

THE BROADCAST PROGRAMMES FOR JANUARY 5—JANUARY 11.

THE
RADIO TIMES
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Registered at the G.P.O. as a Newspaper.

JANUARY 3, 1930.

Every Friday. TWO PENCE.

OPERA

A Concert version of Humperdinck's lovely fairy-opera, *Hansel and Gretel* is to be relayed from the People's Palace on Thursday evening, January 9 (London)

SONGS

Sir George Henschel, whose singing has been the delight of more than half a century of music-lovers, sings from London on Thursday evening, January 9

DRAMA

Tchegov is chiefly known here for his longer plays; he also wrote a large number of short plays—such as *The Proposal* which you will hear on January 8 (London)

REVUE

Revue is represented this week by *The Rush Hour* (Monday and Tuesday), an Ernest Longstaffe show with Anona Winn, Jean Allistone, Foster Richardson, etc.

A LISTENER'S DIARY OF THE WEEK.

In order that listeners may make notes of items which they specially want to hear, we publish below a skeleton diary of the week; other favourite items may be noted in the space provided.

Sunday, January 5

5.45 Bela Bartók, Pianoforte Recital (London)
 9.5 Ballad Concert (5GB)

Monday, January 6

9.35 B.B.C. Male Voice Chorus (London)
 8.30 Bartók Concert from the Arts Theatre (5GB)
 7.0 *The Rush Hour*—a Revue (5GB)

Tuesday, January 7

7.0 Vaudeville (5GB)
 9.35 *The Rush Hour*—a Revue (London)

Wednesday, January 8

8.30 *The Proposal* (Tchegov) (London)
 8.30 From the Musical Comedies (5GB)

Thursday, January 9

8.0 *Hansel and Gretel*—A Concert Version (London)
 8.30 Military Band Programme (5GB)

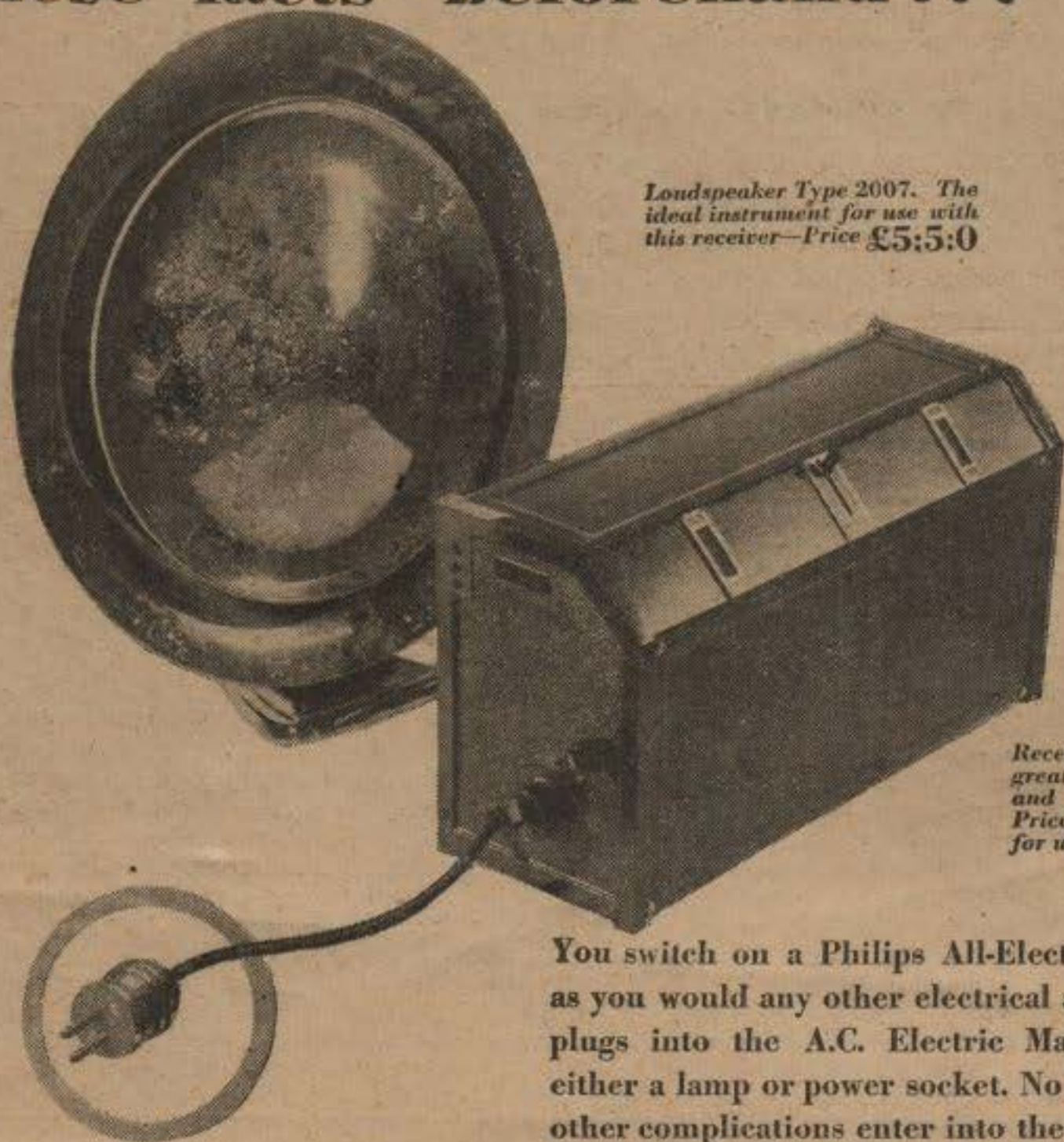
Friday, January 10

7.30 Two Short Plays (5GB)
 9.35 Vaudeville (London)

Saturday, January 11

6.45 Orchestral Concert (5GB)
 9.20 Capt. Malcolm Campbell (London)

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THE RADIO TIMES

Vol. 26. No. 327.

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JANUARY 3, 1930.

Every Friday. TWO PENCE.

THE SIGNS OF A RETURN TO THE VICTORIANS.

By RICHARD CHURCH.

I WENT recently to pay my respects at the house of a literary hostess who is noted for being always ahead of the intellectual mode. Bloomsbury does today what she did yesterday. The last time I had sat in her studio I was much impressed by the decoration; open, bare, Swedish effects, with a minimum of curtains, and with plain distempered walls which were relieved by one or two carefully-chosen prints from Van Gogh and Cézanne.

I expected, on my last visit, to be able to admire in more detail the delightful *ensemble*, which was the expression of a very deliberate artist in home decoration. I had no such opportunity, however, for to my astonishment I found everything changed. It must have been a very expensive transformation, for down to the smallest detail the room represented a domestic interior of the 1860's. There they all were; the heavy plush curtains of purplish-red, tasselled and looped, while the windows behind them were draped with lighter curtains of Nottingham lace. The fireplace was the familiar old open one, throwing all the heat of the fire up the chimney through a semi-circular iron back. The mantelpiece was hidden by a 'mantel-border' made of embroidered felt cut in the semblance of a string of overlapping Japanese fans. On the mantelpiece were lustre vases, and a marble clock. The walls were papered in a heavy red, imitation flowered silk, upon which hung a Landseer (group of all-too-human dogs), a pair of handsome prints of Highland cattle (in maplewood frames), and innumerable *bric-à-brac*, such as samplers, antlers, brackets, and fans. Heavy mahogany furniture, including chairs and sofa upholstered in horse-hair, completed the illusion. As a final touch of artistry, a large glass bowl, filled with balls of variously coloured wools, stood on the centre of the polished table. It would have found a perfect reflection had it not been standing on a mat worked in woollen flowers.

I say 'illusion,' because the effect was not quite the same as the real thing which I remember from childhood. Perhaps time has darkened visual memory, just as it darkens, in recollection, the laughter and sunlight of the years that have vanished. This room looked like a scene on the stage. It was not lived in; it was not thick, stodgy, comfortable enough. There was nothing worn or used about it; no cornices covered in dust, no heavy gas-brackets into which one had to pour water whenever a gurgling sound escaped from them; no battered volumes of the *Welcome Magazine* lying on the home-made rag-carpet; no copy of 'Little Meg's Children' open on the sofa below the pinched, tear-stained face of the Victorian child, a prematurely-old figure under the influence of heavy diet, heavy atmosphere, and heavy religion.

I missed these realities. The imitation was

The most successful novel of the year was 'Victorian' in its return to the sentimental appeal. Victorian furniture and fittings are being eagerly purchased for home decoration. The most popular programmes broadcast consist of 'the old songs,' which are also finding their way into the music-hall bills.

too clean, too spacious and airy, too *pagan*! It made me smile grimly to myself, as I thought of the cosiness of the past, of the power which those Victorian interiors possessed of absolutely shutting off the world of outdoors, with all that it stood for; neighbourliness, health, sunlight, ideas. They could not shut out adventure, however; for where one child is present, there adventure comes, evoked perhaps by some mere turn of pattern in the carpet, or a dirt-stain on the wallpaper, or a dent in the fire-shovel.

I spoke to my hostess about these qualities which she had failed to recapture, and she sighed. 'Ah, yes,' I know,' she said. 'I would give worlds to get that *something*, that atmosphere—what is it?—of old Betsy Trotwood, or R. L. S.'s nurse, or of Ruskin's parents on Denmark Hill?'

'My dear,' I replied, 'you *can't* do it! You are chasing a dream, an illusion that is more permanent than actuality, but which will never return; something ghostly, but warm, familiar, like the perfume of one's own mother; the songs she sang, the caresses she gave one, secretly, when one was distressed, or in disgrace.'

'Oh, nonsense!' cried my hostess in a small, broken voice that attempted to be derisive, while she gazed down at her voluminous, padded skirt. 'You are only sentimentalizing. We *could* catch all that, if only the right second-hand shops could be found: perhaps in the more obscure suburbs.' But in spite of her derision I knew that she agreed with me, or why was a small tear gleaming on her cheek, waiting to add its modicum of salt to the cocktail which she was raising to her un-Victorian, painted lips?

I think I was right. This latter-day revival of interest in everything Victorian is due partly to the nostalgia of a middle-aged generation which has suddenly awakened to the fact that those familiar scenes of childhood, until this moment too near to bother about, have begun to dwindle in the perspective of time, and in that diminishment to have gained the quality of pathos possessed by small things. Everybody knows the trick. Someone says, 'Do you remember *old* So-and-so?' And that word 'old' acts like a telescope when we

look through the wrong end. We see a tiny wistful figure, stripped of all the false robustness and bluster of everyday life, alone in an eternity of solitude, like a rain-washed star appearing out of a cloudy night. For some unreasonable reason one wants to weep. Old tunes, feeble old jokes, funny little tragedies, and the ghosts of heartbreaks, accumulate round the figure, gradually rebuilding our world of long ago; but with this difference, that its poignancies are shifted, just as the sound-stresses are shifted when we watch a man in the distance who is hammering. We see the blow, but the sound fixes itself on his upstroke half-a-second later. So it is with those vanished antimacassar days. What was tragic then is now cold and meaningless; and little odd things, of incidence or static scene, which were then accepted unconsciously, now bring a lump to the throat, with thoughts 'that do often lie too deep for tears.' It is an old trick—of which the dramatists make too lavish use—from Shakespeare, with his

'When that I was and a little tiny boy,

With hey ho, the wind and the rain,'

down to Mr. Noel Coward with his Blindman's Buff scene in *Bitter Sweet*.

But I believe that in addition to this attack of middle-age nostalgia, in which a 'thirty-fiveish' generation sees the world of its childhood slipping ridiculously into the ranks of the unreal pageant of history, there is also a second reason for the revival of interest in Victorianism. A very new generation, one which is truly the younger generation, is arising. It knows not the Joseph of post-War cynicism and bitterness. It is prepared, possibly, to believe in politicians, in ideals of nationalism, of individual heroism and effort. It sees the sterile fruitlessness of a rational outlook on a world which is profoundly irrational. It observes that science, so far from emerging into an electric blaze of certainty, is bowing its head before still darker and more desolating mysteries than ever the ancient poets and prophets dared to conceive. It is a generation which cries out again to a God for guidance, and refuses to reap any intellectual harvest from the World-War, which becomes as remote as the wars of Napoleon. It feels that the universe is not yet explored, that adventure is not yet extinct; that Big Business, Press Combines, the mastery of air and ether, have not yet crushed, and never will crush, the Columbus out of the soul of youth. That is why this younger generation, as yet too sublimely confident to bother about voicing itself, is interested in the days of Victoria, those times of multitudinous rebellions and spiritual upheavals; when men believed mightily in the integrity and importance of their own souls, and fought nobly for freedom, in spite of the fact that they wore stove-pipe hats and choker stocks!

RICHARD CHURCH.



Breaking the Brokers.

WE entirely share Mr. Willson Disher's feelings about 'panto.' It will be a sorry day for England and Christmas when principal boys, giants, demon kings, dames and cat-impersonators no longer throng the agents' offices in foggy November and the



'Dames and cat-impersonators.'

ballet schools cease to echo to the tapping of the fairies' feet, when there remains no girl in all the world with the figure for Dandini and no King Rat capable of 'working the star-traps.' It is traditional that pantomime, which opens on Boxing Day, should be continued well on into the New Year. In certain towns panto plays to crowded houses until the eve of March. On Saturday night, January 18, the B.B.C. is going to take you over to Leeds for an hour and a half of *Mother Goose*. This will remind those of us who have already recovered our digestions that there has been such a thing as Christmas. Talking of panto, a former Fairy Snow Flake of our acquaintance told us a good story. She was playing *Jack the Giant Killer* in the suburbs. The two comedians who played the traditional knockabout 'broker's men' were in a financial mess. They scarcely left the theatre for fear of writs in the offing. During one *matinée* the writer, weary of waiting, walked straight through on to the stage and served his papers on the astonished broker's men just as they were engaged in evicting Jack and his Mother from their rose-covered cottage. The audience loved it.

The Gilbert and Sullivan Tradition.

THE d'Oyley Carte company is enjoying another successful season in London—at the reconstructed Savoy Theatre, a stone's throw from the B.B.C. Despite the all-conquering Talkies, the operas of Gilbert and Sullivan show no decline in popularity. Returning from luncheon on *matinée* days we have positively to fight our way to Savoy Hill through the crowds outside the theatre. It may be that people are taking refuge from the rigours of syncopation in the smooth and swinging tunes of Sullivan, and that even the old-fashioned humour of W. S. Gilbert is preferable to the 'wisecracks' of Hollywood's 'dialogue boys.' It will be good news to admirers of the operas that part of *The Mikado* is to be relayed on January 24. The excerpts chosen as most suitable for the microphone are in Act One, from the overture as far as 'Three Little Maids from School,' and Act II, from the Entrance of the Mikado to the Finale. What more can be said in praise of the d'Oyley Carte tradition than that it is a tradition and that not the least precious element in it is the continued presence of such artists as Bertha Lewis and Henry A. Lytton, who first played in the operas in the days of hansom cabs and balloon sleeves, and will be heard on January 24.

'The Broadcasters' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



Go Home and Listen.

NEXT week is National Radio Week with the slogan (which you will see on posters exhibited all over the country) of 'Go home and listen.' While the B.B.C. is broadcasting each day a series of specially attractive programmes, the wireless dealers will be calling attention to the latest types of receiving sets.

'The Wrecker.'

THE next play, January 14 (5GB) and 15, *The Wrecker*, has been adapted by Michael Talbot from Robert Louis Stevenson's novel of the same name. It is a pure story of adventure, told for the microphone in the manner of Cecil Lewis's earlier adaptation, *Lord Jim*. The narrative fades from time to time into actual dramatic scenes in which the characters 'come alive.' Certain changes have been made in the sequence of the tale in order to increase its dramatic effect. The story is told by two men who meet in a French café. One is the 'wrecker' (i.e., the buyer of wrecks), the other had been concerned in the wreck. Until they meet and piece together the whole story, each is in the dark as to the whole truth of the adventure in which they had both taken part. Those for whom such experimental ventures in radio drama as *Kaleidoscope* and *Squirrel's Cage* have no appeal will find in *The Wrecker* a plain story plainly told.

Mr. Cecil Lewis for America.

MENTION above of Mr. Cecil Lewis recalls the fact that he is shortly sailing for New York, where he will be the guest of the National Broadcasting Company, the largest radio organization in the States. Mr. Lewis is to initiate experiments in a more ambitious form of radio drama than has hitherto been attempted in the States. Some dramatic sketches have, of course, been broadcast 'over there,' but nothing on such lines as *Lord Jim* or *Carnival*—plays requiring many studios and the employment of the 'fading' device which has proved so effective when used by the B.B.C. We wish Mr. Lewis good luck. He has contributed much to our own programmes both as dramatic adapter and producer. In the former capacity he gave us notably *Rampa*, *Lord Jim*, and *Through the Looking Glass*; in the latter an outstanding production of *St. Joan*. It is good to hear that on his return from the States he will again be producing at Savoy Hill.

Galleon Gold.

THE third 'Buried Treasure' talk, on Saturday, January 18, will be given by Paul Edmonds, the novelist. Mr. Edmonds takes as his subject the famous Tobermory galleon. In this instance the treasure was sunk, not buried. Following the Armada *débâcle* a galleon, blown about by the storm, ran ashore near Tobermory, on the Island of Mull, and sank with all hands. That she was a treasure-ship is by no means certain, but that she had treasure aboard is gathered from objects—chests, etc.—since washed up by the sea. Various attempts have been made throughout the centuries to raise the drowned gold. The tragedy and romance of these will form the theme of what should be a most fascinating talk. At the moment divers employed by a new syndicate are engaged in the latest effort to recover the treasure.

Sir George Henschel says Good-bye.

SIR GEORGE HENSCHEL sang to us the other day. Not, mark you, to an audience of which we were part and parcel; that is a joy we have shared as often as we could, though not at all as often as we would. He sang to us. We were the audience as we sat in his beautiful room, made for music, listening as he sang on that rare December afternoon. On Friday, January 17, Sir George is broadcasting a recital from London; and on Wednesday, the 22nd, he takes farewell of all his admirers altogether, so far as singing in public goes. His last public appearance was in the spring of 1914; he has made his last gramophone records; and now he maintains this is to be not only his last broadcast, but his last 'good-bye' to the public altogether. Sir George himself has said so, and it has never been easy to make him change his mind. Yet when we heard him the other day, in that quiet Kensington room, we could not believe that he would stand by his 'threat.' In a few weeks he will be eighty; yet seeing him and hearing him sing, who would think so? Sixty, perhaps; a very bright-eyed, keen, and active sixty; but eighty, never! As far back as 1859 he made his first appearance as a singer; and ever since he has been tirelessly enthusiastic, on both sides of the Atlantic, as composer, as conductor, as singer, and as pianist, in the best interests of music. May we, then, on behalf of all our listener-friends, thank him when he makes his final broadcast, and wish him long years yet of health and happiness—and music?

Victorian Frivolity.

EVERYONE seems to have enjoyed the Christmas broadcast of *Box and Cox*, in which Sullivan had the services as librettist of Burnand instead of Gilbert. Sir Francis Burnand was for twenty-five years a famous editor of *Punch*. By the way, the part of 'Cox' was not sung, as announced, by Sydney Granville but by Martyn Green.

Byrde, Tallis and Co.

WHO were the first British music publishers? The earliest we can find were Tallis and Byrde, the Elizabethan madrigal writers, who received a monopoly from the Queen. The royal charter not only con-



'A debenture-holder in the firm.'

stituted the two composers sole publishers of music within the realm, but strictly forbade the importation of music from abroad. Some such measure is now required to save our British composers. They managed these things better in the Golden Age. Had any malapert Spaniard attempted to pass the three-mile limit with a galleonful of theme songs from the Americas, Sir Francis Drake, himself perhaps a debenture-holder of the firm of Byrde, Tallis and Company, would have drummed him up the Channel.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Courage of Walter Scott.

ON Thursday, January 16, we are to hear Mr. Baldwin's speech at the Walter Scott dinner, relayed from Edinburgh. How many of the young gallants of Bloomsbury, who make such a fuss over the compilation of



'The gallants of Bloomsbury.'

sickly fantasies, are aware of the strange and tragic literary career of Sir Walter Scott? He was not a strong man, having suffered in his youth from a fever which left him lame. His father, the austere Writer to the Signet, frowned upon young Walter's reading of romances and wanderings over Scotland's enchanted ground. The boy followed the law, becoming Sheriff-Depute of Selkirkshire. The money won by his poetry, notably by the immensely successful 'Lay of the Last Minstrel,' he invested in a publishing business, the troubles of which dogged him through life, until, as the grand old man of Abbotsford, he was landed in a debt of £130,000. With stupendous courage he set himself to pay back the money. Haunted always by the ghost of those hideous thousands he began to write the Waverley Novels. After the death of his wife he toiled alone at this task until he had made nearly £40,000 for his creditors. Then health and brain failed him. Mercifully for his fastidious sense of honour, he believed then that he had paid back all that stood against him.

About Stammering.

IN response to the request of many listeners, Miss E. C. MacLeod, who recently gave a series of morning talks on 'Speech Defects,' is, at 7.25 p.m. on January 14, to broadcast on 'Stammering: its Nature and Treatment.' Miss MacLeod is an expert in these matters, being in charge of the Orthophonic Department at King's College Hospital.

Ambition Awakened.

WE thoroughly enjoyed the Newspaper Office relay, the 'stars' of which were the Reporter, the Works Superintendent and the Machinery. That the tempo of the kaleidoscope should have altered at times was almost inevitable, for the O.B. Director and his men were working on strange ground and the concentration of the actor-journalists must have been divided between broadcasting and the next day's paper. A matter of comment was the generally 'microphonic' quality of the voices. Following the relay we received a letter from a listener in the West Country who, while expressing his appreciation of the programme, complained that it had upset the peaceful tenor of his life by re-awakening a long-suppressed ambition to work in Fleet Street. He probably realizes, however, that the atmosphere of a newspaper office is not always as suave as it appeared to be on December 16, nor are all Editors so paternal.

'King George's Keys!'

THE Ceremony of the Keys, like the Marazion Nativity Play, has become accepted as a programme to be repeated every year. The popularity of both these is indisputable—and it may be that the reason for it is the same in each case, namely, that both are immensely graphic. The landline which brings *Bethlehem* from the Cornish coast conveys not only the refreshing sincerity of the village players but the 'feel' of the old church lashed by the wind within sound of the Atlantic rollers. The Tower of London relay, with the echo from the high walls, the tramp of the Guard, the rumble of the closing gates and the clash of their bolts, is in its own way equally pictorial. We scarcely need the services of the commentator to imagine the scene. Listeners enjoy being present, even by ear alone, at occasions which it might be impossible for them to attend in any other way. Such are the Cornish play, the locking-up of the Tower, the Telephone Exchange, the Newspaper Office at Night. The Ceremony of the Keys, we hear, is to be relayed for the third time in the very near future.

Szigeti plays Brahms.

SIR LANDON RONALD is the conductor of the ninth B.B.C. Symphony Concert at the Queen's Hall on Friday, January 17. For many of us the music of first importance in the programme (which also includes Tchaikovsky's No. 5 and Brahms' Academic Overture) will be Brahms' Violin Concerto in D, with Szigeti as soloist. Szigeti, a Hungarian who studied under Hubay, is a much-travelled violinist. We remember meeting him, after his performance last season of the Beethoven Concerto at the Hallé Concerts, bound for some far-away city and treating the whole business of this hectic coming and going as if it were of no more moment than our morning bus ride is to us: his only care, in fact, was the precious fiddle which he hugged under his arm. He is one of the most adventurous-minded violinists now playing and a champion of modern music. Brahms is also represented in the week's programme by his Violin Sonatas which Marjorie Hayward and O'Connor Morris are playing during the 'Foundations.'

Winter Talks: Second Series.

PERHAPS the outstanding success among the past year's talks was the 'Points of View' series, which is to be continued with a second series during February and March. Altogether, the new talks list contains some extremely interesting fare. Dr. C. Delisle Burns, who is Stevenson Lecturer in Citizenship in the University of Glasgow, will discuss each week some of the more interesting new habits of the present day. 'Looking Backward,' a series of reminiscences, will bring to the microphone such well-known personalities as Dame Ethel Smyth, Mrs. Margaret L. Woods, Mrs. St. Loe Strachey, Mrs. Sidney Webb, and others. Interest in Victorian days now runs high. Our view of the eighteenth century should be more lively by two series of talks: 'English Personalities of the Eighteenth Century,' by Bonamy Dobrée and John Bailey, and 'Life in England in the Eighteenth Century,' by Mrs. M. Dorothy George.

— and Some More.

T. S. ELIOT, whose poetry is amongst the most provocative of our time, is giving a series of talks this season on 'Seventeenth-Century Poetry.' Sir Walford Davies' place on Tuesday nights will, for the time being, be taken by Dr. G. Dyson, Director of Music at Winchester College, whose first series will concern itself with 'Themes and Variations.' 'Modern Sculpture' (5GB and London Regional) is the title of Mr. Stanley Casson's talks; whilst criticism of pictorial art is represented by S. C. Kaines Smith's 'The Meaning of Pictures,' a series particularly confining its attention to examples from Italian schools of art, in view of the Exhibition at Burlington House.

New Gramophone Records.

THE luncheon hour programme on Friday, December 20, of new gramophone records arranged by Mr. Christopher Stone, began with Foster Richardson singing 'The People that Walked in Darkness' from Handel's *Messiah*, Zono. A372, and the slow movement from Bach's *Second Brandenburg Concerto* played by the Philadelphia Symphony Orchestra, H.M.V. D1709; Norman Allin and Harold Williams sang 'Awake, ye dead' and 'Sound the Trumpet' (Henry Purcell), Col. 5438; Louise Hellatsgruber the 'Jewel Song' from *Faust*, Parlo. E10932, and the Sheffield Choir the 'Commemoration Anthem' of Sir Walford Davies, Col. 9735; Among the lighter records were Bebe Daniels in songs from *Rio Rita*, H.M.V. B3211, Talbot O'Farrell in the theme song from *Bulldog Drummond*, Imperial 2182, and Frankie Trumbauer's Orchestra in the foxtrot *Sumyside Up*, Parlo. R499.

A Matter of Fancy Dress.

BY an article in our Christmas Number we have sent half the nation to its fancy dress parties disguised as tennis courts, flower vases, and chocolate boxes. A daring listener has written from Aldershot saying that he intends to go to a dance dressed as *The Radio Times*; if he sends us the material for his costume, will we print it for him? With regret, we refused, it being impossible to employ



'Fancy dress parties.'

printing machines as large as a small cottage upon such purely decorative tasks as this. The refusal preyed upon our minds; we had a nightmare, imagining that, having gone to a dance in Aberdeen dressed as 'The Official Journal of the B.B.C.,' we were being torn to pieces by savage Aberdonians anxious to have a look at the forthcoming programmes.

'The Broadcasters.'

A WEEKLY PAGE FOR THE HOUSEWIFE.

Useful Tips for Home Repairs. By A. J. Bendy.

GLUE and its uses is little understood and is yet so essential to the home. It is very simply prepared. Purchase a small quantity of cake glue, Scotch is considered best. Break it up into small pieces; this is best done by wrapping it loosely in an old cloth or piece of sacking, laying the package on a hard surface, like say, a stone floor, and pounding it up with a hammer. If you have not an ordinary double-boiling glue pot, a jam jar placed inside an ordinary saucepan will answer the purpose. Place your broken glue in the jam jar, about a third full, and add water to about three parts full, put water in your outer pot and allow the whole to simmer gently. A piece of stick is best for stirring; the latter should be done occasionally until the glue is dissolved. The consistency for use is when it runs off the stick, say like thin treacle. Glue should always be used hot.

If you wish to glue anything that has been previously glued you must remove all the old glue; never try to use it without, it will not stick satisfactorily. Remember it is not the great quantity used that makes a successful joint, but by covering both surfaces and then rubbing out or cramping the joint; and while still wet take a warm wet rag and wipe off all superfluous glue. A little chip of veneer or a broken chair leg can be easily repaired. Again, you may have an old chair which has had wood grub, and you cannot get tacks to hold in it. You can bandage this, if under a cover, with a glue bandage. Cut some strips of canvas about two inches wide, dip them in warm water, glue both sides and the article to be glued, and wrap it tightly round with the bandage. When dry it is as strong as iron bands, and you can drive tacks into it.

Among other things glue can be used for repairing china, if it has not to be washed too often. Perhaps the covers on corners of your chairs have worn through; just untack and glue a patch on the underside and tack down again. The frayed edges of covering, too short to tack, can have a piece of material glued at back and then tacked down. Loose ends of gimp or trimming may be treated in the same way.

Resin is a very useful thing. For those table knives and forks where the blade and handle have parted company, place a little powdered resin into the hole in the handle, heat up the spike end of the blade in the gas or fire, not very hot, and press it back into the handle. The heat of the blade will dissolve the resin, and when cold will hold quite securely. Handles of steel umbrella shafts and many other articles can be repaired in this way.

A piece of beeswax is very useful for filling holes or scratches on furniture. By warming a small knife a little can be melted and run into the hole or scratch, and a piece of coarse rag rubbed smartly over the surface until the superfluous wax is removed by the friction.

(To be continued.)

Apples and Tapioca.

Peel six good-sized apples, take out the cores and fill up the cavity with white sugar and powdered cinnamon, putting a small piece of butter on the top of each apple. Place them in a pie dish and strew round a teacupful of tapioca mixed with sugar and some grated lemon rind. Fill the dish with water and put in a gentle oven for about two hours or until the apples and tapioca are both done. Serve hot.—(Miss Haslam, The Cedars, Brampton Abbots, Ross-on-Wye.)

A Disguised Left-over.

Remains of a tin of fruit can be used up in a variety of ways, but a hot pudding from them is not so usual. Drain the fruit from the syrup and place it in a buttered pie-dish, strew a few crystallized cherries over the fruit to give colour. Put the syrup (made up to half a pint with water) in a pan with 2 ozs. sugar. Bring to the boil and stir in 2 ozs. semolina; cook for five minutes. Remove from heat and when cool stir in one egg yolk, pour over fruit and put in a moderate oven until set. Whip the white of egg stiff with one tablespoonful caster sugar. Put this meringue on the top of pudding, and brown in a cool oven.—(Miss B. Underwood, 3, Smithfield Street, Edinburgh.)

The New Morning Talks.

WITH the New Year the scope of the talks given at 10.45 each day will be further increased, and a very interesting programme has been arranged for the four months from January to April. On Mondays from January 6 to February 24 an important series on the Future of Domestic Service will be introduced by Lady Emmott. Other speakers include mistresses and maids of both large and small households.

During March and April the second series on Mondays, by Mr. J. W. Robertson Scott, will deal with life one hundred years ago, and review the progress which has been made during the past century.

Tuesdays and Fridays will cater for the Countrywoman and the Townswoman respectively. Lady Denman, on January 7, is to introduce the Countrywoman's Day, and during the following weeks popular speakers like Mrs. H. A. L. Fisher, Miss Florence Petty, Professor V. H. Mottram and Mr. Leslie Menzies will deal with problems both indoors and outside. A newcomer to the microphone will be Dr. Stella Churchill, of the L.C.C., who will give several talks on simple health topics.

On Fridays the similar series on The Townswoman's Day will include talks by Dr. Stella Churchill, Mrs. J. Webb, and the Hon. Mrs. St. Aubyn, while three special talks for the town gardener will be given by Lady Seton, author of 'The Town Garden,' Mr. F. Butcher, on Allotments, and Mr. W. Stewart, of the Royal Hospital, Chelsea, on Planning the Window Box. Another series likely to interest parents with growing boys and girls is four talks on Recreations, both in and out of doors.

On Wednesdays the Women's Commentary will be given by Mrs. E. M. Hubback, Principal of Morley College, and Mrs. Oliver Strachey, who has already a wide circle of well-wishers amongst our listeners. From February 5, for nine weeks during the Parliamentary Session, three women M.P.'s, Miss Ellen Wilkinson, Lady Astor, and Miss Megan Lloyd George, will review the happenings of the week in Parliament.

Alternate Thursdays talks will be Listeners' Recipes, while there are also to be rather more specialized talks on topics such as Restocking the Linen Cupboard, Ideas for Window and Floor Coverings, and How to Use Household Tools, and three talks on Handicrafts will deal with Rugmaking, Gloving, and the Reseating of Chairs in Cane and Rush.

Saturday morning has, as before, been planned with a view to interesting school masters and mistresses, students, and all those who are at liberty to listen then. A particularly interesting series has been arranged by Mrs. M. A. Hamilton, M.P., who is dealing with some old favourites in fiction in rather a novel fashion. These talks, however, will not begin until February 8, so on January 11 and 18, Mrs. Granville Streatfield will give some advice on Village Play Production, and on January 25 Mr. Geoffrey Shaw will talk on Amateur Choral Singing. Mrs. Hamilton's talks will be given fortnightly, and the alternate weeks are filled by another important series on Saving the Countryside, to which the contributors will be Lady Trevelyan, Mr. and Mrs. J. C. Squire, Mr. C. R. Ashbee, and Mr. Clough Williams-Ellis.

In addition to the morning talks, housewives might also remember that a series of talks on cookery, gardening, fashions, home decoration, etc., is broadcast on Fridays at 6 p.m., and these in the New Year will include a series on gardening by Mr. Compton Mackenzie, Professor V. H. Mottram and others, and talks by Mrs. Towers Settle, Miss Elise Randall, Mrs. Elizabeth Lucas, etc.

J.W.

LISTEN THIS WEEK TO—

Monday—Lady EMMOTT: The Future of Domestic Service—1.
Tuesday—Lady DENMAN: The Countrywoman's Day—An Introductory Talk.
Friday—Mrs. J. WEBB: Sensible Buying at Sale Times.

Sweets for the Holiday. By Mrs. L. K. Heal.

Marrons Glacés.

2 lbs. of Italian chestnuts. $\frac{1}{2}$ pt. cold water.
 $1\frac{1}{2}$ lbs. of granulated sugar. Vanilla essence to taste.
 $\frac{1}{2}$ lb. of glucose. Lemon juice.

Slit round the chestnuts with a penknife and put a few at a time into a really hot oven for two to three minutes to loosen the skins, not to cook them—please note this; with a penknife slip off both skins and drop each nut into a basin of cold water slightly flavoured with lemon juice. Make a syrup in the usual way with the sugar, water, and glucose and boil to 220° on the thermometer, flavour with vanilla; remove the pan to one side of the stove and keep it warm while you cook the chestnuts. Place these in a pan well covered with lukewarm water, bring to the boil, simmer till tender without being broken, drain them and drop them gently into the warm syrup, place the pan over the gas and bring to the boil, let the syrup just simmer until the chestnuts are saturated and fall to the bottom of the pan. Lift each nut out gently and place on a slightly greased wire sieve to cool, then pack in paper cases in a box lined with waxed paper.

Chocolate Truffles.

4 ozs. of ground almonds. 4 ozs. of icing sugar.
4 ozs. of chocolate powder. 2 ozs. of fresh butter.
Vanilla essence.

Mix the ground almonds and butter to a paste, add the other ingredients, mix well together, shape into balls the size of a small walnut, and roll in grained chocolate or chocolate powder; place each truffle in a paper case and pack in boxes lined with waxed paper. If liked, the truffles can be dipped in liquid chocolate before being rolled in chocolate powder.

Barley Sugar.

1 lb. loaf sugar. Rind of 1 lemon cut all in one piece.
Juice of $\frac{1}{2}$ a lemon. $\frac{1}{2}$ teaspoonful cream of tartar.
 $\frac{1}{2}$ pt. water.

Put the sugar, lemon peel, and water into an aluminium or enamel saucepan, dissolve slowly; when melted add the cream of tartar, put on the lid, and boil till the steam rises freely, remove the lid and put in the thermometer, boil to 260°, take out the peel and boil to 310°. Take the pan off the stove, stir in the lemon juice, and pour the syrup on to a greased dish or marble slab, turn the edges to the middle two or three times to prevent it spreading too thin. When half cold cut into strips and twist each strip. When cold pack at once in tins lined with waxed paper. This sweet must not be stirred after the sugar has melted. Care must be taken that it does not burn, lower the flame after 260° or place an asbestos mat under the pan.

Clear Peppermints.

1 lb. granulated sugar. $\frac{1}{2}$ pint cold water.
Teaspoonful of glucose. Oil of peppermint to taste.

Put the sugar and water in a pan and dissolve slowly. When melted add the glucose, put on the lid and bring to the boil. Take off the lid and put in the thermometer, boil very quickly, without stirring, to 280°, remove the pan from the stove and when all the bubbles have gone add the peppermint, stirring it in as quickly as possible; pour into a greased tin and when half cold mark into squares or oblongs, when cold break up and wrap in waxed paper and pack in tins.

Old-fashioned Toffee.

1 lb. Demerara sugar. 4 ozs. butter.
4 ozs. golden syrup. $\frac{1}{2}$ pint cold water.
Teaspoonful of vinegar.

Put all the ingredients into a large pan, melt the sugar slowly, stirring all the time; when boiling put in the thermometer and boil to 280°, stirring occasionally to prevent burning. Pour the toffee into a warm greased tin, when nearly cold mark into squares, wrap each piece in waxed paper and pack in tins.

COMPLETE DEFEAT OF A WITCH

W. R. Anderson tells the story of Humperdinck's *Hänsel and Gretel*, the fairy-tale opera of which a concert performance is to be relayed from the People's Palace on Thursday evening next.

MUSIC critics, poor suffering souls, call down a special blessing on the head of Humperdinck, for, after Schumann, he is the brightest proof that a critic can be a creator too, and that not all those who can't do, teach; for about the time he wrote his masterpiece, *Hänsel and Gretel* (1893), he was a Professor at the Frankfurt Conservatoire, a teacher of harmony elsewhere, and the music critic of the leading Frankfort journal. *Hänsel* went like hot cakes—like the witch's cakes—but not like that evil cake we remember in *Königskinder*, which killed the lonely lovers. That opera told a tragic Babes in the Wood story: in this one the Babes triumph, as you shall hear. *Hänsel*, which came a few years before the wistful *Königskinder*, is real, full-blooded Grimm-and-Andersen stuff, a straight story of action, without a tear, but with plenty of mimic fears to give us a delicious thrill, if we play up to it properly; a tale of bewitchment, blended with homely German sentiment of the kind that every nation can enjoy (the opera was popular even in Paris). If the sentiment has a touch of the treacle-pot when those Christmas-card angels appear, who minds?

