Ecrevisse; (6) La Carpe
Catalogue des Fleurs (Seven Poems by Lucien Daudet)
Darius Milhaud (1929)
(1) La Violette; (2) Le Bégonia; (3) Les Frétilles; (4) Les Jacinthes; (5) Les Crocus; (6) Le Brachycome; (7) L'Eremurus
Ciel, air et vents (Poems by Ronsard)
Albert Roussel (1914)
Chanson de Ronsard
Arthur Honegger (1924)
Three Fragments from 'Les Paques à New York' (Poems by Blaise Cendrars)
Arthur Honegger (1920)
VICTOR HELY-HUTCHINSON (At the Pianoforte)

7.45 - VAUDEVILLE - 7.45



JESSIE MATTHEWS
and
SONNIE HALE

(By kind permission of Mr. C. B. Cochran, for whom they will be appearing in his 1929 Pavilion Revue, to be produced in March).



NIGEL NEATBY
In Songs with a Ukulele Accompaniment

BETTY CHESTER
In Light Songs and Story

LEONARD HENRY
The Light Comedian

DORIS & ELSIE WATERS
In Song and Story

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

THE franchise has been extended once again and the destinies of Britain have been placed very largely in the hands of the young; and many of the young think that 'politics is the bunk.' Can they be made to think otherwise? or even to think about politics at all? Mr. Arthur Ponsonby, the ex-Under-Secretary for Foreign Affairs, will make the experiment on his daughter, Miss Elizabeth Ponsonby, who is one of the newly-enfranchised, in the Studio tonight.

9.35 **Local Announcements: (Daventry only)**
Shipping Forecast

9.40 **B.B.C. Concerts of Contemporary Music**

Third Season 1928-29
Sixth Concert, held privately in the Arts Theatre Club

- CLAIRE CROIZA (Soprano)
- EMIL TELMANYI (Violin)
- ARNOLD BAX (Pianoforte)

10.40 **A PIANOFORTE RECITAL**
by **FREDERICK DAWSON**

- Nocturne in F, Op. 15, No. 1 } *Chopin*
- Etude in F, Op. 25, No. 3. } (From 'Seven Preludes')
- Prelude, 'Amen' } (From 'Seven Preludes')
- Whirlwind' . . . } *William Baines*
- Labyrinth (A Deep Sea Cave) . . . } (From 'Silver-points')
- Winter Pearls . . . } *William Baines*
- Minuet } *Ravel*
- Le Rossignol (The Nightingale) } *Liszt*

11.0 **A Hand at Auction Bridge**

Played by Major H. S. BROWNING, Mr. A. E. MANNING FOSTER, Mrs. STAFFORD NORTHCOTE and Mr. JACK DALTON

A HAND AT AUCTION BRIDGE.

Z
Mr. Manning Foster.

- ♠ A, K
- ♥ A, K, J, 10, 7 3, 2.
- ♦ J, 5, 4
- ♣ Q

- | | |
|--|---|
| <p>A
Mrs. Stafford Northcote.
♠ 10, 9, 8, 4
♥ 9, 6, 5, 4
♦ Q, 9, 8, 7
♣ J</p> | <p>B
Major H. S. Browning
♠ 7, 6, 5
♥ Q
♦ A, 10
♣ A, K, 10, 9, 5, 4, 3</p> |
|--|---|

- Y**
Mr. Jack Dalton
♠ Q, J, 3, 2
♥ 8
♦ K, 6, 3, 2
♣ 8, 7, 6, 2

The score is love all in the rubber game. Z (Mr. Manning Foster) is dealer.

11.15-12.0 (*Daventry only*) **DANCE MUSIC:**
ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA from the New Princes Restaurant
(Monday's Programmes continued on page 268.)

"I AM a BRIGHTER and HAPPIER MAN"

How Pelmanism Banishes Depression and Morbid States of Mind, Makes Work a Pleasure and Increases Efficiency.

"I am a totally different person as far as memory and concentration are concerned, and I regret I did not commence to 'Pelmanise' much earlier. It has broadened my outlook on life, made work a pleasure, and generally speaking I am a brighter and happier man," writes a Professor of Music. (P 27422)

EVERYONE knows how Pelmanism increases Mental Efficiency.

Everyone knows that, as a consequence of increasing Mental Efficiency, Pelmanism helps to increase Earning Power.

Hundreds of letters have been published from readers who have secured Promotion and who are earning more money as a result of taking the Pelman Course.

But Pelmanism produces many other valuable results.

For example, it trains the senses and enables you to cultivate an appreciation of the finer things of life.

It develops your Personality. It gives you increased Courage, Initiative, Determination and Will-Power. It cures Shyness and Timidity and drives away Depression—that curse and bane of modern life. It banishes harmful and morbid thoughts from your mind. It helps you to cultivate a cheerful and optimistic outlook on life. It increases your Happiness and enables you to appreciate more fully and more vividly the beauties of Nature, of the Arts and of Existence generally.

In a sentence—

Pelmanism enables you to live a fuller, richer, happier and more successful life.

Cheerfulness Regained.

Here are a few letters, bearing on this point, which have been received from readers who have taken the Course.

A Teacher writes: "I have more self-confidence and am not so subject to fits of depression." (D 32263)

A Shorthand Typist writes: "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from self-confidence." (L 33030)

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the course my character changed. At the present time I am more content and happy than I have ever been before in my life." (H 11166)

A Nurse writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on awakening, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A 32142)

A Civil Servant writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation, and in my appearance." (J 33099)

Hundreds of similar letters could be quoted from readers who have secured Promotion, increased their Earning Power and Efficiency, and achieved greater Happiness as a result of training their minds by means of Pelmanism. Many more examples of this will be found in the free copy of "The Efficient Mind," which you can obtain to-day by using the coupon printed on this page.

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

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

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

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

Pelmanism is quite simple to follow. It is exceedingly interesting, and only takes up a few minutes daily.

The books are printed in a handy "pocket size," so that you can study them in tram or train, or in odd moments during the day.

If, therefore, you wish—

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

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send at once for a free copy of "The Efficient Mind."

This book will be posted free to any address on application to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Write or call to-day.

WHAT PELMANISM DOES.

Famous Author's Tribute.

The Baroness Orczy, the famous author of "The Scarlet Pimpernel," strongly appeals to readers to take up Pelmanism.



Baroness Orczy.

"Even the most superficial glance into the 'Little Grey Books' of Pelmanism," she says, "will open up the most dazzling possibilities and reveal the fact that the mind—far more even than the body—can be trained to a high degree of perfection."

"You can attain your heart's desire with just a very little application, a very little self-discipline, and let the Pelman Institute do the rest for you. Put yourself in their hands, and let them take you by easy stages—every one of them a delight—along that beautiful road which will lead you inevitably to success; let them smooth away for you all those difficulties which have stood in your way hitherto; if your Will has been feeble, they will show you how to strengthen it; they will give you Self-Confidence, which is the essence of power, and Determination, which is the foundation of proficiency."

"And once you have started on the Pelman Course, let me assure you that you will not wish to rest till you have gone through to the end. There are 12 'Little Grey Books,' each of which represents one week of simple, easy, exceedingly pleasant mental and bodily exercises."

"Believe me, I have studied the little books, each of them a small gold mine which goes to enrich the brain. There is not a man or woman living who would not derive some benefit from them, and there are thousands—nay, millions to whom they would mean just the difference between a life of mediocrity and disappointment and one of prosperity and of triumph."

Every reader who wishes to follow the Baroness Orczy's advice should get a copy of "The Efficient Mind," which tells you all about the Pelman Course, and shows you how you can enrol on the most convenient terms.

Write for a free copy of this book to-day (using the coupon printed below) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for the Pelman Course on the most convenient terms.

NAME

ADDRESS

OCCUPATION

All Correspondence is Confidential.

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MONDAY, FEBRUARY 4

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
'A
Sea
Change'

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME obtainable on **'His Master's Voice'** RECORDS

SHEPHERD'S GAY—Walter Glynn
B2677, 3/.

24 PRELUDES—Complete (Chopin)
—Cortot—DB957 to 960, 8/6 each.

INVITATION TO THE WALTZ—
Philadelphia Orchestra—D1285, 6/6.

RIDE OF THE VALKYRIES—
Symphony Orchestra—D1088, 6/6.

SILENT NOON—Stuart Robertson—
B2755, 3/.

**OH, COULD I BUT EXPRESS IN
SONG**—Peter Dawson—B2425, 3/.

MERRY WIVES OF WINDSOR—
Overture—The New Light Symphony
Orchestra—C1260, 4/6.

STOCK RIDER'S SONG—Peter
Dawson—C1428, 4/6.

PATIENCE—Selection—Coldstream
Guard's Band—C1274, 4/6.

BOHEMIAN GIRL—Vocal Gems—
Light Opera Company—C1382, 4/6.

BERCEUSE—Royal Opera Orchestra,
Covent Garden—B2618, 3/.

FINLANDIA—Symphonic Poem—
Royal Albert Hall Orchestra—D1089, 6/6.

I GOT A HOME IN DAT ROCK—
Paul Robeson—B2727, 3/.

THE GONDOLIERS—Selection—
Coldstream Guard's Band—C1273, 4/6.

**SONGS FROM "NOW WE ARE
SIX"**—Mimi Crawford—B2621, B2678,
and B2679, 3/ each.

CAPRICE VIENNOIS—Fritz Kreisler
—DB1091, 8/6.

LE CYGNE—Pablo Casals—DA776, 6/.

MOLLY ON THE SHORE—Royal
Opera Orchestra—B2641, 3/.

**MASTERSINGERS OF NUREM-
BERG** (Apprentices' Dance)—Sym-
phony Orchestra—D1139, 6/6.

SHEPHERD'S HEY—Royal Opera
Orchestra—B2641, 3/.

**Greatest Artists—
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Company, Ltd. Oxford Street,
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3.0 LOZELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

Conducted by E. A. PARSONS

Overture, 'Benvenuto Cellini' Berlioz

JAMES DOHERTY (Baritone)

To-morrow Keel

The Curtain Falls d'Hardelot

(Accompanied on the Organ by FRANK NEWMAN)

ORCHESTRA

Selection, 'Dolores' Billi

Invitation to the Waltz Weber

Italian Serenade, 'Edera' Carioso

The Ride of the Valkyries ('The Valkyrie') Wagner

4.0 JACK PAYNE and the B.B.C DANCE ORCHESTRA ROSE MARYL (Entertainer)

5.0 A Ballad Concert

TESSA RICHARDSON (Contralto)

EDWARD NICHOL (Tenor)

TESSA RICHARDSON

A Last Year's Rose

Quilter

The Blue Hills of Antrim

(Irish Folk Song)

arr. Hamilton Harty

5.8 EDWARD NICHOL

The Minstrel

Easthope Martin

The Irish Emigrant

George Barker

Lorraine Sanderson

TESSA RICHARDSON

The Song of the Woods

(Irish Folk Song)

arr. Chas Wood

Her Loveliness

Graham Peck

The City Child Stanford

5.22 EDWARD NICHOL

A Banjo Song

Sidney Home

The Threshold

Kennedy-Russell

Spreading the News

Herbert Oliver

5.30 THE CHILDREN'S HOUR (From Birmingham)

'Bulgie's Adventure,' by Mildred Nuthall

CONSTANCE MELBOURNE will Entertain

HAROLD MILLS (Violin)

'The Prize Vegetable Marrow,' by Margaret

Dangerfield

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

6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'The Sicilian Vespers' Verdi

FREDERICK STEGER (Tenor)

Ah! Moon of my Delight ('In a Persian

Garden') Lehmann

How pure the Air ('Don Pasquale') Donizetti

ORCHESTRA

Meditation Clifford

In fair Tokio Cuthbert Clarke

6.58 MARJORIE ASTBURY (Violin)

Valse-Capriccio } Woof

The North Wind }

ORCHESTRA

Valso, 'Toledo' Schmelling

Selection, 'Clovertown' Haydn Wood

7.26 FREDERICK STEGER

Silent Noon Vaughan Williams

Stars all dotted over the sky Evelyn Sharp

Blow, blow, thou winter wind Quilter

MARJORIE ASTBURY

Oriental Cui

Hungarian Dances, Nos. 7 and 1

Brahms, arr. Joachim

7.42 ORCHESTRA

First Suite, 'The Two Pigeons' Messenger

ANDRÉ MESSENGER, known to us in this country as the composer of *The Little Michus* and of *Véronique*, is the last of the long line of French Comic Opera composers whose music really preserves qualities worthy to be dignified by the name 'Opera.' He was a pupil of Saint-Saëns, and in every way a worthy pupil.

The Suite 'The Two Pigeons' (two very guileless young people in the story), is a Ballet in six movements. The first is a March, energetic and with a hint of Hungarian rhythm; the second is the dance of the two pigeons, dignified and capricious by turns; the third is a theme with three variations. The fourth is a sort of interlude, a Divertissement, as the composer calls it, sprightly and full of interest; the fifth is a Hungarian dance with the real energy for which we look in such a piece, and the last, called simply Final, is again in a very quick march rhythm, finishing on a note of boisterous energy.



SIR GEORGE HENSCHEL, whose comic opera, *A Sea Change*, first published in 1884, is being broadcast from 5GB to-night at 8.0 and from London on Wednesday at 9.35.

8.0 'A Sea Change'

or

'LOVE'S STOWAWAY'

A Comic Opera, written by W. D. HOWELLS

Composed by

SIR GEORGE HENSCHEL

Captain of the *Mesopotamia*

FOSTER RICHARDSON

Mr. Theron Gay

JOHN ARMSTRONG

The Deck Steward ARTHUR HOSKING

Miss Muriel Vane LESLEY DUDLEY

The Ice Princess MAVIS BENNETT

Mr. Matthew Vane ASHMOOR BURCH

Mrs. Matthew Vane ESTHER COLEMAN

Miss Vane's Maids { GLADYS WINMILL

..... DORIS OWENS

The Man at the Wheel STANLEY RILEY

Chorus of Passengers, Seamen, Iceberg Fairies

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

Scene: The Promenade Deck of the Steamer

Mesopotamia

Time: Morning, before Breakfast

9.25 JESSIE MATTHEWS

and

SONNIE HALE

(By kind permission of Mr. C. B. Cochran, for whom they will be appearing in his 1929 Pavilion Revue, to be produced in March)

9.40 'Reminiscences of Chevalier'

Presented by EDGAR LANE

WALTER RANDALL at the Pianoforte

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

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

Monday's Programmes continued (February 4)

5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 **An Orchestral Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Overture, 'Zampa' *Hérold*
Ballet Music, 'Faust' *Gounod*
On Hearing the First Cuckoo in Spring. *Delius*
Schubertiana *arr. Finck*

BERLIOZ had a very poor opinion of his fellow-countryman, *Hérold*, the composer of *Zampa*. He accused him of having no style of his own, combining in his music something borrowed from France, Germany, and Italy, to produce what Berlioz called 'merely Parisian music.' And of this opera he said, 'the banging of the big drum at the end is so continuous and furious that one is tempted to take to one's heels.' The world at large does not share that uncomplimentary verdict, and the Overture, with its vigour and energy, has always been popular, lending itself to performance in many different forms.

FREDERICK DELIUS, born in 1863 at Bradford, of German parentage, was intended at first for a commercial career. For a time engaged in Florida as an orange planter, he had reached his twentieth year before he was allowed to devote himself seriously to music. As a student in Leipzig, he made the acquaintance of Grieg, and something of Grieg's influence is thought by some critics to be discerned in his work. But there is very little trace of any outward influence on his music; in many ways it is among the most distinctively new and original of the present age. In every way as modern as those of any present-day composer, his methods seem to have been devised by himself rather than inherited from any musical ancestor. He has a partiality for subjects of avowedly pictorial intent, and many of his works are of that order which defies anything like ordinary analysis. Of 'The First Cuckoo,' it must suffice to say that the principal theme, appearing after some introduction, is described by the composer as a Norwegian Folk tune. The clarinet presents the Cuckoo's voice, the other woodwinds and horns joining with the strings in many parts, to lend colour and picturesqueness to a piece of music which though not drawn with any distinct lines, is yet eloquent of its own subject.

2.30 **BROADCAST TO SCHOOLS**
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 **Mrs. D. PORTWAY DOBSON**: 'City Life in the Middle Ages—III, The Work of the City: Trade and Commerce'

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

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Swansea*

6.45-11.15 *S.B. from London* (9.35 Local Announcements)

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

1.15-2.0 *S.B. from Cardiff*

2.30 **BROADCAST TO SCHOOLS**:
Dr. Mary Williams, 'The Folk Tales of Wales—IV, Our Wonder Wells (Hen Chwedlau Cymru—IV, Ein Fyinhonnau Rhyfeddol)'

2.55 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

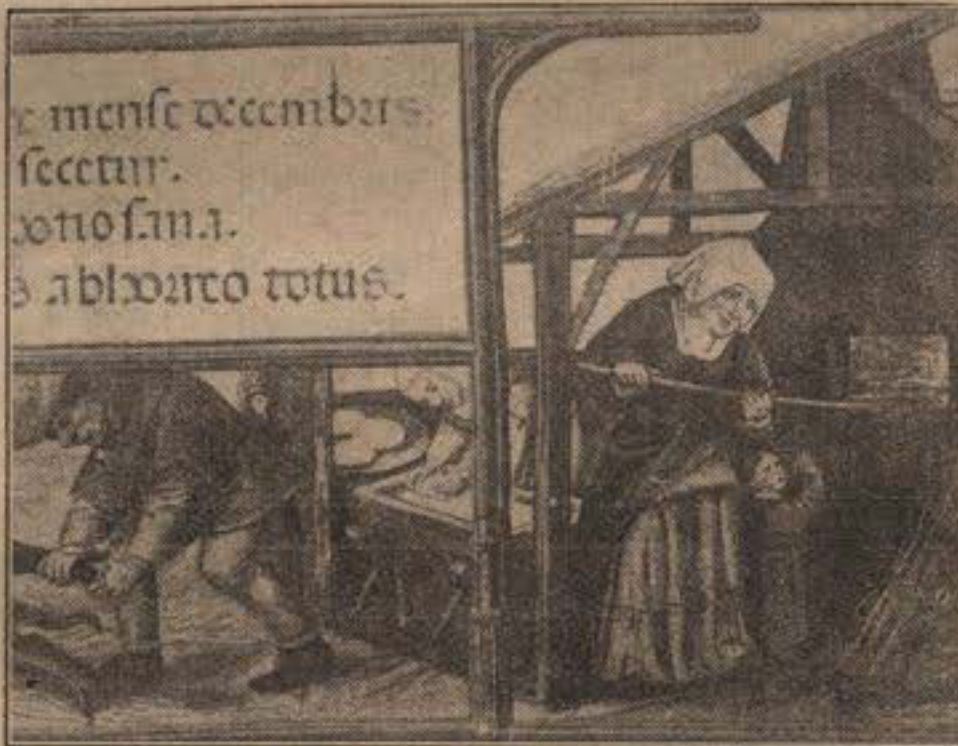
6.15 *S.B. from London*

6.30 **CAMP FIRE**
by THE FIFTH SWANSEA (SKETTY BAPTIST) PACK OF WOLF CUBS

6.45 *S.B. from London*

9.35 Musical Interlude relayed from London

9.40-11.15 *S.B. from London*



A MEDIAEVAL BAKERY.

Mrs. D. Portway Dobson gives the third of her series of talks on 'City Life in the Middle Ages' from Cardiff this afternoon, when she will speak on trade and commerce. This old print shows the scene in an early bakery.

(Reproduced from 'The Life and Work of the People of England,' by courtesy of the Publishers, Messrs. B. T. Batsford.)

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

2.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 For Boy Scouts

6.45-11.15 *S.B. from London* (9.35 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**:
'Come unto these yellow sands and then take hands' (*Shakespeare*)
But it is advisable to 'Follow my Leader' (*Stephen Southwold*), and then it may be possible to reach the Fairy Isle

6.0 London Programme relayed from Daventry

6.15-11.15 *S.B. from London* (9.35 Local Announcements)

(Monday's Programmes continued on page 270.)

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Monday's Programmes continued (February 4)

2ZY MANCHESTER. 378.3 M., 193 KC.

2.0 London Programme relayed from Daventry

3.20 THE NORTHERN WIRELESS ORCHESTRA

March, 'God of Thunder' *Howgill*
Overture, 'Le Caid' *Thomas*

BERNARD STEEL (Bass-Baritone)
Great Isis! Great Osiris! *Mozart*
Blow, blow, thou Winter Wind *Kotzebey*
Myself, when Young *Lehmann*
Invictus *Huhn*

ORCHESTRA
Mosaïque on the Works of Weber *arr. Tavan*

IDA SHAW (Entertainer)
The Ballad of the Harp Weaver
(*Edna St. Vincent Millay*)

The Girl and the Gloves ('Harley Five Minutes' Recitals')
The Fiddler of Dooney (*W. B. Yeats*)

ORCHESTRA
Dance Suite, 'The Shoe' *Ansell*

BERNARD STEEL
King Charles *Maud Valerie White*
Ethiopia Saluting the Colours *Charles Wood*
The Watchman *Squire*

ORCHESTRA
Bagatelle } *John Ireland*
Merry Andrew }

IDA SHAW
The Ballad of Splendid Silence (*E. Nesbit*)
John Clodd ('Harley Story Recitals')
(*William Allingham*)

ORCHESTRA
Selection, 'The Little Michus' *Messenger*

5.15 THE CHILDREN'S HOUR: *S.B. from Leeds*

6.0 London Programme relayed from Daventry

6.15-11.15 *S.B. from London* (9.35 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 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—IV, The Sun and the Moon.' 3.0—London Programme relayed from Daventry. 6.15—Children's Hour 6.0—London Programme relayed from Daventry. 6.15-11.15—*S.B. from London.*

5SC GLASGOW. 401.1 M., 748 KC.

3.0—Broadcast to Schools. Schools Bulletin. 3.10—Musical Interlude. 3.15—*S.B. from Aberdeen.* 3.30—English Ballad Concert. The Station Orchestra. Hamilton Kerr (Tenor). 4.45—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—*S.B. from London.* 6.30—Bulletin of Juvenile Organizations. 6.45—*S.B. from London.* 7.45—A Light Ballad Concert. The Station Orchestra: Overture, 'Don Giovanni' (Mozart). Alice Moxon (Soprano); Sea Wreck (Stanford); Will-o'-the-Wisp (Spross); The Cloths of Heaven (Dunhill); She wandered down the mountain-side (Clay). Orchestra: Three Hungarian Dances (Brahms). Stuart Robertson (Bass); Mariska! and Shepherd, see thy horse's foaming mane (arr. Korbay); Storm-along, and Hullahaloo Balay (arr. S. T. Harris). Orchestra: Intermezzo, 'Cavalleria Rusticana' (Mascagni). Alice Moxon and Stuart Robertson: Let us wander (Purcell); I loved a lass (Gerrard Williams); The Keys of Canterbury, and Ruggleton's Daughter of Ioro (arr. C. Sharp). Orchestra: Waltz, 'Southern Rose' (Strauss). 9.0—*S.B. from London.* 9.35—Scottish News Bulletin. 9.40—*S.B. from London.* 10.35—*S.B. from Aberdeen.* 11.0-11.15—*S.B. from London.*

2BD ABERDEEN. 311.2 M., 964 KC.

3.0—Broadcast to Schools. *S.B. from Glasgow.* 3.15—Professor J. Arthur Thomson: 'Natural History round the Year—IV, The Life of the Otter.' 3.30—Afternoon Concert. The Station Octet. Burnett Dickson (Bass-Baritone). Mary Chalmers (Soprano). 5.15—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—Scottish Programme. The Station Octet: Song of the Glen, and Dance of the Ghillies (W. B. Moonie). 7.55—Christina McDonald (Contralto): Down the Burn (Old Setting) (Haydn); But lately seen in Gladsome Green (Haydn); The Murmur of the Merry Brook (arr. T. K. Mudie). 8.3—Duffon Scott (Braid Scots Entertainer): Presentation at Dubbles (Duffon Scott). 8.12—Hugh McKay (Tenor): Och hey, Johnnie, Frenet Ha, and My Jo Janet (Traditional). Wee Willie Winkle (arr. Michael Black). 8.20—Octet: Scottish Serenade (Stephen). 8.25—Christina McDonald: My Ain Wee Hoose (D. R. Munro); O, can ye sew cushions (arr. J. K. Lees); They're far, far awa' (James Booth). 8.33—Duffon Scott: Bog-troddie (1916) (Duffon Scott). 8.42—Hugh McKay: An Island Sheffing Song, Kilmul Cradle Croon, Loch Leven Fisher's

Song, and The Embarrassed Maiden (arr. Kennedy-Fraser). 8.50—Octet: Strathspeys and Reels (Kerr). 9.0—*S.B. from London.* 9.35—*S.B. from Glasgow.* 9.40—*S.B. from London.* 10.35—Songs and Story of the Gael. Dr. Norman Morrison (Reciter); Hugh McKay. 11.0-11.15—*S.B. from London.*

2BE BELFAST. 502.7 M., 991 KC.

