

ADDITIONAL ALTERNATIVE PROGRAMME TESTS (See pages 151 and 171)

THE
RADIO TIMES
 THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 26. No. 329.

Registered at the
G.P.O. as a Newspaper.

JANUARY 17, 1930

Every Friday. TWO PENCE.

H.M. THE KING AT THE MICROPHONE

The King's Speech of Welcome to the delegates to the London Naval Conference is to be relayed to all stations on Tuesday. In order that listeners may be able to make notes of items to which they specially want to listen, we publish herewith a diary of the week, on which favourite items may be noted in the space provided.

Sunday, January 19

- 5.0 The Wireless Military Band Megan Thomas (London)
 9.0 The Grand Hotel, Eastbourne, Orchestra (5GB)

Monday, January 20

- 7.45 A Vaudeville Programme (London)
 9.35 Chamber Music by Dame Ethel Smyth (London)

Tuesday, January 21

- 11.0 a.m. Speech by H.M. the King (London)
 9.0 From the Musical Comedies (5GB)
 9.40 The Ceremony of the Keys (London)

Wednesday, January 22

- 8.0 Sir Thomas Beecham conducts Symphony Concert (London)
 8.30 A Military Band Concert (5GB)

Thursday, January 23

- 7.0 *The Marchioness*, a Comedy Operetta (5GB)
 8.0 Concert from the People's Palace (London)

Friday, January 24

- 8.15 An Excerpt from *The Mikado* (London)
 9.35 A Thomas Hardy Play (London)
 9.35 Aerburd and Gaertie's Party (5GB)

Saturday, January 25

- 8.15 Robert Burns Anniversary Programme (London)
 9.0 Herbert Howell's Chamber Music (5GB)

'THE MIKADO'

Listeners will hear on Friday evening two long excerpts from the d'Oyly Carte Company's performance of Gilbert and Sullivan's most popular opera, relayed from the Savoy Theatre.

FILL IN THE COUPON BELOW

KOLSTER-BRANDES' CONCERT FROM TOULOUSE.

19th January. 6-8 p.m. (380 metres)

- | | | | |
|---|-----------|---|-----------------|
| 1. OVERTURE. Maritona | Wallace | iv I'm in Heaven | Pollack |
| 2. Le Jardin du Paradis Suite d'Orchestre | Sylvia | v When Day is Done | Sylvia |
| 3. SELECTION La Boheme | Puccini | vi New York | Padilla |
| 4. WALTZ Magic of Love | Janis | 7. The Desert Song Selection | Sigmund Romberg |
| 5. Isle de Poeme symphonique | G. Starck | 7. Reve D'Automne (Violon et Orchestre) | Paul Leduc |
| ENTR'ACTE: GRAMOPHONE MUSIC | | | |
| I Breakaway | Gottler | 8. Nocturne (cor et Orchestre) | A. Kump |
| II When it was June | Ebinger | 9. SELECTION Madame Butterfly | Puccini |
| III I've got some Loving to do | Jaffe Wat | 10. Hill March | Myddleton |



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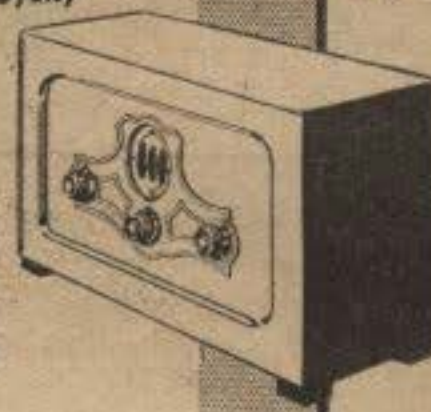
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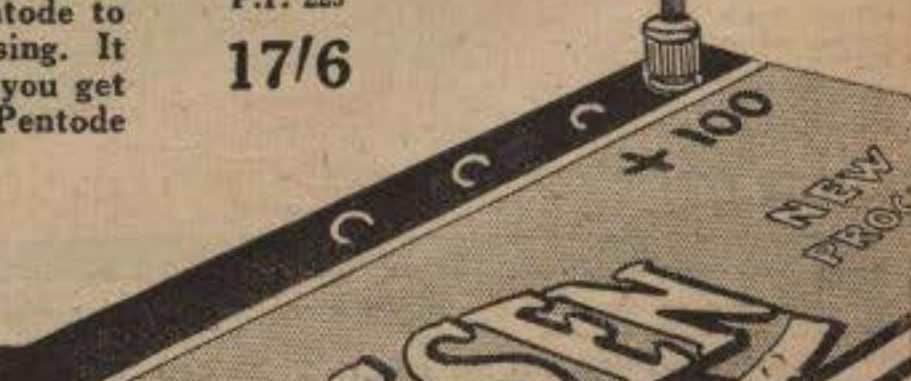
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Every Friday. TWO PENCE.

'I AM CONVERTED,' SAYS DAME ETHEL SMYTH.

ONE summer an old friend of mine—a German, but naturalized in her youth—went back to her birthplace in Germany to visit her relations. Her brother, whom she had not seen for fifteen years, came to meet her at the station. 'How are you, Ernest?' said she heartily, as she embraced him. Not at all well, was the reply, 'I have never got rid of those tiresome headaches, and as you remember my liver was always . . . ' Ernest, interrupted his sister with decision, 'when people ask you how you are, there is only one answer—' 'Very well, thank you.'

This admirable remark rushed back into my mind one day long ago, when the Editor of *The Radio Times* suggested I should state my views on Wireless. 'Surely,' I said to myself, 'only one style of view can be conveniently presented in such a case'—and, unfortunately, my anticipations as to the effect of Wireless on Music were far from rosy. Moreover, the fact that I have no wireless myself made me diffident about expressing any opinion on the subject. One way out would have been to twist to my purpose an aphorism attributed to Don Juan, 'An unmarried man is the only male who knows anything about women'—his idea being that the possession of one of your very own shackles your judgment one way or the other. Thus I might have argued about wireless sets; but I didn't, and have always felt slightly conscience-stricken as regards many kind friends at Savoy Hill.

Yet, after all, need a person who is so little avid of news as not to read the newspapers; who, on the other hand, is so desperately avid of quiet as to have passed her youth with German brown-bread stuffed into her ears—in the daytime to drown neighbours' pianos, at night to drown the traffic (which brown bread had to be extracted by a bent hairpin)—need such a one apologize for having no wireless? As musician I have been in the habit of protesting that when atmospheric and other difficulties have been circumvented—as, of course, they will be—and when one is too old to go to real concerts then all sorts of things may happen. And when further pressed to state what one thinks about the effect of the wireless on general culture, it seemed only decent—and, moreover, it was the truth—to say, 'I have no idea.'

Of course, on the other hand, we all know that opinions are, as Falstaff remarked about reasons, plentiful as blackberries. Why, you may ask, should one not have an opinion about almost everything, including matters you know nothing about? It is a plausible question, for, strange to say, nine out of ten people are

fond of pontificating; and a very large proportion of the inhabitants of any country like having their opinions handed out to them stamped with a Government seal of some sort or other, their mental teeth not being strong enough to masticate their thoughts for themselves. This being so, is not all for the best in the best of worlds? Why not hold forth cheerfully on any and every subject?

But now the scene has changed. Recently I have learnt from one of our greatest musical authorities a fact that gives me very different

ing such a change in the spirit of the dreams dreamed in their hitherto so heavy slumbers by these committees as an astonishing and triumphant proof of the beneficent action of wireless. The most despairing element in the English musical situation has always been the dread these very conservative committees have harboured of new music—a dread partly æsthetic but mainly financial. Now at last the hour seems to have struck, and willy-nilly the plunge has to be taken. Very likely the immediate result, at such and such a festival, may be financial loss; and, for a few following years a spate of *Messiah* and *Elijah* and all the classical masses will set in. Never mind; this will merely be the ebb of a flow that will have carried the high-water mark of musical culture many yards farther up the beach.

I have always held that as long as there is no curiosity in the public about contemporary work, you can go on giving the classics till (if I may use a vulgarity) all is blue, but there is, nevertheless, no real musical culture in the air. Hence, without in the least changing my own preference for dead calm in the home, I should like herewith to record my opinion that wireless has, in a few years, done priceless cultural work that otherwise could not have been accomplished in this slowly-moving country for decades.

From this one might argue that a similar waking up must surely be going on in all directions and on all fields. But here again the present writer's dislike of laying down the law darts out of its corner. How do I know that, speaking generally, *England would be the better for a slight acceleration of pace?* The other day at Bath I watched two old men repairing some fifty yards of stone pavement outside my windows. The job took them three weeks. Now and again one of the ancient stonepeckers would casually knock a chip off a slab; but most of the time was spent in chatting, smoking, spitting. And, at the slightest hint of inclement weather, down they sat, with sacks under them and round their shoulders, their backs comfortably rounded against the palings of the beautiful Circus grass-plot. 'Thus,' I said, 'has Bath remained the beautiful eighteenth-century city it is'; the while wondering how the ratepayers feel about it.

But none can dispute that a quickening of intelligence, a growth of curiosity in the realm of music, which, as the authority I referred to believes, is entirely owing to the wireless and to records, is an unmitigated blessing. O youth, happy youth, to whom the doors are now thrown open almost before you knock! How I envy you, but above all things how glad I am for you and for music!

ETHEL SMYTH.



The late John Sargent's famous portrait of Dame ETHEL SMYTH, England's leading woman composer, a concert of whose Chamber Music is to be broadcast on Monday evening.

ideas on one part of this subject, namely the modification of musical taste that is being wrought in a very important department of musical culture by wireless. It appears that the committees of provincial festivals, who, up to recent times, shrieked at the idea of anything more revolutionary than the *Messiah* and the *Elijah*, are now passionately desirous of producing up-to-date compositions of the most startling type; and my friend, who, though a devout lover of the classics, has been a pioneer of new music all his life, has lived to hear some of his programme-schemes politely qualified as 'old-fashioned,' and himself to be hoist with his own petard!

This is amusing, yet I cannot help hail-



'La Bohème' Next Week.

PUCCINI'S *La Bohème*, which we are to hear on Monday, January 27 (5GB), and Wednesday, January 29, will probably prove the most generally popular of the year's broadcast operas. *La Bohème*, with its romantic, pathetic melodies, never fails to delight an English audience. If the story of Mimi were told in a modern novel, the good folk who now revel in Puccini would no doubt throw up their hands in protest—still, it somehow doesn't seem to matter in opera. Though most people know *La Bohème* as Puccini's librettists contrived the story, few can be acquainted with Henri Murger's novel, 'Scenes from Bohemian Life,' which inspired not only Puccini but Leoncavallo's *La Bohème* and *La Petite Bohème*, by Henri Hirschmann, a work which has long since gone to dust (and in which, to achieve a 'happy ending,' Mimi's consumption was cured by Rudolph's kisses—a method of treatment not generally endorsed by the medical profession). It can hardly be necessary to outline in full the story of the Latin Quarter love of Rudolph and Mimi with its pathetic ending. The cast for the broadcast performance will include Tudor Davies (Rudolph), Franklyn Kelsey (Schaunard), William Anderson (Colline), and Luella Paikin (Mimi). The B.B.C. has published a libretto of the opera. Through a regrettable error, the copyright of *La Bohème* was ascribed in the libretto to Messrs G. Ricordi and Co. Ltd. This should have read 'Messrs G. Ricordi and Co.'

Occidental Agony—Oriental Luxury.

AT 10.5 on Friday, January 31, Harold Nicolson will give the fifth of his series of talks on 'People and Things.' We envy Mr. Nicolson his field. London is to us, who, imported from the Midlands, have become dyed-in-the-wool Cockneys, a source of unfailing amusement and charm. A few days back we attended at Victoria to push a friend away to his winter sports. Is there any railway platform in the world so entertaining and upsetting as that which stables the Continental Boat Train? Entertaining because of the diversity of the travellers to be encountered there; upsetting to us because it seems that a



'We hate being left behind.'

sea breeze blows the length of it, inspiring wanderlust. We hate being left behind when the train creeps away. Sometimes, alone on the asphalt, we dash our bowler hat to the ground and groan. Last time, as we loitered while they weighed our friend's trunks, we ran across a cairn of bright baggage belonging to an Indian Prince—seventy pieces in it, all painted with his name. One tin case, five feet long, was marked 'Ties,' another 'Boots.' The experience affected us profoundly. We now believe in 'The Arabian Nights.'

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



The Fourth National Lecture.

HISTORY, Literature, and Astronomy have so far been represented in the series of National Lectures, in the persons of the Poet Laureate, Professor Eddington, and Professor Trevelyan. The texts of their lectures, by the way, are now available in attractive booklets which you may obtain by sending a shilling to the B.B.C. Bookshop at Savoy Hill. We have included a copy of Mr. Bridges' lecture in our collection of possibly valuable 'first editions.' The next lecture will be given at 9.20 p.m. on Monday, January 27, by the Master of Trinity, Sir J. J. Thomson, O.M., D.Sc., LL.D., F.R.S. The Master of Trinity, one of the most eminent physicists of the time, will lecture on 'Tendencies of Recent Investigations in the Field of Physics'—an austere title which should not be allowed, however, to deter us from listening avidly on the 27th to what will be an important pronouncement on discoveries likely to be of great importance to the future of civilization.

Life, or Seeing the World.

WE confess that no figure in journalism today holds more attraction for us, personally, than Mr. H. W. Nevinson. He has lived such a life as we envy. And even now, at an age when most men are taking a little rest, he is as active as any man we know. We well remember his indignation, for instance, when he was not allowed to run an ambulance in the recent French war against the Riffi. You never can tell what Mr. Nevinson will be doing or where he will be going next: a little while ago he declared, at the other end of the telephone, that he was surrounded by his baggage, being just off to Japan *via* America. A few weeks before that he was in Austria, and not long before that in Palestine. The truth is, of course, that all the world (so to speak) has been Mr. Nevinson's home ever since, in '97, he undertook his first job, as war-correspondent, for the *Daily Chronicle*, during the Greek and Turkish War. Since then, apart from his numerous other activities—including valiant work for the Liberal and then the Labour causes—he has been correspondent in Crete, in Spain, in the Boer War, in Angola (where he exposed the slave trade), in Moscow, in India, in Georgia, in Albania, at the Dardanelles, and—well, everywhere that there has been war and the like. On January 28 he contributes his war-correspondent experiences to the series 'Looking Backward.'

Championing the Moderns.

WHILE Ernest Ansermet lives, British music will not lack its champion. To our certain knowledge there has been at least one occasion recently when the fine Swiss conductor stepped in to undertake a task which some eminent British conductors had refused: a certain concert of all British modern music—two pieces of which have since, to the shame of those reluctant conductors, been widely acclaimed as music of the first water. But Ansermet's championing, however, extends far beyond any national frontiers. When, for instance, he conducts the eleventh B.B.C. Symphony Concert on Friday evening, January 31, his programme (5GB) ranges over England, France, and Russia. England is represented by a Suite by Vaughan Williams, *Flos Campi*, for viola, chorus, and orchestra; Russia is represented by Stravinsky's Symphonic Poem, *Chant du Rossignol*, and France by Debussy's *Le Mer* and Honegger's *Rugby*,

Captain Kidd's Treasure.

THESE 'Buried Treasure' talks excite us so much that we might be back again in the old nursery with the frieze of foolish Dutch boys and girls, poring over a bound volume of *Chums*. Next week's talk, by Mr. Graham Squiers (Saturday, Febru-



'Capt. Kidd—his Treasure.'

ary 1) is to deal with Captain Kidd, perhaps the most famous of all pirates. Kidd was a great rover who began his activities on the side of the law. So much was thought of his disciplinary activities in the American colonies that he was sent in command of a sloop to cope with the pirates of Madagascar. Once in Madagascar, Kidd became a pirate. We should have done the same ourselves, if sent with a sloop to Madagascar; the combination of circumstances would have proved too strong for our respectability. After a while, when the Captain had grabbed every ship worth grabbing and the British Government was growing uneasy, he shipped to America and attempted to justify his Madagascan conduct to the authorities there. They refused to believe him and hanged him on May 23, 1701.

Plans for the 'National.'

WE have in previous years heard most successful commentaries on the Grand National. Listeners were unaware of the nervous strain inflicted on the O.B. Department. The fact that the commentator had to 'cover' the whole course from his post in the Grand Stand implied a keen eye and a level head to sort out the tangle of horses. Last year's experience was trying. A test was carried out on the Stanley Steeplechase which is run on the afternoon before the 'National.' Heavy rain-clouds ascended upon Aintree, and it was impossible to see more than two hundred yards up the course. Luckily, the Great Day itself proved cloudless, with comparatively clear visibility; otherwise there might have been no commentary. Procedure with this year's Grand National (March 28) will be different and more elaborate. There are to be two commentators, one in the Grand Stand, one at the Canal Turn. The dovetailing of the two accounts will be a tricky business, for the horses take little more than a minute to cover the distance between the two points of observation.

Cambridge to Discuss the B.B.C.

BBROADCASTING is to be the subject of a Debate in the Cambridge Union on Tuesday, January 28, when Mr. Hannen Swaffer, who keeps a sardonic eye upon the B.B.C.'s activities, will do battle with Mr. J. C. Stobart and Mr. Val Gielgud, of Savoy Hill. Mr. Stobart has experience and wit, Mr. Gielgud the fighting spirit inherited from Polish ancestry. Of their opponent's skill in dialect we have abundant evidence at the breakfast table.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Consider the Worm.

A PARTICULARLY fascinating series of talks is that which Professor Graham Kerr, Regius Professor of Zoology in the University of Glasgow, is giving under the title of 'Links in the Chain of Life.' This week he talks about 'The Amoeba.' His second



'Tropical early bird.'

talk, on Wednesday, January 29, will deal with 'The Earthworm.' Until recently we ourselves were inclined to regard the earthworm as a useless and ill-designed creature who spoiled the beauty of our tennis lawn with his spiral casts. Lately we have read widely in the literature of the worm, and discovered to our amazement that he is one of the most useful members of society, that in his small, blind way he levels and fertilizes the ground. Worms have no sex. In the tropics they are four feet long, though the English representatives of the family seldom achieve more than ten inches. Perhaps Professor Kerr will give us the answer to the problem which so puzzled Stanhope and Osborne (of *Journey's End*), 'How does a worm know whether it's going up or down?'

A John Buchan Romance.

IN the field of drama last month's Ruritanian revelry is to be succeeded on Thursday, January 30, by *Huntingtower*, an adaptation from John Buchan's novel of the same name. This play is to be S.B. from Glasgow, appropriately, for it is in Glasgow that Colonel Buchan opens his story of Dickson McCunn, the little grocer who found adventure and a Russian princess in a lonely house. Many will have read the story; many have seen Sir Harry Lauder in the film. It will be interesting to learn how Mr. McCunn and the 'Gorbals Dichards' transfer from print and celluloid to the microphone. Produced with 'pace' and an accompaniment of the right type of music, these adventure plays make exciting hearing. It yet remains, however, for one of our few radio dramatists to give us a really gripping play of mystery.

Free Tickets for B.B.C. Concerts.

LISTENERS who would like free tickets (admitting two) for the remaining B.B.C. Contemporary Music Concerts in the Central Hall, Westminster, should make application straight away. On Monday, February 3, Ansermet is conducting Stravinsky's *Les Noces*; the programme on March 3 includes music by Lambert and Walton; Schonberg's *Pierrot Lunaire* is the chief attraction on April 7; and on May 5 there is to be an orchestral concert under the direction of Hermann Scherchen. Applications, which should be for separate concerts, will be dealt with in strict order; and the times will be announced later. A stamped addressed envelope must be enclosed with all applications.

The Dolmetsch Family.

RUDOLPH DOLMETSCH, who is giving a recital of old music on Monday evening, January 27, is the son of Arnold Dolmetsch, the well-known expert on the music and musical instruments of earlier times. Down at Haslemere, in Surrey, Mr. Dolmetsch has established his own workshop where, under conditions far removed from the push and bustle of today, he and his family make such old instruments as viols and harpsichords and clavichords. He is not only, however, a rare craftsman: he is a delicate musician, a fine and purist interpreter of early music. It is an experience not easily forgotten to be present at Haslemere when the summer festival of old music is in progress. All the family take part—for Mr. Dolmetsch has re-established in his own household the domestic consort of the seventeenth century. It must often seem impossible to him, in the green quiet of his Surrey house, that he once was engaged for a period of seven years making instruments in Boston, U.S.A. Rudolph Dolmetsch will be assisted at his recital by the 'Templars,' who will sing madrigals and folk-songs.

Broadcasting from the Theatre.

WE thought, though you may differ from us, that the recent relay of excerpts of *Dear Love* was technically one of the most efficient of its kind. Every word spoken on the large stage of the Palace Theatre was audible. An elaborate system of linked microphones has long been employed in these theatrical O.B.'s, with devices enabling one microphone to be 'faded out' and another 'faded in' as the action of the play moves about the stage. But this was not enough to ensure perfect clarity, for there always seemed to be a booming quality about the transmission which we had supposed to be due to 'echo.' While testing *Dear Love* the O.B. engineers discovered that this booming was due to a 'reflection' of sound from the floor of the stage, picked up by the microphone in the footlights. The laying of felt mats in front of the footlights at the Palace Theatre eliminated this entirely.

Elgar and Scriabin

SIR EDWARD ELGAR is to conduct a programme of his own music at the Royal Philharmonic Concert on January 30 (5GB). We shall hear the *Symphony in A Flat* (No. 1) a work still favoured by admirers of Elgar, though not to the extent of the hundred performances it enjoyed during the year after it first appeared. Also, Albert Sammons will play the *Violin Concerto*, which, as all will agree, is exactly as it should be, Sammons having made the Concerto peculiarly his own, since he rode into fame during the early years of the War on Elgar's *Violin Sonata*. Another orchestral concert of special interest from 5GB during the same week is the relay of the Liverpool Philharmonic Concert on January 26. Scriabin, whose fame these days seems to be resting almost entirely upon his pianoforte music, is here represented by his *Symphony No. 1 in E Major*. People no longer break up the chairs and beat each other when Scriabin is played.

Halle History.

THE Hallé Concerts owe their origin, as many people know, to an exhibition of pictures organized by the City of Manchester in the year 1857. The City Fathers were anxious to do full honour to the arts, and with a really munificent gesture commissioned a full orchestra (a tremendous affair in those days!) to give daily concerts, and they put Hallé in charge of it. These concerts were so popular that Hallé was tempted to keep the orchestra together and give a series of concerts in the winter. He succumbed to the temptation, and the result was the Hallé Orchestra and the Hallé Concerts. Hallé tells some good stories of the Exhibition. It seems that many of the pictures were wrongly named in the catalogue. Thus an enormous canvas depicting the Death of King Lear was entered as 'There's Life in the Old Dog Yet,' and visitors were heard to murmur sympathetically, 'True, true!' as they passed; and another, a painting of a lunatic lying stark naked on the ground and staring wild-eyed into the distance, found itself in the catalogue as 'Portrait of Lord John Russell.' Hallé says that he overheard the perfectly serious comment, 'Surely when out of office?'—but you never know with these raconteurs! And Hallé was a great raconteur; his autobiography is full of good stories.

Increase your Lustre!

THERE is a hint of Spring in the air. Not that we have seen the shadow of a swallow or the ghost of a primrose; but we have just received our annual circular from Mr. G. C. Sircar. Mr. Sircar is an enterprising Indian gentleman who in 1910 invented a talisman called *Saravajaya Kavacha*, said to have the backing of the Hindu goddess Mahajogeswari. This talisman—a small bar of lead coated with copper—is booming. Small wonder, for in his circular the inventor claims that the wearing of it will lead to 'success in examination and litigation, horse race lottery and undertakings, commerce, trade, and the arts.' 'It increases the beauty, lustre, glow, and charmingness of the body hundredfold,' and 'as lightning conductor saves all buildings, churches, temples, and big places from the thunder.' These are just a few of the functions of *Kavacha*. The circular comprises letters from hundreds of



'Had not studied my books.'

grateful wearers of the thing. One writes: 'It secured me success in my B.A. degree examination, honours in History, when I was suffering from a low fever and had not studied my books satisfactorily'; another: 'By using it I have beauty in my face, eloquence in my speech, clearness in my mind, and bravery in my heart.' No wonder Mr. Sircar has been able to erect a talisman factory! Superstitious though we are, we find something faintly comical in the notion of a wholesale business in talismans.

(Continued on page 150.)

ALL THINGS CONSIDERED including the Complete Letter Writer

WHEN the public letter writer was gradually pushed out of his job by the spread of education, one would hardly have expected him to have a successor in book form. The public scribe existed, not because his clients didn't know what to say, but because they couldn't write it. Having acquired the use of the pen, people might have been expected to need no further aid—except, of course, in regard to such technical details as forms of address, and the construction of notes of a formal, business, or semi-legal nature. The one kind of letter that needed no model, you would say, would be the love letter. For we may conceive that the Phyllis or Corydon who, from inability to write, called on the services of the public scribe in order to communicate with the absent Corydon or Phyllis would find no lack of words to dictate.

'I wants you to write to Tom Farrow, and tell 'un I got 'is letter. An' tell 'un 'twas too shart.' [The generic Phyllis is speaking.] 'I be goin' to my new place nex' week, tell 'un, but wherever I do go I sh'll think o' my Tom all the time, and nobody won't ever take his place, it don't matter how goodlookin' they be. Tell 'un I saw his old granny last week, 'n she said'—and so on. And the scribe squared his elbows, took a dip in the pot of blacking and water, and got to work conscientiously, with protruded tongue-tip following the major curves:—

Dear Tom, I got your Leter, but wished he was longer. I am going to start in my new situation next week but Dear Tom wherever I go I shall always be Thinking of you it don't matter what goodlooking Chap comes along, Dear tom I saw your Gran last week she said I was to tell you—

When the elementary school took Phyllis and taught her the three R's, we can see her using the second of them to tell Tom all the things that she shyly confided to the scribe, plus a few that she felt were too intimate even for his detached ears: she would have scorned a book that presumed to tell her what to say to Tom under any circumstance that might arise.

But would she? Apparently not, judging from the rise of the old-fashioned Complete Letter-Writer. Nor does shetoday, if the fact of such guides being still published means anything. For the two books I bought recently, and which I mentioned last week, are not old-fashioned curiosities, but smartly-produced sixpenn'orths issued since the War.

The scope is ample. Each book contains about two hundred letters, and they seem to cover every possible contingency, social, domestic, amatory, and business. You are even given words wherewith to ask a neighbour to keep her children quiet because of illness in your house. Some of the business examples are useful, but it is hard to see much point in many of the others. For example, a person able to pay an annual rental of £150 to £200 might be supposed to be able to find words with which to state his requirements when writing to a house-agent. And parents who can afford to send their youngsters to boarding-school can surely write to them without aid.

Still less should we expect to find the head mistress of a boarding-school needing any kind of help in writing to Eileen's mother to complain that she has been misbehaving—I mean Eileen, not mamma.

However, it is the amatory section that gives me the greatest pleasure. For the ladies' guidance there are letters 'From a Lady to a Gentleman, almost a stranger, who has proposed

by letter'; 'From a Lady to a Gentleman Accepting a Proposal'; 'Maid Servant's Answer to a Proposal'; 'From a Lady upbraiding her Fiancé for not Writing'; 'From a Lady Upbraiding her Fiancé for Flirting at a Party'; 'A Letter of Expostulation'; 'From a Maid Servant Taxing her Lover with Silence'; another from the same 'Answering a Cool Letter from her Lover,' and about thirty others.



Russett, London

THE MASTER OF TRINITY,
Sir J. J. Thomson, O.M., D.Sc., LL.D.,
F.R.S., who at 9.20 p.m. on Monday, January
27, will broadcast the fourth National Lecture
(see page 128).

Mere man is less amply catered for, only about a dozen letters being given. And apparently he is not expected to 'expostulate' or 'upbraid.' His extremest course is to write 'Enquiring why a Lady has not written.'

The style and diction throughout are very much of a muchness. For example, can the reader decide which of the writers of the following is a Lady, a Young Girl, and a Maid Servant?—

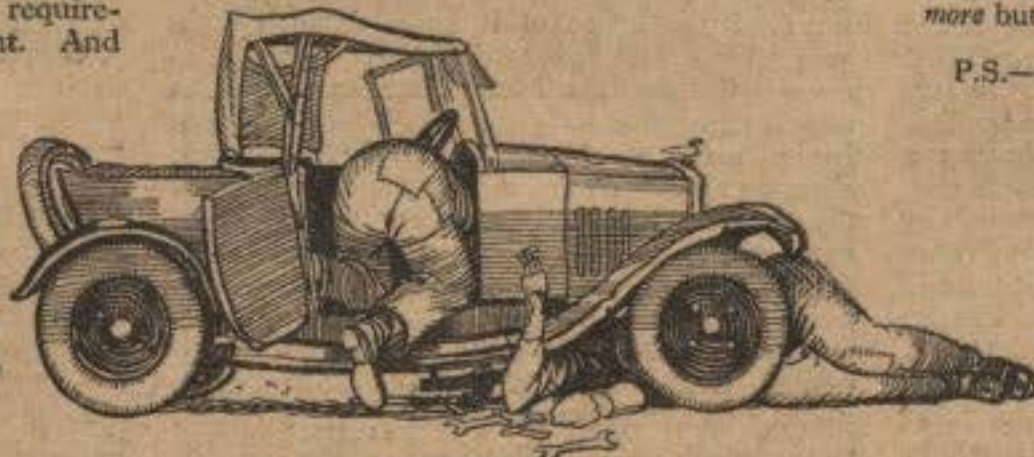
My dear Robert,

Your letter was quite a surprise, a very agreeable one I admit, and, knowing how you will be feeling about things, I wish to let you have my answer as soon as possible. It is, however, a very difficult matter to collect one's thoughts at a time like this, and I hardly know how to put those thoughts on paper. [And you're helping yourself from a printed Guide! May you be forgiven, Marjory!] I must tell you candidly that, for a long time now, I have liked you and indeed thought very highly of you. . . . I'm glad we have known each other so long, for marriage is a big step to take. Now, however, I feel I can safely and honestly say 'Yes' to the question your letter asks. . . .

With all my love,

Yours ever,

Marjory.



Would you call me a highbrow, Bill?

My dearest Father,

I have something very important to tell you, and I hope you will be pleased when you have read my news. As you know, Harry Dare and I have been good friends for some time and he has now proposed. He is an awfully nice boy and I like him very much indeed. Harry is in a good position, which he will explain when you meet. . .

My dear Henry,

I hardly thought you cared for me sufficiently to ask me to become your wife. I admit you were attentive when we were both at Mrs. Lock's, but I never really imagined you were in earnest; it appears that I have been doing you a great injustice, and the only way I can see to repair it is to say I know no one I care for more than yourself. . . .

As a matter of fact, the writers are in the order given above.

When the Maid Servant declines a proposal she makes no bones about it. She has had an offer from an obnoxious fellow-servant:—

Charles,

You know as well as I do that I have never given you any encouragement, yet you ask me to be your wife. Do you think I could marry a man I have always tried to avoid? I am sure you have mistaken my character if you suppose that I am so anxious to be married as to accept a person I do not respect, for the sake of his savings. Keep your money, Charles, and look out elsewhere, for my mind is firmly made up to remain single for a long time to come, and if I ever encourage a fellow-servant to speak to me, he must have better qualities than I know you possess.

Jane Cranston.

'Keep your money, Charles.' That'll learn him!

In most cases the acceptance or rejection of a suitor is provided with an appropriate response. But not Charles. Had the book catered for him he would have been made to say something like this:—

Dear Jane,

I need hardly say that your letter is a grievous disappointment to me. Above all I regret that it indicates a low estimate of my moral character that is undeserved. I admit the appearances are against me, but appearances are deceptive; and I beg you to accept my assurance that you jumped too hastily to conclusions when you recently found me kissing cook, and on the few occasions when I have seemed to be under the influence of alcohol. However, it is not for me to force myself upon you. I bow to your decision and wish you well always.

Yours sincerely,

Charles Jeems.

But my own feeling is that if Chas. was as bad a hat as Jane thought he was his reply would have been more in this style:—

Jane,

I got your letter alright, if you think I care a damn you are mistaken. Certainly I will keep my money, and you can keep your flat footed copper. I know all about him, next time you see him ask him about that little bit of alright at the corner house in Balls Pond Road, and I could tell you more but I'll leave you to find out.

C. J.

P.S.—Millys the name up at Balls Pd.

Matthew Quinney

You will find the pick of the week's talks and many other interesting and entertaining features in

'THE LISTENER'

Every Wednesday - - - 3d.

ACTOR INTO SAINT: LAURENCE HOUSMAN ON ST. FRANCIS OF ASSISI.

Francis of Assisi, most friendly and likeable of saints, is the subject of some 'Little Plays,' by Laurence Housman, one of which, 'The Temptation of Jumper,' is to be broadcast by the University College Dramatic Society on Sunday, January 19, at 4.30 p.m.

MOST of us feel more intimate with Francis of Assisi than with any other saint of the Middle Ages whom we can name. He attracts not merely devotion but lively affection; his genius for friendship toward life has made him one of the world's familiar spirits.

In his own day, and in the legend which grew up after his death, playful names of affection were given to him and to his followers. 'The little poor man' or 'the little father,' people called him; 'Joculatores Domini'—'the Lord's jesters' or 'the Lord's players'—was the name he and his brothers were known by when they started on their gay mission of making Christ human and lovable to an age smitten with religious fear. They were the playboys of the Christian world; and the idea came entirely from Francis. 'Little Flowers of St. Francis' is the name of the early book of legends which retains, mixed with its child-like simplicity, something of that playfulness of character which makes Francis stand so much apart, and so much more out in the light, from the gloomier sanctities of his day.

To understand the peculiar and personal charm of St. Francis, we must remember that he was, in his youth, a man of pleasure, a singer, a dancer, and a play-actor, also a player of jokes. He had in him the makings of an artist; what form his art might have taken we cannot tell; he might have become an actor or a dramatist, had the means for such forms of self-expression existed in his day.

Carried away by a call to the service of God in the service of his fellow men, he did not, as so many other saints have done, reduce the songfulness of his nature to a pious monotone, he took his artistic temperament with him, and with the utmost devotion and sincerity became the play-actor of Christ. For twenty years, in a series of acted parables, he put the pattern of Christ before the world, doing, in a human degree, in all sorts of circumstances, exactly what he thought Christ would have done.

He was born toward the end of the twelfth century, son to a prosperous cloth merchant of Assisi. His father's name was Pietro Ber-

nardone; and Pietro, with an eye to business, encouraged his son to make friends in a rank of society higher than his own. Francis became an attractive butterfly; he was his father's 'best seller.'

One day, as he was selling to a rich customer, a beggar came by asking alms in God's name. Francis brusquely told him to be off. The next moment Francis was running after him, to give him not merely alms but the kiss of penitence.

The same thing happened with a leper. Francis, who loved beauty, loathed lepers; they filled him with horror. One day, having fled from the sight of a leper, he turned back again, mastered his horror, gave the man his cloak, his money; and then, not in penance, but in brotherly love, kissed his stricken hand.

That was the turning-point of his life: in that very act his fear of lepers had left him, and he felt called to go and minister, in the lazarettos, to those outcasts of society.

From that time on he became a terrible trial to his father. It was not in the nature of Francis to compromise. Discovering that, for himself, the way to spiritual freedom lay through poverty, he not only took up manual labour of the roughest kind, but sold horse and goods in which his father had, if not a legal, at least a moral share. For this his father summoned him, demanding restitution. Francis made no plea of defence; he retired from the court, took off his clothes, and returning only in his shirt, gave the bundle to his father.

Working, at first singly, to rebuild the ruined church of St. Damien, he gathered about him a few men of like mind; and, with these forming a brotherhood, he taught his simple rule of life—to possess nothing, and to give free service to all who asked it. With Francis and his brothers, 'holy obedience' meant, not obedience to an ecclesiastical superior, but obedience to any demand made on them by their fellow men. He required all who joined the brotherhood to learn a trade and to work at it; but to take no money for it.