The ingredients (mixed together, as regards the story, by the composer's sister) are touched to musical taste by the cunningest art—an art that, for its special purpose, no other composer has handled so surely. The opera is luxuriously got up, in tunes, orchestration, and scenery, yet its display of joyous toys is not vulgar, for Humperdinck had imagination and a sense of style.

Our performances come too late for Christmas, but these January nights we can gather round the fire and, children all, for a couple of hours re-create past delights as we listen to the strains of this friendly music from the land where Father Christmas still is king.

One or two of the tit-bits we are sure to have tasted before, by wireless or gramophone—the Overture, and the *Dream Pantomime* of angels. The former, with deft fingers, draws aside several curtains, giving us first a peep at the children at prayer (horns), then a trumpet hint of the wicked witch—a sort of caricature of her; next the violins' song of the Dew Fairy, the Dawn Fairy, and after that the happy dance from the end of the opera. Of these tunes is woven the charming curtain-music, and we are gently wafted into

ACT I.

We are at home with Hänsel and Gretel. It is a poor home enough, for their father is only a broom-maker, and a lonely house, for it is in a forest clearing. Hänsel is making brooms, and Gretel is knitting. The few bars of music before either of them speaks give us a thumb-nail picture of the homely scene, and, incidentally, make us quite sure that we are in no country but Germany. Gretel (*soprano*) sings a folksy tune to herself, and Hänsel chimes in (his part is taken by a girl *mezzo-soprano*). I don't know how old they are, but I imagine she is about nine or ten, and her brother a bit older. They are both hungry, poor kiddies, for broom-making is not a very prosperous trade. Gretel, the little comforter, reminds her brother that when mother wished she were dead, father told her that 'When past bearing is our grief, then 'tis Heaven will send relief' (we heard the music that goes to these words, at the beginning of the Overture, and we shall



HUMPERDINCK—AND THE BABES.

A contemporary caricature of the composer of *Hänsel and Gretel*, hand in hand with his two dream-children.

hear it again). Poor Hänsel wants provisions, not promises, and gets grumpy and whimpery. Gretel jokes him into good humour again, making a game of sweeping the room, in which he joins. Then she tells him a secret—that a kind neighbour has brought some milk, with which mother will make a blancmange. Hänsel is too excited by the prospect of something nice to eat to do any more work, and Gretel, who doesn't often get a chance to have fun, shows him how to dance, singing an old air and patterning for him, encouraging him when he joins in clumsily. They are chaffing and skipping, forgetting their hunger, and have just tumbled down on the floor, shouting with merriment, when in comes their mother (*mezzo-soprano*), worried, poor body (as the music tells us with her first words). She rates them for laziness, and in striking out at them upsets the milk jug, which is broken. Silly Hänsel must needs titter (the orchestra tells us that the dance tune is still jumping about in his head), and the angry mother, thrusting a basket into Gretel's hands, shoos them out to the woods to gather strawberries. Then, wearied and miserable, she sits down and sobs (mark the music's monotonous pattern-bass), and forgets her troubles for a few moments in sleep.

In the distance is heard a jolly refrain, sung (as the orchestra clearly says) by a rough fellow. It is father (*baritone*), singing about the poor and the rich, and not bothering too much about the difference just now, for he has had a good day's trading (and, as I think the orchestra hints, a 'drop,' as well). He is a trifle thick in his utterance, and distinctly jolly. Mother, full of her woes, says the larder is bare (and the orchestra, recalling Gretel's dance, reminds us why). Father springs his surprise—a basket full of grand food. They both laugh with

relief, and Humperdinck adds his simple-hearted orchestral laugh—tumbling down the scale. Father asks where the children are, and on hearing that they have gone into the wood he is frightened. The evil one dwells there! (menacing hints in the bass). Father, made dramatic by his drop of drink, makes a song about the witch who lives in the forest and who is in league with the powers of hell. Mother is terrified, and together they run out to seek the children, father taking the precaution to snatch up his whisky bottle as he dashes out.

ACT II.

The Prelude follows up the end of Act I by giving us the *Witch's Ride*, and then the music quietens into a suggestion of the depths of the forest, in which, as the curtain goes up, we find the children. It is near sunset. Gretel, making a wreath of flowers, sings to herself a folk-song. Hänsel has gathered a lot of strawberries. They hear the cuckoo, and mock him, as the sun goes down, and it gets gloomy in the forest (the music makes us feel this). Hänsel gobbles up all the berries, and that reminds the housewifely Gretel that they have lingered too long, and now can't see to pick any more. She worries about their naughtiness (so does the orchestra), and Hänsel gets frightened (hear a hint in the orchestra of the witch's ride). They try to be brave, but are sorely afraid. Instead of the goblins they dread, there appears a natty little mannikin, the friendly Sandman (*soprano*), who reassures them, while he strows sand in their eyes and sings his song ('I shut the children's peepers, sh!'). The children fall asleep, first saying their evening prayer (with which the Overture began).

Now darkness falls, and there follows the *Dream Pantomime*, as it is called, carrying us on from the Sandman's song to the triumphant protecting, evening hymn theme. During this orchestral movement the mist in the forest rolls away, and a shining stair is seen, down which come fourteen angels in radiant procession, ranging themselves around the sleeping children as guardians, while the light grows resplendently bright, and the curtain slowly falls.

ACT III.

Now for the exciting magics. The prelude introduces us to the witch herself, with a bit of a tune she sings; then the rest of the orchestral introduction tells about the Dew Fairy (the theme rising up the scale), who, when the curtain rises, comes to wake the children at dawn. The mist still hangs round, and, of course, the angels have vanished. The Dew Song (*soprano*) opens like the Sandman's (the two little men are kinsfolk), and then goes on to the Dew Fairy's own rising theme. When the mannikin has gone, Gretel awakes, the echo of his song in her ears (basses), and stirs up Hänsel. They discuss their dream, the orchestra reminding us of the angels' music, and of their prayer, that brought the lovely vision. Now there is a stirring in the orchestra as the mists rise and reveal, at the back, the witch's house, made of all kinds of sweetmeats. On one side is a cage, on the other an oven, and a fence of gingerbread effigies joins all. The two tiptoe up and nibble a bit of the cottage roof; and from within comes the niminy-piminy voice of the witch (*mezzo-soprano*), who knows everything

(Continued on page 40.)

ALL THINGS CONSIDERED

Matthew Quinney on
Letter-writing

THE broadcast readings from English letter-writers which were resumed on December 16 do good service in sending people to one of the most delightful branches of literature. The wealth of material is astounding, as is shown by the list of collections of letters in *The Listener* of December 11. The publication of such a catalogue is valuable, for a weekly broadcast can do no more than nibble at such a feast; and letters (with comparatively few exceptions) are not particularly suitable for reading aloud, especially to a potential audience of millions. For the best letters are the most intimate, and therefore the most enjoyable when read as personal letters should be read—in silence to oneself. I shouldn't mind hearing the heartless epistles of Lord Chesterfield over the wireless, or such letters as those of Gray and Southey, many of which are by way of being literary essays. Stevenson's letters, despite their intimacy, are excellent for reading aloud, probably because, judging from their polish and occasional touch of artificiality, they seem to have been written with half an eye on a future public. (Here we have one of several reasons for the undoubted superiority of old letters. The writers had sufficient leisure; the letter was the only medium of communication between distant friends; to a considerable extent it took the place of the newspapers; and being written for the eye of the recipients only—I say recipients because the old-time newsy letter was an affair for the family circle rather than for the individual—it was unaffected and spontaneous.)

I don't know which letter-writers have so far been drawn on for wireless purposes, as I have somehow managed to miss these particular broadcasts. But I hope that such intimate things as Swift's 'Journal to Stella' (which is in the list), or the letters of Lamb have been left alone, especially the former. Indeed, I even go so far as to say that the Journal should not be printed at all. The only suitable form of publication is in facsimile. Print is too cold and formal for the 'little language' used by Swift in these letters; and there are scores of tiny jests about turning over the page, mimicking Stella's handwriting and spelling, the use of capitals for some phrases, and so forth, that would be charming in facsimile, but merely pointless in print. And the 'little language' simply won't bear explaining in footnotes, still less by word of mouth to an audience. It should be made clear in a preface, so that the reader can take it as he goes. Is there a more oddly tragic figure in literature than that of the terrible Dean as he appears in this Journal, with its mixture of political and personal gossip, news of the town, and baby language?

Among the letters that I should be sorry to read aloud, or even to listen to, is that moving one written by Raleigh to his wife on the night before his execution. It seems almost a profanation for a third eye to see such a passage as this (I even hesitate to quote it):—

You shall now receive (my dear wife) my last words in these my last lines. My love I send you

that you may keep it when I am dead; and my counsel that you may remember it when I am no more. I would not, by my will, present you with sorrows (dear Bess), let them go into the grave with me and be buried in the dust. . . . First, I send you all thanks which my heart can conceive, or my words can express, for your many travels [? travails] and care taken for me; which though they have not taken effect as you wished, yet my debt to you is not the less; but pay it I never shall in this world. Or this, near the end:—

I cannot write much; God he knows how hardly I steal this time, while others sleep; and it is also high time that I should separate my thoughts from the world. Beg my dead body which living was

reached the ground encumbers him with help? The notice with which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it. . . .

And so on, with a punch in every phrase. I have described the letter as a smack in the eye. Apparently only violent descriptive terms will suit, for since writing the above I see that Leslie Stephens, in his 'Life of Johnson,' says that it is 'one of those knock-down blows to which no answer is possible'; and Carlyle called it (he would!) 'the far-famed blast of doom, proclaiming that patronage should be no more.'

There is nothing better in old letters than their casual, matter-of-fact details that bring up old customs and conditions of life. For example, dipping into Walpole's letters the other day, I came on a sudden reminder that blotting-paper is a modern convenience, and that it superseded warmth from the fire or a dash of fine sand:—

Nothing was ever so vexatious! I had just written you a long letter of three sides, and laid it upon the hearth to dry, while I stepped into the next room to fetch some sealing wax; a coal has fallen on it and I find it all in flames. I have not time to write half of it again: I will just run over the heads if I can remember them.

Now I have been lured into quoting Walpole I must draw on a few lines that will appeal to the doggy ones among us. The passage is a good example, too, of the humour that made Walpole so engaging a correspondent. He had adopted and become very fond of Tonton, the pet dog of an old friend who had died. He says in a letter to the Reverend William Mason:—

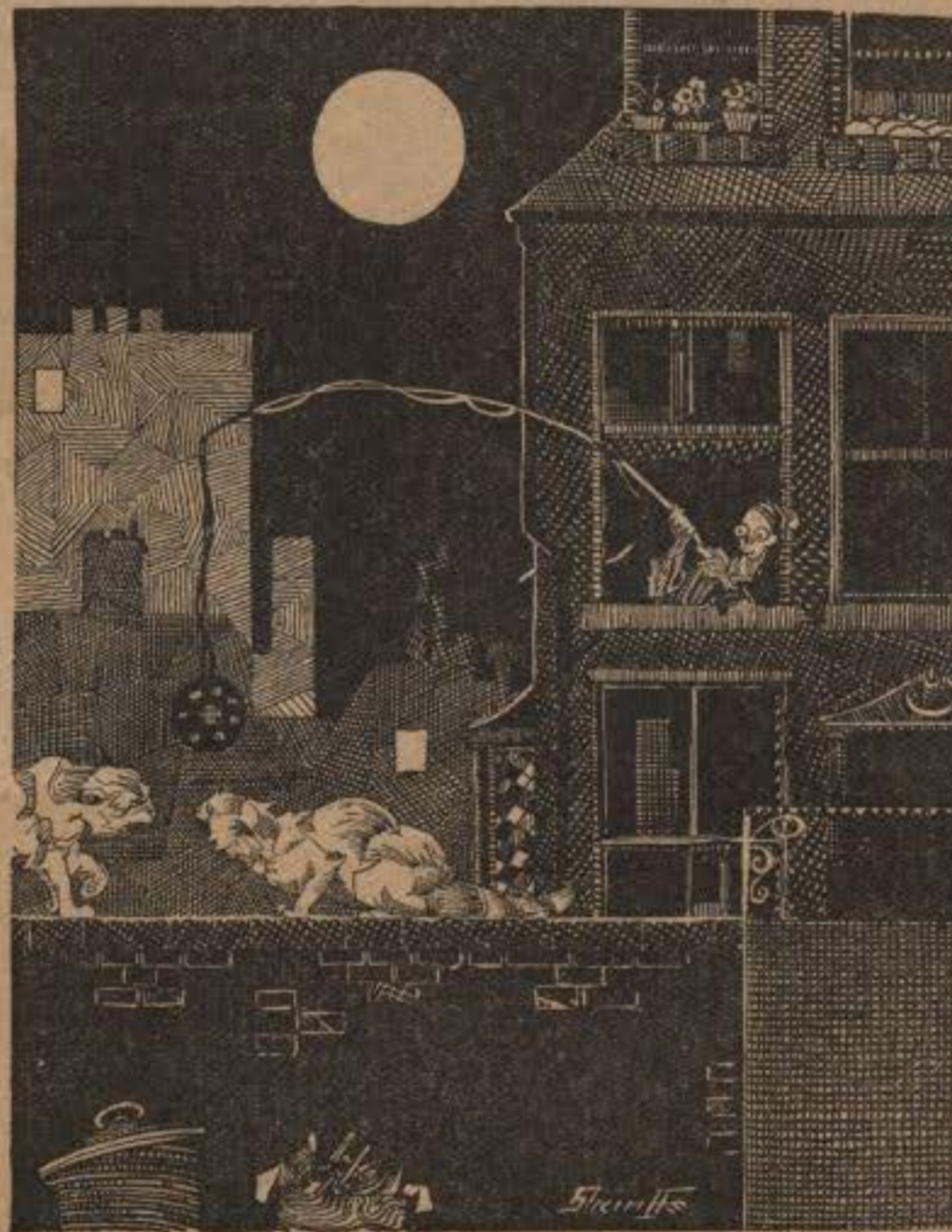
I dined at Richmond House t'other day, and mentioning whither I was going the Duke said: 'Own the truth, shall not you call at home first and see Tonton?' He guessed rightly. He is now sitting on my paper as I write—not the Duke, but Tonton.

And before I lay Walpole aside, here is a glimpse of the beginning of trade unionism and an early example of 'down tools':—

I am in distress about my Gallery and Cabinet: the latter was on the point of being completed, and is really striking beyond description. Last Saturday night my workmen took their leave, made their bow and left me up to the knees in shavings. In short, the journeyman carpenters, like the cabinet-makers, have entered into an association not to work unless their wages are raised; how can one complain? The poor fellows, whose all the labour is, see their masters advance their prices every day, and think it reasonable to touch their share.

I see that *The Listener* catalogue includes E. V. Lucas's charming anthology, 'The Gentlest Art.' A truer title would have been 'The Lost Art,' for who nowadays writes letters really worth reading? The telephone, the newspaper, and travelling facilities, have killed the letter; and the long-distance telegraph is driving an extra nail into its coffin. Only a few days ago I received a circular

(Continued on page 26)



B.B.C. OFFICIALS AS OUR ARTIST SEES THEM.
IV.—The Director of Outside Broadcasts.

denied thee; and either lay it at Sherburne (if the land continue) or in Exeter Church by my father and mother; I can say no more, time and death call me away.

No reader (least of all an actor or elocutionist) could deliver this aright: it is for the eye, not the voice.

On the other hand, a letter that cannot be read too often, aloud or otherwise, is that fine smack in the eye Dr. Johnson gave to Lord Chesterfield when the noble lord, who had given Johnson the cold shoulder during the years in which the Dictionary was in the making, came forward and posed as a patron when the job was done!

. . . Seven years, my lord, are now past, since I waited in your outward room and was repulsed from your door; during which time I have been pushing on my work. . . . Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has

Tchehov said, 'I am a Doctor NOT A PLAYWRIGHT!'

On Wednesday, there is to be broadcast *The Proposal*, by Anton Tchehov. Theodor Komisarjevsky, the famous producer and author of this article, knew intimately the pre-war theatre of Russia, among the figures in which Tchehov was one of the strangest—a dramatist who feared and disliked the theatre.

'WHAT sort of playwright am I?' replied Tchehov when asked to write a play. 'I am a doctor (he was a doctor of medicine), N. N. is a dramatist—not I.'

The playwright N. N., whom Tchehov named as a typical dramatist, was by no means great, but rather an astute concocter of effective theatrical situations with plenty of 'outer' action. This kind of play was naturally not Tchehov's ideal, but as the successful Russian dramatists of his time were still labouring—more or less as in England to-day—in a sort of home-brewed Sardou style, and their plays were being acclaimed as 'the real thing,' Tchehov failed to see any chance for a play written by himself.

However, he had on one occasion said, in all seriousness, that 'plays should be written by real writers and not by specialists.'

The verdict passed on *Uncle Vanya* in 1899 by the Literary Committee of the Russian Imperial Theatres confirmed Tchehov in his opinion as regards the unsuitability of his plays for the contemporary stage.

Every play submitted for production by an author to the management of the Imperial Theatres had to be passed by a committee of learned professors and dramatists of repute. When Tchehov's *Uncle Vanya* came before this committee a report on it was forwarded to the author and to the Director of the Imperial Theatres, Teliakovsky, whom I have mentioned in my recent book, 'Myself and the Theatre.'

Among the brilliant and clever suggestions made in this report was one to the effect that the play could be accepted for production if it were altered according to the directions of the learned committee. The play was found to be 'lacking the essential qualities of a genuine dramatic work!' It 'lacked action,' was 'too long,' 'the characters were inconsistent,' and the final scene of the play, with Sonia's last speech—one of the most beautiful pieces of Tchehov's writing and of play construction—was declared to be 'superfluous'! As far as I know, Tchehov made no comment on reading this report, but merely underlined in blue pencil and put exclamation marks against some of the most academic and stilted expressions in it. From the commonplace point of view—that of stock-actors as well as that of stock-dramatists—Tchehov was not, and never will be, a 'proper playwright.' I have heard actors in pre-Soviet Russia say that there was 'nothing to do' in Tchehov's plays, and my sister (the actress, Vera Komisarjevsky) was often told by professionals that she was 'wasting her talent' on parts like 'Nina' and 'Sonya,' and even ruining herself by acting in 'nonsense' by Maeterlinck. Neither in Tchehov nor in Maeterlinck (at his best) are there any of those 'fat' parts such as would satisfy the longing for self-exhibition of modern Garricks and Sarah Bernhards. Team work and production—those *bêtes noires* of the actor—and many other things are of far greater importance for Tchehov's plays on the stage than the so-called 'individual and unsuppressed creative power of the actor.'

When the Director of the Imperial Theatres wanted to stage *Uncle Vanya*, Tchehov, in spite of the report of the Literary Committee of the Imperial Theatres, asked whether he could receive the assurance that the play would be 'properly produced.' As the reply was somewhat evasive, Tchehov advised the Director not to produce it, and with his usual subtle irony promised to write a 'special play' which would

not offend the learned professors of the Literary Committee, and which would have plenty of suitable 'star' parts for the Imperial 'star' actors.

In general, Tchehov was not very keen on having his plays produced and was always nervous at the idea of seeing them on the stage. Theatrical methods of interpretation seemed to him too crude, too obvious and even too vulgar, and as he grew older he became more and more sensitive as regards the production of his plays. I am sure that, if it had not been for the encouragement he received from the Moscow Art Theatre, neither *The Cherry Orchard* nor *The Three Sisters* would have ever been written. Both the manuscripts of these plays—especially that of the former—were given to the Moscow Art Theatre by Tchehov in a very sketchy condition, and the English versions which we read today are the combination of the first acting version (made by the Moscow Art Theatre), and of the original manuscript. They also contain some of the additions made by Tchehov at rehearsals, alterations by producers, several passages and speeches cut at rehearsals and many wrong stage directions.

Tchehov was always scared by actors, although he had many friends among them and married an actress. But I believe the former must have been quite exceptional people and not at all of the 'stagey' variety. Tchehov was very restrained and laconic when talking, especially when speaking of people, but he was wont to say that he did not like 'theatrical' behaviour on the stage and called some members of his casts 'roarers' and 'face-pullers.' He was not impressed either by the visual side of contemporary theatrical productions. He wished there were not 'those eternal three walls' on the stage, nor 'those unnecessary corners everywhere on the stage to get realism.' He was all for economy in expression, in acting, and production as well as in writing.

'If I hang a gun on the wall on the first page of my story,' he once said, 'it must go off by the last page.' And to Stanislavsky, who had introduced the 'business,' killing mosquitoes in a scene in *The Cherry Orchard*, he remarked: 'In my next play I shall remember to put a line into somebody's mouth saying: "What a blessing, there is not a single mosquito to be seen anywhere!"' (Anyway, with his usual tolerance, he did not forbid the actor from doing his 'business' of killing mosquitoes regularly at every performance!) Tchehov's patience was indeed extraordinary. I can recall a very characteristic story of him. During his last years he lived (at the time very ill—he suffered from consumption) in a cottage in the Crimea on the road between Yatta and

the mountains. Yatta was in those days a fashionable seaside resort, and Tchehov had to be protected by his relations from hundreds of unwanted visitors, including young and aspiring authors. One morning when Tchehov was sitting alone in his cottage, a woman playwright climbed over the wall (the garden gate was locked) and . . . When the relations returned late in the evening they found Tchehov in his study still listening to the woman who was reading one of her plays to him! Although I myself was not a witness of this, I can easily picture Anton Pavlitch (Tchehov) sitting in his wicker armchair in his thick black overcoat, with upturned velvet collar and sporting cap drawn down over his bespectacled and sarcastic eyes, just as he appeared in a photo which stood on a Bechstein piano in my Moscow study. I wonder where that snapshot is now, and what has become of the Bechstein! Perhaps the photo is in a museum and the piano went into the fire at the time of the fuel shortage during the Revolution? Or, perhaps, they both found their way into the stove, in which case I am sure Tchehov would have written a short story about it! It would have been as truly Tchehovian as the fact that after his death at Badenweiler his body was brought to Petersburg in a trunk marked: 'Oysters! Keep cool!' Or, as Tchehovian as the last words of the dying Russian author—perhaps the most Russian of them all—who said in German, 'Ich sterbe!' I can easily imagine this woman playwright asking Tchehov at the end of each act—there were five of them—what he thought of the play, and Tchehov—afraid of hurting her feelings—replying gently in spite of himself: 'Please go on.'

After the incident of the woman author Tchehov wrote a short story about a writer, who, after listening for hours to a woman reading a play to him, seized a paper weight and struck the persistent authoress stone dead!

In that story Tchehov answered in his own way every question about playwriting. What he thought of the theatre in general and of actors in particular may be found in *The Tragedian in spite of Himself* and *The Sea Gull*.

THE KOMISARJEVSKY.



A GLIMPSE OF A VANISHED WORLD.

A religious ceremony in the days of the Tsar. That world which held Tchehov, Dostoevsky, Stanislavski, and many geniuses of the theatre, was utterly swept away by the Revolution.

CONFESSIONS OF RADIO'S FIRST CRITIC

The first journalist to institute regular criticism of the B.C.C. programmes was SYDNEY A. MOSELEY, whose comments on matters broadcast have for some years been a lively feature of *Amateur Wireless*. Though, like every regular listener, he has faults to find in the Programmes, he is, nevertheless, a staunch upholder of the lines upon which British Broadcasting is conducted.



Sydney A. Moseley.

IT is now over three years since I began the weekly criticism of radio programmes for *Amateur Wireless*.

I claim to be one of the first, if not the first, who recognized the importance of newspaper criticism of the B.C.C. programmes, and I await this contention to be challenged.

Do not bother, however. Here is an extract from a letter written by an important official

from Savoy Hill:—

29th March, 1927.

'I have been meaning for some time to write and congratulate you on the kind of criticism you are developing in various journals. The fewness of intelligent critics of our work has always been a source of surprise to me. You are almost a pioneer in this line. . . .'

That shows, doesn't it? It is true that newspapers, as the B.C.C. handbook points out, did not take kindly to broadcasting, just as it is equally true that most newspapers, in their cupidity, imagined that a conspiracy of silence would succeed in minimizing interest in the transmissions.

I pointed out to many editors that criticizing broadcast programmes was at least as important as the criticism of books, plays, and novels. I did a good deal of pioneer work here, and now, at long last, some of the newspapers are falling into line; be sure that as soon as one starts the rest will inevitably follow suit. Fleet Street is like that.

HERE is a fact so obvious as to need emphasis: Broadcasting is the biggest and most powerful medium for educational and entertainment expression. Therefore, I repeat, the Press must co-operate with the B.C.C. in criticizing sympathetically and constructively the fare provided over the ether for its millions of listeners.

And now, as a hard-boiled critic, what deductions can I make from my experiences of the broadcast programmes extending over the last three or four years? I confess that in general I stand where I originally stood in my attitude to broadcasting. I deeply and passionately acknowledge that broadcasting affords the greatest power for good or evil, and that to interfere with the independence of those who are responsible for its use would be a great moral blow.

All things considered, the B.C.C. has maintained the high ideals upon which it has based its policy from the first, and I solemnly repeat that to abandon or even modify the present monopoly would be a disaster of the first magnitude. No one has criticized certain items and certain aspects of the B.C.C. policy more than I have—and I shall hope to do so again. Probably more so.

On the other hand, a good deal of the tirade

against Savoy Hill is either illogical or undeserved. Much of it is unimportant and valueless. That, for instance, which claims that the main concern of broadcasting should be to stimulate Negro rhythm. . . .

IN writing in *The Radio Times* of October, 1927, I warned the B.B.C. that in asking for criticism from the general body of listeners, the majority of whom are critically untrained, it was asking for trouble. The average listener can no more affect to tell the B.B.C. how to run its affairs than the average newspaper reader can tell a newspaper how to conduct its columns. True, the average Britisher, although an indifferent critic, is a good grouser; it is, indeed, a fine old British trait which has been regarded with a tolerancy and complacency not altogether deserved. The inveterate grumbler rarely tries to apprehend *why* he grumbles; he is not good in construction but is a first-rate iconoclast. Having addressed all these kind words to Savoy Hill, let me balance matters by incorporating a few hard ones.

MY first quarrel is in regard to variety programmes. Listeners will remember that a London daily newspaper deduced from a competition that there was a demand for much more Vaudeville than had been given. Here, again, the B.B.C. seemed somewhat too anxious to please. They appeared to me to take the competition too seriously. After all, what value can be placed on a symposium which is derived from one class of reader, the majority of whom are as apathetic as municipal electors. Also the term 'variety' under which the voting was carried out was misunderstood. The average person likes changes, and the word 'variety' has a broader meaning than that interpreted in the entertainment world. Variety and music-hall fare are one and the same thing. And you know what happened to the music-halls. . . .

What the listener really wanted was variety in the choice of programmes.

The result of this attempt to pander to the Press was that we have since been treated to Variety 'turns' on a par with those offered in the dim past by the music-halls and rejected by a more discriminating generation. Why? They lacked originality and pure entertainment value. Let me be just, however. Latterly the B.B.C. appears to have realized the need for an alteration in this respect. The last two or three attempts have included vocalists who can actually sing; and English songs at that. Let us pray that this foretells a new era in Variety programmes.

THE Talks to my mind still present a real problem. The present Talks Director has striven valiantly to carry out a policy rather of educational than entertainment value. One must admit that the talks, for those who have been able to concentrate on them, have been well worth while.

Yet it is difficult to dodge the fact that nine listeners out of ten are not mentally attuned

for these intellectual treats that are offered them with incredible regularity. The problem, of course, is the time, rather than the manner of the talks. In my youth I should have drunk in to the full the words of wisdom from the professors and the high thinkers. Nowadays one must be a recluse in order to create the right atmosphere for them.

NOW, as regards the Sunday programmes. I am in general agreement with the surprisingly bold utterances of the Director-in-General of the B.B.C., Sir John Reith, in his address at the Coventry Diocesan Conference at Leamington. There is a great body of unassuming listeners who form the backbone of this country, and these appreciate the Sunday night Epilogue and deprecate the licence of the modern writers, as I had overwhelming evidence after I broadcast a talk on this subject a year or so ago.

Wireless, of course, is not responsible for any diminution in attendance at Church. One has only to recall the great *Daily Telegraph* pre-war discussion on 'Do We Believe?' in order to obtain proof of this. On the contrary, the B.B.C.'s insistence on its Sabbatarian programme has had the effect of making more people than ever listen to services and sermons, indifferent as so many of them are.

I myself have listened to more services in the past three years than I had in the previous twenty years. While admitting an improvement in the sermons from the studio, I still confess that the majority of them have to me no spiritual value.

IT is all very well, the advice that listeners should only switch in to the items they prefer. This is a counsel of perfection. The average listener switches on his set and accepts the good with the bad and grins and bears it.

I am old-fashioned enough to oppose jazz and jingles on Sunday—or, for that matter, any other day. But I do well believe that an alternative programme of good-class music, with a bright half-hour's service and the Epilogue, would please a good many listeners.

I am not altogether happy about the song-plugging situation, but there is not much else for me to criticize, and I must pay the B.B.C. a deserved tribute in its ready acceptance of reasonable suggestions. For instance, the tendency by one or two of its modern dramatists to use offensive expressions has been checked, and I do not blush to take some of the credit for this reform.

There can be no possible defence for shouting out offensive words into the household. Whether they should even be used on the printed page I shall not discuss here, except to say that a good many people are confusing photography with artistry. Many modern authors are reporters rather than novelists.

A second article by Mr. Moseley will appear in a forthcoming issue.



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW.



THE USEFUL 'GRUMBLER.'

YOUR page of 'Listeners' Letters' has long been of great interest. Lately, however, it has been glutted by people writing against the so-called 'grumblers' who even suggest that you should refuse to print letters not of unqualified praise. If any letters are to be excluded, let them be those of the fatuous 'anti-grumblers.' The 'grumblers' letters are invariably the most interesting and, I should think, the most helpful.—*Pro Grumblers, Bradford.*

[Our correspondent's fears are groundless. Letters from 'grumblers' are not being suppressed, but in recent weeks, due, no doubt, to the arrival of the season of peace and goodwill, our more outspoken critics have remained silent.—*Editor, The Radio Times.*]

HIS RADIO-LESS WEEK.

FOR the week ending December 7, I decided to follow the advice of a number of your correspondents and switch off my set when the programme was uncongenial to my taste, and lo! at the end of the week, on referring to my diary of 'Hours listened,' I found that I hadn't listened at all.—*John Rutter, Junr., 220, Brinkburn Road, Darlington, Co. Durham.*

LATE IN THE EVENING.

I QUITE agree with H. Maidment that those broadcasting must keep to the time allotted to them. Many times I have



waited for half an hour to hear some specially attractive programme, but have had to switch off before the end, as one cannot sit up all night. What is the use of a programme if the time cannot be judged a little better?—*E. F., Cheshire.*

A 'TINTAGILES' REQUIEM.

THANK you very much for a recent 'Vaudeville' hour and especially for *The Death of Tintagiles* which it included. How thankful I am that the said Tintagiles is dead and cannot again waste half an hour in one of our precious Variety programmes. I wonder who was responsible for the inclusion of this rubbish in a Variety programme? Perhaps his name is Tintagiles; if so, thanks again for his death.—*A. C. Collins, 1, Arzyle Lodge, South Road, Forest Hill, S.E.23.*

FOR THE CHILDREN.

I HAVE recently purchased a portable set, and I wish to thank you for the varied programme which I enjoy in my spare time, but I would greatly like to share the pleasure of my set with the rather poor children whom I teach. It was my intention to take the set to school frequently so that they might listen during such lessons as needlework and handwork. Imagine my disappointment when I eagerly search *The Radio Times* each week for something they will enjoy. It is only a lazy teacher who will let the B.B.C. deliver her nature study or geography lessons and only a class under absurdly rigid discipline who would remain sufficiently quiet in order to catch the wisdom issuing from an attaché case; but let one of A. A. Milne's poems be sung or read, or let some old English tunes be played, keen pleasure would be given to the class. The B.B.C. would do a great deal in training the taste of children in literature and music if only it would broadcast from 2.0-4.30 p.m. on five days a week such things as are simple and beautiful and thus suitable for children.—*(Mrs) L. E. Hill, 'The Haven,' 6, Shaftesbury Road, Brighton.*

THERE'S MANY A SLIP.

THE remarks of 'Portable, Birmingham,' call, I think, for some opposition. To state that 85 per cent. of listeners in his district shut off their sets is rubbish. I have spent a few years in Birmingham, and know that the Birmingham folks are true lovers of music of all sorts, and the general opinion up North is that 5GB is the brightest of all our stations, which he should have no difficulty in getting. Here is one satisfied with a little of everything.—*A. Arthur, Chester.*

! YOU SEE—YOU SEE.

AS one to whom Mr. Lloyd James's excellent talks are of special interest, I seek enlightenment. I have always understood that to say 'you see' for 'you understand' or 'you know,' is not good English, although it is everyday speech. I have frequently heard Mr. Lloyd James saying 'you see' when talking to the school children, and as he is such a great authority on spoken English, I feel he must be right.—*Phyllis Howell, 13, Hill Road, Barrow-in-Furness, Lancs.*

WELL DONE, BERMONDSEY!

WILL you allow me to express my keen appreciation of the original opera recently broadcast by the boys of Bermondsey? The speeches were remarkably well spoken, and the singing delightful. It was a sheer joy to listen to those little lads, and I wish we might hear them again some time.—*E. H. C.*

A CONCERT OF MEMORIES.

I AM sure that many listeners would like to offer thanks and congratulations to the organizers of Programmes, regarding the original and attractive feature in the programme of Saturday, December 14, in the shape of a replica of the programme of an evidently memorable concert in the Theatre Royal at Covent Garden, in October, 1883, when such eminent artists as Madame Lemmens-Sherrington, Sims Reeves, and Mr. Stanley, took part. I observed, in your interesting note, the allusion to continuity in public taste; but is it not also true that if it had been announced that a Programme of 1883 was to be reproduced, a good many people would have expressed doubt as to whether such would be fully appreciated at the present time? At any rate, if the arrangement of last Saturday was an experiment, it was assuredly a complete success. And now, as a concert broadcast from a studio is the only sort which is free (!) from encores, may we not hope for a repetition, in due time, of this experience? And if such is arranged, one would wish to put in a plea for the delightful duet for soprano and contralto, 'As it fell upon a Day' (much in vogue in the period referred to), which would be rendered with fascinating effect by the bright soprano and the rich contralto voices which we heard on Saturday; and this with the delightfully given bass and tenor duet, would make the programme still more complete and enjoyable.—*A.*

FROM ONE WHO WAS PRESENT.

MANY thanks for the reproduction of the 'old-time Promenade Concert' broadcast on Saturday evening last. I trust we shall hear more of them. It would be interesting to learn whether there were any listeners, who, like myself, were present at the original concert at Covent Garden Theatre in 1883. Another interesting musical feature of the late 'seventies' which many old listeners would like to hear was the 'Ballad Concert,' which was given every Wednesday at St. James's Hall.—*Philip Kent, 1, Ongar Road, S.W.6.*

FUN ON THE CONTROL PANEL.

LISTENING-IN the other Saturday to the 'Do You Remember?' item, I concluded that somebody at the B.B.C. is suffering from 'Dial Twidditis' to an indecent degree. I think it very nerve racking to be switched from one song to another and to hear one ducked and the other beheaded. One assumes that the idea was to create the impression of long-remembered tunes fitting through one's mind—but I don't think that it was a success, and it spoils the programme. To crown it all, when 'Two Lovely Black Eyes' was dove-tailed into that charming song, 'Drink to Me Only with Thine Eyes,' to the detriment of the latter, I thought it time the 'Dial Twiddler' faded away himself or literally received the former title.—*W. L. Brett, Caerla, Barnham, Bucks.*

ORTHOGRAPHY.

THE item in the programmes which we have enjoyed most in 1929 is the variety of ways in which 5GB spells the name of one of the Birmingham artists. At 6.30 p.m. on Tuesday, December 3, he was Guste Penleve. On a previous occasion he was G. Paintleve, and there seem to have been other variations which I have forgotten. If it is the same gentleman I knew when in Birmingham, his name is Pevle (pronounced 'Pearly-vay'), but more generally called by us 'Pull-vee.' His christian name is, I believe, Gustave, and we called him 'Gus.'—*Edwin S. Hartley, 103, Glabstone Park Gardens, Crickwood, N.W.2.*

ABOLISH THE ANNOUNCERS.

THE article in the current issue of *The Radio Times*—'Abolish the announcer' need not be taken too much as a joke. Does it ever occur to the announcers what a responsibility they incur? They are an incident in our daily lives, a delightful one mostly. If they could keep the personal friendliness out of their diction it might be better; but how we should miss it! One of them was recently away for about a month, and a community here were fearful that he had gone for ever. The return of the well-known voice—presumably from a holiday—was greeted with joyful acclamation.—*C. W. S., Trennick, Newquay, Cornwall.*

IN THE OTHER ARMCHAIR.

I WISH to register a most emphatic protest regarding the gross effrontery of a performer in interrupting our Chief Announcer at the conclusion of the Variety programme on Saturday evening last: an unprecedented thing which I hope will never be repeated. Performers are just performers, to be switched on or off as they please or otherwise, but the Announcer



is our personal friend whose voice is always welcome; the soloist supreme, the gentleman, who comes in and sits in the other armchair every evening, and gives us his presence, his cultured phraseology, and his beautiful voice—the most beautiful solo of the day. The effect of the voice of an 'Artist' interrupting this daily supreme solo was jarring in the extreme.—*Geo. Orchard, Westbourne Chambers, 24, Westbourne Road, Penarth.*

THE WEEK'S GOOD CAUSE.

AN invalid who is always very interested in the 'Week's Good Cause' would sometimes like to respond by contributing a very small donation, and thinks there are probably others who cannot afford to contribute—week after week—in even shillings, but would gladly send a sixpenny postal order, but that they feel the appeals are to those only who can respond by a handsome donation. An announcement in *The Radio Times* for a few weeks or occasionally, that even a sixpenny postal order would be acceptable (and surely it would) would probably be the means of securing many more donations in response to the weekly 'Appeal.'—*One Who Would Like to Help in a Very Small Way.*

[The B.B.C. would assure our correspondent and readers of *The Radio Times* that every contribution sent in response to the appeal each Sunday for 'The Week's Good Cause' is received with gratitude.—*Editor, The Radio Times.*]

STEWING THE STINGING NETTLE.