12.0-1.0—Concert. The Radio Quartet. Josephine McGeagh (Soprano). 2.0-3.20—London Programme relayed from Daventry. 3.30—Charles Villiers Stanford. Orchestra: Suite of Ancient Dances, Op. 58; Andante con moto from Symphony No. 3 in F Minor (The Irish) Op. 28. Movements from Suite for Solo Violin and Orchestra, Op. 32 (Soloist, Ernest A. A. Stoneley). 4.12—A Vocal Interlude. Hugo Thompson (Baritone). 4.24—Charles Villiers Stanford (continued). Orchestra: Irish Rhapsody No. 4 in D Minor: Overture, 'Shamus O'Brien'. 4.45—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—*S.B. from London.* 9.40—'The Survivor.' A Play in Three Acts by Mabel Constanduros and Michael Hogan, with Ivan Menzies, G. Coffey May, Arthur Malcolm, Kitty Murphy, Herbert Lugg, Archie Douglas, Hanneb Clarke, J. R. Mageean, Jack Gavin, Herbert Lugg, and Norah Campbell. 10.50 app.—Musical Interlude. 11.0-11.15—*S.B. from London.*

THE BROADCAST PULPIT.

LIFE is not to be lived on easy terms. There is, after all, such a thing as real discipline. Perhaps you think to soften it by calling it the Golden Rule. Well, call it what you will, but for God's sake do not be sentimental. No name can soften it; it is hard as the law of God, the strictest and strictest law we know. Let us have done with the folly of thinking it broadminded and generous to be generous with ourselves.—*The Rev. M. Tobias, S.C.F., Plymouth.*

A National Calamity.

OUR neglect of the Bible is a national calamity. A few years ago Parliament appointed a Committee to consider the teaching of English in our schools. Those who composed that Committee were not biased in regard to religion; they were interested in literature and in the welfare of their country. After due consideration they presented a Report and drew attention to the decay of Bible reading and said that with this neglect the nation is 'losing the most spiritually living thing it possesses, the thing which makes character and gives backbone to the people as nothing else can. As a nation we owe more to the Bible than we can tell. Some persons try to say that the Bible is antiquated and out-of-date. But some of the old things have a newness and a freshness that is fascinating. The old spring is new each year; the old literature of the Bible treasures new truth. It helps us to know God.—*The Rev. R. D. Edwards, Cardiff.*

The Broadcast Preacher and His Hearers.

Is the wireless preacher to be heard or overheard? Is he to address, primarily, the visible congregation in front of him to which the unseen listeners attach themselves in imagination for the moment? Or, on the other hand, is that congregation to content itself, as a very definite act of Christian service, with forgetting its own identity for the time being and helping to create the religious atmosphere in which the preacher's message is projected to the outside? If a hard-and-fast choice has to be made, then I, personally, would choose the latter alternative. But it is very possible to exaggerate the difference between the churchgoer and the non-churchgoer. Some professing Christians are very ignorant of even the rudiments of the faith, while in a land of Christian traditions many who listen in but seldom if ever go to Church know much more about our faith than we sometimes realize, even if they miss a great deal in the way of fellowship and service. Whatever our audience, if we preachers are to recover the lost note of power in our message, we must be purveyors of that power rather than exponents of theological problems, we must deal not with aspects of the Gospel only but with its very marrow and blood.—*The Rev. T. B. Stewart Thomson, M.C., B.D., Belfast.*

THE AGE OF THE EXHIBITOR.

(Continued from page 254.)

the film of *The Admirable Crichton*; the happy ending 'stuck' (there is no other word for it) on to the film version of *The Hunchback of Notre Dame*; or Mr. Fairbank's lighthearted tampering with *The Three Musketeers*.

The last example of simultaneous motion-picture progress in countries, for which it is possible to find room in such an abbreviated record as this, is that of the brothers Louis and Auguste Lumière, who also drew their original inspirations from the kinetoscope, and who opened a small exhibition in the Boulevard des Capucines in Paris in December, 1895.

Edison's successors, therefore, were working simultaneously but quite separately, and without any mutual exchange of information: the Lathams, in New York, Paul, in London, the Lumière in Lyons and Paris, and Armat in Washington. During this time Edison was confining his attention to the first combined phonograph and picture machine, combining the phonograph with the kinetoscope. This experiment was an ignominious failure, which is perhaps a bad omen for the enormous sums at present being sunk in the first 'talkie's' successors. The machine was put on the market at the price of \$350, and not more than fifty, at an outside estimate, were sold.

'G.'

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

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

Jan. 12.—The chill-blane on my nose still continuing, it makes it look, for all the world, like a toaper's nose, which I cannot have. So did get my wife to powder it for me, the same way she pouders her own nose when it shines and reddens. But no sooner done than, having occasioun to blow my nose, my wife cries God's mercy on us, but I have ruined all by wiping above ½ the powder off my nose in blowing it. So out with her puff agayn to repaysr matters. Then shows me the right way to blow a powdered nose, not by gripping the outer sides of it, as men do, but onelic to take a gingerly pinch of the inner partitioun betwixt the nostrils, so as to leave the powder intact. Which I have often seen women do, but never till now knew why, and did make me merrie in thinking of it.

Jan. 13.—(Lord's Day. Octave of Epiphany).

Listening-in this night, my wife and I, to the service from S^t Martin-in-the-Fields, with the greatest pleasure in hearing M^r M^cCormick preach, whose father (the Canon) did marry us at S^t James's in Piccadilly; which is one good link. And another is, 'twas while sitting (with the wind in his neck) under the present M^r M^cCormick, at Croydon, that cosen Roger Pepys catcht the enflammatioun to his lungs that took him off and left me 1,500*l*, free of duty, God rest him.

Jan. 18.—To Squillinger and his lady to Listening-in Circle; where we had the B.B.C. Symphony Concert from Queene's Hall, as good a concert as ever I did hear, in particular Debussy's incidentall musique to *The Martyrdom of S^t Sebastian*; the first time of its ever being done, the whole of it, in this country, but Snigsby is forward to acquaint us of his having heard it last time he was in Paris, the consequential fool! Whereon, while he preeningly enlarges, forgets his coffee at his elbow and to overset it upon his trowsers, being, by the look of them new trowsers, to my very good content.

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7.45 Military Band Concert

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

9.40 Isolde Menges and Dale Smith

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 (Daventry only) 'Menus and Recipes—Some Ways of Cooking Cheese'
- 11.0 (Daventry only) Gramophone Records
- 12.0 A CONCERT
META MURRAY (Contralto)
THE MADALENE MOONEY QUARTET
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 2.30 BROADCAST TO SCHOOLS:
SIR WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with Short Concert
(c) A Short Advanced Course
- 3.30 Musical Interlude
- 3.35 Monsieur E. M. STÉPHAN: Elementary French
- 4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion
- 4.15 BROADCAST TO SCHOOLS:
Rev. J. ARBUTHNOT NAIN, Litt.D.: 'The Classics in Translation—II, Translators of the Elizabethan Age'
- 4.30 LOUIS LEVY'S ORCHESTRA (Continued)
- 5.15 THE CHILDREN'S HOUR:
'The Lemon-Sponge'—a 'moving' story written by Denis MacKail and specially arranged as a dialogue story for broadcasting
Incidental Music by THE GERSHOM PARKINGTON QUINTET
- 6.0 Poems by John Masefield, read by Mr. V. C. CLINTON BADDELEY
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
STUDIES AND OTHER PIANOFORTE PIECES BY DEBUSSY
Played by NIEDZIENSKI
Des pas sur la neige (Dancing on the Snow)
Mazurka
La Danse de Puck (Puck's Dance)
Etude pour les arpèges composés (Arpeggio Study)
Etude pour les cinq doigts (Five-finger Study)
- 7.0 Questions for Women Voters

as well as for women are lowered. The speakers tonight have each taken a leading part in these two camps. Mrs. Abbott as Chairman of the Open Door Council, and Dr. Marion Phillips as Chief Woman Officer of the Labour Party.

7.15 Musical Interlude

7.25 Professor W. E. TURNER: 'Glass in Modern Civilization—III, Old-Time Glass Marking.' S.B. from Sheffield.

IN this evening's talk Professor Turner considers the methods of glass-making adopted in the ancient world when glass was made by hand. He deals with Egyptian and Assyrian glass-makers and, most interesting of all, with the glass-makers of Venice, with their curious tradition of secrecy which was an essential part of their craft.



9.40 A Recital by ISOLDE MENGES and DALE SMITH

- ISOLDE MENGES
Air on the G String } Bach, arr. Kreisler
Gavotte }
Preludium }
- DALE SMITH
Michelangelo Lieder
Wohl denk'ich oft } Hugo Wolf
Alles endet, was entsteht }
Fühlt meine Seele }
Der Gärtner }
- ISOLDE MENGES
La plus que lente Debussy
Caprice in A Minor Wieniawski, arr. Kreisler
The Leprechaun's Dance Stanford
Danse Espagnol de Falla, arr. Kreisler
- DALE SMITH
Memory } Ireland
When Daffodils begin to peer }
Requiescat... George Butterworth
Five Years Armstrong Gibbs



7.45 A MILITARY BAND CONCERT

- WYNNE AJELLO (Soprano)
- LEONARD GOWINGS (Tenor)
- THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
- Overture, 'Shakuntala' Goldmark
- 8.0 WYNNE AJELLO
Musetta's Waltz ('La Bohème') Puccini
Cupid Sanderson

8.0-8.30 (Daventry only) Professor LEONARD RUSSELL: 'The Modern Outlook—III, Can Clear Ideas be Trusted?' Relayed from Birmingham
CLEAR ideas are frequently considered a panacea of all evil, but the deification of reason, as exemplified by the teaching of Descartes and the notorious cult of Robespierre, is open to certain disadvantages. Professor Russell will consider this evening the difficulty of getting any ideas, however transparently reasonable they may seem, that are altogether trustworthy.

- 8.8 BAND
Cortège on a Ground Bass Gerrard Williams
Valse ('Eugene Onegin')
Tchaikovsky, arr. Gerrard Williams
- 8.20 LEONARD GOWINGS
Come you, Mary Harold Crazton
Absent Metcalf
Love goes gathering roses Haydn Wood

- 8.28 BAND
Three Humoresques B. Walton O'Donnell
Pride and Prejudice; Prevarication; Petulance and Persuasion

A HUMORESQUE is not necessarily a humorous piece. The name means rather something capricious and wayward. But in this music by the popular conductor of the Wireless Military Band there are flashes of real humour, as is only right and proper when a composer is a genial Irishman.

Mr. O'Donnell is, of course, not merely a military bandmaster with the conventional training and traditions of such a task; he is a thoroughly equipped all-round musician, whose work for orchestra is no less distinguished than for the band.

The names of these three pieces are almost all that listeners require by way of guidance. Over a vigorous bass the first begins with a rather pompous tune for cornets and woodwinds. Clarinets answer it, a little pertly, and then there is an expressive slower section with a cornet solo. After that, the vigour of the opening returns, and the piece ends whimsically with a swift little rush.

Number two has a few bars of capricious prelude and then clarinets and flutes together play the merry, leaping tune; there is a short, more emphatic interlude which leads to a gracious waltz with a tune not unlike the first one. Again, there is an emphatic interruption and the opening melody returns.

To the third and last movement there are again a few bars of prelude, and then in the most vivacious measure, clarinets and alto saxophones play the hurrying tune. It comes to an end quietly, and in slower measure the woodwinds, softly at first, have a contrasting theme. There is a horn solo in the manner of recitative, which leads to a return of the beginning, and a coda in three short sections, one quick and strenuous, one more majestic, and one in the swift measure of the opening, rounds off the movement and the suite.

- 8.40 WYNNE AJELLO and LEONARD GOWINGS
Friendship } A. M. Smith
Maying }

- 8.48 BAND
Symphonic Poem, 'Le Rouet d'Omphale' (Omphale's Spinning Wheel) Saint-Saëns

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 9.15 SIR WALFORD DAVIES: 'Music and the Ordinary Listener'

- 9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 A RECITAL
By ISOLDE MENGES (Violin)
and DALE SMITH (Baritone)
(See centre of page)

- 10.30 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

- 11.15-12.0 JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STARETA from the Ambassador Club

VIII—'Does protective legislation benefit women wage-earners?' A Discussion between Mrs. ELIZABETH ABBOTT and Dr. MARION PHILLIPS

THERE are two strongly divided schools of thought on this question. On the one hand, there are those who believe that if women workers are hedged about with special restrictions and classed with 'young persons'—as is often the case—with regard to hours of work and so on, this handicaps them in the labour market. On the other hand, there are those who believe that without some such regulations, women are easily exploited, and conditions for men workers

TUESDAY, FEBRUARY 5

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 822 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, 'Le Roi d'Ys' Lalo, arr. Mouton
MURIEL SOTHAM (Contralto)

Sleep Parry
Yung Yang... } Bantock
Evening Song }

ORCHESTRA

Piedmontese Dance, No. 1.....Sinigaglia

IN these days when youth is at the helm in music as in so many other directions, Sinigaglia is no doubt well content to count himself as among the older Italian composers, although he is still active. He has long been enthusiastic in the collection and propagation of the folk music of his native Piedmont; it may well have been Dvorak, whose pupil he was, who infected him with an enthusiasm like his own. There is a brightness and energy about these folk tunes, embodied as they are in Sinigaglia's orchestral arrangements, which makes them as inevitably popular as all national songs and dances are when fittingly presented.

4.28 LESLIE ENGLAND (Pianoforte)
Variations on A B E G G.....Schumann

THESE variations, among Schumann's early pianoforte works, are dedicated to Pauline, Countess d'Abegg. There was no such countess, but it is supposed that Schumann had in mind one Fräulein Abegg, whom he had met at a ball, and to whom he thus wished to pay whimsical homage. The letters of the name are used to form a theme; in German they are all names of notes, as in English, with this difference, that in German B means B Flat. Our B is in German H. The theme is easily followed, and the set of variations which Schumann made on it is simple and straightforward.

ORCHESTRA

Selection, 'Louise'.....Charpentier

MURIEL SOTHAM

Minya Duschka (Russian Cradle Song) ..Heyman
Oh! could I but express in songMalashkin

5.0 ORCHESTRA

Two Irish Dances.....Finucane

LESLIE ENGLAND

Scherzo in C Sharp Minor.....Chopin

ORCHESTRA

French Suite.....Foulds

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'The Queen of Hearts,' a Nursery Rhyme Play, by Gladys Ward. Songs by GERTRUDE DAVIES (Soprano) and HAROLD CASEY (Baritone)

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

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

BOBBY ALDERSON (Songs at the Piano)
HERWARD DRYSDALE (Whistling Solos)

10.30
'Holed Out in One'
(From Birmingham)
A Farce by CLAUDE RADCLIFFE
Wellington Wombat, M.P.
GEORGE WORRALL
Hughie Pemberton (an old school friend)
STUART VINDEN
Ruth PembertonVERA ASHE
Pearson (the maid)GLADYS JOINER
The Duchess of StiltonMAUD GILL
Boaz (a dog of uncertain lineage)
The Scene is the smoking room of Blencathra House, near Keswick, recently acquired by the Pembertons.
Incidental Music by
THE EDGAR WHEATLEY TRIO

8.45 VINCENT CURRAN reading 'The Triple Warning,' by ARTHUR SCHNITZLER (From Birmingham)

8.55 The Scottish Orchestra
(Continued)

PART II
S.B. from Glasgow

Symphonic Impressions for Pianoforte and Orchestra, 'Nights in the Gardens of Spain' De Falla

(First Performance at these Concerts)

Symphony, No. 5 in E Minor and Major, Op. 94 Tchaikovsky

10.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.15 'Holed Out in One'

(See top of page.)
(Tuesday's Programmes continued on page 274.)

8.0 A Concert from Glasgow

8.0 The Scottish Orchestra

S.B. from Glasgow

PART I

Thirteenth Tuesday Concert

Relayed from St. Andrew's Hall

Conductor, ALBERT COATES

Solo Pianist, ARTHUR RUBINSTEIN

ORCHESTRA

Toccata in F

Bach, arr. H. Esser

Russian Folk Songs

Liadov

Concerto for Pianoforte and Orchestra, No. 2 in G Minor. Saint-Saëns

FREDERICK DELIUS

(Continued from page 259.)

which is inspired by a collection of Norwegian fairy tales ('Huldreeventyr'), published by Peter Christian Asbjørnsen in 1845. The piece, dramatic and full of action though it is, is not intended to illustrate any particular tale, but rather to conjure up a vision of the legendary world in which man, beast, and hobgoblin converse together and share incredible adventures.

During the composition of the incidental music to Flecker's play *Hassan* (produced at His Majesty's Theatre in 1923), Delius was stricken with a form of paralysis which necessitated much of the work being taken down from dictation—a difficult and exhausting task, both for the composer and his devoted wife, who acted as his amanuensis. It is sad to relate that no cure has as yet been found for the malady, and that for the last five years Delius has suffered from the additional affliction of blindness. In this terrible plight it is a great source of comfort to him that, thanks to the development of broadcasting, he is not cut off from the world of music; and nothing would bring him greater pleasure than the knowledge that Sir Thomas Beecham's splendid efforts on his behalf are being appreciated, and that an ever-widening circle of listeners is beginning to know and love his work, and to demand its more frequent performance.

PETER WARLOCK.

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Tuesday's Programmes continued (February 5)

5WA CARDIFF. 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry
5.0 Miss M. I. MACKENZIE: 'Everyday Things—The Story of Dress'

Designers frequently find inspiration for new creations by visits to museums and picture galleries: but the result is not slavish imitation but, like the recipe for a lucky bride's wear, is something old and something new.

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 A Welsh Interlude
S.B. from Swansea
7.25 Professor W. E. TURNER: 'Glass in Modern Civilization—III, Old-time Glassmaking.'
S.B. from Sheffield

7.45 A Popular Concert
Relayed from the Central Hall, Newport
NATIONAL ORCHESTRA OF WALES (Cerddorfa Genodlaethol Cymru).
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE
Overture, 'The Merry Wives of Windsor' *Nicolai*
RONALD CHIVERS (Baritone) and Orchestra
Cavatina, 'Largo al factotum' ('The Barber of Seville') *Rossini*
ORCHESTRA
Symphony No. 8 in B Minor ('The Unfinished') *Schubert*

MAVIS BENNETT (Soprano) and Orchestra
Shadow Song ('Dinorah') *Meyerbeer*
ORCHESTRA
Berceuse (('Don César') *Massenet*
Entr'acte, 'Sevillana' .. ('de Bazan')
RONALD CHIVERS
Song of the Toreador ('Carmen') *Bizet*
ORCHESTRA
Hungarian Rhapsody, No. 2, in D Minor .. *Liszt*

9.0 S.B. from London (9.35 Local Announcements)
9.40 OLIVE FRANKS (Soprano)
If my songs were only winged *Hahn*
I attempt from Love's sickness to fly .. *Purcell*
Young love lies sleeping *Somervell*

'Love's Young Dream'
A Duologue by AGNES M. MIALL
Dorothy Milford BETTY BOND
Josephine Milford (her Aunt) MABEL TAIT
Dorothy is only sixteen, but as she has left school, she feels immensely grown-up. Her aunt unexpectedly returns from Italy at breakfast-time.
OLIVE FRANKS
When love is kind *Old Melody, arr. A. L.*
The House of Happiness *B. Melville Hope*
10.30-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 A Welsh Interlude
'Pynclau'r Dydd yng Nghymru'
(Current Topics in Wales)
A Review, in Welsh, by
E. ERNEST HUGHES
And Music

7.25 S.B. from Sheffield (See London)
7.45 S.B. from London
9.35 Musical Interlude relayed from London
9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 286.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Lieut.-Colonel J. H. COOKE: 'A Corner in Downland—The Enchanted Valley'
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 Curiosity Shop
We have ransacked the stores and found a story by Charles Dickens—'Mrs. Boffin adopts an Orphan' (from 'Our Mutual Friend')
'Dresden China' (Bennett-Scott) and a Theme with Variations (Mozart)
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Rev. H. E. BENNETT: 'The Church and the Stage'
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 EVENTS 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
A PIANOFORTE RECITAL by HETTY BOLTON
2.30 London Programme relayed from Daventry
4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Beggar's Opera' *Austin*
4.15 London Programme relayed from Daventry
4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Don Giovanni' *Mozart*
Waltz, 'The Grenadiers' *Waldteufel*
Berceuse *Järnefelt*
Le Fée Tarapatapoum ('The Fairy Tarapatapoum') *Fields*
Three Woodland Dances *Haines*
5.15 THE CHILDREN'S HOUR:
Old Friends of the Little Ones
Songs and Nursery Rhymes by BEATRICE COLEMAN
Fairy Stories by JEAN NIX

Programmes for Tuesday.

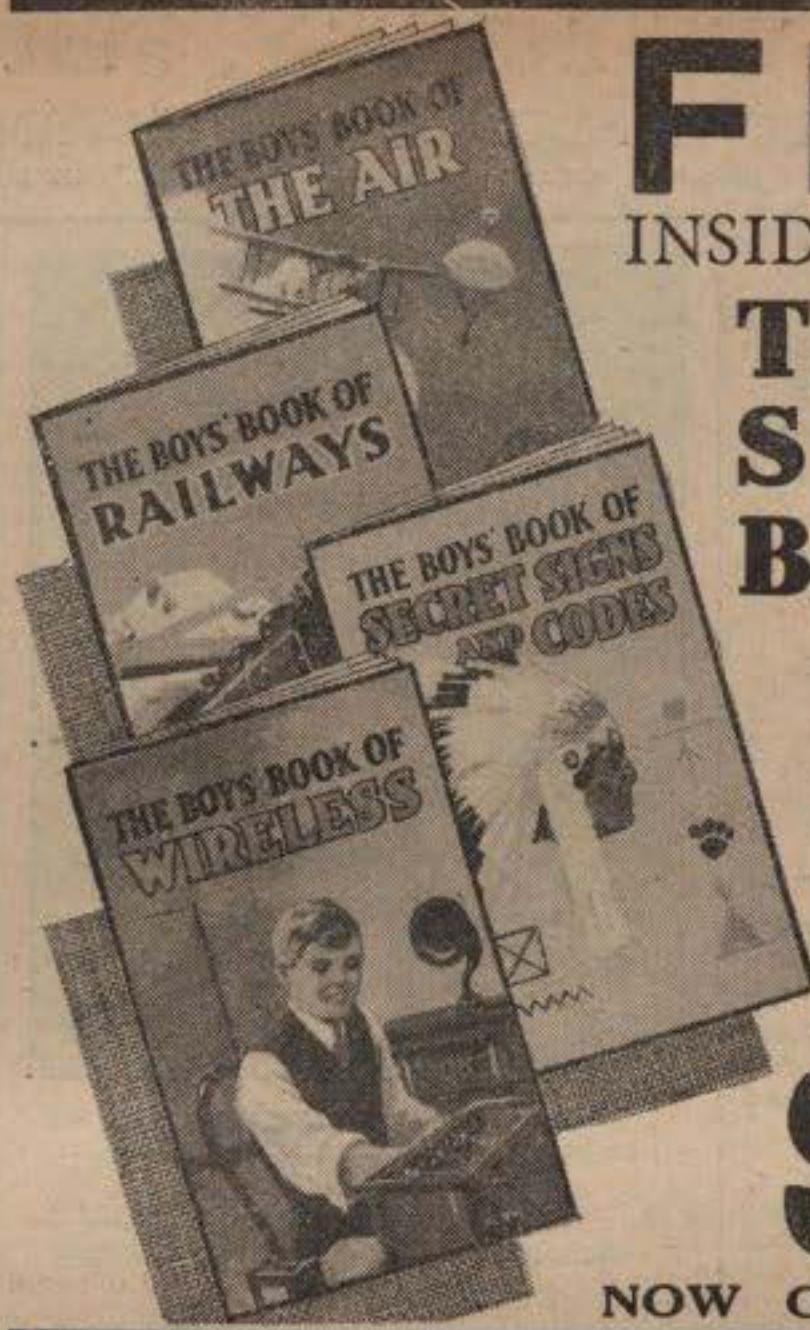
- 6.0 London Program me relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. LAURANCE RAMSBOTTOM: 'The Renaissance in the Countryside'
- 7.15 S.B. from London
- 7.25 Professor W. E. TURNER: 'Glass in Modern Civilisation—III, Old-time Glassmaking.' S.B. from Sheffield
- 7.45 **A CONCERT**
On behalf of the Manchester Station Wireless for the Blind Fund
THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Mikado' Sullican
JOCK MARRISON (Blind Entertainer)
STRING ORCHESTRA
Au Bord de la Mer (On the Sea-shore) . . Dunkler

'Old Soldiers'
A Sketch specially written for this performance
By P. HOOLE-JACKSON
Cast:
Jim Rogers (ex-Private of the Lancashire Fusiliers) CHARLES NESBITT
Jack Keene (his old trench mate) HAROLD CLUFF
Janet Rogers (his wife) HYLDA METCALF
Scene: The Kitchen of Roger's home. He is seated by the fire, talking to his wife

JOCK MARRISON
ORCHESTRA
Selection, 'The Toreador' Monckton and Caryl
Listeners who have enjoyed this programme are invited to assist the work of the Manchester Station Wireless for the Blind Fund by sending donations to the Hon. Treasurer, Manchester Station Wireless for the Blind Fund, the Town Hall, Manchester.
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

Other Stations.