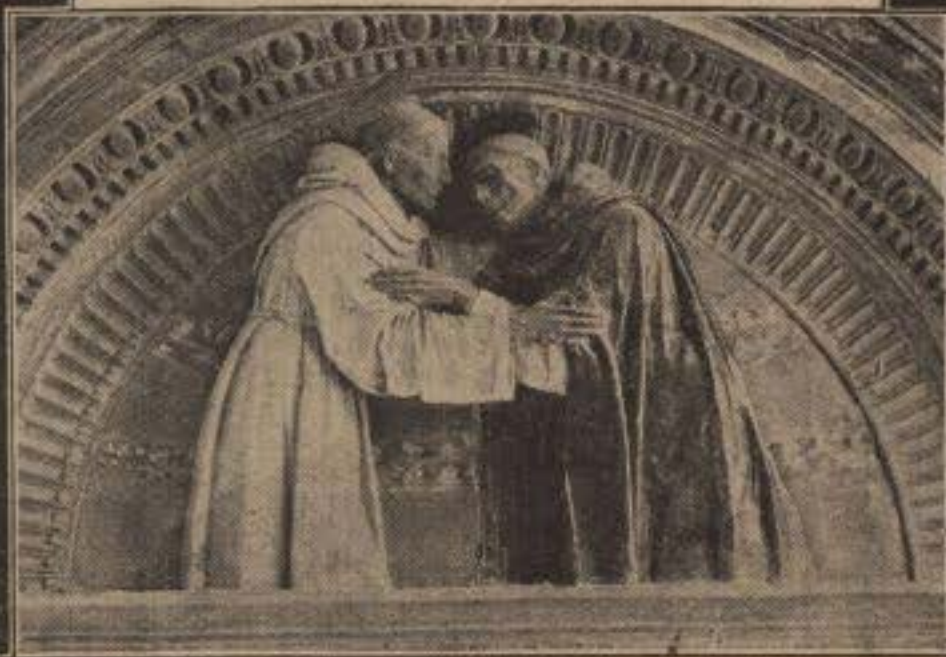
Very soon the brotherhood increased in numbers; they worked joyously, industriously, and lived entirely on alms. When those with whom they went to work rested, they sang to them, and preached happy sermons. They asked no pay. Whatever we may think of the practicability of such methods today, they were practical then. Francis and his brothers penetrated the social life of their day with ease and

with enormous success. In a few years they numbered five thousand in Italy alone. The Pope granted them recognition, they received the status of an Order.

Francis was an artist in human nature, he had a genius for making men discover the good that was in them. He even taught, contrary to the theological tendency of his day, that man was prone to love good rather than evil. And he produced some remarkable examples of that truth.

So much did Francis trust the bed-rock of human nature, that he preferred simple fools to the cleverly wise. He even discouraged learning and the reading of books in his own Order, wishing to leave that to others. His band of brothers, he believed, had a special work to do, which learning did not help. And there we see beginning the parting of the ways between Francis and his followers, which gradually carried the Franciscan Order into other channels of usefulness from what its founder had intended.

And so toward the end of his life we see Francis, released from the rule of the Order, going his own way, giving an individual touch everywhere as he went, calling all men and all things to be brothers; taming a savage wolf, preaching to the birds, refusing to use 'Sister Water' to put out 'Brother Fire' (a fire which was burning certain 'possessions' of the Brothers of which he did not approve), begging Brother Fire, on a later occasion (when cauterization for eye-trouble was found necessary), to deal gently with him, saying on his death-bed to the body he had used so roughly, 'Brother Ass, I have been too hard on you!' a repentance which came too late. And very characteristically, a short while before his death, singing songs in the bishops' palace at Assisi, where he was being piously imprisoned—songs which were not nearly solemn enough for a saint dying within ear-shot of listening crowds; and so, to avoid scandal, getting himself released in time to be carried down to his beloved Portunucula, there to die quietly in his own cell on the evening of October 3, 1226. Two years later he was canonized, and the great Church at Assisi was built over his remains.



A WEEKLY PAGE FOR THE HOUSEWIFE.

How to Deal with Minor Ailments.

THE first thing to remember is that you will only know the state of your children's health if you see them every day either getting up or going to bed, so that you can find out if there is any rash or lump or anything unusual on the body. It is a very good plan to look at a child's throat every morning before he or she goes out to school.

If you teach children to open their mouths at quite an early age, and you look down the throat in a good light, you will not have any fuss or bother when the doctor has to look at the throat in the case of serious illness. In children up to the age of twelve years it is quite normal to be able to see the tonsils, but these should not be red or have white spots on them. When you know what the child's throat looks like in health, you will easily be able to discover when it is inflamed, and it is then important to take the temperature and find out if there is any fever.

The child with a sore throat should be kept at home away from other children. Please remember that a sore throat may be one of the first signs of serious illness, and if the child is no better at the end of the day, and if there is any fever, you should send for the doctor.

A headache may be, like a sore throat, the first sign of really serious illness, but it also has many other causes, such as defective eyesight or some error in digestion. Eye strain and what is called by many people 'a chill on the liver,' are frequently overlooked in dealing with the cause of a headache.

The child who has a headache should be kept at home on a light diet, and if required, a dose of opening medicine should be given, but again, like the sore throat, the headache is a danger signal, and must not be treated as a normal occurrence in young children.

If you see your child undressed every day you will know quite well if there is any sore place on the skin. One of the commonest sores in children is called 'impetigo,' which occurs as an irritable, small red place. The only way to get rid of this kind of sore place is to put on some ointment called 'dilute ammoniated mercury.' Keep the place covered from the air so far as possible, and bathe the scab off twice daily with clean lint and warm water in which you have dissolved a small piece of washing soda. In about a week's time the sores will have healed.

Another common complaint in children is 'scabies,' and is difficult to get rid of. You will have been told to use sulphur ointment, but this must never be used more than three nights in succession, and then removed. If you keep on using it, it is likely to set up a very sore and inflamed condition of the skin. Like impetigo, scabies is very easily spread from one child to another, and the clothes should all be boiled.

Boils are another source of great trouble for children. They begin as a small, red, irritable spot. If you see this in time you can put on a drop of iodine or some coal-tar ointment, which may prevent the boil developing, or it is even better to take the child to the chemist and ask him to touch the red spot with a drop of pure carbolic acid. You must not do this yourself because the acid is very strong and may burn the skin. If the boil develops you must put on hot fomentations every three hours, and I will tell you how to make these.

The things you need are a kettle of boiling water, an enamel basin, a large handkerchief or small towel to act as a wringer, a piece of cotton wool about three times the size of the place you want to cover, a small piece of clean boracic lint about twice the size, and a small piece of jaconet or waterproof covering, and lastly a two-inch or smaller bandage. After washing your hands carefully, cut the lint the size you require (holding it by the edge), fold it in two with the rough side outside and put it into the wringer, twisting the ends. The lint is now inside the towel, which you put into a basin with the ends outside, pour on boiling water from the kettle, using an enamel basin so that it does not crack. Now twist the ends of the wringer so that you squeeze all water out of the fomentation. This is very important because if you put on a hot wet fomentation it is very likely to burn the skin.

Now take the lint out of the wringer, again holding it up by the edge, fold it so that the smooth side comes next to the part that is to be covered, lay it on the wool and jaconet and put both on at once so that no heat is lost.—(From a talk by Dr. Stella Churchill.)

The Cooking of Potatoes.

IF your potato is to be eaten plain there is no way of cooking it as good as by steaming or baking it, for water extracts part of its valuable and nutritious properties. And it cannot be said too often that potatoes should be cooked in their skins. We, with our wasteful habits in the kitchen, still, as a rule, peel them first.

Here is an Irish method, and the Irish do excel in cooking potatoes:—

Put them into cold, salted water, bring it to boiling point, then finish the potatoes by steaming them. Dry them in the heat of the oven. The first instalment used to be sent up in their jackets, while a second was laid on the oven to crisp. These were considered the more appetising.

If we must not expect to get good boiled or steamed potatoes everywhere, even less may we expect good mashed potatoes. The word mash is a bad one, for it suggests the careless treatment that so often leaves them lumpy and uninteresting. The French word purée, which has come into constant use in our language, is a better one, and to the making of any purée the French bring both care and discrimination.

Steam your potatoes in their skins. When they are perfectly cooked, put them into a dry saucepan, cover them with a cloth and let them stand by the fire until they are absolutely dry and mealy. Then peel them while they are hot and put them back into the saucepan. If they have been properly cooked there will be no need to put them through a presser. Break them up with a wooden spoon and then beat them until there is not a suspicion of a lump left.

Heat a little milk. Add it, little by little, to the potatoes, besting all the time, until your purée is of the right consistency. Then add a heaping dessert-spoonful of the best butter to, say, three large potatoes. Add it in little pieces and continue to beat until the purée is delicately white, smooth and light. Season it and serve it at once.

You may add a heaping tablespoon of freshly grated gruyère or parmesan and put the purée into a shallow wide fireproof dish. Sprinkle it with tiny pieces of butter and put it in the oven to brown. If it does not brown quickly, finish it under the grill, for the potatoes must not be allowed to dry up.

Baked potatoes prepared something in the same way are excellent with cold meat. Choose medium sized potatoes. Bake them. When they are perfectly cooked, which will take about an hour, take them out of the oven. With a sharp knife cut a slice off the top of each, lengthwise. Then, with a pointed spoon, remove the contents, being careful to keep the skins intact.

Put the potato pulp into a saucepan and treat it exactly as if you were making a purée, but add, if you have it, a little cream and rather less milk.

Fill the skins with the purée which you will have seasoned carefully, and put them in the oven to brown. Cheese may be added to these potatoes, or a little finely chopped ham. You may make these richer by the addition of a whole egg to every half pint of purée. In which case, let the purée cool a little. Beat up the yolk lightly, with a little cream, and strain the mixture. Add it to the purée. Beat it hard and strong for a moment or two. Season it. Just before filling the skins, whip in the stiffly beaten white. Bake in a moderate oven for about ten minutes.—(From a talk by Mrs. Elizabeth Lucas.)

Listen this week to—

(10.45 a.m.)

Tuesday—Mrs. H. A. L. Fisher on 'Keeping Poultry in a Small Way.'

Thursday—Miss Anne Macbeth on 'Two Simple Rugs.'

Friday—Dr. Stella Churchill on 'The Importance of a Good Digestion.'

Saturday—Mr. Geoffrey Shaw on 'Amateur Choral Singing.'

Sensible Buying at Sale Time.

IT is always a good plan to make a list before you start. Look through your clothes, through the household linen, the kitchen cupboards and china press, and through the nurseries and note down anything you need, or are likely to need, during the next months. Try to look ahead and plan your spring and summer outfits—if you can't decide on the details, choose at least the colour you are likely to be wearing. In this way, you might be able to pick up accessories which will either match or tone with your new clothes later in the year.

And do one thing more before you leave home. Go through your piece bag, and have a good look at the useless odds and ends you bought in the last sale, in the hope that they would 'come in' one day. If that sad sight doesn't restrain you in a foolish moment, I don't know what will.

Well, you have taken your list. Begin with personal clothes. A plain tailored coat is always safe to buy, provided it is plain. I think that a beaded evening frock is always a good investment at sale-time, for beads have been fashionable for several seasons, and are likely to continue in popularity. A printed chiffon evening frock bought in the sales now can be made into a beautiful summer two-piece by the addition of a little coatee to harmonize—you might quite easily pick up a remnant which will be suitable for this.

Simple crêpe or spun silk dresses with inverted pleats are well worth buying now if you are a tennis player; this style of frock does not change much.

Stockings can be bought very economically in the sales, if you don't lose your head over those exciting-looking baskets on the counters. Do be prepared for flaws! The flaws, in silk stockings, are usually thick threads on the leg. I have found from personal experience that a thick thread means an extra thin thread next to it, and a consequent ladder in a very short time. However, this is a matter for personal judgment. But do, if you possibly can, buy two or more pairs of exactly the same colour and kind.

Now for remnants! This is where you do get bargains, for there are always a huge number of odd lengths left over in the materials departments, and these are generally sold at half price, or very little more. I think that the remnant which measures from a yard to two yards is the one to be snapped up, for its possibilities are numerous. You can make a sleeveless jumper out of a yard and a bit.

Look out the remnants, too, for the half-linings demanded by spring and summer wrap coats; a short length slit in half and the end faggoted together will make an attractive scarf; a yard of crêpe, allied with a remnant of parchment-coloured lace, is sufficient for a dainty undergarment; here is a length of cretonne, just big enough for a corner cupboard curtain; or at least it will make wide hems for a plain linen curtain—no, it won't, it isn't big enough. Very well, we'll cut out the flowers and use them to appliqué on cushions and table runners. A short length of net—that will make a sash-curtain for the kitchen or bathroom; a piece of thick towelling—good, that's just the right size for a bath-mat, and we'll bind it with coloured tape; and here is a yard and a half of tweed. That's not enough for a skirt—but it will make rather a nice set of beret, scarf, and bag.

There are always a large number of samples which are put into the sales. Most shoe bargains are to be found in the samples, and these are certainly worth having, provided you are certain that the shoes fit you! House linen and blankets show some very good bargains in the big stores. Slightly damaged blankets are cheap—darn these with Angora wool, and nobody will be any the wiser! Sometimes you can pick up a single blanket very reasonably, if they have had to break the pair. This can be cut and bound to make a pair of cot blankets, or dyed a camel-hair colour doubled over and bound, to make a most excellent rug. When buying hemstitched sheets in the sales, look well to see if the hemstitching has given way anywhere.

Many of the big stores reduce the price of their standard and proprietary articles during the sale and therefore you should lay in a stock of soaps and powders and anything else in this way that you are likely to need—soap especially.—(From a talk by Mrs. A. J. Webb.)

BEAUTY AND THE BEAST. *Retold by WISH WYNNE*

or, *A Story of Love and Lumbago.*

Another of Wish Wynne's Cockney versions of the Fairy Tales which have from time to time enlivened the Vaudeville Programmes.

ONCE upon a time there was a man wot kept a grocer's shop, and 'e' ad three daughters: an old one, a middle one, and a young one. And the grocer liked the young daughter best 'cos she never sauced 'im when 'e came 'ome tired after 'aving 'ad one over the eight, but used to make 'im a strong cup of tea, take 'is boots off, and make 'im lay down on the sofa.

Now, every night when the grocer came 'ome, 'e used to open the front door and yell out: 'Where are you, you beauties?' 'Course 'e said other words as well. But only the youngest daughter used to come to 'im. So she got called 'Beauty.'

Well, one day the grocer 'ad to go and see the cheese people about a dud cheese they sent 'im, wot all 'is customers were grumbling about. So 'e said to 'is daughters: 'If you are good girls and sell off a lot of that crook bacon and those specked apples, I'll bring you something nice back. What would you like?'

So the old daughter said she'd like a wedding-ring.

The grocer said he'd get that, but she'd 'ave to find 'er own 'usband to go with it.

And the middle daughter said she'd like a diamond necklace.

And the grocer said 'e'd get that, too, as 'e passed a Woolingworths on 'is way. 'E could easy get the ring and the necklace there.

'And now you, Beauty? What do you want?' he said to his youngest daughter. 'Urry up and make up your mind. I can't wait about 'ere all night.'

So Beauty said she'd like a red rose.

The grocer said, 'Ah! now that's awkward, 'cos I'm going Mile End Road way. But anyway I'll see what I can do.'

So off 'e went.

Well—'e saw the people about the cheese and 'e didn't 'arf tick 'em off. 'E kicked up

Then 'e went to Woolingworths and bought the wedding-ring and the diamond necklace. Then 'e started looking for the rose.

'E looked all down Shadwell and Wapping, but couldn't find one. Then 'e tried Lime'ouse.

At last 'e saw one looking over the top of a high wall. Big as a moon it was and as red as a pillar-box.

So 'e climbed up and was just going to pick it when 'e 'eard a terrible roar be'ind 'im. 'E looked round and saw a Chink with an animal's body standing there. It was lashing its tail and lolling out its tongue and swearing 'orrible and shouting: 'What do you mean by pinching my flowers?'

'Who's pinching your rotten flowers?' said the grocer. 'I was only smelling 'em.' 'Course, they said a lot of other words in between.

with a solid gold bedstead and carpet on the floor, and looking-glasses all round it. And 'e got a couple of skivvies to take 'er nice things to eat: chocolates and ice-cream for breakfast, jam pudding for dinner, cakes for



And the two old sisters went into Parliament, and they called 'em dames and lots of other names as well.

tea, and fish and chips every night for supper, and 'e never showed 'is ugly mug near 'er.

Then 'er father got took bad with Lumbago, and sent for 'er to come 'ome and rub 'is back. So she did. But she soon got fed up rubbing backs and washing up. Her father's 'ouse wasn't 'arf as nice as the Beast's 'ouse, and there was no skivvies to do the work neither.

So she was glad when the Beast got took bad with toothache and sent for 'er to come back again. And when she saw the Beast laying in 'is golden bed, with 'is four legs and 'is tail tucked up underneath the clothes and 'is face all swelled out, she went all sorrowful and sloppy-like and kissed 'im.

D'rectly she 'ad kissed 'im the Beast changed to a lovely prince wot an old witch 'ad changed to a beast when 'e was a baby.

And when the prince saw Beauty he said: 'Mr. Mayor, Lords and Ladies, and Miss Beauty, I thank you from the bottom of my 'eart for kissing me and breaking the spell wot that old blighter 'ad put on me. I suppose I oughter marry you, Beauty, but I'm not going to, 'cos wives is worries and I don't want one. But I crown you Princess Beauty. And you and your old man and your sisters can come and live with me in my palace. And p'r'aps you can do a bit of opening and laying and god-fathering for me. I'm fed up with it all.'

So they did.

Now the grocer's got a street full of shops all lighted with 'lectric lights, and 'Surveyor to the Royal Family' on 'em. And the two old sisters went into Parliament, and they called 'em dames—and lots of other names as well. And Beauty opened a lovely shop for lifting ladies' faces. And now she's made a lot of money and calls countesses by their Christian names. And the prince didn't marry nobody, and so they all lived 'appy ever after.

WISH WYNNE.

IN VAUDEVILLE

This week's Vaudeville (on Monday and Thursday) includes the following well-known artists:

MABEL CONSTANDUROS
ANGELA BADDELEY
OLIVE GROVES
MICHAEL HOGAN
FOUR HARMONY KINGS
PETER BERNARD
JOE SARGENT
NELLIE O'LIST
 and a Palladium Relay

The grocer waited till the beast 'ad swore 'isself out, then 'e said: 'Come and 'ave one.'

So they went into the 'Blue Lantern' and they did.

Then the grocer told the Beast all about 'is daughter Beauty and 'er wanting a rose. And the Beast, who was getting all soft-'earted by now, told the grocer 'e could 'ave all the roses 'e'd got, if 'e'd give 'im Beauty for 'is wife.

So the grocer said right ho! and took the rose and went 'ome.

'E told Beauty 'e'd found 'er a nice rich 'usband with a backyard full of roses. (But 'e didn't tell 'er the 'usband 'ad four legs and a tail though.) All 'e said was, 'E's not very good looking, but you can't 'ave your toffee and your 'a-penny.'

So 'e sent Beauty to the Beast's 'ouse in a taxi. But when she saw the 'igh wall all round it she didn't 'arf kick up a row. She said it was like being in 'quod.' And when she saw the man 'er father 'ad sent 'er to marry 'ad got four legs and a tail, she 'ad 'sterricks and wouldn't speak to 'im.

So the Beast went over to the 'Blue Lantern and thought a lot, and this is what 'e done.

'E gave Beauty a lovely room all to 'erself,



'So 'e climbed up and was just going to pick it when 'e 'eard a terrible roar be'ind 'im. 'E looked round and saw a Chink with an animal's body standing there.'

such a shindy that they was glad to give 'im a new cheese and let 'im keep the old one as well.

'E was jolly pleased with this, 'cos 'e'd sold 'arf of it already.

OF FOGS, PHILOSOPHIES, AND FLYING POSTMEN

A Review of the Talks, in light and serious vein, arranged for Broadcasting this Spring



C. DELISLE BURNS.

PEOPLE AND THINGS' is the title of a new series of weekly causeries on current events by Mr. Harold Nicolson. Those who have read his charming sketch of Lord Curzon's Valet in 'Some People,' or his brilliant and scholarly analysis of 'Tennyson,' will expect both shrewdness and wit from these Friday evening talks.

'People and Things' might well serve as the title of the more austere named Talks and Lectures Programme recently published by the B.B.C., for it contains the syllabus of talks for the next three months, covering the widest possible range of subjects. There is no room here to discuss more than a few of the many series, but those who are interested can get a copy of the programme from any B.B.C. station, price 1d. post free.

The increased scope and variety of this programme is due to the inclusion of series of talks on the 5GB wavelength, which will also be broadcast on the London Regional wave when it comes into action. Of the established favourites, Mr. Vernon Bartlett continues his weekly summary of foreign affairs, while M. Stéphan is again taking alternate Mondays with Dr. Pastor for French and Spanish talks. Sir Walford Davies, however, is going to have a well-earned rest; the difficult task of succeeding him is going to be taken by Dr. George Dyson, the Director of Music at Winchester College. Dr. Dyson is going to explain the progress of music by illustrations from 'Variations on a Theme' by various masters. The particular subjects will be announced week by week in the pages of *The Radio Times*.

The new talks on 5GB give an opportunity for an experiment in real language teaching.

With a weekly half-hour on Wednesdays, Mr. Otto Siepmann, already well accustomed to the microphone through his broadcasts to schools, is going to try to teach the German language from the very beginning; from previous correspondence it has been obvious that there are thousands of listeners eager for an opportunity of getting to grips with this language, and the recent popularity in this country of translations from the German gives an added attraction to the prospect.

The critics, Miss Sackville-West, Mr. Desmond MacCarthy, Mr. James Agate, and Mr. Ernest Newman, all continue in their own particular spheres, and all the regular bulletins remain in the programme.

In February another series of 'Points of View' will start, but there are no speakers announced as yet. The speakers in the first series of 'Points of View' were all from their own angle concerned with the problems of today, and none of the many who were stimulated by their opinions should miss the coming series of talks on 'After-War Social Tendencies,' by Professor C.

Delisle Burns. Dr. Burns has collected a wealth of interesting information on the change in our social habits, tastes, and prejudices during the last ten years. Out of his statistical information he produces the most exciting theories on the changes which are going on before our eyes today. The significance of the new spirit of international co-operation, of motor-cars, of canned food, of broadcasting, of the change in the respective consumption of tea and beer—all is analysed, and the conclusions drawn by Dr. Burns are always challenging, even if they are sometimes as alarming as a sentence from the syllabus of one of his later talks, which says, 'We are only at the beginning of civilized life.'

No one remotely interested in science can afford nowadays to disregard the thought of evolution, which will be the subject of a series of talks—'Links in the Chain of Life'—by Professor Graham Kerr of Glasgow University. The practical significance of scientific discovery is dealt with by Professor Leonard Hill, of the National Institute for Medical Research. In his talks on 'Modern Wonders of Science,' he will discuss, for instance, deep-sea diving, science and mountaineering, when the problem of the conquest of Mt. Everest immediately arises, and the pressing question of air pollution by smoke and fog in our great cities.

Another new experiment appears under the title 'English Personalities of the Eighteenth Century.' In these Monday evening talks on 5GB, Mr. Bonamy Dobrée, and later Mr. John Bailey, are going to try and give a picture of eighteenth-century life, approaching it through some of the great figures of the age: Chesterfield the politician and patron, Wesley the religious reformer, Wilkes the popular agitator, and Garrick the successful actor. These personalities will introduce the listener to the clubs and coffee-houses as well as the drawing-rooms and country homes of those times. On Saturday nights there will be readings from the literature and history of the times to illustrate these talks. The eighteenth century also appears in the London programme, for, on Thursdays, Mrs. M. D. George is going to talk about 'Life in England in the Eighteenth Century'; this series will be concerned more with the economic development of the age and will be in direct succession to the talks by Dr. Coulton and Mr. Judges last autumn.

Lovers of art are also well catered for by a

second series on 'The Meaning of Pictures,' to be given this time by Mr. S. C. Kaines Smith, Keeper of the City Museum and Art Gallery, Birmingham.

5GB listeners will be able to hear Mr. Stanley Casson, the author of a recent book on Modern Sculpture, talking about Sculpture. He is going to compare the work of the moderns such as Rodin, Eric Gill, and Epstein, with the classical sculpture of Ancient Greece, and will also discuss some of the works which have recently caused such great alarms and excursions in this country. Mr. Casson has already broadcast a series of talks on Ancient Greece, which were popular for their charming delivery as well as for their subject matter.

On Tuesday evenings at 7 o'clock, there will be a series called 'Looking Backwards,' which will consist of reminiscences by various people including Sir Alfred Yarrow, Mrs. Sidney Webb, Mr. Augustine Birrell, and Mrs. St. Loe Strachey. Another personal touch, though of rather a different type, is given by a last-minute alteration which is not included in the programme. Mr. Robert Dyson is unfortunately unable to give his talks on 'By Air Mail to India,' but instead there is to be a series called 'Queer Trades'—a second cousin to the popular 'My Day's Work' series. This will include descriptions of their life by a lighthouse keeper, a deep-sea diver, and a flying postman.

On Saturday mornings, Lady Trevelyan, Mr. Ashbee, Mr. J. C. Squire, and others, will discuss 'Can We Save the Countryside?' On Tuesday there is 'The Countrywoman's Day,' on Friday 'The Townswoman's Day,' while on Wednesdays 'The Week in Westminster' will be described by three women M.P.s—Miss Ellen Wilkinson, Lady Astor, and Miss Megan Lloyd George.

There will be poetry readings again at six o'clock on Tuesdays, this time from the Victorian poets, which should be of particular interest in view of the reminiscences which follow an hour later.

In fact, despite the great variety of subjects, there is a certain cohesion between the various talks, both current, past, and future. There are talks for the casual listener and talks for the student, who is also catered for by the advice on reading, which is liberally scattered throughout the Talks and Lectures Programme.

Two of the series mentioned have Aids to Study pamphlets published to accompany them. Those who are going to listen to Dr. Delisle Burns or to Professor Leonard Hill should get copies of their pamphlets (2d. each, or 3d. post free, from the B.B.C. Bookshop).

Dr. Burns's pamphlet contains many interesting statistical tables which are not easy to obtain in the ordinary way; both of them will be of permanent value, for their contents as well as for the record of the talks with which they are concerned.



VERNON BARTLETT.



WHEN LONDON WAS AT THE MERCY OF A RIOT.

A contemporary picture of the anti-Catholic Riots of 1780, headed by Lord George Gordon, the picturesque but crackbrained figure of whom Mr. Bonamy Dobrée will talk on February 24 in his series on 'Eighteenth-century Personalities.'

IS THERE A FUTURE FOR RADIO DRAMA?

R. D. Charques, critic of 'The Listener,' says 'Yes, if it discovers its true technique.'



WHAT exactly will radio drama be like five or ten or twenty years from now? There are probably few prophets in our midst. The truth of the matter, of course, is that nobody knows. Personally, I doubt whether any useful purpose is served in trying to forecast the future of the wireless play. I should prefer instead to ask whether it has a future at all?

At the moment nobody seems to be quite certain about what broadcasting can do for drama. May I further suggest that the B.B.C. appears to be as uncertain as the rest of us? The present situation with regard to radio drama may be fairly summed up, it seems to me, in the celebrated words of Mr. Sean O'Casey's Paycock: 'Everything is in a state of *chass*.' On the one hand, radio producers are trying—quite legitimately and benevolently, though not always successfully—to bring the theatre within reach of everybody; on the other, they seem to be trying, by a reasonable show of experiment, to create a distinctive type of broadcast play. Both are laudable aims, but the unfortunate thing is that they are widely divergent ones; they are, in fact, totally irreconcilable. It is this wavering between two irreconcilable aims which accounts for the present unsatisfactory state of wireless drama. In entertainment, as in so much else, it is impossible to make the best of both worlds.

Artistically speaking, the trouble is, of course, that there is as yet no recognized theory or aesthetic of radio drama. Leonardo da Vinci said that practice must always be founded on good theory. This is a weighty truth in matters of art, and it has peculiar relevance to the broadcast play. We must discover an aesthetic basis and work out a technique of expression for wireless drama before it can stand on its own feet and rank as an independent art. Put more simply, we must in the first place be quite clear about what we want and expect from it if it is to develop in a satisfactory way. And the point I wish to make in this article is that radio drama is an extremely vague thing today, that we have only the vaguest ideas about what we would like it to be, that what passes as radio drama nowadays is either a borrowed form of entertainment or else raw experiment, and that it cannot develop satisfactorily unless it evolves a coherent method of its own, peculiar to it and to nothing else. There is no future—no 'real' future, as metaphysicians would say—for radio drama, it seems to me, except on the

condition that it makes a clean break from its origins—from stage drama and the theatre and the conventions of theatrical art in general. It must lose its own life to find its soul. It must be born afresh.

Tribute must be paid, of course, to the value of popularizing ordinary drama.

The skill and the enthusiasm with which stage plays are adapted for wireless performance are not wasted; the broadcast performance of a play like *Journey's End* is a boon for hundreds of thousands of people. Shakespeare, too, more than passes muster as a radio dramatist, and the microphone does something for playwrights like Strindberg and Ibsen and (possibly) Tchekov. Then there are the experimental productions like *Squirrel's Cage*, *Carnival*, *Roland*, and so on. These are of genuine pioneering value; they are attempts at creating an autonomous form of radio art, and their degree of success is less important than their ability to suggest a technique of radio expression. But none of these experiments has done a great deal to clarify our ideas about the wireless play in general. There have been hints, indications, promises, but never a consistent method to make us say to ourselves: 'Ah, that is what radio drama ought to be like!' The truth is that we are always expecting or hoping for more than we get.

What do we really want? It is hard to say. Samuel Butler said that life is the art of drawing sufficient conclusions from insufficient premises, which is another way of saying that we should arrange our affairs much better if we could prophesy them. It may be easier, therefore, without trying to teach the radio dramatist his job, to remind him of the conditions under which he works. The microphone is not the stage. Listening to a wireless play, a man has only his ears to guide him—his ears and his imagination. He has nothing else; for all practical purposes he is deprived of four of his five senses. He can see nothing—there is nothing to be seen. There is no physical illusion, no stage, no actors in the flesh, no curtain, none of the glamour of the footlights, no trace of the excited atmosphere of the theatre before the curtain goes up. The audience the microphone creates is not an audience in the colloquial sense of the word; it is a sort of infinite series of listeners, unseen and unseeing.

The conclusion to be drawn from this state of affairs, elementary though it may be, cannot be too strongly emphasized. It is this—the naturalistic play designed for the picture-stage (or for any other theatrical stage for that matter) is out of the question so far as wireless drama is concerned. It simply will not do for the purpose of the microphone, although in certain cases—*Journey's End*, for instance, with its poignant memories of Armistice Day, or a dialectical comedy of Mr. Shaw's—it may prove effective up to a point. Generally speaking, however, the last thing in the world that radio drama can accommodate is the ordinary type of naturalistic play. Take the case of what is called 'drawing-room comedy,' for example.

If you tried to transfer a play by Mr. Lonsdale or Mr. Milne to the microphone, it would mean putting a considerable strain on the ordinary man's imagination. You would be asking him, in effect, to picture a dinner-party of eight, at which the hostess wore red velvet and her daughter-in-law gold brocade, while one man, distinguished for a Grecian nose, wore a white carnation in his button-hole, a fashionable waistcoat, and was disrespectful to the parlourmaid, who was blue-eyed and freckled. . . . So that the ordinary man would get up ten minutes after the play began and go out for a stroll. At any rate, his protest that he was not sitting in a theatre would be a perfectly reasonable one. 'I want to hear drama,' he might say; 'I don't want to be bothered with a thousand things I have to visualize. Just consider me as a pair of ears.'

The moral of his complaint may seem to be that we must await the practical advent of television. This is possibly true. I think, however, there may still be a way out, television apart. Radio drama is unsatisfactory at the present time because radio dramatists seem unable to face the fact that their only medium of expression is sound. Ideally considered, radio drama is something that cannot be seen or pictured, or staged or acted; it can only be heard, just as music can only be heard. It was Pater, I think, who said that all the arts aspire to the condition of music. That is an aesthetic maxim to be borne in mind by whoever experiments with the wireless play. There may be verbal counterparts, it seems to me, to the *motifs* and rhythms of music (as the ingenious interludes of Mr. Tyrone Guthrie's *Squirrel's Cage* went a little way to prove), and radio drama will develop along the lines of an independent art if it discovers what they are and how they can be given dramatic form. This is only a vague indication of the sort of thing one wants and expects from the wireless play, but it is for the genuine wireless dramatist to dispel this vagueness. If he can find a verbal equivalent for the first four chords of Beethoven's Fifth Symphony, for instance, and develop it in something of the same way that Beethoven develops the ideas of those chords, there is a future, and an exciting future, for radio drama. If, during the next few years, we continue to get only adaptations of stage plays, varied now and again by a half-hearted experiment in radio expression, the future will hardly be worth considering. There will still be some sort of future in the strict sense of the word, no doubt, but it will not be a very interesting one.

R. D. CHARQUES.





WHAT THE OTHER LISTENER THINKS.

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



LES CLOCHES DE CORNEVILLE.

It is fifty years since I was present with the late John Moore of the 'Central News,' and the late P. P. O'Connor at the first performance in England of *Les Cloches de Corneville* at what was then the 'Folly' Theatre, and I should like to say what a delight it was for me to listen to the well-remembered air so splendidly rendered by soloists, choir and orchestra on January 1. Now we are favoured by so many of our old favourites may I take the liberty of suggesting that one of the most popular of the old 'operas bouffe' is seldom heard nowadays? I mean, *La Fille de Madame Angot*. Why not?—M.P., 'Moutrou,' Casslee Road, Catford, S.E.6.

CONCERTS FOR AMERICA.

I HAVE just received a letter from my brother who is residing in Detroit, Mich., U.S.A., and he remarks on the excellent concert he received on Christmas Day from London. He states: 'We were home all Christmas Day, and I received London, England, on my Radio from 2 p.m. to 3 p.m., our time, it was a good concert, and I wish they would send one over every week.' I thought you would like to know that at any rate you have some satisfied listeners abroad and jolly glad to keep in touch with the homeland.—Albert Rogers, 48, Clifton Lane, Rotherham, Yorks.

THE 'TRAGEDY COMPLEX.'

It appears to me that the B.B.C. is suffering from a 'tragedy complex.' The plays and sketches that are, from time to time, broadcast, though admittedly works of genius, are apparently chosen in proportion to their heavy tragedy—the heavier and more funereal the better. Be it classic or modern play, the sonorous phraseology booms (intermingled with groans and



shrieks) through the overburdened ether, finishing, usually, at the peak of despair and madness. To such an extent has this complex permeated the Corporation that the tragic note has now even entered the Vaudeville programme (as witness *The Death of Tintagiles* recently broadcast). I do submit that when the listener switches on to an hour of vaudeville he should at least then be spared the tragic note.—H. C. Amor, 'Bruton,' Cambridge Road, Carshalton, Surrey.

SHIPPING FORECASTS.

BEING interested in Mr. R. Ball's letter last week may I suggest the following as being fair to both sides? At such times when rough or heavy seas are forecast or when a sudden change in the weather is expected, let 5XX give shipping forecast punctually, regardless of whether scheduled programme is late or not. But when fair conditions are expected I feel that those people concerned would not object to the shipping forecast being a few minutes late. This, I think, should be fair to both sides.—A. T.

ANNOUNCERS' GERMAN.

DURING the past couple of years while teaching German to secondary schoolgirls, I have frequently been asked if German titles of songs, etc., have been correctly pronounced by the announcers—the questioner being delighted to find that her idea of German pronunciation was better than the announcer's. Since I have owned a wireless, I quite agree with my pupils that the Announcers would do well to take a course in German pronunciation.—D. Jenner, 36, Regent Square, W.C.1.

THE LAST OF A DECADE.

ON the last evening of 1929 at least two speakers told us from Daventry that 1930 would be the beginning of a decade, and, except in the sense that any year is the first, often it is not. The year 1930 is the last of a decade not the first, if we are speaking of the decades of the century.—J. M., *The Manse, Ayles, Perthshire.*

THE CORNISH NATIVITY PLAY.

WHEN you asked your readers to say what items they liked most in 1929, I was tempted to tell you that the item which I liked most I had not yet heard. I have now heard it, however, and should like, therefore, to express my appreciation of the indefinable beauty and inescapable appeal of the Nativity Play from the Church of St. Hilary, Cornwall. It was worth waiting twelve months to hear this again. And in those twelve months what a wealth of wonderful material has been provided. There is no doubt that broadcasting as conducted in this country is a bulwark and a refuge from the vulgarity and vacuity that mark and mar this (and every) age.—E. Vine Hall, 14, Malcolm Road, Wimbledon, S.W.19.

FROM CAPE TO CAIRO.

I WAS very interested to listen to Mr. Barry's summary of the events of 1929 on the last evening of the Old Year, but I should very much like to point out that in the years 1897-1900 Major Ewart Grogan did the journey from Cape to Cairo on foot, with pack donkeys—thus the Australian who did the journey in 1929, was not, as was said, the first man to cross Africa from the Cape to Cairo.—A. W. Hunter, *Picks Croft, Ruspur, Sussex.*

A REAL OPTIMIST.

WHAT a lot we hear about the poor quality of the B.B.C. programmes! Surely these hundreds of disgruntled complainers are wrong and the select few right! I have been the proud (?) possessor of a three-valve set for five years, and even if I do not understand chamber music, nor yet rave over jazz, even if I have, as a working man, to retire just about the time anything of interest to me comes on, even if I do think the programmes could be better, why worry? The time signal comes with unfailing regularity and so must justify the varied upkeep of a three-valve set.—Contented Optimist, *Holly Bush Lane, Harpenden.*

'GAS-BAGS' AND SONATAS.

I AM looking forward to your promised 'Radio Week,' but why not make it a good 'Radio Year' and cut down the 'gas-bags' and sonatas and let's have some good English stuff with a kick in it? No doubt 'some' people write appreciating talks and sonatas, but if one half of the Britishers who switch off at these would write to you and complain, you would still be reading their letters. When a man gets home from work he does not want to listen to talk and the average working man's mind is not imaginative enough to appreciate sonatas. It is of the real thing, life, viz., variety, comedians, dance music, etc., that he wants to make a good enjoyable evening.—Merry and Bright.