I HAVE always torn out the page of Household Hints of my husband's *Radio Times* and pigeonholed it for future reference. Looking down this week's page I see Miss Florence Petty tells us that nettles cooked are quite 'delicious to eat'; now before



I pigeonhole this page would you be so good as to ask her for me, what happens to the sting of a cooked nettle? I have never got over my aversion to the stinging nettle since I was four years old when I was pitched out of my pram into a ditch full of these 'quite delicious eatables'; that is thirty years ago, and I have never tackled them since, but as an economical housewife, I should be thrilled to think I was cooking an old enemy so long as I knew where the sting was.—*Once Bitten Twice Shy.*

THE 'POINTING' OF PSALMS.

MAY a grateful and satisfied listener make one small suggestion in regard to the beautiful Studio Services? Surely as they are primarily intended for old people and invalids it would be a gracious and kindly act to give them the old-fashioned 'pointing' for the Psalms. The new method no doubt has much to commend it, but it comes with a small jar to those who are mentally fixing the familiar words to the music, and unexpectedly find themselves at variance with the singers. Very few people over sixty can adjust themselves easily enough to obtain the same rest and benefit that they would gain from hearing what they have grown accustomed to, and I venture to think that the change would be gratefully welcomed by those to whom the Services mean most.—*Mrs. E. V. Wain, Tintagel.*

'SAMUEL PEPYS, LISTENER.'

I WOULD like to join your readers in an appreciation of 'Samuel Pepys, Listener,' by R. M. Freeman. Almost the first thing I look for in my *Radio Times* every week is the famous 'Diary' and I would be much disappointed if it were omitted. Mr. Freeman has the rare gift of making his characters very much alive and one soon comes to look upon Samuel and his charmingly delightful wife, Squillinger, Blick, Wix, Singby, and all the rest of the goodly company as old and intimate friends. I do trust that the 'Diary' may continue long to be a feature in *The Radio Times*.—*Northern Irishman, Belfast.*

THOSE IN PERIL ON THE SEA.

WITH many others who, like myself, are owner-skipper of East Anglian herring drifters, and who each maintain two wireless sets—one at home and one aboard ship, I should like to voice my appreciation of the B.B.C.'s willingness to help at all times by means of the broadcast S.O.S. the crew of any merchant and fishing vessel in distress or danger. I would thank you also for the many timely gale warnings read during this stormy fishing season. We have often made very grateful use of them. But, and here I have an unorthodox grouse, by whose monumental (in my opinion) lack of thought was the Devonshire slipping forecast on the night of Friday, December 6, sent out sixteen minutes behind its scheduled time? I am sure I need visibly during the ten minutes I waited for the end of that interminable Symphony No. 1 in C minor by Brahms and at its close, when the Announcer said the shipping forecast would follow, there came instead another five minutes wait. Then the forecast was read, but without a word in apology or excuse. For this to happen on a night when the sea took such a heavy toll of lives is to say the least of it, deplorable and seems to suggest in this case that the B.B.C. thinks more of its Symphonies than of its seafaring listeners. This is, of course, only one instance, and it is only fair to say that usually the punctuality of the B.B.C. is excellently maintained. Your programmes are a source of great pleasure to many in the Great Yarmouth herring-fishing fleet.—*R. Ball, 16, Fox's Passage, York Road, Gt. Yarmouth.*

[From time to time letters have appeared in this page from listeners who have complained that musical items have been cut to make way for the news bulleting or the weather forecasts. [The above letter shows that there are two sides to this difficult question.—*Editor, The Radio Times.*]

RACKOND and FEIDRA

Or, The Nature of Fairy Tales, By Frank Kendon.

‘WHERE do they come from?—Why are none arising now?—How old are they?—Whose are they?—Will they ever die out?—What is a Fairy Tale?’

‘They come from the Past.—It is the fault of the printing press that none are arising now.—They are as old as the Past.—They are Everybody’s.—They will not die till the races die.—Red Riding Hood, Hop o’ My Thumb, Rumpelstiltskin and that kind of thing—that is a Fairy Tale.’

These are precious fragments of the conversation of two people who sat on the log of a fallen tree in blossom-time, Feidra and Rackond, a goose-girl with the name of a princess and a prince with the name of a bumpkin. If the goose-girl married the prince, the condescension was his; but if Feidra married Rackond, she did him high honour. They had, indeed, no intention of marrying at all, and did not know then that the wedding was inevitable. Feidra was nearly eighteen and Rackond was eighteen, but they thought they were pretty old and that’s what makes the story so incredibly romantic. The geese were gabbling in the wet grass. The time was morning.

There are no fairies in the best Fairy Tales, but spinning-wheels, witches, animals that talk, and younger sons that come into their own. There is no morality in Fairy Tales. Neither Feidra nor Rackond knew anything at all about morality, only about love which began and ended in a wedding feast, and poetic justice which was meted out to the step-sisters, stepmothers, ogres, and witches of that country, after they had done their worst. Adventure depended upon their doing their worst, but the blue sky and the sharp stars together saw to it that their worst was never quite bad enough to stand against a good heart trying, or an innocent idler, like Jack of the Bean-Stalk, who was half a fool to sell his cow so cheaply, or an absolute lovable idiot, like the Boy who made the Princess laugh.

‘The perfect fairy-tales are five: “Cinderella,” “Beauty and the Beast,” “Hop o’ My Thumb” (or the Seven League Boots), “Hänsel and Gretel” (a near relation of charcoal-burner and woodcutter country), “Sleeping Beauty” (the fairies are a French addition), and, of course, “Snow-White” (more generally known as Snowdrop to distinguish her from the Snow White of “Snow White and Rose Red”), “Rumpelstiltskin,” “Great Claus and Little Claus” (gee-up, my fine horses!), “Jack and the Beanstalk,” and “Tom Thumb.” Of these five the best is undoubtedly the one you happen to open the book at and start reading in. This is because a bird in the hand is worth two in the bush, and a very old saying of nurses’s grandmother, when she was a nurse. All the others are in the book, flattened out then between very thin pages, but the one you are reading is tall like a tree and full-headed, with leaves alive and birds pecking at the fruit; the one you are reading is True.’

This is the kind of nonsense that Rackond was saying to Feidra on the tree log that morning, rapt in his own words and above arithmetic.

‘But, Lord,’ said she, ‘you spoke of five and named ten.’

‘Which one don’t you like?’ said Rackond, picking a long grass stalk to chew at her. She whispered in his ear.

Feidra was forced to be up and driving the geese back from the wood when the two old gentlemen came in sight at the top end of the orchard, between the cottage and the hollow; but it wouldn’t have mattered, anyhow; for

they were both near-sighted, both wore spectacles on the ends of their noses, and both carried notebooks in front of their faces in which they read and made shaky notes as they swished their buckled shoes through the grass.

They talked of categories and etymological laws in hissing tones to one another, in French, German, Danish, English, Scandinavian, Dutch, and Swiss. (Swiss? Mm, Swiss.)

‘Two old men!’ said Feidra, when she saw them, and pointed at them with her goose-stick. Rackond slewed round on the log, and shaded his eyes. They were too much alike not to be brothers. When they came up to the fallen tree they stood in the grass and raised their fustian caps in time.

‘Do you happen to have seen—’ said the one.

‘Anybody pass this way?’ said the other.

Feidra pursed up her lips and shook her head slowly two or three times. She did it with solemnity, but she dearly wanted to laugh.

‘Thank you,’ they murmured together. ‘Forgive,’ said the one; ‘Our unintentioned intrusion—’ said the other.

‘We wanted to know, you know,’ said the other. And then they had turned their faces towards the wood again and were going away.

‘Who on earth were They?’ asked Feidra, laughing disrespectfully.

Rackond pretended to be shockingly serious. ‘They were the brothers Grimm,’ he said. The brothers Grimm collected hundreds of these tales from the lips of old men and women to whom nurses had told them in babyhood. They were distinguished philologists and—Feidra’s hand was gripping his shoulder. ‘Look!’

The wood seemed to be suddenly alive with people, hopping, running, leaping, dodging the leaves of low-hanging branches, passing, appearing, passing, in the deeps of the saplings. A cap, a jerkin, an arm holding a staff appeared, and now and then the delicate face of a girl.

The Brothers Grimm, at the sight, had broken into a run; they had gone into the wood, a flying leap each, knees bent, heads back, and notebooks fluttering from their left hands.

Rackond sprang up, cried: ‘Come!’ to Feidra, tugging her hand. The geese scattered noisily as they dashed through the flock to the woodside. There, silent, or no more than whispering, Rackond and Feidra parted the round hazel leaves with their hands to spy, if they could, more of these people of the woods; but they saw none, only the backs of the brothers

as they went stooping under the leaves and stepping over rushes into the recesses, collecting more notes.

‘What does distinguished mean, Rackond?’ said Feidra, as they collected the geese together and returned to the log.

‘Nothing,’ said Rackond, and took both her hands, and looked at them as though he wasn’t thinking of them at all. Suddenly he looked at her eyes, too, and saw a city there, but she dropped the lids and struggled her hands and said she must go to her geese now.

So she ran over to the white and grey geese, and began to drive them off to another part of the meadow, tauntingly. Just at that moment a tall man came out between the barn and the cornstack. He was dressed in embroidered clothes and wore a flowing cloak, a feather in his hat, and a silver buckle at his belt. He looked at Feidra, passing her, and came on and stood by the log where Rackond sat still.

‘Haven’t the Grimms been down this way?’ said the tall man.

Rackond nodded.

‘But what is your trouble?’ said the tall man.

‘Class-difference said Prince Rackond, laconically. ‘Incurable.’

‘Tell me your story, as far as it



Both were near-sighted, both wore spectacles on the end of their noses, and both carried note-books in which they read and made shaky notes.

goes.’

‘Why, it’s barely begun!’ said Rackond. But he told it to the tall man, as far as it went.

The tall man considered it for some time. ‘The Grimms did pass this way, you said?’ Then added: ‘Well, perhaps it is more in my line. I’ll tell you what,’ he said. ‘Your story’s a very great deal more than just begun. It’s as nearly finished as any I ever met. Leave it to me; my name is Andersen—Hans, you know?’

‘But you’re a sentimentalist, aren’t you?’ said Rackond. The tall man smiled, pursing his lips; doubted it, shook his head.

‘No-o,’ he said. ‘I think not. At any rate,’ he added brightly, ‘I have humour.’ So Rackond left it to him, and the tall man went away, meditatively. But by this time Feidra had gone almost to the barn and cornstack, and would soon be in the next meadow. Rackond ran (shouting) through the buttercups to where she stood with her geese, and they moved off together, quite out of this story.

When the brothers Grimm returned from the wood nobody was in sight.

‘That,’ said the one, nodding in the log’s direction, ‘was a tale we’ve missed. We might have had that one.’

But the other replied that there was no need to collect such things. ‘We’ve saved the uncommon from oblivion,’ he said.

‘That’s a tale that’ll never be out of fashion or forgotten.’

‘And even if it were,’ said the first, as they turned into the King’s highway, ‘there’s always that Andersen fellow.’

A NIGHTMARE LOVE-STORY IN MUSIC.

CECIL GRAY on the two Famous Works included in Friday's Berlioz Concert from 5GB.

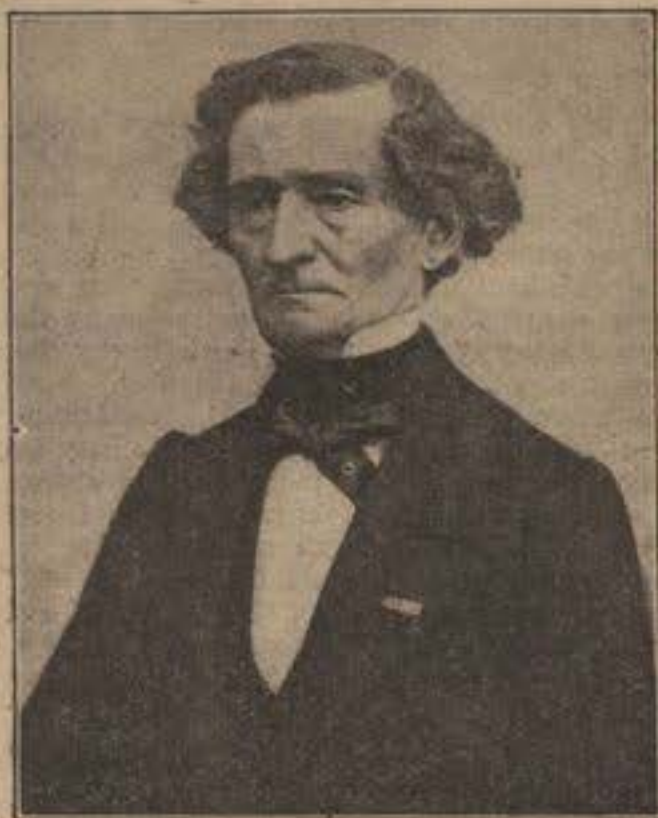
HECTOR BERLIOZ, the greatest of all French composers and one of the greatest masters of music in the nineteenth century, was born at the village of La Côte-Saint-André, near Grenoble, on December 11, 1803. His father was a country doctor, and it was at first intended that he should follow the same profession. In pursuance of this design he was sent to Paris in 1822 in order to complete his studies at the Ecole de Médecine, but the repulsion inspired by the horrors of the dissecting room, combined with the opportunity of hearing good music for the first time in his life, soon brought about the abandonment of his medical studies and the adoption of a musical career despite the inevitable parental opposition. After working for a time with Lesueur, one of the most distinguished French musicians of the period, Berlioz entered the Conservatoire in 1826, and after several unsuccessful attempts gained the coveted Prix de Rome in 1830 with his cantata *Sardanapale*.

In the meanwhile, however, he had already written a considerable amount of music on which his fame rests. His rapid development, indeed, is in its way as miraculous a phenomenon as the precocity of Mozart when we consider that up to the time of his arrival in Paris he had heard practically no music whatever and yet in 1827 had already written the Overture to *Les Francs Juges* which, if not actually a masterpiece, is nevertheless a work of remarkable power and originality. The *Sinfonie Fantastique*, (Fantastic Symphony) which most certainly is a masterpiece, dates from only three years later—exactly a hundred years ago—while he was still a student at the Conservatoire. Its sequel, *Lelio*, was written in the following year, during Berlioz's period of residence in Rome at the Villa Medici.

The literary subject-matter or 'programme,' as it is generally called, of the two works bears a definite relation to the circumstances of the composer's life. In 1827 a company of English actors came to Paris and gave there a season of Shakespeare, who was until then virtually unknown in France. The effect that the revelation of the master-dramatist's genius had upon the younger generation of writers, painters, and musicians in Paris at that time was in the nature of a thunderbolt; in the case of Berlioz it had the further result of inspiring him with a violent romantic passion for the leading lady of the company, Harriet Smithson, in whose person he imagined himself to perceive the living embodiment of Ophelia, Juliet, and other Shakespearean heroines who haunted his thoughts and dreams. Although destined ultimately to become his wife, Harriet Smithson rejected his advances for some years, and it was during this time that the *Sinfonie Fantastique* was composed. It was intended to be a kind of musical autobiography, the story that the music purports to relate being only an imaginative reconstruction of his 'infernal passion,' as he called it, for Harriet Smithson.

The programme as it stands in the score may be summarised as follows:—

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a frenzy of amorous despair. The drug, not sufficiently strong to cause death, induces a profound slumber accompanied by strange hallucinations, in which his sensations, emotions, and recollections are translated into musical ideas and conceptions as they pass through his sick brain. The beloved one herself becomes a melody, a recurring theme (*idée fixe*) which persistently haunts him.



HECTOR BERLIOZ.

First Movement. Reveries-Passions. First he recollects the weariness of the soul, the vague passions, the meaningless joys, which he experienced before meeting the beloved one; then the tempestuous passion with which she immediately inspired him, the suffering, the jealousy, and so forth.

Second Movement. A Ball. He encounters the beloved at a ball, amidst the tumult of brilliant festivities.

Third Movement. In the Country. On a summer evening in the country he hears two shepherds, calling to one another. The pastoral duet in these idyllic surroundings, the rustling of trees in the wind, a more hopeful frame of mind—all induce a mood of unwonted tranquillity and contentment. But the beloved appears to him anew, a spasm contracts his heart, dark presentiments assail him—supposing she should prove false. . . . One of the shepherds resumes his rustic melody, the other does not reply. The sun sets . . . thunder in the distance . . . solitude . . . silence.

Fourth Movement. March to Execution. He dreams that he has murdered his beloved, that he has been sentenced to death, and led to execution. The procession advances to the sound of a march, now gloomy and ferocious, now pompous and brilliant. At the end, like a last thought of love, the *idée fixe* appears, only to be interrupted by the stroke of the fatal axe.

Fifth Movement. Dream of a Witches' Sabbath. He sees himself at a Witches' Sabbath surrounded by a crowd of fiends and monsters of every kind, come together for his burial. Weird sounds, groans, peals of unholy laughter. The melody of the beloved is heard, but without its former nobility of character; it has become a lewd dance tune, trivial and grotesque. She has come to the Sabbath! . . . A howl of joy greets her. . . . She takes part in the diabolical orgy. . . . Funeral bells, parody of the Dies Irae, Dance of the Witches, then the two last combined together.

Such in brief outline is the extravagant programme of the *Sinfonie Fantastique* as originally conceived. Later in life Berlioz declared that the titles alone of each movement were sufficient for the understanding and appreciation of the music, and this is undoubtedly true. To say, as hostile critics do, that the music is meaning-

less without reference to the programme is sheer nonsense, if only because—as recent researches have shown—the greater part of the music was written before he had thought of any programme at all. So far, indeed, from the music being a mere illustration of a preconceived literary scheme, the programme was laboriously constructed after the music in order to justify and explain a rather eccentric succession of purely musical ideas, and to bind them together into a single work. Each movement considered separately, simply as music, is perfectly intelligible; as Schumann observed in his excellent essay on Berlioz, written in 1835, 'in spite of an apparent formlessness, yet, measured according to great dimensions, a correct symmetrical order dwells within it—and this, too, independently of any inner connections of thought.' It cannot be sufficiently emphasised, therefore, that in order to enjoy the work it is not necessary for the listener to follow the music with the programme before him. Let him read it through beforehand if he so wishes—but having done so let him lay it aside and listen to the music for itself alone.

The same observations apply with even greater force to the curious pendant or sequel to the symphony, *Lelio*, or *the Return to Life*, called by the composer a lyric monodrama. The musical part of the work consists of six separate pieces which have no earthly connection with each other, while the spoken monologue has quite obviously been invented solely in order to hold them together and to effect a transition from one to the other. The way in which this is done is sometimes exceedingly comic and even childish.

It begins with the awakening of the young musician from the opium dreams and nightmares described in the symphony. After a brief recapitulation of his terrible experiences of the night before, he suddenly drags in a reference to a friend of his named Horatio simply in order to introduce a ballad he has composed to a translation by the latter of a poem of Goethe. After this has been sung he compares himself to Hamlet; from Hamlet he passes to the ghost of Hamlet's father, and then to ghosts in general. This serves to introduce a 'Chorus of Spirits.' When this is finished we get a diatribe against the detractors of Shakespeare, then against pedants in general, then against life in civilized society. How much better it would be to become a brigand, he exclaims. Follows a brigand song and chorus. After this his frenzy abates. He bursts into tears and becomes sentimental. This leads to a 'Song of Joy,' followed by a short fragment called 'The Æolian Harp.' Life, however, he decides, has no longer any happiness to offer him; he will henceforth seek consolation in art, and the work accordingly concludes with a Fantasia on Shakespeare's *Tempest*.

In fact, it would be impossible to imagine a stranger farrago of romantic gibberish than the literary side of *Lelio*. Some of the music, however—the Fantasia on *The Tempest*, 'The Æolian Harp,' the 'Chorus of Spirits,' for example—is of exceptional beauty, and is in itself sufficient to justify the absurdities of the libretto, no knowledge of which, however, is necessary to the listener's enjoyment.

CECIL GRAY.

Friday's Concert, conducted by Oscar Fried, celebrates the centenary of the composition of the *Fantastic Symphony*, one of the greatest of Berlioz' works, written and performed in 1820.

5GB Calling!**SONGS ROUND THE CAMP FIRE.**

A Programme of Memories—From the Popular Operas—Retiming the Children's Hour—Partly Pantomime and Partly Revue—Another Oratorio Evening.

All Over Bar the—Singing.

WAR is recognized today, as probably never before, for the 'dirty, disgusting business' that one of the great speakers justly styled it in the recent 'Points of View' broadcast talks. The only memory of it, apart from its hideous object-lesson, which decent folk will care to retain, is the songs which soldiers have sung as they marched or sat round the camp-fires, or the shanties of the sailors. There is no more danger of arousing warlike emotions by the singing of these than there is of stimulating murderous impulses by watching the two robbers slaying one another on the stage at a Yuletide pantomime. And good, cheerful music, moreover, these songs of comradeship are. A programme of them will be heard from the Birmingham Studio on Thursday evening, January 16, recalling the sound of British voices from Waterloo to the Crimea, the South African veldt, and back to Flanders again. Vincent Curran, Edgar Lane, William Hughes, Donald Davies, Harry Saxton, and John Rorke will present these memories, together with the Studio Chorus and Orchestra.

Britons do Like Opera.

THE progress of broadcasting has brought to light few more interesting facts than the ready response to the appeal of operatic music—of a melodious and easily understood type—among the mass of people who, by reason of comparatively rare performances and the high price of opera house seats, never previously had an opportunity of making the acquaintance of these classics. When the libretti of broadcast operas were first issued, the size, as well as the composition, of the queues who applied for them was a very impressive revelation. Miners and work-hands, fresh from their shifts, shawl-covered women, children on their way home from school, all showed by their presence how universal is the delight in true music once it is brought within the reach of all. It may be taken as certain, therefore, that many sets, both large and small, will be tuned to hear the programme 'From the Popular Operas' which the Birmingham Studio Chorus and Augmented Orchestra are to broadcast, under the baton of Joseph Lewis, on Thursday evening, January 16. The operas from which numbers will be heard are all popular favourites, namely, Gounod's *Faust*, Mascagni's *Cavalleria Rusticana*, and Verdi's *Il Trovatore*. The soloists are Marjorie Parry (soprano), Hughes Macklin (tenor), Paul Eugene (baritone), and Joseph Farrington (bass).

The Children's Hour.

THE widespread company of listeners to the 5GB Children's Hour—they extend all over the British Isles and beyond—will be well advised to make a note that on January 6—Twelfth Night—and on every weekday onwards from that date, the Hour will begin at 5.15 p.m. instead of at 5.30 p.m. as heretofore. The timing of the 5GB Children's Hour will then come into line with that already in force at other stations.

As You Choose.

AS I mentioned a week or so ago, Birmingham is to be well to the fore on the pantomime front. Following *The Babes in—The Studio* of the previous week, 5GB is also putting on the air *As You Choose*, by Robert Rutherford. This is partly pantomime and partly revue, the first being sponsored by the Demon King of older times, the latter by that up-to-date comedian, Tommy Handley. Such a mixture should surely hold possibilities. Even if it only devolved into a debate between these gentlemen on the respective importance of these two forms of entertainment, I feel certain it would be worth while listening to. But in addition to Tommy Handley, the cast includes Denham Charles, Jean Harley, and George Barker, Eddie Robinson, Gwen Lewis, and Charles Herbert, with Jack Venables and the Dominoes Dance Band in support, so that *As You Choose* should undoubtedly be noted for 'necessary action.'



ROUND THE CAMP-FIRES.

A programme of soldiers' songs will be broadcast from Birmingham on Thursday, January 16.

An Appeal for Girls' Clubs.

ANYONE who has read—and who has not?—the accounts which frequently appear in the Press of the housing conditions under which thousands of families are at present obliged to live in the more crowded areas of our large cities, will find no difficulty in realizing the immense value of men's, women's, boys' and girls' clubs in these districts. Somewhere to go of an evening after work, somewhere with elbow-room to practise your favourite game or hobby, somewhere to spend at least a few hours away from the hopelessly cramped, crowded room at home. People who are more fortunate in their home surroundings have surely only to place themselves in the position of these others to feel their sympathy stirred and to experience the longing to help where help is so sorely needed and so well repaid. On Sunday evening, January 12, comes an opportunity to be of practical assistance. Major Waters, D.S.O., the President, will then address to listeners an appeal for interest and support for the Birmingham Union of Girls' Clubs.

Military Memories.

FOUR episodes, grave and gay, representative of four campaigns of English military history, will be broadcast by Birmingham on Thursday, January 16. Through the eyes of a Chelsea pensioner, who stands as a symbol of service—service for England—we shall catch glimpses of Waterloo, the Crimea, South Africa, and Flanders, with their moments of tears and laughter. The melodies alone will bring back many memories to elder listeners. This feature has been prepared by Charles Brewer.

A False Alarm.

ONE evening, a week or two ago, the Birmingham Studio Orchestra gave a concert at a well-known hall in a distant town. After the close of the programme, while performers and audience alike were streaming through the exit doors, a member of the orchestra happened to meet in the doorway a personal friend, who congratulated him effusively on the excellence of the performance. 'Simply splendid you were, old man,' he exclaimed, 'all of you.' 'The wind was the worst part of it; it was simply dreadful,' remarked a lady at his side. 'Oh, I'm sorry to hear that, madam,' began the crestfallen musician, who happened to be a trumpeter. Ignoring him, the lady continued, speaking to her woman companion: 'Yes, it blew no less than twelve slates off our roof last night.'

Another Oratorio Programme.

THE programme which was recently given from the Birmingham Studio, consisting of famous oratorio numbers arranged to form a continuous whole, under the title 'Comfortable Words,' met with widespread appreciation from listeners. It has been decided, therefore, to broadcast another programme framed on similar lines, on the evening of Sunday, January 12. The component parts in this case are not taken exclusively from actual oratorios, but the general spirit of the programme is the same. The first number is the favourite 'Hear my Prayer,' for soprano solo, chorus, and orchestra, from Mendelssohn's *Elijah*. Then follows the *Rhapsody*, which is Brahms' musical interpretation of thoughts expressed poetically by Goethe in his *Journey Through the Harz Mountains*. The *Rhapsody* is arranged for contralto solo, male chorus, and orchestra. The programme concludes with portions of *The Holy City*, which was originally composed for the Birmingham Triennial Festival of 1882. The composer, Alfred Robert Gaul, is well remembered in the Midlands as a teacher at the Birmingham and Midland Institute School of Music, organist successively at St. John's, Ladywood, and St. Augustine's, Edgbaston, and conductor of the Walsall Philharmonic Society. The soloists on January 12 will be Stiles Allen (soprano), Astra Desmond (contralto), Eric Greene (tenor), and Howard Fry (bass). The Birmingham Studio Chorus and Orchestra will supply the concerted music.

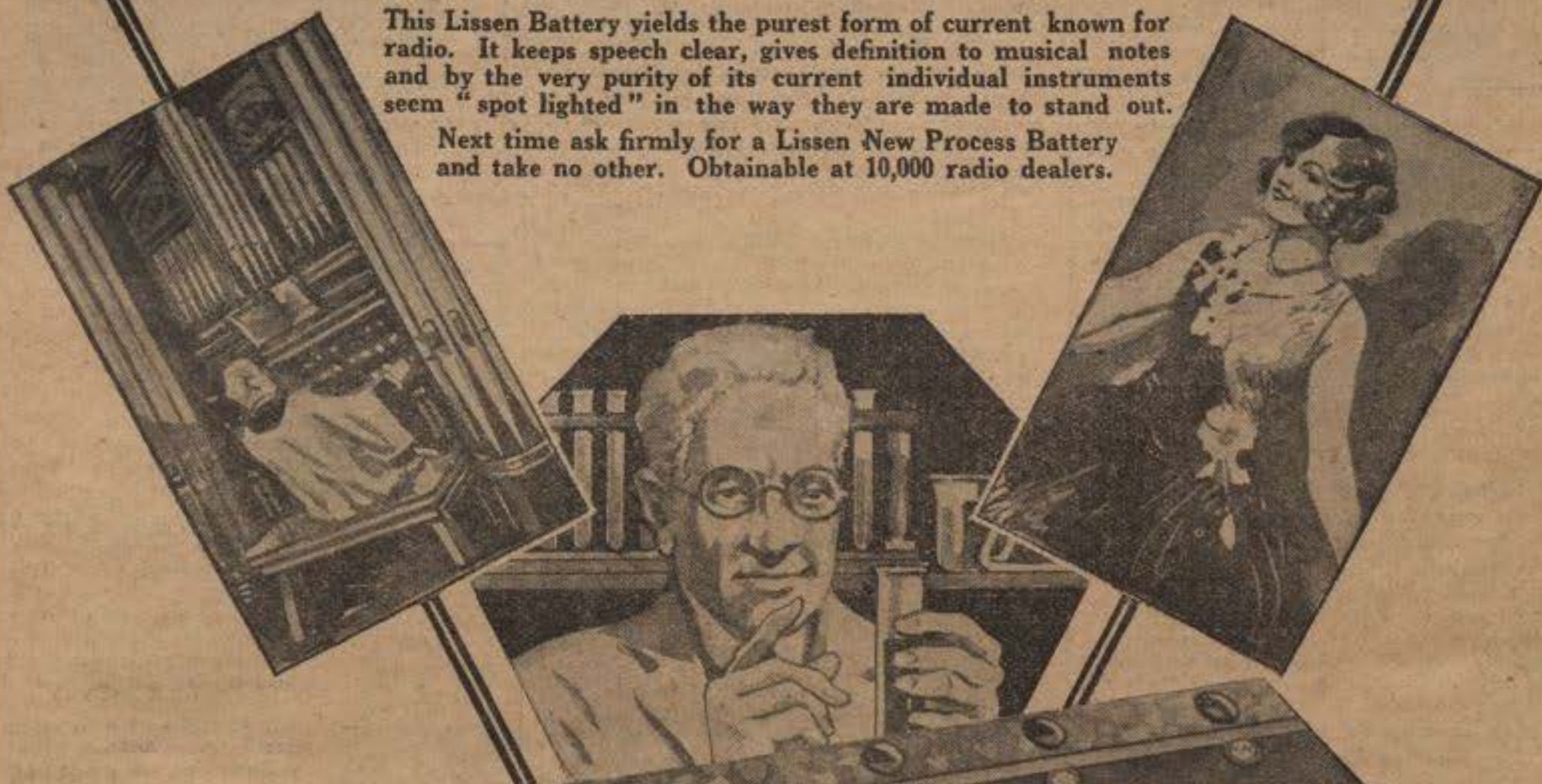
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"TAKE UP PELMANISM"

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



Sir John Foster Fraser

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

"Pelmanism is genuinely scientific," he says. "It brings swiftness to the young and brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

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

What Mind-Training Does.

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

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

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

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

and a Reliable Memory.

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

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

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

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

A Teacher writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D. 32263.)

A Health Visitor writes: "It has meant a new life, a veritable rescue from drift and despondency." (R. 31366.)

A Bank Clerk reports that Pelmanism has given him "more Self-Confidence." (M. 32814.)

A Photographer describes Pelmanism as "a great mental tonic." "It has laced together," he writes, "my previously unorganised mental faculties." (S. 34680.)

A Solicitor reports that he has increased his Self-Confidence, Alertness and Self-Control. He has also gained stronger powers of Perception and Concentration. (W. 32651.)

A Clerk reports that as a result of Pelmanism he has "abolished mental drift" and gained a definite aim in life. He has become more Self-Confident, has strengthened his Will-Power and has developed a "do-it-now" policy. (C. 32500.)

A Student states that she has secured "a great improvement in Memory and Concentration. I am much more Self-Confident, Optimistic and persevering, and I can attack things which I would not have dared to a few months ago." (C. F. 2435.)

An Insurance Broker's Clerk states that he has secured a better position with a 50 per cent. increase in salary. "I attribute this in no small measure to your Course," he writes, "which gave me Courage and Confidence." (M. 25791.)

A Shop Assistant writes that the Course has been "a great joy to me, giving me just the stimulus I needed. It has improved my Memory wonderfully, and I have really realized myself at last." (P. 34314.)

A Music Teacher reports the following benefits: "All-round improvement of Mind and Memory, increased Self-Respect and Self-Confidence, a general bracing up of the nervous system and, best of all, a deep, serene feeling that I can do new things." (K. 22080.)

A Shorthand-Typist writes: "Am responsive to life around and thus find it more interesting. Can concentrate more easily, which saves time and energy and breeds Confidence. Books have a fresh message now, and deep interest in music and poetry has been revived." (M. 32790.)

A General Manager writes: "It is with feelings of great pleasure I am writing to inform you that I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F. 32210.)

An Engineer writes: "I have benefited by renewed Self-Confidence and Self-Reliance, a greater power of expression, a broader outlook on life and by escaping from years of morbid introspection. Memory has improved and I can size up a situation and give a decision quickly. In short, I have benefited in every way." (M. 32359.)

A Merchant writes: "Pelmanism's greatest mission is to teach people how to live. Not only is one's own life improved, but it teaches how one can help fellow human beings by being a thorough optimist. I have learnt Will-Power and Mind-Control together with Self-Confidence—invaluable assets to a business man." (W. 32494.)

Thousands of similar letters could be printed.

The Cheerful Mind Which Wins Success.

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

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

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

If, therefore, you wish—
To strengthen your Will-Power,
To develop Concentration,
To act with foresight and decision,
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To develop Initiative,
To become a clever salesman,
To originate new ideas,
To acquire a strong personality,
To banish Depression,
To talk and speak convincingly,
To work more easily and efficiently,
To cultivate a perfect memory,
To win the confidence of others,
To appreciate more fully the beauties of Art and Nature,

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

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

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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.



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

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5.45
A RECITAL
BY
BELA BARTÓK



RISPAH GOODACRE,
contralto, sings in the Military Band
Concert at 4.30 this afternoon.

SUNDAY, JANUARY 5
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.5
A CONCERT
FROM
BOURNEMOUTH



ANDREW CLAYTON,
tenor, sings in the Band Concert to be
broadcast this afternoon.

Two Pieces from Op. 3 Kodaly
Andante; Allegretto
First Roumanian Dance Bartok
(For 8.0-8.45 Programme see page 19)

8.45 The Week's Good Cause
An Appeal on behalf of THE BRITISH HOME FOR
DEAF AND DUMB WOMEN by the Chairman,
Lady COOPER, O.B.E.

THE British Home for Deaf and Dumb women is
both a training home for deaf women and girls
and a permanent home for deaf women who, by
reason of age or some physical defect, such as
partial blindness, are unable to support them-
selves. It receives applicants of sixteen years of
age and upwards.

Those who are sent for training usually remain
three years, during which time they are trained
in housework, laundry-work and dress-making.
They also attend classes to extend, or maintain,
their education as, owing to various causes, they
have often been unable to profit by the present day
facilities for the education of the deaf and dumb.

Donations should be addressed to the Secretary,
The British Home for Deaf and Dumb
Women, 179, Lower Clapton Road, London, E.5.

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN;
Local News; (Daventry only) Shipping Forecast

9.5 A CONCERT
Relayed from THE PAVILION, BOURNEMOUTH
S.B. from Bournemouth

BERNARD ROSS (Baritone)
THE BOURNEMOUTH MUNICIPAL ORCHESTRA
Conducted by Sir DAN GODFREY
March, 'The Crown of Chivalry' Fletcher
Overture, 'Zampa' Hérold
Serenata Toselli
(Solo Violins,
BERTRAM LEWIS and BYRON BROOKE)
Selection, 'A Midsummer Night's Dream'
Mendelssohn

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.

THIS work of Mendelssohn's, more than any other,
presents him to us as a veritable 'Peter Pan' of
music, who definitely refused to grow up. I
had its birth in the garden of the house in Berlin
to which the family had just moved in Mendels-
sohn's seventeenth year, the same garden in
which so much fine music was afterwards finely
played. And though the work of a mere boy,
it is in every way which matters masterly music.
But it is its grace and charm, its clear freshness
of open spaces, with something of the warm
glamour of summer nights, the mischief of Puck,
and the boisterous mirth of the Clowns' Dance,
which the listener recognizes, rather than the skill
with which the work is built.

BERNARD ROSS
Aria, Prologue, 'I Pagliacci' Leoncavallo

LEONCAVALLO's one-act Opera is a play within a
play, and there is an audience on the stage besides
the one 'in front.' Instead of the
customary Overture, there is a pro-
logue sung by the Clown of the
Strolling Players. In his clown's
costume, with white cap and painted
face, he thrusts the curtains apart
and comes before the footlights to
explain to the audience that, for once
in a way, the story they are about to
follow on the stage is no invented one,
but a real tragedy which the com-
poser himself once witnessed. The
Clown tells his hearers not to think
of the players as merely puppets.
'Ours are human hearts beating with
passion; we are but men like you,'
he sings, closing his exhortation with
the words, 'Ring up the curtain.' It
is so effective a piece of vocal music
that its universal popularity with
baritone singers is easy to understand.

ORCHESTRA
Gavotte, 'Mignon' Ambroise Thomas
Praeludium Järnefeldt
Fantasie Duologue for Organ and
Orchestra Böllmann
(At the Organ, PHILIP DORE)
Tone Poem, 'Finlandia' ... Sibelius

10.30 Epilogue
'LORD, WHAT IS MAN?'
'FEAR'

10.30 a.m. (Daventry only) TIME SIGNAL, GREEN-
WICH; WEATHER FORECAST
(For 3.0-4.30 Programmes see page 19.)

4.30 A MILITARY BAND CONCERT
RISPAH GOODACRE (Contralto)
ANDREW CLAYTON (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'Giustino' Handel

RISPAH GOODACRE
Death and the Maiden Schubert
The Wanderer Schubert

BAND
Theme and Variations Walton O'Donnell

ANDREW CLAYTON
Your tiny Hand is frozen ('La Bohème') Puccini

5.0 BAND
Woodland Sketches MacDowell
To a Wild Rose; Will-o'-the-
Wisp; Autumn; To a Waterlily;
From Uncle Remus

RISPAH GOODACRE
Go not, happy Day .. Frank Bridge
Silent Noon Vaughan Williams
Ecstasy Rummell

BAND
Selection, 'Gianni Schicchi'
Puccini, arr. Howgill

ANDREW CLAYTON
My Dreams Tosti
I'll sing thee Songs of Araby .. Clay

BAND
Hungarian Dance, No. 7. ... Brahms
Fugue à la Gigue. .. Bach, arr. Holst

5.45-6.15 A
PIANOFORTE RECITAL
by
BELA BARTÓK
Prelude in G (Transcribed
by Bartok) Purcell
Air in G Minor Purcell
Gavotte in G Purcell
Hornpipe in E Minor Purcell
Prelude in C (Transcribed
by Bartok) Purcell
Sixth Sonata for Organ in G
(Transcribed by Bartok) Bach



THE PAVILION, BOURNEMOUTH,
from which a concert, conducted by Sir Dan Godfrey, will be relayed
tonight at 9.5.