- 5NO NEWCASTLE.** 243.9 M. 1,250 kC.
12.0-1.0:—A Recital of Gramophone Records. 2.30:—London. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London. 7.0:—Mr. Gordon Manley: 'Is our Climate Changing?' 7.15:—London. 7.25:—Sheffield. 7.45:—London. 10.30:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.
- 5SC GLASGOW.** 401.1 M. 742 kC.
11.0-12.0:—Gramophone Records. 3.0:—Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin: 'Elementary French—IV, Dialogue, Blanchefige et Rouge Rose.' 3.45:—Dance Music from the Waldorf. 4.0:—A Light Orchestral Concert. The Station Orchestra, Nan Stenhouse (Contralto). 5.15:—The Children's Hour. 5.59:—Weather Forecast for Farmers. 6.0:—Edinburgh. 6.15:—London. 7.0:—Edinburgh. 7.15:—London. 7.25:—Sheffield. 7.45:—A Song Recital by Matthew Nisbet (Bass). 8.0:—The Scottish Orchestra. Thirteenth Tuesday Concert. Relayed from St. Andrew's Hall. Conductor, Albert Coates. Solo Pianist, Arthur Rubinstein. 8.45 app.:—Scottish News Bulletin. 8.55 app.:—Scottish Orchestra Concert (continued). 10.15 app.:—Second General News Bulletin. 10.30-12.0:—London.
- 2BD ABERDEEN.** 311.2 M. 664 kC.
11.0-12.0:—Programme relayed from Daventry. 3.0:—Dundee. 3.15:—Glasgow. 3.45:—Dance Music relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Orctet. Marie Murray (Mezzo-Soprano). 5.15:—The Children's Hour. 5.0:—London. 7.0:—Station Director's Talk. 7.15:—London. 7.25:—Sheffield. 7.45:—London. 9.35:—Scottish News Bulletin. Relayed from Glasgow. 9.40-12.0:—London.
- 2BE BELFAST.** 302.7 M. 931 kC.
2.30:—London. 4.30:—Dance Music: Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0:—A Song Recital by Evelyn Gibb (Soprano). 5.15:—The Children's Hour. 6.0:—London. 7.0:—Station Director's Talk. 7.15:—London. 7.25:—Sheffield. 7.45:—A Light Orchestral Concert. Orchestra, Jean Bennett (Soprano). 9.0:—London. 9.40:—Chamber Music. 10.30-12.0:—London.



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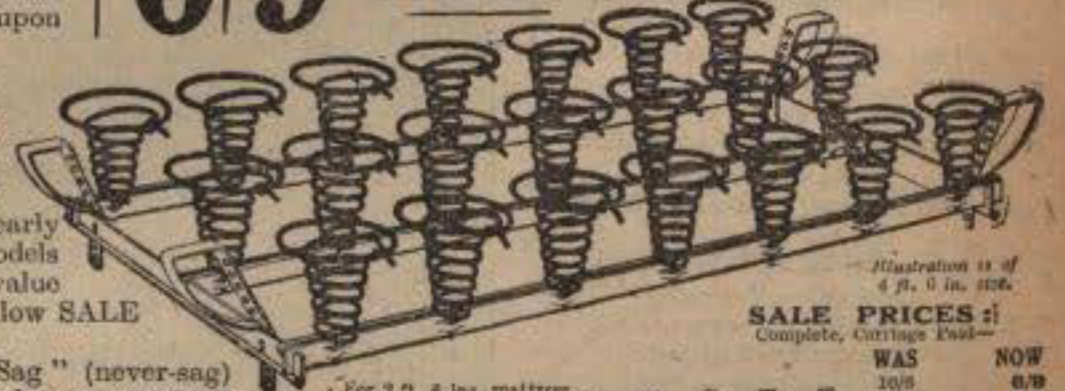
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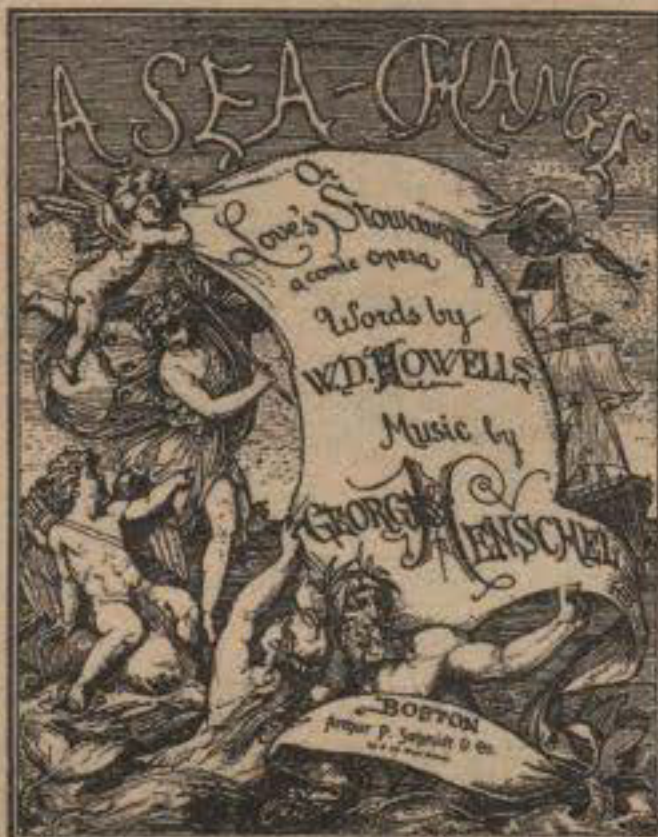
Radio Times, Feb., 1929.

Nearest Railway Station.....

9.15
**'The Future
of
the Cinema'**

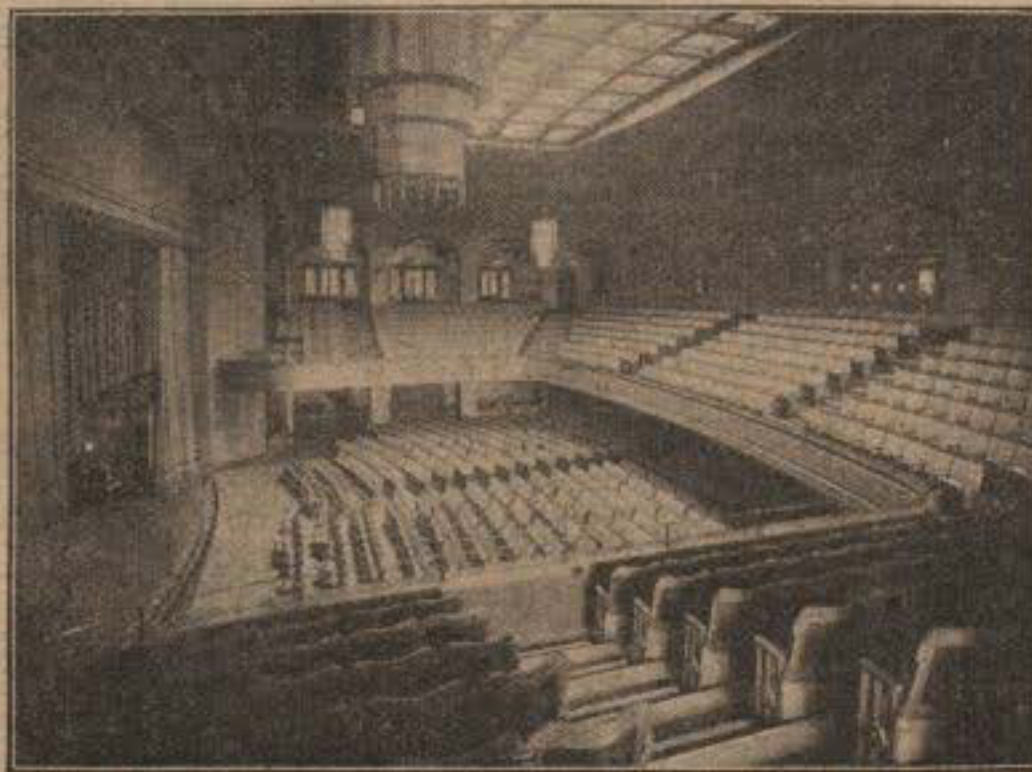
- 10.15 a.m.** The Daily Service
- 10.30** (*Daventry only*) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 10.45** (*Daventry only*) Mrs. OLIVER STRACHEY:
'A Women's Commentary'
- 11.0** (*Daventry only*) Gramophone Records
- 12.0** A BALLAD CONCERT
ELEANOR PERCIVAL (Soprano)
HENRY LUSCOMBE (Baritone)
- 12.30** A Recital of Gramophone Records
- 1.0-2.0** FRASCATI'S ORCHESTRA
Directed by GEORGES HAËCK
From the Restaurant Frascati
- 2.30** BROADCAST TO SCHOOLS:
Miss C. VON WYSS: 'Nature Study for Town
and Country Schools—IV, Seed Sowing and
Planting'
- 2.55** Musical Interlude
- 3.0** Mr. J. C. STOBART and Miss MARY SOMERVILLE:
'Foundations of Poetry—(Course II), English
Poetry from Milton to Wordsworth, Pope and
Addison'
- 3.30** Mrs. M. PRIESTLEY: 'Reading for Busy
Women—III, Poetry.' Relayed from Birmingham
- 3.45** A Light Classical Concert
ETHEL BARKER (Contralto)
THE KANTROVITCH TRIO
- TRIO
Trio Pathétique Glinka
Second Trio, Op. 62 Coerne
Au bord d'un Ruisseau (On the bank of a
stream) Boisdoffre
Miniatures Frank Bridge
- 4.15** ETHEL BARKER
Cangio d'aspetto Handel
The Secret Schubert
The Wild Rose }
Sweet Nymph, come to thy Lover }
Thomas Morley, arr. F. Keel
Phyllis was a Fair Maide
Giles Earle, arr. F. Keel
Go to bed, sweet Muse Robert Jones,
Sweet Kate... } arr. F. Keel
- 4.30** TRIO
Romance and Reel (Four Contrasts)
Alec Rowley
First Movement, Trio in C Minor
Mendelssohn
- 4.45** ORGAN RECITAL by EDWARD
O'HENRY
From Madame Tussaud's Cinema
- 5.15** THE CHILDREN'S HOUR:
'Four Freebooter Songs' (William
Wallace), and other songs, sung by
FRANKLYN KELSEY
'The Taking of Clancy Cahoon'—
the story of a Highwayman (E. F.
Shalland)
'Barney Gets Even'—in which old
Lob gets something of what he
deserves (Mabel Marlowe)
- 6.0** A Recital of Gramophone Records
- 6.15** TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST GEN-
ERAL NEWS BULLETIN
- 6.30** The Week's Work in the Garden,
by the Royal Horticultural Society
- 6.40** Musical Interlude

WEDNESDAY, FEB. 6
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)



This charming comic opera of the 'eighties will be broadcast from London again tonight.

- 6.45** THE FOUNDATIONS OF MUSIC
STUDIES AND OTHER PIANOFORTE PIECES
BY DEBUSSY
Played by NIEDZIEMSKI
Nuages (Clouds) (Nocturne, Pianoforte Arrange-
ment by Gustave Samazeuilh)
Etude pour les sixtes (Study in sixths)
Etude pour les notes répétées (Study in repeated
Notes)
- AMONG Debussy's best-known music for
orchestra is a set of three Nocturnes, of
which *Nuages* is the first. Like nearly all his
music, it conveys a vivid, although dreamy,
impression of the image which inspired it, and as
one listens, it is easy to imagine the 'clouds'
of its title, as they sail across the sky. In the
orchestral version it begins with a long rolling
theme on clarinets and bassoons, which persists
throughout the greater part of the piece. Toward
the end it makes way for another section in which
the movement almost ceases, and, at the close,
it dies away in the softest tone.



THE WHITE ROCK PAVILION, HASTINGS,
from which a light concert by the Municipal Orchestra will be relayed
by London and Daventry at 8.0 tonight.

9.35
**A Revival
of
'A Sea Change'**

So much of Debussy's pianoforte music has been arranged for orchestral and other instrumental performance that there is a special interest in hearing one of his orchestral pieces in an arrangement for pianoforte.

- 7.0** A MEDICAL OFFICER at the Ministry of Health:
'What the Laboratory does for Public Health
and how it does it'
- 7.15** Musical Interlude
- 7.25** Professor V. H. MOTTRAM: 'Diet—its Prin-
ciples and Practice—III, The Growth Foods
(for Body-building)'
- 7.45** SURPRISE ITEM
- 8.0** A Light Programme
by THE HASTINGS MUNICIPAL ORCHESTRA
Under the direction of BASIL CAMERON
Relayed from the White-rock Pavilion, Hastings
Overture, 'Oberon' Weber
Suite, 'Romanesque' Bosly
Finnish Lullaby Palmgren
Suite, 'Scènes Napolitaines' Massenet
Two Pieces for Strings Komzak
First Hungarian Rhapsody Liszt
- 9.0** WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 9.15** Mr. BRUCE WOOLFE: 'The Future of the
Cinema'—III
SOME of the most enterprising ventures in
British film production have been carried
out by British Instructional Films, whose manag-
ing director, Mr. Bruce Woolfe, will talk tonight.
Amongst the pictures that have gone out under
their name are Mr. Anthony Asquith's brilliant
films *Shooting Stars* and *Underground*, which were
made in their studios at Welwyn. Another re-
markable film that was recently shown in
London—*Shiraz*, with its Indian setting and all-
Indian cast—was also sponsored by them.
- 9.30** Local Announcements: (*Daventry only*) Ship-
ping Forecast
- 9.35** 'A Sea Change'
or
'Love's Stowaway'
A Comic Opera, written by W. D. HOWELLS
Composed by Sir GEORGE HENSCHEL
Captain of the *Mesopotamia*

FOSTER RICHARDSON
Mr. Theron Gay .. JOHN ARMSTRONG
The Deck Steward ARTHUR HOSKING
Miss Muriel Vane .. LESLEY DUDLEY
The Ice Princess, ... MAVIS BENNETT
Mr. Matthew Vane ASHMOOR BURCH
Mrs. Matthew Vane ESTHER COLEMAN
Miss Vane's Maids { GLADYS WINMILL
DORIS OWENS
The Man at the Wheel STANLEY RILEY
A Lady Passenger .. MURIEL NIXON
The Narrator .. HERMAN GRISEWOOD
Chorus of Passengers, Seamen, Ice-
berg Fairies
THE WIRELESS CHORUS
THE WIRELESS ORCHESTRA
(Conducted by STANFORD ROBINSON)
Scene: The Promenade Deck of the
steamer *Mesopotamia*
Time: Morning, before breakfast
A Sea Change, a burlesque opera
in what was in those days the popu-
lar style, was first published in
America in the 'nineties, but until
last November, when the B.B.C.
performed it, it had never been heard
in this country. It proved to be so
popular that a repetition of it was
almost immediately decided upon.

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

WEDNESDAY, FEB. 6

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
An Hour
of
Vaudeville

3.0 A BAND CONCERT
THE CITY OF BIRMINGHAM POLICE BAND
(From Birmingham)
Conducted by **RICHARD WASSELL**
March, 'Entry of the Boyards' Halvorsen
Overture, 'The Merry Wives of Windsor'
Nicolai, arr. Godfrey
WALTER PAYNE (Baritone)
The Moon drops low } Cadman
From the land of the sky-blue water.. }
The Stock Rider's Song James

3.25 BAND
Second Movement (the 'Unfinished' Symphony)
Schubert, arr. Evans
TOM BROMLEY (Pianoforte)
Aufschwung (Soaring) }
Warum? (Why?) } Schumann
Grillen (Whims) }

BAND
Hymn to the Sun ('Coq d'Or') Rimsky-Korsakov
Cornet Solo, 'Mountain Lovers' Squire
(Soloist, P.C. Cook)

3.55 WALTER PAYNE
The Sands o' Dee Clay
The Banjo Song Homer
The Huckster William Garnet

BAND
Selection, 'Patience' Sullivan, arr. Godfrey
TOM BROMLEY
The Old Castle }
The Market Place, Limoges } Moussorgsky
The City Gates of Kiev }

BAND
Ballet Music, 'The Sicilian Vespers' Verdi

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
ROSE MARYL (Entertainer)

5.30 THE CHILDREN'S HOUR
(From Birmingham)

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**
Overture, 'L'Impresario' Mozart
Selection, 'The Bohemian Girl' Balfe
BARBARA FREWING (Contralto) and Orchestra
Aria, 'O Love, from thy Power' ('Samson and Delilah') Saint-Saens

6.57 ORCHESTRA
Gavotte and Minuet ('Manon')
Massenet, arr. Mouton

BARRIS PARTRIDGE (Violin)
Souvenir Drilla
Hejre, Kati! (Hello, Katie!) Hubay
ORCHESTRA
Suite, 'Chelsea China' Besty

7.28 BARBARA FREWING
The Snowdrop Craxton
The Ships of Arcady }
A Piper } Head

BARRIS PARTRIDGE
Berceuse (Cradle Song) Jarnofelt
Tambourin Leclair
Allegro Brillante Ten Have

7.44 ORCHESTRA
Second Suite, 'The Two Pigeons' Messenger

8.0 Vaudeville
(From Birmingham)
MIRIAM FERRIS and FLORENCE OLDHAM (Duets)
LULU and NORAH (The Hawaiian Pierettes)
PERCY OWENS (Entertainer)
ALBERT DANIELS presents a Conjuring Act
PAUL RAFFMAN and his BAND

9.0 A CONCERT
THE J. H. SQUIRE CELESTE OCTET
MARY BONIN (Soprano)

OCTET
Tone Poem, 'Finlandia' Sibelius
Baby's Sweetheart Corri
Land of Dreams Gerrard Williams

9.15 MARY BONIN
Cherry Ripe }
I'd wed if I were not too young } arr. Lehmann
Gin a body meet a body }

9.22 OCTET
Overture, 'Fingal's Cave' Mendelssohn
Extase Ganne

9.35 MARY BONIN
Do not go, my Love Hagemann
Little Bunch of Snowdrops Phillips
From the Land of the sky-blue water.. Cadman

9.42 OCTET
Spanish Dance Moszkowski
La Cinquantaine Gabriel Marie
Everybody's Melodies J. H. Squire

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE CAFÉ DE PARIS
DANCE BAND, directed by **JACK DE GRAY**, from the Café de Paris

11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
(Wednesday's Programmes continued on page 278.)



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The J. H. Squire Celeste Octet will broadcast between 9.0 and 10.0 tonight.

Wednesday's Programmes continued (February 6)

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
(Cerdorffa Genedlaethol Cymru)
Overture, 'Tannhäuser' *Wagner*
Slow Movement—Concerto Academico
..... *Vaughan Williams*
(Solo Violin, ALBERT VOORSANGER)
Symphony No. 38 in D (K. 504) ('The Prague')
..... *Mozart*

2.30 BROADCAST TO SCHOOLS:
Mr. H. E. PIGGOTT: 'Instruments of the Orchestra
by their Players—IV, Flute and the Piccolo'
The likenesses and differences of these two
instruments will be described, and the differ-
ence between the silver flute and the wooden
variety will be illustrated by practical examples.
The piccolo is described as a flute 'which has
not yet grown up.'

2.55 London Programme relayed from Daventry

3.55 An Afternoon Concert
THE STATION TRIO: FRANK THOMAS
(Violin); **RONALD HARDING** (Violon-
cello); **HUBERT PENNELLY** (Piano-
forte)
Trio in C Minor, Op. 101 *Brahms*
W. L. COBLEY (Tenor)
Mountain Lovers *W. H. Squire*
When the Charmer would win me
..... *Verdi*
TRIO
Serenade Florentine, Op. 126 *Godard*
W. L. COBLEY
Lorraine *Sanderson*
A Brown Bird Singing *Haydn Wood*
For You Alone *Henry E. Gheel*
TRIO
Russian Romance *Bakalainikov*

4.45 London Programme relayed from Daventry

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

8.0 An Old Time Welsh Entertainment

Arranged by 'MEGFAM'
Cofio'r Dyddiau Gynt
Cwrdd Adloniadol Tŷ 1885 Wedi ei Drefnu
Gan Megfam Caerffili
Awr ddifyr mewn cyfarfod adloniadol Clywir,
caneuon, deusawdau, chanigau ac adroddiadau,
ceddynt yn boblogaidd ddeugain mlynedd yn
ôl, ond sydd erbyn hyn, bron wedi eu hangofio
Y datgeinwyr fydd:
EDITH MAUD LEWIS Mezzo-Soprano
URIEL REES Tenor
Côr o'r Cwm *Arweinydd M. J. DAVIES*
An hour's entertainment in a village school-
room in Wales about 1885, consisting of Welsh
solos, duets, glees and recitations.

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

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

1.15-2.0 S.B. from Cardiff
2.30 S.B. from Cardiff
2.55 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry

6.15 S.B. from London
8.0 S.B. from Cardiff
9.0 S.B. from London
9.30 Musical Interlude relayed from London
9.35-11.0 S.B. from London

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

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

5PY PLYMOUTH. 398.3 M. 757 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
Have you ever been to the 'Land of Who Knows
Where?' If you have not, book your seats on
the Plymouth Aerial Express which leaves at
5.15 p.m.



THE RADIO CIRCLE COT,
which has been maintained in the Alexandra Home, Devonport,
for a year, by the contributions of the Plymouth Radio Circle.

6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local Announcements; Mid-week Sports Bulletin)

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—IV, Cowper: "John Gilpin,"
..... *S.B. from Sheffield*
3.20 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Lilac Domino' *Cuvillier*
3.30 London Programme relayed from Daventry
3.45 THE NORTHERN WIRELESS ORCHESTRA
March of the Giants *Finck*
Waltz, 'The Girl in the Train' *Fall*
Chanson Triste } *Tchaikovsky*
Humoreske }

GEORGE H. BOWDEN (Baritone)
Good Fellows be merry *Bach*
My Lovely Celia *arr. Lane Wilson*
The Gentle Maiden *arr. Somervell*
ORCHESTRA
Selection, 'William Tell' .. *Rossini, arr. Tavan*

GEORGE H. BOWDEN
The Blue Men of the Minch *Bantock*
Sombre Woods *Lully*
Passing by *E. C. Purcell*

ORCHESTRA
A Hillside Melody *Phillips*
Dance of the Tumblers *Rimsky-Korsakov*
Selection, 'A Princess of Kensington' .. *German*

5.15 THE CHILDREN'S HOUR
S.B. from Leeds
An Afternoon with Charles Dickens in Old London
Recitations, D. NICHOLS and the Rev. ERNEST
W. BRIDGWOOD
Songs sung by PETER HOWARD

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 'Thompson'

A Comedy in Three Acts by ST. JOHN
HANKIN and GEORGE CALDERON

Cast:
Mrs. Vaughan *EDITH SHARPE*
Helen *CELIA CLEMENT*
Miss Latimer .. *E. LAURA WEBSTER*
Gerald *HUGH LEBY*
James *ARTHUR R. WHATMORE*
Frahook *BAGNALL HARRIS*
Scene: The action passes at a small
house at Maidenhead
Overture and Entr'actes played by
the HULL STATION TRIO, directed by
EDWARD STUBBS
S.B. from Hull

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

Other Stations.

5NO NEWCASTLE 243.9 M. 1,230 KC.

2.30—London Programme relayed from Daventry. **3.45**—Joseph Young (Violin). **3.52**—Hilda Vincent (Soprano). **4.15**—Music relayed from Fenwick's Terrace Tea Rooms. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Royal Horticultural Society's Bulletin. **6.35**—Musical Interlude. **6.45**—S.B. from London. **8.0**—Jessie Matthews and Sonnie Hale. (By kind permission of W. C. B. Cochran, for whom they will be appearing in his 1939 Pavilion Revue to be produced in March). **8.15-11.0**—London.

5SC GLASGOW. 401.1 M. 748 KC.