THEIR ONLY OCCUPATION.

MAY I add my sympathetic protest to the letter of C. E. Palmer in *The Radio Times* of December 27? It is indeed terrible to contemplate the sufferings of those unfortunates condemned to listen willy-nilly to the entire programme of the B.B.C. day in and day out, without the hope of being able to switch off even for an hour or two, when the chamber music drives the jazz lover to the verge of suicide and the dance music causes the highbrow to writhe in agony. There is no respite for them to read quietly for an hour, to chat with friends, to play with children and even to take the air! Sad indeed is their lot and I sincerely hope something can be done to relieve it.—A Satisfied Occasional, Though Regular Listener.

THE WRECKER OF HOMES!

I REGRET to say that my wife and I can never hope to win the Dunmow Fitch unless—unthinkable contingency—we scrap 'the wireless.' The trouble is that she likes what I do not—news and weather, dramatic, literary and film criticisms and good plays; and I like what she does not—all kinds of real music, by which expression, with all due apologies, I endure Jazz and Bach. Of course, there are occasions when she can tolerate, with every appearance of pleasure, wireless music (still including Bach and Jazz) just as there are times when I can suffer, with a semblance of keen enjoyment, a good wireless play, and it is just here that we join forces to attack you. On two occasions recently my wife and I agreed to an unbounded enthusiasm for listening in to plays. One was 'Journey's End' and the other was—sorry I forget the name: it was the wife's particular fancy. Now here were your chances (if you only had known it) to pour oil on the conjugal waters that only you had troubled; but no! with malignant ingenuity you bendishly fix on an absurd time for those two particular plays, which resulted in my wife insisting on the necessity of adjourning to bed in the middle of them and (with some emphasis) on the dreadful deplorability of that necessity. I warmly agreed to the latter, while refusing to see the wisdom of the former; with the result that a very few hours later I was deploring the necessity of getting up, a grouse which an unsympathetic wife greeted with the iciest frigidity.—E. Bird.

MORE LIGHT VERSE.

Is there no cheerful poetry suitable for broadcasting? I am tempted to write after listening with what patience I possess to the lugubrious efforts recently broadcast. The poor reader seemed overwhelmed with unhappiness and—judging by the monotonous tone of his voice—was near to bursting into tears. One remembers with thankfulness the amusing light verse which was 'put on the air' some time ago. Let us have some more of it. Surely there is quite enough to depress listeners nowadays—income tax, rates, bills, etc., etc., without this added infliction. Poetry need not necessarily be read in a wailing 'all is lost' tone of voice to be effective. Cheer up!—A. J. Perry, *Fairholme, 9, Tremena Road, St. Austell.*

ALL SORTS OF 'BROWS.'

It is difficult to be patient with those who, for ten shillings a year, seem to think they have bought the B.B.C. and have a right to dictate the programmes for everybody. After all, all of us have paid the same amount, highbrows, lowbrows,



narrowbrows, broadbrows, littlebrows and (sometimes one is tempted to think) nobrows, and we all have an equal right to consideration, and I must say I think we get it. Personally, I am one of those despised few who think that the cream of the programmes is contained in the Chamber Music. Nothing comes over the ether better or with more pure tone.—D. K. S., *Catterick, Yorks.*

THE INDIGNANT CARILLONNEUR.

WHAT has the Loughborough Carillon done that it should be ignored by *The Radio Times*, and also, apparently, by the B.B.C.? In your hopelessly involved reply to a correspondent (hopelessly involved and inaccurate because you write of the carillon of Croyland Abbey which is simply a ringing peal!)—you entirely ignore the fact that your most successful carillon broadcasts were of the above instrument, and that this statement can still hold good in spite of other broadcasts. Let your readers confirm this. Also, this instrument has the palm for its recording. This is another honour which you must have admitted, as you, or, perhaps I should say the B.B.C., frequently broadcast the gramophone records of the Loughborough carillon. As Loughborough was the first town to have a grand carillon, and as the progress of the art in this country all centres around it, I feel, with most of the inhabitants, that you should at least give this letter space in your valuable paper.—W. Eric Jordan, *Borough Carillonner, Albert Promenade, Loughborough.*

THE FIRST JOHN BULL.

I SHOULD like to say how much I appreciated the talk, or talks; given last night, and what a very high standard most of the talks that I listen to seem to me to reach. The speaker said that he did not know when 'John Bull' first began to be taken as the typical Englishman. Harmsworth's Cyclopaedia says that the name was first popularized in 1712 by John Arbuthnot, the friend of Swift and Pope, in a series of pamphlets attacking the Whig war policy, so that it is over 200 years old.—Emily Simey, *Bramblechanger, Chestnut Lane, Amerham Common, Bucks.*

CATCHING THAT 8.30.

THIS may seem an unreasonable request, but would it be possible to have a time signal at 8.0 a.m. for the benefit of those



who catch business trains? For most of us, two minutes make all the difference between catching the 8.30 a.m. and missing it. Are there any engineers knocking around at that hour who could connect up with Big Ben?—Margaret Wood, *The Craft, Ember Lane, Esher.*

THE BEST IN 1929.

I HAVE read with interest your column, 'A.D., 1929,' and note that apparently the Proms and Symphony concerts run first. Might I suggest that your little election cannot show the real winner or favourite programme, for the simple reason that you cannot persuade every listener to write a letter? In this respect I think the Vaudeville programme suffers most, as the Prom and Symphony Concert enthusiast as a class has generally more time and inclination to state its opinion than the followers of the Vaudeville stars mentioned in your column.—H. Yates, 91, Waterloo Terrace, Ashton-on-Ribbles, Preston.

THE BLESSING OF RADIO.

MAY I be one more to add my appreciation of your broadcast programmes? Having for the past twenty-four years suffered from the effects of a fractured spine, you may perhaps realize all that wireless means to me. I am too grateful to offer any criticism, as each day brings some new interest after four years of constant listening. I can only hope you will go on as you have in the past, helping us all to get a broader outlook on life. May I through you convey my grateful thanks to all who fill my life with interest and joy?—A Grateful Listener.

THE BOILED NETTLE.

IN reply to 'One Bitten Twice Shy'—the sting of the nettle, which is a glandular hair, in other words, the covering of the sting, breaks down when boiled and the secretion, or poison, contained therein is destroyed by boiling.—Botanist.

THEY ARE DELICIOUS!

I WAS interested in 'Once Bitten Twice Shy's' letter about stinging nettles, because I suffered the same fate as she did. I was thrown over a fence into a bed of stinging nettles by my nurse, in her efforts to escape from some rather exuberant young horses and bullocks. But I am braver than your correspondent because I have often eaten young nettles, and they certainly are delicious! I can assure her that the sting quite disappears in the cooking!—D. Kenrick, 22, Stanley Crescent, W.11.

THE POINTING OF PSALMS.

MOST heartily do I support the plea of Mrs. E. V. Wynn. All we old people, who listen gratefully to the Service every morning, have been accustomed all our lives to the old pointing, and it is a real distress to hear this new pointing with 4, 5 or 6 syllables gabbled on one note at the end of most verses. What a treat it was at Christmas to listen to the chants from King's College, Cambridge.—H. Cameron Kidd, *Melrose, Ennsworth, Hants.*

SCOTSMEN MAKE A GOD OF ROBERT BURNS

C. M. Grieve, in an unusual article, asks, 'Is that god clayfooted?'

A COUPLE of years ago the present writer made an attack on the Burns cult, on the ground that Burns was by no means so great a poet as his idolaters claimed, and that his influence on Scottish life and letters had been thoroughly bad and largely responsible for the obstinate provincialism of both. A furious controversy ensued, but there have been many signs since that the attack was timely and effective. On three points there could be no rebuttal. Burnsians may make the most exaggerated claims for their hero, but the percentage of poetry-lovers in the English-speaking world who know anything of his work is unquestionably tiny, and they

of repute have always held aloof Scottish writers of more than parochial merit—such as John Davidson, R. B. Cunningham Graham, Norman Douglas, and F. W. Bain—have evaded the cult; and not one of the younger Scots writers of promise today will have anything to do with it. It is significant, too, that almost all the Burns Clubs have ceased to feature 'Scots literature,' or 'Other Scottish Poets' on their toast lists.

The Burns sentiment is one of the principal opponents of the new movement in Scottish arts and affairs. It is not good for any country to be so long and completely dominated by a single writer as Scotland has been dominated by Burns; but the concern of the Burns Movement is to keep Scotland 'thirled' to certain values, entirely unrelated to its greatest or most distinctive periods, or those of any other culture. These values are bound up with obsolete conditions of rural life, 'romantic love,' and the emergence of that spirit of democracy which is today being so comprehensively challenged and overthrown. The implications of this have recently been stressed by another bearer of the Bard's own name—Dr. C. Desisle Burns, who, lecturing in Glasgow and elsewhere, has contended that 'a simple poetry might supply the needs of simple minds if men still believed that the Universe had its centre in their village, or even on our very significant earth, but the larger view opened up by modern knowledge made a grander poetry possible which could not be expressed in the traditional terms.'

It is along these lines that the new movement is at last joining issue with the Hildebrandism which has been Scotland's curse for centuries, and bringing to bear on 'The Immortal Memory' the force of that destructive work of the free intelligence of the last half-century, manifested in such writers as Ibsen, Nietzsche, Shaw, James Joyce, Aldous Huxley, and scores of others, and in the developments of contemporary psycho-analysis and science in general, which, in the words of one of the ablest of living Scottish writers, Mr. Edwin Muir, has brought about 'a sense of the questionableness of the most simple emotions, the most sanctioned relations, the most stereotyped experience,' which the poetry of Burns is peculiarly unfitted to withstand. The spirit of the age is increasingly repudiating the social, moral, and political bases of Burns's work, a process which is quickly undermining the so-called 'Immortal Memory!' Burns has nothing to contribute to the crucial problems of today or tomorrow. His work is part of a stream of tendency which has practically exhausted itself and is now the subject of a widespread reaction.

THE Burns cult in literature is like Bill Boanerges in Shaw's *Appelcart*, but listeners are increasingly aware of two radically opposed elements in Scottish programmes. The B.B.C. has done a great deal for recent developments of Scottish life and literature, by broadcasting the poems, short stories, and dramas of the younger writers and such addresses as those in the 'What's Wrong with Scotland' series. It is still inevitable that there should be such things as the St. Andrew's Night broadcast and the annual Burns celebration. But the tension between the two is increasing, and the new tendencies are more and more at variance with the old-fashioned 'coamic' and 'kailyaird' tradition, and apt, when confronted with the Burns cult, to cry, 'Not Burns—Dunbar!' or still more disconcertingly for those to whom Gaelic literature is unknown, to claim that

Alasdair MacMhaighistir Alasdair stands in the same relation to Burns as Paul Valery to Beranger, or Alexander Blok to Apollon Maykov 'who, as Prince Mirsky says, 'satisfied the taste of the average Russian poetry-reader of his day for tame ideas, tame picturesqueness, and mild realism'—just as Burns has done in Scotland).

IT remains to be seen what radio does for the resuscitation of Gaelic culture, but, so far as going behind Burns to the Scots poets of the fifteenth century is concerned, it has already given great assistance to the new movement, notably in Mr. George Burnett's admirable pamphlets on 'Minstrel and Makar' and 'Burns and His Forerunners' in the Scottish Stations School Publications. The second of these begins as follows: 'We showed (in our first pamphlet) pardonable pride in the fine poetry which our makars had made. We compared their poetry with that of the English poets of the period and congratulated ourselves. The positions were soon reversed. When James VI went South, Scottish poetry had reached, or was reaching, its lowest ebb. England had Spenser, Sidney, Shakespeare, and others to her credit, with Milton to come.' Burns did nothing to revive the tremendous potentialities of a separate Scots literature lost in this process. 'It should be unnecessary,' says Professor Gregory Smith, 'to say that there cannot be any quarrel with the patriots about the richness of the Scottish vocabulary, its frequent inferiority to English in both spiritual and technical matters of poetic diction, its musical movement and suggestion, and generally what have been called the "grand accommodations" of the art of writing as well.' Why, then, with such a medium is Scots literature so hopelessly inferior to English?—a disparity Burns does nothing to counterbalance. That is the question Scots writers are canvassing today, and, in doing so, realizing how important it is to know precisely why, and how, Burns abandoned English and his earlier models, such as Shenstone, and reverted to a species of vernacular (still more English than Scottish).

BURNS himself was no Burnsian and clearly foresaw what has continued ever since when he wrote: 'My success has encouraged such a shoal of ill-spawned monsters to crawl into public notice, under the title of Scottish poets, that the very term Scottish poetry borders on the burlesque.' The general influence of his work on Scottish character and culture has been equally unwholesome. Happily, his significance in the future is likely to lie in precisely the opposite direction, and already the whirligig of taste has moved so far that it can be affirmed in a Glasgow newspaper, without evoking one letter of protest, that W. E. Henley understood Burns far better than the myriads of the Bard's countrymen who thought they had a deity's reputation to defend, while (despite all the poet's tribute to ladies of that name) Sir James Jeans in 'The Universe Around Us' does not pay the return compliment of a solitary reference to 'The Star o' Robbie Burns.'

C. M. GRIEVE.

The Man in Question



A contemporary miniature of Robert Burns, whose literary status is challenged in the accompanying article by C. M. Grieve, better known as 'Hugh McDiarmid,' one of the most outstanding of the Scottish Poets of today

appreciate it inverse ratio to their interest in, and knowledge of, poetry in general. Even in Scottish schools little Burns is taught, and a great deal more Wordsworth, Shelley, Keats, Coleridge, and Tennyson. Is Burns taught in English schools? How many non-English-reading poetry-lovers have ever heard of Burns—and has this materially affected their knowledge of poetry? Of course not. Burnsians need only consult a representative collection of important modern studies of poets and poetry to see that Burns is seldom mentioned, and practically destitute of influence or interest. Poets such as Blake in England, or Baudelaire, or Rimbaud in France are the subjects of an endless flow of critical studies. Burns occasions no such technical research, or æsthetic or philosophical speculation, while, as Mr. Augustine Birrell pointed out some time ago, the spate of Burns orations every January seldom yields a paragraph that is not hopelessly beneath the standards of literary criticism, even in the *Nation* and *Athenæum* or *New Statesman*. Few of the 'orators' have any ability, or standing, or would ever be invited to expatiate on any other literary subject. Critics

A Programme in celebration of the 171st anniversary of the death of Robert Burns will be broadcast by all stations on Saturday evening. This will come from the poet's one-time home, Mossy Glen Farmhouse, near Mauchline.

SIR THOMAS BEECHAM CONDUCTS

the Tenth B.B.C. Symphony Concert, on Wednesday evening next at 8 p.m. The soloist is Benno Moisevitch. Below will be found some descriptive notes on the programme, which includes Mozart's 'Prague' Symphony. Sir Thomas Beecham excels as an interpreter of the music of Mozart.

The 'Prague' Symphony.

PRAGUE has every right to claim this Symphony of Mozart's as one of its proud possessions. The city may well look back with satisfaction on the enthusiastic welcome which it more than once gave to Mozart and his music, doing all it could to make amends for the disappointments and difficulties which had come his way elsewhere.

In 1786, when he was thirty, he was invited to go to Prague to see and hear for himself how completely his opera *Figaro* had won the hearts of everybody there, noble and humble alike. He was accorded such a reception as only rarely falls to a musician's share, and the whole town united in doing him honour.

During his stay in Prague he gave two concerts, which were as brilliantly successful as *Figaro* had been. The symphony, which has ever since borne the name of Prague, was produced at the first one, and so insistent was the applause at the end of it that Mozart had to play again and again, improvising on the pianoforte amid constantly-growing enthusiasm.

The Symphony is in only three movements, there being no minuet. It is scored for a comparatively small team—flutes, oboes, bassoons, horns, trumpets, drums, and the usual strings, but no clarinets. It begins with a full-sized slow introduction, and the bright quick movement which follows is worked out at important length and on strictly orthodox lines.

The slow movement which comes next is also fairly long, a fine example of Mozart's gift of inventing beautiful melody, and the Symphony comes to its end with a quick movement in the gayest possible spirits.

Rachmaninov's Most Popular Concerto.

ONE of the present-day giants among pianists, Rachmaninov is best known to us in this country by his music for his own instrument, best of all by one Prelude. It has been arranged, and often deranged, for many combinations of instruments, even for jazz-band.

He was only nine when he entered the Conservatoire of St. Petersburg as a student of pianoforte; three years later he left it for the rival school at Moscow, where the Tchaikovsky and Rubinstein traditions were still stoutly upheld. He won two of its chief prizes—for composition and for pianoforte; and since his nineteenth year has been a prominent figure in the music, not only of Russia, but of the world. He came to this country for the first time in 1899, as a young man in the middle 'twenties, and made a great impression at a Philharmonic concert in London in the threefold rôle of composer, pianist, and conductor. Since the Russian Revolution he has lived for the most part in America, coming to Europe from time to time for concert tours, winning an ever more sure position both as performer and as composer.

In an age when music is passing through violent and perplexing changes Rachmaninov stands rather apart as a champion of the older traditions, and though he is a sincere and genuine Russian, embodying a good deal of the native idiom in his music, he contrives to lighten its gloomy spirit with flashes of humour and with a sturdy wholesomeness of outlook.

This second pianoforte concerto, dedicated to an eminent physician and good friend of the composer, is full of big, healthy melody, thoroughly sane and manly music. It won a prize offered by the great-hearted publisher Belaieff, who did so much for Russian music.

and, since it appeared in 1902, it has won also a foremost place among the best-loved pianoforte concertos of our time.

The pianoforte begins the first movement alone, and its opening soon becomes the accompaniment to a stately-flowing theme played by the orchestra. When the second main theme appears it is the pianist who plays it first—a straightforward theme beginning with an upward soaring figure. These are the main foundations of the movement, though one further theme appears in the recapitulation—the last section of the movement in which the material of the first part is presented again.

After a little introduction the main theme of the slow movement is played by the flute, the clarinet carrying on the melody, and the movement is largely made up of the material so announced.

The last movement also has a short introduction, after which the soloist plays the first main theme. The second theme is given out first by the oboe and viola together, the soloist repeating it after them. On these the movement is built up in orthodox fashion, clear and easily followed.

Strauss' 'Don Quixote.'

IN choosing the subjects for his brilliantly descriptive music, Strauss has several times shown a partiality for the crazy mortals of legend or story. And though he leaves us in no doubt of the madness of Don Juan or Till or Don Quixote, he contrives, too, to invest each of them with something humanly lovable, until the most stolid and prosaic hearer knows some kinship with their wild, disordered fancies.

In this set of 'Fantastic Variations on a theme of Chivalric Character' for solo 'cello and orchestra, Cervantes' hero is presented to us with a wonderfully sympathetic insight and understanding of his sadly disordered mind, clouded and unhinged by much reading of books of knighthood. More than in any other of Strauss' pieces of programme music, it is necessary here that the listener should know the

story on which it is based—as, of course, most listeners do. The music is of itself full of interest, but without a knowledge of the tale and its varied incidents, it might easily seem inconsequent and well-nigh meaningless.

First, then, we are presented to the Don himself, 'knightly and gallant,' but with his wit wholly extinguished, and absorbed by his strange mania that he would become a knight errant. That is the Introduction. The theme of the Variations is made from the group of motives heard in the Introduction, and presents both the Don and his good-humoured man, Sancho Panza. The twofold characterization is unmistakable in the music.

The Variations tell us in turn of their adventures, the solo 'cello usually being the knight, while bass clarinet portrays his squire. No. I is the conflict with the windmills, and the second, in which we hear 'the great bleating of many sheep,' is the scattering of shepherds and their flocks, whom the Don took for a pagan host. In No. III he and his man converse together, and the fourth tells of the adventure with 'men appalled in white, like disciplinants.' The Don is left senseless, and Sancho bears him home and tends him, lying down then to sleep himself. We hear him snoring. In Variation V Quixote muses on his lady Dulcinea, and in the sixth we hear of his bewilderment as Sancho Panza insists that a peasant girl is none other than the Ideal Lady of the Vision. No. VII is the blindfold ride on the wooden horse, and No. VIII the voyage in the enchanted boat. The ninth tells of the fight with two wizards, and in No. X, Quixote is finally overthrown by the knight of the White Moon, and retires to the country. His mind regains something of its old clearness.

The Finale tells of his restored sanity, of his bodily fever and shivering, and at last his death. His final message, as played by the solo 'cello, has a wonderfully touching effect, the more so by contrast with the grotesque humour and the noise and tumult of many of the episodes. We laughed at Quixote's crazy exploits; now we are moved to sorrow by his death.



FIRST TO DO MOZART HONOUR.

Prague, the capital of ancient Bohemia, which gave such splendid encouragement to the young Mozart, whose 'Prague' Symphony was first performed there.

A ROD TO RULE THE ORCHESTRA

Time is law in the orchestra; and in the accompanying article FELIX GOODWIN tells all about this 'little time-beating stick' by which conductors—or most of them—beat out the magic of music from their orchestras.

WHEN Sir Herbert Tree, as Svengali in *Trilby*, wanted the audience to realize that he had just come from conducting an orchestra, he carried a conductor's baton conspicuously about with him during the whole of one act. He even died with it clutched in his hand, and with telling effect. That was, however, a theatrical touch, a symbolic allusion like Britannia and the trident, and contrary to fact.

It simply isn't done. The conductor, off duty, no more walks about with a baton in his hand than does the king with a crown on his head. Though, if he did, batons would not, perhaps, so often fall into the hands of souvenir hunters who, in the frenzy of collecting, have been known to filch them, after a concert, from under the very nose of the librarian.

This is one reason why a popular conductor can never do with only one baton, and keep it in constant use as he does his fountain pen. Actually he has to buy them in dozens. The more he is in public favour the more frequently he has to renew his stock.

Another reason is that the baton of today breaks easily and often. In order to realize why it is now a delicate, fragile instrument, and why it has developed grace at the expense of strength, a brief historical summary is at this point essential.

They had crude methods of keeping time in the early days of concerted music, and did dreadful things. We read of the choirmaster thumping the floor with his staff of office, a long and heavy pole, to keep his choristers together, and rapping them over the head with it when they got completely out of hand. Even Lully, who directed the orchestra of Louis XIV, famous as 'Les Violons du Roi,' used something of this sort. The staff he employed practically cost him his life, for on one occasion instead of hitting the floor with it, he struck his foot so hard that an ulcer formed from which he died. A proper penalty for a horrible practice, but it was a pity it fell on the greatest musician of his time. One could better have spared a thousand of his floor-thumping contemporaries.

Thirty years later matters were even worse. A critic of 1709 tells us that, at the opera, 'the Master of the Musick, with the score in one hand, and a stick in the other, beat Time on a Table put there for the purpose, so loud, that he made a greater Noise than the whole Band, on purpose to be heard by the Performer.' One can but admire this critic's striking use of capitals to mark the rising fury of his displeasure.

But, thereafter, gentler measures prevailed. Men like Bach and Handel would not suffer the addition of any noises that were not in the score, and beat time silently with the hand so long as it was not in use on the keyboard of the clavichord at which they sat leading the band. This custom was generally adopted, though, if there were no clavichord, a roll of paper usually served the purpose of a baton. In eighteenth-century portraits of musicians, the roll of music held in the hand is as familiar an object as the wig. One can imagine that the stoutest piece of paper in the hands of

a modern conductor would quickly be reduced to pulp. Conducting must clearly have been a placid occupation compared to what we are accustomed to in these days. Yet the paper method lasted right up to the time of Weber who, on his fatal last visit to London a hundred years ago, conducted his operas at Covent Garden with a roll of manuscript.

The first musician to introduce what we now know as a baton into England was Louis Spohr. In 1820, he astonished a Philharmonic audience by mounting the rostrum, pulling



George Du Maurier's famous drawing of Svengali mesmerizing Trilby.

a 'little time-beating stick' out of his pocket, and directing the orchestra with it, as he records in his memoirs. A controversy followed, but Berlioz, who realized the need for intelligent direction of orchestras, settled it by publishing an essay on conducting, and the habit became general.

Now it must be clear that the conductor of today, who is compelled to display a more or less acrobatic activity in his efforts to convey his ideas to the band, cannot any longer be hampered with crude or inadequate instruments. He travels light the better to express himself, and the slender, unobtrusive, feather-weight stick he wields has, in consequence, superseded not only the barbarous weapons of the days when musicians were obsessed with neither colour nor expression, but even the clumsy sticks of his Victorian predecessors. This confirms the notion, for which there is a great deal to be said, that the history of orchestral music from its uncouth beginnings to its present high efficiency is expressed in the history of the baton.

Yet, in spite of the modern tendency to stereotype instruments and methods of using them, it is remarkable how varied are the shapes and lengths of these sticks, and how different

is the manner in which they are manœuvred. Gestures are as personal to conductors as are the appearance of their backs, which is nearly all we see of them, so that even viewed from behind no two conductors look and move alike. Doubtless each would if he could exploit an equally singular taste in batons, but that would put too great a strain on the makers of these things. There is, however, a fairly wide choice, even within the four standard patterns which, with their variations, are in common use.

The motive of all present-day sticks is the same—a straight stem, tapering to a point from a base no thicker than a blue pencil, and turned on a lathe from some wood—holly, sycamore, willow—light both in weight and colour. The lengths alone vary, apart from the handles, which are distinctive. The standard four can easily be visualized from the names they are known by; the foil, which explains itself; the bulb-handle, which is not unlike a leek with a single blade sprouting from it; the cork handle, which is just the stem thrust into a sort of running-cork; and the skewer, which is the plain stick without any handle at all.

Given this rough classification, it is not impossible to classify conductors in association with these types. For example, the foil, a long, aristocratic, dignified weapon, is, unhappily, not in great demand. Arthur Nikisch, who used it, would seem to have been about the last of the great aristocrats; he has more successors in distinction than in the grace and poise essential to users of the foil. True, Sir Henry Wood once swore by it, but years ago he transferred his affection to cork. Cork is comfortable to grip, kind to cramp, and insensible both to emotion and to moisture, though there is perhaps a slight suggestion of middle age about it.

The plain stick with no fal-lals is naturally neutral in appeal, but is the most popular of all, particularly with pianists and composers for no recognizable reason. Sir Landon Ronald, Sir Edward Elgar, and Dr. Richard Strauss are amongst its users, as are organists and choirmasters of every shade of renown.

But the weapon for bright young conductors and those given to inspired readings and exuberance is the one that grows out of a pear-shaped bulb. Cupped in the palm of the hand, this bulb can be made to function independently as though in a socket, leaving the conductor free to apply his whole muscular system to the business of interpretation. It is the weapon of Sir Thomas Beecham, Eugene Goossens, and the flower of Continental guest-conductors. It is, in its way, the symbol of progress and revolt, and, if music continues to move in the direction indicated by the prophets, it is undoubtedly the baton of the future.

FELIX GOODWIN

'LA BOHEME,' the next libretto opera, will be broadcast on Jan 27 (5 GB) and Jan. 29. Details of the B.B.C. libretto booklet for this opera will be found on page 174 of this issue.

5GB Calling!**ANOTHER CONCERT OF ORATORIO MUSIC.**

Well-known Artists in Sunday Afternoon Programme—An Appeal for Animal Welfare—Children's Concert from Birmingham Town Hall—New Revue by Colleen Clifford—An Antidote to Boredom.

Handel and Mendelssohn.

THE appreciation accorded to the two recent concerts in which the programme consisted of numbers selected from well-known oratorios, has led to the arrangement of another programme on generally similar lines from the Birmingham Studio on the afternoon of Sunday, January 26. On this occasion the works to be drawn upon are, with one exception, less universally familiar than most of those which contributed to the previous concerts. Mendelssohn's *St. Paul*, although less frequently heard than the *Elijah*, may still be reckoned among the better-known oratorios. The same composer's *Athalie*, which is also represented in this programme, is not, strictly speaking, an oratorio. Its relevance to the general scope of the concert lies in the fact that it deals with an Old Testament subject, the story of the Israelite Queen. Actually Mendelssohn composed the music to the play written round the Hebrew story by the French dramatist, Racine. Handel is the other composer contributing to the material of the programme, but in this case again, the best-known oratorio, *Messiah*, does not appear. Instead, listeners will hear music from *Samson* and from *Judas Maccabaeanus*, which latter work, it may safely be said, is almost solely known to the public of the present day for the familiar hymn of victory, 'See, the conquering hero comes,' an air associated in most British minds with a wide variety of occasions little connected with the atmosphere of oratorio. The Birmingham Studio Chorus and Augmented Orchestra, under Joseph Lewis, will be supporting the following principal singers: Gwladys Naish (soprano), Frank Titterton (tenor), and Keith Falkner (baritone).

'For Love of Beasts and Birds.'

AFFECTION for animals has long been regarded as one of the outstanding characteristics of Britons. Innumerable references to this feature of our outlook on life appear, often in terms of amused appreciation, in the written comments of foreigners who have visited our islands from time to time in the course of the centuries. Many, unfortunately, have been the failures on the part of individuals or of sections of the community to live up to this pleasant reputation, but the sins have been largely sins of ignorance, and with the spread of understanding has come a great awakening of the public conscience. Cruelty and callous neglect now bring upon the offender the outspoken condemnation of his neighbours and of the State. Active sympathy and kindness evoke from non-human animals a response and a friendliness scarcely less rewarding and delightful than human gratitude. They are very attractive and appreciative friends, our furry and feathery brothers and sisters as Saint Francis called them. The Poor Man of Assisi should surely be the patron saint of all animal protection societies. A willing answer from listeners may therefore confidently be expected to the appeal which Mrs. Blankensee is broadcasting on Sunday evening, January 26, for support for the Birmingham Animal Welfare Society.

Romantic Ballads.

IN the programme for Wednesday, January 29, there appears, at six o'clock, a recital by Harold Casey (baritone) of five Romantic Ballads, composed by Dorothea Barcroft to words by Myrtha Bantock. The composer, examples of whose songs have already been broadcast on previous occasions, is also well known to listeners, young and old, as the Organizer of the 5GB Children's Hour. Miss Bantock is the daughter of Sir Granville Bantock, the eminent composer, who is also Professor of Music in the University of Birmingham.

**ARE YOU FOND OF ANIMALS?**

If so, listen to the appeal on behalf of the Birmingham Animal Welfare Society, to be broadcast on Sunday, January 26.

Lights o' London.

A SHORT Cockney trifle forms a portion of Birmingham's programme on Tuesday, January 28, in which Harold Clemence and Miriam Ferris present a little song scene of London life with bright orchestral music on each side of it reminiscent of the theatrical whirl up 'West.' The programme opens with a march tune, 'The Soldiers in the Park,' from *The Runaway Girl*, and closes with 'Coliseum Mixture,' a medley of melodies which has enjoyed the favour of London music-hall audiences.

A Children's Concert.

A CHILDREN'S Concert will be relayed from the Town Hall, Birmingham, on Saturday afternoon, February 1. The concert begins at 2.30 p.m. and the programme, which will be performed by the City of Birmingham Orchestra, under Adrian Boult, contains such favourite numbers as the Overture to Humperdinck's *Hänsel and Gretel*, and a suite from *Carmen*.

Wot Abaht Wot?

WHAT About It? can either be a cordial invitation to celebrate a festive occasion in the proper manner or the beginning of a first-class row, if my memory of *Punch* jokes serves me correctly. In the world of wireless it can also be a title for a revue, and a production with this provocative name is being broadcast from Birmingham on Friday, January 31, with Colleen Clifford, Ann Bradley, John Rorke, Harold Clemence, and George Dawkins in the cast, and those two first-rate syncopated pianists, Patricia Rossborough and Jack Venables. The whole of the book, lyrics, and music are by Colleen Clifford. There have been radio revues and radio revues, but the most successful were those in which the artists have not only 'put over' an effective presentation of the material of which the revue is composed, but also succeeded in transmitting to the listener that rare intimate atmosphere of happy *camaraderie* which makes the listener feel instinctively that he is also one of the party. The artists capable of getting their personality in this way over the microphone are not found round every corner, and Colleen Clifford is one of that valuable band.

The Maids' Request.

THE varied contents of our daily incoming mail and the extent to which broadcasting has come to be regarded as the natural antidote to boredom are well illustrated by the following anonymous letter recently received at Birmingham:—

'To the B.B.C.

THE MAIDS' REQUEST.

Could you oblige us by having a comic programme twice a week Wen. Sat. from 9.30 to 10 p.m. as we poor things have to retire at 10 p.m. prompt could you be so sweet as to oblige

Yours truly

HARD WORKED MAIDS.'

It was with quite a sense of satisfaction that on looking through the week's programme I found that on 'Wen.' these listeners would have at least fifteen minutes of vaudeville to cheer them up, while on 'Sat.' their specified half-hour would be occupied by dance music. So I hope they feel their wishes are coming true.

The Children's Hour.

A THRILLING detective play entitled *The Crossword Mystery*, by Mabel France, is among the items of the Birmingham Children's Hour for the opening programme of the week beginning on Monday, January 27. Major Vernon Brook continues his series of talks on 'Getting at the Root of Things' on Tuesday, January 28, when he will deal with 'The Bread on Your Table.' Wednesday brings a travel talk, 'East of the Suez Canal,' by Frances Pearman; while on Thursday, January 30, there is a play, *Upstairs and Downstairs—Wee Willie Winkie*, by Gladys Ward. On Friday, January 31, there is a Swiss talk, 'Hes and Shes and Skis,' by Margaret M. Kennedy; and, in the concluding programme of the week, on Saturday, February 1, Cyril Shields will give No. 5 of his 'Simple Conjuring Lessons.'

'MERCIAN.'

ALBERT COATES

tests the tone!

Albert Coates, the famous conductor of the London Symphony Orchestra, declares that . . .

"One thing which distinguishes a good radio set is the ability to bring out each different instrument in a full orchestra at its true value. To make the fine thread of a piccolo obbligato shine through the harmony—to keep the thunder of the double-basses in proper relation to the melody—these are tests which the Marconiphone passes with honours."



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Sir Herbert Austin, K.B.E.

SIR HERBERT AUSTIN, Chairman of the world-famous Austin Motor Co., Ltd., and one of the most enterprising and successful of British industrial leaders, warmly recommends Pelmanism to every reader who wishes to succeed in life.

"I have sometimes thought," he writes, "that Gray had other inspiration for his Elegy than that gained from his contemplation of the moss-grown tombstones in a country churchyard.

"The very best place for soliloquising on 'might-have-beens' would surely be a window looking out on to a big city.

"We may well believe that Gray had found such a window before he sought the shade of the yew tree in God's Acre at Stoke Poges.

"'Mute Miltons' indeed! The world is full of them. Our streets are crowded with men and women who will pass through this life and fail to get very much out of it, and depart leaving no legacy to posterity.

Not Fate But Fault.

"The pagan will say 'Such is Fate.' In ninety-nine cases out of a hundred this will not be true; it will not have been 'Fate' but 'Fault.'

"Opportunity only knocks at the door of the man who has first gone out to locate the lady and invite her attention.

"To command opportunity and compel success every man must have a full and sure conviction of his inherent right to a place in the sun, and must then train his mind to such vigour that it is capable of grappling with the problems of life as they arrive.

"It is not enough to have a disgruntled feeling about the other fellow's more fortunate lot, nor will it help to envy him his preferment. The job for every one of us is first to fit ourselves for better things and then to go out after them.

Stop That Drifting.

"Here it is that I am sure Pelmanism is proving of immense help to the people of to-day. A study of the science of Pelmanism will enable the student to develop a Will and to make his brain an efficient servant of that Will.

"Too many people are just drifting. Pelmanism can stop that drifting and start the drifter on a useful journey.

"There is no sense in going down to an obscure grave. If it should happen that our ashes prove part of a poet's inspiration, this will be no consolation for a wasted life."

Thousands of men and women are following Sir Herbert Austin's advice and are taking a course of Pelmanism in order to make their brains efficient servants of their Wills and to develop the other fine and creative qualities developed by scientific Mind-Training.

What Pelmanism 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 | Inertia |
| Indefiniteness | Brain-Fag |
| Mind-Wandering | Morbid Thoughts |

which interfere with the effective working-power of the mind, and in their place it develops 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 keener 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.

Remarkable Reports.

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

A Scholar reports that since taking the Pelman Course he has secured the first place in three examinations. (A. 31090.)

A Student states that since practising Pelmanism his Will-Power has become stronger, he has more Self-Confidence and has become more hopeful and cheerful. (P. 28054.)

A Manufacturer reports the following benefits: "Quicker Perception, better Memory, Concentration powers improved, Will-Power better, more Self-Confidence and Self-Reliance." (W. 32218.)

A Governess writes: "My memory has greatly improved. I find Concentration and Recollection much easier. I am becoming much more Observant and take a much livelier interest in books and reading." (B. 32741.)

A Nurse writes: "I am able to concentrate better; my Memory has improved, also my powers of Observation." (N. 33020.)

A Shop-Assistant writes: "I go to work now full of hope and confidence, and in every way I feel better." (P. 32263.)