RADIO GEMS RECORDED ON "His Master's Voice" Vocal

THE VAGABOND—Peter Dawson—B237, 3, Daventry Ex., Friday, 12.10.
THE ROADSIDE FIRE—Stuart Robertson—B2671, 3, Daventry Ex., Friday, 12.15.
BARIA WIEGELIHD—Elena Gerhardt—DB1039, 15, London & Daventry, Saturday, 8.25.
O' COULD I BUT EXPRESS IN SONG—Theodore Chaplaine—DA981, 6, London & Daventry, Saturday, 8.43.
ROSAWUNDE—ROMANCE (Schubert)—Elena Gerhardt—D1482, 6, London & Daventry, Wednesday, 4.30.
DER MUSENSOHN (Schubert)—Elena Gerhardt—D1481, 6, London & Daventry, Wednesday, 4.35.
LOVE'S A MERCHANT—Mavis Bennett—B3395, 3, Daventry Ex., Thursday, 12.12.
LO! HEAR THE GENTLE LARK—Gail Curd—DB1228, 8, Daventry Ex., Thursday, 8.40.
YOUR TINY HAND IS FROZEN—"BOHEME"—Hrowning Mummery—C1361, 4, London & Daventry, Sunday, 4.54.
BY THE WATERS OF MINNETONKA—Mavis Bennett—B2455, 7, Daventry Ex., Monday, 6.5.
CAPTAIN BRATTON'S FANCY—Peter Dawson—B2651, 3, London & Daventry, Saturday, 8.46.
BIRD SONGS AT EVENTIDE—John McCormack—DA973, 6, Daventry Ex., Saturday, 3.42.
SILENT NOON—Stuart Robertson—B2763, 3, London & Daventry, Sunday, 3.13.

Instrumental

I LOVE YOU (Grieg)—De Groot and His Orchestra—B3184, 3, Daventry Ex., Thursday, 8.45.
MOLLY ON THE SHORE—Royal Opera Orchestra, Covent Garden (conducted by Lawrence Collingwood)—B2641, 3, Daventry Ex., Thursday, 10.0.
SYLVIA BALLET MUSIC (Delibes)—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—C1417 & C1418, 4, London & Daventry, Friday, 7.45.
TANGO (Albeniz)—Samuel Dushkin—E502, 4, London & Daventry, Friday, 8.46.
SE IRANIDE—Overture—Creators' Band—C1420, 4, Daventry Ex., Friday, 12.5.
MORNING, NOON & NIGHT—Overture—Coldstream Guards Band—C1594, 4, London & Daventry, Saturday, 7.30.
CAVALLERIA RUSTICANA—Selection—March Waters' Orchestra—C1726, 4, London & Daventry, Saturday, 7.45.
LAS FLELUDES (Liszt)—London Symphony Orchestra (conducted by Albert Coates)—D1615 & D1617, 6, Daventry Ex., Tuesday, 9.40.
QUARTET IN D MAJOR—NOCTURNE (Borodin)—Budapest String Quartet—D1441, 6, London & Daventry, Wednesday, 4.17.
LONDONDERRY AIR (arr. F. Bridge)—Virtuoso String Quartet—C1470, 4, London & Daventry, Wednesday, 4.26.
MIGNON—Overture—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1546, 6, Daventry Ex., Wednesday, 1.30.
HANSEL AND GRETEL—Overture (Humperdinck)—Symphony Orchestra (conducted by Albert Coates)—D1214, 6, London & Daventry, Thursday, 8.9.
BALLADE IN G MINOR (Chopin)—Alfred Cortot—B3133, 6, Daventry Ex., Thursday, 12.25.
DEATH AND THE MARIEN QUARTET (Schubert)—Budapest String Quartet—D1422 to D1425, 6, each, Album Series No. 52, London & Daventry, Sunday, 4.32.
SERENATA (Toselli)—Salon Orchestra—B2768, 3, London & Daventry, Sunday, 8.5.
DON GIOVANNI—Overture—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—E483, 4, Daventry Ex., Monday, 2.5.
LEONORA OVERTURE NO. 3—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1051 & D1052, 6, each, London & Daventry, Tuesday, 8.8.
SYMPHONY NO. 6 IN B MINOR (Tchakovsky)—Symphony Orchestra (conducted by Albert Coates)—D1190 to D1194, 6, each, London & Daventry, Tuesday, 8.3.
LA BOUTIQUE FANTASQUE—Royal Albert Orchestra (conducted by Eugene Goossens)—D1018, 6, Daventry Ex., Tuesday, 2.5.
PIANOFORTE CONCERTO IN G MINOR (Saint-Saens)—De Greef and New Symphony Orchestra—D1120 to D1122, 6, each, Daventry Ex., Tuesday, 9.5.
SLAVONIC DANCE NO. 1—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1422, 6, Daventry Ex., Saturday, 4.38.
SLAVONIC DANCE NO. 2—Erica Morini—D1287, 6, Daventry Ex., Saturday, 4.35.
BARCAROLLE—"Tales of Hoffmann"—New Light Symphony Orchestra—B2377, 3, Daventry Ex., Saturday, 8.12.
PAYANE POUR UNE INFANTE DÉFUNTE—Symphony Orchestra (conducted by M. Piero Coppola)—D1584, 6, Daventry Ex., Saturday, 6.20.

"His Master's Voice"



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SUNDAY, JANUARY 5 5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
SERVICE FROM
CARR'S LANE
CHURCH

4.30 A String Orchestral Programme (From Birmingham)

THE MIDLAND STRING ORCHESTRA
Conducted by FRANK CANTELL

ETHEL BARTLETT and RAE ROBERTSON (*Two Pianofortes*)

ORCHESTRA
Overture, 'The Secret Marriage'
Cimarosa, arr. Marshall

The Opera to which this is the Overture enjoys the distinction, probably unique, of having been completely encored on its first performance. Its composer, one of the most famous of the Italian school, was, at the time of its composition, Court musician to the Emperor Leopold III. of Austria, and it was His Majesty himself who enjoyed the work so much as to insist on its complete repetition immediately after it had been sung and played for the first time.

ETHEL BARTLETT, RAE ROBERTSON and Orchestra
Concerto in C Bach

ORCHESTRA
Suite in E Minor Frank Bridge
Prelude; Intermezzo; Nocturne; Finale

BORN at Brighton in 1879, Frank Bridge studied violin and composition at the Royal College, winning a scholarship there at the age of twenty, and continuing his studies for four years under the late Sir Charles Stanford. He quickly achieved distinction as a viola player, and had the rare honour of taking part at one time in the old Joachim Quartet as deputy for Professor Wirth. Thoroughly at home in chamber music, whether as performer or composer, he is regarded as among those who have done much to raise the position of present-day British music to the place of honour which it holds; he is known, too, as the composer of many fine songs.

His orchestral work leans to the pictorial and descriptive side of music, and most of his orchestral pieces have names which indicate the impression they would convey. His Suite for orchestra, 'The Sea,' for instance, when selected by the Carnegie adjudicators for publication under their scheme, was spoken of as 'a striking piece of tone-painting.'

This Suite, although it has no such descriptive title, has much of the same picturesqueness and is laid out to make the very most of the best qualities of the orchestra it employs.

ETHEL BARTLETT and RAE ROBERTSON
Andantino con moto and Rondo for pianoforte (four hands) Weber
Habanera de Cima Mary Howe
Spanish Folk Dance
ORCHESTRA
Serenade in E Dvorak

5.45-6.15 RELIGION IN THE LIGHT OF PSYCHOLOGY
By the Rev. E. S. WATERHOUSE, D.D.—1,
'Where from and Where to?—The Beginnings and Ends of Religion'

8.0 A RELIGIOUS SERVICE
Conducted by the Rev. S. D. MORRIS
Relayed from CARR'S LANE CHURCH, BIRMINGHAM

Order of Service

Hymn, 'O worship the King' (337, Songs of Praise)
Prayers
Reading
Hymn, 'Jesus calls us o'er the tumult' (279, Songs of Praise)
Prayer
Anthem, 'Jesu, give Thy Servants consolation sure' (Liszt)
Address
Hymn, 'The day Thou gavest, Lord, is ended' (39, Songs of Praise)

Benediction
ORGAN VOLUNTARY

(Organist and Choir Master, GRAHAM GODFREY)

8.45 The Week's Good Cause
(See London)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 'Leaves from the Album of Memory'

(From Birmingham)

An Old Music Lover looks into his library and hears his favourite numbers once more

THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS
FRANK MULLINGS (Tenor)
HAROLD WILLIAMS (Baritone)
ANGEL GRANDE (Violin)

10.30 Epilogue



HAROLD WILLIAMS (left) and FRANK MULLINGS (right) sing in 'Leaves from the Album of Memory,' to be broadcast from Birmingham tonight at 9.0.

THE SAVIOUR OF THE WORLD.

This hymn is being sung during the service to be broadcast from London and Daventry 5XX at 8.0.

1.
I cannot tell why He, whom angels worship,
Should set His love upon the sons of men,
Or why, as Shepherd, He should seek the wanderers,
To bring them back they know not how or when,
But this I know, that He was born of Mary,
When Bethlehem's manger was His only home,
And that He lived at Nazareth and laboured,
And so the Saviour, Saviour of the world, is come.

2.
I cannot tell how silently He suffered,
As with His peace He graced this place of tears,
Or how His heart upon the Cross was broken,
The crown of pain to three and thirty years,
But this I know, He heals the broken-hearted,
And stays our sin, and calms our lurking fear,
And lifts the burden from the heavy laden,
For yet the Saviour, Saviour of the world, is here.

3.
I cannot tell how He will win the nations,
How He will claim His earthly heritage,
How satisfy the needs and aspirations
Of East and West, of sinner and of sage,
But this I know, all flesh shall see His glory,
And He shall reap the harvest He has sown,
And some glad day His sun shall shine in splendour
When He the Saviour, Saviour of the world, is known.

4.
I cannot tell how all the lands shall worship,
When, at His bidding, every storm is stilled,
Or who can say how great the jubilation
When all the hearts of men with love are filled,
But this I know, the skies will thrill with gladness,
And myriad, myriad human voices sing,
And earth to heaven, and heaven to earth, will answer,
At last the Saviour, Saviour of the world, is King!
W. Y. FULLERTON, D.D.

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3.0
TWO
BACH
CANTATAS

THE DAY OF REST
Sunday's Special Programmes

From 2LO London and 5XX Daventry.

4.0
A SERVICE
FOR THE
CHILDREN



8.0 CHURCH CANTATA No. 58
(BACH)

'ACH GOTT, WIE MANCHES HERZE-
LEID'

(O God, how oft with heart oppress'd)
(Relayed from the Guildhall School
of Music)

Singers

KATE WINTER (*Soprano*)

WILLIAM BARRAND (*Bass*)

S. KNEALE KELLEY (*Solo Violin*)

THE WIRELESS ORCHESTRA

(*Oboes, Cor Anglais and Strings*)

Followed by

CHURCH CANTATA No. 50
(BACH)

(for double chorus)

'NUN IST DAS HEIL UND DIE KRAFT'

('Now hath Salvation and Strength')

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

(*Trumpets, Tympani, 3 Oboes, Bas-
soons, Strings*)

LESLIE WOODGATE (*Organ*)

Conducted by STANFORD ROBINSON

(For the words of these Cantatas see
page 40)

3.45 BIBLE READING

PAUL'S LETTERS—IV

Romans viii, 18—ix, 18

4.0-4.30 CHILDREN'S SERVICE

conducted by

Canon GUY ROGERS

(for Rae Street Council School)

Relayed from ST. MARTIN'S PARISH

CHURCH, BIRMINGHAM

Order of Service

Assembly, 'Lord, behold us with
Thy blessing' (405, Songs of
Praise)

ST. PAUL THE MAN, by Canon W. H. ELLIOTT.

THE name of St. Paul would have been written large in history even if the world had never known him as a Christian leader. He was a genius in more ways than one—a spiritual genius certainly, and for sheer force of intellect a genius also. To read his letters is to feel at once that one is following the thoughts of an amazing mind. That impression must remain, I think, even in those who find themselves unable to accept St. Paul's conclusions in matters of faith.

The record of his life, as it is outlined for us in the Acts and in the letters, brings us face to face with a mighty personality, a personality that held men, dominated men, swayed men, a personality that left no uncertain mark upon the history of the Christian Church and that is having no small influence upon the life and thought of today.

St. Paul, of course, was a man of his age. We must see him, if we can, against the background of his own times. He had his limitations, his prejudices, his narrownesses, his moods, as we all have. But to realize that is only to marvel the more at his spiritual and intellectual stature. Watch him in those letters, fighting against his limitations, struggling with his prejudices, wrestling with his narrownesses, overcoming his moods, and you see what manner of man he was.

There was a time when St. Paul had a very narrow outlook upon life. He admits it. He emphasizes it. He recalls again and again the way in which he made havoc of the Church. Yet among all the Apostles it was he first who had the world view of the Christian religion. It was he who dreamt of a brotherhood, in which there should be neither Jew nor Gentile, neither bond nor free.

There were times also when St. Paul had to contend against great physical weakness. He is very candid about that, though nobody knows what the 'thorn in the flesh' actually was. Yet out of this abiding weakness came a fierce energy which made him one of the great travellers of his age.

Strong men of this type are often by nature somewhat hard. A determined leader sometimes lacks sympathy. So does a great administrator. Courage and strength are not always found with sympathy and tenderness. Nevertheless it was St. Paul who wrote that great chapter about Love in I Corinthians. And his more intimate letters show us in chapter after chapter how deeply affectionate the man was, how considerate, how patient, how understanding towards those who had to do with him.

The mainspring of his whole life and work, with its unswerving sincerity, its unyielding courage, its unbounded sympathy, its unflinching hope, was the faith that he had in the living Christ. He was grown to manhood, trained to work, educated in a famous university, before he had that faith. Then something happened—on the Damascus road. And the man was changed. A new voice called him. A new vision opened out before him. A new power possessed him. What that change was readers of his letters will do well to ponder and to inquire.

Hymn, 'As with gladness, Men of
Old' (57, Songs of Praise)

Prayers

Lesson (read by a Scholar of the
School)

Carols: In the Bleak mid Winter;
Lullay, Lullay

Address

Hymn, 'Brightest and best of the
Sons of the morning' (59, Songs
of Praise)

Vesper, 'God that madest Earth
and Heaven' (31, Songs of Praise)

Benediction

(For 4.30 to 6.15 Programmes see
page 17)

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by Mr. H. MARTYN
GOUGH, General Secretary of the
World's Evangelical Alliance (Brit-
ish Organization)

THE UNIVERSAL WEEK OF PRAYER
(WORLD'S EVANGELICAL ALLIANCE)

Hymn, 'The Church's one Founda-
tion' (A. and M. No. 215, vv. 1, 2, 5)

The Hallowing Introduction

The Thanksgiving

A Prayer from Scripture

Psalm 96, Cantate Domino

Lesson, St. John xvii, 1-26

Hymn, 'Crown Him with many
Crowns' (A. and M. No. 304)

Address by Dr. W. Y. FULLERTON

Hymn, 'The Saviour of the World'

(The words of this hymn are on page 18)

The Blessing

(For 8.45-10.30 Programmes see
page 17.)

10.30 Epilogue

'LORD, WHAT IS MAN?'

'FEAR'

(For details of this week's Epilogue
see page 37)



The pictures on this page show St. Paul as the great artists saw him. The portraits at the top are by Raphael, Cima, Garofalo, Rubens (whose 'Beheading of St. Paul' also appears in the centre), Durer, and Crivelli. Below are shown Rubens's 'Conversion,' Raphael's picture of the scene at Lystra (Acts xiv, 14), and Paul (with the sword) among the Saints.

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Also ask for Two Steeples St. Wolstan Wool Underwear

A SHADE FOR EVERY SUIT

Sunday's Programmes continued (January 5)

5WA CARDIFF. 968 kc/s. (309.9 m.)

3.0-6.15 S.B. from London
8.0 S.B. from London
9.0 West Regional News

9.5 **A CONCERT**
Relayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Forest Murmurs ('Siegfried') Wagner
STILES ALLEN (Soprano) and Orchestra
Ernani, Involami Verdi
ORCHESTRA
Suite, 'Love the Magician' de Falla
THE AEOLIAN OCTET
Conducted by W. G. WILLIAMS

Non Nobis Domine Byrd
The Death of the Cardinal Anon
The Agincourt Song arr. A. S. Warrell

ORCHESTRA
Overture, 'Oberon' Weber

10.0 S.B. from Bournemouth

ORCHESTRA
Gavotte, 'Mignon' Ambroise Thomas
Praeludium Järnefelt
Fantaisie Dialoguée for Organ and Orchestra
Boëllmann
(At the Organ, PHILIP DOBS)
Tone Poem, 'Finlandia' Sibelius
GOD SAVE THE KING

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (283.5 m.)

3.0-6.15 app. S.B. from London
8.0 S.B. from London (9.0 Local News)
9.5 S.B. from Bournemouth

10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3.0 S.B. from London
4.30 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
THE CX HUDDERSFIELD QUARTET



WAGNER WEBER DE FALLA,

three great composers, whose music is being played by the National Orchestra of Wales, during the concert which Cardiff is relaying from the Park Hall, tonight, at 9.5.

10.30 Epilogue
10.40-11.0 The Silent Fellowship

5SX SWANSEA. 1,040 kc/s. (283.5 m.)

3.0-6.15 S.B. from London
8.0 S.B. from London
9.0 West Regional News. S.B. from Cardiff
9.5 S.B. from Bournemouth

10.30 Epilogue
10.40-11.0 The Silent Fellowship
S.B. from Cardiff

5.45-6.15 S.B. from London
8.0 A RELIGIOUS SERVICE
Relayed from ST. JAMES' CHURCH, BIRCH-IN-RUSHOLME, MANCHESTER
Address by THE BISHOP OF MIDDLETON (the Right Rev. R. G. PARSONS, D.D.)

8.45 S.B. from London
9.0 North Regional News
9.5 A BRASS BAND CONCERT
THE BLACK DYKE MILLS BAND
Conducted by ARTHUR O. PEARCE
HAYDN ROGERSON (Violoncello)

10.30 Epilogue

6BM BOURNEMOUTH. 1,040 kc/s. (283.5 m.)

3.0-6.15 S.B. from London
8.0 S.B. from London
9.0 Local News

9.5 **A CONCERT**
Relayed from THE PAVILION, BOURNEMOUTH
Relayed to London and Daventry
THE BOURNEMOUTH MUNICIPAL ORCHESTRA
Conductor, SIR DAN GODFREY

March, 'The Crown of Chivalry' Fletcher
Overture, 'Zampa' Hérold
Serenata Toselli
(Solo Violins, BERTRAM LEWIS and BYRON BROOKS)
Selection, 'A Midsummer Night's Dream'
Mendelssohn, arr. Finck

BERNARD ROSS (Baritone)
Prologue ('I Pagliacci') Leoncavallo

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)
3.0-6.15:—S.B. from London. 6.30-7.45:—A Religious Service, relayed from St. Cuthbert's Parish Church, Edinburgh. 8.0:—S.B. from Edinburgh. 8.45:—Psalm 40, Vv. 1-4 (Tune, 'Ballerna'); Prayer; Prose Psalm 27; Old Testament Lesson; Hymn, 'Sometimes a light surprises' (R.C.H. No. 439); New Testament Lesson; Hymn, 'Workman of God!' (R.C.H. No. 520); The Apostles' Creed; Prayer; Anthem; Address, by the Very Rev. Norman MacLean, D.D.; Hymn, 'Lead us, O Father, in the paths of peace' (R.C.H. No. 566); Benediction. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from Bournemouth (See London). 10.30:—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
3.0-6.15:—S.B. from London. 6.30-7.45:—Evening Service relayed from St. Cuthbert's Parish Church, Edinburgh. 8.0:—S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from Glasgow. 9.5:—S.B. from Bournemouth (See London). 10.30:—Epilogue.

2BE BELFAST. 1,230 kc/s. (242.3 m.)
3.0-6.15:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London. 9.5:—S.B. from Bournemouth. 10.30:—Epilogue.

The Writer's World

No. 2

3rd January, 1930

For New Writers

What Editors Want

By a Professional Journalist

If you are able to view a subject in a new light, you are, if you can write English, a potential journalist capable of earning a considerable income in your spare time.

The keynote of all newspaper contributions is novelty. There are comparatively few new subjects, but there are many variations on the same themes. Any averagely intelligent person is capable of striking a new note. It is that new note, that variation on familiar themes, that literary editors want—in fact, one type of "magazine" article is nothing more than a novel point of view upon a familiar or topical subject.

But there is another kind of article—that which deals with unfamiliar aspects of, or gives interesting facts about, a particular business, profession or experience. They are usually signed "By a Lawyer," "By a Hostess," "By a Teacher," "By a Gardener," "By a Philatelist," etc. It is quite possible for one person to be hostess, gardener, philatelist, and a dozen other things, so that the writer's scope is not limited.

That is the secret of subject choosing.

Ideas for articles are endless. But the freelance needs something more: he needs to know the technique of article writing. It is not difficult to acquire. Anybody who takes the trouble to do so and can learn how to treat subjects in an entertaining way has a wonderful chance to add to his income—and in a way that is not only really fascinating but which broadens his outlook and interests amazingly.

The Regent Institute offers practical correspondence tuition in article and story writing. If you have aptitude for literary work—if you, for instance, can write an interesting letter—you can be trained to turn out articles for which editors will pay big prices. Send for the interesting booklet "How to Succeed as a Writer" (free and post free) to-day, and learn how the Institute has enabled hundreds of men and women to write for the Press. Many of them started to sell their work while still taking the Course.

How I Made £600 in Spare Time

By a WOMAN WRITER

I had always been keen about writing, though I had no practical knowledge as to how to dispose of my MSS. I decided to join the Regent Institute.

I paid my fee, and before I had got to the end of the third lesson had refunded myself in full.

I finished the Course, which I found tremendously interesting, stimulating and helpful. Not only were my articles criticised and corrected, but I was given the names (with the happiest results) of those papers likely to take my MSS. In a few months I had made more than enough to encourage me to continue.

... Now I Earn £400 a Year

By JOHN CLEMENT

The assertion that writers are born, and that the art of writing saleable articles and stories cannot be taught, is quickly disproved when one becomes a student of the Regent Institute.

My literary career began after an interview, some two years ago, with the Assistant Director of Studies. I knew nothing whatsoever of writing at that time, and, moreover, I had not the advantage of a good education.

After reading a sample of my work, the Assistant Director told me that I had a fair chance of success, provided, of course, that I was willing to work. That day I enrolled as a student, and although I have much more to learn, I am now a professional journalist earning about £400 per annum.

It is but giving the Regent Institute their due to say that I owe my success to their valuable tuition, and the infinite pains to which they were put in instructing one who knew absolutely nothing about journalism. I have no hesitation in recommending those who have an urge to write to place themselves as students with the Regent Institute. The fees charged are ridiculously small when compared with the remuneration that success brings.

That I enjoyed none of the advantages of a public school education, and yet progressed to the extent of contributing to most of the big daily and weekly newspapers within eighteen months, is sufficient to illustrate the great value of the tuition offered by the Regent Institute.

It was pointed out in one of the lessons that an author should write on those subjects of which he or she has some personal and practical experience. This advice has been the keynote to my success. I asked myself what subject I knew most about. The answer came in a flash. I wrote my first book. It ran at once into over 20,000 copies and is still selling. I followed this up with others on the same subject, and in four years have made well over £600. Last year I made £240 from royalties and other sources, and this in the midst of a very busy life.

Truly, my introduction to the Regent Institute was a very lucky one—for me!

D. H.

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Name
(Block Letters)

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LET THE BLIND HEAR



Have you yet subscribed to the BRITISH "WIRELESS FOR THE BLIND" FUND

(Registered under the Blind Persons Act, 1920.)

President: HIS ROYAL HIGHNESS THE PRINCE OF WALES.

- ☐ The object of the Fund is to provide, as far as is practicable, every blind person in Great Britain and Northern Ireland with a wireless set.
- ☐ The Fund is administered by a Committee representing British Societies working for the benefit of the blind population.
- ☐ The British Broadcasting Corporation is also represented on the Committee and is giving its whole-hearted support and assisting the Fund by every means at its disposal.
- ☐ No one with sight can form a true conception of blindness nor of the magnitude of the handicaps blindness entails. But everyone can form a true conception of what wireless means to the blind. It is the blind man's daily newspaper, his concert hall and theatre, his lecture-room and church; it is his own personal means of contact with the world outside which he can hear but which he cannot see.
- ☐ In brief, a wireless set is as precious to the blind as your sight is to you.
- ☐ If every reader of *The Radio Times* sends only a small donation, the 15,000 wireless sets required immediately by the blind people of Great Britain and Northern Ireland can be at once supplied.
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.....19.....

To the Rt. Hon. REGINALD MCKENNA,
Hon. Treasurer,
BRITISH "WIRELESS FOR THE BLIND" FUND
226, Great Portland Street,
London, W. 1.

I have pleasure in sending a donation to the British "Wireless for the Blind" Fund.

Enclosed please find..... value.....

Name.....
(Please state whether Mr., Mrs., or Miss etc.)

Address.....

Cheques, Postal Orders, etc., should be made payable to "The Rt. Hon. Reginald McKenna," and crossed "Midland Bank, Ltd."

5.15
REQUEST WEEK
IN THE
CHILDREN'S HOUR

MONDAY, JANUARY 6
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
THE B.B.C.
MALE
VOICE CHORUS

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'The Future of Domestic Service—I, A Problem for All Women,' by Lady EMMOTT
THIS is the first talk of an interesting new series to be given by Lady Emmott, Chairman of the newly

TONIGHT'S VAUDEVILLE
STAINLESS STEPHEN

founded British Housewives League in connection with the National Council of Women. Among later speakers in the series will be a mistress and a maid in a small single-handed house; a mistress and a maid from a large establishment, and a country mother who has always put her girls into domestic service and continues to do so.

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only) Experimental Television Transmission by the Baird Process

12.0 ORGAN MUSIC

Played by EDGAR T. COOK
Relayed from Southwark Cathedral

- EDGAR T. COOK
- Sonata in A Minor Rheinberger
- Orphous (Symphonic Poem) Liszt
- MARGARET ROLFE (Contralto)
- Ave Maria Schubert
- EDGAR T. COOK
- Pastorale Guilmant
- Marche des Bois Magi Dubois
- Cantilene Paderne
- MARGARET ROLFE
- The Angel's Song ('Gerontius') Elgar
- EDGAR T. COOK
- Rhapsody Alec Rowley
- Paeon Basil Harwood

1.15-2.0 A CONCERT
by
THE NATIONAL ORCHESTRA OF WALES
S.B. from Cardiff

TONIGHT'S VAUDEVILLE
YVETTE DARNAC
and
OONAH MAIRS

8.0 A Concert
HELEN TAYLOR (Contralto)
ERNEST HARGREAVES (Tenor)

8.30 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

4.15 LIGHT MUSIC
[ALPHONSE DU CLOS and his ORCHESTRA
FROM THE HOTEL CECIL

5.15 THE CHILDREN'S HOUR
FIRST DAY OF REQUEST WEEK
'The Last Wish,' from 'Five Children and It' (E. Nesbit)
'Farmer Giles,' 'Joe's Occupation,' 'What's de Good ob Grousin?,' and 'How to Sell Eggs'—according to FREDERICK CHESTER
'Mushrooms,' a story of the Gnome Family (Mabel Marlowe)

6.0 Major FAUDEL-PHILLIPS: 'Riding Clubs for Clubmen'

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 THE FOUNDATIONS OF MUSIC
BRAHMS' SONGS
Sung by SUMNER AUSTIN (Baritone)

7.0-7.20 Miss V. SACKVILLE-WEST: 'New Novels'

7.25 Readings from English Letters—IV

TONIGHT'S VAUDEVILLE
RONALD GOURLEY

7.45 Vaudeville
LESLIE WESTON (Comedian)
STAINLESS STEPHEN (Comedian)
YVETTE DARNAC and OONAH MAIRS (in a Pot-Pouri of Harmony and Solo Songs)
GERALD and PHYLLIS SCOTT, and HARLEY and BARKER (in the Old and the New)
RONALD GOURLEY (Whistling Solos)
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

TONIGHT'S VAUDEVILLE
GERALD AND
PHYLLIS SCOTT
and
HARLEY AND BARKER

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 Topical Talk

9.35 NAUTICAL SCENA
THE B.B.C. MALE VOICE CHORUS
Conducted by STANFORD ROBINSON
Relayed from THE BRIXTON ASTORIA

9.55 An Orchestral Concert
DENNIS NOBLE (Baritone)
JOSEPH SLATER (Flute)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA
Festival Overture Lassen

LARSEN occupied a much more important place in the music of his own day than would now be guessed from the small share which his music has in programmes. Although a Dane by birth, he is claimed as belonging to Belgian music; he spent a great part of his life in Brussels, entering its Conservatoire when he was only twelve, and

winning the first prize for pianoforte at the age of fourteen. He won a fine reputation as a composer, and after Liszt had brought out one of his operas at Weimar with outstanding success, he remained there, and succeeded Liszt as conductor of the Opera in 1861. He brought out Wagner's *Tristan* there in 1874, at a time when it required some courage to do that; he was only the second Opera director who had given

TONIGHT'S VAUDEVILLE
LESLIE WESTON

it. He composed not only operas, but symphonic music, and in Germany they still give his incidental music to Goethe's *Faust* at most full-dress performances of the play. But, apart from that, he is now remembered almost solely by some of his songs, best of all by 'All Souls Day.'

DENNIS NOBLE with Orchestra
Songs

JOSEPH SLATER with Orchestra
Ballade (Op. 288) Reinecke

ORCHESTRA
Overture, 'Fingal's Cave' Mendelssohn

DENNIS NOBLE
Songs

ORCHESTRA
Bacarelle, 'A Night in Lisbon' Saint-Saens
Gigue Wormser

DESPITE the press of many duties and immense hard work, Saint-Saens found time to travel often, and took a keen delight in seeing and hearing what he could in other lands. A good deal of his bright and picturesque music was inspired by visits to other countries and he was often happily successful, as in this recollection of Lisbon, in seizing hold of just such characteristics as can set before us something of the scenes he was recalling.

WORMSER, although known to us in this country almost solely by his light-hearted music for the pantomime *The Prodigal Son*, was an industrious composer who won many successes in his own day, chiefly with music for the stage. One of the distinguished people who won the biggest prize of the French world of music, the Prix de Rome of the Paris Conservatoire, he spent most of his life in his native city of Paris dying there in 1926 at the age of seventy-five.

TONIGHT'S VAUDEVILLE
JACK PAYNE
and his B.B.C.
DANCE ORCHESTRA

JOSEPH SLATER
Rossignolet (The Little Nightingale) (No. 8) J. Donjav
Valse Joyeuse J. Slate
ORCHESTRA
Norwegian Dances Grieg

11.0-12.0 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from THE AMBASSADOR CLUB



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: ZAMPA-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9582-4s. 6d.)
MIDSUMMER NIGHT'S DREAM-Selection (H.M. Grenadier Guards Band) (No. 9585-4s. 6d.)
FINLANDIA (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9595-4s. 6d.)
IL MATRIMONIO SEGRETO-Overture (Milan Symphony Orchestra) (No. 9655-4s. 6d.)
Monday: AIDA-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9594-4s. 6d.)
PARADE OF TIN SOLDIERS (H.M. Grenadier Guards Band) (No. 518-5s. 6d.)
BLUE DANUBE WALTZ (Debroy Senara Band) (No. 5636-5s.)
Tuesday: LEONORE-Overture No. 3 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11378-11379-6s. 6d. each.)
PATHETIQUE SYMPHONY (Gustav Fricke and Royal Philharmonic Orchestra) (Nos. 9267-9271-4s. 6d. each.)
LES PRELUDES (Mengelberg and Concertgebouw Orchestra) (Nos. L2562-L2563-6s. 6d. each.)
GIPSY SUITE (Piazza Theatre Orchestra) (Nos. 9241-9242-4s. 6d. each.)
Wednesday: LONDONDERRY AIR (Sir Hamilton Hurry and Halle Orchestra) (No. 9091-4s. 6d.)
IN A PERSIAN MARKET (Katzberg's Concert Orchestra) (No. 9404-4s. 6d.)
DEBUSSY'S PETITE SUITE (Sir Dan Godfrey and London Symphony Orchestra) (Nos. 11766-11767-5s. 6d. each.)
MIGNON-Overture (Milan Symphony Orchestra) (No. 9759-4s. 6d.)
IOLANDE-Selection (Court Symphony Orchestra) (No. 992-4s. 6d.)
Thursday: LO! HERE THE GENTLE LAKE (H.M. Grenadier Guards Band) (No. 9832-4s. 6d.)
NOEWEGIAN DANCES (Schneewiet and London Symphony Orchestra) (Nos. 11733-11734-5s. 6d. each.)
Friday: SEMIRAMIDE-Overture (Milan Symphony Orchestra) (No. 9663-4s. 6d.)
Saturday: FOLLOW THROUGH-Selection (Piccadilly Players) (No. 9799-4s. 6d.)
MORNING, NOON AND NIGHT-Overture (National Military Band) (No. 9915-4s. 6d.)
COPPELIA-Ballet Music (Percy Pitt and R.B.C. Orchestra) (No. 901-4s. 6d.)
TOM JONES-Selection (H.M. Grenadier Guards Band) (No. 9297-4s. 6d.)
SLAVONIC DANCES (Sir Dan Godfrey and London Symphony Orchestra) (Nos. 11839-11831-6s. 6d. each.)

Instrumental.

Sunday: TO A WILD ROSE (Musical Art Quartet) (No. 5589-5s.)
MIGNON-Gavotte (J. H. Squire Celeste Octet) (No. 3877-5s.)
PRELUDIUM (J. H. Squire Celeste Octet) (No. 3026-4s. 6d.)
Monday: BY WATERS OF MINNETONKA (Cherubinsky Trio) (No. 5368-5s.)
Wednesday: ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 3275-4s. 6d.)
Thursday: BALLADE IN G MINOR (Robert Casadesu-Piano) (No. 9609-4s. 6d.)
MARY OF ARGYLE (W. H. Squire-Cello) (No. 11529-4s. 6d.)
Friday: ALBENIZ TANGO (Posthous-Piano) (No. 4850-5s.)
Saturday: WHISPERING FLOWERS (J. H. Squire Celeste Octet) (No. 3769-5s.)
DRIGO'S SERENADE (Zimbalist-Violin) (No. 9574-4s. 6d.)
VALSE BLUETTE (Zimbalist-Violin) (No. 5514-5s.)
ZEPHYR (Zimbalist-Violin) (No. 5314-3s.)
LLEWELLYN (Rudy Widoelt-Saxophone) (No. 4076-5s.)

Vocal.

Sunday: DEATH AND THE MAIDEN (Norman Allin-Bass) (No. 5019-5s.)
DER WANDEKER (Alexander Kippis-Bass) (No. 12134-6s. 6d.)
BOHEME-Che gelida (Four Tiny Hands) (Luigi Martini-Tenor) (No. 9848-4s. 6d.)
SILENT NOON (Norman Allin-Bass) (No. 9959-4s. 6d.)
MY DREAMS (Tom Burke-Tenor) (No. 11951-6s. 6d.)
PAGLIACCI-Prologue (Harold Williams-Baritone) (Nos. 4347-4349-5s. each.)
Tuesday: LAND OF THE LEAL (Greenock Male Choir) (No. 4062-5s.)
Thursday: HANSEL AND GRETEL-Dance Duet (Manchester Children's Choir) (No. 9909-4s. 6d.)
GINCHY ROAD (Harold Williams-Baritone) (No. 4499-5s.)
Saturday: BIRD SONGS AT EVENTIDE (Trevor Schofield-Dry Soprano) (No. 5259-5s.)
TALES OF HOFFMANN-Barcarolle (Isabel Ballie and Nellie Walker) (No. 9654-4s. 6d.)

Now on Sale at all Stores and Dealers.
 Complete Catalogue of Columbia "New Process" Records-post free-500,000, 102-108, Clerkenwell Road, London, E.C.1.

MONDAY, JANUARY 6

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30

THE MUSIC OF BELA BARTOK

- 12.0 A Ballad Concert
EVA HUNDSON BROWN (*Soprano*)
REGINALD OLLEY (*Baritone*)
- 12.30 Gramophone Records
- 1.0 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
FROM THE HOTEL CECIL
- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by ERNEST PARSONS
Overture, 'Don Giovanni' Mozart
Selection, 'Aida' Verdi
The Parade of the Tin Soldiers Jessel
Suite, 'Three More Dale Dances' Wood
Waltz, 'The Blue Danube' Johann Strauss
Selection, 'Her Soldier Boy' Romberg
- 5.15 The Children's Hour
(From Birmingham)
The Bean King, a Play for Twelfth Night by Gladys Joiner
JACKO and TONY will Entertain
Musical Selections by THE NORRIS STANLEY SEXTET
- 6.0 Organ Music
Played by EDWIN J. GODBOLD
Relayed from LOZELLS PICTURE HOUSE, BIRMINGHAM
Three Dances, 'Hullo, America' Finck
By the Waters of Minnetonka Lieurance
Novelty Item, 'Lonesome Little Doll' Boutelje
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN
- 6.40 A PIANOFORTE RECITAL by MURIEL ELLIOT
- 7.0 'The Rush Hour'
A Tonic for the Tired Business Man
Written, composed and produced by ERNEST LONGSTAFFE
Cast ANONA WINN
LESLIE FRENCH
(By kind permission of the London Hippodrome and J. C. Williamson Co.)
JEAN ALLISTONE
FOSTER RICHARDSON
PHILIP WADE
The Revue Chorus and Orchestra
Conducted by ERNEST LONGSTAFFE
- 8.0 Mr. J. W. BROWN: 'Travel for Pleasure and Profit'
- 8.30 B.B.C. Concerts of Contemporary Music
(Fourth Season, 1929-1930)
Relayed from THE ARTS THEATRE CLUB
FOURTH CONCERT
A RECITAL OF MUSIC BY BELA BARTOK
MARIA BASILIDES (*Soprano*)
JOSEPH SZIGETI (*Violin*)
BELA BARTOK (*Pianoforte*)
JOSEPH SZIGETI and BELA BARTOK
Rhapsody No. 1 (1928)—New Version
Lassu—Friss
(Dedicated to JOSEPH SZIGETI)

MARIA BASILIDES, accompanied by THE COMPOSER
 Four Hungarian Folk Songs (1929)
 Song of Sorrow; Shepherd's Song; Game-making Song; Swineherd's Dance
 BELA BARTOK
 Second Elegy (1909)
 Two Burlesques
 A Bit Drunk (1911); Quarrel (1908)
 JOSEPH SZIGETI and BELA BARTOK
 Second Sonata in Two Movements (1922)
 Molto moderato; Allegretto

SOME of our older listeners can remember the storm of abuse with which Wagner's music was assailed when it was first played over here. To ears accustomed to the sweet and guileless melodies of Italian opera, to the simple grace of French ballads, to the noble serenity of Beethoven, this new music was an utter abomination.