3.0—Broadcast to Schools. Mr. George Burnett: 'Burns and his Forerunners—IV. **3.25**—Musical Interlude. **3.30**—London Programme relayed from Daventry. **3.45**—A Light Orchestral Concert. The Station Orchestra: Overture, 'Euryanthe' (Weber). Gladys Warner (Soprano): Advice (Carew); The Fairy Shoon, and Ring, bells, ring (M. G. Day); Wishin' (Gordon). Orchestra: Sultze, 'Minnehaha' (Coleridge-Taylor). Gladys Warner: Spring the Fiddler (Banner); Love the Jester (M. E. Phillips); Rosebuds (Newton); Whicowen went a-sailing (Bowen). Orchestra: Selection, 'Rigoletto' (Verdi). **4.45**—Dance Music from the Waldorf. **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Recital by S. W. Leitch, from the New Savoy Picture House. **6.15**—S.B. from London. **6.30**—Mr. Dudley V. Howells: 'Manuring the Garden,' and Topical Gardening Notes. **6.45**—S.B. from London. **8.0**—A Programme in aid of the Scottish Miners' Relief Fund. **9.0**—S.B. from London. **9.30**—Scottish News Bulletin. **9.35-11.0**—S.B. from London.

2BD ABERDEEN. 511.3 M. 954 KC.

3.0—Broadcast to Schools. S.B. from Glasgow. **3.30**—London Programme relayed from Daventry. **3.45**—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. **5.0**—Margaret Inkster (Contralto). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Mr. George E. Greenhow—Horticulture. **6.45**—S.B. from London. **8.0**—S.B. from Glasgow. **9.0**—S.B. from London. **9.30**—S.B. from Glasgow. **9.35-11.0**: London.

2BE BELFAST. 502.7 M. 991 KC.

12.0-1.0—Gramophone Records. **2.30**—London Programme relayed from Daventry. **3.45**—Orchestra. May Latimer (Contralto) **5.0**—'Piquant Rumania,' by Miss Rooms Label. **5.15**—The Children's Hour. **6.0**—Organ Recital by Charles Howlett, relayed from the Classic Cinema. **6.15**—S.B. from London. **6.30**—Royal Horticultural Society's Bulletin. **6.40**—S.B. from London. **8.0**—A Scots Programme. William Nelson (Piper). Orchestra. Sandy Rowan (In Caledonian Haverin's with a Song or Two). **9.0-11.0**—S.B. from London.

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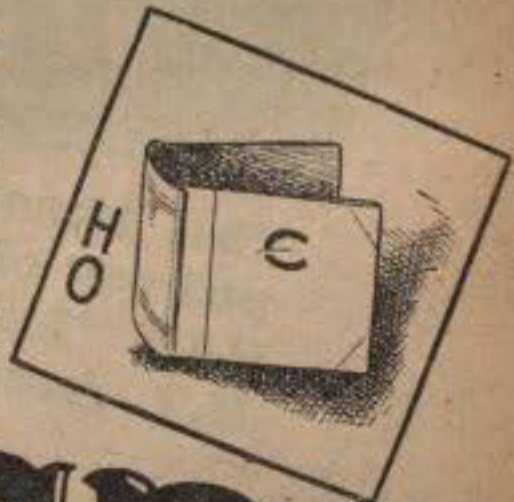
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LEAK-THIEF!



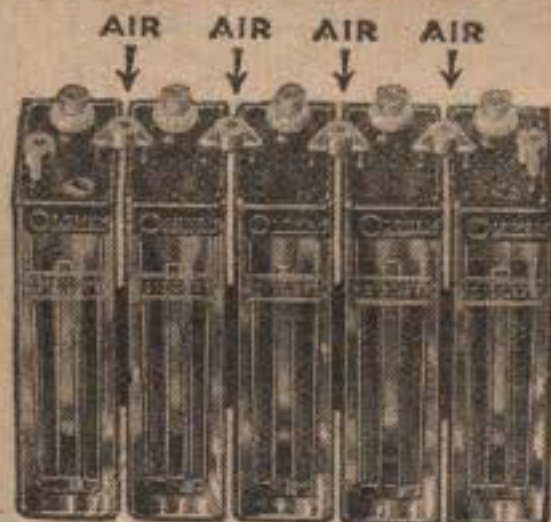
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7113

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Dai Says.

WITCHCRAFT has been described as the 'most lamentable of superstitions'; none the less, it takes an unconscionable time a-dying. When I asked Dai Jones about it, he waxed learned concerning primitive peoples and medicine-men and showed more than a nodding acquaintance with the Golden Bough. 'Women can also practise witchcraft,' he added, 'usually to do harm, though sometimes to do good!' I tried to bring him nearer home, and he admitted that wizards and witches were still consulted in Wales, either to cure some sickness or to work spells against enemies. The especial charge against witches in Wales is that they change babies in their cradles, especially if they have not been Christened. If a mother forgot to put the tongs cross-wise on the cradle before going out, she might find, on her return, that her plump, contented, smiling baby was gone and in its place was some small, dark, peevish creature which would not stop crying.

In Faery Lands.

I ASKED Dai Jones if the mother had any remedy—what the tongs might have prevented, the poker and shovel might cure. 'There is a way of getting rid of the changeling,' he said, seriously. 'You must boil water or beer in an egg-shell—then the baby will talk and the language will not be parliamentary!' I reminded him that the changeling was more sinned against than sinning and quoted from Charlotte Mew's poem, 'The Changeling': 'Why did they bring me here to make me, not quite bad and not quite good?' I asked him if he didn't really feel sorry for the creature when it said, 'I shall always, always be very cold!' He evaded the issue. 'That's just poetry!' he said, grandly. The subject of changelings and witches will be dealt with by Professor Mary Williams on Monday afternoon, February 11. This talk is the fifth of her series, 'The Folk Tales of Wales.'

What Would You Do?

A FAVOURITE device of great men interviewing candidates for appointments is to say, 'If such and such happened, what would you do?' A young officer, asked what he would do if the enemy were pressing behind and the sea was in front, replied brightly that he would resign his commission. He was probably made to do so forthwith. Sometimes a story of what *not* to do, is enshrined in the hearts of young members of a profession, and it acts as an *awful warning* as potent as any tract. Mr. Sam Jones, who gives a talk on 'The Story of the Newspaper,' on Tuesday, February 12, at 5.0 p.m., confesses that one such awful warning was given to him by a veteran, and he passes it on to all beginners. It is the well-known story of young Frederick, who became a reporter and who was sent by his new editor to a wedding. The hours passed and young Frederick did not return with copy. When at last he arrived and his irate chief asked for the story, the young man replied blandly: 'Oh, there was no story. The bridegroom did not turn up!'

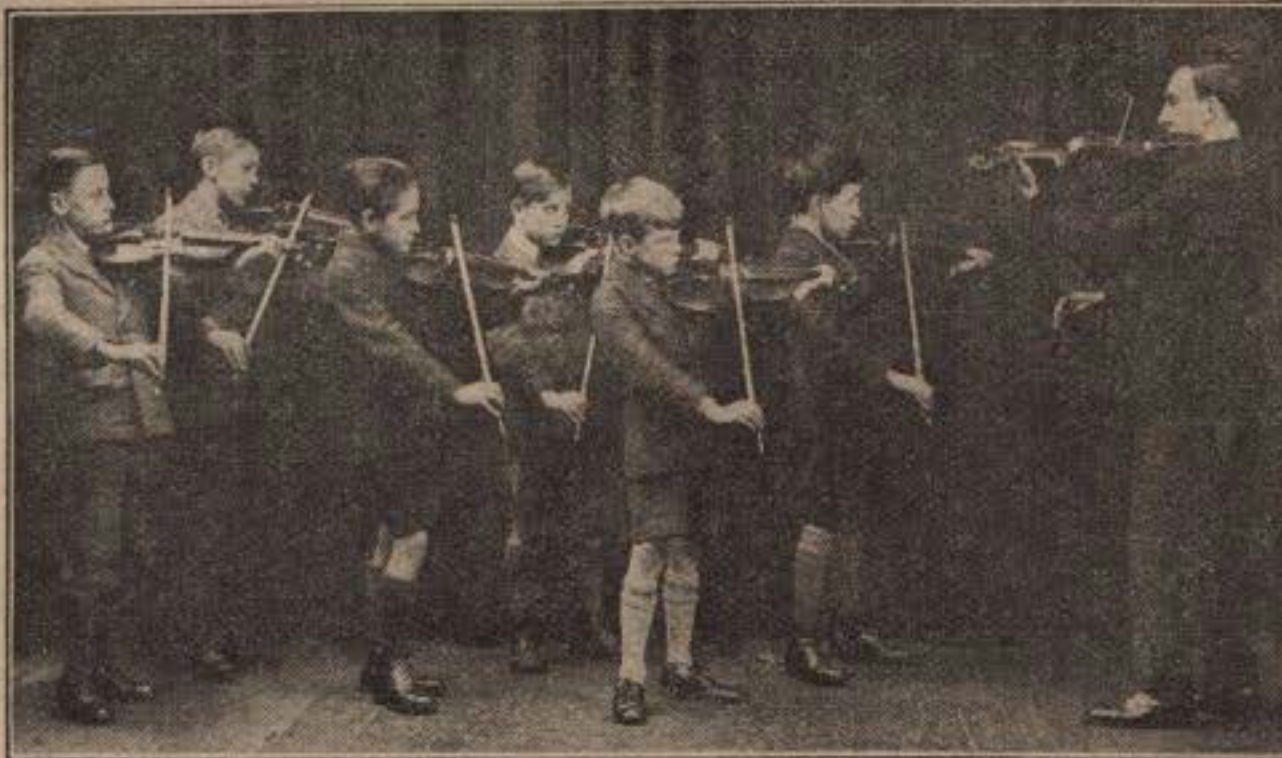
The Old Crafts in Wales.

MR. IORWERTH PEATE, of the Department of Archaeology, National Museum of Wales, will give a series of talks on the Old Welsh Crafts during the Welsh Interlude beginning on Tuesday, February 12, at 7.0 p.m. During the nineteenth century a small Anglesey village called Llanerch-y-medd made itself proverbial in Welsh circles on account of the large number of boot-makers who resided there. Less than a hundred years ago, it had as many as two hundred craftsmen who bought their leather locally and made excellent boots for very reasonable prices. Today, as stated in a report recently published, there is not a single bootmaker in Llanerch-y-medd. In the Welsh country-side, signs of decay in all the industries are very evident and many a village has its deserted woollen factory, and its old fulling mill.

Music in the Rhondda.

WHY is it, asks 'Musical,' in an evening paper, 'that, although Wales produces too many singers . . . she produces hardly any violinists?' The answer probably is that violin classes have not often been held for children. Last June, a noteworthy step forward was made when Sir Walford Davies addressed meetings of teachers at Aberdare and at Ystrad. Great enthusiasm was shown at these meetings for the promotion of violin classes in schools. As a result, there are now in the Rhondda area alone fifty-three classes, and about 500 children are being taught in small groups of eight to ten. One of the outstanding features of the scheme is that the teachers have thrown themselves whole-heartedly into the work of organizing these classes. In many schools the head teachers make a

practice of being present at each instruction lesson, and in this way, the violin teachers have been able to give the full time to instruction only. Many of the school teachers are so enthusiastic that they have taken up instruction as members of the classes. In November, after the scheme had been launched, a very successful conference of these valuable workers was held in Cardiff and they were the guests of the National Council of Music at the N.O.W. Concert at the City Hall in the evening. As a result of these classes, orchestras have been formed in some of the schools, and it is hoped that before long every school having a violin class will also have its own school orchestra. An encouraging feature of this new development is the way in which the Education



THE RHONDDA SCHOOLS VIOLIN CLASS

with their teacher, Mr. D. J. James—one of the many violin classes now flourishing in Welsh schools.

L. Lodd

Sir Henry Wood in Cardiff.

DURING the week beginning Sunday, February 10, the National Orchestra of Wales takes part in many important programmes. On Sunday, the Orchestra plays in *King Olef*, which is being given by the Cardiff Musical Society. The second part only will be broadcast. On Thursday, February 14, Sir Henry Wood will conduct the concert at the City Hall. Other concerts will be the Museum Concerts on Monday, Wednesday, and Saturday, and the Popular Concert from the City Hall on Saturday, February 16, at 7.45 p.m., when the artists will be Eda Kersey (violin) and Kenneth Ellis (bass). The Station Trio begins a weekly series of performances of Beethoven Trios on Wednesday afternoon, February 13.

St. Valentine's Day.

MISS HILDA M. ISAACS, whose play *The Pirates of Penarth*, was performed a few weeks ago, will be responsible for a special programme for St. Valentine's Day. Miss Isaacs is an accomplished historical scholar, and makes a special point of recovering the language and the atmosphere of the period with which she deals. The sub-title of the programme is 'Three Stepping Stones to This Year of Grace,' for St. Valentine's progress has not been entirely smooth.

Authorities of the Rhondda and other districts have enthusiastically adopted and supported the scheme and made the establishing of the classes possible in their school buildings.

Musical Education.

THE Broadcast to Schools series of talks on 'Instruments of the Orchestra' will, therefore, fall on fruitful soil in the Rhondda. The talk on February 13, by Mr. Guy Pocock, is on the bassoon. A bassoon-player told me recently that when he was in Ireland during troublous times, he was arrested at a railway station for carrying a rifle. It took Sir Hamilton Harty's intercession to release him. Mr. Pocock says of the bassoon that, though the great musicians 'often make one laugh with the bassoon, they never make one laugh at him.' These efforts for musical education have their bearing upon the National Orchestra of Wales, and although well-known combinations have visited the Principality from time to time their influence is not to be compared with that of a body of instrumentalists whose music may be heard every week, nearly every day. And the best fruit of the movement will be seen only in a generation's time, when it is to be hoped that recruits will come from the school orchestras just formed.

'STEEP HOLM.'



11.0
Jose Lennard,
One of
the Judges

THURSDAY, FEBRUARY 7

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.)

(1,562.5 M. 192 KC.)

11.0
Santos Casani,
Organiser
of the Tourney



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.
LEITIA FAIRFIELD: 'The Child at School'—II

11.0 (Daventry Only) Gramophone Records

12.0 A CONCERT
ANNA BETHELL (Contralto)
CAVAN O'CONNOR (Tenor)
EILEEN WRIGHT (Violin)

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

4.0 A Concert
MAUD NELSON (Mezzo-Soprano)
THE LONDON ENSEMBLE QUINTET

5.15 THE CHILDREN'S HOUR:
On which we commemorate the anniversary
of the birth of Charles Dickens (1812)

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
STUDIES AND OTHER PIANOFORTE PIECES
BY DEBUSSY

Played by NIEDZIELSKI

Etude pour les sonorités opposées (Study
in tone colours)

Études pour les agréments (Ornament
Studies)

Les sons et les parfums tournent dans l'air
du soir (Sounds and fragrance stir in
the evening air)

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 Musical Interlude

7.25 Mr. H. G. DALWAY TURNBULL:
'India—III, Indian Art'

INDIAN art has become, within the last generation or so, better known in Europe than Indian history. The form in which it is easiest to appreciate is architecture, and this evening Mr. Dalway Turnbull will describe the Buddhist shrines that go back to dates before the Christian Era, the innumerable beauties of the Hindu Temples, and the triumphs of 'Indo-Saracenic' building. He will also refer to the paintings of the Mogul and Rajput schools.

7.45 Vaudeville

LESLIE and COHEN (Hobrow Comedians)

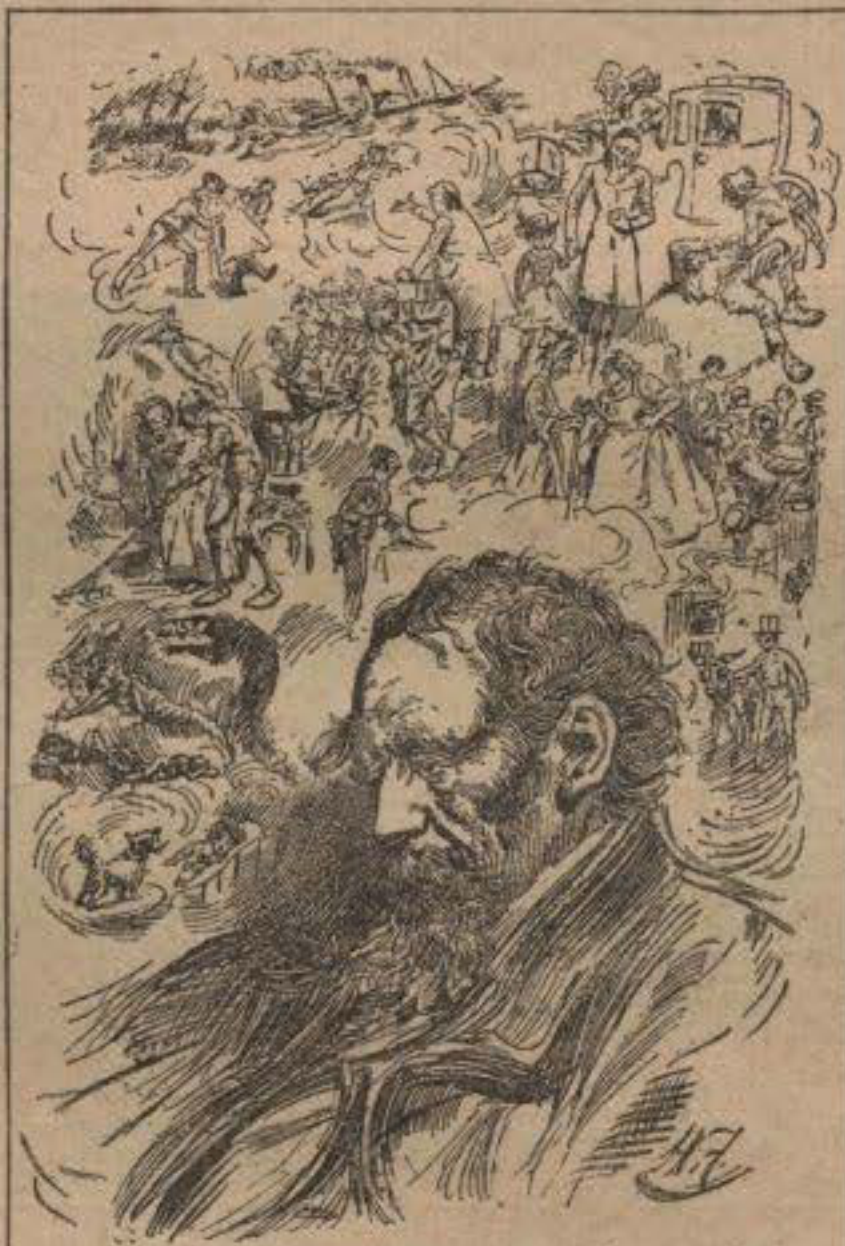
8.0 Leslie Woodgate Programme

THE WIRELESS ORCHESTRA

Conducted by THE COMPOSER

Overture, The Black Sheep

LESLIE WOODGATE is one of the young English composers of the present day, most of whose work is strongly influenced by the



CHARLES DICKENS'S BIRTHDAY.

Dickens was born on February 7, 1812, and a speech by Lord Hewart at the annual commemoration dinner will be relayed tonight at 9.15 This drawing, showing the novelist surrounded by the creatures of his imagination, was drawn by Harry Furniss for the Gadshill edition of 'The Uncommercial Traveller,' and is here reproduced by permission of Messrs. Chapman and Hall.

prevailing enthusiasm for folk song. A distinguished student of the Royal College of Music, he won a Carnegie Award in 1923, when he was exactly twenty-one years of age, probably the youngest composer who has ever gained that distinction.

The Overture *Black Sheep* was intended originally as the Overture to a Ballet of the same name. Its characters were to be such time-honoured nursery favourites as King Cole, the Queen of Hearts, Jack and Jill, and the Black Sheep himself, the son of King Cole and the Queen of Hearts. The old nursery song of the Black Sheep plays a leading part in the Overture, and the opening theme stands for the Queen of Hearts. King Cole's tune is the pompous G Minor theme, four beats in the bar, which comes after 'Boys and Girls, come out to play.' The other material is all original, and the Overture is designed in the gayest spirits, as its light-hearted title suggests.

8.8 STUART ROBERTSON (Bass) and Orchestra
The Three Travellers (Anon.)
How should I your true-love know? (Shakespeare)
The Tyrant (Robert Green)

8.15 THE WIRELESS CHORUS

Part Songs:

To Sleep (William Cartwright, 1651)
The Fruits of Love (George Peef)
To the Water Nymphs (Herrick)
Amarillis (Herrick)

8.23 ORCHESTRA

English Dance Suite
Pastorale Dance; Country Dance;
Hornpipe

8.35 STUART ROBERTSON

Abiding Joys (Fletcher)
A Wooing Song (Old Kentish Ballad)
The Secret Stair (First Performance) (George
Macdonald)
Bring us in good ale (Fifteenth Century)
(Anon.)

8.42 CHORUS

I got a Home in-a dat Rock (Men's Voices)
I got a Robe (Mixed Voices)

8.50 ORCHESTRA

Impression, 'Caerdydd'

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Dickens's Birthday

Speech by
LORD HEWART of BURY
Lord Chief Justice of England
at

The Annual Dinner of The Dickens
Fellowship

Relayed from the Piccadilly Hotel

9.35 Local Announcements; (Daventry only)
Shipping Forecast

9.40 'The Locked Chest'

A Play in One Act by JOHN MASEFIELD
(From a Tale in the Laxdaelasaga)

Thord Goddi (a Farmer)

Thorolf (Cousin of Vigdis)

Ingiald (a Lord)

Vigdis Goddi (Wife of Thord)

Soldiers (Adherents of Ingiald)

Scene: Iceland

Incidental Music by

THE GERSHOM PARKINGTON QUINTET

More than a thousand years ago Iceland was the home of the sagas, the classical folk-stories of the North peoples.

In the sagas, recited to a harp accompaniment at the feasts of these forefathers of ours, the race spirit of the Northmen found its principal artistic expression.

In his adaptation of one of these old stories, John Masefield, the poet and romantic writer, has preserved, besides the dramatic interest of the story, a great deal of its original quality.

10.30 DANCE MUSIC: FRED ELIZALDE and his
SAVOY HOTEL MUSIC, from the Savoy Hotel

11.0-12.0 DANCE MUSIC

THE FINALS OF THE AMATEUR BALLROOM
DANCING CHAMPIONSHIP, organized by the
Columbia Graphophone Company, under the super-
vision of SANTOS CASANI, with results of heats
Relayed from The Royal Albert Hall

BANDS:

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
DEBROY SOMERS' BAND, under the direction of
DEBROY SOMERS

THE PICCADILLY PLAYERS, directed by
AL STARITA

THE AMBASSADOR CLUB BAND, directed by
RAY STARITA

THURSDAY, FEBRUARY 7

5GB DAVENTRY EXPERIMENTAL

(422.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15
Light
Viennese
Music

3.0 A Symphony Concert
Relayed from the Winter Gardens, Bournemouth
No. XVIII of the Thirty-fourth Winter Series
THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

Conducted by Sir DAN GODFREY
Overture, 'Song of Myself' Eric Fogg
(First Performance)

THIS is the latest work by the brilliant young
composer whose music has figured several
times in recent programmes.

The Overture was finished in December, 1928,
and is based on the opening lines of Walt Whit-
man's poem, "Song of Myself," which runs as
follows:—

"I celebrate myself and sing myself,
And what I assume you shall assume,
For every atom
belonging to me as
good belongs to
you."

Lyric Suite Grieg
The Shepherd Boy;
Rustic March; Noc-
turne; March of the
Dwarfs

MAY HARRISON (Violin)
and Orchestra

Violin Concerto
Cyril Scott
(First Performance at
these Concerts)

ORCHESTRA
Symphony (No. 4), in
F Minor .. Tchaikovsky
Andante sostenuto—
moderato con anima;
Andantino in modo
di canzone; Scherzo-
pizzicato ostinato;
Allegro con fuoco.



Dorothy Wiliing

MAY HARRISON

is the solo violinist in the Symphony
Concert that will be relayed from the
Winter Gardens, Bournemouth, today.