A Lecturer writes: "I used, when starting, to get nervous; now I can give three or four lectures a day without the slightest feeling of nervousness." (L. 11074.)

A Salesman writes: "My salary is double what it was, due to the application of Pelman principles. I consider it the best investment I ever made." (U. 11083.)

A Dental Surgeon writes: "Since taking up the Course instead of being subservient, I have become master. At the same time my income has doubled itself." (M. 24564.)

A Civil Servant writes: "The system has been of great value to me in mastering detail and memorising instructions. My mental powers have been quickened and improved beyond my greatest hopes." (S. 6160.)

A Shorthand-Typist writes: "Pelmanism has already proved of inestimable value. I am far less Self-Conscious and social life is now a joy instead of a cause for Fear. It is the best investment I have ever made." (M. 34775.)

A Clerk writes: "I have been able to do better work and also to work more rapidly and accurately than hitherto, and to get ahead of my colleagues. Incidentally it (Pelmanism) resulted in an increase in salary." (H. 26398.)

A Company Secretary reports that Pelmanism has enabled him to pass a number of stiff examinations and to win a Silver Medal in the examination in Company Law. "The results," he writes, "would not have been obtained had I not organised my mind under your tuition." (B. 24321.)

A Chemist's Assistant writes: "I have gained a more definite aim. I have developed a stronger Will, which enables me to work longer and more easily. My powers of Observation have been quickened to a great extent. I have become more orderly in my thinking and my Memory is more accurate." (L. 35047.)

Thousands of similar letters could be printed did space permit.

If, therefore, you wish to make the fullest use of the powers now lying latent or only semi-developed in your mind, you should send to-day for a free copy of "The Efficient Mind."

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.

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

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



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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.

NAME.....

ADDRESS.....

OCCUPATION.....

All correspondence is confidential.

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

5.0
A MILITARY
BAND
CONCERT



TONY CLOSE—5.0.

10.30 a.m. (Davenry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST (For 3.0 to 5.0 Programmes, see page 145)

5.0 A MILITARY BAND CONCERT

MEGAN THOMAS (Soprano)
TONY CLOSE (Violoncello)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Siege of Rochelle' *Balfe*

MEGAN THOMAS
Songs
BAND

Two Excerpts from 'Der Rosenkavalier' ('The Rose Bearer').....*Strauss*
Entrance of the Rose Bearer, and Duet;
Ochs' Waltz

RICHARD STRAUSS describes his opera, *The Rose Bearer*, as a Comedy for Music. To the ordinary listener it is much the easiest of all his works to understand and enjoy. There is nothing abstruse or unkindly in it, and the Waltz tunes in which it abounds make it plain how rich a vein of natural melody is his to draw upon when he chooses.

The opera is based on an old custom of a bygone age; a suitor used to arrange for a suitable messenger to carry a silver rose to his lady love in token of his devotion. The Rose Bearer in the opera is so much younger and handsomer than the real suitor that the lady is at once attracted by him, and the youth makes no secret of his admiration for her. In their duet they have already confessed something of their feelings for each other, before the rough and ready Baron arrives on the scene to press his suit. The opera has been criticized on the ground that at the old period in which it is set a waltz is really an anachronism. The effect is, however, so wholly pleasing that no one need worry about any such historical inaccuracy. Strauss has shown that he can compose waltzes of the most melodious order, in every way worthy rivals of those by his two great namesakes.

TONY CLOSE

Orpheus' Air *Gluck, arr. Kreisler*
Pastorale *Couperin, arr. Cassado*

SUNDAY, JANUARY 19
2LO LONDON & 5XX DAVENTRY

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

Spanish Intermezzo*Granados, arr. Cassado*
Spanish Sérénade*Glazounov*

BAND
Rhapsody, No. 4 *Liszt*

5.58 MEGAN THOMAS
Songs

6.5-6.15 BAND
Allegretto, Eighth Symphony*Beethoven*
Slav Dance, No. 7.....*Dvorak*

THE eighth, one of the brightest and most good-humoured of Beethoven's symphonies, was composed mainly during a visit which Beethoven paid to his brother Johann in Linz in 1812. He and his brother were at loggerheads over Johann's matrimonial affairs, and Beethoven was, besides, in bad health. But there is no hint

of trouble nor despondency in the music, and indeed, when the Symphony appeared, it was criticized as being too lighthearted to be worthy of the great Beethoven.

This slow movement especially was though to be so wanting in seriousness that the Symphony was afterwards played with the great slow movement of the seventh



MEGAN THOMAS—5.0.

added to it. The fallacy of any such criticism has long ago been recognized, and the whole work has as sure a place in the world's affections as any of the others.

(For 6.30 to 8.45 Programmes see page 145).

8.45 The Week's Good Cause
Appeal on behalf of THE DISTRESSED GENTLEFOLKS AID ASSOCIATION, by Sir SELWYN FREEMANTLE, C.I.E., C.S.I.

THE Distressed Gentlefolks Aid Association dates from 1897, when a few friends resolved to form an association with the object of collecting and administering funds for the purpose of relieving distressed gentlefolk by grants, or by helping them to get employment. It was able to collect that year about £800. The amount was expended in weekly grants of small amount and in gifts to persons temporarily in distress. Since then, the work has gone on steadily increasing until last year about £6,500 was expended on relief of this nature. The persons assisted are men and women of gentle birth who in nearly all cases are so infirm, or weakly, that they can do little to help themselves. What aid the Association can afford is given promptly and

9.5
THE WIRELESS
SYMPHONY
ORCHESTRA

quietly, the office of the Association being at the home of the Secretary, Miss Finn, at 75, Brook Green, Hammersmith, W6.

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

9.5 A Light Symphony Concert

PARRY JONES (Tenor)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by G. LESLIE HEWARD

Overture, 'La Finta Giardiniera' *Mozart*
Variations Symphoniques *Dvorak*

MOZART was not quite nineteen when this opera, *The Pretended Lady Gardener*, was produced. The Elector of Bavaria had commissioned it for the Munich Carnival of 1775. It had a remarkable success, and the theatre was packed, although the more critical section of the public had doubts about it. It was pretty soon forgotten, although Mozart afterwards revised it considerably for later performances, and it is now recognized as in many ways masterly. The handling of the involved story foreshadows in a striking way the big ensembles in *Figaro* and *Don Giovanni*, and Mozart made the very most of the many possibilities which the amusing story gave him.

The Overture, no more than an introduction to the opera, is in two movements, Allegro and Andante.

PARRY JONES and Orchestra

Aria, 'Dies Bildniss ist bezaubernd schön' ('This Picture is enchanting fair') ('Die Zauberflöte') .. *Mozart*

ORCHESTRA
Suite, 'L'Arlésienne' ('The Maid of Arles') *Bizet*
Prelude; Minuet; Adagietto; Minuet; Farandole

PARRY JONES
O My Garden *Mallinson*
The Cloths of Heaven *Dunhill*
Isobel *Frank Bridge*

10.18 ORCHESTRA
Overture, 'Oberon' *Weber*

10.30 Epilogue

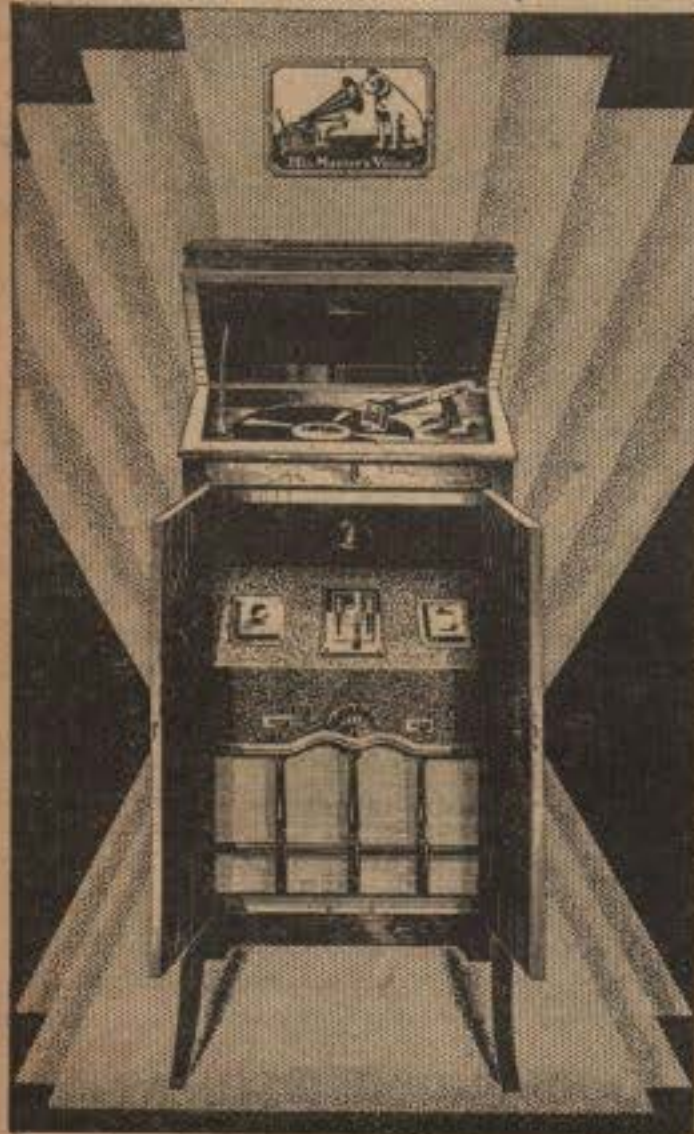


PARRY JONES—9.5.



LESLIE HEWARD—9.5

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SUNDAY, JANUARY 19 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.50
A SERVICE
FROM
NOTTINGHAM

4.30 A Symphony Concert (From Birmingham)

ARNOLD TROWELL (*Violoncello*)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

ORCHESTRA
Overture, 'Cockaigne' (In London Town) *Elgar*
ARNOLD TROWELL and Orchestra
Violoncello Concerto in E Minor, Op. 85 . . . *Elgar*
Adagio moderato; Allegro molto; Adagio;
Allegro

This is a comparatively recent work of Elgar's. It appeared in 1919 along with three works for chamber music. Some of his admirers think that it shows a concise restraint rather unlike the richness of earlier works, and it has often been suggested that the grimness of the war years has something to do with that. It is certainly quite unlike the violin concerto, and it may be that the contrast accounted, in part at least, for its failure to win the public's affection when it was first played. That was in October, 1919, when Felix Salmond played it with the London Symphony Orchestra. However that may be, it has long ago made its way to the hearts of Elgar's admirers as surely as the rest of his big work; it is certainly easier to follow at a first hearing than many of them.

There are four movements. The violoncello begins the first, with a little phrase which serves as a motto for the whole work, and the movement is built up on two main themes, both of them easily recognized and followed. It leads straight into the second movement, which again begins with a phrase for the soloist, the principal tune growing out of it. The movement is swift and full of exhilaration.

The slow movement, quite short, is a solo almost throughout for the violoncello, and again it leads without a break to the last movement. Once more the figure with which the soloist began the first and second movements is heard, but now expanded into a brilliant cadenza, after which the main theme appears. Other minor themes are heard, but it has the chief say.

ORCHESTRA
Symphony in D Minor *Frank*

5.45-6.15 Religion in the Light of Psychology
by the Rev. E. S. WATERHOUSE, D.D.—III,
'The Self we do not Know—Unconscious Experience: Its Meaning'

7.50 A RELIGIOUS SERVICE
Conducted by the Rev. Canon GEOFFREY GORDON
Relayed from St. MARY'S CHURCH, NOTTINGHAM
THE BELLS
Order of Service

Introit, 'Now abideth Faith, Hope and Charity'
Hodgson

Reading
Hymn, 'Peace, perfect Peace' (A. and M., 537)

Address on
Hope in God
Hope for those in the next World
Hope for ourselves
Anthem, 'He that shall endure to the end, shall be saved' *Mendelssohn*
Psalm 46
Prayer and Lord's Prayer
Blessing
Sevenfold Amen

8.45 The Week's Good Cause
(See London)

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Tom Jones
and
The Grand Hotel, Eastbourne, Orchestra
DOROTHY TILLET (*Soprano*)



ARNOLD TROWELL (left) will play a violoncello concerto in the Symphony Concert this afternoon. TOM JONES (right) and his Orchestra play at the Grand Hotel, Eastbourne, and their music will be relayed tonight at 9.0.

Relayed from
THE GRAND HOTEL,
EASTBOURNE

ORCHESTRA
Overture, 'Rienzi'
Wagner
'Rosenkavalier'
('Rose- Bearer')
Waltz . . . *Strauss*

DOROTHY TILLET
One fine day
('Madame Butterfly') *Puccini*

ORCHESTRA
Selection of the
Music of Tchaikovsky

TOM JONES (*Violin*)
Melody *Gluck*
Spanish Dance
Albeniz,
arr. Kreisler

Praeludium and Allegro . . *Pugnani, arr. Kreisler*

DOROTHY TILLET
Ave Maria *Gounod*

ORCHESTRA
Fantasia, 'Samson and Delilah' . . . *Saint-Saëns*

10.30 Epilogue

GALE WARNINGS	
when required will be broadcast as follows:—	
WEEK-DAYS.	
10.30 a.m.	London and Daventry with Shipping Forecast.
1.0 p.m.	Daventry only.
4.45 p.m.	Daventry only.
6.30 p.m.	With Time Signal during 1st G.N.B.
9.15 p.m.	With the Daventry Shipping Forecast.
SUNDAYS.	
10.30 a.m.	With the Daventry Shipping Forecast.
3.0 p.m.	Daventry only.
9.0 p.m.	With the Daventry Shipping Forecast.

4.30
‘THE TEMPTATION
OF
JUNIPER’

THE DAY OF REST
Sunday's Special Programmes

From 2LO London and 5XX Daventry

6.30
(Daventry only)
A SERVICE
IN WELSH

3.0 CHURCH CANTATA
(No. 13) BACH
‘MEINE SEUFZER, MEINE THRÄNEN’
(‘My Sighs, My Tears’)
Relayed from the Guildhall School of Music
MARY-HAMLIN (Soprano)
ERIC GREENE (Tenor)
MARK RAPHAEL (Bass)
THE WIRELESS CHORUS
LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA
(Two Flutes, English Horn, Bassoon
and Strings)
Conducted by STANFORD ROBINSON

3.45 BIBLE READING
PAUL'S LETTERS—VI
ROMANS XI

4.0 FOR THE CHILDREN

4.15 The Rev. THOMAS NIGHTINGALE:
Talk on the Free Churches' Scheme of
‘Training for the Ministry’

4.30-5.0 ‘THE TEMPTATION OF JUNIPER’
(From *Little Plays of St. Francis*)
By LAURENCE HOUSMAN
Presented by THE UNIVERSITY COLLEGE
DRAMATIC SOCIETY
(For 5.0 to 6.15 Programme see page 143)

6.30-7.55 (Daventry only)
A RELIGIOUS SERVICE
In Welsh
S.B. from Swansea
Relayed from
Y TABERNACL, CAERFFYRDDIN

Trefn y Gwasanaeth
O flaen y Gwasanaeth, chwaraeir ar yr Organ
Andante in A Flat (Batiste)
Eryn, Rhif 746 (Llawlyfr Moliant) Ton ‘Henryd’
‘Ysbryd byw y deffroadau’
Darlenn Gair Daw



BROTHER JUNIPER,

The holy fool, who kissed the pigs when he went to feed them, and gave his clothes away, is one of the most attractive characters in Laurence Housman's ‘Little Plays of Saint Francis.’ An unpublished play in this series, *The Temptation of Juniper*, will be broadcast by the University College Dramatic Society this afternoon.

Eryn, Rhif 613 (Llawlyfr Moliant) Ton ‘Islwyn’
‘Arglwydd, melus ydyw cerdded’
Gweddi
Casgliad a'r Cyhoeddiadau
Unawd, gan Madame ANNIE DAVIES

‘Y Ddinas Sanctaidd’ Stephen Adams
(Y geiriau Cymraeg fan y Parch O. R. OWEN,
Glandwr Penfo)
Eryn, Rhif 417 (Llawlyfr Moliant) Ton ‘Pembroke’
‘R'wyn gweld o bell y dydd yn dod’
Pregeth
Eryn, Rhif 629 (Llawlyfr Moliant)
Ton ‘Y Delyn Aur’ ‘Dechreu canu,
dechreu canmol’
Y fendith Apostolaidd
Ar ddiwedd y gwasanaeth, chwaraeir
ar yr Organ ‘Andante and Allegro’
Bach
Gweinidog
Y Parch E. UNGOED THOMAS
Organydd Mr. HYWEL GREY
Arweinydd y Cor
Mr. WILLIAM THOMAS

8.0 A RELIGIOUS SERVICE
Relayed from Westminster Congrega-
tional Church
Call to Worship
Hymn, ‘Praise to the Holiest’ (Ancient and Modern, 172)
Holy Scripture
Prayer and Lord's Prayer
Announcements
Hymn, ‘Nearer, my God, to Thee’
(Ancient and Modern, 277)
Address by the Rev. HUBERT L. SIMPSON
Hymn, ‘Art thou weary, art thou languid’
(Ancient and Modern, 254)
(For 8.45 to 10.30 Programmes see page 143)
10.30 Epilogue
‘LORD, WHAT IS MAN?’ ‘TRUST’
(For details of this week's Epilogue see page 152.)

THIS WEEK'S BACH CANTATA

3.0 No. 13—‘MEINE SEUFZER, MEINE THRÄNEN’ (‘My Sighs, My Tears’)

BACH'S music expresses many shades of grief, and this Cantata sets before us the utter depths of woe to which the spirit can be cast down. Its form is in more than one way unusual, and the first number, instead of the more customary chorus, is a melodious aria for tenor solo, richly accompanied. Not only in the voice part, but in the instruments as well, weeping and sighing are unmistakably heard all through.

The Chorale for alto voice is one whose original text is joyous: ‘Freu' dich sehr, O meine Seele’ (Rejoice greatly, thou my Soul), but here it is only at the end that a thought of pity breaks in on the complaint which runs through it; Bach embellishes the old chorale tune with an effective accompaniment, till it seems to belong to his text much more truly than to the old words.

The beginning of the impressive aria for bass is indeed profoundly sad. It is as though the music itself were made of sighing and mourning. But when the singer reaches the hopeful message of the light from on high, Bach transmutes his sobbing figure into a truly joyous tone, which the final chorale emphasizes with its simple confidence.

I. *Aria (Tenor):*
All my weeping, all my sighing,
Measureless, my load of care,
Evermore my burden groweth.
Peace my spirit never knoweth.
Grief surrounds the way I fare,
See me, Lord, in sorrow dying.

II. *Recitative (Alto):*
The Lord my God doth hear me not, in vain I call Him,
Though bitter weeping rend me, no comfort doth He send me.
The end of all my travailing afar appeareth
And still in vain I cry, no succour nearth.

III. *Chorale (Alto):*
God, Thy help Thou hast vouchsafed, and the shelter of Thy wing.
Leave me not alone to perish, 'neath my load of sorrowing.
Stay thine anger, Lord, and see, sorely Thou chastisest me,
To Thy side, in mercy take me, nor in this dread hour forsake me.

IV. *Recitative (Soprano):*
My woes do still increase and gone is all my peace,
My cup of woe is filled full to overflowing,
And in my need no helper knowing,
My soul is weary unto death.
Mine eyes are darkened, a cruel grief my heart tormenteth,
And sorrowful, my voice lamenteth;
Yet, know my soul, comfort and solace shall be thine;
Yea, ev'n a bitter draught thy God can change to wine of gladness,
And give thee thousand joys for all thy sadness.

V. *Aria (Bass):*
Mourning and thy tearful pining,
Help thy troubled spirit nought;
Let thine eyes on high be raised,
Meekly pray, thy heart abased,
And the Light that thou has sought,
Thou shalt find about thee shining.
VI.—*Chorale:*
To Him, my spirit, yield thee,
For He alone can shield thee,
To Whom thou owest all.
Then let what will betide thee,
The Father still shall guide thee.
He knowest best, whate'er befall.
(English text by D. Millar Craig. Copyright B.C.C., 1929.)

Cantatas for the next four Sundays are:—
Jan 26. No. 21.—Ich hatte viel Bekümmernis.
(My spirit was in Heaviness.)
Feb. 2. No. 82.—Ich habe genug.
(It is enough.)
Feb. 9. No. 19.—Es erhub sich ein Streit.
(A Tumult arose.)
Feb. 16. No. 106.—Gottes Zeit ist die allerbeste Zeit.
(God's Time is the best.)

REAL FITNESS & GOOD HEALTH



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Sunday's Programmes continued (January 19)

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

3.0-6.15 *S.B. from London*
 6.30-7.55 *S.B. from Swansea*
 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
 Suite, 'Peer Gynt,' No. 1.....Grieg
 GWLADYS NAISH (*Soprano*) and Orchestra
 Caro Nome ('Rigoletto').....Verdi
 ORCHESTRA
 Egyptian Ballet.....Luigini
 THE LYRIAN SINGERS, conducted by E. IDLOES
 OWEN
 The Song now stilled.....Sibelius
 Oh, the noble Duke of York, *arr. Byng Johnson*
 Our Life is like a troubled Sea....Cyril Jenkins
 Roman War Song ('Rienzi')
 Wagner, *arr. Fletcher*
 ORCHESTRA
 Overture, '1812'.....Tchaikovsky
 10.0 *S.B. from London*
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship

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

3.0-6.15 *S.B. from London*
 6.30-7.55 **A RELIGIOUS SERVICE**
 (In Welsh)
 Relayed from
 Y TABERNACL, CAERFYRDDIN
 Relayed to Daventry
 Trefn y Gwasanaeth
 O flaen y Gwasanaeth, chwaraeir ar yr Organ
 Andante in A Flat (Batiste)
 Emyn, Rhif 746 (Llawlyfr Moliand) Ton 'Henryd'
 'Ysbryd dyw y deftroadau'
 Darllen Gair Duw
 Emyn, Rhif 613 (Llawlyfr Moliand) Ton 'Islwyn'
 'Arglwydd, melus ydyw cerdded'
 Gweddi
 Casgliad a'r Cyhoeddiadau
 Unawd, gan Madame ANNIE DAVIES
 'Y Ddinas Sanctaidd'.....Stephen Adams
 (Y geiriau Cymraeg gan y Parch O. R. Owen,
 Glandwr Penfro)
 Emyn, Rhif 417 (Llawlyfr Moliand) Ton 'Pembroke.'
 'R'wyn gweld o bell y dydd yn dod'
 Pregeth
 Emyn, Rhif 629 (Llawlyfr Moliand) Ton 'Y Delyn Aur'
 'Dechreu canu, dechreu canmol'
 Y fendith Apostolaidd
 Ar ddiwedd y gwasanaeth, chwaraeir ar yr Organ
 'Andante and Allegro'.....Each
 Gweinidog.....Y Parch E. UNGOED THOMAS
 Organydd.....Mr. HYWEL GREY
 Arweinydd y Cor.....Mr. WILLIAM THOMAS

8.0 *S.B. from London*
 9.0 West Regional News. *S.B. from Cardiff.*
 9.5 *S.B. from London*
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship
S.B. from Cardiff

6BM BOURNEMOUTH. 1,040kc s. (288.5 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 London*
 10.30 Epilogue

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

3.0-6.15 (app.) *S.B. from London*
 8.0 *S.B. from London* (9.0 Local News)
 10.30 Epilogue

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

3.0 *S.B. from London*
 5.0-6.15 **An Orchestral Concert**
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 CHARLES KNOWLES (*Baritone*)
 7.55 **A RELIGIOUS SERVICE**
 From the Studio
 Conducted by The Rev. JOHN C. BALLANTYNE,
 Minister of THE LIVERPOOL DOMESTIC MISSION
 Sacred Music by THE NORTHERN WIRELESS
 QUARTET
 THE NORTHERN WIRELESS CHOIR
 Hymn, 'The King of Love' (Ancient and
 Modern, No. 197)
 Reading from Scripture: II. Corinthians xi, vv.
 21-30, xii, vv. 5-10
 Anthem, 'O for a closer walk with God' (*Foster*)
 Prayers
 Hymn, 'Through the night of doubt and sorrow'
 (Ancient and Modern, No. 274)
 Address by the Rev. JOHN C. BALLANTYNE
 Benediction
 8.45 *S.B. from London*
 9.0 North Regional News

9.5 A Light Choral and Orchestral Programme

THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 THE NORTHERN WIRELESS CHORUS
 CHORUS MASTER, S. H. WHITTAKER
 HERBERT RUDDOCK (*Bass*)
 10.30 Epilogue

Other Stations.

5SC GLASGOW. 752 kc/s. (396.9 m.)
 3.0:—*S.B. from London.* 4.15:—The Very Rev. Donald Fraser, D.D., 'Training for the Scottish Ministry.' *S.B. from Edinburgh.* 4.30-6.15:—*S.B. from London.* 8.0:—A Religious Service from the Studio. Conducted by the Rev. E. T. Vernon, M.A. *S.B. from London.* 9.0:—Scottish News Bulletin. 9.5:—*S.B. from London.* 10.30:—Epilogue.

2BD ABERDEEN. 895 kc/s. (331.5 m.)
 3.0:—*S.B. from London.* 4.15:—The Very Rev. Donald Fraser, D.D., 'Training for the Scottish Ministry.' *S.B. from Edinburgh.* 4.30-6.15:—*S.B. from London.* 8.0:—A Religious Service from the Studio, conducted by the Rev. E. T. Vernon, M.A. *S.B. from Glasgow.* 8.45:—*S.B. from London.* 9.0:—Scottish News Bulletin. *S.B. from Glasgow.* 9.5:—*S.B. from London.* 10.30:—Epilogue.

2BE BELFAST. 1,250 kc/s. (242.3 m.)
 3.0-6.15:—*S.B. from London.* 6.45-8.0:—Evensong. Relayed from St. James's Parish Church, Belfast. 8.45:—*S.B. from London* (9.0 Regional News). 9.5:—An Orchestral Concert. The Symphony Orchestra. Conducted by E. Godfrey Brown: Prelude to 'Sappho' (Bantock). 9.15:—Nancie Lord and Orchestra: Concerto in E Minor, Op. 64, for Violin and Orchestra (Mendelssohn). 9.35:—Betty Bannerman and Orchestra: J'ai Perdu mon Eurydice (Gluck); Quando miro quel bel ciglio (Mozart). 9.45:—Orchestra: Movements from the Ballet Suite, 'Raymonda' Op. 57a (Glazounov). 10.0:—Betty Bannerman: The Bens of Jura, Skye Fisher's Song, Sleeps the Noon, Milking Song and In Hebride Seas (*arr. Kennedy-Fraser*). 10.12:—Nanci Lord: Prelude and Allegro (Pugnani, *arr. Kreisler*). Orchestra: Wedding Waits from suite, 'Vell of Plarrette' (Dohnanyi). 10.30:—Epilogue.



9.20
SIR WALFORD
DAVIES
SAYS 'GOOD-BYE'

MONDAY, JANUARY 20
2LO LONDON & 5XX DAVENTRY

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



9.35
MUSIC BY
DAME
ETHEL SMYTH

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'The Future of Domestic Service'—III
Mrs. EMMET: 'How the Mistress of a Large Household Sees It'

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
Symphonie de l'Agneau Mystique
(The Mystic Lamb) .. *Maisiegreau*
Images; Rythmes; Nombres

SONIA JOCKELMAN (Solo Violin)
Sarabande (Second Violin Sonata)
Bach
Largo *Handel*
Gavotte *Rameau*

EDGAR T. COOK
Fantasy in E Flat *Saint-Saens*
Caprice *Guilment*

SONIA JOCKELMAN
Romance (Second Violin Concerto)
Wieniawski

EDGAR T. COOK
Overture, 'Samson' *Handel*
Prelude in G *Bach*

1.15 A CONCERT
By THE NATIONAL ORCHESTRA OF WALES
S.B. from Cardiff

2.0 FOR THE SCHOOLS
Mlle. CAMILLE VIÈRE: French Reading

2.15 Dr. HERBERT SCHROEDER: German Reading

2.30 Miss RHODA POWER: 'Days of Old—Tudor and Stuart Days: I, A Whipping Boy's School Days'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—I, Why the Robin has a Red Breast'

3.20 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
Sonata (*Scarlatti*) and other Piano Solos played
by CECIL DIXON
The Story of 'King Paperface' (*Norman Hunter*)
Various Songs by KATE WINTER
'LIFE ON A LIGHTSHIP,' written and told by
JOHN HEYGATE

6.0 Topical Talk

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 THE FOUNDATIONS OF MUSIC
BACH TOCCATAS AND FUGUES

Played by
JAMES CHING (Pianoforte)
Toccatas and Fugue in E Minor
French Overture in B Minor

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

7.25 Dr. A. R. PASTOR: Spanish Talk

7.45 Vaudeville
including
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA
(See centre of page)

PAULINE MAUNDER

Three Songs with Pianoforte Accompaniment
Possession: The Clown; What if I were young
again?

MARJORIE HAYWARD, AUBREY BRAIN and
KATHLEEN LONG

Trio (after the Concerto)
Allegro moderato; Elegy (In Memoriam);
Finale—Allegro

THE two chamber music works in this evening's
programme are separated by no less an interval
than forty years. The Sonata was performed

first in Leipzig in 1887, during the
composer's years of study in Germany,
and was at once hailed as fresh and
original work, displaying many fine and
impressive qualities.

The first movement begins at once
with the principal subject on violin and
pianoforte together—a long, sweeping
melody. It leads very naturally into
the more energetic second subject, and
the movement is worked out concisely
and in shapely form, on them.

The violin has the first say in
announcing the theme at the beginning
of the second movement, a Scherzo in a
swift and yet gracious Allegro, and the
alternative theme, corresponding to
the conventional Trio, is also given first
to the violin. It appears a second time
after the opening section has returned
in slightly modified form.

The third movement is a Romance,
inspired, so the composer tells us, by
the same part of Dante's 'Inferno' as
Tchaikovsky's *Francesca da Rimini*—
the beautiful lines where Francesca
herself tells how her and Paolo's love
began with their reading together the
tale of Lancelot. There are two fine
melodies, of which the pianoforte has
the first alone, the violin entering with
the second a little later. The movement
breaks into a kind of Fantasia more than
once, before coming to an end in the
quiet mood of its opening.

The last movement is vivacious and
energetic, with a lively principal theme
given first to the violin, which makes
way more than once for other subjects,
notably for one of broader and sterner
character.

THE Concerto on which this Trio is
founded was composed towards the end
of 1906 and had its first performance
under Sir Henry Wood at the Queen's
Hall, in March, 1927.

The first movement has two chief
themes, in which violin and horn both share, the
first lyrical in character and the second rather
suggestive of a country dance.

The 'In Memoriam,' the sub-title of the
second movement—Elegy—refers to a phrase
quoted from the composer's opera, *The Wreckers*.
The beginning of the movement is in a melan-
choly strain, and the opening theme afterwards
appears in major.

The last movement is in some ways the most
interesting; it is in two sections, each of which
has its two chief themes, and towards the end
the horn and violin indulge in a double Cadenza,
of which the composer speaks as 'a duel which
ends in peaceful collaboration.' A striking and
novel effect is made by the horn playing mys-
terious chords pianissimo, an innovation which
Dame Ethel devised specially for the original
horn soloist in the Concerto, Mr. Brain.

10.45 A READING

11.0-12.0 DANCE MUSIC
JACK HARRIS' GROSVENOR HOUSE BAND,
From GROSVENOR HOUSE

7.45—VAUDEVILLE—9.0

'THE HEART OF A GOOF'

BY
P. G. WODEHOUSE
ADAPTED FOR BROADCASTING BY
DENIS FREEMAN

ANGELA
BADDELEY

IN 'THE TRIALS OF TOPSY—
REDUCING' BY A. P. HERBERT

THE FOUR
HARMONY KINGS

A SYMPHONY IN COLOUR

SIDONIE
GOOSSENS

IN HARP SOLOS

JOE
SARGENT

IN FRENCH FOLK SONGS

'MOONSHINE AT
MIDNIGHT'

A Sketch by
MABEL CONSTANDUROS
with music by
ALFRED REYNOLDS

Cast

MABEL CONSTANDUROS
MICHAEL HOGAN

OLIVE GROVES HAROLD KIMBERLEY

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (Daventry only) Ship-
ping Forecast, Stock Exchange Summary and
Eat Stock Prices

9.20 Sir WALFORD DAVIES: 'Music and the
Ordinary Listener'

9.35 Chamber Music
Ethel Smyth

PAULINE MAUNDER (Mezzo-Soprano)
MARJORIE HAYWARD (Violin)
AUBREY BRAIN (Horn)
KATHLEEN LONG (Pianoforte)

MARJORIE HAYWARD and KATHLEEN LONG
Sonata (Op. 7) in A Minor
Allegro moderato; Scherzo—Allegro grazioso;
Romanze—Andante grazioso (Dante's 'Inferno'
V. 121); Finale—Allegro vivace

Columbia New Process RECORDS

BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: ROSENKAVALIER - Finale Waltz... BEETHOVEN'S SYMPHONY No. 8-Allegretto... L'ARLESIENNE-Suite... MONDAY: THAT TINY TEASHOP-Tango... TUESDAY: MERRIE ENGLAND-Selection... WEDNESDAY: MORNING, NOON AND NIGHT... THURSDAY: CLOCK IS PLAYING... FRIDAY: JEWELS OF THE MADONNA... SATURDAY: BAL MASQUE... MERRY WIVES OF WINDSOR Overture

Instrumental.

Monday: FUNERAL MARCH OF A MARIONETTE... TAMBOURIN CHINOIS... SONGS MY MOTHER TAUGHT ME... LA GITANA... ELEGIE... TUESDAY: BACH'S PRELUDE AND FUGUE IN G MINOR... WEDNESDAY: PRAELUDIUM... CLAIR DE LUNE... ST-PIERRE GAVOTTE... THURSDAY: TOREADOR ET ANDALOUSE... BRUCH'S CONCERTO IN G MINOR... SCHUBERT'S SERENADE... FRIDAY: HARK, HARK, THE LARK... SATURDAY: VITALI'S CHACONNE... SCHERZO IN E MINOR... RONDO CAPRICIOSO

Vocal.

Monday: O LOVELY NIGHT... TO THE FOREST... DO NOT GO, MY LOVE... WEDNESDAY: LULLABY... THURSDAY: CAN'T REMEMBER... ORPHEUS WITH HIS LUTE... BLACKBIRD'S SONG... NYMPHS AND SHEPHERDS... FRIDAY: THANKS BE TO GOD

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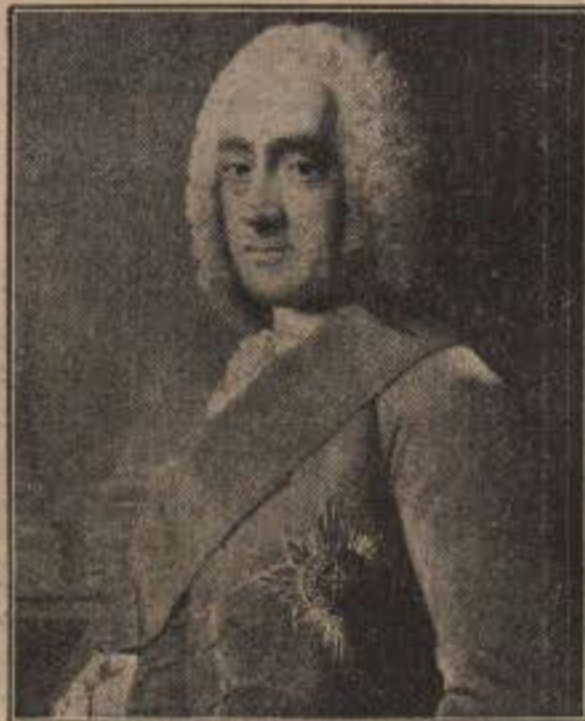
MONDAY, JANUARY 20 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A LIGHT ORCHESTRAL PROGRAMME

12.0 A BALLAD CONCERT... 12.30 Gramophone Records... 1.0 LIGHT MUSIC... 2.0-3.0 THE GRANGE SUPER CINEMA ORCHESTRA... 5.15 The Children's Hour... 6.0 THE GRANGE SUPER CINEMA ORCHESTRA... 6.15 'The First News'... 6.40 A CONCERT



LORD CHESTERFIELD, the author of the famous 'Letters to his Son,' is the first of the English personalities of the eighteenth century about whom Mr. Bonamy Dobree will talk in his new series, starting tonight at 8.0.