Now, barely two generations later, Wagner's music is as surely a part of the common man's delight as anything which art can offer him.

But music cannot stand still, nothing can, without stagnating. Each succeeding age has its apostles of advance, its explorers of new paths—and the bolder they are, the further they strike out along untrodden ways, the less can they expect us common folk to follow them, to understand the beauties they assure us they have found. But it does behoove us to be patient, and, moreover, to be humble. To our grandchildren, Bartok and the other 'fiery particles' of today may well be the kindly and inspiring friends that Wagner is to us: in *The Radio Times* of 1990,



BELA BARTOK (left) photographed with JOSEPH SZIGETI, who also plays in the concert of Bartok's music to be broadcast from 5GB tonight.

some one may be quoting Bartok, as Wagner is cited here, by way of a sermon on the virtue of tolerance.

The creative artist is always, more or less, a law unto himself; nothing really new could ever be created otherwise. But Bartok is apparently bound by no laws at all, even of his own devising: if he is guided by any rules or formulae, he evolves new ones for every fresh work he gives us, with a rapidity which leaves even his own disciples panting far behind him, unable to keep pace with such a swift and tireless change of outlook.

9.35 A DISCUSSION
 Mr. JAMES AGATE and Mr. LEON M. LION
 A Theatrical Discussion

MR. AGATE's sprightly ability to maintain his points in a discussion is already well known to listeners. For a long time now he has been 'telling the world' in a gay and critical manner the truth (as he sees it) about the latest plays. On this occasion he will join in a friendly fisticuffs with Mr. Leon M. Lion, the well-known London theatrical manager. During his career, Mr. Lion has put on most of Galsworthy's plays—in itself a sufficient claim upon our gratitude. It will be particularly of interest, in this discussion, to notice the different view-points, within the 'profession,' of the critic and the actor-manager.

10.15-10.30 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Monday's Programmes continued (January 6)

5WA CARDIFF. 968 kc/s (309.9 m.)

10.15-10.30 a.m. THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 An Orchestral Concert
Relayed from THE NATIONAL MUSEUM OF WALES
Relayed to Daventry
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Symphonic Suite, 'Scheherazade'
Rimsky-Korsakov

ORIENTAL subjects have always had a strong fascination for Rimsky-Korsakov, and in this Suite the East, with its blazing sunshine and its brilliance of colour, is vividly presented in the music.

The subject is, of course, from the 'Arabian Nights,' and the composer has prefaced his score with the following note:—

'The Sultan Schahriar, convinced of the infidelity of the whole race of women, has sworn to send each of his wives to death after only one bridal night. But Scheherazade saves her life by interesting him in tales which she recounts one after another for one thousand and one nights. Impelled by curiosity, the Sultan puts off from day to day the fate of the lady, and ends, as all the world knows, by renouncing his bloodthirsty intention.'

The four stories which are used as subjects in the several movements in the Suite are:—

1. The Sea and Sinbad's Vessel.
2. The story of the Prince Kalendar.
3. The Young Prince and the Young Princess.
4. Fête at Baghdad. The Sea. The ship is wrecked against the rock surmounted by the Warrior of Brass. Conclusion.

The first one begins with a robust tune which clearly indicates the furious Sultan. The running phrase on the violin, which follows, is as clearly Scheherazade herself, and then a tranquil section in 6/4 time is the telling of the story. The wrath of the Sultan is heard again, and Scheherazade's seductive pleading, both mingling with the story in a very interesting way, and at the very end a soft presentment of the Sultan's theme tells us that for the moment, at least, the lady has won.

In like manner the other movements illustrate the tales with which listeners must all be familiar, so that further analysis is hardly necessary. It is interesting, however, to note the reappearance, particularly in the fourth movement, of the themes of the angry Sultan and the pleading Scheherazade. It is her theme which triumphs at the end, after we have heard the Sultan's in a much gentler form than at first.

3.0 London Programme relayed from Daventry

4.15 Miss ALYS M. BUCKTON: 'St. Michael's Tor, Glastonbury—Its connection with the Irish Brigid'

5.0 London Programme relayed from Daventry

5.15 The Children's Hour
'LITTLE BO-PEEP'
A Radio Pantomime
by DOROTHY EAVES and FRANCIS WORSLEY

- Characters:
- Little Bo-Peep
 - Boy Blue
 - Squire Blackeye
 - Jargo, a village boy
 - Fairy Tick-tock
 - Chorus of Villagers

Scene I.—The Village Green
Scene II.—The Fair



Miss ALYS M. BUCKTON, who talks on St. Michael's Tor, Glastonbury, and its connection with the Irish Brigid, from Cardiff this afternoon.

6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.15 West Regional News
9.20-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-11.0 S.B. from London



ST. MICHAEL'S TOR, GLASTONBURY, about which Miss Alys M. Buckton talks from Cardiff this afternoon at 4.45.

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour
The Engine Whistles and we are off to see
'THE ENCHANTED ARE' (S. G. Hulme Bennett)
NELLIE SANDOW (Contralto)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Festal Prelude O'Neill
English Folk Song Suite Vaughan Williams

3.20 GWEN CRAWLEY (Soprano) (from Newcastle)
O Mio Babbino Caro (Oh! my beloved Daddy)
(Gianni Schicchi) Puccini
Now sleeps the crimson Petal Quilter
The Ships of Arcady Head

3.30 STRING ORCHESTRA
Serenade Haydn
Moment Musical Schubert

3.38 GWEN CRAWLEY
Beloved Head
A Blackbird Singing Head
Nocturne Head

3.48 ORCHESTRA
Selection, 'La Bohème' Puccini

4.0 CYRIL J. BALL (Pianoforte)
Fantasy in C Minor Bach
French Suite in E Flat Bach
Allemand, Courante, Sarabande, Gavotte,
Minuet, Air, Gigue

4.10 ORCHESTRA
Incidental Music, 'Judith'
Bantock
Prelude, Act I; Interlude; Inter-
lude; Procession; Oriental
Dance; Festal Hymn

4.36 CYRIL J. BALL
Allegro moderato (2nd Sonata,
Op. 39) Weber

4.46 ORCHESTRA
Selection, 'Looking Backward'
Finck
Träumerei (Reverie) Schumann
Hobomoko Reeves
March, 'Jollity' Ganglberger

5.15 The Children's Hour
A TOWN PROGRAMME
DORIS GAMBELL and HARRY HOPEWELL will sing songs of the town, including 'The Pageant of London' (Olicer), 'Disobedience' (Fraser Simeon), 'The Lamplighter' (Haigh), 'A Fairy came to London' (Gal-lally)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 North Regional News

9.20 S.B. from London

DON'T BE BILIOUS

When you feel sickly—dull—stomach upset—when your liver is disordered—bowels inactive—take a dose or two of Beecham's—the simple, easy, modern remedy. Beecham's go to the root of the trouble, quickly remove the poisons from your system and soon you are feeling fit and fine again. And Beecham's, being a vegetable compound, are natural and harmless.

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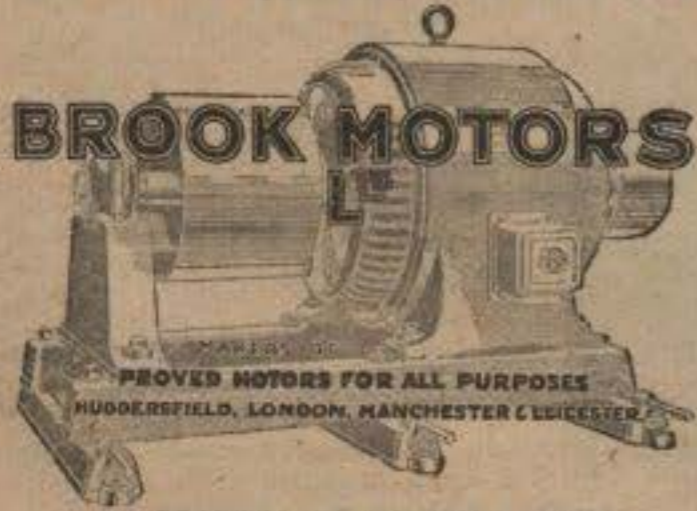
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also BRISTOL, GLASGOW, LEEDS,
BIRMINGHAM & NEWCASTLE.
See Telephone Book for addresses.

Programmes for Monday.

(Manchester Programme continued from page 25.)
9.35-11.0 An Orchestral Concert
and A Play

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Merry Wives of Windsor' *Nicolas*
Selection, 'Rose Marie' *Friml and Stohart*
Bal Masqué (Masked Ball) *Fletcher*
'THE REED IN THE WOOD'
A Romany Romance written for broadcasting by
EDWIN LEWIS
Characters
CATHLEEN CARNETTI
SETH CARNETTI
NAOMI LAPLAUX
SIMON ROBINS
MAD MARTIN

In a woodland glade two tents are pitched. A log fire burns fitfully in front of them, and Cathleen Carnetti is sitting before the fire staring at a knife which she has just drawn from her waistband.

ORCHESTRA
Suite Gaie *Marie*
Waltz, 'The Chieftain' *Sullivan*
Hungarian Rhapsody, No. 1, in F *Liszt*

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

10.15-10.30.—The Daily Service relayed from Daventry. A Light Instrumental Concert. 3.0.—The Octet: Ponpee Valsante (Poldini). 3.5.—Madge MacKay (Synopated Pianoforte Solos): Breakaway (Gottler); I got the Blues when it rains (Stoddard); The Broadway Melody (Brown); Sleepy Valley (Hanley). S.B. from Edinburgh. James Skeen (Handbells): I passed by your window (Brahe); In a Monastery Garden (Kotelbey). S.B. from Edinburgh. 3.20.—The Octet: Dance of the Hours (Ponchielli). 3.30.—Madge MacKay: I must have that Man (McHugh and Fields); S'posin' (Denbiker); That's you, Baby (Gottler); Pagan Love Song (Brown). S.B. from Edinburgh. James Skeen: My ain wee Hoose (D. R. Mouro); Hail, Caledonia! (Arthur Stroud). S.B. from Edinburgh. 3.50.—The Octet: In the Shadows (Einck). 4.0.—Dance Music by Alec Freer and his Band. Relayed from the Pinza Palais de Danse. 4.30.—'Milestones of Musical Comedy VII. Pre-War English Comedies' (continued). Edith Brass (Soprano): O! Time, Time; Tony from America (The Quaker Girl); and The Dancing Mistress (The Dancing Mistress) (Monckton). The Octet: Selection, 'The Quaker Girl' (Monckton). Edith Brass: Dance, Little Snowflake (The Dancing Mistress) (Monckton); The Maxim Girl, and Captain Dinkelpop (Oh, Oh, Delphine) (Caryl). The Octet: Selection, 'The Mousie' (Monckton and Talbot). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 9.15.—Scottish News Bulletin. 9.20-11.0.—S.B. from London.

2BD ABERDEEN. 925 kc/s. (324.5 m.)

10.15-10.30 a.m.—The Daily Service relayed from Daventry. 3.0.—A Light Instrumental Concert: Madge MacKay (Synopated Pianoforte Solos) and James Skeen (Handbells). S.B. from Edinburgh. The Octet S.B. from Glasgow. 4.0.—Dance Music. S.B. from Glasgow. 4.30.—'Milestones of Musical Comedy—VII. Pre-War English Comedies' (continued). Edith Brass (Soprano). The Octet. S.B. from Glasgow. 5.15.—The Children's Hour. S.B. from Glasgow. 5.57.—Weather Forecast for Farmers. S.B. from Glasgow. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 9.15.—Scottish News Bulletin. S.B. from Glasgow. 9.20-11.0.—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

10.15-10.30.—The Daily Service relayed from Daventry. 12.0-1.0.—Light Music. The Radio Quartet: Fantaisie, 'Sylvia' (Delibes, arr. Alder); Love in Arcady (Haydn Wood); Suite, 'At Gretta Green' (Fletcher). 12.30.—Harry D. Montgomery (Baritone): The Vagabond (Vaughan Williams); Thou art risen, my beloved (Coleridge-Taylor); Moleter of Malaga (Frotère); Here in the quiet hills (Carne). 12.42.—The Radio Quartet: Selection, 'The Girl Friend' (Rodgers). Two Little Dances (Finck). 3.30.—Concert Music. The Orchestra: Adagio from Ballet Music 'Prometheus' and Symphony No. 4 in B Flat, Op. 60 (Beethoven). 4.10.—Violet Curran (Soprano): The Woodpigeon, and The Owl (Liza Lehmann); Over the Hills and yonder (Veracini); Should he upraid (Bishop). 4.22.—Orchestra: Casse-Noisette Suite (Tchaikovsky). 4.45.—Flora Shaw (Pianoforte): Sarabande, and Rondeau, from Partita in C Minor (Bach); Troika (Tchaikovsky); Prelude in G, and Prelude in C (Op. 32) (Bachmaninov); Rhapsody, Op. 119 (Brahms). 5.0.—Musical Interlude. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 9.35.—Chamber Music. Quintet: Quintet in A, Op. 81 (Dvorsk). 10.15.—May Latimer (Contralto): A Slumber Song of the Madonna (Michael Head); To Daisies (Quilter); Maud, when soft voices die (Maurice Beesly); The Shepherd's Song (Elgar). 10.27.—Ernest A. A. Stoneley (Violin): Air Varie for Violin Solo, with Violin and Violoncello accompaniment (Ballet). 10.35.—May Latimer: To the Forest (Tchaikovsky); Sapphic Ode (Brahms); O men from the fields (H. Hughes); The Forge (Brahms). 10.51-11.0.—Quartet: Allegro vivace from Quartet for Violin, Viola, Violoncello and pianoforte, in C Minor, Op. 1 (Mendelssohn).

ALL THINGS CONSIDERED.

(Continued from page 8.)

quoting the rate at which I could cable my Christmas and New Year wishes to friends at the other end of the world. What a lazy, unsocial idea! If we can't find time to send a line of writing we should send no greetings at all.

The typewriter must take its share of blame, too; and, anyway, the machine is all wrong for personal and intimate letters. This is so generally felt that I doubt if even the most 'progressive' people ever send a typewritten letter of condolence or congratulation.

But we are less punctilious in other matters. On the shelf, where I keep a little store of unconsciously funny books, is one on etiquette for men—a fairly recent book, by the way, and still on sale, I believe. In the chapter on correspondence I read that 'It is impolite to leave letters unanswered for several days, especially if the writers are ladies, or, if men, superior in age or station. Plain white, cream-laid notepaper and envelopes should be used, the latter either square or wallet-shaped, but never of the oblong, narrow shape peculiar to business correspondence. The writing should be neat, clear, and legible, the ink black.' When did you or I see really black ink last, and how many of us answer letters promptly—if at all—and write neatly and legibly?

Just as I see my space is filled, it occurs to me that I haven't really got to my point. I had intended writing about quite another class of correspondence than that dealt with above—one which would, I think, make an attractive series for broadcast purposes. I must wait now till next week, when I will undertake not to digress.

P.S.—Although, as I said above, I don't know what letters have been broadcast, I think I can give you two that haven't. They are among the shortest ever written; the first (I quote from memory) being from an out-of-work actor who wished to remind Garrick (or was it Foote?) of his existence, and wrote: 'Dear Sir,—I am at Bath.—Yours —'; and the second, Garrick's (or was it Foote's?) reply: 'Dear Sir,—Are you? Stay *Matthew Quinney* there and be damned.'

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, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

8.0
A CONCERT
FROM
GLASGOW

TUESDAY, JANUARY 7
2LO LONDON & 5XX DAVENTRY

8.42 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
'THE RUSH HOUR'
A
RADIO REVUE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'The Countrywoman's Day'—I, Introductory Talk by Lady DENMAN

LADY DENMAN, who is giving the introductory talk to this new series, is Chairman of the National Federation of Women's Institutes. The series divides itself into two sections, the Tuesday talks will be of special interest to countrywomen, the Friday talks to townswomen.

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television
Transmission by the
Baird Process

12.0 A Ballad Concert

BERYL SELMAN (Soprano)
DAVID BRAYELL (Baritone)

12.30 Organ Music

Played by EDWARD O'HENRY
Relayed from TUSSAUD'S
CINEMA

1.0-2.0 LIGHT MUSIC

LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
Relayed from THE PICCADILLY HOTEL

3.0 A BALLAD CONCERT

APRIL PENDERVIS (Contralto)
EMLYN BEBB (Tenor)
EDNA ILES (Pianoforte)

4.0 LIGHT MUSIC

FRED KITCHEN and THE BRIXTON ASTORIA ORCHESTRA
And PATTMAN at the Organ
Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR

SECOND DAY OF REQUEST WEEK
'The Dicky-Bird Hop,' 'The Village Band,'
'The Sick Teddy Bear,' and
'Little Willie Wagtail'
by RONALD GOURLEY
More Zoo News (by Request)
from LESLIE G. MAINLAND
The Story of 'The Sappers' (H. Mortimer Batten)

6.0 Readings from The Victorian Poets: 'Robert Browning'

6.15 'The First News'

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

6.40 THE FOUNDATIONS OF MUSIC

BRAHMS' SONGS
Sung by SUMNER AUSTIN (Baritone)

7.0-7.20 Mr. J. F. MARSHALL, Director of the British Mosquito Control Institute: 'Fighting the Mosquito.' S.B. from Bournemouth

THIS disastrous species of blood-sucking fly received no attention until the close of the nineteenth century, when the researches of Ross (in India) and Grassia (in Italy) made it clear that the mosquito was largely responsible for the dissemination of malaria. It is not generally realized that there are some fifteen hundred species of mosquitos and that, although they thrive best in the tropics, they are also to be found in the Arctic regions where not only are there no human beings to give them blood, but no quadrupeds even. Mr. J. F. Marshall, who

is giving this talk, is Director of the British Mosquito Control Institute on Hayling Island, and he will tell us something of the work of this Institute in fighting one of man's most insidious enemies.

7.25 Mr. R. H. WILENSKI: 'The Italian Exhibition'

LAST week, Mr. Roger Fry gave an introductory talk on the great Italian Exhibition now on view at Burlington House. This week Mr. Wilenski, the art critic and lecturer, remembered by listeners for his 'Miniature History of Art' in *The Radio Times*, gives a further talk on this unparalleled opportunity for Englishmen to view, in one building, some of the loveliest fruits of Italian genius.

these have been set forth there is a dramatic moment when the whole orchestra falls silent and a trumpet call is heard from without. In the opera, the same trumpet call announces the arrival of the governor, through whose coming Florestan is released from his unjust imprisonment. A quiet theme on the woodwinds expresses the dawning of hope in the prisoner's heart, the trumpet call is heard again, and the theme of hope grows stronger. All the former themes return, lending the music a note of exaltation, and the Overture ends with a great song of joy in which the first Leonora theme rings out triumphantly.

TCHAIKOVSKY began a sixth Symphony in mid-Atlantic—so his diary tells us—on his voyage from the States in the early summer of 1891. But the work did not please him, and he destroyed it, beginning immediately afterwards the new sixth Symphony, with such enthusiasm and energy that the whole thing was clearly outlined in his mind in less than four days. He wrote of it as a Symphony with a programme, 'but a programme of a kind which remains an enigma to all—let them guess it who can,' and his intention was to call it 'A Programme Symphony.' The work was completed by August of that year, and Tchaikovsky had no doubt himself that it was the finest music he had ever composed or would compose, a conviction in which many of his admirers share. The name 'Pathétique' was suggested by his brother, and though Tchaikovsky agreed, he changed his mind and wrote afterwards to the publisher asking him simply to call it Symphony No. 6.

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local News, (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 Major COURT-TREATT: 'An African Tale'

9.35 'The Rush Hour'

A Tonic for the Tired Business Man

Written, composed, and produced by ERNEST LONGSTAFFE

Cast

ANONA WINN
LESLIE FRENCH
(By kind permission of the London Hippodrome and J. C. Williamson Ltd.)
JEAN ALLISTONE
FOSTER RICHARDSON
PHILIP WADE

The REVUE CHORUS and ORCHESTRA
Conducted by ERNEST LONGSTAFFE

10.35 DANCE MUSIC

ALAN GREEN and his BAND, and ART GREGORY and his ST. LOUIS BAND, from The Royal Opera House Dances, Covent Garden

11.15-12.0 BERTINI and his BAND, relayed from the EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL
S.B. from Manchester

The Rush Hour

A Tonic for the Tired Business Man

Written, composed, produced, and conducted by ERNEST LONGSTAFFE

To be broadcast tonight at 9.35

7.45 Songs by ROBERT BURNETT (Baritone)
(S.B. from Glasgow)

Adieu, Dear Love of Aberdeen arr. Mackenzie
The Braes o' Killiecrankie arr. Short
O, Love will venture in arr. MacCunn
The Land o' the Leal.... arr. Stephen Burnett
Little Jock Elliot (Border Ballad)...arr. Barton

8.0 The Choral and Orchestral Union of Glasgow Concert

Relayed from ST. ANDREW'S HALL, GLASGOW

THE SCOTTISH ORCHESTRA
Conducted by VLADIMIR GOLDSCHMANN
Overture, 'Leonora' No. 3..... Beethoven
Symphony, No. 6, in B Minor ('Pathétique') (Op. 74) Tchaikovsky

THE third 'Leonora' Overture begins with a solemn descending scale, and then we hear the beautiful air in which in the opera, Florestan, the hero, sings of the happy springtime of his own youth. Leonora appears with the beginning of the quick section, in a very beautiful Theme eloquent of noble strength and dignity. A little later another impressive theme reminds us once more of Florestan and his unhappy lot in prison. After

TUESDAY, JANUARY 7
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

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9.0
BIRMINGHAM
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ORCHESTRA

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12.0 **A CONCERT**
CONSTANCE BULL (*Contralto*)
CLAUD PILGRIM (*Tenor*)
WINIFRED COPPERWHEAT (*Viola*)
NORA EASTER (*Pianoforte*)

1.0 **ORGAN MUSIC**
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA, BOURNE-MOUTH

2.0-3.0 **Light Music.**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Die Felsenmühle' ('The Mill on the Rock') *Reissiger*
La Boutique Fantasque ('The Fantastic Toy-shop') *Rossini, arr. Respighi*
Two Light Syncopated Pieces *Eric Coates*
Romance *Tchaikovsky*
Selection, 'The Beloved Vagabond' *Dudley Glass*
Suite, 'Russet and Gold' *Sanderson*
Yeomanry Patrol *Squire*

JACK PAYNE (The Coventry Newsboy Whistler)
TOMMY HANDLEY (The Wireless Comedian)
MURIEL GEORGE and ERNEST BUTCHER (Old English Folk-songs)
JACK RICKARDS and WINIFRED DUNK in 'Some More Scandal'
THE TWO HOFFMANS (Syncopated Piano Duets)
PHILIP BROWN'S 'REVELLERS' BAND

8.30 Mr. T. H. WHITE: 'Sir Thomas Browne'

9.0 **An Orchestral Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
GORDON BRYAN (*Pianoforte*)

ORCHESTRA
Prelude, 'Sappho' *Bantock*
GORDON BRYAN and Orchestra
Second Pianoforte Concerto in G Minor, Op. 22
Saint-Saëns
Andante Sostenuto; Allegro Scherzando;
Presto



JACK RICKARDS (left), WINIFRED DUNK (centre) and PERCY MERRIMAN (right) are three of the people who will take part in Birmingham's Vaudeville programme at 7.0.

5.15 **The Children's Hour**
(From Birmingham)
'Bobajohn,' a Story of South Africa, by Frances Pearman
HELEN ALSTON will Entertain
MURIEL GEORGE and ERNEST BUTCHER in Old English Folk-songs
'Stories in Stone—Stonehenge,' by William Hughes

6.0 **THE BIRMINGHAM STUDIO CHORUS**
(From Birmingham)
Conducted by JOSEPH LEWIS
Part Songs
The Seal Woman's Croon *Hebridean Air, arr. Bantock*
Old Winter } *Thomas Wood*
The Seaman's Compass }
Ay Waukin O *arr. Robertson*

6.15 **'The First News'**
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

6.40 **ORGAN MUSIC**
Played by
Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Introduction and Allegro, Fantasie Sonata in A Flat *Rheinberger*
Siciliano *Scarlatti*
Allegro, Concerto in D *Handel, arr. Roper*
Finale in E Flat *Guilmant*

7.0 **Vaudeville**
(From Birmingham)
OLLY OAKLEY and PARTNER (Banjo Duets)
HELEN ALSTON (Songs at the Piano)
PERCY MERRIMAN and AMY TWINNETT in a Sketch, 'PROPOSALS'

THERE is a story told of this Concerto, to the effect that Rubinstein suggested it, proposing that he and Saint-Saëns should appear together as conductor and pianist respectively, in a concerto by the French master. We are told that only three weeks were available for the composition of the new work, but that Saint-Saëns completed the task triumphantly, well within the allotted time, playing it himself on its first appearance with complete success.

The work bears no traces of hasty workmanship; it is throughout conceived in that happy spirit which suggests that the ideas flowed swiftly and easily from its composer's thought.

The first movement begins with a brilliant flourish for the soloist, and the pianoforte has matters largely in its own hands.

The second movement is pretty much in the usual scherzo and trio form, the pianoforte introducing the first vivacious theme almost at the outset.

The last movement is, to all intents and purposes, a brilliant and vivacious Tarantelle; it brings the work to an end in the gayest of bright spirits.

9.40 **ORCHESTRA**
Tons Poem, 'The Preludes' *Liszt*
GORDON BRYAN.
Tambourin *Norman Demuth*
Bank Holiday *Moeran*
Gadabout *Herbert Howells*

ORCHESTRA
Gipsy Suite *German*

10.15-10.30 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Tuesday's Programmes continued (January 7)

5WA CARDIFF. 968 kc/s. (300.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Mr. LYNDON HARRIES: 'Why Chaucer could never have been a Welshman'

6.15 S.B. from London

7.0 Egwyl Gymraeg
(A WELSH INTERLUDE)
Mr. IORWETH PEATE of the Department of Archaeology, National Museum of Wales
Bywyd yng Nghymru Gynt
(Life in Bygone Wales)
I, Yr Hen Gartref Cymreig
(I, The Old Welsh Home)

7.25 S.B. from London

7.45 S.B. from Swansea

8.0 S.B. from London

9.15 West Regional News

9.20 S.B. from London

11.15-12.0 S.B. from Manchester

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

7.45 **A Wagner Programme**
At
THE PATRI PAVILION, SWANSEA
THE NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE

The Ride of the Valkyries
MAY BLYTH (Soprano) and Orchestra
Elsa's Dream ('Lohengrin')

ORCHESTRA
Siegfried's Journey to the Rhine ('The Dusk of the Gods')

FRANCIS RUSSELL (Tenor) and Orchestra
Prize Song ('The Mastersingers')

ORCHESTRA
Siegfried Idyll

MAY BLYTH, FRANCIS RUSSELL, and Orchestra
Love Dust ('Lohengrin')

9.0 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.25 S.B. from London

11.15-12.0 S.B. from Manchester (See London)

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

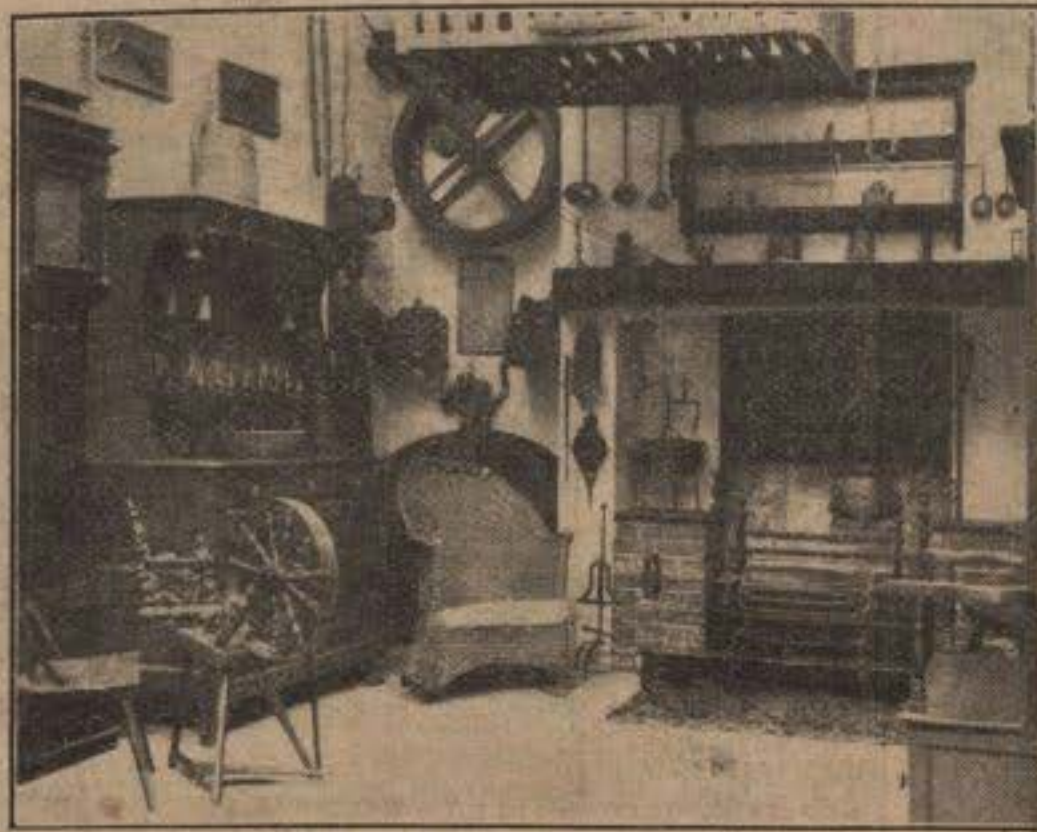
6.15 S.B. from London

7.0 Mr. J. F. MARSHALL (Director of the British Mosquito Control Institute): 'Fighting the Mosquito.' Relayed to London and Daventry

7.25 S.B. from London

7.45 S.B. from Glasgow

9.0 S.B. from London



AN OLD WELSH KITCHEN,
one of the exhibits in the Bygones Gallery of the National Museum of Wales. Mr. Iorwerth Peate describes the old Welsh home during the Welsh Interlude from Cardiff this evening.

9.15 Local News

9.20 S.B. from London

11.15-12.0 S.B. from Manchester

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour
A DAY AMONG THE PETS
A story from all who chatter, even the guinea pig calls for silence: 'The Guinea Pig's Tail' (Margaret E. Gibbs)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. CHARLES HENDERSON: 'Cornwall and Devon a Hundred Years Ago'—IV

7.25 S.B. from London

7.45 S.B. from Glasgow (See London)

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

11.15-12.0 S.B. from Manchester

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0 A Gramophone Lecture Recital
By MOSES BARITZ

1.0 Gramophone Records

1.15-2.0 THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from THE HOULDSWORTH HALL
DOROTHY PEARCE (Soprano)
HILDA SINGLETON (Pianoforte)
MARGARET SUTCLIFFE (Contralto)

3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
EDITH INESON (Soprano)
S.B. from Leeds
HARRY CLIFFORD (Original Character Studies)

5.15 The Children's Hour

6.0 Mr. W. F. A. ERMEN: The Way to Better Photography. Making your own enlargements

6.15 S.B. from London

7.0 Professor H. B. CHARLTON: 'What's a Comedy?'

7.25 S.B. from London

7.45 S.B. from Glasgow

9.0 S.B. from London

9.15 North Regional News

9.20 S.B. from London

10.35-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from the EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 10.45:—Miss Lily Gilmour: 'Liver, and how to cook it.' 11.0-12.0:—A Recital of Gramophone Records. 3.0:—The Octet, Marion MacGregor (Contralto), Nell Ballantyne (Reciter), 4.0:—Dance Music by Alec Fraser and his Band, relayed from the Plaza Palais de Danse. 4.30:—Modern British Music, The Octet, Mary Russell (Soprano). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. W. Cuthbert Robb: 'A Breton Pardon.' 6.15:—S.B. from London. 7.0:—The Right Honourable Lord Meston, K.C.S.I.: 'The Scottish National Dictionary.' Relayed from London. 7.25:—S.B. from London. 7.45:—Songs by Robert Burnett (Baritone). 8.0:—The Choral and Orchestral Union of Glasgow. Concert, relayed from St. Andrew's Hall, The Scottish Orchestra (Leader, Sidney Bowman). Conducted by Vladimir Golschmann. 9.0:—London. 9.15:—Scottish News Bulletin. 9.20:—London. 11.15-12.0:—Manchester.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 11.0-12.0:—Relayed from Daventry. 3.0:—A Scottish Concert. Marion Macgregor (Contralto), Nell Ballantyne (Reciter). The Octet. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—Modern British Music. Mary Russell (Soprano). The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Mr. W. Cuthbert Robb: 'A Breton Pardon.' S.B. from Glasgow. 6.15:—S.B. from London. 7.0:—The Rt. Hon. Lord Meston, K.C.S.I.: 'The Scottish National Dictionary.' S.B. from Glasgow. 7.25:—S.B. from London. 7.45:—Songs by Robert Burnett (Baritone). S.B. from Glasgow. 8.0:—The Choral and Orchestral Union of Glasgow. Concert, relayed from St. Andrew's Hall, The Scottish Orchestra (Leader, Sidney Bowman). Conducted by Vladimir Golschmann. S.B. from Glasgow. 9.0:—London. 9.15:—Glasgow. 9.20:—London. 11.15-12.0:—Manchester.

2BE BELFAST. 1,230 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 3.30:—The Orchestra, Eileen Mason (Soprano), Carrodna Taylor (Violoncello). 5.0:—Musical Interlude. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—The Rev. W. F. Marshall: Ulster Dialect Talk—II. 'Grammar and Construction.' 7.15:—Musical Interlude. 7.25:—S.B. from London. 7.45:—The Orchestra. 8.15:—'Imperial Robes,' by W. Earle Gray. 9.0:—S.B. from London. 11.15-12.0:—S.B. from London.



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THE MICROPHONE AT MAESTEG.

A Concert from the 'Metropolis of Mid-Glamorgan'—International Rugby Football—Pennsylvania and its Founder—A Welsh Composer.

A Symphony Concert.

THE National Orchestra of Wales visits a new locality on Tuesday, January 14, when it goes to Maesteg, which has been described as the 'metropolis of Mid-Glamorgan.' This may seem an unnecessary title, but it should be remembered that Glamorgan is more thickly populated than any other part of Wales. Ecclesiastically, Maesteg dates back to the sixth century, when the parish church of Llangynwyd was founded by St. Cynwyd. Llangynwyd, of course, will always be associated with the story of the Maid of Cefn Ydfa and her poet-lover Wil Hopcyn.

Maesteg and Music.

MAESTEG owes its importance to the great store of mineral resources—especially coal—which is found in the surrounding hills. Industrial centres have often given rise to great musicians and musical organizations, and in this respect Maesteg ranks second to none in the country. For years it has produced conductors, choirs, and vocalists of outstanding merit. Its mixed choral organizations, its male chorus, and its juvenile choir

have all gained high honours at the National Eisteddfod of Wales. Maesteg may therefore justly claim to be a real home of song. With such a reputation and tradition, Maesteg seems a fitting place to welcome the National Orchestra of Wales. The Town Hall, from which the concert will be broadcast, is a fine building capable of seating 1,200 people. The Concert begins at 7.45 p.m. and will be relayed till 9 p.m.

Travels of the N.O.W.

THIS concert in Maesteg is, of course, part of the scheme for touring the orchestra, which is proving so successful. Although the orchestra has not yet been in existence for two years, it has visited Llanelli, Porthcawl, Merthyr Tydfil, Ferndale, Trealaw, Abertillery, Penarth, Caerphilly, Newport, and Weston-super-Mare. In addition the orchestra has given fortnightly concerts in Swansea.

Wales v. England.

A RUNNING Commentary on the International Rugby Football Match, Wales v. England, will be given by Captain H. B. T. Wakelam from the Cardiff Arms Park on Saturday, January 18, at 2.10 p.m. This famous park is now a model ground and it is estimated that about 65,000 spectators can get a good view of a game. Perhaps the most famous event in its history was when Wales beat the All Blacks in 1905.

The Founder of Pennsylvania.

ON Monday, January 13, at 4.45 p.m., Mr. F. J. Harries makes a welcome return to the microphone when he gives the first of a series of talks of Welsh historical interest. The subject of this talk will be "William Penn, the Welsh founder of Pennsylvania." He will also deal with the part played by Welshmen in the administration of the early affairs of the colony. This talk should be of interest to Bristolians, for in St. Mary Redcliffe Church there is a monument to Admiral Sir William Penn, the father of the celebrated Quaker. The Admiral commanded the fleet at the capture of Jamaica in 1655.

A Haydn Morris Programme.

A PROGRAMME of compositions and arrangements by Haydn Morris will be given from Swansea on Sunday, January 12, at 4.30 p.m. The artists will be Olwen Young (soprano), Olwen Lloyd (contralto), Morgan Lloyd (violin), Uriel Rees (tenor), Brinley Llewellyn (baritone), and the Composer will be at the piano. Haydn Morris is a native of Cross Hands, Llanelli, a well-known adjudicator and a leading choral conductor of Wales.

As a composer, his best-known work is the Welsh opera, *The Maid of Cefn Ydfa*. For a number of years his works have been chosen as test pieces at the National Eisteddfod. He is an organist and choirmaster at Capel Als, Llanelli, one of the largest churches in Wales.

The Welshman as a Critic.

IF we know that a Welshman is saying something about certain aspects of life about him, can we tell in what manner he will have his say? asks Mr. Lyndon Harries. Mr. Harries is considering the subject of his forthcoming talk on 'The Welshman as a Critic' and he goes on to ask 'Will it be an impersonal and formal criticism, will it be a song of praise or a hymn of hate? Must the Welshman always be the slave of what is vaguely described as 'the Welsh national temperament with its deep emotions and prejudices?' Mr. Lyndon Harries will answer these questions and he is aware that unless he deals faithfully with the matter it will be a case of the pot calling the kettle black, for he is proud of his Welsh nationality. 'The kettle,' he adds, 'is not so black as many people believe!' 'In some things the Welshman is too broad-minded to be a critic.' This assertion Mr. Lyndon Harries will seek to prove on Tuesday, January 14, at 6 p.m. There is little doubt that this talk will provide much discussion in Wales.