**4.30 LOZELLS
PICTURE HOUSE
ORGAN**
(From Birmingham)

FRANK NEWMAN
Overture, 'The Man-
darin's Son' Cui
Duetto .. Mendelssohn

DOROTHY WHITCOMB
(Contralto)

Open thy Blue Eyes Massenet
Trees Rasbach

FRANK NEWMAN
Selection, 'The Gondoliers' Sullivan
Dream Castles Hope
Bygone Days Hope

DOROTHY WHITCOMB
Verborgtheit (Secrecy) Wolf
Sapphische Ode (Sapphic Ode) Brahms

FRANK NEWMAN
A Children's Suite Ansell
Mona McLean
March of the Giants Finck

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'The Man in the Moon,' by Mary Richards
Songs by CUTHBERT FORD (Baritone)
Selections by THE EDGAR WHEATLEY TRIO

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

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

MARIA MAROVA
(In Folk Songs and Traditional Songs, with Guitar
Accompaniment)

7.30 Hallé Concert
Relayed from the Free Trade Hall, Manchester
A Choral Evening

CATHERINE STEWART (Contralto)

ROY HENDERSON (Baritone)

THE HALLÉ CHORUS

Chorus Master, HAROLD DAWBER

THE HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HARTY

S.B. from Manchester

'Now let the Grace' Bach

7.45 ORCHESTRA
The Music Makers Elgar

8.35 app. Interlude from
the Manchester Studio
JAMES BERNARD

In a Short Dickens
Recital

'The Storm,' from
'David Copperfield'

(Part of Chapter LV)
(Dickens was born on
this day in 1812)

8.45 Hallé Concert
(Continued)

ORCHESTRA

Sea Drift Delius

The Pierrot of the

Minute Bantock

Mater Ora Filium .. Bar

Irish Rhapsody, No. 1,

in D Stanford

**9.40 A PIANOFORTE
RECITAL by DANIEL
ERICOURT**

Two Sonatas .. Scarlatti
Andante and Rondo
Capriccioso

Mendelssohn

Piece en forme de

Habanera

Ravel, arr. Ericourt

Impromptu A Flat

Fauré

Soirée de Vienne Schubert, arr. Liszt

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

**10.15-11.15 Some Light
Viennese Music**

THE HENRY SENSICLE QUINTET

Waltz, 'Love and Life in Vienna' Komzak

10.30 SUZANNE BERTIN (Soprano)
Selected Songs

10.38 QUINTET
Violin Solo, 'Caprice Viennois' Kreisler
(Soloist, HENRY SENSICLE)
Liebeslied (Love Song) Kreisler
Schön Rosmarin (Fair Rosmary) Kreisler

10.52 SUZANNE BERTIN
Selected Songs

11.0 QUINTET
Selection, 'The Dollar Princess' Leo Fall
Waltz in A Brahms

(Thursday's Programmes continued on page 284.)

A Private Income— Not a Salary. £400 A YEAR FOR LIFE— FOR YOU!

Think of it! Not a salary de-
manding daily work at the office,
but a private income to be paid
to you every year as long as you
live.

And while you are qualifying
for it—it begins at age 55—
there's full protection for your
family; £3,200 plus accumulated
profits will be paid to them in
the event of your death. Should
that be the result of an accident
£6,400, plus the profits, will be
paid.

Should illness or accident per-
manently prevent you earning
any kind of living, £32 a
month will be paid to you until
you are £55, when the £400 a
year becomes due. (Applicable to
residents in the British Isles, Canada and
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Every year you will save a very
substantial amount of Income-
Tax — a big consideration in
itself.

This can all be accomplished by
means of a plan devised by the
Sun Life of Canada—the great
Annuity Company with Gov-
ernment supervised assets ex-
ceeding £82,000,000.

It's a wonderful plan, adaptable
to any age and for any amount.
It brings independence within
the reach of tens of thousands
of men, who, otherwise, would
be compelled to go on working
till the end of their days.

FILL IN AND POST THIS FORM TO-DAY.

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

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

Name.....
(Mr., Mrs. or Miss)

Address.....

Exact date of birth.....

Occupation.....

R.T. 1/2/29

Thursday's Programmes continued (February 7)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. GWENDA GRUFFYDD: 'Famous Welsh Women—III, Patrons of Literature and Music'
- 4.0 London Programme relayed from Daventry
- 5.0 MAX CHAPPELL'S DANCE 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
- 6.30 Market Prices for Farmers
- 6.45 S.B. from London

7.45 An Orchestral Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
(Cerdorffa Genedlaethol Cymru)

Leader, ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE
Overture, 'Carnaval Romain'..Berlioz

ONE of the pioneers of modern orchestral composition, Berlioz is still regarded as holding a foremost place among the great masters of the orchestra. In his own day—he was born in 1803 and died in 1869—he found himself, as pioneers are apt to do, in conflict with most of the accepted traditions, and his new ideas, long ago accepted as of real worth, were hurled at his colleagues with something of the same violence and extravagance which can often be heard in his own music. In remembering that, and the rather wild eccentricity of a good deal of his career, the present age is apt to forget that his music holds much that is really beautiful, and sometimes truly impressive.

The Overture 'Le Carnaval Romain' is modest and straightforward as compared with many of his less-known works. Its material is mainly taken from his Opera 'Benvenuto Cellini,' and the scene in the second act of that Opera, which depicts the Carnival, gives the Overture its name.

It begins with a very lively section taken from that scene, in a tarantello rhythm which hurries along with great speed.

A slower movement follows, with a beautiful tune played by the English horn: it comes from the Love Duet in the first act of the Opera.

The third, and closing, section of the piece returns to the lively measure of the opening, and is based on three vigorous tunes in the same measure, the last one being a repetition of the beginning.

HORACE STEVENS (Baritone) and Orchestra
Scene: Wotan's Farewell and Fire Music ('The Valkyries')..... Wagner

ALTHOUGH the two personages of the last great scene of 'Die Walküre' are both immortals, the music is essentially human in its appeal, and the scene is one of the easiest to under-

stand and appreciate apart from its place in the whole great work.

At the beginning of the scene, Wotan is still wroth with his favourite warrior-maiden, Brinnhilde, for her disobedience. He would condemn her to lose her godhead, to be laid to sleep on the summit of a great rock, there to wait until a mortal shall wake her and claim her as his mortal bride. Little by little she recalls his old pride in her, and persuades him to surround the rock with a great fire so that none may approach her save a hero who knows no fear. Wotan's song of farewell to her, as she is laid to sleep, is blended with the music of the fire as Loge, the Fire god, at Wotan's command, surrounds the crag with flames. It is noble farewell music, touched not only with sadness, but with something of the wonder which Wotan foresees for his child, when Siegfried the Fearless shall come to claim her. The motive of Siegfried is heard, but at

the very end we hear the theme of Fate—a grim reminder of the final doom which overhangs the race of gods.

MELSA (Violin) and Orchestra
Concerto in A Major, Op. 45 .. Sinding

ORCHESTRA
Variations on an Original Theme ('Enigma') Elgar

THIS was one of the first works which aroused the rest of Europe to a recognition of Elgar's greatness, and Richard Strauss was among the earliest to welcome it. He was loud in its praises when it was played first in Germany.

The 'Enigma,' which the Variations have as sub-title, is a two-fold one. Elgar himself tells us that the theme is one which goes harmoniously with another and very well known tune; as musicians would say, Elgar's

theme is a counterpoint to the other tune. But what that tune is, Elgar has not told us, nor has anyone yet discovered. The other part of the enigma consists of initials or pseudonyms attached to the several variations, which stand for the composer's friends. The work is dedicated 'To my friends pictured within,' and though a number of these have emerged from so slight a disguise, one or two are even now only guessed at.

There are thirteen variations and a big final one, long enough to be a movement of itself, and space would not permit of a detailed description of each of them. The theme is not always easily traced throughout the variations, and there is at least one which is a little interlude with only a slight relation to the theme. But listeners who hear the opening announcement of the tune attentively will be able to recognize its reappearances, and the very clever use which Elgar makes of parts of it throughout the course of this beautiful work.

The theme itself falls into two sections, one in minor and one in major, and in the third and fourth bars there is a drop of a seventh which reappears in many of the transformations which the tune undergoes.

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

(Thursday's Programmes continued on page 287.)



MELSA
Claude Harris
plays during the Orchestral Concert that is to be relayed by Cardiff from the City Hall at 7.45 this evening.

FOR YOUR VOICING AND TONE TRIODIRON

THE WONDER OF THE WIRELESS WORLD

SUPER POWER VALVE

7'6

YOUR LOCAL DEALER CAN SUPPLY



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Good
Morning
Cigarette*

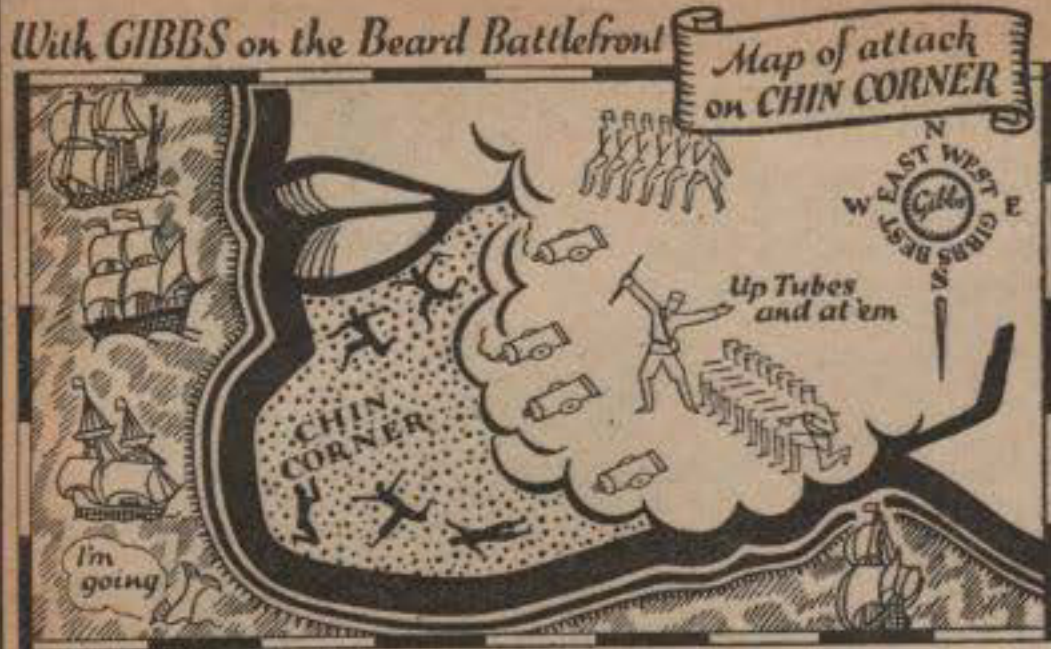
Player's



*a
Good
Evening
Cigarette*



NCC57



GIBBS SHAVING CREAM SWEEPS WHISKER CORPS OFF ALL FRONTS

LATEST BULLETIN

CHIN CORNER 31st Jan. (6.45 Aek Emma)

Camouflaged as moist mist, raiding party of Gibbs Creamy Bubble Lather, surrounded last stronghold of Bristle force and compelled surrender. This completed big push, wiping Whisker Armies off all fronts. O.C. Mental Cases placed D Company C.S.M. on suspect list because he was found inviting the men to tea in his "bivvy."

Gibbs
SHAVING
CREAM
The Cream of Shaves

1/- and 1/6 per Tube

BRITISH MADE

Gibbs Cold Cream Shaving Stick in the patent thumb-push holder, also gives the famous Gibbs Cold Cream Shave.

In Nickel Holder Case 1/3 Refills 10d.

Set Gibbs Shaving Cream at your Beard. A Gibbs Shave is one battle you'll win. That creamy bubble lather will soon wilt those whiskers—soak them, subdue them. The lather is soon 22½ times the weight of the cream used—packing ruthlessly round each helpless hair. Holding it ripely ready for the razor.

And the Cold Cream in Gibbs Shaving Cream repairing instantly the ravages of any rude razor—soothing, healing, comforting—pampering the pores—making the skin so smooth, so soft, so satiny—a victorious shave.

SAMPLE OFFER Trial Tube and Trial Stick

G.H.Q. asks volunteers for Creamy Bubble Strafe Course. Officers taking are relieved of all heavy morning parade duties. Send 3d. in stamps under cover of sealed envelope for munitions. You will be issued Trial Tube Gibbs Shaving Cream, Shavers, for the use of, one; and Trial Stick Gibbs Shaving Stick, ditto.

Indent to: D. & W. GIBBS LTD. (Dept. 50KE), LONDON, E.1.

OS 25A



Sensational Case THE TRIUMPH OF RADIUM OVER RHEUMATISM.

The Famous Authoress, Lilly Porthan, Relates Her Experiences.

"A SMALL grey piece of flannel that looked like worn-out homespun." Thus begins the Authoress in her account of her experiences of Radicura radium pack. She continues:—

So simple and unassuming is the external appearance of the celebrated Radium pack Radicura. But it contains radium, which substance for the human body means health and strength. And therefore the pack is worth more than gold and jewels.

As I have myself been entirely cured of serious rheumatism in the joints by these packs, I wish to convince other sufferers of the wonderful and rapid paregoric qualities which the Radicura packs possess.

A year ago I fell ill with pains, which began in both knees and quickly spread to all the joints in the body. The doctor declared that it was a most severe kind of rheumatism in the joints, and very hard to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not in the slightest degree move the left arm and the right leg. New ointments, new compresses. All in vain!

Every day I had fever, and the heart weakened through waking and pains. A burning headache gave me the presentiment that the rheumatism had already reached so high up. The sight became bad, and even the eyes ached, so that I saw everything as through a red mist.

I had myself lost all hope. Then I heard something spoken of that was sure to cure. Just as a drowning person will clutch at even the weakest support, so I did at the new remedy which would be sure to cure me. It was ordered and it came.

I must admit that it was with a feeling of great disappointment, almost of contempt, that I examined the plain, Spartan piece of flannel which was called Radicura, and which would for certain restore me to health.

There on the sick table was standing a considerable collection of proud jars containing expensive ointments, bottles of strong-smelling and richly coloured liquids, and patent tablets in neat glass tubes. These had not helped at all. And now the small radium pack was going to show them all what it could do.

It was placed on the most affected knee. And I waited. About half an hour after I fell asleep. When I woke up, after having slept for three hours, the pain in the knee had grown considerably less and the fever had disappeared. The pack was placed on the shoulder. Two days later I could move as I liked the arm which had hitherto been stiff, and no pain was to be felt in it any more. Now I knew that it was the little pack which had brought me relief in my illness. I ordered a larger one. And thanks to these two packs I got quite well, so that, after having used the same night and day for four weeks, I had no more pains whatever and slept excellently. And my sight has grown much stronger since I have worn the pack on the forehead during the night. It was the radium, that wonderful substance, which soothed and cured.

(Signed) LILLY PORTHAN.

So much for the authoress. But it is not only against Rheumatism or its numerous forms that Radicura has proved its unique healing effect, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia, and other diseases which have their origin in defective metabolism. Our imposing collection of testimonials from persons in all ranks of society and in different countries bears witness to this.

Every Radicura bears a sealed certificate, signed by an eminent Government Geologist, attesting its Radio-activity.

It can be kept in the home for years and used again and still retain its activity. The Radicura material may be purchased for a few shillings upwards, according to size.

Read our interesting brochure; it may be obtained post free, together with testimonials, by posting the attached coupon.

Cut out the coupon now, before this RADIO TIMES leaves your hands, or mention this paper when writing for literature to Radicura-Radiwoll, Ltd., 53, Victoria Street, London, S.W.1.

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Kindly send me a copy of your free Book on Radicura.

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Address

(If unsealed envelope will do.) Please write clearly. 159

Thursday's Programmes continued (February 7)

(Continued from page 284.)

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	
6.30	S.B. from Cardiff	
6.45	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.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
3.45	Mrs. LEON: 'Folk Lore of Wessex'	
4.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for Southern Farmers.	
6.35-12.0	S.B. from London (9.15 Local Announcements)	
SPY	PLYMOUTH.	396.3 M. 757 kc.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: A Trunk Call	
	Forty-five minutes in duration, when 'New Shoes' (Louise Bretell) are discussed	
6.0	London Programme relayed from Daventry	
6.15-12.0	S.B. from London (9.35 Local Announcements)	
2ZY	MANCHESTER.	378.5 M. 793 kc.
12.0-1.0	A BALLAD CONCERT S.B. from Leeds	
	STANLEY MURRAY (Baritone)	
	MARJORIE THOMAS and GLADYS SENIOR (Piano-forte Duets)	
	CLARA ROBSON (Recitations)	
4.30	An Orchestral Concert Relayed from Parker's Restaurant PARKER'S RESTAURANT ORCHESTRA Musical Director, LADDIE CLARKE	
	Overture, 'Poet and Peasant' <i>Suppe</i>	
	Slow Waltz, 'Quand l'Amour meurt' (When love dies) <i>Cremieux</i>	
	HAROLD BROWN (Baritone)	
	Land of Delight <i>Sanderson</i>	
	Leania' <i>Sterndale Bennett</i>	
	ORCHESTRA	
	Fantasia, 'Manon Lescaut'... <i>Puccini, arr. Golfrey</i>	
	Chanson <i>Friml</i>	
	Selection, 'That's a Good Girl' <i>Kern</i>	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for North of England Farmers	
6.45	S.B. from London	
7.45	Hallé Concert From the Free Trade Hall Relayed to Daventry Experimental A Choral Evening CATHERINE STEWART (Contralto) ROY HENDERSON (Baritone) THE HALLÉ CHORUS Chorus Master, HAROLD DAWBER THE HALLÉ ORCHESTRA Conducted by Sir HAMILTON HARTY	
	With the Wild Geese <i>Harty</i>	
	The Music Makers <i>Elgar</i>	

8.35 app.	Interlude from the Studio JAMES BERNARD In a Short Dickens Recital 'The Storm,' from 'David Copperfield' (Part of Chapter LV) (Dickens was born on this day in 1812)
8.45 app.	Hallé Concert (Continued)
	ORCHESTRA
	Sea Drift <i>Delius</i>
	The Pierrot of a Minute <i>Bantock</i>
9.15	*S.B. from London (9.35 Local Announcements)
9.40	'THE GAY PAIR' (Syncopated Songs in Harmony)
10.0	S.B. from Daventry Experimental
10.30-12.0	S.B. from London

Other Stations:

5NO	NEWCASTLE.	243.9 M. 1,230 kc.
12.0-1.0	-A Recital of Gramophone Records. 2.30:- Prof. H. M. Hallsworth, O.B.E., 'Commerce-IV.' 3.0:- London Programme relayed from Daventry. 5.15:- The Children's Hour. 6.0:- A Short Dickens Reading by Lee Dixon. 6.15:- S.B. from London. 6.30:- Market Prices for Farmers. 6.45:- S.B. from London. 8.0:- The 'Lydian' Prize Male Quartet; Allan Water (Cantor); A Stream of Silver Moonshine (A. Gelbel); I love a Lassie (Lassie o' Mine) (Ed. Walt). 8.8:- Hermann McLeod (Violin); Two American Pieces—Pale Moon (Logan, arr. Kreisler); From the Canebrake (Gardner). 8.15:- Catcheside Warrington (Tyneside Entertainer); The Lass that Lives Next Door (arr. C. E. Warrington); The Fishwife and the Census Man (F. Gascolgne). 8.23:- Quartet: Down in the Cornfield (arr. E. Wright); Doan yer cry, ma honey (Noll); Little Heather (M. Shaw). 8.31:- Herman McLeod: Two Waltzes—Midnight Bells (Heuberger, arr. Kreisler); Les pas des Beurs (Delibes, arr. Sieg-Prodnor). 8.42:- Catcheside Warrington; The Nibbers Doon Belaa (arr. C. E. Warrington); Geordy Attey's Neet Out (D. A. Larmour). 8.50:- Quartet: Deep River (Spiritual) (arr. Burleigh); Lovely Night (Chwataf); Boys of the Old Brigade (Caldicott). 9.0-12.0:- S.B. from London.	
5SC	GLASGOW.	461.1 M. 748 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. 3.0:- Broadcast to Schools. S.B. from Edinburgh. 3.30:- Musical Interlude. 3.45:- Miss E. Bunting: 'Our Interests as Good Citizens-IV, Recreation.' 4.0:- An Orchestral Concert. The Station Orchestra. Charles Mackay (Baritone). 5.15:- The Children's Hour. 5.58:- Weather Forecast for Farmers. 6.0:- Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:- S.B. from London. 6.30:- S.B. from Edinburgh. 6.45:- S.B. from London. 7.45:- 'Postman's Knock.' A Programine by the Staff of the G.P.O. Introduction by Lieut.-Col. F. N. Westbury, Postmaster Surveyor. The Hanover Male Voice Choir: John Peel (arr. West); Down among the dead men (arr. Williams); Marian E. Angus (Soprano): An Irish Folk Song (Arthur Foote); Cool River (Turner Layton). R. Watson Trenwith (Reciter): Daddy (Anon.); Some Proposals (Bransby Williams); W. J. Stephenson and J. Smith (Clarinet and Flute): Lo! Here the Gentle Lark (Bishop); John S. Deana (Baritone); Thou art risen, my Beloved (Coleridge-Taylor); Devon, oh! Devon (Stanford); Hamilton and McIarae (Entertainers); Sing a Happy Song (Harry Bright); I haven't told her (Dubin, etc.); I want to go to Rosheasy; Jane D. Boyd (Soprano); O sing unto my Rohnudelay and My true love hath my heart (Lee-Ashton); At the Mid Hour of Night (Cowen). Choir: Old Woman (Robertson); My Faithful Fair One (arr. W. H. M.); Life's a Bumper (Wainwright). 9.0:- S.B. from London. 9.35:- Scottish News Bulletin. 9.40-12.0:- S.B. from London.	
2BD	ABERDEEN.	311.2 M. 964 kc.
11.0-12.0	-Programme relayed from Daventry. 3.0:- Broadcast to Schools. S.B. from Edinburgh. 3.30:- S.B. from Glasgow. 4.0:- Dance Music, relayed from the New Palais de Danse. 4.20:- Studio Interlude. James Blair (Baritone); Lillian Lawton (Pianoforte). 4.50:- Dance Music. 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. 7.45:- Vaudeville. Jessie Matthews and Sonnie Ha'e (by kind permission of Mr. C. B. Cochran, for whom they will be appearing in his 1929 Pavilion Revue, to be produced in March). Harry Costigan (Baritone). Wallace Cunningham (Entertainer). Ivan Firth and Phyllis Scott (Light Comedy Duets). Interludes by the Station Octet. 9.0:- S.B. from London. 9.35:- S.B. from Glasgow. 9.40-12.0:- S.B. from London.	
2BE	BELFAST.	302.7 M. 951 kc.
2.30	-London Programme relayed from Daventry. 4.0:- Mozart. Orchestra: Overture, 'Don Giovanni'; Andante from Cassation No. 1; Symphony No. 35, in D (The Haydn). 4.34:- Vocal Interlude. Thomas Anderson (Baritone): My Wicklow Mountains (Chas. Wood); Passing By (E. C. Purcell); Is my team ploughing? (Butterworth); Comrades of Mine (from 'Six Australian Bush Songs') (Wm. G. James). 4.47:- Light Concert Music. Orchestra: Overture, 'Mignon' (Thomas); Saito from the 'Hawatha' Ballet Music—'Mitschaha,' Op. 82 B (Coleridge-Taylor); Dance from 'Prince Igor' (Borodin). 5.15:- The Children's Hour. 6.0:- London Programme relayed from Daventry. 6.15:- S.B. from London. 7.45:- 'All Right on the Night.' A Musical Comedy Extravaganza. 9.0-12.0:- S.B. from London.	

WHY REMAIN GREY?

FREE TREATISE.

How Society men and women guard against the social and business handicap of Grey Hair is revealed in a dainty little Boudoir Book just published. It discloses the secret by which you can grow glossy, abundant and silken hair, and—most important of all—preserve it from the greying and disfiguring touch of time. Remarkable results follow this method. Right from the first your hair becomes less and less grey. No matter how long the greyness has existed, the lost colour is restored.

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Dyes and artificial hair paints are, of course, strictly tabooed by men and women of refinement. This is not only good taste but good sense as well. Dyed hair is always conspicuous. It literally shouts the embarrassing information that its colour came out of a bottle. Further, dye ruins the hair's structure and health, rots it away and causes it to fall out.

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It removes all accumulations of Scurf or Dandruff. It invigorates and vitalises the hair and promotes a strong, luxuriant growth.

It prevents the hair falling out and baldness. Finally, by restoring your hair to exactly the same shade and depth of colour as it possessed before it became faded, dull or grey, it makes you look years younger, and even takes as much as 10 to 15 years from your apparent age.

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(Flynn's)

**7.45
Sydney
Baynes'
Band**

FRIDAY, FEBRUARY 8
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.35
A
Delius
Concert**

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

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

10.45 (*Daventry only*) **'Camouflage in Food'**

ON Wednesday evening Professor Mottram gave the third of his series of talks on diet. The recipes broadcast this morning will provide practical examples of the principles that he expounded, and show how such elements as fats and eggs can be introduced into food in such a way as to be safe even for those who usually find them difficult to digest.