8.0 Mr. BONAMY DOBREE: 'English Personalities of the Eighteenth Century-I, Lord Chesterfield'

8.30 A VIOLONCELLO RECITAL by LAURI KENNEDY... Air (Old Italian)... Alman (Old English)... Allegro Spiritoso (Old French)... Song of the Minstrel (Russian)... Schön Rosmarin (Fair Rosemary) (Viennese)... Cradle Song (German)

9.0 A Light Orchestral Programme

(From Birmingham) THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (Leader, FRANK CANTELL) Conducted by JOSEPH LEWIS... MARY BONIN (Mezzo-Soprano)... ARTHUR HYTCH (Violin) ORCHESTRA Overture, 'The Fairies' Wagner... ARTHUR HYTCH A Song of Night..Elgar Gipsy Dances Sarasate, arr. Wilhelmj ORCHESTRA

Slav Dance, No. 8 in G Minor... MARY BONIN and Orchestra Farewell ('Joan of Arc')... 9.35 ORCHESTRA Graceful Waltz... March (Suite, 'Caretia')... ARTHUR HYTCH Canzonetta... Cradle Song... Hungarian Dance... MARY BONIN Elegy... Do not go, my Love... Early in the Morning... ORCHESTRA First Suite, 'The Maid of Arles'... 10.15-10.30 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 17s.; twelve months (British), 15s. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Monday's Programmes continued (January 20)

5WA CARDIFF. 368 kc/s. (309.0 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15 A PROGRAMME BY BRITISH COMPOSERS
Relayed from THE NATIONAL MUSEUM OF WALES
Relayed to London and Daventry
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WÆRWICK BRAITHWAITE
Overture, 'Boatswain's Mate' Ethel Smyth
Molly on the Shore Grainger
Puck's Minuet Herbert Howells
Nocturne, ('Suite for Strings in E') Frank Bridge
Suite, 'Wand of Youth,' No. 2 Elgar

2.0 London Programme relayed from Daventry

4.45 Mr. F. J. HARRIES: 'Nelson's Pembroke-shire Captain'

5.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

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 S.B. from Cardiff

2.0 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

6BM BOURNEMOUTH. 1,010 kc/s. (292.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.0 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. 1,010 kc/s. (292.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.0 London Programme relayed from Daventry

5.15 The Children's Hour
STORIES
in Prose, Poetry, and Pianoforte

6.0 London Programme relayed from Daventry

8.15-11.0 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

2.0 London Programme relayed from Daventry

3.20 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Land of the Mountain and the Flood' MacCunn

3.30 CATCHESIDE WARRINGTON (Entertainer)
(S.B. from Newcastle)
Lullaby, 'A-U-A Henny Bodd' } Catcheside
The Sandgate Lass's lament .. } Warrington

3.40 ORCHESTRA
Three Dances ('Henry VIII') German

3.50 CATCHESIDE WARRINGTON
The Lass that lives next Door } Catcheside
Weshin' day } Warrington

4.0 ORCHESTRA
Suite, 'Chelsea China' Besly

Other Stations.

5SC GLASGOW. 782 kc/s. (386.9 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry.
2.40:—For the Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year—II. Seeds and their Germination.' S.B. from Edinburgh. 3.0:—A Concert. The Octet: Overture, 'Shamus O'Brien' (Stanford). 3.5:—Nora Bennet (Pianoforte); Scherzo, and Refrain de Berceau (Selim Palmgren); Finnish Folk-Song (with Variations) (Oscar Merikanto). S.B. from Edinburgh. Jean McIntosh (Entertainer): Song, 'The Lass with the Delicate Air' (Arne, arr. A. L.); Cornet, 'Solweig's Song' (Grieg); Song, 'Chinese Flower' (R. H. Bowers). S.B. from Edinburgh. 3.25:—Octet: Selection of Squire's Popular Songs (arr. Baynes). 3.35:—Nora Bennet: Amberley Wild Brooks, and The Island Spell (Ireland); Christmas Day in the Morning (Founded on a Tune from 'North Country Ballads') (Holst). Jean McIntosh: Song, 'Ave Maria' (Schubert); Violin, 'Robin Adair' (English Song Melody); Cornet, 'Homeward to You' (Eric Coates). 3.55:—Octet: Salut d'Amour (Egar). 4.0:—Dance Music by Alec Freer and his Band. Relayed from the Plaza Palais de Danse. 4.30:—Milestones of Musical Comedy—IX. War-Time. Helena Hartley (Soprano): They didn't believe me, and The Early Morning ('To-night's the Night') (Rubens); Love's Own Kiss ('High Jinks') (Ogden, Hartley, and Roderick Freeman). Octet: Selection, 'The Only Girl' (Victor Herbert). 'Twas in September (Mr. Manhattan) (Silvo Hein); I dream of you ('The Happy Day') (Rubens); I built a Fairy Palace ('Chu Chin Chow') (Fred. Norton). Octet: Selection, 'Betty' (Rubens and Steffen). 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.



A PROGRAMME OF MUSIC BY BRITISH COMPOSERS is being given by the National Orchestra of Wales from Cardiff between 1.15 and 2.0 today. Among the composers whose music will be heard are (from left to right) Herbert Howells, Frank Bridge and Percy Grainger.

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

10.15-10.30:—The Daily Service. Relayed from Daventry.
2.40:—For the Schools. Dr. R. Stewart MacDougall: 'Natural History Round the Year—II. Seeds and their Germination.' S.B. from Edinburgh. 3.0:—A Concert. Nora Bennet (Pianoforte). Jean McIntosh (Entertainer). S.B. from Edinburgh. The Octet. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—Milestones of Musical Comedy—IX. War-Time. Helena Hartley (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. 1,228 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry.
12.0-1.0:—Gramophone Records. 2.0:—London Programme relayed from Daventry. 3.20:—Light Music. The Radio Quartet: Fantaisie, 'Rienzi' (Wagner, arr. Alder); Berceuse (Jarnet); Suite, 'In Rural England' (T. Dunhill). 3.46:—Elsie Jackson: To be sung on the water, To Death, To Music, Love's affright, and The Solace of Tears (Schubert). 3.58:—Quartet: An Autumn Song (Haydn Wood); Selection, 'Irene' (Berney). 4.15:—Dance Music. The Plaza Band, relayed from the Plaza, Belfast. 5.0:—'Stop Press.' 'Impromptu,' by John Watt. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London (9.15 Regional News). 9.35:—A Symphony Concert. The Symphony Orchestra, conducted by Chas. J. Brennan. Overture, 'Carnival' (Dvorak); Aria in E for Strings (Bach, arr. Wehrle); Bourée for Strings (Bach, arr. Bachrich); 9.51:—Stuart Robertson (Baritone) and Orchestra: Hear me ye winds and waves (Handel, arr. A. L.); Madama (Mozart). 10.0:—Orchestra: Symphony, No. 35 in D (The 'Baffner') (K. 385) (Mozart); Tone Poem, 'Die Eulenspiegel' (Strauss). 10.37:—Stuart Robertson. Ethiopia saluting the Colours (Charles Wood); Sweet Venevil (Delius); Five Eyes (Armstrong Gibbs); A Lover's Garland, and The Laird of Cockpen (Parry). 10.49-11.0:—Orchestra: Suite, 'Les Syncopettes' (Chas. J. Brennan).

4.12 STRING ORCHESTRA

Folk Tune and Fiddle Dance Fletcher

4.24 GLADYS CLARKE (Soprano)

I love the Moon Rubens
Daffodil Days Phillips
Trees Busbach
I'm lonely Eric Coates

4.34 ORCHESTRA

Waltz, 'Mimosa' (Geisha Melodies) Jones

4.42 GLADYS CLARKE

Alone in Love's Garden Hewitt
The Land of might-have-been Ivor Novello
An old Italian Love Song.. Harrison and Hirsch
Nothin' but Love Jacobs Bond

4.52 ORCHESTRA

Selection, 'Romeo and Juliet' Gounod
La Danza (Tarantelle) Rossini

5.15 The Children's Hour

A COUNTRY LIFE IS SWEET
Songs including 'The Sweet Nightingale' (Folk-song), 'The Jolly Roughboy' (Folk-song), 'The Pipes of Pan' (Monckton), will be sung by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London
9.15 North Regional News
9.20-11.0 S.B. from London

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Musical and Unmusical People

I KNOW of no more enlightening journal page than 'What the Other Listener Thinks' in *The Radio Times*. It is enlightening because it reveals not so much what that other listener thinks as what he feels before he begins to think. And such evidence is important. I have been collecting it ever since the Editor instituted the page, and some day I shall publish the deductions I have made. But not yet.

Meanwhile one thing is perfectly clear. It is this: People who call themselves unmusical resent the attitude commonly adopted by musicians. Music, even more than Painting, is so much a thing of awe to the ordinary uninitiated mortal that he is nearly always content to stand in the porch of the temple and bow his head. But there are times when the sight of the Pharisaical music-lover leaving the temple with head erect, eyebrows lifted and nostrils distended, stirs rebellion in him, and maybe he passes some irreverent remark.

There is much to be learnt from the reactions of self-styled unmusical people towards music, always provided they are not deliberately venomous or prejudiced. Some time ago I invited a number of distinguished, but unmusical people to contribute to a magazine I was then editing, by making confession as to their attitude towards music.

The confessions were as instructive as I expected them to be. Some of them revealed that for some people the endless machinery, which must be put into motion before music as a commodity can be supplied, does much to negate its essence.

Another thing emerged quite definitely from the articles and letters. It was this: for many people the element of performance in music is an intrusion. Of course, there are many people who consider this objection as hopelessly idealistic. 'Performance is an element that can never be eliminated,' they will tell you. Perhaps they would be surprised to learn that there are a few performers who are idealists in this respect. Some time ago a well-known pianist told me that it was his one ambition to make it possible for his audience to be aware only of the music he is playing with no thought of himself as the medium. He is not alone. There are others of a similar mentality. Naturally, they are constantly at loggerheads with the concert agents, the middlemen of music, whose one criterion of a performer is his box-office value.

The 'performing' factor is a constant annoyance to sensitive listeners, especially as so many people who have no inherently musical instinct, for this reason or that, adopt music as a profession.

To those who can never get beyond the personality (sympathetic or otherwise) of the performer to the music he is interpreting, broadcasting comes as a great blessing. For, although the element is not entirely eliminated here, it is modified so far as to allow the listener's imagination to play freely. Among such listeners are many who would never think of entering a concert-hall. And who shall say that these are less musical than ardent concert-supporters?

Broadcasting is beginning to teach us many valuable lessons. One of them is this: Just as we sometimes discover a professing musician who is definitely and unmistakably unmusical, so we often find outside that community people for whom music is the only language which can contain all the idioms of innermost thought. Then it is we also discover that there is much that is essentially musical in so-called non-musical habits of mind, and that we do wrong to divide humanity into these two mutually exclusive classes.

BASIL MAINE.

BOTH SIDES OF THE MICROPHONE

(Continued from page 129.)

About 'L du G.'

IT is a remarkable fact that though broadcasting offers to the author a boundless opportunity for experiment and a chance of wide celebrity in a field which is far from overcrowded, few writers have as yet studied the technique of the microphone. One reason for this may be that broadcasting, in view of its non-commercial status, is unable to compete in the matter of fees with the movies, the theatres and the Press. Yet it is not without its financial rewards. Among the few names which appear regularly in the programmes is that of Dr. L. du Garde Peach. He has given us talks, revues, and plays, including the very popular *Ingredient X*. He has recently undertaken a series of mythological playlets for the Children's Hour and has a new long play down for production in the evening programmes.

This Week's Records.

THE album containing the 'four ballads of Chopin, played by Albert Cortot (H.M.V.), was represented by the latter half of the *F Major* in Mr. Christopher Stone's lunch time programme of new records on Friday, January 10, and Liszt's *Les Preludes* by the last section, Mengelberg and the Concertgebouw Orchestra, Col. L2362-3. Other records were Rimsky-Korsakov's *May Night Overture*, the L.S.O. under Coates, H.M.V. D1720; Mayerl's *Pastoral Sketches*, Court Symphony Orchestra, Col. 9914; Lotte Lehmann in Wagner's *Traume*, Parlo. R020100, and Richard Tauber in songs from Lehar's *Friederike*, Parlo. R20101; selections from *The House that Jack Built*, H.M.V. C1791, and *The Gold Diggers of Broadway*, Col. 9912; *Mickey the Mouse*, H.M.V. B5754 and *Piccolo Pete*, H.M.V. B5712; and Tommy Handley in a novelty called *What's his Name?* Col. 5645.

Elizabeth Barrett Browning.

IN her talk on January 6, Miss V. Sackville-West reviewed the three following books on Mrs. Browning: 'Miss Barrett's Elopement,' by C. Lenanton (Hodder and Stoughton); 'Elizabeth Barrett Browning,' by Irene Cooper Willis (Gerald Howe, 3s. 6d.); 'Elizabeth Barrett Browning: Letters to her Sister,' edited by Leonard Huxley (John Murray, 21s.); and 'Oblomov,' translated by Nathalie Duddington from the Russian of Ivan Goncharov (Allen and Unwin).

'The Broadcasters.'

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*.



9.20
DR. DYSON
BEGINS
HIS TALKS

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH:
WEATHER FORECAST

10.45 'The Countrywoman's Day'
—III, Mrs. H. A. L. FISHER:
'Keeping Poultry in a Small Way'

11.0 The London Naval Conference

Speeches of Welcome at the
Opening Ceremony

Relayed from

THE ROYAL GALLERY, HOUSE OF
LORDS

The Ceremony will open with a
speech by

H.M. THE KING

who will be followed by

The Prime Minister, The Right
Hon. J. RAMSAY MACDONALD

The American Representative,
Mr. HENRY LEWIS STIMSON

The French Representative,
M. ANDRE TARDIEU

The Italian Representative, M.
DINO GRANDI

The Japanese Representative,
Mr. KANAMI WAKASUGI

The Canadian Representative,
Col. The Hon. J. L. RALSTON,
C.M.G., D.S.O.

The Australian Representative,
Mr. JAMES EDWARD FENTON

The New Zealand Representa-
tive, The Hon. T. M. WIL-
FORD, K.C.

The South African Representa-
tive, Mr. C. T. TE WATER

The Indian Representative,
Sir ATUL CHANDRA CHAT-
TERJEE, K.C.I.E.

1.0 app.—2.0 LIGHT MUSIC
LEONARDO KEMP and his PICCA-
DILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL

2.30 FOR THE SCHOOLS
Sir WALFORD DAVIES: Music
(a) A Beginner's Course
(b) A Miniature Concert
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STEPHAN:
Elementary French

4.0 Light Music
THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
Relayed from THE BRIXTON
ASTORIA

4.15 Special Talk for Secondary Schools:
Miss V. SACKVILLE-WEST: 'Modern Poetry'

4.30 ORGAN MUSIC
Played by PATTMAN
and
THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR
'THE FLAMP'
(E. V. Lucas)
Arranged as a Dialogue Story, with music to suit the
occasion by THE GERSHOM-PABBINGTON QUINTET

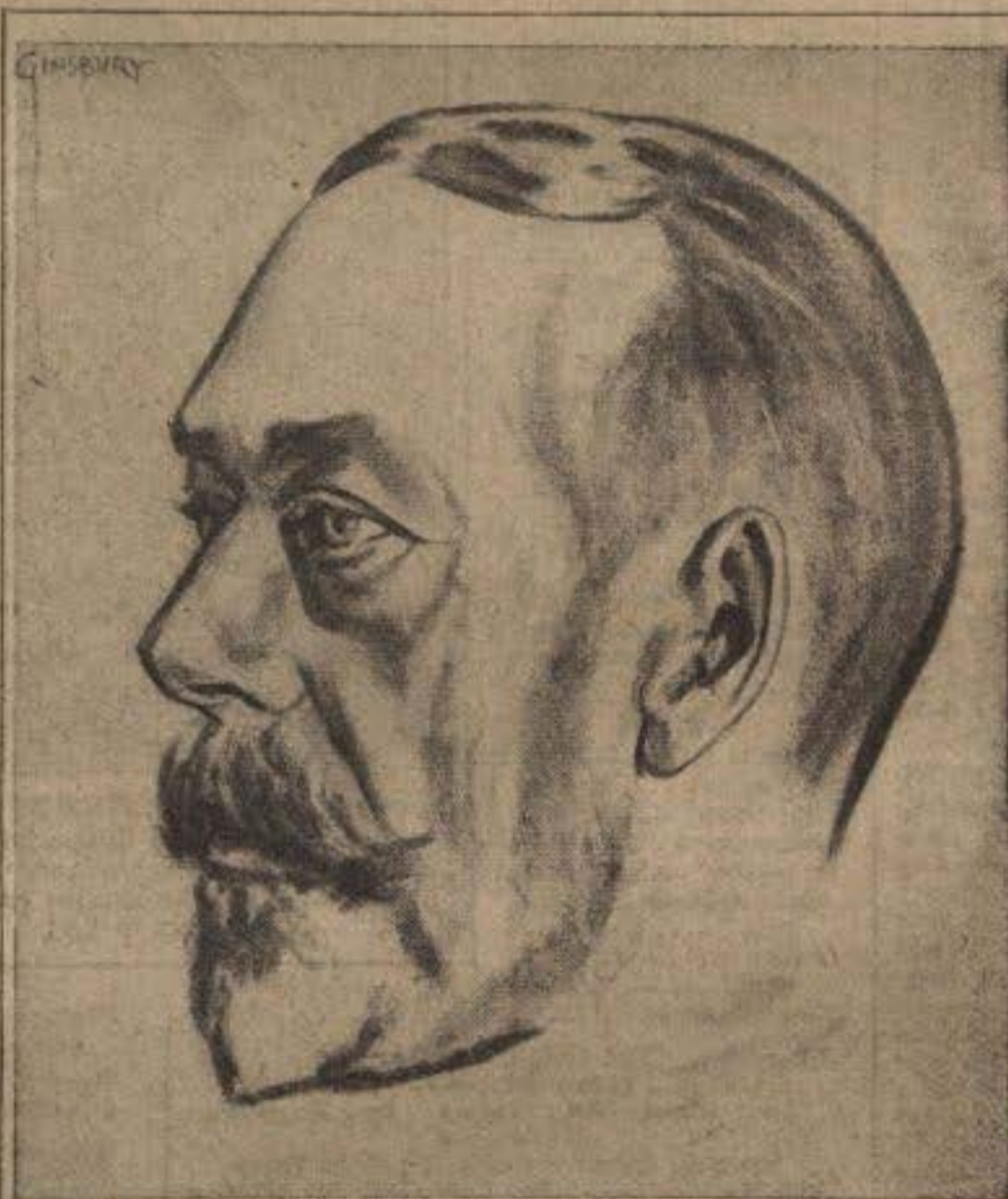
TUESDAY, JANUARY 21 2LO LONDON & 5XX DAVENTRY

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

LONDON LISTENERS, PLEASE NOTE!

Listeners should note that an Alternative Programme Test Transmission takes place tonight, following the First General News Bulletin and continuing until the time of closing down. The programme for London, as given below (6.30 p.m. until midnight) will be broadcast by the National Programme Transmitter working on a wavelength of 261.3 metres—and, as usual, by Daventry (5XX). At the same time the London Regional Transmitter, on a wavelength of 356 metres, will broadcast the scheduled programme for Daventry (5GB), details of which are given overleaf. A similar test will be carried out on Saturday evening next.

(See also Questionnaire on page 170.)



H.M. THE KING BROADCASTS AGAIN

Today, for the first time since his illness, listeners will be able to hear H.M. the King. His speech at the opening of the London Naval Conference will be relayed from the House of Lords this morning at 11.0.

6.0 Readings from The Victorian Poets—
TENNYSON
Read by RONALD WATKINS

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 THE FOUNDATIONS OF MUSIC
BACH TOCCATAS and FUGUES
Played by
JAMES CHING (Pianoforte)
Tocatta and Fugue in F Sharp Minor
French Overture in B Minor (Continued)

7.0-7.20 'Looking Backwards'—II, Mrs. SIDNEY
WEBB: 'The World of Politics'

the Bloody Tower to the Main Guard. They are challenged en route by sentries, and at the Main Guard the guard and escort present arms. 'God Save the King' is then heard, followed by the Last Post.

10.5 A PIANOFORTE RECITAL
by
MARCELLE MEYER
Chromatic Fantasy and Fugue Bach
Children's Corner Debussy

10.35 DANCE MUSIC
THE PICCADILLY GRILL BAND, directed by JERRY
HOEY, and THE PICCADILLY PLAYERS, directed
by SID BRIGHT, from the PICCADILLY HOTEL
11.15-11.55 JACK HYLTON and his BAND, from
THE KIT-CAT RESTAURANT

10.5
A RECITAL
BY MARCELLE
MEYER

7.25 Mr. S. C. KAINES SMITH:
'The Meaning of Pictures'—I

7.45 An Orchestral
Concert
THE MASKS
THE WIRELESS ORCHESTRA
Conducted by
JOHN ANSELL
Overture, 'The Little Minister'
Mackenzie
Suite, 'Conte d'Avril' ('A Tale of
April')..... Widor
I, Romance; II, Serenade
Illyrienne; III, Marche Nuptiale

THE MASKS
Songs
ORCHESTRA
By the Fireside ('The Months')
Tchaikovsky
Negro Dance Coleridge-Taylor

THE MASKS
Songs
ORCHESTRA
Selection, 'Carmen'
Bizet, arr. De Groot
THE MASKS
Songs
ORCHESTRA
Romance and Dances ('The Con-
queror') German

8.0-8.30 (Daventry only)
Prof. LEONARD HILL: Modern
Wonders of Science—I, 'Air Pol-
lution'

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

9.20 Dr. G. DYSON: 'The Progress
of Music'—I

9.40 THE CEREMONY OF
THE KEYS
carried out by the
1st Bn. H.M. IRISH GUARDS
(by kind permission of Colonel
the Hon. H. R. L. G.
ALEXANDER, D.S.O.)
Preceded by
A descriptive talk by H. V. MORTON
Relayed from
THE TOWER OF LONDON

THE ceremony opens with the Chief
Warder meeting his escort at the
Bloody Tower. He and his escort
then proceed to the Visitors'
Entrance Gate on Tower Hill, lock
it and return through the Middle
and Byward Towers, locking each
in turn. They then continue past

SOMETHING NEW FOR RHEUMATISM



Cottered, Buntingford.

I have been a great sufferer for years from Acute Neuritis. My right hand and arm were the worst, but I had it all over my body; I was not able to do, my hair or hold a pen. My thumbs and two fingers were absolutely useless, and the pain was awful, but thanks to Hervea I can now use my hand and am feeling wonderfully well in myself. I feel so much stronger and better in my general health, and can prove it is good for weak Nerves, Indigestion, Constipation, Sleeplessness, and loss of appetite. I have told several people about it in this village and they have sent to you; all say how much better they feel. You can make whatever use of this letter you wish as I do not know how thankful to be now that I have found such relief. F. Osborne (Mrs.).

I have a simple but WONDERFUL REMEDY for Rheumatism, Neuritis, and "acid" complaints. Not a drug nor medicine but a tropical plant called HERVEA. A beverage is made of the tiny leaf, which you prepare and drink like ordinary "Tea." No trouble or fuss, you make it in your own home; the RELIEF IS FELT AT ONCE, and becomes evident more and more every day. Hundreds of people in all ranks of life have received lasting benefit and have sent me letters praising this wonderful little plant. Drink a cupful of HERVEA each morning and you will feel a different being. The reason is that it expels the uric acid poisons and PREVENTS NEW ACCUMULATIONS of further acid deposits in the system.

TRIAL PACKAGE FREE

Just send me your name and address, stating Mr., Mrs. or Miss; also a stamp for postage, and I will post you Free of Charge a trial package. If you feel that you are getting benefit I will supply a further quantity at a small charge. I do not vend patent medicines, but can say, from my own personal experience, that the product now offered is most effective for Rheumatism and allied complaints, and what it did for me in a few weeks it should do for you, if you will give it a fair trial. Address:

Mr. H. LEE, Colonial Importer
(Dept. 282a),
3, ALFRED PLACE, LONDON, W.C.1.

N.B.—Please mark your envelope "HERVEA" in the left-hand corner and possibly delay will be avoided.

TUESDAY, JANUARY 21 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.15
**VAUDEVILLE
FROM
BIRMINGHAM**

11.0 THE LONDON NAVAL CONFERENCE
Speeches of Welcome at the Opening Ceremony
Relayed from
THE ROYAL GALLERY, HOUSE OF LORDS
The Ceremony will open with a speech by
H.M. THE KING
who will be followed by:
The Prime Minister, The Right Hon. J. RAMSAY
MACDONALD
The American Representative, Mr. HENRY LEWIS
STIMSON
The French Representative, M. ANDRE TARDIEU
The Italian Representative, M. DINO GRANDI
The Japanese Representative, Mr. KANAMI
WAKASUGI
The Canadian Representative, Col. The Hon. J.
L. RALSTON, C.M.G., D.S.O.
The Australian Representative, Mr. JAMES
EDWARD FENTON
The New Zealand Representative, The
Hon. T. M. WILFORD, K.C.
The South African Representative, Mr.
C. T. de WATER
The Indian Representative, Sir ATUL
CHANDRA CHATTERJEE, K.C.I.E.

1.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE
REGENT CINEMA,
BOURNEMOUTH

2.0-3.0 LIGHT MUSIC
(From Birmingham)
THE BIRMINGHAM
STUDIO ORCHESTRA
Conducted by FRANK
CANTELL
March, 'The London
Scottish'.... Haines
Pot-Pourri.... Morona
Intermezzo, 'Les Sylphides'.... Cussans
Spanish Dance, 'Andaluza'.... Granados
Selection, 'Merrie England'..... German
Second Suite 'Peer Gynt'..... Grieg

5.15 The Children's Hour
(From Birmingham)
'More about the Cinema,' by Hugo Van
Wadenoyen
MIRA B. JOHNSON entertains at the Piano.
'Stories in Stone—The Pyramids,' by William
Hughes
TARRANT BAILEY, Junr. (and his Banjo)

6.0 THE BIRMINGHAM STUDIO CHORUS
(From Birmingham)
Conducted by JOSEPH LEWIS
In further Fireside Songs

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 ORGAN RECITAL
By HAROLD B. OSMOND
Relayed from COVENTRY CATHEDRAL
Prelude and Fugue in C Minor..... Bach
Cantilena in A Minor..... Salomé
Bourrée in B Minor..... Hollins
Tempo di Minuetto in C..... Guilmant
Impromptu in C..... Coleridge-Taylor
Choral Prelude on 'Nun Danket'.... Karg-Elert

7.15 Vaudeville
(From Birmingham)

HE and SHE in 'Odds and Ends'
MIRA B. JOHNSON presents a Short Sketch
JACKSON and BLAKE (Music and Patter)
SANDY ROWAN in Caledonian Haverings
TARRANT BAILEY, Junr. (and his Banjo)
PHILIP BROWN'S DOMINOKS BAND

8.30 'Problems of Everyday Life'—I
The success, last session, of the discussions at the conclusion of each talk in the series 'The Meaning of Ethics,' has prompted further experiment along those lines. The broadcast discussions in the present series will be on familiar social, economic, and philosophical problems. They will take the form of conversations between an expert and someone representing the ordinary listener's point of view. Each week's discussion will, so far as is possible, be related to the previous week's discussion. The whole purpose will be to provoke arguments and discussions among groups and in the home, rather than to attempt any final solution of the problem involved.



MIRA B. JOHNSON
will take part in the Birmingham Children's Hour this afternoon, and she also broadcasts a short sketch in the Vaudeville programme at 7.15.

9.0 From the Musical Comedies
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
CONSTANCE HOPE (Soprano)
FRANK WARD (Baritone)
ORCHESTRA
Selection, 'Funny Face' Gershwin
CONSTANCE HOPE and FRANK WARD
Duet, 'Swing Song' ('Véronique')
Messager
Baritone Solo, 'Jack's the Boy' ('The Geisha')..... Jones

Soprano Solo, 'Arcady is always young' ('The Arcadians')..... Monckton and Talbot
ORCHESTRA
Selection, 'Mr. Cinders'..... Ellis and Myers
CONSTANCE HOPE and FRANK WARD
Baritone Solo, 'Lightly, lightly' ('Monsieur Beaucaire')..... Messager
Soprano Solo, 'Philomel'..... Jones
Duet, 'Toy Duet' ('The Geisha')..... Jones
ORCHESTRA
Selection, 'The Student Prince'..... Romberg
Second Selection, 'Merrie England'..... German

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

This Week's Epilogue:
'LORD, WHAT IS MAN?'
'TRUST'
Soprano Solo, 'O Rest in the Lord'
Jer. xvii, 5-11
Ancient and Modern, No. 276
'O Lord, how happy should we be,' vv. 1, 3, and 5
'O Lord, in Thee have I trusted, let me never be confounded'

Tuesday's Programmes continued (January 21)

SWA CARDIFF. 968 kc/s. (309.9 m.)

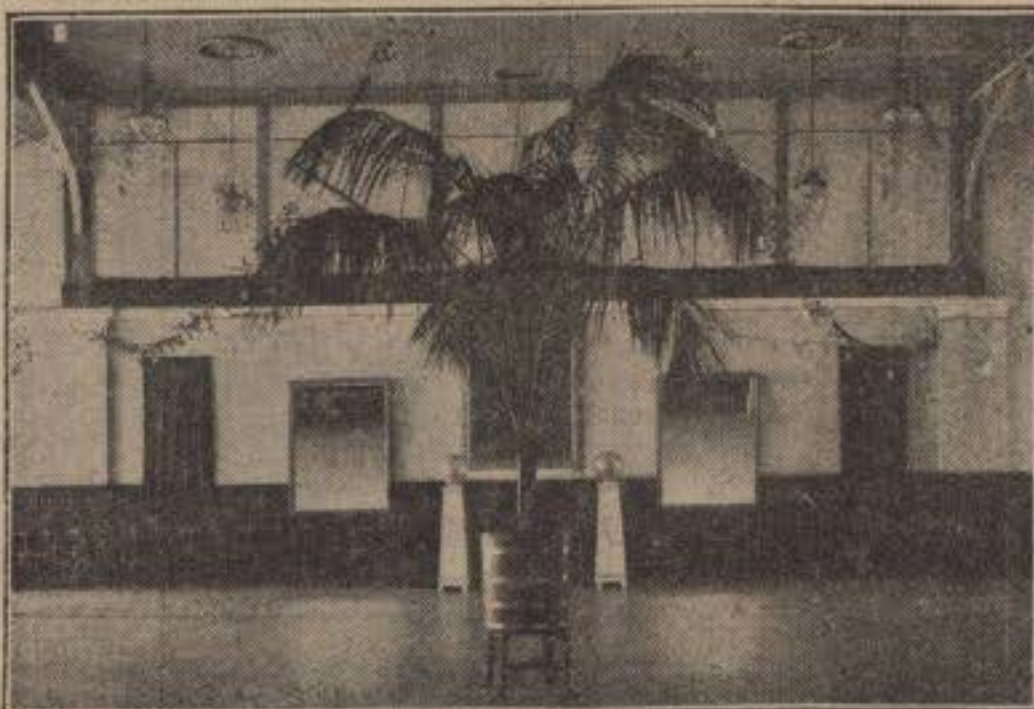
- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 11.0-1.0 S.B. from London
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. F. C. JONES, 'Pins and Pin Money in bygone Bristol'
- 6.15 S.B. from London
- 7.0 **Egwyl Gymraeg**
A WELSH INTERLUDE
Cerdd-ddarlith fer ar Alawon Gwerin Cymru—V
(A Short Lecture-Recital of Welsh Folk-songs)—V
Humorous Folk-songs
By GWLADYS HOWELL
Sung by MARGARET OWEN
Cwym Mam y'n'ghyfraith ('Alawon Gwerin Mon')
Collected by Grace Gwynedd Davies
Torth o Fars (Welsh Folk-song)
Collected by Lady Herbert Lewis
From a collection by Phillip Thomas, Neath
Dydd Llun, Dydd Mawrth, Dydd Mercher
Pan ceddwn i gynt yn fachgen
Hwb i'r galon
From a collection of Welsh Folk-songs by J. Lloyd Williams
- 7.25 S.B. from London

- 7.45 **A Concert**
Relayed from THE PATTI PAVILION, SWANSEA
S.B. from Swansea
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Carnival' Dvorak
Symphony No. 36 in C Mozart
STILES ALLEN (Soprano) and Orchestra
Isolda's Narration ('Tristan and Isolda')
Wagner

In the first act of *Tristan and Isolda* the scene is the great ship on which Tristan is bringing Isolda back to Cornwall to be the bride of his King Marke. Isolda and her woman, Brangäne, are alone in a curtained-off part of the poop which serves as their cabin, and only at a later stage are the curtains parted to show the forepart of the vessel. For the benefit of the audience as much as for the long-suffering Brangäne, Isolda sets forth the circumstances of her coming from Ireland, and of the events which brought her and Tristan together there before he was sent as an envoy to bring her as a royal bride to Cornwall.

ORCHESTRA
Tone Poem, 'Dance in a Village Inn' Liszt

The old legend of Faust and his bargain with the Evil One has attracted dramatists and composers throughout the ages, and Liszt more than once made parts of the tale the basis of his own music. His 'Faust Symphony,' setting forth in orchestral music different episodes of the story, has more than once been broadcast, and so has this waltz.



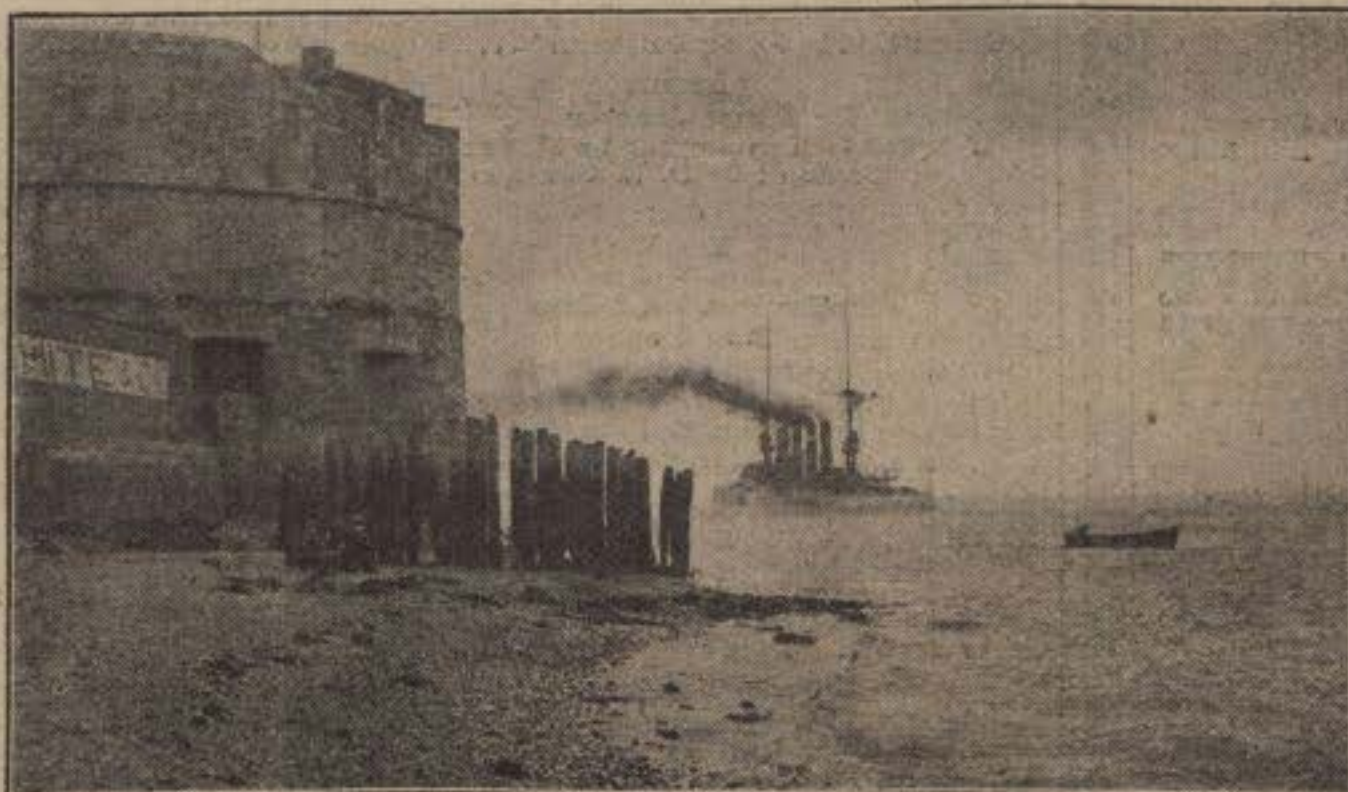
THE PATTI PAVILION, SWANSEA
from which a concert by the National Orchestra of Wales is being relayed and broadcast from Cardiff and Swansea tonight.

The episode which it describes shows us Faust and Mephistopheles on a country walk together. They come to a village inn where there has just been a wedding and the guests and villagers are dancing in merry rustic fashion. Faust is immediately attracted by one of the village lasses, and Mephistopheles urges him to invite her to dance. Then, taking one of the players' fiddles from him, he boasts that he will show them how dance music should be played. His wild music sets the dance going more madly than ever, Faust and his lady as gaily as anyone. In the midst of the revelry, the pair dance out through the open door away to the woods, but even there the sound of Mephistopheles' wild fiddling pursues them.

- 9.0 S.B. from London
- 9.15 West Regional News
- 9.20-11.55 S.B. from London

5SX SWANSEA. 1040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry



THE ROUND TOWER AT THE ENTRANCE TO PORTSMOUTH HARBOUR,
part of the old fortifications from which 'a mighty chaine of yron' passed across the harbour mouth. Mr. S. E. Allen talks on the Birth of Portsmouth as a Naval Station from Bournemouth this evening at 7.0.