(Continued in Col. 3. page 40.)



Western Mail.

THE NATIONAL ORCHESTRA AT MAESTEG.

A concert by the National Orchestra of Wales will be relayed from the Town Hall, Maesteg, on January 14. The clock tower of the Town Hall can be seen in this picture of Talbot Street.

7-45
THE GERSHOM
PARKINGTON
QUINTET

WEDNESDAY, JANUARY 8

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)

9.20
J. C. SQUIRE
ON
'MRS. GRUNDY'

To be broadcast

Tonight at 8.30

'THE PROPOSAL'

A Jest in One Act

by

ANTON TCHEHOV

Translated by Constance Garnett

CHARACTERS

Stepan Stepanovitch Tchubukov (a landowner)

Natalya Stepanovna (his daughter, aged 25)

Ivan Vassilyevitch Lomov (a neighbour of Tchubukov's—a healthy, well-nourished, but hypochondriacal landowner)

Produced by Howard Rose

IAN GLENNIE

Come again! Dowland
The Bonnie Earl o'
Moray....arr. Diack

QUARTET

Nocturne and Scherzo,
Fourth Quartet in D
Borodin

IAN GLENNIE

Romance (Rosamunde)
Schubert
Marishka (Hungarian)
arr. Korbay
Der Musensohn (The
Muse's Son) Schubert

QUARTET

Londonderry Air
arr. Frank Bridge

4-45 ORGAN MUSIC

Played by

REGINALD NEW
Relayed from THE
BEAUFORT CINEMA,
WASHWOOD HEATH,
BIRMINGHAM
Suite, 'Americans'
Thurban
Somewhere a Voice is
calling.....Tate

QUINTET

Chorale from 'Sleepers, Wake'.....Bach
La Fileuse (The Spinning Woman).....Raff

8.30

'THE PROPOSAL'

A Jest in One Act by ANTON TCHEHOV

Translated by CONSTANCE GARNETT

(See top of Column I and Special Article on
page 9.)

9.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (Daventry only) Shipping
Forecast and Fat Stock Prices

9.20

Miniature Biographies—VII

'Mrs. Grundy,' by Mr. J. C. SQUIRE

9.35

Chamber Music

MARIA BASILIDES (Contralto)

THE STRATTON STRING QUARTET:

GEORGE STRATTON (Violin)

WILLIAM MANUEL (Violin)

LAWRENCE LEONARD (Viola)

JOHN MOORE (Violoncello)

THE STRATTON STRING QUARTET

Quartet for Strings in D (Op. 76, No. 5)...Haydn
Allegretto allegro; Largo cantabile mesto;
Minuet, allegro; Finale, presto

MARIA BASILIDES (Songs)

THE STRATTON STRING QUARTET

Quartet for Strings in A Minor (Op. 51) Brahms
Allegro; Romanze, poco adagio; Allegretto
molto; Finale, allegro

11.0-12.0

DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from
GROSVENOR HOUSE, PARK LANE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER
FORECAST

10.45 Mrs. E. M. HUBBACK: 'A Woman's
Commentary'

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)

Experimental Television Transmission by
the Baird Process

12.0

A Ballad Concert

BESSIE JONES (Soprano)
FRANK POWELL (Baritone)

12.30 A Recital of Gramophone Records

1.0-2.0

LIGHT MUSIC

FRASCATI'S ORCHESTRA

Directed by GEORGES HAECHE

From THE RESTAURANT FRASCATI

3.0 Presentation of the 'Daily News' Wireless
Installation

To the Royal Hospital, Chelsea

Relayed from The Royal Hospital, Chelsea

VISCOUNT COWDRAY

will hand over the installation on behalf of The
Daily News and the subscribers

LORD ARNOLD

will receive the installation on behalf of

The Royal Hospital

WILLIAM BREBETON

will express the Pensioners' appreciation and call
for three cheers from the Pensioners assembled

SOLO AND CHORUS

'Soldiers of the King'

Sung by Mr. ERIC GODLEY

Supported by,

THE CHAPEL CHOIR, and the PENSIONERS

3.15

DANCE MUSIC

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

3-45

A Light Classical Concert

IAN GLENNIE (Baritone)

THE SNOW STRING QUARTET

Fourth Quartet in G.....Sumson

Descriptive Intermezzo, 'In a Persian Market'
Ketilbey

5.15

THE CHILDREN'S HOUR

THIRD DAY OF REQUEST WEEK

A Family Party

3.0

Sir MONTAGU BURROWS: (Commissioner for
Special Tests Boy Scout Headquarters and
County Commissioner for Oxfordshire): 'Scouts
with a handicap'

6.15

'The First News'

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

6.40

THE FOUNDATIONS OF MUSIC

BRAMMS' SONGS

Sung by SUMNER AUSTIN (Baritone)

7.0-7.20

Dr. RALPH CROWLEY, Senior Medical
Officer of the Board of Education: 'The Young
Child's claim to a place in the Sun'

7.25

Dr. HONOR FELL: 'The Life of a Cell'

7.45

A CONCERT

ALICE MOXON (Soprano)

THE GERSHOM PARK-
INGTON QUINTET

Petite Suite...Debussy

ALICE MOXON

Le Violette...Searlatti

O willo, willo

edited J. F. Bridge

Nymphs and Shep-
herds.....Purcell

QUINTET

The snowy-breasted

pearl...arr. Somervell

Son of Mine

William Wallace

In the gloaming

Harrison

ALICE MOXON

So we'll go no more

a-roving

Herbert Ferrers

Sweet Chance that led

my Steps abroad

Michael Head

My Heart is like a sing-
ing Bird.....Parry

To be broadcast

Tonight at 9.35

CHAMBER MUSIC

with

THE STRATTON STRING QUARTET

who will play

Quartet for Strings in D (Op. 76, No. 5)

by Haydn

and

Quartet for Strings in A Minor (Op. 51)

by Brahms

and

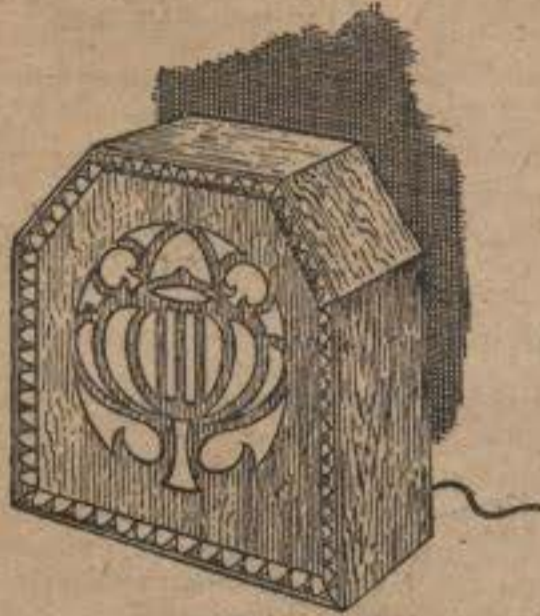
MARIA BASILIDES (contralto)

WEDNESDAY, JANUARY 8
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30
**A MUSICAL
COMEDY
PROGRAMME**



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will
now switch
over to**

*Player's
please*



N.C.C. 779

- 12.0 **ORGAN MUSIC**
Played by **LEONARD H. WARNER**
Relayed from St. Botolph's, Bishopsgate
EILEEN LEONARD (Soprano)
- 1.0 **Gramophone Records**
- 1.30 **A Light Orchestral Programme**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **FRANK CANTELL**
Overture, 'Mignon' *Ambroise Thomas*
ALICE VAUGHAN (Contralto)
Still as the Night *Bohm*
All Souls' Day *Lassen*
Life and Death *Coleridge-Taylor*
ORCHESTRA
First Set of Four English Dances *Cowen*
- 2.5 **HAROLD GRAY (Pianoforte)**
Rhapsody in G Minor *Brahms*
Aria, Op. 23 *Dohnanyi*
ORCHESTRA
Selection, 'Iolanthe' *Sullivan*
ALICE VAUGHAN
Beloved, it is Morn *Florence Aylward*
When Love is Kind *arr. A. L.*
Japanese Death Song *Cranston Sharp*
HAROLD GRAY
Ballad *Debussy*
Three Preludes *Delius*
- 2.50-3.0 **ORCHESTRA**
Suite, 'The Pagoda of Flowers' *Woodforde-Finden*
- 5.15 **The Children's Hour**
(From Birmingham)
'The Nursery of Dream Toys,' by Robert Tre-
dinnick
Songs by **OLIVE GROVES (Soprano)** and **HAROLD**
CASEY (Baritone)
'Pinnacle Climbers—St. Bede, the Mighty Pen,'
by *Nicolina Twigg*
- 6.0 **Interlude**
- 6.15 **'The First News'**
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN
- 6.40 **A MILITARY BAND CONCERT**
ETHEL FENTON (Contralto)
BARRINGTON HOOPER (Tenor)
THE WIRELESS MILITARY BAND
Conducted by **B. WALTON O'DONNELL**
Overture, 'Leonora,' No. 3 *Beethoven*
ETHEL FENTON
O mio Fernando ('La Favorita') *Donizetti*
Lullaby *Brahms*
BAND
Caucasian Sketches *Ippolito-Ivanov*
In the Gorge; In the Village Street; In the
Mosque; Procession of the Sirdar

- BARRINGTON HOOPER**
Sing me a Song of a Lad that is gone *Homer*
A Farewell *Burns-Henderson*
Charming Chloe *German*
BAND
Suite, 'Famous Beauties' *Fletcher*
A Vision of Aphrodite; In the Palace of Old
Versailles; At the Court of Cleopatra
ETHEL FENTON
O Love! from thy Power *Saint-Saens*
Life's Gifts *Clutsam*
SECOND in popularity only to the other air which
Delilah sings at a later stage of the second Act—
'My heart opens at thy voice'—O Love, from
thy power 'appears near the beginning of Act II,
where Delilah waits for Samson, and muses on
the triumph which she feels sure she will attain
over his weakness. She calls on all the powers
of love to help her.
BAND
Ballet Music, 'Masaniello' *Auber*
BARRINGTON HOOPER
On Wings of Song *Mendelssohn*
My Captain *Cyril Scott*
BAND
Two Scottish Pieces *Bantock, arr. Chignell*
Quick March, 'The Hills of Glenorchy'; Reel,
'The Bobbers o' Brechin'
- 8.0 **Talk**
- 8.30 **From the Musical Comedies**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**
Selection, 'The Street Singer' *Fraser-Simson*
OLIVE GROVES (Soprano) and **ORCHESTRA**
Love, you seem a wondrous Thing ('Sylvia's
Loves') *Rolt*
Names } ('Monsieur Beaucaire') *Messenger*
I do not know }
ORCHESTRA
Selection, 'The Damask Rose'
Chopin, arr. Clutsam
OLIVE GROVES and Orchestra
I cannot love ('The Greek Slave') *Jones*
Alone } ('Our Peg') *Fraser-Simson*
Deep as the Sea ... }
- 9.35 **DANCE MUSIC**
JACK PAYNE and his B.B.C.
DANCE ORCHESTRA
- 10.15-10.30 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



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

Wednesday's Programmes continued (January 8)

5WA CARDIFF. 958 kc/s. (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 1.15-2.0 A SYMPHONY CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES
Cerdorfa Genedlaethol Cymru
Concerto Grosso Op. 3, No. 6 in D, for Strings, Oboe, Bassoon, and Pianoforte
Handel
Symphony No. 5, in B Flat } *Schubert*
Overture, 'Rosamunde'..... }
- 3.0 London Programme relayed from Daventry
- 3.45 Mozart Trios, No. 7
THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Trio in E Flat
Andante; Menuetto; Allegretto
- 4.5 BLOWEN EVELEIGH (Soprano)
Oh, had I Jubal's Lyre *Handel*
Spring *Henschel*
A Birthday *Cowen*
TRIO
Suite, 'The Puppet Show'..... *Alec Rowley*
BLOWEN EVELEIGH
The Fairies' Dance *Head*
Piggasnie *Peter Warlock*
Music when soft voices die *Beethoven*
TRIO
Sally in our Alley *Reginald Redman*
Slumber Scene *Arensky*
Serenade *Arensky*
- 4.45 London Programme relayed from Daventry
- 6.15 S.B. from Swansea
- 5.30 The Children's Hour
- 6.0 Mr. A. R. DAWSON: 'What the Vellum Bound Volumes contained—I, 'The Record of the Patent's Officer.
- 6.15 S.B. from London

7.45 A Musical Comedy Programme

NATIONAL ORCHESTRA OF WALES
Cerdorfa Genedlaethol Cymru
Conducted by REGINALD REDMAN
Selection, 'Virginia' *Walter Tunbridge*
OLIVE STURGESS (Soprano) and Orchestra
Philomel ('Monsieur Beaucaire') *Massenet*
My Life is Love ('The Maid of the Mountains')
Fraser-Simson
ORCHESTRA
Foxtrot, 'Dancing Time' ('The Cabaret Girl')
Kern

'HUSBANDS AND WIVES'
by
JOHN PALMER
I.
MOONSET
Evelyn
Edward

A garden on the Riviera. Evelyn and Edward, married ten days ago, are recumbent in separate chairs, watching the moon as it sets over the Mediterranean.

ORCHESTRA
Waltz, 'The Count of Luxemburg'
Lehar

OLIVE STURGESS and Orchestra
Today my Spinnet ('Tom Jones') } *German*
Waltz Song ('Merrie England') }

ORCHESTRA
Selection, 'The Desert Song' .. *Romberg*

- 9.0 S.B. from London
- 9.15 West Regional News
- 9.20-11.0 S.B. from London



OLIVE STURGESS (left) takes part in the Musical Comedy Programme from Cardiff this evening at 7.45. BLOWEN EVELEIGH (right) sings during the afternoon concert.

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 1.15-2.0 S.B. from Cardiff
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 5.30 S.B. from Cardiff
- 6.15 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 Local News
- 9.20-11.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 London Programme relayed from Daventry

- 5.15 The Children's Hour
WORDS AND MEANINGS
An old subject with which the most modern authorities will deal
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London. (9.15 Mid-week Sports Bulletin; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
March, 'Tambhäuser' *Wagner*
Three Elfin Dances *Wagner*
Elves; Nymphs; Gnomes
GORDON GREEN (Pianoforte)
English Suite in A Minor *Bech*
Prelude; Sarabande; Bourée

ORCHESTRA
Selection, 'The Beggar's Opera'
arr. Frederick Austin

FRANK SMITH (Tenor)
O Mistress mine } *Quilter*
Fair House of Joy }
Recit.: His hideous Love } *Handel*
Air: Love sounds the Alarm }

ORCHESTRA
Humoreske *Dvorak*
Poup's Valsante (Dancing Doll) *Poldini*

GORDON GREEN
Nocturne in D Flat, Op. 27, No. 2 }
Mazurka in E, Op. 6, No. 3 } *Chopin*
Study in C Sharp Minor, Op. 10, No. 4 }

ORCHESTRA
Sea Sheen *Eric Fogg*
Moresque *Eric Coates*

FRANK SMITH
Maize, my Girl *Aitken*
Passing By *E. C. Purcell*
Onaway, Awake, Beloved *Coleridge-Taylor*

ORCHESTRA
Ballet Suite, 'My Lady Dragon Fly' *Finch*

- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour
'To Market, to market,
To buy a fat pig'

Songs by BEATRICE COLEMAN and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 An Orchestral Programme

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Euryanthe' *Weber*
Petite Suite *Debussy*
En Bateau (In a boat); Cortège
(Procession); Menuet; Ballet

NEWTON LEES (Baritone)
Hear me! Ye winds and waves
Handel, arr. A. L.

At the mid Hour of Night *Cowen*
Song of Hybrius the Cretan *Elliott*

(Manchester Programme continued on page 34)



HUSBANDS AND WIVES. I.—'MOONSET.'
From Cardiff, at 7.45.

Why doesn't this man wear a 'SPAN' Patent HALF-Belt?



Patent HALF-Belt?

All over the world men are discarding awkward, chest-cramping braces for the 'SPAN' Bracer—the modern Trousers Support. The 'SPAN' is a neat HALF-Belt which is worn across the small of the back. Leaves chest gloriously free. No shoulder drag. No abdominal compression. Even when "all dressed up," you feel as free and easy as you do in "knockabout" tweeds. The 'SPAN' prevents the shirt riding up, holds underpants securely, gives your trousers that Savile Row "hang." Whether you are a two or a ten suit man, one 'SPAN' will do. Changed in a jiffy, but once fixed, always in position. Eliminates unnecessary buttoning. For business, evening wear, or sport, you will find the 'SPAN' "takes a great load off your shoulders."

Supersedes Braces & Belts

"The 'SPAN' is perfect in every detail... has been a boon... one of the finest devices..."—J. R. C., Paisley.

"I have worn your 'SPAN' for 18 months and cannot endure ordinary braces again."—H. T. D., Yorks.

"The 'SPAN' is excellent... much better than braces or belts."—H. J., Kent.

ORDER-BY-POST NOW

You'll never wear braces again!

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Programmes for Wednesday.

(Manchester Programme continued from page 33.)

ORCHESTRA

Persian Dance ('Khovantchina')... *Mussorgsky*
Hymn to the Sun ('The Golden Cockerel')
Rimsky-Korsakov
Humoreske... *Tchaikovsky*

NEWTON LEES

Go, lovely Rose... *Quilt*
By the Light of the Moon... *Loughborough*
A Prayer to our Lady... *Donald Ford*
Griselidis... *arr. A. L.*

ORCHESTRA

Ballet Suite, 'La Boutique Fantasque' ('The Fantastic Toy-shop')
Rossini arr. Respighi and Carr
Shepherd's Hey... *Grainger*

9.0 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London

Other Stations.

5SC

GLASGOW.

752 kcs.
(308.0 m.)

10.15-10.30.—The Daily Service, relayed from Daventry.
3.0.—Folk Music: The Octet: Folk Tune and Fiddle Dance (Fletcher); Marjorie Greenfield (Mezzo-Soprano); Flowers in the Valley, My Boy Willie (Worcester) and O, Sally, my Dear (Somerset) (arr. Cecil J. Sharp); All round my Hat (York) (Fred J. Falconer); The Riddle Song (Appalachian) (arr. Cecil J. Sharp); The Octet: Judea, A Selection of Hebrew Melodies (Halter); Marjorie Greenfield: Love at my Heart (Irish) (Charles Wood); Early rose I one fine morning (Hebridean) (Kennedy Fraser); The Stain Cossack (Russian) (Kurt Schindler); Le Grand Laitier (French) (Theodore Istref); The Octet: Negro Melody, 'Sometimes I feel like a Motherless Child' (Coleridge-Taylor). 3.45.—Dance Music by Alec Frer and his Band, relayed from the Plaza Palais de Danse. 4.15.—An Instrumental Concert: The Octet: Overture, 'Carnival Roman' (Berlioz); Katharine Howard (Pianoforte); French Suite in E, No. 6 (Bach); The Octet: Siegfried Idyll (Wagner); Katharine Howard: Sonata in D Minor, Op. 34, No. 2 (Beethoven); The Octet: Berceuse and Préludium (Janaček). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Mr. J. S. Chisholm: 'Lime and its Application' and Topical Gardening Notes. S.B. from Edinburgh. 6.15.—S.B. from London. 7.0.—Talk Under the Auspices of the Department of Health for Scotland—Mr. Thomas Johnston, M.P. (Under Secretary of State for Scotland); Public Health and the Private Citizen. 7.25.—S.B. from London. 9.15.—Scottish News Bulletin. 9.20-11.0.—S.B. from London.

2BD

ABERDEEN.

995 kcs.
(301.5 m.)

10.15-10.30.—The Daily Service relayed from Daventry.
3.0.—Folk Music: Marjorie Greenfield (Mezzo-Soprano). The Octet. S.B. from Glasgow. 3.45.—Dance Music. S.B. from Glasgow. 4.15.—An Instrumental Concert: Katharine Howard (Pianoforte); The Octet. S.B. from Glasgow. 5.15.—The Children's Hour. S.B. from Glasgow. 5.57.—Weather Forecast for Farmers. S.B. from Glasgow. 6.0.—Mr. George E. Greenhow: 'Horticulture'. 6.15.—S.B. from London. 7.0.—Talk under the auspices of the Department of Health for Scotland: Mr. Thomas Johnston, M.P. (Under Secretary of State for Scotland); Public Health and the Private Citizen. S.B. from Glasgow. 7.25.—S.B. from London. 9.15.—Scottish News Bulletin. S.B. from Glasgow. 9.20-11.0.—S.B. from London.

2BE

BELFAST.

1,238 kcs.
(242.5 m.)

10.15-10.30.—The Daily Service relayed from Daventry.
12.0-1.0.—Gramophone Records. 3.30.—Dance Music. Jan Raffin's Regal Band, relayed from The Plaza, Belfast. 4.30.—Light Music. The Radio Quartet: Selection, 'Carmen' (Bizet, arr. de Groot); Fairy Feet (Finck); Meditation (Glazounov); Selection of Baydn Wood's Popular Songs (arr. Higge). 5.15.—The Children's Hour. 6.0.—Boys' Brigade Monthly Bulletin. 6.15.—S.B. from London. 7.45.—An Orchestral Concert: Frances Allson (Soprano); Arnold Trowell (Violoncello); The Symphony Orchestra, conducted by E. Godfrey Brown. 10.20-11.0.—Dance Music: Jan Raffin's Regal Band, relayed from The Plaza, Belfast.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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

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Both Sides of the Bristol Channel.

(Continued from page 30.)

THE MEN OF THE WEST.

Stories of the Past in a Feature Programme—The Last Talk on J. Orlando Parry.

Mists of Sedgemoor.

A FEATURE programme of exceptional interest has been arranged for Monday, January 13, at 7.45 p.m., entitled 'Mists of Sedgemoor.' This programme is built round incidents at the time of the Battle of Sedgemoor, the last battle in England. Weston Zoyland was the headquarters of the Royalist cavalry and Chedzoy the base of Monmouth's forces during the battle. These two villages are on firm ground only a few feet above the surrounding swamps. It is related that a rhine or water-drain stretched between the two places and that a fortune-teller warned Monmouth to beware of the rhine. He laughed at this, for he thought only of the River Rhine and regarded it as too remote to be dangerous at that juncture. When Monmouth attempted to make a surprise attack at night the rhine proved too big to jump or wade and the advance was cut off so that the attack ended in a rout.

Uneasy Ghosts.

LISTENERS who follow the programmes regularly will have heard many talks on the history of Somerset and will be well equipped to visualize the locality even if they have not had the good fortune to visit it. Bridgewater, Weston Zoyland, and Chedzoy, the Quantocks, and the Poldens—all these names are familiar to listeners. Somewhere in the picture they must place Glastonbury Tor, for it dominates the scene. Those who know the country will do more than recall the landscape—they will inevitably remember the tales they have heard of haunted houses and uneasy ghosts dating from the time of the ill-fated rebellion. When mists lie low on the marshes it is easy to feel that the present is blotted out and that the stories of the past come out of their hiding-places in the hills. Out of such an atmosphere, Dorothy Champion and David Thornton have re-created a story of the Men of the West in five scenes. Dr. Hubert Hunt, Organist of Bristol Cathedral, has arranged musical interludes to be played by the West Regional Octet.

J. Orlando Parry at Naples.

J. ORLANDO PARRY, the nineteenth-century Welsh Bohemian who is the subject of a series of five talks by Mr Isaac J. Williams, found Italy a congenial country for the display of all his talents. He went to Naples in the autumn of 1833 for the express purpose of studying singing under Luigi Lablanche, who was one of the most noted grand opera artists of his day and a performer of eminence in all the musical centres of Europe. Parry's Neapolitan journals open with all the extraordinary experiences which were common to Continental travellers during the first half of the nineteenth century, and continue, full of merriment, descriptive of high and low life among the different grades of society with which he mixed. The happenings in the circles surrounding the people of high degree, of all nationalities, who made Naples a fashionable resort for the wealthy habitués of it, are recorded with refreshing candour, and caricatured with the most comical type of artistry. The last talk of this interesting series will be given on Friday, January 17, at 6.0 p.m.

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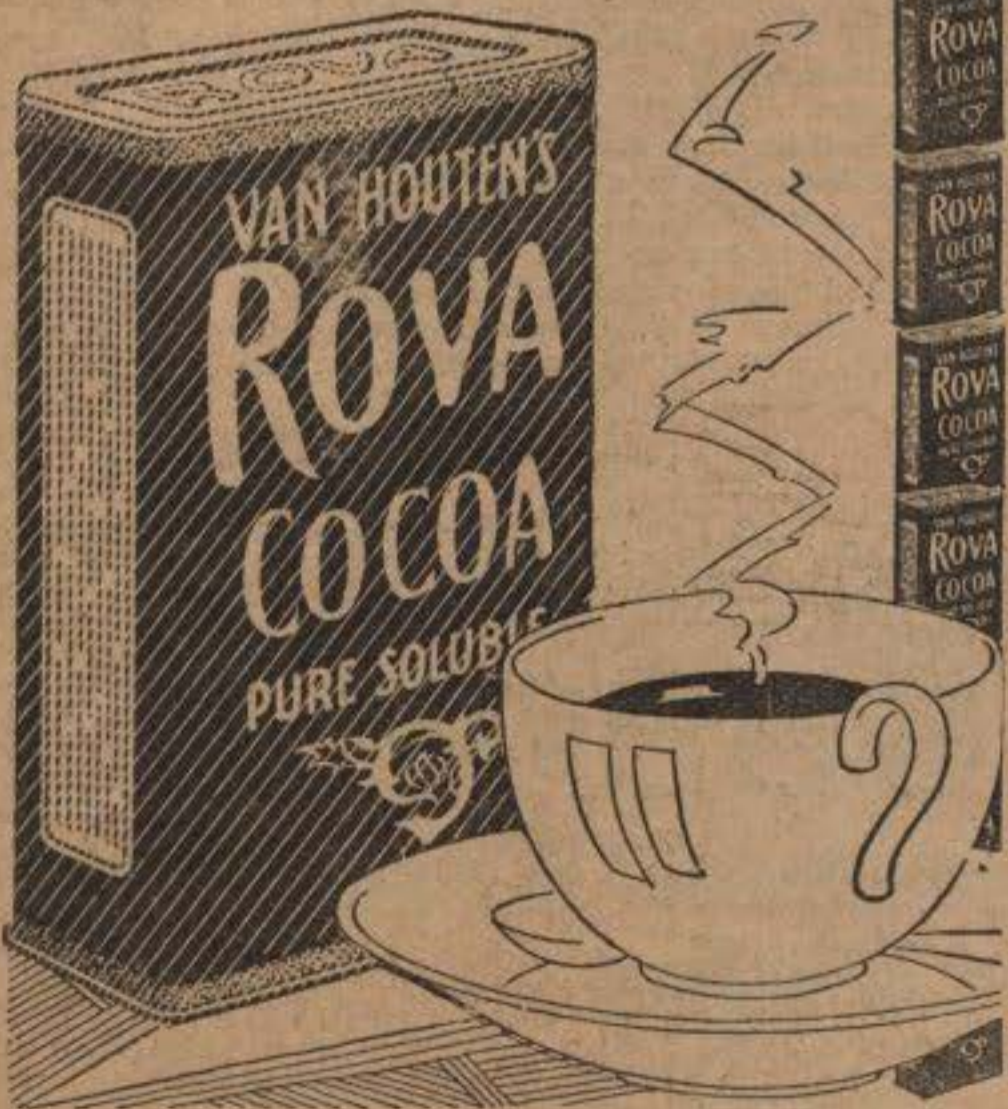


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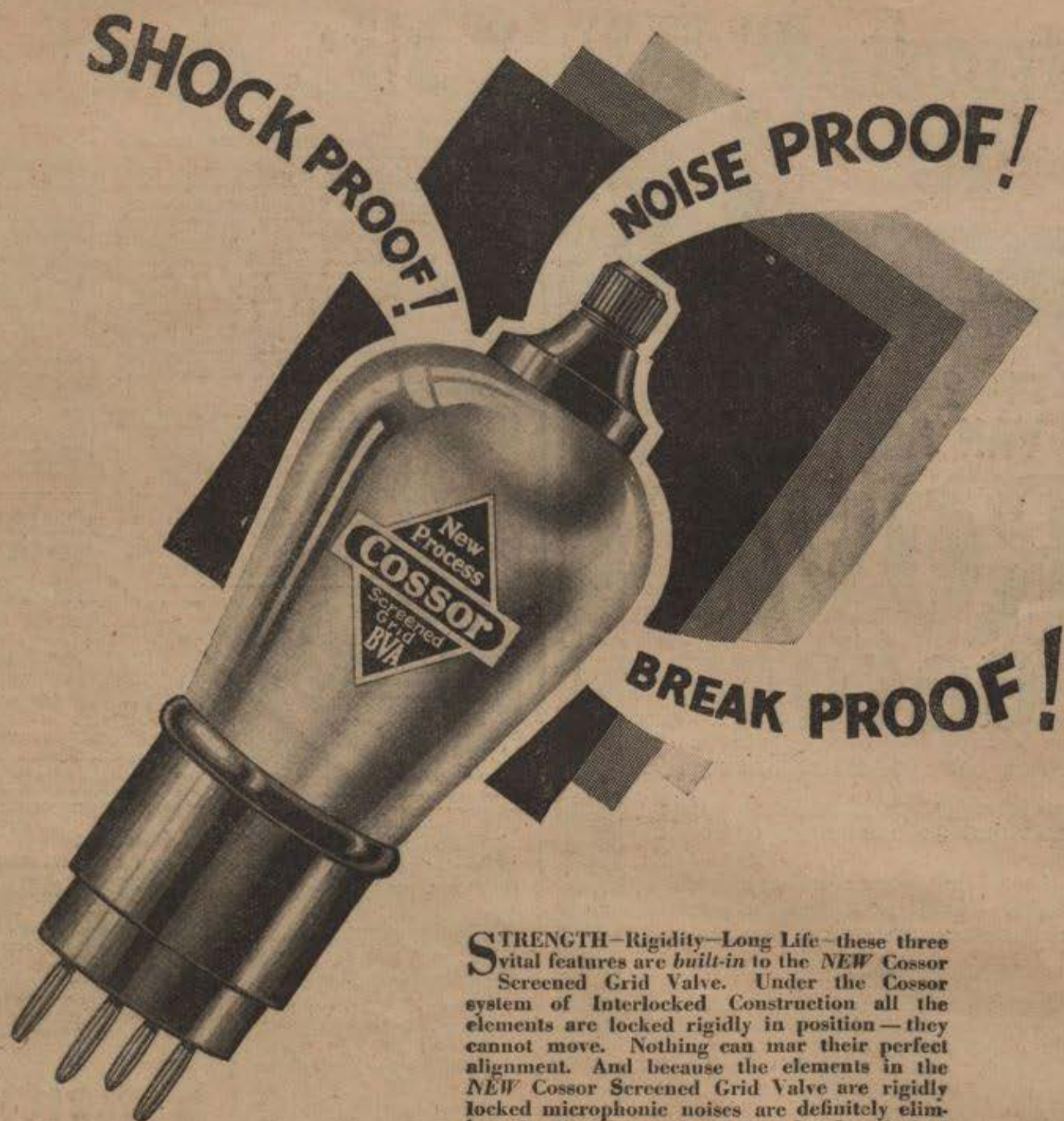
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7.45
A RECITAL
BY Sir
GEORGE HENSCHEL

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 10.45 Mrs. ZOE RICHMOND: 'Children in the Small House. Help for the Household—1'
- 11.0-12.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission by the Baird Process

- 12.0 A CONCERT
FREDA TOWNSON (Soprano)
DORIS VEVERS (Violoncello)
MARGARET CHAMBERLAIN (Piano-forte)

- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA,
BOURNEMOUTH
S.B. from Bournemouth

- 3.0 EVENSONG
From WESTMINSTER ABBEY

- 3.45 A Concert
RITA MATTEI (Mezzo-Soprano)
HERBERT DE LEON (Baritone)
THE CEMBALO QUARTET

- 5.15 THE CHILDREN'S HOUR
FOURTH DAY OF REQUEST WEEK
'Roscidary Ann,' 'Birthdays,' and other songs written and composed by HELEN ALSTON, who will also sing 'Underground' (D. McCulloch)
The Story of 'Eustace at the Flower Show,' written and told by C. E. HODGES
MADEL CONSTANDUROS will take the Buggins Family to the Zoo!

- 6.0 Mr. V. C. CLINTON BADDELEY reading from 'Great Expectations,' by Charles Dickens

- 6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.35 Market Prices for Farmers

- 6.40 THE FOUNDATIONS OF MUSIC
BRAHMS' SONGS
Sung by SUMNER AUSTIN (Baritone)

- 7.0-7.20 Mr. SYDNEY A. MOSELEY: 'Seen on the Screen'

- 7.25 'Broadcasting and the Spoken Word—II, The Building of a Programme'

- 7.45 Sir GEORGE HENSCHEL

- 8.0 'HÄNSEL AND GRETEL'
A Fairy Opera in Three Acts
The Text by ADELHEID WETTE
The Music by HUMPERDINCK
(See centre of page and Special Article on page 7.)

THURSDAY, JANUARY 9
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8.0 'Hänsel and Gretel'

A Fairy Opera in Three Acts
The Text by ADELHEID WETTE
The Music by Humperdinck
Translated and adapted into English by CONSTANCE BACHE
(Relayed from THE PEOPLE'S PALACE
LADIES OF THE WIRELESS CHORUS
Chorus-Master, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT

- Cast
- Hänsel KATE WINTER
 - Gretel ELSIE SUDDABY
 - The Mother GLADYS PALMER
 - The Father (A Broom Maker) FRANK PHILLIPS
 - The Witch GLADYS PALMER
 - The Sandman LILA BODDAM
 - The Dewman (The Dawn Fairy) ELSIE OTLEY
- Chorus of Children

ACT I.—Home
ACT II.—The Forest
ACT III.—The Witch's House



8.0
HUMPERDINCK'S
FAIRY
OPERA

THIS fairy tale Opera by Humperdinck, to a story written by his sister, makes use, in the most skillful and fascinating way, of actual German Folk tunes, and its melodies throughout are of the simplest and most immediately pleasing order. The Overture begins with a melody of the Children's Evening Prayer. Then there breaks in the stirring music of the witch, and her gingerbread house,—the merry-making of the children is heard, too, and the song of thanksgiving at their deliverance from the witch's spell; but the music of the Prayer dominates most of the Overture, and it is welded with the other tunes in the most cunning way.

The two children begin the first Act by themselves, in their humble home; they are romping and singing when their mother returns to find them neglecting the tasks she had set them. She packs them off to the wood to gather berries, and no sooner have they gone, than the father comes home; he has had a lucky day selling his brooms. When he hears where the children are, he is horrified, and soon makes his wife share in his terror; a witch, he tells her, lives in the wood, who eats little children. They rush off together in search of Hänsel and Gretel. Act II is in the wood where the children have lost their way. In answer to their prayer, as they lie down to sleep, angels come down from on high to guard them. In the third Act we meet the witch, and hear of her enchantments. But Hänsel's courage and Gretel's nimble wits are too much for her, and in the end she is baked in her own oven, and the story ends happily; the children are found by their father and mother, and their thanksgiving is joined in by all the other little ones they have released by breaking the witch's spell.

- 9.5 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 9.20 'Hänsel and Gretel'
ACT III—The Witch's House

- 10.0 Local News; (Daventry only)
Shipping Forecast

- 10.5 Mr. VERNON BARTLETT: 'The Way of the World'

- 10.20-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

This Week's Epilogue:
'LORD, WHAT IS MAN?'
'FEAR'

Psalm 91
Luke xxii, 54-62
Hymn, 'The day is past'
Romans viii, 15

THURSDAY, JANUARY 9 5GB DAVENTRY EXPERIMENTAL

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8.30
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- 12.0 A BALLAD CONCERT
(From Birmingham)
- JOSEPH BOURNE (Tenor)
Thy Sentinel am I *Michas' Watson*
The Bloom is on the Rye *Bishop*
- MABEL SENIOR (Soprano)
Forest Echoes *Phillips*
Love's a Merchant *Molly Carew*
- LEONARD HUNT (Baritone)
Limehouse *Hyden*
The Ginchy Road *Lauri Edward*
Harlequin *Sanderson*
- RITA MUNTON (Pianoforte)
Ballad in G Minor *Chopin*
- JOSEPH BOURNE
Won't you come roving? *Ronald Bateman*
The hallowed Hour *Haydn Wood*
- MABEL SENIOR
Shepherds gay *Sanderson*
Partings *Cyril Christopher*
Love's Philosophy *Cyril Christopher*
- RITA MUNTON
The Maiden and the Nightingale *Granados*
Merry Andrew *Ireland*
- LEONARD HUNT
The Open Road *Ambroise*
The Blue Dragoons *Kennedy Russell*

- 1.0 LIGHT MUSIC
MAURICE TOUDAS and his ORCHESTRA from
The KIT CAT RESTAURANT

- 2.30-3.0 ORGAN MUSIC
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA,
WASHWOOD HEATH, BIRMINGHAM
- Overture, 'Zampa' *Hirold*
A Gondola Love Song *Olsen*
Ballet Music, 'Sylvia' *Delibes, arr. Tavan*
Love's Garden of Roses *Haydn Wood*
The Fairy on the Clock *Myers*

- 5.15 The Children's Hour
(From Birmingham)
- 'The Clerk of the Weather'—An Adventure by
Mary Richards
Songs by MARGARET WILKINSON (Soprano)
THOMAS FREEMAN (Violoncello)

- 6.0 Organ Music
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASH-
WOOD HEATH, BIRMINGHAM
- Selection, 'The Desert Song' *Romberg*
Un peu d'Amour (A Little Love) *Sileau*

- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

- 6.35 PLANTATION SONGS
by
THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS

- 7.0 'The Babes in the Studio'
(From Birmingham)
- A Barlesque Panto-Rhyme
in Unaccountable Acts and Various Un-scenes
By GRAHAM SQUIERS
- Incidental Music by CHARLES BREWER
- Songs by well-known Publishers
- The Wicked Uncle *GEORGE BUCK*
The Nurse *MABEL FRANCE*
Maid Marion *COLLEEN CLIFFORD*
The Fairy Queen *EVE ST. CLAIRE*
Robin Hood *CYRIL LIDINGTON*
Reggie } (The Babes) *ALBERT DANIELS*
Cissie } *GLADYS COLBOURN*

- The Demon King } *GEORGE DAWKINS*
Will Scarlett }
The Robbers } *DONALD DAVIES*
 } *HAROLD CLEMENCE*
- THE BIRMINGHAM STUDIO CHORUS
and ORCHESTRA
Conducted by JOSEPH LEWIS

Members of the audience should be seated silently in time for the Prologue. They are warned that the Transformation Scene may come as a complete Surprise Item, and plans for the Running Commentary on the Robbers' Fight in the wood will be found on Page 5.G.B. of the 'Radio Crimes.'