11.0 (*Daventry only*) **Gramophone Records**

12.0 **A SONATA RECITAL**
JEAN POUQUET (Violin)
BETTY HUKBY (Pianoforte)

12.30 **ORGAN RECITAL**
by
LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Prelude in D Minor *Chaminade*
Voluntary in C Minor *Dr. Greens*
Fantasie Dorianne (in Variation Form)
Lemare
Theme, Variation, and Fugue
Dr. Hollins

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 II); Life in the Soil in Relation to the Plant'—IV

2.55 **Musical Interlude**

3.0 Mr. ERNEST YOUNG: 'Round the World—Central and Northern China'

3.20 **Musical Interlude**

3.25 Mrs. AMABEL WILLIAMS-ELLIS: 'Great Discoverers—IV, Faraday'

3.40 **Musical Interlude**

3.45 **Concert to Schools**
Under the Direction of Sir WALFORD DAVIES
THE SYBIL EATON QUARTET:
SYBIL EATON (1st Violin); PIERRE TAS (2nd Violin); RAYMOND JEREMY (Viola); ALLEN FORD (Violoncello); CHRISTINE McCLURE (Mezzo-Soprano)

4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham

5.15 **THE CHILDREN'S HOUR:**
Pooh!
'The King's Breakfast' and Songs from 'Now We Are Six,' set to music by H. Fraser-Simson and sung by DALE SMITH
'Buckingham Palace,' 'Market Square,' and other Verse from 'When We Were Very Young'
'Tiggers Don't Climb Trees!' from 'The House at Pooh Corner' (A. A. Milne)

6.0 Mr. CHARLES W. J. UNWIN: 'In the Garden—II, How to Grow Sweet Peas'

THERE is, apparently, an impression amongst amateur flower-enthusiasts that sweet peas are hard to grow. This evening Mr. Unwin, who will be remembered for many previous talks on flowers, will show how mistaken this notion is, and he will also point out that no other flower in existence provides such exquisite blooms for so long a time.

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

6.30 **Ministry of Agriculture Fortnightly Bulletin**

IN his third talk, Professor Fox considers the question of whether hearing is common to the lower animals. There can be little doubt that for the most part in the animal kingdom the eye and the ear are of considerably less importance than the nose.

7.45 **Sydney Baynes' Band**

ALICE LILLEY (Soprano)
GEORGE PIZZEY (Baritone)

BAND
Selection, 'Ballad Memories'
Sydney Baynes
La Barque d'Amour *Drigo*

8.0 ALICE LILLEY
Little Lady of the Moon ... *Eric Coates*
Danny Boy *Old Irish*
A Birthday *Huntington Woodman*

8.8 BAND
Yishma El *Jalowitz and Lotter*
The Swan *Saint-Saens*

8.18 GEORGE PIZZEY
Pass Everyman *Sanderson*
Passing By *Edward Purcell*
At the Mid-hour of Night *Coicen*

8.25 ALICE LILLEY
By Night and Day ('Tom Jones')
German
I Wonder if Love is a Dream
Dorothy Forster
She wandered down the Mountain Side
Clay

8.32 BAND
From Petite Suite de Concert
Coloridge-Taylor
Le Caprice de Nannette; Demande et réponse; Un Sonnet d'Amour
(Solo Pianoforte, WILLIAM HARRIS)

8.42 GEORGE PIZZEY
Sometimes when night is nigh
A. Phillips
King Charles *Maude V. White*
Roadways *Lohr*

8.50 BAND
'Clowns in Clover' Selection
Dream Melody *Noel Gay*
(By the Courtesy of Jack Hulbert and Paul Murray)
C'est Paris *Noel Gay*

CONDUCTING TONIGHT'S DELIUS CONCERT.



Sir THOMAS BEECHAM.

To say that Sir Thomas Beecham had specialized in any one composer's music, would be to give a very misleading idea of the wide range in which he has won success, and of the many different schools of music in which he has shown himself to be thoroughly at home. It is nevertheless true that he has always been a staunch champion of Delius, even from the early days when Delius stood in need of championing. The programme of tonight's concert will be found at the foot of the opposite page.

6.45 **THE FOUNDATIONS OF MUSIC**
STUDIES AND OTHER PIANOFORTE PIECES BY DEBUSSY

Played by NIEDZIEMSKI
Feuilles mortes (Dead Leaves)
Etudes pour les octaves (Octave Study)
Les tierces alternées (Alternate Thirds)
Canope
Etudes pour les tierces (Study in Thirds)

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

7.15 **Musical Interlude**

7.25 Professor H. MUNRO FOX: 'Mind in Animals—III, Can the Lower Animals Hear?'
Relayed from Birmingham

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 **Delius**
(See centre column and also special article on page 259)

11.0-12.0 (*Daventry only*) **DANCE MUSIC**
CIRO'S CLUB BAND under the direction of RAMON NEWTON, from Ciro's Club

FEBRUARY 1, 1929.

FRIDAY, FEBRUARY 8

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's Bishopsgate
MARY HAMLIN (Soprano)
- 4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
BOBBY ALDERSON (Songs at the Piano)
ROSE MARYL (Entertainer)
- 5.30 THE CHILDREN'S HOUR
(From Birmingham)
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street
Overture, 'Masaniello' Auber
The Bells of St. Malo Rimmer
CHARLES DEAN (Baritone)
The Gay Highway Drummond
- 6.50 ORCHESTRA
Italian Caprice Tchaikovsky
NORRIS STANLEY (Violin)
Viennese Caprice Kreisler
CHARLES DEAN
Loffains Sanderson
CHARLES BADHAM (Pianoforte)
Polonaise in C Sharp Minor Chopin
- 7.20 ORCHESTRA
Ballet Suite, 'Sylvia' Delibes, arr. Tavan
CHARLES DEAN
The Fishermen of England ('The Rebel Maid')
Phillips
HARRY MILLER (Violoncello)
Le Cygne (The Swan) Saint-Saens
- 7.45 ORCHESTRA
Selection, 'The Pirates of Penzance' Sullivan

- 8.0 Chamber Music
(From Birmingham)
FRANK CANTELL (1st Violin); ELSIE STELL (2nd Violin); ARTHUR KENNEDY (Viola); LEONARD DENNIS (Violoncello); S. C. COTTERELL (Clarinet)
Clarinet Quintet in A Mozart
- 8.32 String Quartet in C Mozart
- 9.0 From the Musical Comedies
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Selection, 'The Belle of New York' Kerker
- 9.15 OLIVE GROVES (Soprano)
Sail my Ship ('The Rebel Maid')
When a Dream of Love ... Phillips
OLIVE GROVES and JOHN RORKE
Trot here and there ('Véronique') .. Messenger
ORCHESTRA
Selection, 'The Street Singer' .. Fraser-Simson
- 9.35 JOHN RORKE (Baritone)
Come to the Ball ('The Quaker Girl') Monckton
The Shade of the Palm ('Florodora') .. Stuart
OLIVE GROVES and JOHN RORKE
Ring o' Roses ('The Dollar Princess') .. Fall
- 9.45 ORCHESTRA
Selection, 'The Cingalee' Monckton
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: THE PICCADILLY PLAYERS directed by AL STARITA and THE PICCADILLY DANCE BAND directed by MAURICE HARTFORD from the Piccadilly Hotel
- 11.0-11.15 CRO'S CLUB BAND directed by RAMON NEWTON from Cro's Club
(Friday's Programmes continued on page 290.)

9.0

From the Musical Comedies

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THE "CARSTAIRS" does away with all difficulties in moving the invalid, whether upstairs or down, from one room to another, indoors or out. It thus affords invaluable relief and is absolutely indispensable to every invalid's comfort. If desired, the "Carstairs" serves as Bathchair as well, and is ideal when travelling and for holiday use. Folding patterns are available.

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9-35

From London and Other Stations.

A CONCERT OF WORKS BY FREDERICK DELIUS

DORA LABBETTE (Soprano)
THE WIRELESS SYMPHONY ORCHESTRA
(Principal Violin, S. KNEALE KELLEY)
Conducted by SIR THOMAS BEECHAM
Relayed from the Kingsway Hall

Symphonic Poem, 'Paris' (The Song of a Great City)

THIS musical picture of Paris begins with a low sustained humming, which might well be the noise of the city heard from a distance. Above it, sail little shreds of melody, out of which a climax of sound gradually grows, to die away again softly. There is then a more animated section, but the mood of the music changes often, meditation and suggestion of actual movement interchanging one with another, and giving way anon to a suggestion of a March. The music from the opening is heard again, more powerful and sonorous than before. Again this sinks to a soft tone, when it unexpectedly finishes with a loud chord.

- 9.58 Two Pieces for Small Orchestra
(a) On Hearing the First Cuckoo in Spring
(b) Summer Night on the River

SCORED only for woodwind, horns, and strings, 'On Hearing the First Cuckoo in Spring' begins with three introductory bars and then the first melody is heard. Played by the strings, with an undulating movement, it has

little bits of tune from the woodwind welded with it at one point. The next tune, which has a more important part in the work, grows in a very natural way out of the first, although, so the composer has told us, it is really a Norwegian folk song. So far, no actual call of the Cuckoo has made its way into the music, except in slight suggestions, but soon a real bird call is plainly heard, played by the clarinet. So the music goes on its way, to end with a repetition of the opening tune.

SUMMER NIGHT ON THE RIVER is scored for a small orchestra, although it is a somewhat more elaborate piece than 'On Hearing the First Cuckoo.'

- 10.14 Dance Rhapsody No. 2
- 10.24 DORA LABBETTE and Orchestra
Selected Songs
- 10.34 ORCHESTRA
Intermezzo, and 'The Walk to the Paradise Garden' ('A Village Romeo and Juliet')
- 10.44 Ballad, for Orchestra, 'Eventyr' (Once upon a time')

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Friday's Programmes continued (February 8)



THEN AND NOW. THE ROOSTERS IN WAR-TIME KIT—

Norman Moss

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. FROOM TYLER: 'Village Histories—Berkeley, Glos.: The Town where Edward II was Murdered'

6.15 S.B. from London

7.45 'The Roosters'

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THE PARTY:

ARTHUR MACKNESS (Tenor), SEPTIMUS HUNT (Baritone), PERCY MERRIMAN (Entertainer), WILLIAM MACK (Humorist), KENNETH and GEORGE WESTERN (Entertainers)

THE ROOSTERS Calling G. Western
Concerted, 'One Fine Day' K. and G. Western
Trio, 'All the Year Round' K. and G. Western
Baritone Solo, 'The Steeplejack'

K. and G. Western
Sketch, 'Impossible Conversations'
Percy Merriman

ARTHUR MACKNESS and GEORGE WESTERN
Duet, 'Lavender Lady' .. K. and G. Western

WILLIAM MACK
Our Prima Donna!

Harmony, 'Think of me thinking of You'
K. and G. Western

PERCY MERRIMAN in original Character Studies
A Wireless Medley G. Western

GEORGE WESTERN
Original Songs at the Piano

Trio, 'Aren't we all' K. and G. Western

KENNETH WESTERN intervenes

'The Lead Swingers'

An Original Army Skotch
(Percy Merriman)

M.O. ARTHUR MACKNESS
Sergeant-Major SEPTIMUS HUNT

Lead Swingers..... { WILLIAM MACK
PERCY MERRIMAN
GEORGE WESTERN
KENNETH WESTERN

An Army Chorus

KENNETH and GEORGE WESTERN

Singing their own songs

Original Sketch, 'Light's Out' Percy Merriman
At the Piano: GEORGE WESTERN

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

5SX SWANSEA. 289.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 289.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

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

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Airs played by ZENA ZELANGOR
Arias sung by MOLLY SEYMOUR and HARRY GROSE

'Arriets dramatised by PAULINE CARR

6.0 London Programme relayed from Daventry

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

(Friday's Programmes continued on page 293.)



—AND AS THEY WILL APPEAR TO-NIGHT.

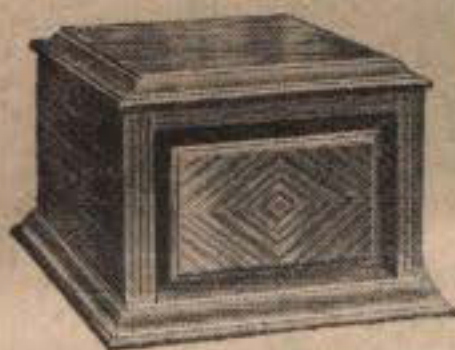
Norman Moss

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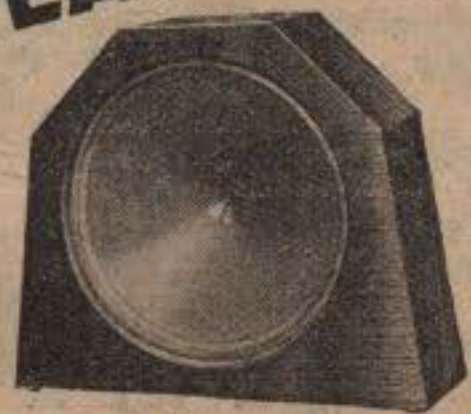
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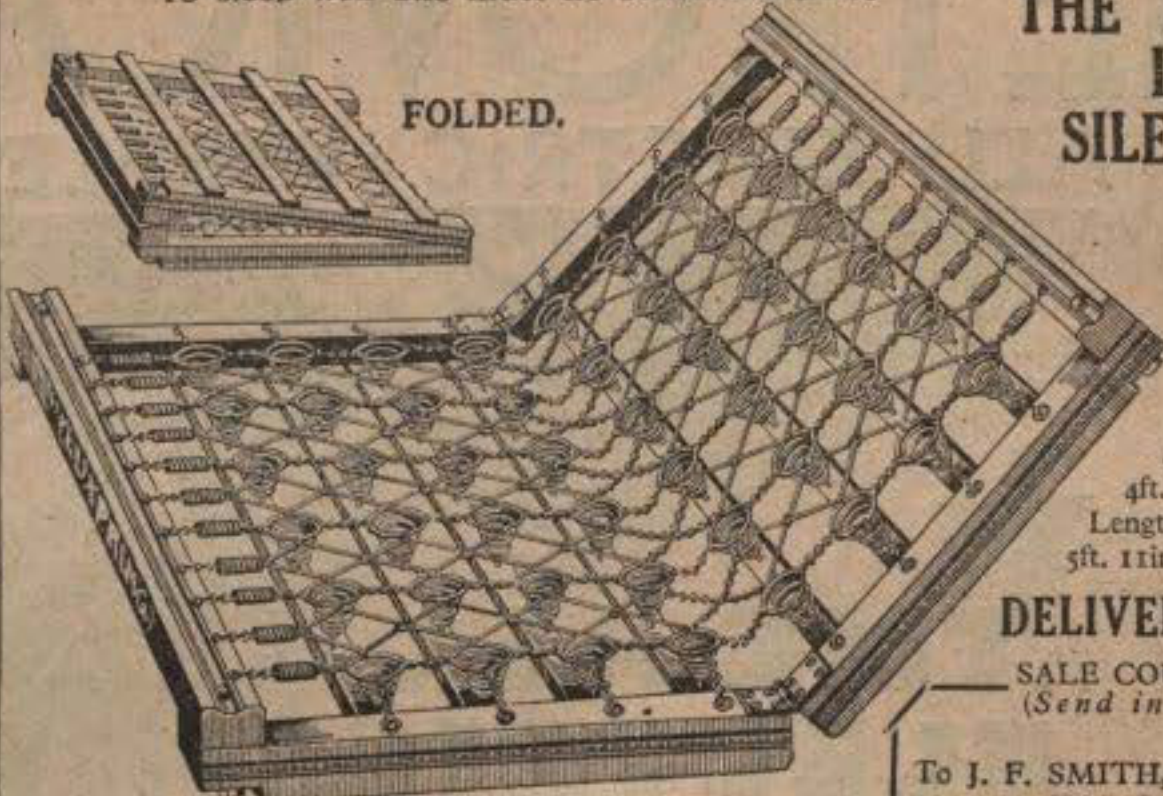
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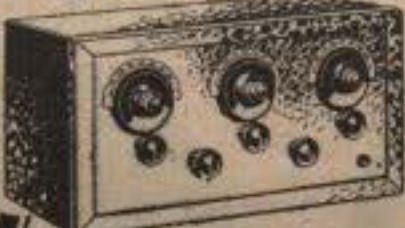
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Friday's Programmes continued (February 8)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 3.0 BROADCAST TO SCHOOLS:
Canon C. E. RAVEN: 'Birds of the North Country—IV, Birds of the Moors—Small Birds.' S.B. from Liverpool
- 3.20 London Programme relayed from Daventry
- 4.30 Ballet Music
THE NORTHERN WIRELESS ORCHESTRA
Sicilian Vespers Verdi
Faust Gounod
William Tell Rossini
- 5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
The Stars Twinkle
Songs by W. RANSOM and J. W. SMITH
Talks for Teens:
Professor BRODETSKY: 'Stars'
- 6.0 Miss H. EILEEN PHILLIPS: 'Dickens and the Work of the Dickens Fellowship' (Hon. Sec. of the Manchester Branch of the Dickens Fellowship)
- 6.15 S.B. from London
- 7.45 Musical Comedy Memories
THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Girl from Kay's' Caryl
BETTY WHEATLEY (Soprano)
Moonstruck ('Our Miss Gibbs')
Caryl and Monckton
Bohemia ('Happy Day') .. Jones and Rubens
Can this be love? ('Betty') .. Rubens and Steffan
ORCHESTRA
Selection, 'The Dollar Princess' Fall
NORRIS PARKER (Bass-Baritone)
Come to the Ball ('Quaker Girl') Monckton
Heart of a Sailor ('Marriage Market') .. Lohr
Goodnight ('Cousin from Nowhere') .. Kunneke
ORCHESTRA
Selection, 'Dorothy' Cellier
BETTY WHEATLEY and NORRIS PARKER
Swing high, swing low ('Veronique') .. Messenger
Love nest ('Mary') Hirsch
ORCHESTRA
Selection, 'The Greek Slave' Jones
- 9.0-11.0 S.B. from London (9.50 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.5 M. 1,250 KC.

2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Lady Margaret Sackville: 'Heroines of Famous Escapes—III, Princess Clementina Sobiesky.' 6.15-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 740 KC.

2.30:—Broadcast to Schools: John S. Elder: 'Travellers' Tales of Other Lands—IV, Corsica.' 2.45:—Musical Interlude. 2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—The Glasgow Station Players in Scenes from 'She Stoops to Conquer,' by Oliver Goldsmith. 4.0:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Mirella' (Gounod). Marion Landells (Soprano): A Lament (Coleridge-Taylor); The fields are full (Armstrong Gibbs); Lullaby and Blackbird's Song (Cyril Scott). Orchestra: Petite Suite, 'Jeux d'Enfants' (Pizet); Fantasia, 'Samson and Delilah' (Saint-Saëns). Marion Landells: A Pastoral (Lane Wilson); Willie's rags and Willie's fair (arr. Burnett); The Auld Fisher (arr. MacGunn). Orchestra: Ballet Suite, 'Coppelia' (Delibes). 5.15:—S.B. from Aberdeen. 5.58:—Weather Forecast for Farmers. 6.0:—Margery Rhys: 'The Art of Pastry-making.' 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.45:—S.B. from London. 7.45:—Jessie Matthews and Sonnie Hale. (By kind permission of Mr. C. B. Cochran, for whom they will be appearing in his 1929 Pavilion Revue to be produced in March—8.0:—Scots Vaudeville. The Station Orchestra: Foursome Reel. Margaret F. Stewart (Soprano): Dumbarton Drums (G. Short); Tam Glen (Traditional). William McCulloch (Entertainer): The President's Opening Address at the 'Literary' Meeting (T. P. Malley). Frank Gordon (Bass-Baritone): When the kye come hame. The Dell's awa', and Scots who hae (Traditional). Margaret F. Stewart: Auld Robin Gray and He's aye kye'd me (arr. Moffatt). William McCulloch: Wee Johnnie Paterson (W. Grant Stevenson). Frank Gordon: Green grow

the rashes O, O' a' the airts, and Duncan Gray (Traditional). Orchestra: Highland Schottische (Traditional). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.

2.30:—Broadcast to Schools, S.B. from Glasgow. 2.50:—S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Mrs. J. S. Sutherland: 'Some Supper Dishes.' 5.15:—The Children's Hour. 5.58:—Letters and Birthday Greetings. 6.0:—Mr. Peter Craigmyle: 'Football Topics.' 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 502.7 M. 991 KC.

12.0:—Organ Recital by Herbert Westoby, Mus.Bac., relayed from the Grosvenor Hall: Concert Piece (Chas. D. Carter); Impromptu Miquet (J. Ireland); Courante from 'Suite Ancienne' (Holloway); Serenade (Mansfield); Funeral March of a Marionette (Gounod, arr. Best); Fugal Fantasy (Faulkes). 12.30-1.0:—Light Music. The Radio Quartet: Marche Pompeuse (Becker); Suite, 'Othello' (Coleridge-Taylor); Bird Songs at Eventide (E. Coates); Two Little Dances (Finck). 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Larry Brennan and his Piccadilly Reveliers, relayed from the Plaza. 5.0:—A Violin Recital by Harold Harper: Chanson Louis XIII and Pavane (Couperin, arr. Kreisler); Adagio (de Beriot); Schön Rosmarin (Kreisler). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Gramophone Records. 8.0:—Belfast Philharmonic Society, Third Subscription Concert. Relayed from the Ulster Hall. Orchestra: Overture, 'The Magic Flute' (Mozart). 8.10:—The Music Makers' (Elgar). Ode for Contralto Solo, Chorus, and Orchestra. (Soloist, Gladys Palmer, Contralto). 8.47:—Kaya Garbousova (Violoncello): Concerto in D Major for Violoncello and Orchestra (Haydn). 9.15:—S.B. from London. 9.30 app.:—Philharmonic Concert (Continued). Orchestra: Rhapsody, No. 1, in D Minor, Op. 78 (C. V. Stanford). Gladys Palmer: Silken Shoes, The Garden of the Seraglio, and Sweet Venevill (Delius). Orchestra: Prelude, 'L'Après-midi d'un Faune' (Debussy). 10.0:—Second General News Bulletin. 10.15:—Regional News. 10.20-11.0:—Dance Music: Larry Brennan and his Piccadilly Reveliers, from the Plaza.

Notes From Southern Stations.

Plymouth.

MR. BERNARD COPPING, who has long been associated with the Plymouth Repertory Theatre, will broadcast the first of a series of three talks on 'Playwriting Giants' at 7 p.m. on Tuesday, February 12. The opening talk will be on Shakespeare. Probably no writer has ever had more written about and around him than the bard of Avon. Learned professors have dissected his plays, probed deep into his meaning of this line or that, and discussed the various alterations that have crept into the different editions of his plays. Mr. Copping will consider his subject more from the point of view of the average playgoer, coloured perhaps with the professional view of the working actor.

Bournemouth.

WILLIAM BARNES, the Dorset poet, was born at Pentridge, in the Blackmore Vale of Dorset, in 1801. He is loved by Dorset folk for his dialect poems, in which the character of rural Dorset is so faithfully limned by a kindly, sympathetic hand. He is essentially the poet of the 'Zettle an' the girt wood vire'; of the life of village and field with its tragedy, its fun and its humour. And we love his memory for the sunshine that was ever in his heart and is reflected in the poems and in the simple story of his long life of learning and of service. The poet is to be the subject of a talk from the Bournemouth Studio by Alderman H. S. Carter, of Poole, at 7 p.m. on Tuesday, February 12.

The reason why Saint Valentine is the patron Saint of lovers, Margery Paston's Valentine in 1477, and Mr. Samuel Pepys and his Valentines, are among the subjects which Mrs. Gould will deal with in her talk from Bournemouth on Thursday, February 14, which is, of course, Saint Valentine's Day.



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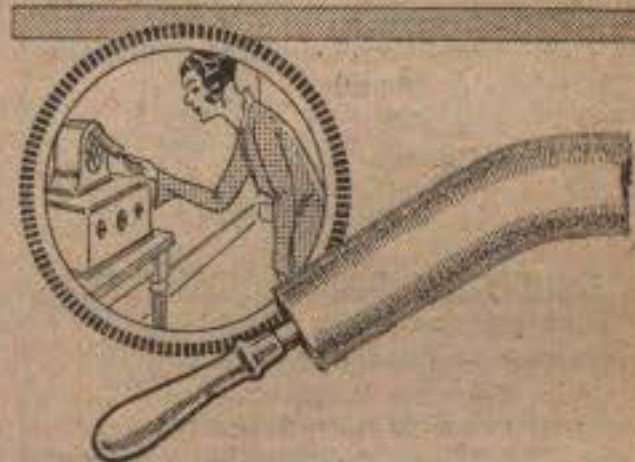
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SATURDAY, FEBRUARY 9

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.)

(1,582.5 M. 192 KC.)

9.35
From the
London
Palladium

10.15 a.m. The Daily Service

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

10.45-11.0 (Daventry only) Mrs. TOWERS SETTLE: 'What we are going to wear this year'

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENEE TAPPONNIER
From the Carlton Hotel

2.55 England v. Ireland

A Running Commentary on the International Rugby Match by Capt. H. B. T. WAKELAM
(See centre column)

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

5.15 THE CHILDREN'S HOUR:
'Jack the Giant-Killer'—the old story adapted as a Play by C. E. HODGES

6.0 Musical Interlude

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
STUDIES AND OTHER PIANOFORTE PIECES BY DEBUSSY

Played by NIEDZIEMSKI
Musiques pour le Roi Lear (Pieces from 'King Lear'):

Fanfare; Le sommeil du Roi Lear (The sleep of King Lear)

General Lavine-eccentric
Etude pour les huit doigts (Study for the eight fingers)

Etude pour degrés chromatiques (Chromatic study)
Etude pour les accords (Chord study)

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

7.15 Sports Talk

7.30 A MILITARY BAND CONCERT

BETSY DE LA PORTE (Contralto)

SHERIDAN RUSSELL (Violoncello)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Italians in Algiers' Rossini

7.40 BETSY DE LA PORTE

Prelude Landon Ronald

Minya Duscka Catherine Heyman

The Dusty Miller .. Humphrey Procter-Gregg

7.48 BAND

Suite, 'The Tale of the Shoe' Gerrard Williams
Prelude; Country Dance; Gavotte; Cracker Dance

Czardas, No. 1. Michiels

AN original piece for Military Band, by Gerrard Williams, one of the few modern native composers who has devoted a share of his best work to that popular combination, was included in Tuesday evening's programme, and others have already been heard by listeners.