- 11.0-1.0 S.B. from London
- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from London
- 7.45 **A Concert**
Relayed from THE PATTI PAVILION, SWANSEA
THE NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Carnival' Dvorak
Symphony No. 36 in C Mozart
STILES ALLEN (Soprano) and Orchestra
Isolda's Narration ('Tristan and Isolda') Wagner

ORCHESTRA
Tone Poem, 'Dance in a Village Inn' Liszt

- 9.0 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20-11.55 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 11.0-1.0 S.B. from London
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. S. E. ALLEN, 'The Birth of Portsmouth as a Naval Station'
- 7.25 S.B. from London
- 9.15 Local News
- 9.20-11.55 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 11.0-1.0 S.B. from London
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
Alice plays Croquet with the Queen and meets the Mock Turtle, from 'ALICE IN WONDERLAND,' (Lewis Carroll), arranged as a dialogue story
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. E. G. BUTCHER: 'Half-time in the Western Rugby Season'
- 7.25-11.55 S.B. from London (9.15 Local News)

Tuesday's Programmes continued (January 21)



Profitable Safety

IT is a problem to know what to do with accumulated savings. Safety is the first consideration, but your money should earn a fair rate of interest.

Safety and adequate profit are assured in the Co-operative Permanent Building Society. Money invested in the Society is secured by first mortgages on 27,000 homes throughout England, and in each case there is a clear and definite margin of safety at the outset, which is steady and surely increased by every monthly repayment of an owner occupier. Remember, the central and underlying fact is that *lapse of time brings appreciation, not depreciation of security.*

5% TAX FREE

The Co-operative Permanent pays 5 per cent. Tax Free on money invested in Shares, which may be paid for in full, or if desired purchased by instalments. *The money can be withdrawn at short notice.* Interest is paid on every complete £1 for each calendar month. There are other advantages which are fully explained in the Society's booklet "5% TAX FREE" which will be forwarded upon application to the Secretary, CHARLES RUNCORN, F.L.A.A.

CO-OPERATIVE PERMANENT BUILDING SOCIETY

Managing Director, Arthur Webb, J.P., F.C.I.S.

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166, Corporation Street, Birmingham.
41, Piccadilly, Manchester.

Established 1884

Assets exceed £9,000,000 Strong Reserves

ZZY MANCHESTER. 797 kc/s. (376.4 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 11.0 S.B. from London
- 1.0 Gramophone Records
- 1.15-2.0 THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from THE HOULDSWORTH HALL
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
MENDELSSOHN
Overture, 'Ruy Blas'
Concerto in E Minor, Op. 64 for Solo Violin and Orchestra
(Solo Violin, EDA KERSEY)
ORCHESTRA
Overture, 'A Midsummer Night's Dream'
- 2.30 London Programme relayed from Daventry
- 4.30 Musical Comedies
THE NORTHERN WIRELESS ORCHESTRA
March, 'In Bond Street' ('The Girl on the Film')
Kollo
Selection, 'The Count of Luxembourg' .. Lehar
Selection, 'No, No, Nanette' Youmans
Waltz, 'The Lilac Domino' Cuwllier
Selection, 'Bitter Sweet' Coward
- 5.15 The Children's Hour
AS CLEAR AS CRYSTAL
In which we seek our fortunes.
Songs of Good Luck (*Lehmann*), sung by
BEATRICE COLEMAN
Rhymes Round the Region, told by 'Omelette'
AGNES STEPHEN (*Violin*)
- 6.0 Mrs. MOSES BARITZ: 'Francis Thompson,
a Tragic Poet of the North'
- 6.15 S.B. from London
- 7.0 EDWARD B. POWLEY: 'A Liverpool Poet—
Arthur Hugh Clough.' S.B. from Liverpool
- 7.25 S.B. from London
- 7.45 Orchestral Music and a Play
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Flying Dutchman' Wagner
'LEGEND'
By PHILIP JOHNSON
Adapted for Broadcasting by MURIEL LEVY
Produced by D. E. ORMEROD
Cast:
Mrs. Reed
Mrs. Walters
The Rev. Mr. Fallows
The Stranger
The living-room of Mrs. Reed's cottage on the North-East Coast. It is eight o'clock on an evening in January, and the room is in darkness, save for a faint glow of firelight.
- ORCHESTRA
First Suite, 'L'Arlésienne' ('The Maid of Arles')
Bizet
Prelude; Minuetto; Adagietto; Carillon
- 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 Graham: 'Marmalade Making.'
11.0-1.0:—S.B. from London. 2.40:—For the S.B. club.
M. Jean-Jacques Oberlin, assisted by Mme. Oberlin:
Elementary French—II, Dialogue: 'Choice of a Profession.'
3.5:—Musical Interlude. 3.10:—Mr. Alexander L. Taylor:
'Greek Myth in English Literature—II, Myth of Light:
Aurora, Apollo, Artemis.' 3.30:—An Instrumental Concert.
Octet: Overture, 'Russian and Ludmilla' (Glinka). Elsie
Pringle (*Violin*); Melodie (Gluck, arr. Kreisler); Gavotte in E
(Bach, arr. Kreisler); Prize Song ('The Masteringers') (Wagner,
arr. Wilhelm). Octet: Nocturne (Borodin). Elsie Pringle;
Chant Viennois (Kreisler); From the Canoe (Gardiner);
Gondoliers and Moto Perpetuo (Frank Bridge). Octet: Suite,
'Mozartiana' (Tchaikovsky). 4.30:—Dance Music by Alce
Freer and his Band, relayed from the Plaza Palais de Danse.
5.0:—Songs by J. Gilmour Barr (*Baritone*): To Mary (Maude
Valerie White); The Fibroch, and The Monkey's Carol (Stanford);
The Port of Many Ships, and Trade Winds (Kool). 5.15:—The
Children's Hour. 5.57:—Weather Forecast for Farmers.
6.0:—Mr. W. Kersey Holmes: 'January Walks.' 6.15:—
S.B. from London. 7.0:—'I Remember'—II, Mrs. Mary
Mason. 7.25:—S.B. from London. 7.45:—Songs by Catherine
Mentiply (*Contralto*): The Yellow-Haired Laddie (arr. Diack);
Think on me (Lady John Scott); Bonnie George Campbell (Fred.
Kool); Sweet Is's the Eve (arr. George Short); Caller Herrin'
(Gow). 8.0:—The Choral and Orchestral Union of Glasgow.
Concert, relayed from the St. Andrew's Hall, Glasgow. The
Scottish Orchestra. Conductor, Robert Hazar. Leader, Sidney
Bowman: Overture, 'Der Freischutz' (Weber); Symphony
No. 1 (Gustav Mahler). 9.15:—Scottish News Bulletin. 9.20:—
S.B. from London. 10.5:—Second General News Bulletin.
10.20-11.55:—S.B. from London.

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

- 10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-1.0:—S.B. from London. 2.40:—For the Schools
M. Jean-Jacques Oberlin, assisted by Mme. Oberlin: Eleme-
ntary French—II, Dialogue: 'Choice of a Profession.' S.B. from
Glasgow. 2.5:—Musical Interlude. S.B. from Glasgow. 3.10:—
Mr. Alexander L. Taylor: 'Greek Myth in English Literature
—II, Myth of Light: Aurora, Apollo and Artemis.' S.B. from
Glasgow. 3.30:—An Instrumental Concert. Elsie Pringle
(*Violin*). The Octet. S.B. from Glasgow. 4.30:—Dance Music.
S.B. from Glasgow. 5.0:—Songs by J. Gilmour Barr (*Baritone*).
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. Kersey Holmes: 'January Walks.'
S.B. from Glasgow. 6.15:—S.B. from London. 7.0:—'I Re-
member'—II, Mrs. Mary Mason. S.B. from Glasgow. 7.25:—
S.B. from London. 7.45:—Songs by Catherine M. Mentiply (*Con-
tralto*). S.B. from Glasgow. 8.0:—The Choral and Orchestral
Union of Glasgow. Concert, relayed from the St. Andrew's Hall
Glasgow. S.B. from Glasgow. 9.15:—Scottish News Bulletin.
S.B. from Glasgow. 9.20:—S.B. from London. 10.5:—Second
General News Bulletin. 10.20-11.55:—S.B. from London.

2BE BELFAST. 1,250 kc/s. (242.3 m.)

- 10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-1.0:—S.B. from London. 2.30:—London Programme
relayed from Daventry. 4.30:—Dance Music. The Plaza
Band, relayed from the Plaza, Belfast. 5.0:—'Stop Press.'
5.15:—The Children's Hour. 6.0:—London Programme
relayed from Daventry. 6.15:—S.B. from London.
7.0:—Station Director's Talk. 7.10:—Major H. Conacher,
C.B.E. (Permanent Secretary to the Ministry of Labour,
Northern Ireland): 'The Lighting of Factories and
Workshops.' 7.25:—S.B. from London. 7.45:—'Old Drury.
The Old Régime. I. A Prologue, written by Dr. Johnson for
the re-opening of the theatre in 1747. II. 'No song, No Supper.'
III. Mr. Garrick makes his positively last appearance in 'The
Wonder,' by Mrs. Centlivre. IV. 'Ramah Droog,' or 'Wine
worketh wonders.' V. The end of Mr. Sheridan's tenancy.
The New Régime: I. Pantomime—Sir Augustus Harris sur-
passes himself—Dan Leno. II. The Autumn Melo. III.
'Decameron Nights.' IV. Back to Shakespeare. The 'Dream'
at the 'Lads.' The American Invasion: I. 'Bess Marie.'
II. 'Show Boat.' Artists taking part: Olive Groves
Cyril Edington, Arthur Malcolm, Philip Verbert, Hilda Johnston
Ann Merlyn, A. S. Loxton, Norah Campbell, Kathleen Porter
The Orchestra, conducted by Philip Whiteway. The Pro-
gramme directed by John Watt. 9.0-11.55:—S.B. from London.
(9.15 Regional News.)

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

7.45
SIR GEORGE
HENSCHEL'S
FAREWELL

WEDNESDAY, JANUARY 22

2LO LONDON & 5XX DAVENTRY

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

8.0
A CONCERT
FROM
THE QUEEN'S HALL

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 Mrs. OLIVER STRACHEY: '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
DOROTHY DAVIES (Soprano)
E. A. ROGERS (Baritone)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECR
From the RESTAURANT FRASCATI
- 2.30 FOR THE SCHOOLS
Miss C. VON WYSS: 'Nature Study for Town
and Country Schools—I, How the Thrush
Family spends the Winter'
- 2.55 Interlude
- 3.0 Miss MARJORIE BARBER: 'Stories and Story-
Telling in Prose and Verse'—I, Chaucer. (The
Nun-Priest's Tale)
- 3.25 A Light Classical Concert
MARY HILLIARD (Contralto)
THE PHYLLIS MACDONALD TRIO
- 4.45 Organ Music
Played by REGINALD NEW
Relayed from the BEAUFORT CINEMA,
BIRMINGHAM
Overture, 'Morning, Noon, and Night' .. Suppe
Lullaby .. Cyril Scott
Suite, 'Rustic Revels' .. Fletcher

5.15 THE CHILDREN'S HOUR
Songs at the Piano composed and
sung by HELEN ALSTON
'Mr. Wiggins and the Lobster-
Pot' (Olwen Bowen)
The Story of 'The White Ele-
phant—or rather Dragon,' written
and told by RALPH DE ROHAN

6.0 Mr. HENRY RHODES: 'Verdicts
from Dust'

MODERN police methods have become
so thorough that most of us have
little knowledge of the subtle ways in
which the police track down their
victims. Did you know, for instance,
that it is quite possible to tell a man's
calling by an examination of the
wax in his ears? It is often by the
little things, the minutiae of a man's
life, that most is discoverable about
him; similarly, it is by means of a
microscopic examination of the
'professional dusts' (as, for in-
stance, the specks and flecks on
clothing are called) that a man's
crime may be unerringly detected
today. It is about these little, but
very important, factors in modern
police evidence that Mr. Rhodes,
who is General Secretary of the
British Association of Chemists, will
talk this evening.

- 6.15 'The First News'
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

7.45 A Recital by
Sir GEORGE HENSCHEL



IN asking us to say 'Good-bye' for him to all his unseen listeners, Sir George Henschel recalls Margaret's words in Barrie's *Dear Brutus*: 'I don't want to be a "might-have-been."' He has decided on retiring, he tells us, because he has no wish to be a 'has-been' whilst still in the flesh. There cannot be in his mind any real fear of that; listeners will agree with us, wholeheartedly, we know, in assuring him that his unfading youth can be heard ringing as clearly in every note he sings and plays, as it must have done when he made his first appearance as a treble, well-nigh seventy years ago. But if it be his wish to enjoy some rest and quiet after so long and splendid a career, none can grudge him that: he has indeed earned it nobly, giving all these years of his enthusiastic best, as only the greatest can, to the cause of music itself.

And so, as we say 'Farewell' to you on his behalf, we say it to him, too, on yours, thanking him again for the privilege which has been ours, tonight and often—a privilege which none of us will forget.

- 6.40 THE FOUNDATIONS OF MUSIC
BACH TOCCATAS AND FUGUES
Played by
JAMES CRING (Pianoforte)
Toccatas and Fugues in C Minor
Fantasia in C Minor
Choral Preludes:
Jesu, Joy of Man's desiring
Rejoice, beloved Christians

7.0-7.20 Sir DANIEL HALL, K.C.B.: 'European Farming under the Equator,' (Under the auspices of the Ministry of Agriculture)

7.25 Professor GRAHAM KERR: 'Links in the Chain of Life—I, An Old-fashioned Creature—Amoeba.' S.B. from Glasgow

THIS series is a continuation of the science series which ran throughout the Tuesdays of last session. In this first talk, Professor Graham Kerr, who is Regius Professor of Zoology in the University of Glasgow, and has written several books on zoology, embryology, evolution, and the biological aspects of citizenship, will describe the haunts, movements, feeding, breathing, etc., of the amoeba, one of the lowest forms of life.

- 7.45 Sir George Henschel
(See column 2.)
- 8.0 Symphony Concert
(Sixth Season, 1929-30)
Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell & Co., Ltd.)
MOISEVITCH (Pianoforte)
LAURI KENNEDY (Violoncello)
THE B.B.C. SYMPHONY ORCHESTRA
(Principal Violin, ARTHUR CATTERALL)
Conducted by
SIR THOMAS BEECHAM
Symphony, No. 38 in D ('Prague')....Mozart
MOISEVITCH and Orchestra
Concerto, No. 3, in C Minor,.....Rachmaninov

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 9.15 Symphony Concert
(Continued)
ORCHESTRA and LAURI KENNEDY
Don Quixote Strauss
(For Notes on this Concert see page 138.)

10.0 Local News: (Daventry only) Shipping Forecast; Stock Exchange Summary and Fat Stock Prices

10.5 Mr. ROBERT LYND: 'Thoughts on anything'

FOR years the pages of the *New Statesman* have been enlivened, week by week, with an article (a 'Middle' is the technical term) mysteriously signed 'Y. Y.' It is an open secret now that beneath those cryptic initials hides the name of the literary editor of a London daily and one of the best essayists of our time, Robert Lynd. Like good conversation, the good essay depends far more upon the manner of its telling than upon the matter told. Thus, Mr. Lynd can lend an air of 'worth-whileness' to almost any subject under the sun: Whether he writes of gnats or an apple before breakfast, dirt-track racing or the advantages of a monarchy, cabbages or kings, the effect upon the reader will be the same—that of having engaged in friendly conversation with one whose mind is stored with a long experience that has bred commonsense and good humour.

10.20 DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB

11.0-12.0 THE CAFE DE PARIS BLUE LYRES BAND, from the CAFE DE PARIS

FROM THE QUEEN'S HALL TONIGHT

The Tenth B.B.C.
SYMPHONY CONCERT

of the Sixth Season (1929-30)

with

MOISEVITCH (pianoforte)
LAURI KENNEDY (violoncello)

THE B.B.C. SYMPHONY ORCHESTRA
ARTHUR CATTERALL (principal violin)

conducted by

SIR THOMAS BEECHAM

The first part of the concert will begin at 8.0, and the second part at 9.15

For full programme see col. 3.

For notes on the concert, see page 138.



LAURI KENNEDY



MOISEVITCH

WEDNESDAY, JANUARY 22

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30
A MILITARY
BAND
CONCERT



A
good item
on any
programme

*Player's
Please*



N.C.C.780

12.0

A BACH RECITAL

By WALTER S. VALE

MARGARET BISSETT (Contralto)

Relayed from All Saints, Margaret Street

WALTER S. VALE

Fantasia and Fugue in C Minor

MARGARET BISSETT

Cradle Song.....Byrd

Soft-footed Snow.....Sjogard Lie

The Water Mill.....Vaughan Williams

Cuckoo.....Martin Shaw

WALTER S. VALE

Pastorale in F

MARGARET BISSETT

An Eriskey Love Lilt....arr. Kennedy-Fraser

The Hostel

arr. Bairstow

Come, Lasses and Lads

Seventeenth-Century

WALTER S. VALE

Fantasia and Fugue in

G Minor

1.0 Gramophone Records

1.30 A Light Orchestral
Concert

(From Birmingham)

THE BIRMINGHAM STUDIO
ORCHESTRAConducted by FRANK
CANTELLOverture, 'The Magic
Flute'.....MozartJ. WILLIAM DUNN (Piano-
forte)

Prelude, Op. 23, No. 5

Rachmaninov

Asphodel....Cyril Scott

ORCHESTRA

First Spanish Dance,

'La Vida breve'

('Life is short')

de Falla, arr. Chapelier

Praeludium..Jarnesfelt

ELEANOR TOYE (Soprano)

Music, when soft Voices die ..

Love is a Sickness.....} Geoffrey Parker

Rondel.....} Olive Carey

A Feast of Lanterns.....} Francis Toye

Quick, we have but a Second.....} Stanford

2.10 ORCHESTRA

First Suite, 'Le Conte d'Avril' ('The Tale of
April').....Widor

J. WILLIAM DUNN

La Plus que Lente.....} Debussy

Claire de Lune (Moonlight).....}

ORCHESTRA

Pilgrim's March (The 'Italian' Symphony)
Mendelssohn

2.40-3.0 ELEANOR TOYE

My Love is like a red, red Rose

arr. Norman Suckling

Come, Lasses and Lads.....arr. Macfarren

O Gentilina, Gentilina.....Gordigiani

Laissez moi planter le Mai (Let me
plant the May).....} arr. Tiersot

ORCHESTRA

First Suite, 'Etienne Marcel'

Saint-Saens, arr. Mouton

5.15

The Children's Hour

(From Birmingham)

'Sam the Shoemaker,' a Story by Bladen Peake

Songs by BETTY HUTCHINGS (Soprano) and

HAROLD CASEY (Baritone)

'Pinnacle Climbers'—Homer, the Early Circulat-

ing Library,' by Nicolina Twigg

6.0

FRANK CANTELL and HARRY FREEMAN

(From Birmingham)

Duet for Two Violins, No. 1, Op. 9.....Spohr

6.15

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40

A Concert

ROSE HIGNELL (Soprano)

REGINALD KING and his ORCHESTRA

ORCHESTRA

Four Pieces from Suite in D

Bach, arr. Woodhouse

The Imaginary Ballet

Coleridge-Taylor

ROSE HIGNELL

Indian Love Call ('Rose

Marie').....Friml

Little Miss Melody

('The Boy') Monckton

ORCHESTRA

Selection, 'Rio Rita'

Suite, 'Hyde Park'

Jalowiez

ROSE HIGNELL

Yvette ('The Street

Singer').....St. Helier

Miss Crinoline ('The

Bing Boys on Broad-

way').....Ayer

ORCHESTRA

Chanson (Song) Friml,

arr. Reginald King

Menuet.....Rosas

Musette

Leo Peter, arr. Reginald

King

Hildigungs (Homage)

Grieg

8.0 Mr. OTTO SIEPMANN:

German Language Talk

-I



ROSE HIGNELL,
soprano, sings in the concert
to be broadcast this evening
at 6.40

8.30 A MILITARY BAND CONCERT

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'King Stephen'.....Beethoven

Gavotte, 'Stéphanie'.....Czibulka

STANLEY DOBSON-HOPPER (Baritone)

Drake goes West.....Sanderson

The Blue Dragoons.....Kennedy Russell

The Song of the Clock.....Burchell

BAND

Dream Dance, 'Phantoms'.....Elliott

Selection, 'Mignon'.....Ambroise Thomas

STANLEY DOBSON-HOPPER

The Floral Dance.....Katie Moss

Up from Somerset.....} Sanderson

Until.....}

BAND

Descriptive Piece, 'The Smithy in the Woods'

Michaelis

Suite, 'On Jhelum River'..Woodforde-Finden

9.45 'Pardon, you are Mademoiselle Girard, from

'the Chair in the Boulevard,' by Leonard

Merrick, read by V. C. CLINTON BADDELEY.

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

Wednesday's Programmes continued (January 22)

SWA CARDIFF. 968 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
(Cerdoria Genedlaethol Cymru)
Symphony in E Flat ('The Schoolmaster')
Haydn
Hungarian Rhapsody No. 1 in F *Liszt*

2.30 London Programme relayed from Daventry

3.25 An Afternoon Concert
THE STATION TRIO
FRANK THOMAS (Violin), RONALD HARDING
(Violoncello), HUBERT PENGELLY (Pianoforte)
Miniatures, Set 3 *Frank Bridge*

FRANK BRIDGE'S first interest in chamber music was from the performer's point of view. He began his career as a viola player, quickly winning distinction in that field, and on one occasion had the rare honour of acting as deputy for Professor Wirth in the old Joachim Quartet.

Among his slighter chamber music pieces are three sets of Miniatures for Pianoforte Trio, all delightfully melodious and well within the capacity of inexperienced performers, although built with real musicianly skill. Each is dedicated to a trio of young people, so that he is clearly fortunate in his youthful friends. And they in turn may well be proud of such pleasant music which bears their names.

The third set begins with a very gracious flowing waltz; the second movement is no less melodious, and the third is a merry Hornpipe in which the young players are introduced to a deft use of the device of imitation.

MURIEL JONES (Soprano)
Gwlad y Delym *John Henry*
Y Fam a'i Baban (Welsh Melody)
arr. John Thomas

MARJORIE BLOESE (Pianoforte)
Ballade in G Minor, Op. 118 *Brahms*
Rhapsody in E Flat, Op. 119 *Brahms*

TRIO
Two Pieces, Nos. 5 and 6 *Bruch*

MURIEL JONES
Fairy Lights *Löhr*
Springtime *Vidal*
Where the Bee sucks *Arne*
Villanelle *Dell'Acqua*

MARJORIE BLOESE
Lullaby *Bax*
Gopak (Russian Dance) *Bax*

TRIO
Hungarian Dances *Brahms*
No. 2 in D Minor; No. 6 in D; No. 7 in A

4.45 London Programme relayed from Daventry
5.15 S.B. from Swansea
5.30 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.25 S.B. from Glasgow (See London)
7.45 S.B. from London
10.0 West Regional News
10.5-11.0 S.B. from London

SSX 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

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

5.30 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London
7.25 S.B. from Glasgow (See London)
7.45 S.B. from London
10.0 West Regional News. S.B. from Cardiff
10.5-11.0 S.B. from London

5BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London
7.25 S.B. from Glasgow (See London)
7.45 S.B. from London



MURIEL JONES
in national costume. She will sing during this afternoon's concert from Cardiff.

10.0 Local News
10.5-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
FRUITS OUT OF SEASON—
for 'Anthony Goes Blackberrying' (*Eleanor Farjeon*)

6.0 London Programme relayed from Daventry

6.15 S.B. from London
7.25 S.B. from Glasgow (See London)
7.45-11.0 S.B. from London (10.0 Mid-week Sports Bulletin; Local News)

2ZY MANCHESTER. 797 kc/s. (378.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

3.25 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Di Ballo' ('The Ball').... *Sullivan*
Three Dream Dances *Coleridge-Taylor*
TOM ROGERS (*The Musical Postman*)
ORCHESTRA
African Suite *Barcroft*
ERNEST TAYLOR (*Banjo*)
Keep the Step *Ernest Taylor*
Let me dream in your Arms again
Horatio Nicholls
Sunny Jack *Jimmy Edwards*
ORCHESTRA
Selection, 'The Student Prince' *Bomberg*
TOM ROGERS
ERNEST TAYLOR
Devil-may-care *Oily Oakley*
The Old Rustic Bridge by the Mill .. *arr. Taylor*
Dainty Dinah *Dennis Mayo*
ORCHESTRA
Minuet for Strings *Boccherini*
Waltz, 'Doctrinen' *Johann Strauss*
March, 'The Elite' *Bidgood*

5.15 The Children's Hour
VILLAGE LIFE

6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.25 S.B. from Glasgow (See London)
7.45 S.B. from London
10.0 North Regional News
10.5-11.0 S.B. from London

Other Stations.

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

10.15-10.30:—The Daily Service, relayed from Daventry.
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—
Figures from Scotland's Past—II, James of Douglas.' S.B.
from Edinburgh. 3.0:—Songs by Constance Wood Thomson
(Soprano): Ragna, nd Ranslid (Grieg); To Music, and Who is
Sylvia? (Schubert); Beauty (Ed. ar Barrett); Spring time
(Vidal). 3.15:—Musical Interlude. 3.25:—An Afternoon Con-
cert. Marie Murray (Mezzo-Soprano), A. E. Cruickshank (Bari-
tone). S.B. from Aberdeen. The Octet. 4.45:—Dance Music
by Alec Freer and his Band, relayed from the Plaza Palais de
Danse. 5.15:—The Children's Hour. 5.57:—Weather Fore-
cast for Farmers. 6.0:—Mr. J. S. Chisholm: 'Raspberry
Planting,' and Topical Gardening Notes. S.B. from Edinburgh.
6.15:—S.B. from London. 7.25:—Professor Graham Kerr:
'Kinks in the Chain of Life—1, An Old-Fashioned Creature:
Amoeba.' Relayed to London and Daventry. 7.45:—S.B. from
London. 10.0:—Scottish News Bulletin. 10.5-11.0:—S.B.
from London.

2BD ABERDEEN. 595 kc/s. (501.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—
Figures from Scotland's Past—II, James of Douglas.' S.B.
from Edinburgh. 3.0:—Songs by Constance Wood Thomson
(Soprano). S.B. from Glasgow. 3.15:—Musical Interlude.
S.B. from Glasgow. 3.25:—An Afternoon Concert. The Octet:
Overture, 'Anacreon' (Cherubini). S.B. from Glasgow. 3.25:—
Marie Murray (Mezzo-Soprano): Guess you know (May H.
Brahe); Songs my Mother sang, and The Fairy Lough (A. E.
Grimshaw). A. E. Cruickshank (Baritone): West Country Lad.
On a January Morning, and H Love's Content (German). 3.55:—
Octet: Selection, 'Aida' (Verdi, arr. Tavani). S.B. from Glas-
gow. 4.10:—Marie Murray: Love's a Merchant (Molly Carew);
Cradle Song (W. Pyrd); To Daisies (Roger Quilter). A. E.
Cruickshank: In Summertime on Bredon (Graham Peel); King
Charles (Maude Valerie White); Chorus, Gentlemen (Löhr).
4.30:—Octet: Suite, 'Sylvan Scenes' (Fletcher). S.B. from
Glasgow. 4.45:—Dance Music. 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. Greenhowe: 'Horticulture.' 6.15:—S.B. from London.
7.25:—S.B. from Glasgow (See London). 7.45:—S.B. from
London. 10.0:—Scottish News Bulletin. S.B. from Glasgow.
10.5-11.0:—S.B. from London.

2BE BELFAST. 1,258 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
12.0-12.30:—Organ Music, played by George Newell, relayed
from the Classic Cinema. 12.30-1.0:—Light Music. The Radio
Quartet: Selection, 'A Little Dutch Girl' (Kulman); Shrine in
the Woods (Howard Carr); Valse Triste (Sibelius); Ballet
Music, 'La Source' (Debussy). 2.30-3.25:—London Pro-
gramme relayed from Daventry. 3.30:—Dance Music: The
Plaza Band, relayed from the Plaza, Belfast. 4.0:—An After-
noon Concert. John Donnan (Tenor); Margaret Huxley
(Violin); The Radio Quartet, Quartet: Selection, 'Merrie
England' (German). 4.15:—John Donnan (Tenor): An
Interlude (Easthope Martin); The Maid of the sweet brown
Knave (arr. Hughes); Just because the Violets (Russell);
Roadways (Löhr). 4.19:—Margaret Huxley (Violin) and
Orchestra. En Bateau (Debussy); Gavotte (Rameau); Adagio
and Presto (Bach). 4.35:—The Radio Quartet: Romance and
Two Dances from Incidental Music to 'The Conqueror' (Ger-
man); Serenade (Toselli); Selection, 'Lucky Girl' (Charig).
5.0:—Stop Press. 5.15:—The Children's Hour. 6.0:—London
Programme relayed from Daventry. 6.15:—S.B. from London.
7.25:—S.B. from Glasgow. 7.45-11.0:—S.B. from London.
(10.0 Regional News.)



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nearly set pour on cold custard, mix
and whisk well. Pour mixture into the
mould and when set turn out and serve
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THE ORCHESTRA ON TOUR.

Concerts at Aberdare and Tonypany—Music a Necessity for the People—How Tuition Fees are Raised—A Choir in a Colliery—Across the Bridge.

In the Valleys.

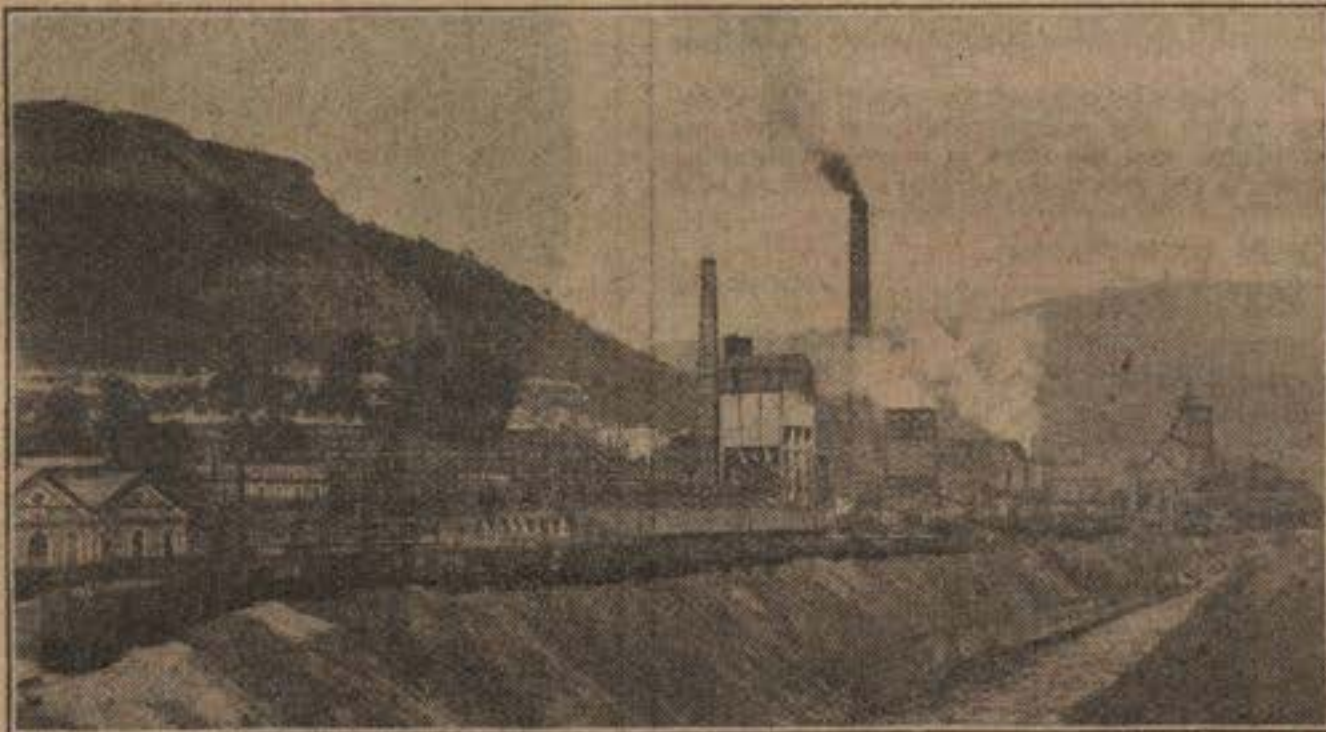
TWO important concerts will be given by the National Orchestra of Wales in the last week of January, namely, one at the Palladium, Aberdare, on Sunday, January 26, at 8 p.m., and one at the Central Hall, Tonypany, on Tuesday, January 28, at 7.45 p.m. The concert at Aberdare is arranged in conjunction with the Bethel Choral Society, which opens its Ninth Annual Festival on that day. The Festival lasts for three days, on the last two of which the programme includes Brahms' *Requiem*. Tom Kinniburgh (bass) and Megan Thomas (soprano) will be the artists at the Sunday Concert, and during the broadcast portion, from 9.5 to 10 p.m.—the Choir will be heard twice with the Orchestra.

Tonypany.

PROBABLY the name Tonypany, to anyone who is not Welsh, conveys nothing but a faint memory of riots. Those who know the district, however, realize that its musical record is probably unique. Music is

Two Members of the Orchestra.

IN telling of the musical achievements of the district, there are three other important items that I have left to the last. The Cory Workmen's Band (Conductor, Mr. J. G. Dobbing), the premier band of Wales, has its headquarters at Pentre, close by. A few weeks ago, gold medals were presented to the members of this Band for winning the competition of the South Wales and Monmouthshire Association for three years in succession. Then there is the Llwynypia Drum and Fife Band, which won the championship of the world at Belfast in 1907. One of the flute players on that occasion is the father of Mr. A. H. Trotman, principal trumpet in the National Orchestra of Wales. Which brings me to the third item—that Tonypany is proud of the fact that two of its sons are members of the Orchestra, namely, Mr. Trotman and Mr. David Thomas (violin). Perhaps I should mention also that among the many singers from Tonypany and the neighbouring villages whose names are well known are Amy Evans, who has just returned from a



THE GLAMORGAN COLLIERY, TONYPANDY,

famous not only in connection with the riots, but for its musical record. The National Orchestra of Wales will give a concert at the Central Hall, Tonypany, on January 28.

not the affair of professionals only—it is a necessity for all the people. That this is no vague statement may be understood by the practice which obtains whenever the cause arises. When a young man or woman in the locality shows musical promise and is unable to pay tuition fees, concerts are organized and the proceeds given to the aspiring musician to help him on his way. Many musicians have been set on their feet by wealthy patrons, but the people of Tonypany give out of their poverty and out of their generosity their sixpences and shillings.

A Song of Ascents.

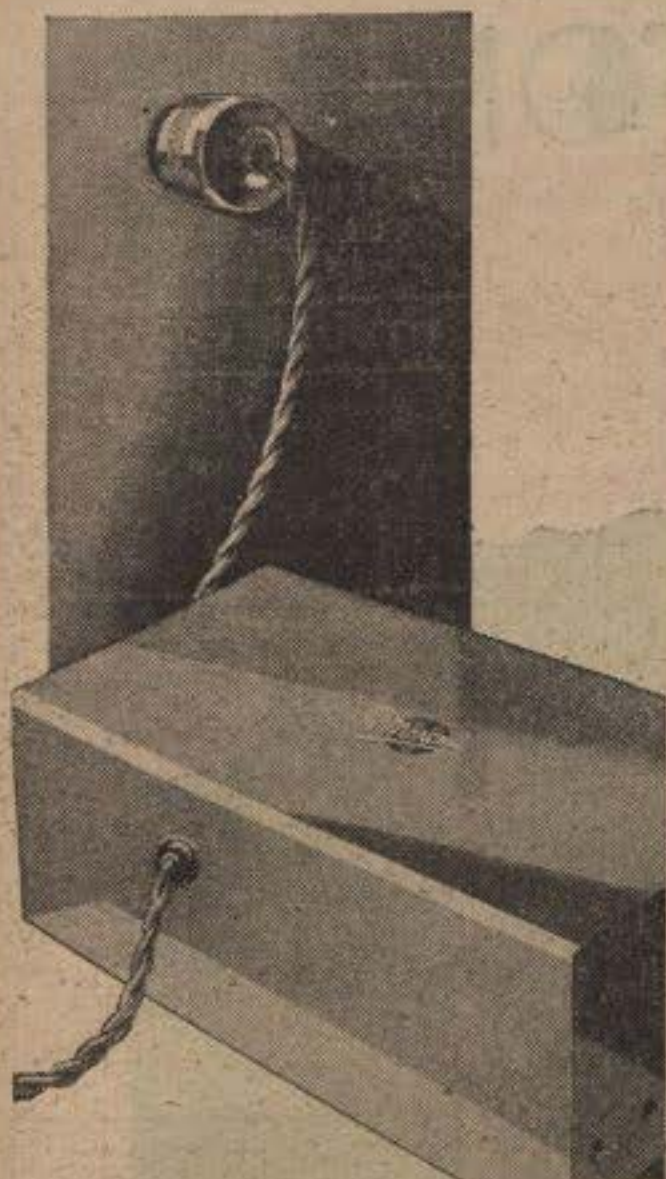
THE very colliery at which the riots started years ago was the scene, at a later date, of a very different display. A Royal lady was visiting the district and the miners formed a choir which sang in Welsh from the bottom of the pit to the top. The conductor of the choir was the late Mr. Edward Hughes, who was also the conductor of the old Mid-Rhondda Choral Society.

six years' tour in America and Australia with her husband, Mr. Fraser Gange; Ivor Foster from Penygraig; Morlais Morgan from Trealaw; Tudor Davies from Porth, and Francis Russell from Tonyrefail.