- 8.30 A MILITARY BAND CONCERT
(From Birmingham)
- THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL
- March, 'Cornelius' *Mendelssohn*
MARGARET WILKINSON (Soprano)
Lo! here the gentle Lark *Bishop*
Will-o'-the-Wisp *Spross*
The Night Wind *Farley*
- BAND
Overture, 'The Bronze Horse' *Auber*

- 9.3 NAUTICAL SCENA
THE B.B.C. MALE VOICE CHORUS
Conducted by STANFORD ROBINSON
Relayed from THE BRIXTON ASTORIA

- 9.23 MILITARY BAND CONCERT
(Continued)
- IVOR JAMES (Violoncello)
Berceuse (Dolly) } *Fauré*
Romance sans Paroles }
En Priere (In Prayer) }
BAND
Russian Ballet Music *Luigini, arr. Winterbottom*
- 9.40 MARGARET WILKINSON
Air du Rossignol (The Nightingale's Song)
Saint-Saens
I love thee *Grieg*
Hark! the echoing Air *Purcell*
IVOR JAMES
Serenade *Saint-Saens*
Minuet *Handel*
BAND
Cornet Solo, 'Mary of Argyle' *arr. Wassell*
First Norwegian Dance *Grieg, arr. Winterbottom*
Rigaudon *Dubois, arr. Godfrey*
Irish Reel, 'Molly on the Shore' *Grainger*
- 10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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Thursday's Programmes continued (January 9)

5WA CARDIFF. 868 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 LIGHT MUSIC
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.35 Market Prices for Farmers in the West

6.40 S.B. from London

10.0 West Regional News

10.5-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (282.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.35 S.B. from Cardiff

6.40 S.B. from London

10.0 West Regional News. S.B. from Cardiff

10.5-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (282.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
From THE REGENT CINEMA, BOURNEMOUTH
Relayed to London and Daventry

3.0 London Programme relayed from Daventry

6.0 Miss MARJORIE SIMMONS: 'Sidelights on Play-Acting in the South'

6.15 S.B. from London

6.35 Market Prices for South of England Farmers

6.40 S.B. from London

10.0 Local News

10.5-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (282.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour
Day, No. 2, for incredible happenings—so be prepared and give special attention to 'THE WILD WASTE PAPER' Norman Hunter

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (10.0 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 A LIGHT MORNING CONCERT
S.B. from Leeds

DOROTHY MITCHELL (Pianoforte)

Medley of Kuyiak Wieniawski
Mexican Songs and Dances Saraszkowski
Ninetta Brewer

J. FARLEIGH PRICE (Tenor)

La Donna e Mobile (Woman is fickle) ('Rigoletto') Verdi
Mary O'Neil Hardy
Good Night Kunneke
Macushla MacMurrough

ETTY FERGUSON (Contralto)

Unmindful of the Roses Coleridge-Taylor
An Eriskay Love Lilt arr. Kennedy-Fraser
The Bonnie Earl o' Moray arr. Lawson

DOROTHY MITCHELL

Spring's Awakening Lind
Serenata Moszkowski

ETTY FERGUSON

As I walked thro' the Meadows arr. Cecil Sharp
Slow, Horses, slow } Mallinson
Gloriana }
The Arrow and the Song Balfe

J. FARLEIGH PRICE

Sanctuary Hewitt
Thank God for a Garden Del Riego
Down here Brahe
Mountain Love W. H. Squire

3.0 London Programme relayed from Daventry

4.0 An Orchestral Concert
Relayed from PARKER'S RESTAURANT
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE

Overture, 'Opera Bouffe' Finck
Waltz, 'Moonlight on the Alster' Fétras

MELVILLE SMITH (Tenor)

Down Vauxhall Way Herbert Oliver
Phyllis has such charming graces... Lane Wilson

ORCHESTRA

Fantasy, 'La Bohème' .. Puccini, arr. Gauvin
Melodie, 'Love, here is my Heart' Silésu

MELVILLE SMITH

O Vision entrancing Goring Thomas
Columbine's Garden Besly
Sigh no more Aitken

ORCHESTRA

Suite 'Three English Dances' Quilter
Selection, 'W. H. Squire's Popular Songs' arr. Baynes

5.15 The Children's Hour

'Golden Slumbers,' 'On Seas of Blue' (Vaughan),
'The Blue Dragoons' (Russell), and other songs
sung by DORIS GAMBELL and HARRY HOFEWELL

6.0 Miss CHRISTINE STRATHAM: 'Northern Cycles of Miracle Plays—II.' S.B. from Leeds

6.15 S.B. from London

6.35 Market Prices for Northern English Farmers

6.40 S.B. from London

10.0 North Regional News

10.5-12.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

10.15-10.30 a.m.:—The Daily Service relayed from Daventry.
10.45:—Mr. M. Alexander: 'Electrical Domestic Appliances.'
11.0-12.0:—A Recital of Gramophone Records. 3.0:—Organ Music, played by John Pallein, relayed from the Alexander Elder Memorial Chapel, the Glasgow Western Infirmary. 3.15:—Miss Marion C. Lochhead: 'A strange Broadcast.' 3.30:—Musical Interlude. 3.40:—Mid-Week Service. Conducted by the Rev. W. N. Gordon Boxer, (St. Ninian's Episcopal Church). 4.0:—A Concert. The Overture: 'The Merry Wives of Windsor' (Nicola). Watson Forbes (Violin): Hungarian Dance No. 1 (Brahms); Songs my Mother taught me (Dvorak); Serenade (Bassan) (Delius); Tango (Albeniz, arr. Dushkin). Sheila Currie (Soprano): One Morning, Oh, So Early (Diack); Come, My Own One (Butterworth); Wake Up (Phillips); Well-a-Day (Rasthops Martin). The Overture: Selection, 'Hérodiade' (Massenet). Watson Forbes: Aucassin et Nicolette (Kreisler); Air on G String (Bach); Rondino (Beethoven, arr. Kreisler). Sheila Currie: Shepherd's Cradle Song (Somerville); Song of the Palanquin Beggars (Martin Shaw); The Fuchsia Tree (Quilter). The Overture: Ballet Suite, 'My Lady Dragonfly' (Finck). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Special Talk for Scottish Farmers. Mr. G. G. Moran: 'Imported Oats.' S.B. from Edinburgh. 6.15:—S.B. from London. 6.35:—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40:—S.B. from London. 10.0:—Scottish News Bulletin. 10.15-12.0:—S.B. from London.

2BD ABERDEEN. 895 kc/s. (331.5 m.)

10.15-10.30 a.m.:—The Daily Service relayed from Daventry.
11.0-12.0:—Relayed from Daventry. 3.0:—Organ Music. S.B. from Glasgow. 3.15:—Miss Marion C. Lochhead: 'A strange Broadcast.' S.B. from Glasgow. 3.30:—Musical Interlude. S.B. from Glasgow. 3.40:—Mid-Week Service. S.B. from Glasgow. 4.0:—A Concert: Watson Forbes (Violin). Sheila Currie (Soprano). The Overture, S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Special Talk for Scottish Farmers. Mr. G. G. Moran: 'Imported Oats.' S.B. from Edinburgh. 6.15:—S.B. from London. 6.35:—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40:—S.B. from London. 10.0:—Scottish News Bulletin. S.B. from Glasgow. 10.5-12.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

10.15-10.30 a.m.:—The Daily Service relayed from Daventry.
3.0-3.45:—London Programme relayed from Daventry. 3.50:—Concert Music. The Orchestra, Tambourine from Ballet Suite, 'Petes d'Hebe' (Rameau, arr. Mottl). 3.55:—Clifton Helliwell (Pianoforte): Mon Lac, for Pianoforte and Orchestra (G. M. Witkowski). 4.20:—Samuel Adams (Baritone): Nightfall at sea (Phillips); Hinton, Dinton and Mere (Holliday); Little Lady of the Moon (Eric Coates); Star of the East (Lohr). 4.32:—Orchestra: Suite, 'The Water Music' (Handel, arr. Bart); Dance Macabre (Saint-Saens). 5.0:—Musical Interlude. 5.15:—The Children's Hour. 6.0:—Mr. Leonard T. Scott: 'North African Native Trades.' 6.15-12.0:—S.B. from London.



LIGHT MUSIC BY BOBBY'S STRING ORCHESTRA
is being relayed from Bobby's Café, Bristol, by Cardiff this afternoon, between 4.45 and 5.15.

HÄNSEL AND GRETEL

(Continued from page 7.)

that is going on. Now she peeps out at them gobbling away, and coming quietly out, skilfully throws a rope round Hänsel. She wheedles the pair to come into her house, but they refuse. She is quite frank about what she will do—fatten Hänsel up for the pot. He throws off the rope, and they start to run away, when the witch holds up a wand and mutters a charm—'Hocus pocus'—and they find they cannot run. (Note, in the rising fourths of the spell, the origin of the caricature that the trumpets drew of the witch—descending fourths—in the Overture). Now she wheedles again, and the clever Gretel has a plan. She whispers Hänsel to pretend to obey, and eat up the witch's fattening dainties. Meanwhile the evil creature disenchant Gretel, so that she is free to move again, and orders her to set the table for the feast soon to be prepared. The witch's scheme is to push Gretel into the oven, and in the delight of her power she seizes a broom and rides round on it (remember the prelude to Act II). Now comes the turn of fortune. While the witch is feeding Hänsel, Gretel, behind her back, is repeating the enchantment-spell over her; and when the old monster opens the oven door and tells Gretel to look inside, the cunning girl pretends to be stupid, and gets her to show what is wanted; then, as soon as the witch bends over the oven, the two rush at her, tip her into it, and slam the door, echoing part of her song in derision.

Now, in mad delight, they start a waltz, in which we can discern the figure of the witch's broomstick dance and the tune the pair sang when they were telling us about her wonderful cottage. Hänsel rushes into the cottage and throws out all manner of dainties; the oven bursts into bits with a great steam and smoke, and dazes them for a moment. When they can see clearly again, behold, the row of gingerbread effigies round the cottages has come to life, and proves to be a troop of children whom the old witch had enchanted, and whose spell is now broken. The music of these happy mortals coming to life ('We're saved, we're freed') is a form of the prayer theme we know well. Now Gretel repeats the disenchanting spell, and then the children join their rescuers in song and dance (we heard this dance tune in the Overture). Hänsel recalls the angels' coming, and thinks they must have whispered, in the dream, the happy outcome of this day. The music recalls the Dew Fairy's song as the day opened, with its hidden promise of joy.

Now the lusty voice of the father is heard in his 'tra-la-la' from Act 1. On he comes, with mother, and the joy is complete. One more touch of fantasy is added when the children drag from the ruins of the oven the witch, now suffering the fate she planned for them—made into gingerbread; but, unlike them, never to be freed. Everybody dances round the evil old thing, now harmless for ever, and then father bids them remember the thanks they owe for their deliverance, and they all kneel and join in the theme: 'When past bearing is our grief, then 'tis Heaven will send relief.' The curtain goes down on them dancing again for joy, and on us, surely as happy as they.

W. R. ANDERSON.

SAMUEL PEPYS,

Listener,

By R. M. Freeman.

Dec. 14.—As devilish a day for dark skies and tepid damp as ever I knew, a most smothering enfeebling day. Hereby walking abroad in my surcoat, it fetches me out in a gummy sweat, yet dared not doff it, but, albeit cursing, did endure it, being safer (in these clingy damps) to boil than to chill.

To the Club, where Mr Wix and others did make merrie scorn of Mr Adamson's mad Musick Bill for robbing the poor composers, naming it for the latest thing in light-finger exercises, piracy on the high C with other like quipps, and to wonder what manner of report the Select Committee of the Commons shall come to hereon. As to which Col^l Mapperly confesses he do not altogether like this Committee, having, says he, too many interested persons sitting on it, in particular representatives of sundry great victualling houses and such like, whose naturall desire is for chepe musick to their dinner-bands.

Listening-in this night to 'Messiah' (from Bristol), which for all its disabling by our present criticks, I do still maintain for the noblest possible musique. Here and there, may be, something too prone to twiddly runnings up and down, as in 'Every Valley' and 'Unto us a Child is born.' Yet where was ever the great artist without his mannerly conceits, like Shakespeare's puns?

Dec. 15 (Lord's Day, 3rd in Advent).—With my wife to Richmond, being a fair afternoon following a foul forenoon, and did walk up the Hill to the Park. Lingered awhile on the Terrace, to drink-in the prospects, the occasion did move into softly warbling 'The Lass of Richmond Hill.' Whereat my wife instantly to hush me, the fools we shall both be made to look if passers-by hear it. I not a little vexed and to wonder (aloud) of him that writ the words 'A rose without a thorn,' how soon must he have had that fond belief prickled out of him, if he afterwards married her. To which my wife's onlie answer is a cold silence, and soe continued it, with no interruptions from me, all way through the Park to Roehampton Gate. Here turning, walkt back by moonlight, still silent both of us. But ab^t ½ way back suddenly slips her little hand into mine arm, her deare frail little hand, and next instant were kissing friends again most lovingly, standing there by our 2 selves in Richmond Park, with the moon peeping down through a rift in the clouds at us. Soe into discourse once more, opening our full hearts to each other; I lamenting my churlishness, she sorrowfully confessing the prickles on her; and albeit could not in conscience deny these, I could and did assure her of being all the dearer to me for them, like the prickliest roses that be ever the sweetest.

Dec. 16.—Our wireless gone amiss this night, nought will it do but howl, to my great discontent, having looked to enjoy Humperdinck's 'Königskinder,' and now the devilish thing will not let me. However, Doris chancing to come in, while I still fiddle with it and curse it, she mentions William's being below, and is (using her own words) a nutt at wireless; so shall she fetch him upp? Which she does, and in 2 or 3 minutes rights it. Whereby did bless God for William, albeit standing me in a ½ crown tipp. But afterwards did come to me—why not reckon this up to William for an *ante diem* X^{mas} box?

THIS WEEK'S BACH CANTATA.

CHURCH CANTATA No. 58

'ACH GOTT, WIE MANCHES HERZELIED.'
(Oh God, how oft with heart oppress'd.)

THESE two Cantatas, both so short that together they do not occupy more time than is usually allotted to one, are very different in character. The first has no chorus, and is set throughout for two solo voices, a soprano and a bass, the soprano expressing the grief and foreboding of the spirit, and the bass having words of comfort. Throughout the first duet, founded on a motive which Bach often uses to express profoundly felt grief, it is despair which the music of the accompaniment emphasizes. As the Cantata proceeds, we hear a note of growing peace and gladness, until the final duet, in spite of its beginning 'Before me lies a dreadful way,' hurries along in a way that suggests the joyous steps of the spirit hastening to Paradise. Like the simple chorale Cantatas of which so many have already been broadcast, this might be called a choral duet.

I. Duet (Soprano, Bass):

Soprano:

Oh God, how oft with heart oppress'd
My weariness have I confess'd,
How strait the path and dark with woe,
That to Thy rest alone I go.

Bass:

Still endure, my spirit, yea, tho' thou art sore oppress'd!
For thro' woe thou shalt be blest, so thy joy thou shalt inherit.

II. Recitative (Bass):

Tho' by the world thou'rt villid,
Yet aye the Hand of God is o'er thee,
Thy foes shall flee before thee,
For God is on thy side.
Yea though as judge a Herod standeth,
And bitter shameful-death commandeth,
That ev'n our blessed Saviour died:
'Tis He whose angels came by night
To Joseph, saying 'Wake thee,
Despite the famine thou shalt feed them,
And into Egypt lead them.'
God doth vouchsafe for all, a guiding light
He saith, 'Though hill and mountain fall asunder,
Though thou in raging waters goest under,
Yet shall I nevermore forget thee, nor forsake thee.'

III. Aria (Soprano):

I shall rejoice in mine affliction,
For God is my Defence, my shield,
His Word is sure, His promise given,
In vain hath Hell against Him striven;
The pow'rs of darkness all must yield.

IV. Recitative and Arioso (Soprano):

Yea, tho' the world surround me,
And in its evil snares had bound me,
The Hand of God shall guide me to His side,
Might it be ev'n this day that breaketh
That to my Rest my spirit taketh.

V. Duet (Soprano, Bass):

Soprano:

Before me lies a dreadful way
To Heav'n and to Thy blessed Day,
Yet there my footsteps shall be led,
For us the Saviour's Blood was shed

Bass:

Have no fear my spirit, here 'tis dark, there endless day,
Joy that passeth not away, they that mourned shall inherit.

English text by D. Millar Craig. Copyright B.R.C., 1929.

CHURCH CANTATA No. 59

'NUN IST DAS HEIL UNTER KRÄFT'

(Now hath Salvation and Strength.)

Number 59 consists of a single chorus without solo voices, one of the biggest and most splendid of all Bach's motets. Laid out for two choirs of four parts, it is in fugal manner, and yet in every line Bach has set the words with a splendid sense of dramatic effect; though each is a part in the fugue, it has none the less just the declamation which the text demands. No one knows why the chorus was written as a separate Cantata, nor for what occasion, but it is so big and impressive by itself that there is no sense of its being only a fragment. There is indeed something almost overwhelming in its presentation of the text, adapted from the Book of Revelation.

Chorus:

Now hath salvation and strength and the
Kingdom of God and the power of His Christ
appeared; for now is cast down the accuser of our
brethren which accused them day and night before God.

(The words are reprinted by permission of Messrs. Breitkopf and Härtel.)

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This is the New Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set, and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 feet high, using cheap valves, including Cardiff, Paris, Madrid, Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenburg, Berlin, Brussels, Hilversum, Kalundborg, Konigswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices, with no knowledge of wireless, have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world and have been astounded by the results even with cheap components, but the new Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3 Valve, will be supplied for 3d. Please write clearly in block letters. **LETTERS MUST BE FULLY STAMPED.**

ARE YOU TROUBLED WITH BROOKMAN'S PARK?

Test Report on New Brookman's Park Station from Palmers Green, about four miles from station, by our own radio engineers. Using the Northampton Plating Co. Super Selective Set with the addition of a Type F Formodensar in earth lead, it was found that by careful adjustment of set, the local station was absolutely cut out. Many foreign and British stations were easily obtained at loud speaker strength, including 5GB, Radio Toulouse, Radio Paris, 5XX, Konigswusterhausen. This is a marvellous achievement since the set used is the cheapest in the world.

READ THESE TESTIMONIALS.

Referring to the 3 valve set recently supplied, I have pleasure in informing you how satisfied I am with it: I recently put up an expensive 4 valve and had such bad results. I may say I have had many circuits in use up to 3 valves, with very good results, that means—Quality of reception—Volume and Distance. I purchased your Super 3 really for local use. As you will see, I am on top of Brookman's Park transmitter. The results I am getting is equal to my best with 4 and 5 valves. I can still have my Continentals on the Loud Speaker and with perfect quality. Wishing you every success.—Yours faithfully, V. M., Cheshunt, Herts.

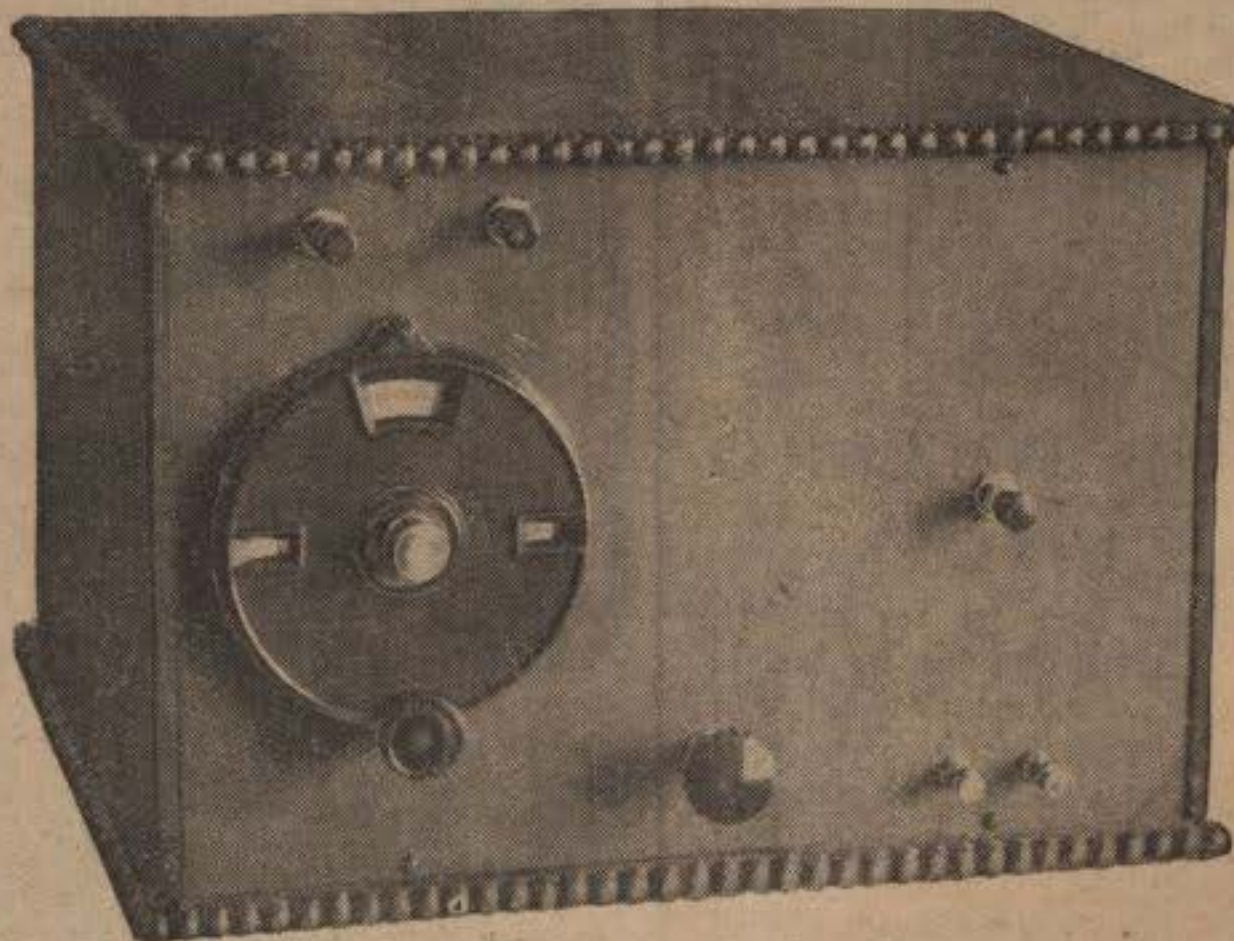
About a week ago I decided to make up your Super Selective Two Valve Set, but I must confess I was very sceptical of the result. I have been experimenting a number of years and have tried out many circuits, for which have been claimed great things, only to be generally disappointed with the results. It was, therefore, a pleasant surprise to find this wonderful little set doing all that was claimed. The set is most selective and I found no trouble in cutting out 5GB although living only a few miles from this station. I obtained over 38 stations on a Loud Speaker with an aerial 20 feet high and with 90 feet of electron wire.—Yours faithfully, Y. R. G.

I feel I must write and congratulate you on a wonderful circuit. I have now had your "Northampton 3" only two nights, but in those two nights it has fully justified itself. I have the poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your "3" gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future.—Yours very satisfied, C. D. N.

I am using your 1928 2 valve circuit, and for volume and tone on loud speaker, using only 60 volts H.T., it is really wonderful; in fact, it beats most of the well-boomed 3-valve screened grid sets I have listened to.—Yours truly, L. H. B.

A correspondent writes of the Super 2: "I have made up the above set and I am very pleased. I received America WGY on Saturday night very clearly on the loud speaker, also 7 other American stations. Purity of reception was as good as local stations. I have also obtained over a dozen Continental stations on loud speaker, including Hilversum, Radio Paris, Berlin (2), Langenberg, Stuttgart, Madrid, Toulouse, Rome, and Holland."

Orders have poured in from all parts of the world, including America, Turkey, Gold Coast and Nigeria. F. B. writes from Middlesbrough: "The Super 2 is a great success. I succeeded in tuning in 5GB, 5XX, 21.0, 22Y, Berlin, Voxhaus, Frankfurt and the local station, Newcastle, on loud speaker on an indoor aerial, but on an outside aerial foreigners roll in too numerous to mention." Another says: "I have built your Super 2, and it is a little beauty, much louder and sweeter than a 3-valve set I bought of a well-known make that cost me over 30 pounds."



X TURN TO PAGE 54 for Special List of X WIRELESS AND CYCLE BARGAINS

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9-35
VARIETY
AND THE
PALLADIUM

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 The Townswoman's Day—I, Mrs. J. WEBB: 'Sensible Buying at Sale Time'
- 11.0-12.0 (Daventry only) Gramophone Records



This morning at 12.30

11.0-11.30 (London only)
Experimental Television Transmission
by the Baird Process

- 12.0 A Sonata Recital
NORMAN CHAPPLE (Violin)
STANLEY CHAPPLE (Pianoforte)
- 12.30 Organ Music
Played by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
Fantaisie in E Flat.....Saint-Saëns
Andante in D.....Hollins
Melodie in E.....Rachmaninov
Berceuse (Cradle Song).....Vierne
Carillon.....

1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE

- 3.0 A Ballad Concert
MARIE THOMSON (Soprano)
CUTHBERT REAVELY (Baritone)
JOYCE KADISH (Pianoforte)

4.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR
FIFTH DAY OF REQUEST WEEK
'The Sandcastle'
A Play written for the Microphone
by L. DU GARDE PEACH, with music
by V. HELY-HUTCHINSON
played by the GERSHOM PARKINGTON QUINTET

6.0 Mrs. ELIZABETH LUCAS: 'Potatoes and How to Cook Them'



This afternoon at 4.30

- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN
- 6.40 THE FOUNDATIONS OF MUSIC
BRAHMS' SONGS
Sung by SUMNER AUSTIN (Baritone)
- 7.0-7.20 Careers for Boys and Girls—I, Mr. ARUNDEL ESDAILE: 'Library Work'
- 7.25 Mr. PAUL BAREAU: 'What is the Gold Standard?'



This afternoon at 5.15

- 7.45 Light Music
ALICE VAUGHAN (Contralto)
SYDNEY NORTHCOTE (Tenor)
THE VICTOR OLOF SEXTET
Ballet Music, 'Sylvia'....Delibes, arr. Alder
SYDNEY NORTHCOTE
The Maiden Blush... (Song Cycle, 'To Julia')
To Daisies..... Quilter
The Night Piece.....
ALICE VAUGHAN
Ah mio cor (Ah, my Heart).....Handel
Addio (Farewell).....Mozart
SEXTET
Sea Pieces.....MacDowell
To the Sea; From a Wandering Iceberg;
A.D. 1620; Starlight; Song; Nautilus (A
Fairy Boat).

MACDOWELL, the first of the American national composers to claim the world's interest in his music, had a very happy gift of infusing pictur- esqueness into even such short pieces as these. The listener feels that each of them illustrates



Tonight at 9.35

its own idea with real vividness. The series consists of eight in all, and MacDowell has prefaced each of them with a little quotation which makes its purport clear. In front of No. 1, a short piece which is to awaken the picture of a wide expanse of open sea, stands a phrase from Weber's opera *Oberon*—'Ocean, thou mighty monster.'

- No. 2 is founded on this verse:—
'An errant princess of the North,
A virgin snowy white,
Sails adown the summer seas
To realms of burning light'—
and No. 3 is inspired by a thought of the Pilgrim Fathers as they made their voyage to the New World.
No. 4, 'Starlight,' is prefaced thus:—
'The stars are but the cherubs
That sing about the throne
Of grey old Ocean's spouse,
Fair Moon's pale majesty'—
and the fifth piece, called simply 'Song,' has its meaning amplified:—

TESTING LONDON'S SECOND TRANSMITTER.

IT has become advisable to withdraw the schedule of alternative programme test transmissions from *The Radio Times*. This is owing to the fact that the times of the tests are subject to alteration at short notice, and it is not practicable for the engineers to notify *The Radio Times* sufficiently in advance for the publication of an accurate schedule. Microphone announcements will be made, however, concerning any changes or extensions in the times of the tests which may become advisable from time to time. Any readers who wish to possess an up-to-date schedule of the tests can obtain one by sending a post-card to the Chief Engineer of the B.B.C., Savoy Hill, W.C.2.

A merry song, a chorus brave,
And yet a sigh, regret
For roses sweet, in woodland lanes—
Ah, love can ne'er forget!
No. 7, 'Nautilus' is described as 'A fairy sail and a fairy boat,' and listeners will surely feel that the music does indeed present just such a picture.



Tonight at 10.45

- SYDNEY NORTHCOTE
She walks in Beauty.....Samson
Serenade.....Orchard
All meine Gedanken (All my Thoughts).....Strauss
ALICE VAUGHAN
Black Roses.....Sibelius
Spring-touched Meadows.....Frederick Nicholls
Prayer of the Norwegian Child.....Kountz
SEXTET
Dance Music:
English Fiddle Dance.....Fletcher
Norwegian Dance.....Grieg
Russian Dance.....Tchaikovsky
Minuet.....Mozart
Tango.....Albeniz
Hungarian Dance.....Brahms

ALMOST every country in the world which has a real history and tradition of its own, has a treasured heritage of its own tunes. These are, for the most part, either songs, of which the melodies are nearly always far older than the words, or dance tunes. Sometimes the two overlap, words having been written to tunes which came into being for national dances, but whichever they be, they are usually strongly characteristic of the races to which they belong, as are the dances themselves. Many of these, of course, have long ago lost their merely local or patriotic meaning, and have become part of the whole world's music, and some have made their way into classical music, as part of its formal design.

Except for the Minuet, however, all the dances in this programme have preserved their own racial features, and each is a good example of the way in which composers have seized on their characteristics.

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 The Hon. HAROLD NICOLSON: 'People and Things'

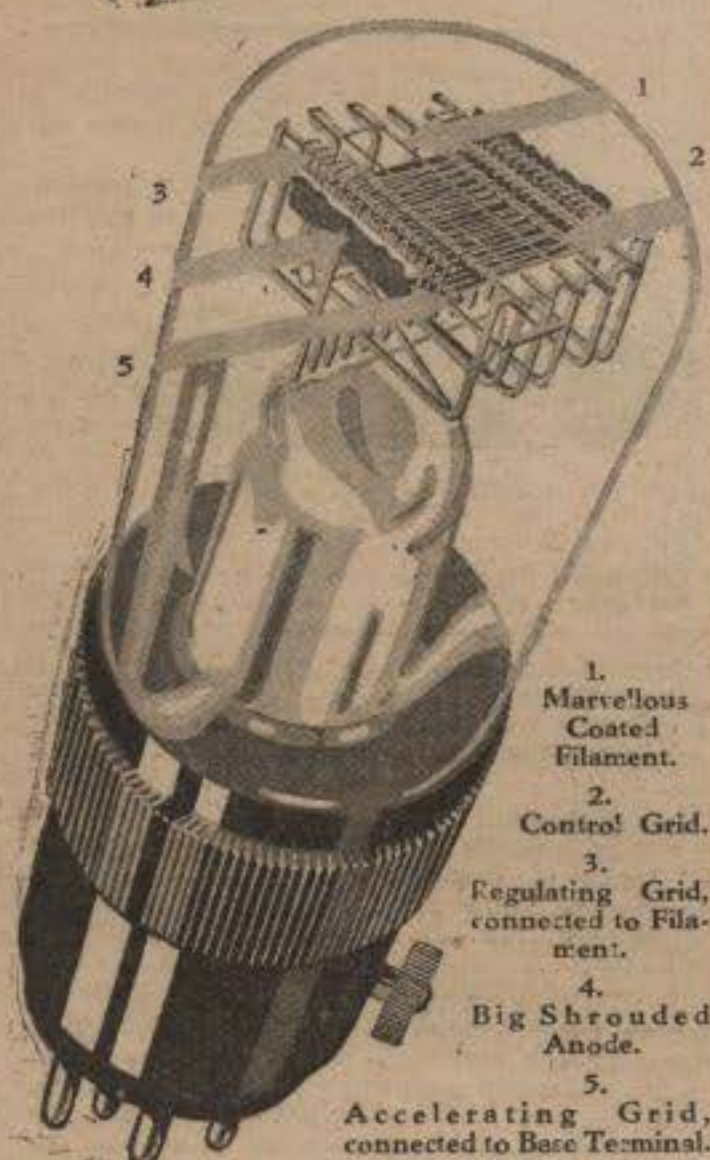
9.35 Vaudeville
VI and JOAN (Humour and Rhythm)
SANDY ROWAN (Comedian)



Tonight at 11.0

- STUART ROSS and JOE SARGENT (In Syncopated Harmony)
ANGELA MAUDE (Comedienne)
JACK PADBURY and his COSMO CLUB SIX
and
A Variety Item
from
THE PALLADIUM
10.45 SURPRISE ITEM
11.0-11.55 DANCE MUSIC
JACK HYLTON and his BAND,
Relayed from the KIT-CAT RESTAURANT
(Friday's Programmes continued on page 44.)

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FRIDAY, JANUARY 10
5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
IN MEMORY
OF
BERLIOZ

- 12.0 LUNCH HOUR CONCERT
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Semiramide' Rossini
Fantasy, 'Madame Butterfly' Puccini, arr. Tavan
GEOFFREY DAMS (Tenor)
The Vagabond } Vaughan Williams
The Roadside Fire }
- 12.40 ORCHESTRA
Waltz, 'Luna' Lincke
First Arabesque Debussy, arr. Mouton
GEOFFREY DAMS
Night } Strauss
Devotion }
Pride of my Heart }
The Drummer Wolf
- ORCHESTRA
First Suite, 'La Farandole' Dubois, arr. Mouton
- 1.15 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL
- 2.0-3.0 ORGAN MUSIC
Played by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
Marche Héroïque .. Saint-Saëns, arr. Guilman
Adagio Vivaldi, arr. Archer
BERNARD ROSS (Baritone)
Songs
LEONARD H. WARNER
Four Sketches (Originally written for Pedal
Piano) Schumann
Benedictus, Op. 59, No. 9 Max Reger
BERNARD ROSS
Songs
LEONARD H. WARNER
Intermezzo (founded on an Irish Air), Op. 189
Stanford
Fugue on the name 'Bach,' Op. 60, No. 1
Schumann
- 5.15 The Children's Hour
(From Birmingham)
'The Little Shepherd of the Rhone,' a French
Legend, by Azeline Lewis
Songs by GERTRUDE DAVIES (Soprano)
CHRISTIE THOMAS and her Musical Glasses
'Brown Minor Plays the Game,' a School Story
by T. Davy Roberts
- 6.0 WALTER HEARD (Flute)
(From Birmingham)
Suite for Flute Godard
Satyrs' Dance La Thièrre
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.40 A CONCERT
ARTHUR BROUGH (Bass-Baritone)
THE GERSHOM PARKINGTON QUINTET
QUINTET
Rhapsody, No. 1 Brahms
ARTHUR BROUGH
An Old English Love Song Allitsen
Mephistopheles' Serenade ('Faust') Gounod
QUINTET
In an Eastern Garden Landon Ronald
Waltz, 'Mon Bijou! ('My Jewel').... Lepaige
ARTHUR BROUGH
Two Sea Songs Edith Harry
What the red-haired Bosun said; Tops'
Halyards
Don't marry Monday David Richards
QUINTET
Vocalise Rachmaninov
Villanella Dell'Acqua
Gavotte ('Mignon') Ambroise Thomas

7.30 Two Plays

'There is so much good . . .'

(From Birmingham)

By JOHN DONALD KELLY

Jerry Chamberlain

Arthur Caradoc

John Desmond

Peters

The sitting-room of the ground floor flat in
Arcady Mansions at midnight

'The Artist'

(From Birmingham)

A Play in One Act and an Epilogue by ANTON
TCHERHOV

Translated by CONSTANCE GARNETT

Dramatized by MILES MALLESON

Genya

Lidia (her elder sister)

M. Nicov (an artist)

M. Byelkurov (a landowner)

The Mother

The Scene is the terrace of a Russian country
house. It is late afternoon in Autumn and the
fir trees are outlined against the colours of the
western sky

Incidental Music by THE
MIDLAND PIANOFORTE TRIO

8.30 Mr. C. A. BARMAN: 'Architecture and
Machinery'

9.0 Hector Berlioz

PART I

SYMPHONIE FANTASTIQUE (Op. 14.)

Episode in an Artist's Life

In five parts

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KILLEY

Conducted by OSKAR FRIED

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 Hector Berlioz

(Continued)

PART II

LELIO, OR THE RETURN TO LIFE

(Op. 14, bis.)

Lyric Monodrama with Orchestra, invisible Sol^o
and Chori; the complement and conclusion of
the Symphonie Fantastique

(Words by HECTOR BERLIOZ)

The Fisherman (Ballad of Goethe)

Spectres' Chorus

Brigands' Song

Song of Happiness

The Aeolian Harp Memories

Fantasy on Shakespeare's 'Tempest'

Lelio (Composet) ION SWINLEY

Horatio (his friend) PARRY JONES

A Brigand Chief ROY HENDERSON

Chorus of Friends and Pupils of Lelio, Brigands,
Spectres

THE WIRELESS CHORUS (Chorus Master, STAN-
FORD ROBINSON)

For Special Article on this programme, see
page 13)

Friday's Programmes continued (January 10)

5WA CARDIFF. 988 kc/s. (309.9 m.)
 12.0-1.0 THE DAILY SERVICE
 Relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 The Children's Hour
 6.0 Mr. ISAAC J. WILLIAMS: 'The Life of a Nineteenth Century Welsh Bohemian taken from the illustrated journals of J. Orlando Perry'
 6.15 S.B. from London

7.45 A Welsh Programme
 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
 The Departure of the King, } arr. Reginald Redman
 The Dove }
 BESSIE JONES (Soprano)
 Y Gwch Fach Welsh Folk Song
 Bwthyn yr Arddifad John Henry
 Peidiwch a dwyd wrth fy nghariad. Owain Alaw
 W. H. J. JENKINS (Violin)
 Concerto, 'La Cintola', Castrucci, arr. Moffat
 Andante; Molto quasi adagio
 Finale—Allegro
 Larghetto Weber, arr. Kreisler

THERE were two Castruccis, Italian musicians who both came to England, but of Prospero we know very little except that Dr. Burney says he died in 1760, and that he was the original of Hogarth's picture, 'The Enraged Musician.' Pietro, a distinguished pupil of Corelli, was, for a time, leader of Handel's opera band. Besides being a violinist, he was renowned as a player on an instrument which he had himself invented and which he called Violetta Marina, and in one of Handel's operas there is an aria with accompaniment for two of these which was played by the two brothers. After leaving Handel, he went to Ireland, where he was, for a time, conductor of concerts in Dublin, and, so far as we know, he died there in 1752.