This Suite is made up of music from an operetta *The Tale of a Shoe*; there are four movements. The



HATS FOR THE SPRING.

The 'bicorne,' the little hat showing all the forehead, and the bonnet-shaped straw—three of the hats about which Mrs. Settle, Editor of *Vogue*, will talk this morning.

2.55

England versus Ireland

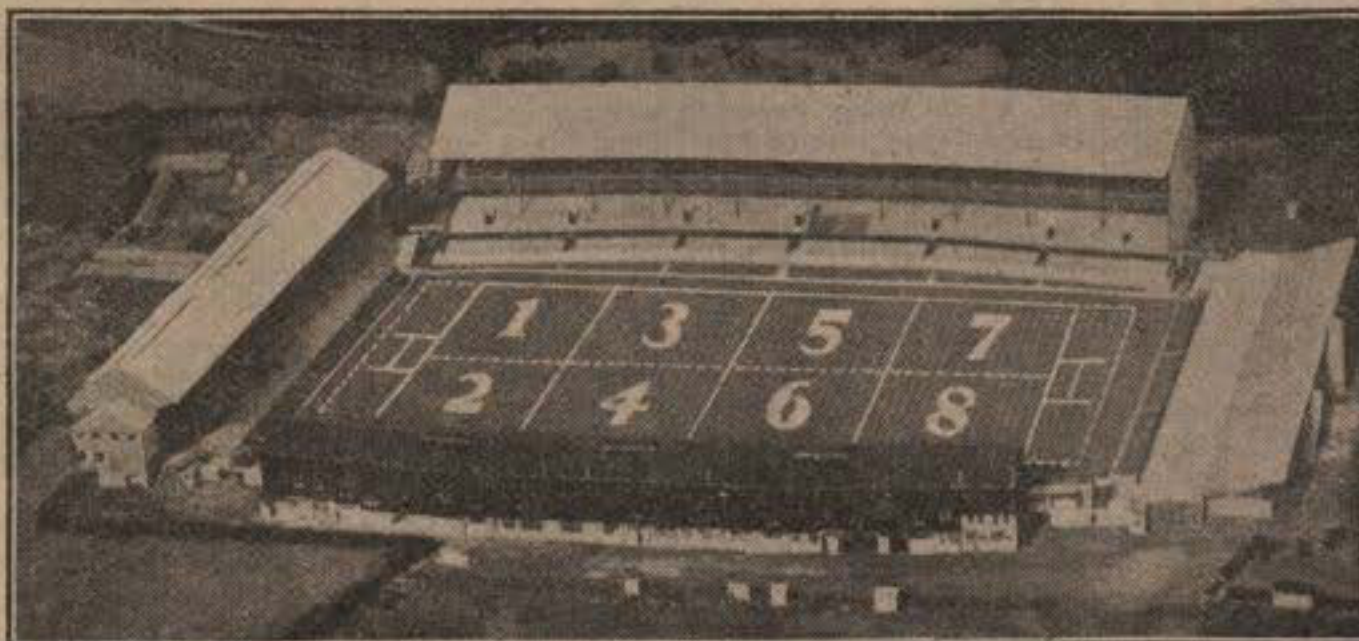
IT is Ireland's turn at Twickenham today. There is promise of another fine match and another excellent broadcast. How splendidly the microphone seems to catch the atmosphere and spirit of our International Rugby games.

Last year at Murrayfield and at Cardiff, Ireland showed they have sound Rugby science and vigour in their ranks just now. At Twickenham today they will have virtually the same side which England beat by only one point (it was an affair of a dropped goal and a try to two tries) over in Dublin a year since. Outside the scrummage there are available those same halves—E. Davy and M. Sugden—and the three-quarter line, welded together by that fine centre, G. V. Stephenson—has no doubt retained all its attacking power.

For all that, Ireland's chief hope, on this day, will lie with her forwards. They are now a close knit eight, strong in the tight scrummaging and very dangerous in the loose. England's forwards were none too happy in the Welsh match. Should conditions this afternoon favour forward play, these Irish visitors will keep the English side hard pressed.

The strength of the home team is their three-quarter line. Every man on his day can be a match-winning force. In defence all the England 'outsides' are more consistent and reliable than their visitors.

But their inconsistency—or shall we say, capacity to contrive the unexpected?—is typical of Ireland's football. For that reason alone, without doubt this match will bring to us a multitude of exciting moments.



TWICKENHAM—the scene of this afternoon's Rugby broadcast.

first, a prelude, in rather deliberate time, has a few bars of rhythmic introduction, and then the chief melody is heard on alto saxophone and horns. The Prelude is very short, and leads at once into a country dance in a merry Jig time with its sprightly tune beginning on oboe, flute and clarinet joining soon afterwards. The third movement is a Gavotte, in stately measure. The fourth and last movement is a playful and spirited 'Cracker Dance' in a brisk two in the bar.

8.0 SHERIDAN RUSSELL
Plainte *Caix d'Hervelois*
Siciliana *Veracini*

8.8 BAND
Selection, 'The Rose of Persia'
Sullivan

8.20 BETSY DE LA PORTE
Constancy *E. Macdonell*
Little 'Fleur-de-l'ys' *Easthope Martin*
Four by the Clock *Mallinson*

8.28 BAND

Ballet Music ('Romeo and Juliet') *Gounod*

FOR many generations of French Opera it was essential that there should be a generous ionings arranged for the Corps de Ballet, and Opera plots, to be entirely successful with the Paris public, always had to give opportunities for the introduction of a full-sized Ballet. In *Romeo and Juliet* it takes the form of an open-air Fête in the garden of Capulet's house at Verona. The garden is gaily thronged with guests, and at first pedlars move about among them with jewels for sale. The first dance is accordingly a 'Jewel Dance.' Then villagers appear from the surrounding country with garlands and baskets of flowers, so that the next number of the Ballet is a 'Flower Waltz.' It is followed by a number for two solo dancers, a country bride and bridegroom. It is called 'Dance of the Fiancés, An Invitation.' Another solo dance comes next—'Dance of the Veiled Damsel'—and the Ballet comes to a boisterous end with a 'Gipsy Dance.'

8.45 SHERIDAN RUSSELL
Adagio and Allegro *Marcello*
Lullaby *Cyril Scott*
Allegro Spiritoso *Senaille*

8.52 BAND

Irish Reel, 'Molly on the Shore' *Grainger*
Scottish Patrol, 'Highland Mary' .. *Macdonald*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Six Strange Saturdays'

By HOLT MARVELL

9.30 Local Announcements.
(Daventry only) Shipping Forecast

9.35 Vaudeville

RONALD FRANKAU (Entertainer)

HARRY WELDON (Comedian)
FLORENCE OLDHAM

(Syncopated Numbers at the Piano)

MARIO DE PIETRO
(Mandoline Solos)

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

A VARIETY ITEM

from

THE LONDON

PALLADIUM

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

SATURDAY, FEBRUARY 9

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.30
St. Cecilia
Choir
of London

2.30 A Children's Concert
Relayed from the Town Hall, Birmingham
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by **HERBERT WISEMAN**
Overture, 'A Midsummer Night's Dream' *Mendelssohn*
Second and Third Movements, Concerto for Bassoon and Orchestra *Mozart*
Minuet *Boccherini*
The Flight of the Bumble Bee *Rimsky-Korsakov*
Introduction to Act III ('The Mastersingers')
Dance of the Apprentices *(Wagner)*
March of the Masters ..

3.45 A BAND PROGRAMME
(From Birmingham)
THE REVO ELECTRIC WORKS PRIZE BAND
Conducted by **W. TAYLOR**
March BB. and C.F. Exhibition *Ord Hume*
Overture, 'Lustspiel' *Keler Bela*
MURIEL HERBERT (Soprano)
Don't come in, Sir, please, } *Cyril Scott*
Blackbird's Song }
A Birthday *Cowen*

4.8 BAND
Selection, 'The Maid of the Mountains' *Fraser-Simson*
JESSIE CORMACK (Pianoforte)
Prelude } (from Suite) *Roff*
Minuet }
Toccata }

BAND
Selection, 'Mirella' *Gounod*

4.45 MURIEL HERBERT
Fair House of Joy *Quilter*
The Lake Isle of Innisfree } *Muriel Herbert*
Will you come?

BAND
Pot-Pourri, 'Musical Fragments' .. *arr. Rimmer*
JESSIE CORMACK
Valse-Caprice *Palmgren*
Nocturne } ('Petite Suite') *Borodin*
Scherzo }

5.12 BAND
Selection, 'Chu Chin Crow' *Norton*

5.30 THE CHILDREN'S HOUR:
Another Year by **HOUSEMASTER**
Songs by **PHYLLIS LONES (Mezzo-Soprano)**
JAMES DONOVAN (Saxophone)

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
GARDA HALL (Soprano)
THE HENRY SENSICLE QUINTET
Miniature Suite *Eric Coates*
Prize Song *Wagner*

7.5 GARDA HALL
Voci di Primavera (Voice of the Spring) *Johann Strauss*
The Little Island *Ruchmaninov*

7.14 QUINTET
Selection, 'Rigoletto' *Verdi*
Leave me in Solitude } *Dvorak*
Songs my Mother taught me

7.34 GARDA HALL
The Bird and the Babe *Dieurance*
Someone *Bealy*
The Pipes of Pan ('The Arcadians') *Monckton*

7.42 QUINTET
Valse, 'Der Rosenkavalier' (The Rose Cavalier) *Richard Strauss*

Two Hungarian Dances *Brahms*
Elégie *Massenet*

8.0 ORGAN RECITAL
by **EDWARD O'HENRY**
From Madame Tussaud's Cinema
Selection, 'Carmen' *Bizet*
The Tiger's Tail and Water-Melon (Ste from 'American Suite') *Thurban*
My Old Kentucky Home *Traditional*
Coon Town Cadets *Thurban*
Swanee River *Traditional*
Intermezzo in C *Coleridge-Taylor*
Flash of Steel March *Colin*
Historical Medley *Cohen*
Excerpts from 'Hiawatha' *Coleridge-Taylor*

8.30 St. Cecilia Choir of London
BIENNIAL FESTIVAL CONCERT
Relayed from The Queen's Hall
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
THE PURCELL OPERA ORCHESTRA
Conducted by **HARVEY GRACE**
DALE SMITH (Baritone)
SYBIL EATON (Violin)
GIRLS' CLUB MEMBERS (500 Voices)

Unison Choruses:
Come, let us all this Day *Bach*
Let us now praise Famous Men *Vaughan Williams*
Pioneers! O, Pioneers! *Harvey Grace*

DALE SMITH
Sea Songs and Folk Songs:
Shanty: 'Heave away, my Johnnie' .. *Somerset*
The Bay of Biscay *Descant by Geoffrey Shaw*
Pretty Caroline *Warwickshire*
Bingo *Somerset*

SYBIL EATON
Violin Solo
Part Songs:
Music when soft voices die *Charles Wood*
If I had but two little wings *Parry Armstrong*
Five Eyes *Gibbs*

9.0 Symphony Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, **FRANK CANTELL**
Conducted by **JOSEPH LEWIS**
Carnival Overture *Dvorak*
JOHN ARMSTRONG (Tenor) and Orchestra
Aria from 'Romeo and Juliet' *Robert Chignell*

9.20 EDA KERSEY (Violin) and Orchestra
Concerto, Op. 17 *D'Erlanger*
Allegro moderato e maestoso; Andante; Allegro molto

9.52 ORCHESTRA
Valse, Variations *Adam Carse*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Symphony Concert (continued)
ORCHESTRA
Shepherd's Hey *Percy Grainger*
JOHN ARMSTRONG
Diaphenia *W. Denis Browne*
In the Garden of the Seraglio } *Delius*
To the Queen of my Heart

10.35-11.15 ORCHESTRA
An Irish Symphony *Hamilton Harty*
Allegro molto (On the Shores of Lough Neagh); Vivace ma non troppo presto (The Fair Day); Lento (In the Antrim Hills); Con molto brio (The 12th of July)

(Saturday's Programmes continued on page 296.)

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Saturday's Programmes continued (February 9)

SWA CARDIFF. 323.2 M.
928 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Selection, 'Merrie England' German
Suite, 'Sylvan Scenes' Fletcher
Capriccio Espagnole Rimsky-Korsakov

LIKE more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian society whose sons have a choice of only two careers, he was a sailor until his thirtieth year. Even after his fine musicianship had earned him the appointment of Professor of Composition in the Petrograd Conservatoire, he carried on its duties for some time without relinquishing his rank on the active list of the Navy. That there was nothing amateurish in his musical equipment is by now very clearly recognized. He is known as one of the most brilliant masters of the modern Russian school, whose work combines something of Eastern gorgeousness with the sombre traits of the Slav character.

In this piece he has given us a sparkling study in the vivacious Spanish manner. Most of the movements are in Spanish dance rhythms, with characteristic names. The first is an Alborada, with a boisterous theme which the violins begin in unison. It is followed by a theme, announced by the horns, on which a short series of variations is built, and thereafter the first Alborada reappears in an altered guise, with different orchestration, but with all the same strenuous energy which characterized its first appearance.

The fourth movement is called 'Sceno e canto gitano.' It begins with a series of elaborate Cadenzas. Horns and trumpets together play the first one, to be followed in turn by solo violin, flute, clarinet and harp, after which the movement pursues its somewhat wayward and capricious course, the themes being mainly those of which we have heard hints in the Cadenzas.

The fifth and last movement is a Fandango asturiano, of which the sturdily rhythmic tune is first presented by woodwinds and violins in unison; a short Coda, working up to a boisterous, hurrying close, is founded on the tune which we heard first in the opening Alborada.

2.55 London Programme relayed from Daventry

5.0 MAX CHAPPELL'S DANCE BAND
Relayed from Cox's Cafe, 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 S.B. from London

7.0 S.B. from Swansea

7.15 Mr. L. E. WILLIAMS: 'Topical Sport'

7.30 JESSIE MATTHEWS and SONNIE HALE
(By kind permission of C. B. Cochran, for whom they will be appearing in his 1929 Pavilion Revue, to be produced in March)

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Leader, ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE

Overture, 'William Tell' Rossini

MARY MADDOCK (Soprano) and Orchestra

Valse Aurette ('Romeo and Juliet') Gounod

ORCHESTRA

Liebestraume (Love's Dreams) Liszt

Two Hungarian Dances Brahms

CEDRIC SHARPE (Violoncello) and Orchestra

Variations Symphoniques, Op. 23 .. Boellmann

THE German suffix 'mann' is often found in the family names of French Alsace, a part of the world where national sentiment and patriotism are very sturdy growths. Leon Boellmann, born in Alsace in 1862, was a real Frenchman, and none of his music could be mistaken for anything but genuine French. In one respect, however, his career as a composer was not the one most usually followed by his countrymen—he wrote no music for the stage, the traditional path to success and popularity in the French world of music. It may be that that accounts, in part at least, for his failure to win a place in the front rank among the men of his day; his music has many of the qualities which entitle him to it. Natural, fresh, graceful and poetic, with harmonies which are often bold, but always clear, it has, too, a purity of style and something of dignity in design, which betray his close study of the classical masters.



FOUR-IN-HAND.

'Coaching Days and Coaching Ways,' is the subject of Mr. W. H. Jones's talk from Swansea this evening at 7.0.

Coming to Paris at an early age to enter the Ecole de Musique Religieuse, he won many honours there; when only nineteen, he became sub-organist, and soon afterwards organist, of the church of St. Vincent de Paul. He achieved a great reputation as a master of his instrument, composing a considerable volume of music for it and for the church, as well as orchestral and chamber music, pieces and songs.

He died in 1897, a fortnight after his thirty-fifth birthday.

His Variations for Violoncello and Orchestra have always been popular, though they are hardly on the same level as much of his other work; the Sonata for Violoncello and Pianoforte, for instance, displaying, as it does, some affinity with Cesar Franck, is more distinguished music.

At the outset of the 'Variations Symphoniques' the solo Violoncello begins at once with a bold and vigorous theme, displaying the fine qualities of both the upper and lower strings of his instrument and, with a robust accompaniment by the orchestra, dominates the Introduction in a *Moderato maestoso* movement. There is a change to *Andantino* and the solo instrument announces the theme of the variations. It is a simple flowing melody with something of folk song character in it, and the accompaniment is also of a simple order.

The Variations follow without a break, the first one in a running triplet figure, the second with vivacious semi-quavers in the accompaniment as its feature, and the third with a still more elaborate variant in quicker time, for the soloist. The variations which succeed to it have more of strength and dignity, without losing any of the brightness which has gone before, and the work comes to an end with a very broad sweeping repetition of the theme.

ORCHESTRA

Symphonic Poem, 'Le Rouet d'Orphale'

(Orphale's Spinning Wheel) Saint-Saens

MARY MADDOCK and Orchestra

Vissi d'arte (I have lived for Art) ('Tosca')

Puccini

ORCHESTRA

Theme and Variations } (Symphony No. 6)

Finale } Glazounov

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

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

12.0-12.45 S.B. from Cardiff

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 Mr. W. H. JONES: 'Old-Time Travelling in South Wales—II, Coaching Days and Coaching Ways'

7.15 S.B. from Cardiff

7.30 S.B. from London

9.30 Sports Bulletin. S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 Gramophone Recital

2.55 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M.
757 KC.

12.0-1.0 A GRAMOPHONE RECITAL OF CHAMBER MUSIC

Muostoso and Allegro (Quartet in E Flat)

Beethoven

Third Movement, Sonata in B Minor for Piano-forte

Chopin

Song, 'Love went a-riding' Bridge

Part I, Sonata in C Sharp Minor for Viola and Pianoforte

Dohnanyi

Theme with Variations, Trio No. 2, Op. 50

Tchaikovsky

Two Elizabethan Love Songs arr. Keel

What thing is love; Whither runneth my sweetheart

Aria, 'Hear me, ye winds and waves' .. Handel

Andante Moderato, Quartet in A Minor. .. Brahms

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Dreams and Nightmares

Under the latter heading would come 'The Blotting Paper Dog' (Evelyn Smith)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 378.3 M.
793 KC.

12.0-1.0 The Northern Wireless Orchestra

Overture, 'Yelva' Reissiger

W. A. TAYLOR and TERESA RUSSELL (Soprano)

Give me thy hand, O Fairest Mozart

Trot here, trot there Messenger

The Maiden in Grey Varnicott

ORCHESTRA

Four Trifles Hewitt

Liebeslied (Love Song) Kreisler

(Manchester Programme continued on page 208.)

BRILLIANT DISCOVERY BANISHES HAIR TROUBLES.

Baldness Definitely Conquered.

WONDERFUL TREATMENT BRINGS HAIR HEALTH AND HAPPINESS TO THOUSANDS.

Full Particulars and Splendid Five-Fold
HAIR HEALTH GIFT
FREE to Readers of "Radio Times."

IF you are interested in this unique announcement, you are a sufferer from one of the many forms of "hair sickness." It may be partial or (superficially) complete baldness, it may be the anxiety-breeding, worrisome preliminary of "Falling Hair," Premature Greyness, Dandruff, the Too Greasy or Too Dry condition of hair or scalp or some similar and allied condition.

The simple, natural and yet highly scientific method of treatment evolved by Mr. Frederick Godfrey, of Whatstandwell, will assuredly put an end to your trouble *once and for all*, and enable you to maintain a magnificent growth of strong, vital, and lustrous hair, which will be the justifiable envy of all your friends and a source of amazement to those who witness a veritable transformation.

MARVELLOUS TREATMENT FOR ALL HAIR SUFFERERS.

Years of hard work, ceaseless experiment and inexhaustible patience have been the stepping stones which Mr. Godfrey has used in his ascent to unchallengeable pre-eminence as the most successful hair specialist in the United Kingdom. As such, he would have been justified in charging a very high fee for his remarkable treatment, and without a doubt his long list of successes would have enabled him to pursue this policy with ever increasing personal profit. But no! Mr. Godfrey once having perfected his discovery, determined to bring his marvellous method within reach of the great majority.



REALLY REMARKABLE IMPROVEMENT.

"I have obtained wonderful results from your Renew Hair Treatment. There has been a really remarkable improvement, as will be seen from the photograph which I enclose. My hair is now 13 inches long and reaches down to my knees. It is in a splendid condition, is absolutely healthy and quite free from dandruff and scurf. I have no hesitation in saying that your treatment is one that can safely be relied upon. Wherever I go my hair is greatly admired, and you may rest assured that I shall recommend your treatment to those who may remark upon the increasing beauty of my hair and who are anxious that they, too, may possess lovely hair."
Mrs. Y.

WHY THIS METHOD SUCCEEDS.

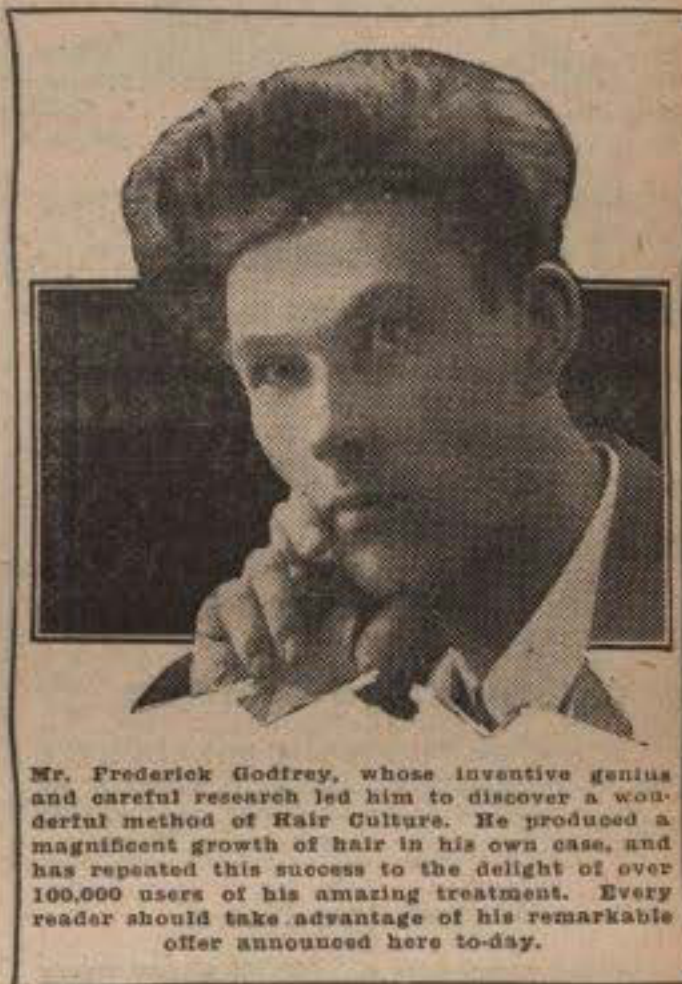
The popularity of the "Renubair" method of Hair Culture has increased by leaps and bounds. Men and women of all ages suffering from a wide variety of hair trouble have found in this wonderful treatment, coupled with the carefully compiled individual advice which Mr. Godfrey gives to every client, the specific they have hitherto vainly sought.

Here is a statement which brooks no contradiction. "Renubair" is a method of combating and dispelling every form of hair trouble which never fails, because it is built up on the strictly scientific foundation of the re-growth of hair by nutrition. Not only will your hair be restored to a condition of vital lustre, exceptional strength, and perfect health by this method, but, by ensuring a regular and un-failing supply of the right kind of nourishment to the hair roots, it will be so maintained for an indefinite period.

Mr. Godfrey has made arrangements whereby all readers of RADIO TIMES who suffer from—

- | | |
|-----------------------|------------------------|
| 1. Patchy Baldness | 7. Scurf or Dandruff |
| 2. Baldness | 8. Dry Brittle Hair |
| 3. Falling Hair | 9. Splitting Hair |
| 4. Greasy Hair | 10. Lank Lifeless Hair |
| 5. Lustreless Hair | 11. Fading Hair |
| 6. Hair Losing Colour | 12. Grey Hair |

may receive full particulars of his discovery free of any charge, and readers will find that the cost of carrying out Mr. Godfrey's advice is very much less than is entailed by other far less successful methods.