An Enthusiastic Audience.

THERE is but one railway station for Tonypany and Trealaw, for the simple reason that the station is beside a bridge, on one side of which is Trealaw and on the other, Tonypany. One of the first concerts given by the Orchestra outside Cardiff was to the unemployed, in Judge's Hall, Trealaw, when the audience listened with such rapt attention and evident appreciation that a member of the Orchestra said that he wished a dozen of the men could be brought to every concert to influence the rest of the audience. Certainly some of them will find their way across the bridge on Tuesday, January 28. The first part of the concert will be broadcast from 7.45 to 9 p.m.

(Continued on page 164.)



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THE PEOPLE'S
PALACE
CONCERT

THURSDAY, JANUARY 23
2LO LONDON & 5XX DAVENTRY

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

9.35
TONIGHT'S
VAUDEVILLE
BILL

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Miss ANNE MACBETH: 'Two Simple Rugs'
- 11.0 (Daventry) Gramophone Records

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

- 12.0 A CONCERT
MARIE FISHER (Contralto)
EDWARD NICHOL (Tenor)
LUCY WESTON (Violin)
ALICE LEES (Harp)
- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA,
BOURNEMOUTH
S.B. from Bournemouth
- 2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50 Talk on the Maintenance of Sets by THE
B.B.C. SENIOR EDUCATION ENGINEER, 'The Ideal
School Installation'

3.0 EVENSONG
FROM WESTMINSTER ABBEY

- 3.45 A Concert
MURIEL STEVENS (Soprano)
DAVID OPENSHAW (Baritone)
THE LONDON ENSEMBLE QUINTET
Toreador and Andalusian Maid... Rubinstein
Little grey Church on the Hill Longstaffe
Fair Maid of Astolat ('Guildford Suite')
Dunkirk

DAVID OPENSHAW
A Mood Alison Travers
I'm marching Home to you Silver
Jane Barker

QUINTET
Suite, 'The Land of Fancy' Frank Tapp
A Swing Song at Morn; Sprites' Lullaby;
The Pixies' Parade

MURIEL STEVENS
Can't remember Alma Gooley
Aren't we all? ('Sunny side up')
De Sylvia
A little brown Owl Sanderson

QUINTET
Melody Ole Bull, arr. Seendsen
The Clock is playing Blaauw
The Second Minuet .. Desig, arr. Baynes

MURIEL STEVENS and DAVID OPENSHAW
Duets:
Peace of Mind Tobias
The Doll's House Andrew
At Dawning Cadman
Give yourself a Pat on the Back .. Wallace

QUINTET
An Arabian Fantasy Evan Marsden
Ballet-Pantomime, 'Der faule Hans'
('The lazy Hans') Oscar Nedbal

- 5.15 THE CHILDREN'S HOUR
West Country Songs sung by FREDERICK
CHESTER, who will also tell his own story,
'Julia goes to Church'
West Country Dances, played by THE
OLOF SEXTET



(Left) REGINALD FOORT, whose organ music will be relayed from Bournemouth at 1.0 today. (Right) LOUIS PECSKAÏ, who is the soloist in the People's Palace Concert tonight at 8.0.

- 6.0 STORY READING
Mr. V. C. CLINTON BADDELEY: Reading from
'Great Expectations' by Charles Dickens
from Chapter iv
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.35 Market Prices for Farmers
- 6.40 THE FOUNDATIONS OF MUSIC
BACH TOCCATAS and FUGUES
Played by
JAMES CHING (Pianoforte)
Toccatas and Fugues in D Minor
Prelude and Fugue and Allegro in E Flat
- 7.0-7.20 MR. VERNON CLANCY: 'Seen on the
Screen'
- 7.25 Mrs. M. DOROTHY GEORGE: 'Life in England
in the Eighteenth Century—I, London and the
Country, 1700-1750'



EIGHTEENTH-CENTURY LONDON.
Hogarth's 'Beer Street'—a scene of peace and plenty, in contrast to the squalor of its companion picture, 'Gin Lane'—gives a good idea of London at the period which Mrs. Dorothy George will describe in the series of talks that she begins this evening at 7.25.

- 7.45 KATE WINTER (Soprano)
Recit. and Air... Handel, arr. and ed. Whittaker
Ne men con l'ombra (Flawless as Noonday);
Va godendo vezzoso e bello (Trip, blitho
Streamlet)
Sorrow, Sorrow, stay Dowland—1660
On a Time John Attey—1682
Orpheus with his Lute... Vaughan Williams
Little Snowdrop..... Stanford

8.0 PEOPLE'S PALACE CONCERT
—IV

LOUIS PECSKAÏ (Solo Violin)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by Sir LANDON RONALD
Overture, 'Ruy Blas' Mendelssohn

ONCE a year in Leipzig the proceeds of a special performance of opera or play are devoted to the pension fund of the orchestra. In 1839 Victor Hugo's play *Ruy Blas* was selected, and Mendelssohn was asked to write an overture and incidental music for the occasion. He disliked the play wholly, and at first he refused, but the object for which it was being given appealed to him so much that he relented. By then only a few days were left for the task, and it is on record that the overture was conceived and completed, ready for the band parts to be copied, between a Tuesday evening and the following Friday morning. A chorus for women's voices was also completed during these same days. Mendelssohn mentions both works in a letter to his mother, referring to this overture as 'The Overture to the Pension Fund.' There are four main themes, one which begins with only a few bars of solemn introduction, and follows with an energetic figure of tragic import, a soaring melody mainly in quavers, a more suave and gracious tune, and last a vigorous stirring theme suggesting pomp and chivalry.

LOUIS PECSKAÏ and Orchestra
Concerto in G Minor, No. 40 Bruch
ORCHESTRA
Theme and Variations (Suite in G)
Tchaikovsky

- 9.5 'The Second News'
WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN; Local News; (Daventry
only) Shipping Forecast; Stock
Exchange Summary

9.25 Commander STEPHEN KING-HALL:
'The Five-Power Naval Conference'

- 9.35 Vaudeville
NELLIE O'LIST (Entertainer)
ERNEST SEPTON and BETTY LE BROCK (in
a Pot Pourri of Much Ado About
Nothing)
PETER BERNARD (in Comedy Songs and
Stories)
ANGELA MAUDE (Comedienne)
IVAN TARTAKOFF (Tenor)
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA
and
AN ITEM
from
THE PALLADIUM

- 10.50-12.0 DANCE MUSIC
JACK PAYNE and his B.C.C. DANCE
ORCHESTRA

The Drugless Remedy for Indigestion

Drugs are Dangerous It is dangerous to attempt the treatment of Indigestion with drugs. Drugs are opposed to Nature, and their action is nothing more than a bludgeoning of the symptoms into a false state of inertia that may lead to other and more harmful complications. Know what Indigestion really means, and you will readily understand the danger lurking in "cures" that mean merely a postponement of recurring attacks.

What is Indigestion? Indigestion has its origin in the disability of the body to pass out of the system certain substances rejected by the digestive organs as incapable of assimilation. The continued presence of those substances has many ill-effects and is responsible for many distressing symptoms, such as Headaches, Lassitude, Flatulence and Acidity. These conditions, however, are merely symptoms—to lull one of them or all of them is not to remove the cause, i.e., the undigested substances fermenting in the digestive tracts, but rather to aggravate and prolong the mischief already done.

Help Nature to Cure. No matter what the ill—if remedial measures are to be successful Nature must be helped, not hindered. The surest natural treatment for Indigestion is the Charcoal Treatment. Bragg's Charcoal works hand in hand with Nature in removing the cause of Indigestion, acting in a natural and harmless fashion by arresting fermentation, seizing upon the impurities in the digestive tracts, rendering such impurities innocuous, and carrying them out of the system.

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THURSDAY, JANUARY 23 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 12.0 A BALLAD CONCERT
(From Birmingham)
- ERIC BROWN (Baritone)
Far and high the Cranes give Cry..... } Korbay
Shepherd, see thy Horse's foaming Mane }
- WINIFRED KING (Soprano)
Sing, joyous Bird..... Phillips
Mary of Allendale arr. Lane Wilson
Don't come in, Sir, please Cyril Scott
- MARJORIE ASTBURY (Violin)
Nocturne in D Chopin, arr. Wilhelmj
Hungarian Dance in D Minor Brahms, arr. Joachim
- JOSEPH BECKETT (Tenor)
When all the World is young Brewer
Annabel Lee Martin Shaw
- ERIC BROWN
Myself when young Liza Lehmann
Drake goes West Sanderson
- MARJORIE ASTBURY
Parting Rowley Woolf
Prelude and Allegro Pugnani, arr. Kreisler
- WINIFRED KING
A Blackbird's Song Cyril Scott
Nymphs and Shepherds Purcell
The Cuckoo Liza Lehmann
- JOSEPH BECKETT
I care not if the Cup I hold Sullivan
An Evening Song Blumenthal

- 1.0 LIGHT MUSIC
MAURICE TOURAS 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
- 'Nell Gwyn' Dances German
I hear you calling me Marshall
Serenade Schubert
Intermezzo, 'Bells across the Meadow' Kotelbey

- 5.15 The Children's Hour
(From Birmingham)
- 'A Picture by Torchlight,' a Nature Sketch by Dorothy Cooper
MARJORIE ASTBURY (Violin)
Songs by EMILIE WALDRON (Soprano)
JACKO and a Piano

- 6.0 Organ Music
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
- Selection, 'The Gipsy Princess' Kalman

- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.40 Mr. J. SWINBURNE: 'The Story of Electric Light—I, Early Suggestions, Experiments, and Premature Inventions'

- 7.0 'The Marchioness'
A COMEDY OPERETTA
(From Birmingham)



'THE MARCHIONESS.'
Olive Groves sings the title rôle in the comedy operetta, founded on Dickens, that will be broadcast from Birmingham this evening at 7.0.

9.0
THE VICTOR
OLOF
SEXTET

Being a chapter from CHARLES DICKENS, arranged and amplified by B. W. FINDON
Music by EDWARD JONES
Dick Swiveller GEORGE DAWKINS
The Marchioness OLIVE GROVES
THE MIDLAND PIANOFORTE SEXTET
The scene takes place in the office of Sampson Brass at Bevis Marks

7.30 THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Sir WALFORD DAVIES (Pianoforte)
Relayed from THE TOWN HALL, BIRMINGHAM
Overture to an Unwritten Tragedy Parry

Conversations for Pianoforte and Orchestra
Walford Davies
Symphony, No. 104, in D Minor (the London) Haydn

8.25 'Poor Old Sam'
(From Birmingham)
A Pastoral Farce by F. MORTON HOWARD
Samuel Poskett
Martha Poskett
Alfred Mogford
Jack
Barbara

The scene is a cottage garden, from which Mrs. Poskett is taking the washing
Incidental Music by THE MIDLAND PIANOFORTE SEXTET

9.0 A CONCERT
ISABELLA VASS (Soprano)
NORMAN WILLIAMS (Baritone)
THE VICTOR OLOF SEXTET
Overture, 'The Seraglio' Mozart

Waltz, 'Tales of the Vienna Woods' Johann Strauss

ISABELLA VASS
So we'll go no more a-roving Maude Valerie White
April is a Lady Phillips
Doun the burn, Davie, love Hook

NORMAN WILLIAMS
The two Grenadiers Schumann
Jenny's Way Willeby

SEXTET
Lyric Suite Grieg
The Shepherd Boy; Norwegian Rustic March; Nocturne; March of the Dwarfs

ISABELLA VASS
I love to hear you singing Haydn Wood
The Swallows Cowen
I lo'e nae a Laddie but aye arr. Moffat

NORMAN WILLIAMS
Song of the Volga Boatmen Koenemann
In sheltered Vale Formes

SEXTET
Colonial Song Grainger
L'Anglaise Piacco, arr. O'Neill
Serenata Amorosa Leslie Bridgewater
Molly on the Shore (Irish Reel) Grainger

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

Thursday's Programmes continued (January 23)

SWA CARDIFF. 988 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

4.45 LIGHT MUSIC
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFE, CLIPTON, BRISTOL

5.15 The Children's Hour
'THE SANDCASTLE'
A Mixed Adventure with Music
and a Lobster by L. DU GARDE PEACH
and VICTOR HELY-HUTCHINSON

6.0 Mr. A. R. DAWSON: 'What the Volumn-
bound Volumes Contained—II, The Under
Dogs of the Revenue Service'

6.15 S.B. from London

6.35 Market Prices for Farmers

6.40 S.B. from London

7.45 A
West Country
Programme
Relayed from THE
PUMP ROOM, BATH
(See centre of page)

9.5 S.B. from London

9.20 West Regional
News

9.25-12.0 S.B. from
London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from
Daventry

5.15 S.B. from Cardiff

6.15 S.B. from London

6.35 S.B. from Cardiff

6.40 S.B. from London

9.20 West Regional News. S.B. from Cardiff

9.25-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

6.0 Mrs. ROBERT MEYRICK: 'Wessex Books,
Chained and Unchained'—II

6.15 S.B. from London

6.35 Market Prices for South of England Farmers

6.40 S.B. from London

9.20 Local News

9.25-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
'ODD-DITTIES'
A New Revue with queer settings

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.20 Local News)

4.30 An Orchestral Concert
Relayed from PARKER'S RESTAURANT, MAN-
CHESTER

PARKER'S RESTAURANT ORCHESTRA
Musical Director: LADDIE CLARKE


Overture, 'Edelweiss' Komzak
Caroli (Ay' Ay' Ay') Freire

MARGARET PARTINGTON (Soprano)
Romanza and Scena ('Cavalleria Rusticana')
Mascagni

The Fairy Ring Arundale

ORCHESTRA
Potpourri, 'Tunelandia' Lodge and Franks
Idyll, 'A Lily Pond' Mayerl
Selection, 'Lucky Girl' Meyer and Charig

5.15 The Children's Hour
FAMOUS SHIPS
Songs by HARRY HOPEWELL
Poems by Rev. E. BRIDGWOOD



THIS EVENING AT 7.45 A
**WEST COUNTRY
PROGRAMME**
will be relayed from
THE PUMP ROOM, BATH
Songs by DENNIS NOBLE (Baritone)
THE PUMP ROOM ORCHESTRA
Conducted by EDWARD DUNN
Stories of the West Country by
R. N. GREEN-ARMYTAG

IT is but right that the music of the West Country should be given from Bath, for this city has ever welcomed pilgrims, and the West Country, more than any other part of England, has received strangers from far shores, down the centuries. Not only so, but Englishmen have set out on their own adventures from the West, and the stories of venturers in and venturers out will be told—in music—from the Pump Room tonight.

The illustration above shows the Pump Room as it was before its enlargement in 1751. From a water-colour drawing in the Victoria Art Gallery, Bath.

6.0 Miss E. A. HOLDEN:
'A Day in the life of
a Woman Journalist'

6.15 S.B. from London

6.35 Market Prices for
Northern English
Farmers

6.40 S.B. from London

7.45 A Ballad
Concert

KATHLEEN FRISE-
SMITH (Pianoforte)
Fantasy in C Minor
Mozart

MELVILLE SMITH
(Tenor)
O Vision entrancing
Goring Thomas
Charming Chloë
German
Drink to me only
arr. Quilter

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

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

ELSIE HALL-CORKER (Mezzo-Soprano)
Smile of Spring Fletcher
Fair House of Joy Quilter
Come and Trip it arr. Mary Carmichael

MARY ILIFF (Pianoforte)
Birioulki Liadov

MAX SWART (Violin)
Sonata No. 2 Delius

ELSIE HALL-CORKER
A Prayer to Our Lady Donald Ford
Yung Yang Bantock
You and I and the Moon Phillips

MARY ILIFF
Le Bavolet Flottant (The Floating Coif) Couperin
Gigue in B Flat Bach
Sussex Mummer's Christmas Carol arr. Grainger
Four Preludes, Nos. 1, 3, 5, and 18, Op. 11
Scriabin

MAX SWART
La Precieuse Couperin, arr. Kreisler
Serenade Francaise Leoncavallo
The Bee Schubert
In an Eastern Garden Landon Ronald

SETH LANCASTER (Violoncello)
Sonata in C minor—1st movement .. Saint-Saëns

ELEANOR ASHALL (Soprano)
It was a Dream Cowen
Banjo Song Sidney Homer
Love went a-riding Frank Bridge

KATHLEEN FRISE-SMITH
Study in B Flat Minor Scriabin
Three Preludes, Op. 11, Nos. 5, 10, 6 .. Scriabin

MELVILLE SMITH
{ On Wings of Song Mendelssohn
The Second Minuet Bealy
Onaway! Awake, Beloved Cowen

SETH LANCASTER
Berceuse (Cradle Song) Järnefelt
Invocation, Op. 36 van Goens
Gipsy Airs arr. Seth Lancaster

ELEANOR ASHALL
Bird of Love Divine }
I love to hear you singing } Haydn Wood
Love's Garden of Roses }

9.5 S.B. from London

9.20 North Regional News

9.25-12.0 S.B. from London

A TALK ON RUGMAKING

Thursday's broadcast talk on rugmaking will interest you,



and you will wish to know more about this fascinating craft. You can make beautiful rugs from Turkey Rug Wool, an economical wool of the highest and most durable quality, obtainable in 92 beautiful shades. Send for samples of wool, and illustrated leaflet showing this season's latest designs, free and post free, from Dept. 76, Patons & Baldwins Ltd., Alloa, Scotland, or Halifax, England.

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Programmes for Thursday.

(Continued from page 163.)

Other Stations.

5SC GLASGOW. 752 kc/s. (399.9 m.)
10.15-10.30.—The Daily Service. Relayed from Daventry.
10.45.—Mrs. Luekie: 'Exercising for Health'—II. S.B. from Edinburgh. 11.0-12.0.—A Recital of Gramophone Records. 2.30.—For the Schools. Mr. Robert McLeod: 'Music Making'—II. 'Friendly Groups of Notes.' S.B. from Edinburgh. 3.0.—Dance Music by Alec Freer and his Band. Relayed from the Plaza Palais de Danse. 3.15.—Miss Betty Bartholomew: 'Oronsay, an Island of Ghosts.' S.B. from Edinburgh. 3.30.—Musical Interlude. 3.40.—Mid-Week Service, conducted by the Rev. Cecil D. Radie (Paisley Wesleyan Methodist Church). 4.0.—A Concert of Folk Music. Octet: Evva Kerr (Soprano) and M. C. Webster (Baritone). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Special Talk for Scottish Farmers: Miss Mary E. Sutherland (Scottish Woman Organist, The Labour Party): 'Women's Part in the Rural Community.' 6.15.—London. 6.35.—Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40.—London. 8.0.—A Co. o. r. 9.5.—London 9.0.—Scottish News Bulletin. 9.25-12.0.—London.

2BD ABERDEEN. 605 kc/s. (301.5 m.)
10.15-10.30.—The Daily Service. Relayed from Daventry. 11.0-12.0.—Relayed from Daventry. 2.30.—For the Schools: Mr. Robert McLeod: 'Music Making'—II. 'Friendly Groups of Notes.' S.B. from Edinburgh. 3.0.—Dance Music. S.B. from Glasgow. 3.15.—Miss Betty Bartholomew: 'Oronsay, an Island of Ghosts.' S.B. from Edinburgh. 3.30.—Musical Interlude. S.B. from Glasgow. 3.0.—Mid-Week Service. S.B. from Glasgow. 4.0.—A Concert of Folk Music. 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: Miss Mary E. Sutherland (Scottish Woman Organist, The Labour Party): 'Women's Part in the Rural Community.' S.B. from Glasgow. 6.15.—S.B. from London. 6.35.—S.B. from Edinburgh. 6.40.—S.B. from London. 8.0.—S.B. from Glasgow. 9.5.—S.B. from London. 9.20.—S.B. from Glasgow. 9.2-12.0.—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)
10.15-10.30.—The Daily Service. Relayed from Daventry. 2.30.—London Programme relayed from Daventry. 3.50.—An Afternoon Concert. Ruth George (Soprano). 4.2.—Frank Martin: Euphonium and Trombone. 4.15.—The Radio Quartet: 5.0.—Stop Press. 5.15.—The Children's Hour. 6.0.—Musical Interlude. 6.15.—S.B. from London. 7.45.—Three Centuries of French Opera. Rostropovich (Soprano); M. Arrie D. Gray (Tenor); H. Orhestra, conducted by E. Godfrey Brown. 9.5-12.0.—London (9.20 Regional News).

THIS WEEK IN THE GARDEN.

NO matter whether it be a backyard, or the extended garden of a mansion, whether it be on a ten-rod allotment or attached to a dwelling, the kitchen garden ought to supply a great part of our needs in vegetables, salads, and herbs. But it will not do so unless we take thought well beforehand on how it shall be arranged.

Most of us have discovered at one time or another that we have grown more of some kind of produce than we need. Most of us have found we have no room for some crop we desire when the time comes to plant it. A good many have discovered that their gardens furnish them with very little to eat in spring. These disappointments would be less frequent if we had gone to work beforehand and put down on paper how much of our land was to be occupied with each crop.

Most of us need an occasional reminder that vacant land is not a necessity in the garden. Constant cropping combined with good cultivation is the ideal.

The first thing most of us need to make up our minds about is how much of our potato requirements are to be supplied from our land. Now it is quite possible to supply all the potatoes a family of six grown people will consume during the year from a ten-rod plot if the varieties are chosen well and the cultivation is good. But it is usually concluded that it is better to grow the earlier potatoes on the allotment and buy the later. There is then room, even from the small garden, to get a succession of vegetables and salads as well as to keep a corner for a few herbs like mint, and sage, and thyme. Even also to grow some flowers to cut for the house. But we cannot do this unless we have planned everything beforehand.—*Royal Horticultural Society's Bulletin.*

Both Sides of the Bristol Channel.

(Continued from page 158.)

BRISTOL'S FAMOUS LIBRARY.

An Unbroken Record since 1613—The Early Days of Tobacco—Theatrical Reminiscences of Bath and South Wales.

Literary History.

SOME of the treasures of Bristol Library will be the subject of a talk by Mr. James Ross, Assistant Librarian of the Central Library, Bristol, on Friday, January 31, at 6 p.m. The Bristol Library has an unbroken record since 1613, and by reason of its associations with Coleridge, Southey, and others occupies a position of some importance in the literary history of the country. The talk will have particular reference to the eighteenth century, but some indication of the scope of the present collection will also be given. Mr. Ross has held his appointment in Bristol since 1920, and is a Fellow, Tutor, and Examiner to the University of London School of Librarianship. He is a Member of the Royal Society of Literature.

Old Bristol and the Romance of Tobacco.

ANOTHER page of the history of Bristol will be revealed by Mr. F. C. Jones on Tuesday, January 28, at 6 p.m., when he will tell of 'The Romance of Tobacco.' Legend places at the village of Iron Acton (Glos.), the smoking of the first pipe of tobacco by Sir Walter Raleigh, and Bristol, from the early days of the colonizing of Virginia, has been associated with 'the fragrant weed.' In days of prohibition it was smuggled into the port under the very eyes of the customs' officers; while enterprising millers reorganized their corn mills for the grinding of snuff. Home-grown tobacco was widely cultivated, and threatened for a time to oust the Colonial variety. Huge quantities of pipe bowls are from time to time dug up, evidencing the importance of the Bristol Company of Pipemakers. The last clay pipe manufactory died out in Bristol in the present century.

Where Reputations Were Made.

THE old theatres of the Bath and South Wales circuit will doubtless be reminiscent of those delightful Hogarth-like pictures of country theatres, actors, and their picturesque proceedings. Those who would hear about them should listen to Mr. W. H. Jones when he returns to the microphone on Thursday, January 30, at 6 p.m. The stages of these old theatres were the birthplace of great reputations. All of them, at Bath, Cheltenham, Bristol, Exeter, Cardiff, Swansea, and some others in the greater towns of the West, have associations with eminent actors. Some of the greatest began their careers with dire poverty upon their boards, as witness Edmund Kean's terrible fights against adversity in order to make good upon the stage at Swansea. Bath Theatre, which was at the head of English theatres, can tell of the great Sarah Siddons' humiliating efforts as a beginner, when the management put her on the bills for Thursdays, the nights when the cotillon balls always emptied the theatre. To the great artist's credit be it said, however, that she soon gave such an account of herself, that, in her turn, she drew away the spectators from the cotillon balls. The reminiscences of these early days, in a circuit of which Bath was the fountain-head, bring before us the names of many of the brightest lights in the history of the British stage. 'STEEP HOLM.'

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Each row of pictures and letters in this novel new competition in THIS AND THAT denotes an ordinary everyday surname, and the solution is obtained simply by taking the initial letter only of the word represented by each little picture and putting in the given letters where they occur.



Several of the puzzles are shown here; it is easy to see that the answer to the one given above is SMITH—see if YOU can solve the others. Other Puzzles with free entry forms and full particulars will be found TO-DAY in

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9.20
HAROLD
NICOLSON
ON 'PEOPLE AND
'THINGS'

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 'The Townswoman's Day'—III—Dr. STELLA CHURCHILL: 'The Importance of a Good Digestion'
- 11.0 (Daventry only) Gramophone Records

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

- 12.0 A Sonata Recital
SONIA MOLDAWSKY (Violin)
ROY ELLETT (Pianoforte)
Sonata in A, No. 2 } Brahms
Sonatensatz }
- 12.30 Organ Music
Played by LEONARD H. WARNER
Relayed from ST. BOTOLPH'S,
BISHOPSGATE
Prelude and Fugue in D Bach
Harmonies du Soir Karg-Elert
Chanson de Nuit Elgar, arr. Brewer
Scherzo in F Minor Sandiford Turner
- 1.0-2.0 A Recital of Gramophone
Records
By CHRISTOPHER STONE

- 2.30 FOR THE SCHOOLS
Miss C. A. SIMPSON: 'Rural Survey
—VII, Vegetation in England'
- 2.55 Interlude
- 3.0 Peoples of the World and their
Homes—I, Brigadier-General Sir
WYNDHAM DEEDES, C.M.G., D.S.O.:
'The Bedawi of Arabia'
- 3.20 Interlude
- 3.25 'Hints on Athletics and Games'
—Mr. S. F. GILL: 'School Football'
- 3.40 Interlude

- 3.45 Concert to Schools
THE SYBIL EATON QUARTET:
SYBIL EATON (1st Violin), PIERRE
TAS (2nd Violin), RAYMOND JEREMY
(Viola), ALAN FORDE (Violoncello),
CHRISTINE McCLURE (Soprano)

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

- 5.15 THE CHILDREN'S HOUR
'OH, DEAR, DEAR'
With
RONALD FRANKAU
JOHN THORNE
and
'A King and a Cow' from 'Peanut-
short' (Edgar Dickie)

- 6.0 Mr. EDWARD NEWMAN: 'How
to Plan your Schemes of Decora-
tion'

- 6.15 'The First News'
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

- 6.40 THE FOUNDATIONS OF MUSIC
BACH TOCCATAS AND FUGUES
Played by
JAMES CHING (Pianoforte)
Toccatas and Fugue in G Minor
Chromatic Fantasia and Fugue

FRIDAY, JANUARY 24

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

Excerpts from Rupert d'Oyly Carte's
production of

'THE MIKADO'

written by
W. S. GILBERT
composed by

ARTHUR SULLIVAN

will be relayed from the Savoy Theatre

TONIGHT AT 8.15 AND 10.12

by arrangement with Rupert d'Oyly
Carte



YUM-YUM and NANKI-POO

CHARACTERS

- Nanki-Poo (Son of the Mikado, disguised as a wandering minstrel, in love with Yum-Yum) DEREK OLDHAM
- Pish-Tush (A noble Lord) LESLIE RANDS
- Ko-Ko (Lord High Executioner of Titipu) HENRY A. LYTTON
- Pooh-Bah (Lord High Everything Else) SYDNEY GRANVILLE
- Yum-Yum } Three Sisters, wards of Ko-Ko { WINNIE MELVILLE
- Peep-Bo .. } BEATRICE ELBURN
- Pitti-Sing .. } NELLIE BRIERCLIFFE

Appearing in second part only:

- The Mikado of Japan DARRELL FANOURT
- Katisha (an elderly Lady in love with Nanki-Poo) BERTHA LEWIS

Musical Director: Dr. MALCOLM SARGENT



Ko-Ko

The scene of Act I (part of which will be relayed between 8.15 and 9.0) is the Courtyard in Ko-Ko's official residence.

The scene of Act II (part of which will be relayed between 10.12 and 11.0) is Ko-Ko's Garden.

The Mikado, the ninth in order of the Gilbert and Sullivan operas, followed the one which is probably the least successful, Princess Ida. Since it appeared in March, 1885, and ran for 672 consecutive nights, there has never been any doubt about its secure hold

on the affections of music-lovers, and to most Savoyards it is the prime favourite in the whole series. The story is particularly full of Gilbert's whimsical nonsense, set forth with all his inimitable deftness and wit, and the music is rich in melodious numbers, particularly apt to the inconsequent story.

This relay is a specially interesting one as coming from the real home of Gilbert and Sullivan. It was at the old Savoy Theatre that most of the operas were first produced, and as the 'Savoy Operas' they have gone all over the world. The theatre has housed many other productions since then, and the record number of performances established by *The Mikado* in 1885 has been broken. Now, however, the Savoy Operas have returned to gain fresh successes at the rebuilt Savoy Theatre, which is, by the way, the B.B.C.'s next-door neighbour in London.



THE MIKADO.

9.35
A
THOMAS HARDY
STORY
DRAMATIZED



7.0-7.20 The Hon. Mrs. ST. AUBYN:
'Careers for Boys and Girls—II,
Nursery Nursing'

7.25 Mr. C. DELISLE BURNS: 'After-
War Social Tendencies—I, New
Tastes.' S.B. from Glasgow

Dr. DELISLE BURNS will, throughout this important new series, discuss some of the more interesting new habits that seem to have sprung up as expressive of the present day. In what way, for instance, have the tastes of the ordinary man changed since the War? What has been the result of the change of woman's status—and in her clothes? What effect has the increase in popular education had—and the growth of cinema-going, and, again, of motor-ownership? Dr. Delisle Burns is Stevenson Lecturer on Citizenship in the University of Glasgow, and the author of numerous books on social history.

7.45 SURPRISE ITEM

8.15 Excerpts from Rupert
d'Oyly Carte's Production
of
'The Mikado'

Written by W. S. GILBERT, com-
posed by ARTHUR SULLIVAN
Relayed from The Savoy Theatre
(See centre of page)

9.0 'The Second News'
WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN; Local News;
(Daventry only) Shipping Forecast;
Stock Exchange Summary and Feb
Stock Prices

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

9.35 Two Plays
'Tony Kytes, the Arch Deceiver'

An Introduction, a Play, and an
Epilogue by MURIEL A. LEVY
Adapted from a Humorous Short
Story written by THOMAS HARDY

- Characters
- Lackland
- A Rustic
- Tony Kytes, a Country Lad
- Milly Richards .. } (The Throo
- Unity Sallet } 'Loves')
- Hannah Jolliver }
Tony's Father

'The Safe'
A 'Thriller' written specially for
broadcasting by W. P. LIPSCOMB

- Characters
- A Girl
- Alfred
- A Burglar
- Another Burglar
- Bob
- A Policeman
- The Plays produced by HOWARD
ROSE

10.12 Second Excerpt from
'The Mikado'

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

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7.15 THE WIRELESS MILITARY BAND

12.0 LUNCH HOUR CONCERT
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Bourrée and Gigue ('Much Ado About Nothing')
German
Florida Spiritual Foulds
Second Intermezzo in G ('The Jewels of the
Madonna') Wolf-Eerrari
EMILIE WALDRON (Soprano)
Come, my own one arr. Butterworth
The Kerry Dance Molloy
Oh, who shall say that Love is cruel? German
ORCHESTRA
Suits, Three Pictures from Syria Ring
Within your Eyes, Love Lsncke
Love came down from Fairyland
EMILIE WALDRON
Early in the Morning Phillips
Over the Mountains arr. Quilter
The Shepherd's Song Elgar
Hark, hark, the Lark Schubert
ORCHESTRA
Selection, 'Sunny' Kern
Suite, 'Yankiana' Thurstan

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
Prelude and Fugue in D Minor Mendelssohn
JOHANNA VOLLERS (Soprano)
Songs
LEONARD H. WARNER
The Question } Woistenholme
The Answer }
Lied }
Scherzetto (Op. 31) } Vierne
JOHANNA VOLLERS
Songs

LEONARD H. WARNER
Evening Song (Abendlied) Schumann, arr. Best
Military March (Op. 51, No. 1) Schubert, arr. Best

5.15 The Children's Hour
(From Birmingham)

6.0 S. C. COTTERELL (Clarinet)
(From Birmingham)
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 JACK PAYNE
and his B.B.C. DANCE ORCHESTRA
7.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Yolva' Reisinger
BEN WILLIAMS (Tenor)
Cielo e Mar ('La Gioconda') Ponchielli
From the Fields Boito
BAND
Fragments from 'Hans Andersen'
York Bowen, arr. Gerrard Williams
BELLE DAVIDSON (Violin)
Larghetto
Allegretto Grazioso } William Henley
Rondeau Rustique }
(Accompanied by THE COMPOSER)

BAND
Selection, Faust Berlioz
BEN WILLIAMS
Quando le Sere al Placido Verdi
Thanks be to God Dickson
BAND
Incidental Music, 'Henry VIII' Sullivan
8.30 Mr. STANLEY CASSON Sculpture—I,
Theories Old and New

9.0 STAINLESS STEPHEN will Entertain
(From Birmingham)
9.15 Aerbut and Gaertie's Party
(From Birmingham)
Written and arranged by Graham SQUIRES
in aid of the
Birmingham Mail CHRISTMAS TREE FUND
The following Guests have kindly given their
services

EDITH JAMES; JACK VENABLES; ALBERT DANIELS; ANN BRADLEY; MABEL FRANCE; EDOAR LANE; EDDIE ROBINSON; CHARLES HERBERT; ALFRED BUTLER; MASON and ARMES

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



SCULPTURE NEW AND OLD. Epstein's 'Night' and the Venus de Milo point the contrast that Mr. Casson will expound in his talk tonight at 8.30.

Friday's Programmes continued (January 24)

5WA CARDIFF. 969 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Mr. A. G. PRYS-JONES, 'Anglo-Cymrio Poetry' -I, 'English Poetry and Wales'

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45 S.B. from London

9.15 West Regional News

9.20 S.B. from London

9.35 A Welsh Programme
THE AFAN GLEE SOCIETY
Conducted by T. J. ROBLIN

Part Song, 'London Town' German
Part Song, 'In Silent Night' arr. Beahms
Chorus, 'Drake's Drum' Coleridge Taylor

JOHN EDWARDS (Pianoforte)
Rhapsody John Edwards
Jeu d'eau (Fountains) Bavel
Clog Dance John Edwards

MARI ELWYN (Soprano)
Gwlad Y Bryniau Griffith
Nant Y Mynydd Davies
Llais Yr Adar Vaughan Thomas

THE AFAN GLEE SOCIETY
'Y Deryn Par' arr. E. T. Davies
Part Song, 'Nos Gan' Parry

10.12-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45 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

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45 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

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
All is ready, even 'THE RED CARPET' (Florence E. Lacey), for a trip to the Land of Let's Pretend
PLYMOUTH LADIES TRIO

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45-11.0 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

2.30 London Programme relayed from Daventry

4.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Pique Dame' ('Queen of Spades')
Waltz, 'Amoretentänze' ('Little Cupids' Dance')
Four Indian Love Lyrics Woodford's Finden
La Cinquintaine Gabriel Marie
March, 'The Washington Post' Sousa

5.15 The Children's Hour
GOOD SPEED
Songs including 'Trains' (Gallatly), 'Trot here, trot there,' from 'Veronique' (Messenger), 'Coal-ing' (Charles), sung by DORIS GAMBELL and HARRY HOPEWELL



MARI ELWYN,
soprano, is among the artists taking part in the Welsh Programme from Cardiff tonight.

6.0 Dr. BRADY BIRKS: 'Fighting the Dirt in the Industrial North—III, The First Law of Health'

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.8 m.)