ALFRED MOFFAT, whose name appears often on programmes as arranger of old music, has done a good deal more than the word 'arranged' at all adequately describes. It is not too much to say that he has re-discovered a whole school of mediæval music which, until he unearthed it, had been neglected, and practically lost, for generations.

DAVID EVANS (Baritone)
 Y Bachgen Dewr Dr. Parry
 Hiraeth arr. David Jenkins
 Cymru Lan Alawon
 ALWYN JONES (Harp)
 Gwenith Gwyn John Thomas
 Old Welsh Melodies Trad.
 BESSIE JONES
 Creole Song Rollo de Freyre
 Scenes that are brightest ('Maritana')... Wallace
 At the Well Hagemann
 W. H. J. JENKINS
 Sarabande and Allegro, 'Il Zampegnatore' arr. Moffat
 Melody Gluck, arr. Kreisler
 Polichinello Kreisler
 DAVID EVANS
 The Clock Loewe
 The Organ Man Schubert
 Serenade }
 The Handyman Howard Fisher
 TRIO
 The Bells of Aberdovey } arr. Reginald Redman
 The Rising of the Sun. }

9.0 S.B. from London
 9.15 West Regional News
 9.20-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.15 West Regional News. S.B. from Cardiff
 9.20-11.0 S.B. from London



BESSIE JONES, soprano, sings during the Welsh Programme from Cardiff this evening at 7.45.

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 3.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.15 Local News
 9.20-11.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 The Children's Hour
 'THE SLEEPING BEAUTY AND THE SNAK,' A Play of Sorts (Ralph de Bohan)
 6.0 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.15 Forthcoming Events; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)
 10.15-10.30 THE DAILY SERVICE
 Relayed from Daventry
 3.0 DANCE MUSIC
 RAMON NEWTON and his HAVANA BAND
 S.B. from Newcastle
 4.0 An Afternoon Concert
 THE NORTHERN WIRELESS ORCHESTRA
 CONSTANCE SYLVESTER (Mezzo-Soprano)
 5.15 The Children's Hour
 6.0 Miss NEWCOMBE: 'Fighting the Dirt in the Industrial North—The Enemy' Relayed from Leeds
 6.15 S.B. from London
 7.45 A Ballad Concert
 ALLAN B. SLY (Pianoforte)
 RACHEL MONKHOUSE (Contralto)
 PAT RYAN (Clarinet)
 HAROLD HALLAS (Baritone)
 9.0 S.B. from London
 9.15 North Regional News
 9.20-11.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 10.15-10.30:—The Daily Service relayed from Daventry
 3.0:—Scottish Songs by Neil McLean (Tenor). S.B. from Aberdeen. 3.20:—A Concert. Lillas Dunlop (Violin). S.B. from Aberdeen. The Octet. 4.0:—Dance Music by Alec Froer and his Band, relayed from the Plaza Palais de Danse. 4.30:—The Octet. Charles Mackay (Baritone). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Bulletin of Juvenile Organizations. 6.15:—S.B. from London. 7.45:—A Scottish Concert. The Octet. Catherine Stewart (Contralto). 8.15:—'Courtin' Christina.' A Play in One Act by J. J. Bell. Presented by the Belmont Dramatic Society. Produced by John Milne. S.B. from Aberdeen. Catherine Stewart: Touch not the Nettle and Sky Boat Song (arr. M. Lawson); The Four Maries (Trad.). Alexander Henderson; Kirkconnel Len (Alex. Patterson); Turn ye to me (Trad.); Green grow the Rashes, O (Chas. MacPherson). The Octet; Coronach (Barratt). 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 10.15-10.30:—The Daily Service relayed from Daventry.
 3.0:—Scottish Songs by Neil McLean (Tenor). 3.20:—S.B. from Glasgow. Lillas Dunlop (Violin). 4.0:—S.B. from Glasgow. 6.0:—Bulletin of Juvenile Organizations. S.B. from Glasgow. 6.15:—S.B. from London. 7.45:—A Scottish Concert. Catherine Stewart (Contralto). Alexander Henderson (Bass). The Octet. S.B. from Glasgow. And 'Courtin' Christina,' a Play in One Act by J. J. Bell. 9.0:—S.B. from London. 9.15:—Glasgow. 9.20-11.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)
 10.15-10.30:—The Daily Service relayed from Daventry.
 12.0:—Organ Music played by Herbert Westerby, relayed from the Grosvenor Hall: Fantasia and Fugue on 'Ad Nos' (Liszt, arr. Fricke); Minuet and Trio in G (Foules); Meditation and Toccata (D'Evry). 12.30-1.0:—Gramophone Records. 2.30:—An Afternoon Concert. Saint-Saëns. The Orchestra: Rhapsodie Bretonne; Gavotte in C Minor. 3.50:—Philip Whiteway (Violin); Introduction and Rondo Capriccioso Op. 28, for Violin and Orchestra. 4.5:—Dorothy Camlin (Soprano) and Orchestra: Spring Song; Softly awakes my heart (Samson and Delilah). 4.17:—Orchestra: Suite for Orchestra. 4.30:—Dance Music: Jan Raffini's Regal Band relayed from the Plaza, Belfast. 5.0:—Sally O' McGifford (Pianoforte): Fantasia in C Minor (Mozart); La Fille aux Cheveux de lin (Debussy); Sing a song of sixpence (Leo Livens); A Romp (York Bowen). 5.15:—The Children's Hour. 6.0:—Miss Florence Irwin; Household Talk—'Dinners for Small Incomes.' 6.15:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown. Rispah Godacre (Contralto). 9.0-11.0:—S.B. from London (9.15 Regional News).

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THE LISTENER

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7.30
MILITARY
BAND
CONCERT

SATURDAY, JANUARY 11
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
MUSICAL
COMEDY
PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. GRANVILLE STREATFIELD: 'Village Play Production'

1.0-2.0 LIGHT MUSIC
THE COMMODORE GRAND ORCHESTRA
Conducted by JOSEPH MUSCAUT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

3.10-4.10 Arsenal v. Chelsea
A Third Round F.A. Cup-Tie
A Running Commentary on the Second Half of the Match relayed from the Arsenal F.C. Ground, Highbury
Commentators: Mr. GEORGE F. ALLISON and Mr. DEREK McCULLOCH (See plan on page 48.)

4.15 A PIANOFORTE RECITAL
by REGINALD RENISON
Sonata in D Haydn
Impromptu in G Schubert
Impromptu in E Flat Schubert
Liebeslied (Love Song)
Schumann, arr. Liszt
Andante and Rondo Capriccioso,
Op. 14 Mendelssohn

4.45 ORGAN MUSIC
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
Polonaise in A Chopin, arr. Best
Intermezzo, 'The Whispering of the Flowers' Von Blon
Selection, 'Follow Through'
Henderson
Fox-trot, 'Dear Love' Frint

5.15 THE CHILDREN'S HOUR
SIXTH DAY OF REQUEST WEEK
'SQUARE EGGS!'
proved by that distinguished and remarkable (very!) scientist
The Wicked Uncle

6.0 Musical Interlude
6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Regional Sports Bulletin
6.45 THE FOUNDATIONS OF MUSIC
BRAHMS' SONGS
Sung by SUMNER AUSTIN (Baritone)

7.0 'Health and Light'—The Facts about Ultra-Violet Radiation—I, 'An Introductory Talk,' by Sir RICHARD PAGET
7.20 The Week's Work in the Garden by the Royal Horticultural Society

7.30 A MILITARY BAND CONCERT
RITA COLERE (Soprano)
WATCYN WATCYN (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Morning, Noon and Night' .. Suppe
RITA COLERE
'Shadow' Song ('Dinorah') Meyerbeer
Love's Festival Weingartner

FELIX WEINGARTNER, known to us best as a distinguished conductor, one whose readings of the great classics, especially, are regarded as authoritative, has himself composed much in larger and smaller forms. His songs often have a

simplicity and directness of appeal such as the composers of today seldom achieve, and it is difficult to understand why they are not much more often sung.

Although the whole world of music hopes that he still has many years of active service before him, he has already published his autobiography, revealing a wonderfully simple and benevolent outlook on life, and giving many interesting particulars of the world's music in his own younger days.

7.45 BAND
Selection, 'Cavalleria Rusticana' Mascagni
WATCYN WATCYN
Remembrance Keel
I know a Bank Martin Shaw
The Caravan



A FAMOUS MOTORIST ON THE TREASURE TRAIL.
Captain Malcolm Campbell (inset above), the famous racing motorist, will tonight give the second of the new series of talks on Buried Treasure. Here are two pictures of the tropical scenery of Cocos Island, where he went to search for pirates' gold.

BAND
Elegy Tchaikovsky, arr.
Finale (Russian Air) (Serenade) Gerrard Williams
Op. 48

RITA COLERE
Maria Wiegenlied (The Virgin's Cradle Song) Roger
Komm wir wandeln (Come, let us wander) Cornelius
Meine Liebe ist grün (My Love is fair) .. Brahms

CORNELIUS, author, poet, and composer, and one of the leaders of the self-styled 'New German' School of music which gathered round Liszt at Weimar in the middle of last century, had been dead a good many years before his work began to receive anything like the recognition which is its due. Even now, neither his poetry nor his music takes the position to which their many fine qualities entitle them. A relative of the great painter whose namesake he was, he was destined first for the stage, and his studies for that career must have been of real help to him afterwards, in his composition for the theatre. But besides his operas and bigger works, he left many beautiful songs and choral pieces, which are held in much warmer affection now than they ever were in his own lifetime. He was

barely fifty when he died in his native town of Mainz in 1874.

BAND
Waltz, 'Soldatenlieder' (Soldier-Songs) .. Guny'l
WATCYN WATCYN
Oh! could I but express in song Malashkin
Captain Stratton's Fancy Deems Taylor

BETTER known to us in this country by his work as music critic and editor of musical papers, Joseph Deems Taylor has a distinguished place in his own country among the native composers. A graduate of New York University, he is besides a great linguist and has made many valuable translations of songs from French, German, Italian, and Russian. Here, as native born Americans often do, he has turned to a subject from the Old Country; as listeners have already heard, there are pieces with the same name by our own native composers.

BAND
Yellow Jasmin ('Language of Flowers' Suite) Cowen
Naval Patrol, 'Britain's First Line' Williams

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 Buried Treasure of the World—II, Captain MALCOLM CAMPBELL, 'Looking for Treasure on Cocos Island'

FOR those 'in the know,' Cocos Island calls up the most romantic possibilities of almost any island in the world. Cocos, the isle of buried treasure, is a tiny island some 400 miles off the coast of Costa Rica, in the Pacific. Somewhere under its cliffs and sands, among the jungle of grasses there, lies treasure to the value of millions of pounds, gold and silver, weapons and images, jewels and plate. One of the treasure troves dates back to 1685, when Captain Edward Davis, partner of Dampier and one of the most famous buccaners of his time, had sacked the city of Leon, in Nicaragua. Another dates from the early nineteenth century, and is the treasure of the pirate Benito Bonito. Whilst a third, and the greatest of them all, is the famous treasure of the city of Lima, which was buried on Cocos in about 1821 by a certain Captain Thompson, a Scots merchant shipper who turned pirate and joined Benito. Captain Malcolm Campbell, the famous racing motorist, will describe how he went in search of this stupendous treasure.

9.35 Musical Comedy Programme

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
LILIAN KEYES (Soprano)
FRANK WEBSTER (Baritone)

11.0-12.3 DANCE MUSIC

AMEROSE'S BAND from THE MAY FAIR HOTEL

SATURDAY, JANUARY 11
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED

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3.30 A MILITARY BAND CONCERT

(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'John of Arc' Verdi

DORIS BURNS (Contralto) and LOUIS DARE (Tenor)
Rose of my Heart Löhr

A Short Cut Trotère

Bird Songs at Eventide Eric Coates

BAND
Ballet Music, 'Coppélia' Delibes

EMMIE JOYCE will Entertain

4.5 BAND

Morgen Ständchen (Morning Serenade) Schubert

Selection, 'Tom Jones' German

DORIS BURNS and LOUIS DARE
It's a beautiful Day T. Sterndale Bennett

Somewhere Meale

Gretna Green Herbert Oliver

EMMIE JOYCE in further Entertainment

BAND
Slav Dances, Nos. 1 and 2 Dvorak

4.45 A VIOLIN RECITAL

by SASCIA LASSERSON
Romance in G Beethoven, arr. Wilhelmj

Variations on a Theme by Corelli Tartini, arr. Kreisler

Serenade Drigo, arr. Auer

Valse Bluette Auer

Secotal Réverie Auer

Zephyr Hubay

Slav Dance in E Dvorak, arr. Kreisler

Perpetuum Mobile Novacek

5.15 The Children's Hour

(From Birmingham)
'The Christmas Crackerdile,' by Barbara Sleigh

EMMIE JOYCE in Light Songs
Simple Conjuring Lessons by CYRIL SHIELDS

WILLIAM PRIMROSE (Violin)

6.0 JAMES DONOVAN (Saxophone)

(From Birmingham)
Air and Variations, 'Cafeteria' Graham Llewellyn

Jack and Jill Wiedorst

Barcarolle, 'The Tales of Hoffmann' Sannella

Offenbach, arr. Wollag

6.15 'The First News'

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

6.40 Midland Sports Bulletin (From Birmingham)

6.45 An Orchestral Concert

(From Birmingham)



ESTHER FISHER

will give a pianoforte recital between 8.0 and 8.30 tonight.

played by the horns as the second principal theme, another shanty, 'Haul away, Joe,' two old sea songs, 'The Maid of Amsterdam' and 'Admiral Benbow,' and lastly the favourite 'Shenandoah.' These are set forth with real vigour and energy, but towards the end of the piece there is a thought of mourning, in memory of the seaman who gave their lives in the Great War.

WILLIAM PRIMROSE (Violin) and Orchestra
Violin Concerto in B Flat (K. 207) Mozart
Allegro moderato; Andante; Rondo—Allegro

ORCHESTRA
Introduction and Scherzo Malmgren Price
(First Performance at Welsh Eisteddfod, 1929)

WILLIAM PRIMROSE and Orchestra
Divertimento in B Minor Ysaye
ORCHESTRA
Second Suite of Old English Dances Cowen

8.0 A PIANOFORTE RECITAL
by ESTHER FISHER

Le Bayolet Flottant (The floating Coil)
Le Carillon de Cythère Couperin
La tendre Nanette Couperin
Le Tic-toc-choe Couperin
Sonatine Ravel
Moderé—Menuet—Animé
Pavane pour une Infante Défunte (Pavan for a Dead Princess) Ravel
Toccata ('Le Tombeau de Couperin') Ravel ('Couperin's Memorial')

8.30 Readings from 18th Century Prose

9.0 Sports Bulletin (From Birmingham)

9.5 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



London and Daventry (5XX) Listeners should use this plan when listening in to the running commentary on the Arsenal v. Chelsea match at Highbury this afternoon.

Saturday's Programmes continued (January 11)

5WA CARDIFF. 882 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-12.45 CHILDREN'S CONCERT
Relayed from the
NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Overture, 'A Midsummer Night's Dream' *Mendelssohn*
Puck's Minuet *Herbert Howells*
Introduction, Act III, 'Lohengrin' *Wagner*
Scherzo ('A Midsummer Night's Dream') *Mendelssohn*
Overture, 'The Merry Wives of Windsor' *Nicolai*

3.10 London Programme relayed from Daventry

4-45 DANCE MUSIC
DON GABRIEL and his EMBASSY PLAYERS
Relayed from the THE DANSANT, COX'S CAFE, CARDIFF

5.15 The Children's Hour
6.0 Mr. LEIGH WOODS:
'West of England Sport'
6.15 S.B. from London
6.40 Regional Sports Bulletin
6.45 S.B. from London
7.0 Both Sides of the Bristol Channel
7.20 S.B. from London
7.30 MAY JONES
in
Songs and Impressions

7.45 An Operatic Concert

Relayed from THE ASSEMBLY ROOM,

CITY HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Triumphal March, 'Aida' *Verdi*
MAY BLYTH (Soprano), PARRY JONES (Tenor)
and Orchestra
Love Duet ('Madame Butterfly') *Puccini*

ORCHESTRA
Navarraise ('Le Cid') *Massenet*
Gavotte ('Mignon') *Ambroise Thomas*
Entr'acte, No. 4 ('Carmen') *Bizet*

'Rigoletto'

Final Scene, Act III

Gilda *MAY BLYTH*
Magdalena *BLODWEN CARRLEON*
Duke of Mantua *PARRY JONES*
Rigoletto *WILLIAM PARSONS*
Sparafucile *ROBERT EASTON*

THE wicked Duke of Mantua has been paying court, in earlier stages of the opera, to Gilda; though he is unaware of the fact, she is the daughter of his jester, Rigoletto, who has sworn to avenge his daughter's dishonour. But not long afterwards the Duke is attracted by the charms of Magdalena, sister of the assassin Sparafucile. Rigoletto has arranged with Sparafucile for the Duke's murder, but by an unhappy mischance Gilda, dressed as a boy so that she and her father may flee from Mantua, is stabbed by Sparafucile's dagger, and her body thrown into a sack. Rigoletto takes possession of it, in the belief that it is his master's body which he is bearing away; his utter despair on finding that it is his beloved daughter who has been killed is the culminating point in the tragedy of the grim story.

9.0 S.B. from London
9.15 West Regional News
9.20-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (286.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-12.45 S.B. from Cardiff

3.10 London Programme relayed from Daventry

5.15 S.B. from Cardiff
6.15 S.B. from London
6.40 S.B. from Cardiff
6.45 S.B. from London
7.0 S.B. from Cardiff
7.20 S.B. from London

The Willow Song ('Othello') *Verdi*
Why Awaken Me? ('Werther') *Massenet*

3.30 London Programme relayed from Daventry

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 Sports Bulletin
6.45-12.0 S.B. from London (9.15 Items of Naval Information; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
THOMAS CALLANAN (Concertina)

3.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
ANNIE BROADHURST (Contralto)
MYRA DIXON (Violoncello)

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 North Regional Sports Bulletin
6.45 S.B. from London
7.0 SKIPPER W. E. ASH: 'A Deep Sea Trawler's Day'
7.25 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.30 A CONCERT

S.B. from Newcastle
THE PRUDHOE GLEEMEN
HERMANN McLEOD (Violin)

8.30 A Pianoforte Recital
by SHEPHERD MUNN



ROBERT EASTON (left), BLODWEN CARRLEON, and WILLIAM PARSONS (right) are among the artists taking part in the Operatic Concert from Cardiff this evening at 7.45.

7.30 S.B. from Cardiff
9.0 S.B. from London
9.15 West Regional News. S.B. from Cardiff
9.20-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (286.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 A Gramophone Recital

3.10 London Programme relayed from Daventry

6.15 S.B. from London
6.40 Sport Bulletin
6.45 S.B. from London
9.15 Local News
9.20-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (286.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 A Gramophone Recital
FROM THE OPERAS

Overture, 'The Magic Flute' *Mozart*
The Drinking Song ('Hamlet') *Ambroise Thomas*
Prelude 'La Traviata' *Verdi*
Prologue (Chorus of Angels) ('Metistofele') *Boito*
Selection 'L'Enfant Prodigue' ('The Prodigal Son') *Wormser*
Lullaby, 'Mignon' *Ambroise Thomas*
Ballet Music ('Manon') *Massenet*
Fair Spring is Returning ('Samson and Delilah') *Saint-Saëns*

9.0 S.B. from London
9.15 North Regional News
9.20-12.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 3.30:—The Octet. Alfred Halstead (Flautist), The Excelsior Quartet. 4.30:—Dance Music. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—Mr. Alexander MacDonald. 'Recollections of Jack London.' 7.20:—Musical Interlude. 7.30:—'My Programme'—I, by T. P. Maley. 8.30:—Scottish Music. 8.30:—Edinburgh. 9.0:—London. 9.15:—Scottish News Bulletin. 9.20-12.0:—London.

2BD ABERDEEN. 885 kc/s. (301.5 m.)

10.15-10.30 a.m.:—The Daily Service, relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 3.30:—S.B. from Glasgow. 6.15:—London. 6.40:—Glasgow. 6.45:—London. 7.0:—Glasgow. 8.30:—S.B. from Edinburgh. 9.0:—London. 9.15:—Glasgow. 9.20-12.0:—London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
3.30:—Dance Music. Jan Raffini's Regal Band, relayed from The Plaza, Belfast. 4.30:—The Radio Quartet. 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—The Royal Horticultural Society's Weekly Bulletin. 7.25:—Musical Interlude. 7.30:—G. V. Stanford's Music. 9.0-12.0:—London.

THE Rev. Ernest W. Bridgwood, formerly 'Uncle Ernest' of the Stoke-on-Trent Children's Hour, has published a collection of verses entitled 'Little Rhymes for Little Folk.' This volume, priced 2s., which is already in its Third Edition, is being sold in aid of a charitable cause—namely to help the building of an Out Patients' Department for the Potteries Cripples.

Notes from Southern Stations.**A JOURNEY THROUGH THE AFRICAN CONTINENT.**

Another Travel Talk from Bournemouth—Chamber Music Programmes—Football in the West—An Ancient Account Book.

ON Tuesday evening, January 14, Professor L. S. Palmer, of University College, Hull, will describe, in the course of a talk to be broadcast from Bournemouth, a journey which he recently made through the African continent. Professor Palmer will show that it is nowadays possible by taking advantage of travel facilities provided by train, motor, and lake-steamer to make the Cape to Cairo expedition in comparative ease. That this, however, need not imply any lack of incident, is proved by Professor Palmer's experiences, which included lion and other big-game photography with an ordinary camera. Professor Palmer's trek was the outcome of the recent visit of the British Association to Capetown and Johannesburg.

AMONG the chamber-music programmes for the week beginning Sunday, January 12, are a viola recital on Monday by Lionel Tertis—to whom, perhaps, more than to anyone else, was due the revival of interest in this mellow-toned fiddle as a solo-instrument; a pianoforte recital by Harriet Cohen on Thursday; a Maurice Cole recital on Monday (5GB); and an interesting concert by the English Ensemble Players on Tuesday (also 5GB). The soloist at this last concert is Miriam Licette, and Victor Watson (double-bass) will join the players in a performance of Schubert's 'Trout' Quintet, the rest of their programme consisting of Mozart's Quartet in G Minor.

HAROLD WILLIAMS (baritone) will be the singer at the Park Hall Concert, Cardiff, on Sunday, January 12, at 8.15 p.m. The Rhondda Ladies' Choir, conducted by James Davies, will also take part and a portion of the programme will be broadcast.

TO hundreds of thousands of football enthusiasts the most interesting stage of the 1929-30 season has now arrived. The outstanding teams in the country are in the throes of the English Cup competition, the half-way mark in the League contests has been passed, and prospects of the promotion and relegation of various clubs are being enthusiastically discussed. The time, therefore, appears appropriate for a talk upon the successes of the past and the hopes of the future. Such a talk will be broadcast from the Plymouth Station on Tuesday, January 14, at 7 p.m., by Mr. Frank A. King, who will discuss the prospects of the professional and amateur clubs of Devon and Cornwall under the title of 'Half time in the Western Football Season.' Mr. King is a journalist who, for the past ten years, has been intimately associated with a number of professional and amateur combinations, and is well known as 'Pilgrim' to thousands of newspaper readers in the West of England.

THE phrase 'you can prove anything you like with figures' is often used in a disparaging sense, as though figures were unreliable or even dishonest evidence. Nothing, however, proves more unmistakably the difference between older days and ways and our own than, simply, figures. The churchwarden's books, the farmer's diary, the housekeeper's bills, the bailiff's accounts, are all valuable historical evidence, and their faded figures draw pictures full of life and colour. The account-book kept by John Bradford, bailiff of Forde Abbey in Dorset, during the years 1702-1706 is a case in point. It still survives, unpublished, and its items vividly describe the bygone life of a great West country estate, with its farms and gardens and hay-makings and sheep-shearings. On Thursday, January 16, at 6 p.m., Mrs. Herbert Richardson, in a talk from the Bournemouth Studio on 'A Dorset Bailiff Two Hundred Years Ago,' will tell us something of this old account-book.

MR. PETER FREEMAN, M.P., is to broadcast an appeal on behalf of the Cardiff and District Animal Rescue League, from the Cardiff Studio, on Sunday, January 12, at 8.45 p.m. This society has been in existence for seven years, and it is the only organization in Cardiff and district which has for its object the welfare of the outcast and deserted cat. All stray animals and those belonging to the poor are received free of charge.

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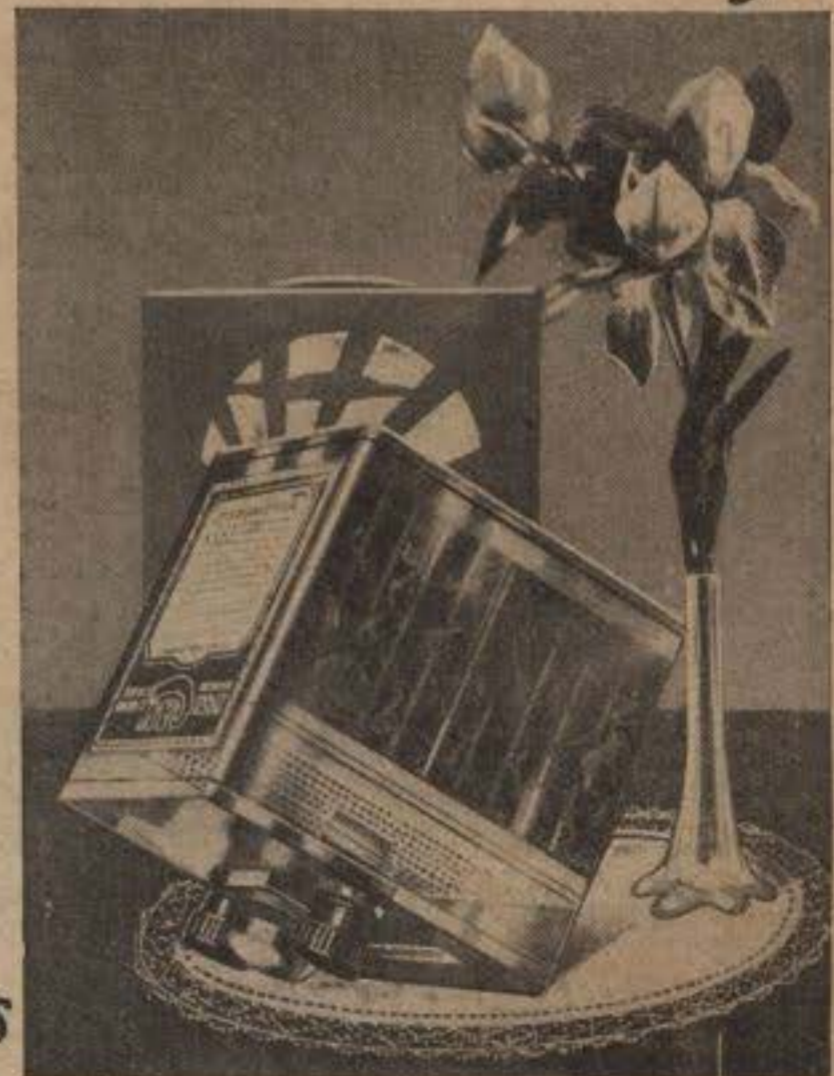
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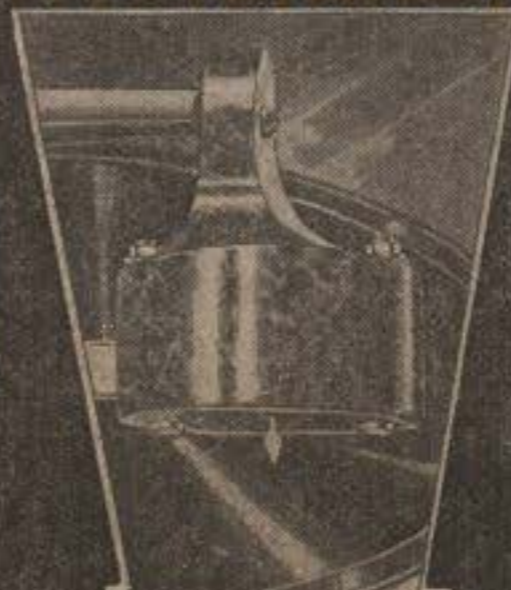
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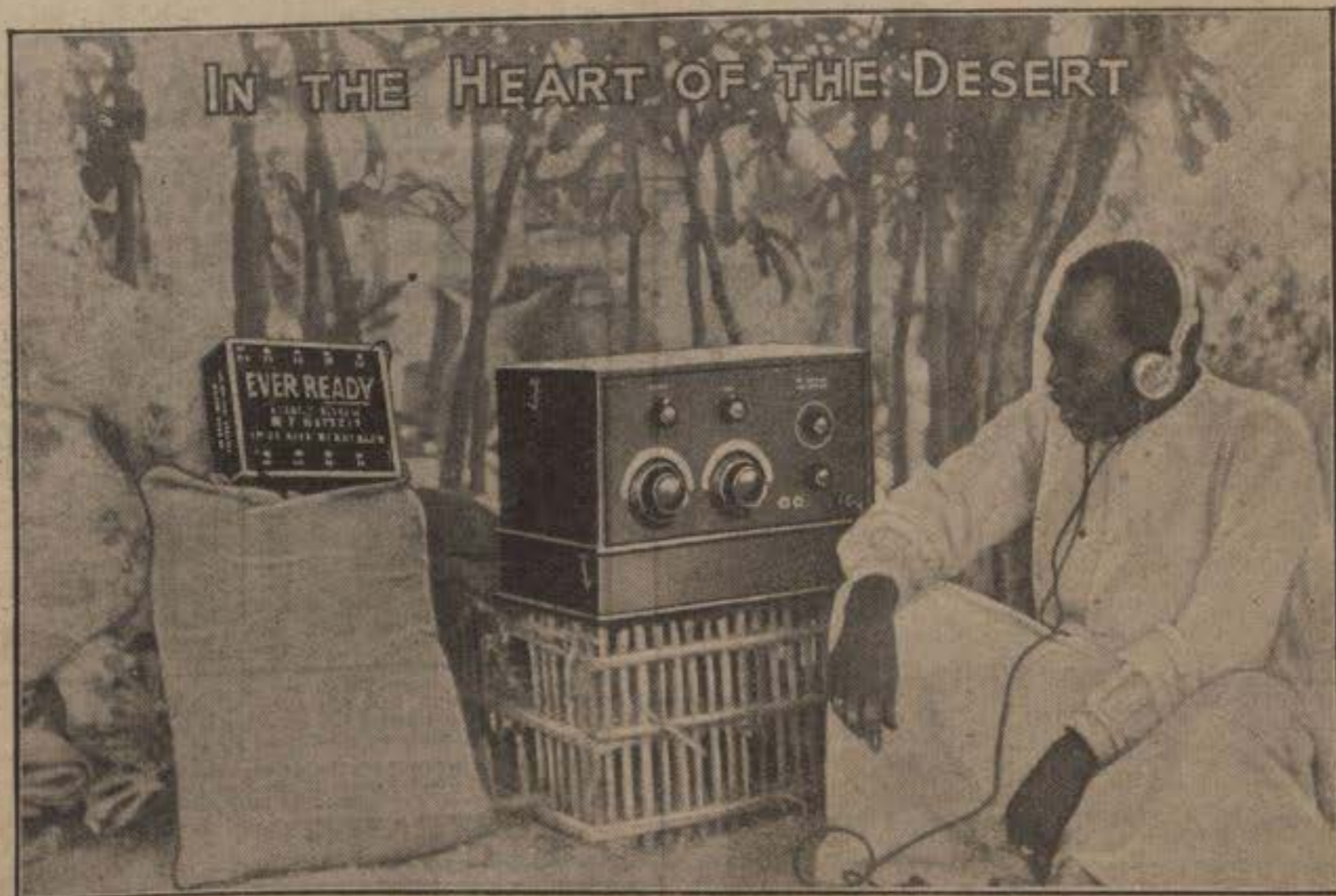
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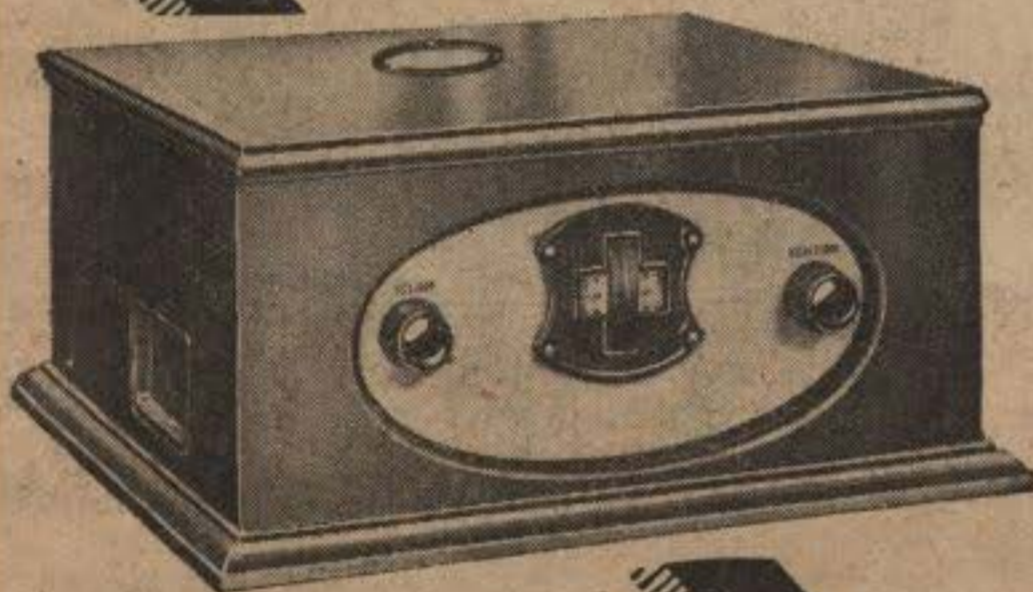
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5/- Earth Tubes ...	1/6	18 x 7 ...	6/11
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3/6 S.M. Dial ...	1/11	17/6 Dual Coils for M.M.3 ...	12/6
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8/- 60 Volt H.T. Battery ...	4/11	£3 Super Telefunken Type	
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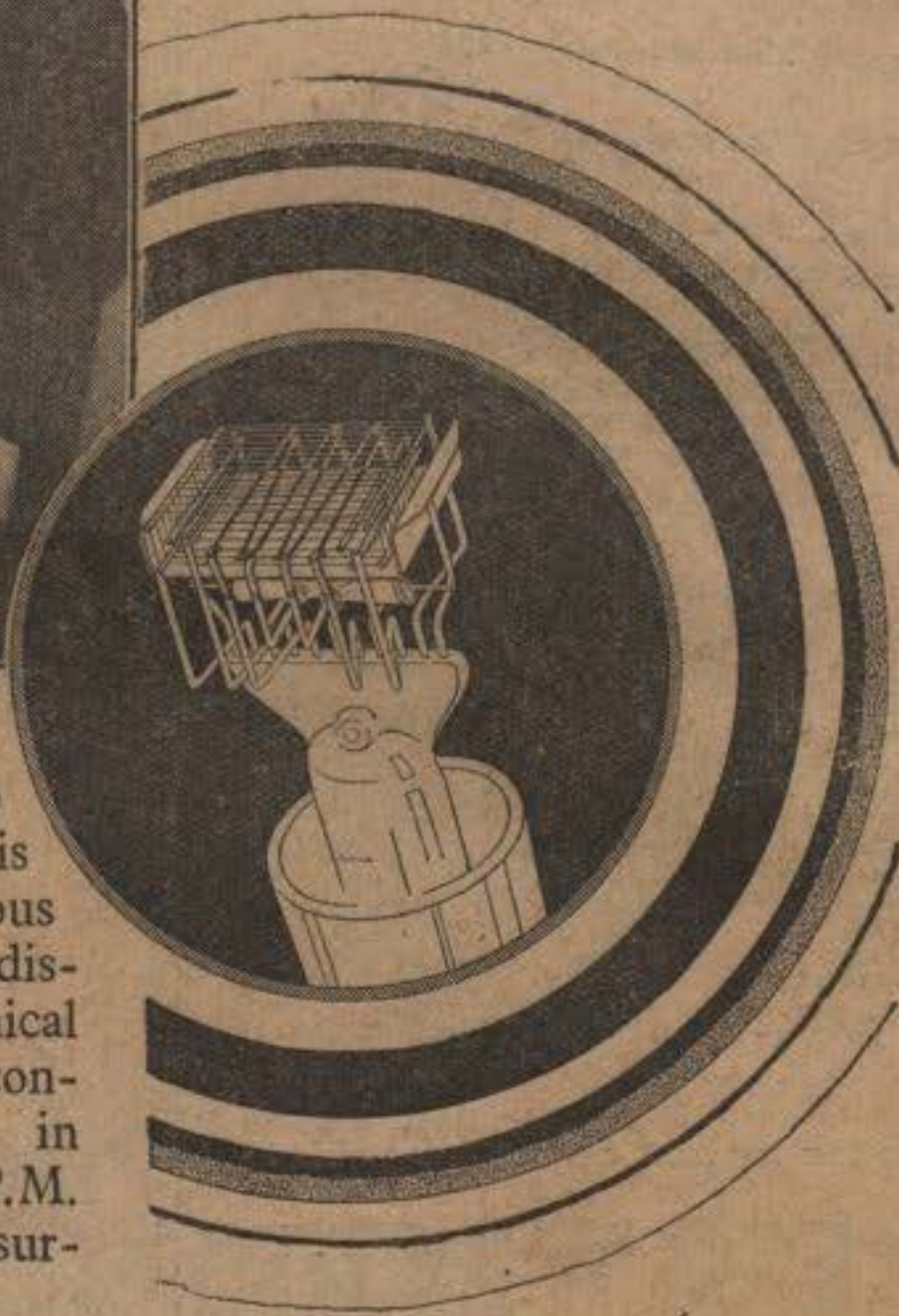
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