Mr. Frederick Godfrey, whose inventive genius and careful research led him to discover a wonderful method of Hair Culture. He produced a magnificent growth of hair in his own case, and has repeated this success to the delight of over 100,000 users of his amazing treatment. Every reader should take advantage of his remarkable offer announced here to-day.

OVERWHELMING PROOF OF SUCCESS.

£1,000 Guarantee.

I Guarantee that all Testimonials published in connection with "Renubair" are genuine extracts from reports received. If any person can prove otherwise I will forfeit the sum of £1,000.

Frederick Godfrey.



BALD PATCHES COVERED WITH NEW HAIR.

"I have received great results from your first month's treatment. The bald patches are covered with new hair which is quite long. The rest of my hair is in fine condition, as you will note on the photograph I am sending you, as I think you would like to see the results of your work." C.E.

IT HAS WORKED WONDERS.

"I am very highly satisfied with your Renew Hair; it has worked wonders, and my hair has grown wonderfully well. I have tried many different kinds of hair restorer and none has taken any effect at all, but yours has worked well and my hair is growing wonderfully. I shall highly recommend it to all my friends who are suffering from scalp trouble, as I have never had anything to compare with it."—Mr. P. S.

GROWS AT A TREMENDOUS RATE.

"My hair is in splendid condition, much better in colour and now hair growing all over the scalp, and grows at a tremendous rate. I am very pleased I wrote to you, as the improvement in so short a time is wonderful."—M. S.

WONDERFULLY IMPROVED—FULL OF LUSTRE.

"My hair has wonderfully improved during this first month's treatment. Falling out has ceased. It has more life in it, much softer and not as dry and brittle, and is getting full of lustre. Many of my friends have told me recently how well my hair is beginning to look."—E. A. D.

YOUR TREATMENT IS A MIRACLE.

"I am much obliged to you for the treatment. It is really successful. I have grown hair on the bald parts. It is no use making a long eulogy of your capabilities, but all I need say, in short, is your treatment is a miracle, and hope it will now come to the knowledge of humanity at large."—Mr. C. A. B.



BALD PLACES NOW COVERED ALL OVER WITH NEW HAIR.

"My hair is getting much stronger and the dandruff has completely gone. The bald places are now covered all over with new hair, which seems to strengthen every day, and I am very pleased with the results of the treatment."—W. H. J.

WONDERFULLY IMPROVED IN EVERY WAY.

"Am pleased to say my hair has wonderfully improved in every way. After trying many so-called remedies, yours is the only one that has brought any success. I only wish I had known of your treatment before."—H. P.

FRIENDS THINK IT A MIRACLE.

"My hair has grown again after I gave up all hope of it ever growing again. I should like to say it was perseverance and your instructions faithfully carried out that enabled my hair to grow. I might say, Sir, that a few friends about me think it is a miracle."
Mrs. F. K.

HAIR IS NOW GROWING NICELY WHERE IT WAS QUITE BALD.

"I am very pleased with the result of your treatment, as there is a great improvement in the condition of my hair, and the hair is now growing nicely where it was quite bald."—A. P. D.

ALMOST UNBELIEVABLE IMPROVEMENT.

"My hair is improving rapidly; in fact, it has altered its appearance and texture so much that I can hardly believe it."—Mr. L. L. W.

"CUT OUT AND POST" "RADIO TIMES" HAIR GROWTH FORM. AMAZING FIVE-FOLD FREE HAIR GROWTH OFFER! SPECIALLY MADE TO "RADIO TIMES" READERS.

Will you accept The Offer—The Free Gift and the Assurance of Fine, Healthy, Free Growing, Lustrous, Silky Hair? Then may All be Yours for the posting of this Form TO-DAY.

To Frederick Godfrey (R.F.),
Whatstandwell, Mallock,
Derbyshire.

NAME _____

ADDRESS _____

Here state nature of your hair ailment.

(It is only necessary to enclose two 1½d. stamps (value 3d.) to cover cost of Postage and Packing.) "Radio Times," 1/18/29.

Please send me UNDER PLAIN COVER:

1. Your Offer.
2. Your Rules Everyone Can Follow to Maintain or Renew Hair Growth.
3. FOUR Free Fragrant Shampoos which will prove to me what a hair shampoo really should be.
4. Your booklet upon Hair Growth, Hair Maintenance in Perfect Condition—Hair Colour Maintenance all through life—Hair Colour Renewal, etc.
5. A letter of special advice upon my personal hair trouble, which is—

Saturday's Programmes continued (February 9)

(Manchester Programme continued from page 206.)

W. A. TAYLOR and TERESA RUSSELL
 The Elopers *Oliver*
 Do I do wrong? *Kern*
 Chopiniana *Finck*
 March, 'The Night Patrol' *Martell*

2.55 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 Mr. FRANK A. LOWE: 'The Charm of the Fells'

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 JESSIE MATTHEWS and SONNIE HALE
 (By kind permission of Mr. C. B. Cochran, for whom they will be appearing in his 1929 Pavilion Revue, to be produced in March)

7.45 'Behind the News'

Being a series of episodes of almost every day occurrence, the full significance of which is not borne upon our minds when we read casually through sundry short paragraphs in our Daily Papers. We are, however, now going to participate in one or two of these seemingly insignificant situations.

INTRODUCTION
 Captain James Wraybury (the Soldier) LEO CHANNING
 The Rev. John Long (the Clergyman) GEORGE BERNARD SMITH
 Mark Wrigley (the Business Man) D. E. OMEROD
 Stella Stern (the Girl) HYLDA METCALF
 Scene: The dining-room of the Rev. John Long's country house, just after dinner

EPISODE I
 'The Squall'
 Granny Gaulter MARY EASTWOOD
 James (her Son) CHARLES NESBITT
 Mary Porter (a Neighbour) .. CATHERINE HOLT
 Scene: A cottage in a Yorkshire fishing village

EPISODE II
 'The Leak'
 John Everyman HAROLD CLUFF
 Jane Everyman LUCIA ROGERS
 Babs Everyman EILEEN KEOGH
 Scene: John Everyman's bedroom: 11.30 p.m.

EPISODE III
 'Iceberg South'
 John Caldecott HECTOR R. WILLIAMS
 Lillian (his Wife) KATHLEEN FAIR
 Captain Raeburn FRANK A. NICHOLLS
 Mr. Brent (1st Officer) A. G. MITCHESON
 Mr. Millet (2nd Officer) ARTHUR BRANSCOMBE
 Benn (a Seaman) CHARLES NESBITT
 Scene 1: A first-class cabin on the SS. *Berina*
 Scene 2: On the bridge of the SS. *Berina*
 Supported by THE NORTHERN WIRELESS ORCHESTRA

9.0 *S.B. from London*

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 245.9 M. 1,230 kC.
 12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms. 2.55:—London. 4.30:—Music (Continued). 5.15:—The Children's Hour. 6.0:—London. 6.40:—Sports Bulletin. 6.45:—London. 7.30:—The Drum Major's Daughter, a Comic Opera by Offenbach. 9.0:—London. 10.35:—Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0:—London.

5SC GLASGOW. 401.1 M. 748 kC.
 11.0-12.0:—Gramophone Records. 2.55:—London. 4.30 app.:—Dance Music from the Waldorf. 5.0:—Isobel MacLay (Soprano). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—Edinburgh. 7.15:—'Ompax.' Half-time in the International Rugby Championship. 7.30:—The Scottish Orchestra. Fourteenth Saturday Concert, relayed from St. Andrew's Hall. 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—London.

2BD ABERDEEN. 511.2 M. 964 kC.
 11.0-12.0:—Gramophone Records. 4.0:—A Popular Concert Nora Atkins (Soprano). The Station Octet. 5.15:—The Children's Hour. 6.0:—London. 6.15:—London. 6.40:—Glasgow. 6.45:—London. 7.0:—Edinburgh. 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.

2BE BELFAST. 502.7 M. 991 kC.
 2.55:—London. 4.45:—Organ Recital. 5.15:—The Children's Hour. 6.0:—London. 6.40:—Irish League Football Results. 6.45:—London. 7.30:—Station Military Band. Purnall and Stanbury (Syncopated Songs at the Piano). 9.0-12.0:—London.

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B.B.C. PUBLICATIONS.

'LAKMÉ'*

On February 25 and 27 there will be broadcast the sixth of the series of twelve well-known operas, this time *Lakme* by Delibes. 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 *Lakme* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining seven of the series for 1s. 2d.

1. *Lakme* only.
 Please send me.....copy (copies) of *Lakme*. I enclosestamps in payment, at the rate of 2d. per copy post free.

2. *The Complete Series*.
 Please send me.....copy (copies) of each of the twelve Opera Librettos, as published. I enclose P.O. No..... or cheque value.....in payment, at the rate of 2s. for the whole series.

3. *The Remaining Seven of the Series*.
 Please send me.....copy (copies) of each of the remaining seven Librettos. I enclose P.O. No.....or cheque valuein payment, at the rate of 1s. 2d. for the remaining seven Librettos.

'SHAKUNTALA'*

Shakuntala, by Kalidasa, to be broadcast on February 11 and 13, is the sixth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Shakuntala* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining seven of the series for 1s. 2d.

1. '*Shakuntala*' only.
 Please send me.....copy (copies) of *Shakuntala*. I enclosestamps in payment, at the rate of 2d. per copy post free.

2. *The Complete Series*.
 Please send me.....copy (copies) of the twelve Great Plays Booklets as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.

3. *The Remaining Seven of the Series*.
 Please send me.....copy (copies) of the remaining seven Great Plays Booklets. I enclose P.O. No.....or cheque value.....in payment, at the rate of 1s. 2d. each seven Great Plays Booklets.

PLEASE WRITE IN BLOCK LETTERS.

Name

Address

.....

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.
 Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays can be obtained from your usual Newsagent or Bookstall.
 * May be obtained at your usual Newsagent or Bookstall.

WHAT THE OTHER LISTENER THINKS



THIS STRAVINSKY—THE SINS OF THE SAXOPHONE—
RUGBY FOOTBALL BROADCASTS—MUSIC FROM THE
CINEMAS—AN AMAZING ALARM CLOCK.



STRAVINSKY!

SHOULD I sue Stravinsky or the B.B.C. for 'moral and intellectual damages'? A man who is fat and well-liking, the deputy-organist of our Cathedral Church of Guernsey, and, incidentally, my husband, came home on Friday, January 18, apparently quite normal, and sat down to enjoy the wireless fare, as usual. Shortly after half-past nine o'clock came 'Le Sacre du Printemps.' His hair bristled; I saw it. You see, his Bible is Bach! I and our child tried to calm him, but nothing would do. I cannot recall, nor would you desire to print, the descriptive and wholly imaginative synopsis he provided us in spasmodic commentary. The main features, we remember, were those of a locomotive struggling up a slippery incline with a 'now or never' action; an occasional reference to the 'puff-puff' as being not an unworthy imitation of a postman's knock in tarantella tempo; a facetious cry of 'Come in!' when it was repeated; and some observations that seemed to have their origin in a knowledge of the more lurid parts of verse by Dante. At the impressive close this man (who, incidentally, I repeat, is my husband) sat up, passed his hand through his hair, and said, weakly, 'Good Lord! . . . Something like the experience you go through when you jolt back into 'the world, the flesh and the devil' after a heavy dose of chloroform.' We said nothing, and went upstairs to discuss things on the pianoforte with dear, dead Beethoven.—*Mary Agnes Vaudin.* (Incidentally, husband of the above).—*Rockmount, Bridge Vale, Guernsey.*

Mr. EDWIN EVANS says: 'Only diabolists remain to contest the worth of "The Consecration of Spring" (Igor Stravinsky). Well, I, as a restless revolutionary, would like to tell Mr. Evans that I have heard a band of children make a better noise with tin whistles and saucapan lids.—*J. G. Webber, School House, Coleford, Bath.*

On referring to the dictionary definition of 'Music,' I find it is described as 'a succession of sounds so modulated as to please the ear.' I submit to you that the recent broadcast of Stravinsky's 'The Consecration of Spring' was a complete violation of this definition and a perfect outrage of all proper conceptions of music. A composition with such an attractive title might, at least, have been expected to afford some pleasing passages, but although I listened in the hope of discovering some redeeming feature, I failed to find anything which would justify its inclusion in any programme.—*H. W. Clearnack, 18, Camber Road, Barnetley, Yorks.*

TEN SHILLINGSWORTH.

In view of the fact that I have recently been living in Buenos Aires, where the majority of the Radio Company's time is sold, you will imagine how glad I was to read your splendid article in a recent *Radio Times*. There seems to be a great deal of grumbling just at present, about the programmes, but I think you cater for your listeners very well indeed.—*K. C. B., Tooting Bec., S.W.17.*

If we have the patience to read the slip of paper which is handed to us across the Post Office counter, we find that we are no common 'listener,' but that we are legally authorized to establish a wireless receiving station, fully licensed under 'Wireless Telegraphy Acts, 1904-1926.' Surely such a privilege is worth 10s. alone even if there were no B.B.C.!—*J. R. Procter, 67, Streathbourne Road, S.W.17.*

ONE cannot fail to be touched by the piteous complaint of 'LISTENER, West Country,' who seems to find Daventry, Cardiff and GIB about as useful to him as Scheenestady or Tokio. Here is an idea I would recommend for his consideration. Why not spend a few minutes overhauling his set? A new crystal might work wonders!—*A. S. J., Lancs.*

I ALSO wonder, like 'A. J. W. S.' (Warwick,) whether the spirit of chivalry is dead, when I read the letters some listeners send to the B.B.C. They would do well to remember the multitude of people the B.B.C. does its very best to please, and show more appreciation for the grand programmes we get for a whole year for ten shillings. When else or for what else would we get such value for money? Those that think the studio an unsuitable place for religious worship should read Matthew xviii, verse 20.—*G. S. Crisp (Mrs.), 'Oula Kral,' Lufford, Manningtree, Essex.*

RUGBY FOOTBALL BROADCASTS.

LAST Saturday (January 19) we had a treat that thousands of Rugby football enthusiasts through the country looked forward to for weeks and weeks—the 'Rugger' International, England versus Wales. I wonder if the average listener, who is, perhaps, not a keen Rugby enthusiast, can understand what such an event as this broadcast meant to we old 'Rugby' men—some crooked through the war and unable to participate in our beloved game again, and unable to get about to see a local match even. It means we live the games again, in which we cannot now take part. Just one 'Thank you,' and may these Rugby broadcasts continue to be a feature in the programmes whenever possible.—*Disabled 'Ruggerite,' Liverpool.*

SOMETHING OF EVERYTHING.

THERE is a tendency of late to have less and less vandeille and other such attractive items. Will it soon be all symphony and light orchestral music? Enough is as good as a feast. 'N. M. T.' might say jazz again, but some like equal share of both.—*R. Jones, 21, Lower Queen's Road, Buckhurst Hill, Essex.*

THE SINS OF THE SAXOPHONE.

I WAS very surprised to read that anyone should describe the tone of the saxophone as 'glorious, mellow and golden' (see 'F. W. B.'). I do not entirely agree with 'E. N. J.', who says that the saxophone is incapable of expression—it is capable of a certain kind of expression, usually that of the 'blending and whining' variety. I am listening to one broadcast at the present moment—and really, anything less a 'thing of beauty and a joy for ever' I cannot imagine—it reminds me of a moonlight night and cats on the roof!—*'Dragonfly,' Matlock.*

I ENDORSE 'F. W. B.'s' praise of the saxophone. Listening the other night to a dance band I heard what I thought was a vocal chorus and vainly endeavoured to catch the words. Then I realized it was a saxophone. I only wish I could hear a singer with a voice like it.—*J. H. Meredith, 54, Oswald Street, Accrington, Lancs.*

THE saxophone has most certainly got tones—too many of them—but what it does lack is good and distinctive timbre which will give it a definite position in a first class orchestra, such as is the case with all present-day instruments, save perhaps the so-called Bass or G flute. The saxophone can imitate various instruments just as many singers and the gramophone can imitate Sir Harry Lauder, but such imitations can never be the real thing. If saxophone 'fans' would digest the fact that versatile imitation can never, in orchestral circles, be considered as music, and if they were to concentrate on determining the saxophone's distinctive position in an orchestra, it would then grow into far greater favour with educated musical tastes, but so long as they insist on using saxophones for every possible representation of 'music' so long will men with musical tastes 'see red' when the words jazz and saxophones are mentioned.—*J. H. B. M., 61, Shelford, Cambs.*

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*.

A ZOOLOGICAL ANALOGY.

'F. W. B.' (Matlock Bath) must be a player of the saxophone. He charges us who dislike it with snobbishness, obstinate ignorance, and prejudice. It is not so. It is simply an instrument of torture to thousands of people. Its upper range represents the squeals of the pig. Its lower one is worse than the bray of a donkey, and is a good imitator of the elephant's trumpeting. A cat's concert on a backyard wall is music to it. As a solo instrument, it stands alone, and long may it do so (at the bottom of the sea).—*C. A., Suffolk.*

THE MORNING SERVICE.

I CANNOT help but notice the number of people who grumble at the B.B.C. programmes and who think they do not get their money's worth. I am only a working man's wife and with the hundred and one things I find to do even in a small home I usually find time to listen to the Daily Service at 10.15 a.m., and I feel I should like to thank those who so regularly take part in it. This alone, in my opinion, is well worth the ten shillings paid only once a year for a licence, apart from the other varied items we get during the whole day.—*A Very Satisfied Listener from the Midlands.*

HELPING THE HOUSEWIFE.

I WISH to express a word of thanks to Mrs. Oliver Strachey for her recent morning talk. Such talks come as a god-send to women bursting with mental energy, yet who must stay close to work-a-day household duties. To one, at least, the task of cleaning a kitchen went down a little better whilst listening to the intelligent observations of an intelligent woman.—*A. B., Manchester.*

TRIED to home for the sake of love and duty, as so many wives and mothers are, yet I can listen continuously to good music of every kind and description and hear the voices of world-famous men and women! We English are very fond of our homes; but surely the B.B.C. has made us even more devoted to our magical new homes. Of all the wonders of this wonderful age, surely broadcasting has become the greatest wonder of all. And then when one thinks of the limitless possibilities of its future!—*'K. B.,' Taunton.*

A SUPER-ALARM CLOCK.

HERE is an idea which would be a success if one of our clock manufacturers were to invent such a thing. My idea is to have an eight-day clock which I can wind up on Saturday night and set it to ring for five seconds, every time I want it to, during the following week. I would then refer to *The Radio Times* and set the clock to ring for every item which interests me. I think that if such a clock was on the market it would sell by the thousand.—*EMJOVTC.*

JAZZ JUST ONCE MORE.

I VERY rarely hear the dance music at night from the hotels and clubs, as I am a tram conductor, and one week reach home just as it is midnight and the next week I am on early so cannot very well wait up to hear them then. Is it not possible to let us have another hour or so of dance music after twelve? The announcer wishes us 'Good night' at 10.30 or 11.0 p.m., so I don't think it would be keeping him up.—*R. G. Newman, Marcori, Somerton Road, Newport.*

Two things strike me rather forcibly in the eternal conflict, Dance music and classical music. (1) The bigotry and selfishness of the supporters of the latter. (2) Their insistence in calling dance music 'jazz.' Concerning the first, Dance music apparently should be eradicated entirely from the programmes. Secondly, the dance music of today bears no resemblance to the 'jazz' of the immediate post-war period. Sunday is everyone's free day. Why not give those who appreciate dance music their due? Why cater solely to the likes of a section of your audience?—*C. I. Sparke, 3, Clarence House, Marina, Beachill.*

IN PRAISE OF TALKS.

I WOULD give my thanks and warm appreciation of the many very interesting little talks and lectures and courses of talks on all kinds of interesting subjects of world-wide interest. It would be difficult to pick out the most interesting. And I would also like to add that the hours 7.25 and 9.15 are very convenient and pleasant times. I am hoping to see gradually the craze for that unrestful noise called 'jazz' die away into oblivion.—*G. E. Fearnall, 'Blanca,' 19, Solihull, Leichworth.*

CINEMA ORGAN MUSIC.

I DO not agree that the cinema organ is worthy of a regular place in the broadcast programmes. As an alternative to an orchestra (of which it is but a poor imitation) it serves a useful purpose in its proper sphere. There is scarcely any comparison between the cinema and the church organ (except in mechanism), and to lovers of organ music I feel sure the cacophony of sound produced by the cinema organ must prove distressing.—*C. Drinkwater, 119, Isledon Road, Holloway, N.7.*

WITH regard to the cry for more jazz and for heavy doses of the 'cinema organ,' we should remember how 'Thekeray' describes those who are 'Meanly content to admire mean things.' Of my personal knowledge many persons have learnt to know and love the best in music simply through hearing it on the wireless.—*A. M. Potter, Birmingham.*

I AM surprised at the listener who signs himself as 'A. W. S.' (Leeds), and who writes in dis-praise of cinema organs. He says that they are a means of imitating orchestral music but giving nothing like the real organ tone. Though these organs have got orchestral stops, they also have the grand organ stops as well. In my opinion, I think cinema organs are far superior to grand organs. Some of the 'extra' stops they have (e.g., the Tibia) give a very pleasing sound.—*O. H. Hayes, 61, Sanoy Lane South, Wallington, Surrey.*

Among a number of letters in favour of more Cinema Organ Music we would draw special attention to those of A. Hamilton, 'The Bungalow,' Dracena Avenue, Falmouth; and H. Knowles, 3, Palmeira Road, Bexley Heath.

NOT FORGOTTEN.

IT is a great surprise to me to read the letters criticizing the New Year's greetings, and that the Firemen had been left out. Still, 'F. G. C.' (London) would have been recompensed if he heard the beautiful prayer offered on behalf of the Firemen and Policemen in the morning service a week ago.—*W. J. Hartwell, Ash Road, Saltby, Birmingham.*

BROADCAST POETRY.

AS an interested 'listener' I am of the humble opinion that an occasional well-known 'poem' included in your programmes would be acceptable to many others as well as myself. By poetry, I do not mean the average sentimental twaddle, but the inspiring and not easily forgotten kind that helps one to realize there's a 'Sun still shining in the sky.'—*Paul H. Henderson, Cedar Cottage, Weybridge, Surrey.*

IN PRAISE OF 'CLOTHES PROPS.'

ALTHOUGH I have been a listener for some years I have never before written to you. If last night's effort was a 'Preposterous Programme' 'Clothes Props' broadcast from London on Jan. 17, then go on being 'Preposterous,' and more power to your elbow. We thoroughly enjoyed every moment of it. It was a real tonic to a tired business man.—*A. B. Blackman, 80, Rothes Road, Dorking, Surrey.*

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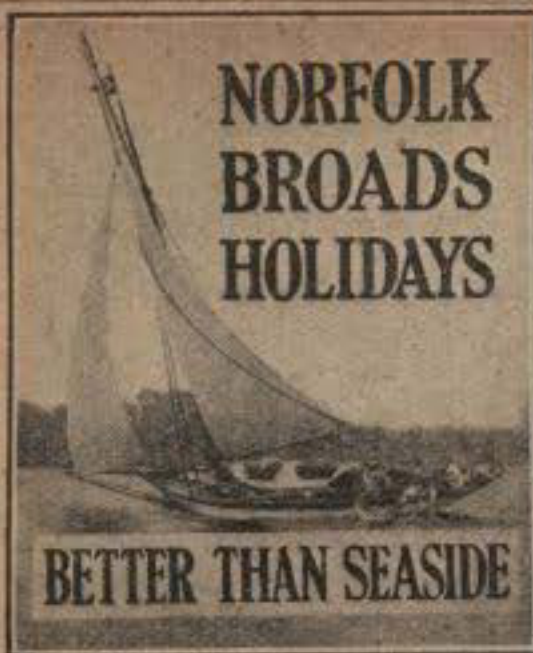
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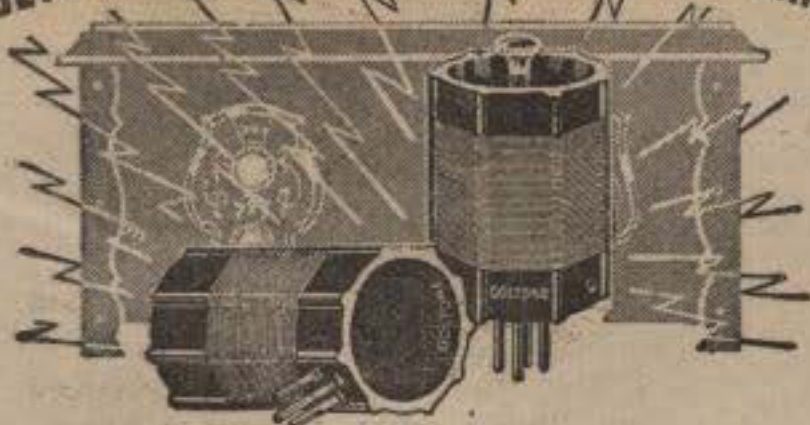


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