10.15-10.30 THE DAILY SERVICE. Relayed from Daventry

2.30 For the Schools, 'Travellers' Tales of Other Lands' -II, Mr. Alexander Macdonald, 'Adventuring in the Solomons,' 2.50:—Musical Interlude, 2.55:—'My Day's Work' -II, Mr. George Hall—'As a Fisherman,' S.B. from Aberdeen, 3.10:—Musical Interlude, 3.15:—A Concert for Schools, Arranged by Henry M. Havergal, S.B. from Edinburgh: A W Dae (Pianoforte); The Holly and the Ivy; The Riddle Song, and Mowing the Barley (English Folk Songs—Unaccompanied); Schweertstein (Little Sister) (German Folk Song) (arr. Brahms); La Pêche des Moules (Fishing for Mussels) (French Folk Song) (arr. Tiersot); An Eriskey Love Lilt, and Weaving Lilt (Hebridean Folk Songs) (arr. Kennedy-Fraser); Dashing away with the Smoothing Iron (English Folk Song) (arr. Cecil J. Sharp); Drink to me only (arr. Hatton); Eimer's Farewell to Cucullain (Londonderry Air) (arr. Stanford); A Ballynure Ballad (arr. H. Hughes); Halden-Röseln (The Wild Rose) (Schubert); My Mother bids me bind my hair (Haydn); Dort in den Weiden (There among the Willows) (Brahms); Come, My

Owa One (Butterworth) 4.0:—Dance Music, by Alec Fraser and his Band, Relayed from the Plaza de Danse, 4.30:—Scottish Music, Oetet: Melodies of Ross and Sutherland (arr. E. Kerr), Alexander Hanna (Bass-Baritone): Afton Water; O Lay Thy Loaf in Mine, Lass, and Auld Joe Nicholson's Bonnie Wee Nannie (arr. Black), Oetet: Coronach (David Stephen), Alexander Hanna: The Old Harper (arr. H. S. Robertson); Sound the Pibroch, and The Laird o' Drum (arr. Moffat), Oetet: Dirk and Plaid Dance (Moonie), 5.15:—The Children's Hour, 5.57:—Weather Forecast for Farmers, 6.0:—Bulletin of Juvenile Organizations, 6.15:—S.B. from London, 7.25:—Mr. C. DeLisle Burns, 'After-War Social Tendencies'—I, 'New Tastes,' Relayed to London and Daventry, 7.45:—S.B. from London, 9.15:—Scottish News Bulletin, 9.20:—S.B. from London, 11.0-11.15:—'A Surprise Item,' by Harry Gordon, The Man frae Inverstocky, S.B. from Edinburgh.

2BD ABERDEEN. 928 kc/s. (321.5 m.)

10.15-10.30 THE DAILY SERVICE. Relayed from Daventry, 2.30:—For the Schools, 'Travellers' Tales of Other Lands' -II, Mr. Alexander Macdonald—'Adventuring in the Solomons,' S.B. from Glasgow, 2.50:—Musical Interlude, S.B. from Glasgow, 2.55:—'My Day's Work' -II, Mr. George Hall—'As a Fisherman,' 3.10:—Musical Interlude, S.B. from Glasgow, 3.15:—A Concert for Schools, arranged by Henry M. Havergal, Mona Benson (Contralto); I. A. W. Dae (Pianoforte), S.B. from Edinburgh, 4.0:—Dance Music, S.B. from Glasgow, 4.30:—Scottish Music, Alexander Hanna (Bass-Baritone), The Oetet, 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:—Bulletin of Juvenile Organizations, S.B. from Glasgow, 6.15:—S.B. from London, 7.25:—S.B. from Glasgow, 7.45:—S.B. from London, 9.15:—Scottish News Bulletin, S.B. from Glasgow, 9.20:—S.B. from London, 11.0-11.15:—'A Surprise Item,' by Harry Gordon, The Man frae Inverstocky, S.B. from Edinburgh.

2BE BELFAST. 1,338 kc/s. (242.5 m.)

10.15-10.30 THE DAILY SERVICE. Relayed from Daventry, 12.0:—Organ Music, Played by Herbert Westerly, relayed from the Grosvenor Hall, 12.30-1.0:—Gramophone Records, 2.30:—London Programme relayed from Daventry, 4.30:—Dance Music, The Plaza Band, relayed from the Plaza, Belfast, 5.0:—'Stop Press,' 5.15:—The Children's Hour, 6.0:—Miss Florence Irwin: Household Talk, II, 'Dinners for Small Incomes,' 6.15:—S.B. from London, 7.25:—S.B. from Glasgow, 7.45:—Chamber Music, The 'Whiteway' String Quartet: 8.30:—S.B. from London, (9.15:—Regional News), 9.25:—An Orchestral Concert, Orchestra: Peers Coetmors (Violoncello), R. M. Kent (Tenor), 10.12-11.0:—S.B. from London.

ARE you interested in your home?—and are you quite satisfied that your wife has no unnecessary work to do—work that could be made easier, or avoided altogether? The Empire Marketing Board has collaborated with the B.B.C. in producing this volume of HOUSEHOLD TALKS, which contains much that will interest and assist you. Fascinating, authoritative, well-written articles. One hundred and seventy-six big, well-printed pages, with many illustrations—price, only one shilling. Or by post from the B.B.C. Bookshop (Dept. 3H.), Savoy Hill, W.C.2, one shilling and threepence.

Notes from Southern Stations.

THE SONGS OF CORNWALL.

Illustrations from an Interesting Collection—Holidays in 'Merrie England'
—Harvest of the Sea—Fairy Music.

For West-Country Listeners.

WHERE is the traveller who, having wandered far, has not awakened memories of home by humming to himself the tunes and songs of his native country—be they the songs of the farm hand, the fisherman, the miner, the seaman, or the smuggler? Cornwall was rich in such songs, but it was not until quite recently that a real effort was made to collect and publish them. To Dr. Ralph Dunstan, of Callestick, Cornwall, belongs the honour of carrying out this work, and in a broadcast talk from Plymouth on Tuesday, January 28, at 7 p.m., he will tell listeners something of the results of his labours. Dr. Dunstan will be assisted by Tom Robins, the well-known Cornish baritone, who will give illustrations from the collection.

The Fishing Industry.

ON Tuesday, January 28, Mr. Harold Tattersall, who is Clerk to the Committee, Southern Sea Fisheries District, will broadcast a talk from Bournemouth on 'The Southern Sea Fisheries (Coast of Hants, Dorset, and Isle of Wight).' The fisheries referred to are administered by the Southern Sea Fisheries District Committee. The importance of the fisheries of Great Britain cannot be over-estimated, as they furnish the harvest of the sea—the counterpart of the harvest of the land. The maintenance and development of the fishing industry is as essential to our national prosperity as the maintenance and advancement of agriculture. The fisherman has his troubles as well as the farmer. Although the fisherman may reap without sowing, yet the reaping is often difficult. The vagaries of the weather, or the fickle hand of chance, may help or thwart his efforts.

Highdays and Holidays.

AS an authority on old English customs, and particularly those of the South country, Mrs. Gould, who is the wife of the Vicar of Highcliffe, is a welcome speaker from the Bournemouth Studio. At 6 p.m. on Thursday, January 30, she will discourse on 'Highdays and Holidays in Merrie England.' With some of these—Christmas, Easter, and May Day—Mrs. Gould has dealt in former talks; her next talk will be concerned with festivals, many of which, now accepted as commonplace, are derived from the most interesting origins.

Oberon.

THE programme of the concert for 5GB listeners on Saturday evening, February 1, begins with the Overture to Weber's opera *Oberon*. This is generally acknowledged to have been the first opera composed with the definite intention of conveying in terms of music the gossamer beauty and moonlit mystery of fairyland, and thus the forerunner and inspirer of Mendelssohn's *Midsummer Night's Dream* and of most other fairy music worth the name which has since appeared. *Oberon* has a further interest for British listeners, seeing that it was composed in response to an invitation from Charles Kemble, of Covent Garden, to Weber to write an opera for performance in English. As is well known, the composer undertook the task, which involved the learning of English, when he was already dying of tuberculosis. Even to Englishmen, the story is a somewhat chaotic one, and to Weber it must have presented special difficulties. But, in spite of these, and in spite of his own rapidly failing strength, he won a success with the opera such as Covent Garden had till then never known.

"The Best Speaker I have ever had"

says
Mr. Whetter
of St. Austell

FROM all parts of the country have come remarkable tributes to the reproduction of the **BROWN Duplex Loud Speaker**. Here is a "bouquet" from a Cornish user:—

"I felt I must write and congratulate you on your V.10 Duplex. It is the best Speaker I have ever had... and if you can maintain this standard you will have nothing to fear from your competitors."

Before you buy a loud speaker, hear the **BROWN Duplex**. You, too, will have nothing but praise. In 3 Models: V.10, £5.10.0; V.12, £7.10.0; V.15, £12.10.0. Write for **FREE** descriptive Folder to address below.

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LONDON'S ALTERNATIVE PROGRAMMES

The B.B.C. is anxious to help all those who have not fully understood the implications of the alternative programme tests which are now taking place. Any listener in difficulty and requiring information is invited to fill in the following questionnaire and send it to the Chief Engineer, Savoy Hill, W.C.2.

1. Would you care to receive an explanation of the present tests?
2. Have you a copy of the pamphlet 'The Reception of Alternative Programmes'?
3. Which of the following three transmitters can be received satisfactorily, London Regional, 356 metres; London National, 261 metres; and Daventry 5XX, 1,554 metres?
4. When tuned to one programme do you hear an alternative programme in the background?
5. Is your set a valve set or a crystal set?
6. If your receiver is a valve set, is it of the portable type?

Name

Address

PLEASE USE BLOCK CAPITALS WHEN FILLING IN YOUR NAME and ADDRESS



8.15
MR. E. ROSSLYN MITCHELL ON 'THE IMMORTAL MEMORY'

SATURDAY, JANUARY 25
2LO LONDON & 5XX DAVENTRY

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

9.20
MR. CLIFFORD COLLINSON ON 'BURIED TREASURE'



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mr. GEOFFREY SHAW: 'Amateur Choral Singing'

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

3.30 A Light Orchestral Programme
S.B. from Cardiff

NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'The Yellow Princess' .. Saint-Saëns
Suite, 'Callirhoe' Chaminade

FRED SUTCLIFFE (Baritone) and Orchestra

Largo al Factotum (Make way for the Factotum) .. Rossini

ORCHESTRA
Prelude, 'L'Après midi d'un Faune' ('A Faun's Afternoon') Debussy

FRED SUTCLIFFE and Orchestra
King Charles

Maud Valerie White
Chorus, Gentlemen Löhr

ORCHESTRA
Canto popolare ('In the South') Elgar
Ballade in A Minor
Coleridge-Taylor

4.45 ORGAN MUSIC
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM

Selection, 'A Life on the Ocean' Binding
Chanson (Song) Prind
Bal Masqué (Masked Ball) Fletcher
Demoiselle Chic.

5.15 THE CHILDREN'S HOUR
'SOUTHWARD HO!'—VI
'THE DEPARTURE FROM THE ISLAND'

A Play written for the microphone by FRANKLYN KELSEY

6.0 Musical Interlude

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Regional Sports Bulletin

6.45 THE FOUNDATIONS OF MUSIC
BACH TOCCATAS and FUGUES
Played by
JAMES CHING (Pianoforte)
Tocatta in G
Invention in F
Italian Concerto

7.0 'Health and Light—The Facts about Ultra-Violet Radiation'—III. Dr. R. FORGAN, M.P.: 'Prevention of Illness: Practical Conclusions'

7.20 The Week's Work in the Garden by the Royal Horticultural Society

LONDON LISTENERS, PLEASE NOTE!

Listeners should note that an Alternative Programme Test Transmission similar to that carried out on Tuesday takes place tonight, following the First General News Bulletin and continuing until the close of the programme. The programme for London, as given below (6.30 p.m. until midnight) will be broadcast by the National Programme Transmitter working on a wavelength of 261.3 metres—and, as usual, by Daventry 5XX. At the same time the London Regional Transmitter, on a wavelength of 365 metres, will broadcast the scheduled programme for Daventry (5GB), details of which are given overleaf. See also Questionnaire on page 170.

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

8.15 A Celebration of the 171st Anniversary of the birth of ROBERT BURNS
S.B. from Glasgow

treasure ship, that he hid the booty on the volcanic Pagan Island (one of the Ladrone Group), and that he was caught by the Spaniards. From all of which anyone can see that Mr. Collinson has a very pretty tale up his sleeve for you.

9.35 A MILITARY BAND CONCERT

WALTER GLYNN (Tenor)
THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Le Lac des Fées' ('The Fairy Lake') .. Auber

WALTER GLYNN
Morning Light
The Flower Maiden ... Gwyn Williams
The Night Song

BAND
Incidental Music, 'Sigurd Jorsalfar' Grieg
In the King's Hall;
Borghild's Dream: Homage March

THE drama by the Norwegian poet Björnson, *Sigurd Jorsalfar*, is a tale of Norway in the time of the Crusades. Sigurd and his brother Eystein, sons of the great Harald, are fierce rivals, each reigning over part of Norway. At the end of the play they become reconciled and dedicate themselves jointly to the service of their country.

Grieg wrote incidental music for the production of the play, afterwards recasting several of the movements in the form of a very effective Suite, second in popularity only to the two Suites from his music to Ibsen's *Peer Gynt*. The

names of the three movements in this Selection make it clear to what part of the story they belong, and are vividly picturesque in the way we expect from Grieg.

WALTER GLYNN
Ninetta Brewer
Annabel Lee Henry Leslie
BAND
Valse Lyrique Sibelius
March, 'L'Entente Cordiale' Allier

10.30-12.0 DANCE MUSIC
AMBROSE'S BAND from THE MAY FAIR HOTEL

A celebration of the 171st anniversary of the birth of

ROBERT BURNS

will be relayed from Mossiel, Mauchline, tonight at 8.15

Mr. E. Rosslyn Mitchell will propose
'THE IMMORTAL MEMORY'

Mr. James MacIntyre (President of the Ayrshire Federation of Burns Clubs) will be in the chair.

'While winds frae aff Ben Lomond blaw,
An' bar the doors wi' drivin' snaw,
An' hing us ower the ingle,
I sit me doon tae pass the time
An' spin a verse or twa o' rhyme
In hameby wastlin' jingle.'

In the farm of Mossiel Burns spent the years 1784-1786, of which the Rev. J. C. Higgins says:—

'During his two years' sojourn at Mossiel he was constantly weighted with toil, worried by ill-success on the farm, distracted by his own luckless conduct, and borne down by ill-health. Yet against all this he struggled, and triumphed in producing at this time most of those poems on which his fame at first was based, and still stands secure, growing and spreading from generation to generation.'



BURNS IN HIS COTTAGE

Mr. E. ROSSLYN MITCHELL: 'The Immortal Memory'

Mr. JAMES MACINTYRE (President of THE AYRSHIRE FEDERATION OF BURNS CLUBS) in the Chair
(See above)

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

9.20 'Buried Treasures of the World'—IV, Mr. CLIFFORD W. COLLINSON.—'The Islands of a Thousand Sails'



"you little spendthrift!"

"Listen! Jim! These £3 worth of woollies cost me 13/-"
 "What? That lot thirteen bob?"
 "Yes—on my wonderful Cymbal Knitter. Easy as anything—I've turned out this jumper since tea—all these are for us. Then, Jim, I start on my first big order?"
 "Big order?"
 "Yes, Mrs. Evans and her friend saw some of my work to-day and gave me a big order on the spot. They were astounded at the quality of the work, and said they would have to pay double my prices in the West End. And I make £4 ros. out of her order alone. But, Jim, this is the best news. Even if I don't want to sell to friends and shops I am sure of a regular income each week from the Cymbal Company. Here is their guarantee to buy at good prices all I care to send them for three years."
 What about you, dear reader? There's no room to explain here how you can have an extra regular income of your own and have beautiful things to wear for next to nothing, so we have provided the coupon below for you to use. You have everything to gain and nothing to lose by posting it

Things you can make



JUMPERS

—and Jumper suits as sold for 20/- to 30/- made for 4/6 in 2 hours.

BABY'S WOOLLIES

—leggings, coats, hats, etc., as sold for 17/6 to 35/- made for 3/6 in 3 hours.

GOLF HOSE

—in any mixtures as sold for 6/6 to 10/- per pair made for 2/8 in 30 to 50 minutes!

COUPON

Fill in and post (1d. stamp on an unsealed envelope will do) to Cymbal Ltd., Cymbal House, 90 Borough High St., London, S.E.1.
 Please send me free and post free in plain packing your 32-page illustrated book which explains all about the Cymbal Knitter, and shows all the kinds of garments that can be made with it, even by anyone who doesn't know how to knit. Explain also very clearly how I could be assured of a regular income under your spare-time salary plan. It is clearly understood, of course, that sending this coupon places me under no obligation whatsoever.

NAME

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SATURDAY, JANUARY 25
5GB DAVENTRY EXPERIMENTAL

625 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
MUSIC OF
HERBERT
HOWELLS

3.30 A BAND CONCERT

(From Birmingham)

LENCH'S WORKS BAND

Conducted by ARTHUR HARRIS

The Veterans' March Carter
 Overture, 'Pique Dame' ('Queen of Spades')
 Suppi

MASON and ARMES (Entertainers with a Piano)
 BAND

Selection, 'The Gondoliers' Sullivan
 Cornet Solo, 'Lizzie' Hartmann
 (T. BRYANT)

MASON and ARMES will again Entertain

BAND
 Selection, 'The Desert Song' Romberg

4.45 A VIOLIN RECITAL

by MEBIA STOTESBURY

Saraband and Allegro

Corelli, arr. Kreisler

Chaconne

Vitoli, arr. David

Serenade Tod Boyd

Ave Maria ..

Schubert, arr. Wilhelmj

Moto Perpetuo

Frank Bridge

5.15 The Children's Hour

(From Birmingham)

Another Conjuring

Lesson by CYRIL SHIELDS

Songs by BERNARD SIMS

(Baritone)

'Llew the Gnome,' a

Welsh Folk Tale, by

Mildred Forster

Musical Selections by

CYRIL JOHNSON'S

JUVENILE ORCHESTRA

6.0 GLADYS WAED

(From Birmingham)

Declaiming

'The Raven'

Edgar Allan Poe

(Set to Music by STAN-

LEY HAWLEY)

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS

BULLETIN; Announcements and Sports Bulletin

6.40 Midland Sports Bulletin (From Birmingham)

6.45 JACK PAYNE

and his B.B.C. DANCE ORCHESTRA

7.15 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

EFFIE KALISZ (Pianoforte)

ORCHESTRA

Overture, 'The Merry Wives of Windsor'

Nicolai

Two Pieces, 'Dream Children' Elgar

EFFIE KALISZ and Orchestra

Capriccio Brillante Mendelssohn

ORCHESTRA

Minuet (Sonata in B Flat) .. Wagner, arr. Baselt

Finnish March Sibelius

EFFIE KALISZ

Scherzo in E Minor..... Mendelssohn

Spinning Song..... Mendelssohn

Rondo Capriccioso

ORCHESTRA

Ballet Music, 'Sylvia' Delibes

8.30 Reading from Eighteenth Century Prose—
 Lord Chesterfield

9.0 Chamber Music

COMPOSITIONS OF HERBERT HOWELLS

HENRY BRONKHURST (Pianoforte)

THE MARIE WILSON STRING QUARTET:

MARIE WILSON (Violin)

GWENDOLINE HIGHAM (Violin)

ANNE WOLFE (Viola)

PHYLLIS HASLUCK (Violoncello)

BORN in 1892, in Gloucestershire, Herbert Howells

had his first instruction at the hands of Dr.

Herbert Brewer, of Gloucester Cathedral. He was

himself an articed pupil there for a time, coming

in 1912 to the Royal College of Music in

London with an open scholarship. After a

brilliant career as a student, he joined the

staff of the College and has since earned a dis-

tinguished position for himself among the

younger native composers. He is at home in

every form of music, except opera, which he

has not yet explored, and in all of them dis-

plays a sure hand and a real facility of inven-

tion. In spite of his duties in London, and the way in

which the great world has captured so much

of his gifts, Howells remains at heart a real

West-countryman, with a keen interest in Glou-

cestershire.

Fantasy String Quartet,

Op. 25 ('To the Hill at Chosen and Ivor Gur-

ney who knows it')

'Chosen' is the local

familiar name for Churchdown.

HENRY BRONKHURST

(a) Procession

(b) Gadabout

PHYLLIS HASLUCK and HERBERT HOWELLS

de la Mare's Pavane

HERBERT HOWELLS

Sir Hugh's Galliard

MARIE WILSON and HERBERT HOWELLS

My Lord Sandwich's Dream

HERBERT HOWELLS

Hughes's Ballet (from Lambert's Clavichord,

Op. 41)

MARIE WILSON and HERBERT HOWELLS

Elgy for Violin and Piano (First performance)

THE MARIE WILSON STRING QUARTET

Piano Quartet in A Minor, Op. 21

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN



EFFIE KALISZ

is the solo pianist in the Orchestral Concert from Birmingham this evening at 7.15.

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Saturday's Programmes continued (January 25)

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.30 A Light Orchestral Programme
(Relayed to London and Daventry)
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Yellow Princess'...Saint-Saëns
Suite, 'Callirhoe'.....Chaminade
FRED SUTCLIFFE (Baritone) and Orchestra
Largo al Factotum (Make Way for the Factotum)
Rossini
- ORCHESTRA
Prelude, 'L'Après-midi d'un Faune' ('A Faun's Afternoon').....Debussy
- FRED SUTCLIFFE and Orchestra
King Charles...Maude Valerie White
Chorus, Gentlemen.....Lohr
- ORCHESTRA
Canto popolare, ('In the South') Elgar
Ballade in A Minor Coleridge-Taylor
- 4.45 DANCE MUSIC
DON GABRIEL and his EMBASSY PLAYERS
Relayed from the THE DANSANT, COX'S CAFÉ, CARDIFF
- 5.15 The Children's Hour
- 6.0 S.B. from Swansea
- 6.15 S.B. from London
- 6.40 Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 CURRENT EVENTS. A series of talks on the affairs of Wales and the West
- 7.20 S.B. from London

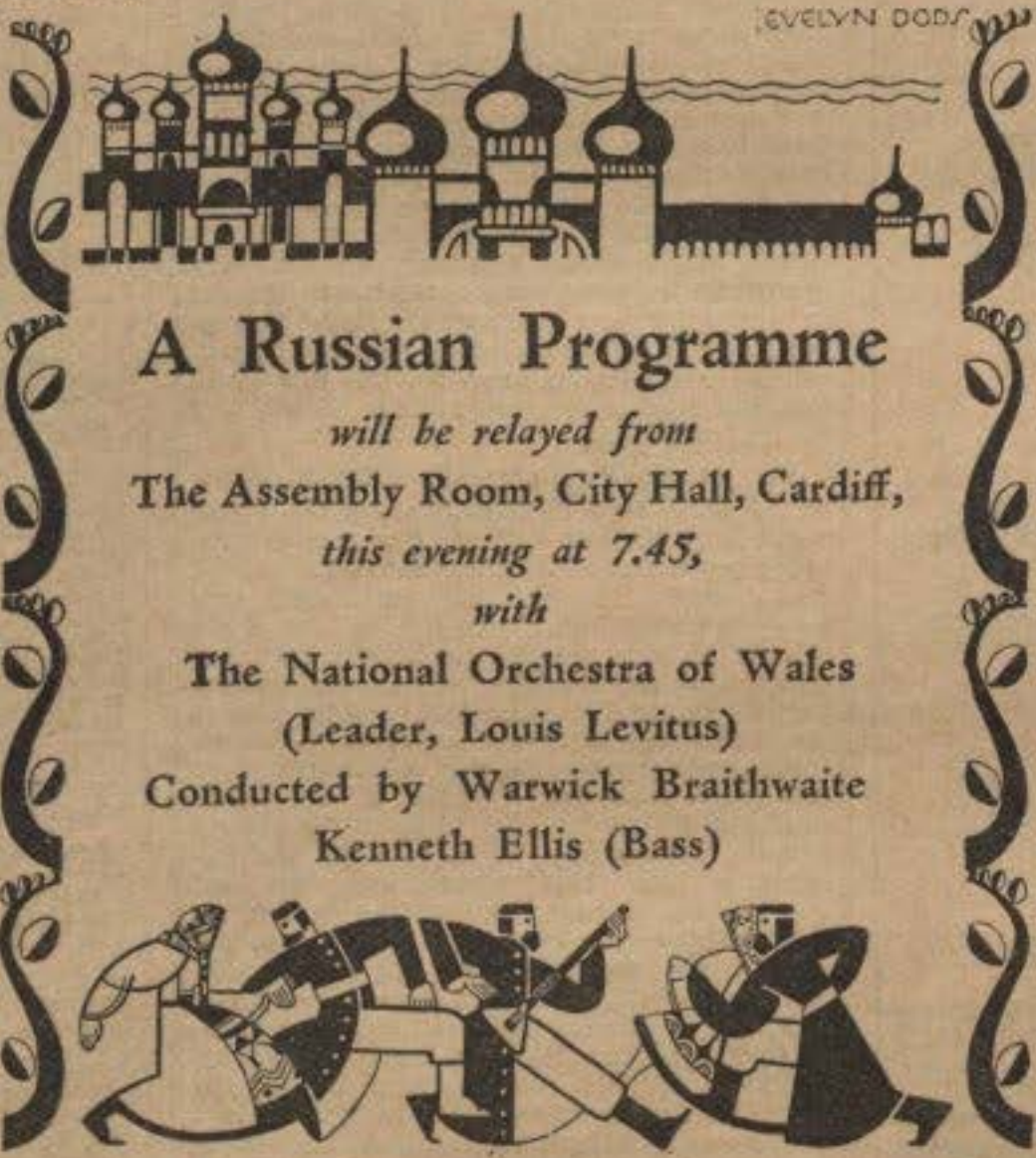
- 7.45 A Russian Programme
Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Russian and Ludmilla'
Glinka
- Berceuse (Cradle Song) ('Maid of Pskov').....Rimsky-Korsakov
Dance of the Tumblers ('The Snow Maiden').....

The Maid of Pskov was Rimsky-Korsakov's first opera; it was first performed in St. Petersburg in 1873, but was afterwards revised so recently as 1894. The comparative indifference with which the opera itself is regarded is probably the fault of the rather dry nature of the vocal parts, although the orchestral accompaniment has all Rimsky-Korsakov's richness and brilliance, as listeners may hear in this effective number from it. The date of its production has a special interest; it was in that year that Rimsky-Korsakov married the gifted pianist who herself played so important a part in the music of the Russian school.

- KENNETH ELLIS (Bass) and Orchestra
'I have attained to power' ('Boris Godounov')
Mussorgsky
- ORCHESTRA
Dances ('Prince Igor').....Borodin
- KENNETH ELLIS and Orchestra
When the King went forth to War...Koeneman

ORCHESTRA
Symphony No. I, in G Minor.....Kalinnikov
Andante Allegro.

THE story of Kalinnikov's short life is one of heroic struggle, first against bitterly unkind circumstances, and afterwards against failing health. He died at the early age of thirty-five, of consumption, which was largely a result of the privations he had endured as a boy and in his student days. In spite of the tragedy which thus cut short a career of great promise, his work, on the whole, escapes that note of gloom and pessimism which can be heard in so much of the modern Russian music. It is for the most part characterized by a robust sanity and a wholesome vigour, which are of themselves eloquent of his own brave spirit. Comparatively unknown, as yet, in this country, his music is gradually gaining wider recognition, as worthy of a distinguished place beside that of his more famous compatriots.



A Russian Programme
will be relayed from
The Assembly Room, City Hall, Cardiff,
this evening at 7.45,
with
The National Orchestra of Wales
(Leader, Louis Levitus)
Conducted by Warwick Braithwaite
Kenneth Ellis (Bass)

- 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. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 3.30 S.B. from Cardiff
- 4.45 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 Mr. A. E. FREETHY: 'Welsh Rugby Football'
- 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
- 7.45 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. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 Gramophone Recital
- 3.30 Cardiff Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 8.15 S.B. from Glasgow (See London)
- 9.0 S.B. from London
- 9.15 Local News
- 9.20-12.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 A GRAMOPHONE RECITAL
A MISCELLANEOUS PROGRAMME
Selection, Old Songs
Songs:
Believe me, if all those endearing young Charms'.....Moore
The Lass with the Delicate Air Anna
Prelude, Act III, 'Tosca'...Puccini
Song, 'The Lily of Laguna'...Stuart
Pianoforte, 'Alice, Where art Thou?'.....Ascher
Gipsy Melody...Nelson and Knight
Song, 'La Paloma'.....Fradier
Fox-trot, 'I'm a One Man Girl' ('Mister Cinders').....Myers
Summer Night on the River...Delius
Selection, Good Old Dances
- 3.30 Cardiff Programme relayed from Daventry

- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour
None but the brave...
W. P. Shervill writes concerning this in a story, 'The Brave and the Fair'
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 8.15 S.B. from Glasgow (See London)
- 9.0-12.0 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
PEGGY SHORROCKS (Soprano)
- (Manchester Programme continued on page 174).

Puccini's
La Bohème

will be broadcast
January
27 & 29

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SAMUEL PEPYS,
Listener,
By R. M. Freeman.

Dec. 28.—Home this day, my wife and I, from East Bourne; another foul, sousing, blustering day, with, I see, yet further deep depressions coming in from the Atlantique. 'Tis neare time, methinks, this devilish Ocean began to keep its damned depressions to itself, instead of continually unloading them upon us, after 3 solid mōs of it. Find awaiting me a brace of pheasants from cozen Roger from Northamptonshire; whereby, being onelie a brace when have always before been a leash, do suspect that 1 of the hen-birds have been nicked in transit. As to which cannot becomingly enquire of cozen, lest (in event I am mistaken) it make me look a greedy spiller. So resolving to let it rest. But it troubled me.

Turning on the wireless while we wait dinner, what do I hear but 'Love's old sweet song,' and Rosina Verne sings it. 'Tis among the few songs of my boyhood that do still live and thrive, and to recall my first hearing of it (in 1890, I believe), being sung by Mrs. Hill, of Rodden n' Froome, at a parish concert there for the Church stoave. Had 2 mighty well-favoured daughters that sang in Rodden quire and all the lads of the place most assiduous church-goers every Lord's Day hereby. Which M' Edgell, the Rector, observing, he did once liken them to David, the devotioun they showed in 'lifting up theyr eyes unto the Hills'; meaning pretty Minnie and Emily, he a most good, worthy, wise Rector with his full wits about him and staid a cozy batchelour all his days till God took him.

Dec. 29 (Lord's Day).—To Church, where comes Mrs. Blick bringing a comely young wench with her and hath the rare conjunction of fair hayr with dark eyes, very striking to behold. But, Lord! The way silly old Norker kept raking-in pretty Mis, across the isle, out of the sides of his eyes, was a thing at which I could scarce hold my laughter. Giving out notices before Sermon, Blick to remind us of the Church Social tomorrow night, and presses us all thereto. But I doubt my sciaticque leggs, which hath given me some admonitory twekes of late, shall prudently let me out of a night in the present damps. Church up, we stay awhile without, changing New Year wishes with this and that of our friends, and ending with Mrs. Blick, who presents pretty Mis as her niece, and c^d not catch her whole name, but Madam calls her Joan; which methought a sweet name and to fit her very consonantly. In discourse, mentioning the Church Social to me and, by what Auntie do tell her, promises great fun, having some diverting surprizes in store. But, when I question her of these, did but shake her comely head, bidding me come and see for myself. And this, out of pure curiosity, I am ½ minded to do.

Listening-in this night to Canterbury Cathedral, with a good mindy little sermon by my lord Archbishop, and a great pleasure it is hearing one so complicitly master of what he talks about. Cozen Rob^d that was with him at Balliol hath often told me of his being then thought like (by D' Jowett and others) to goe one day to Downing St, but is now come instead to Lambeth; which is, they say, quite as hard to get to, and yet harder to live a peaceable life there when you do; in the degree that the Church's wild men be of a still wilder wildness than the Parliament's wild men, even M' Maxton. A most true saying, as God and the Bishops know.

Dec. 30.—About to shift myself into spruce clothes for the Church Social, when comes old Blick in a fluster to borrow my gramophoan and records, being, it seems, that pretty Joan, who was in the bill for severall songs, hath been sent for to her suddainly sick mother, so they want the gramophoan to fill-in. Presently, he gone away. I lookt out to see what the weather does and find it turned drizzly; whereby and by my sciaticque leggs giving some ominous shoots, I did providently conclude for not risquing it.

Programmes for Saturday.

(Manchester Programme continued from page 173.)

- 3.30 Cardiff Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Eye-witness Account of a 4th round Association Cup Tie played in the North of England.
- 6.15 S.B. from London
- 6.40 Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 Mr. SHERARD VINES: 'Contrasts in Japan Today.' S.B. from Hull
- 7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners
- 7.30 The Leeds Symphony Concert
Relayed from THE TOWN HALL, LEEDS
S.B. from Leeds
THE LEEDS SYMPHONY ORCHESTRA
Conducted by JULIUS HARRISON
Solo Pianoforte, JAN SMETEBLEN
- 9.0 S.B. from London
- 9.15 North Regional News
- 9.20 S.B. from London
- 9.35 A Popular Concert
THE NORTHERN WIRELESS ORCHESTRA
- 10.30-12.0 S.B. from London

Other Stations.

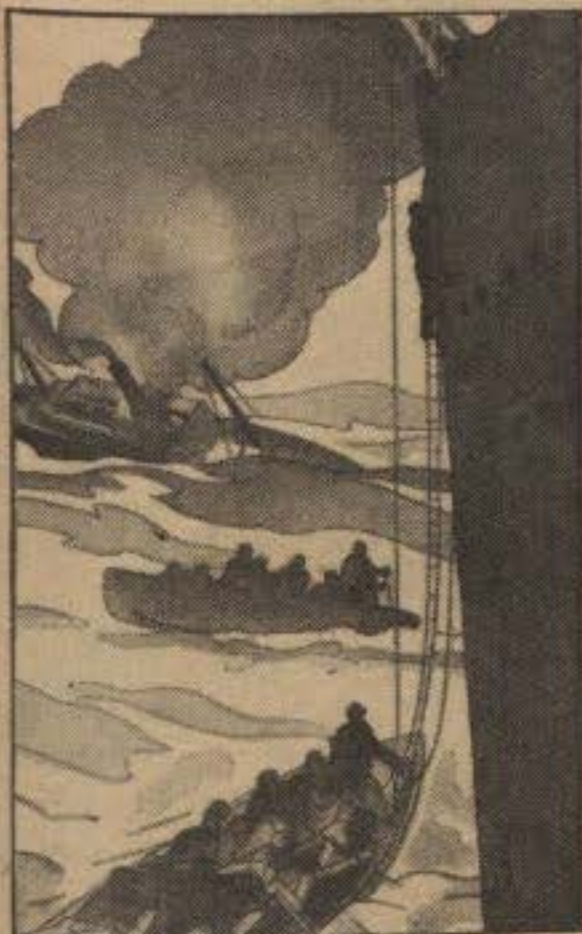
55C GLASGOW. 752 kc/s. (398.9 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 2.40:—A Running Commentary on the Association Football Match—Hearts of Midlothian v. Motherwell. Relayed from Tynecastle Park. S.B. from Edinburgh. 4.15:—An Instrumental Concert. The Octet. Margaret and Frank Merton (Hawaiian Guitars). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mrs. Catherine Carswell, 'Burns and his Biographers.' 7.20:—Musical Interlude. 7.30:—'The Jolly Beggars.' 'A Splore.' Founded on Burns' Cantata. Adapted for Broadcasting and Produced by Andrew P. Wilson. 8.15:—A Celebration (relayed to London and Daventry), of the 171st Anniversary of the Birth of Robert Burns. Relayed from Mossiel Mauchline. Mr. E. Rosslyn Mitchell, 'The Immortal Memory. Mr. James MacIntyre, in the Chair. 9.0:—London. 9.15:—Scottish News Bulletin. 9.20-12.0:—London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 2.40:—A Running Commentary on the Association Football Match, Heart of Midlothian v. Motherwell, relayed from Tynecastle Park. S.B. from Edinburgh. 4.15:—An Instrumental Concert. Margaret and Frank Merton (Hawaiian Guitars). 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:—Musical Interlude. S.B. from Glasgow. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—Mrs. Catherine Carswell, 'Burns and his Biographers.' S.B. from Glasgow. 7.20:—Musical Interlude. S.B. from Glasgow. 7.30:—The Jolly Beggars. S.B. from Glasgow. 8.15:—A Celebration of the 171st anniversary of the birth of Robert Burns. S.B. from Glasgow. 9.0:—London. 9.15:—Glasgow. 9.20-12.0:—London.

2BE BELFAST. 1,239 kc/s. (242.3 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
2.45 app.:—A Running Commentary on the Rugby International, Ireland v. France. Relayed from Ravenhill Park, Belfast. Commentator, Wallace Harland (The International Referee). Relayed to Dublin. 4.30 app.:—Light Music. Wynne Bradwen-Jones (Tenor). The Orchestra. 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:—'Erin-Gone-Blah.' A Not-so-very-Irish Programme. 8.15:—Glasgow. 9.0-12.0:—London.

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ALL whose sight is imperfect will hail with delight the cheering news that a Wonderful Eyesight Discovery has been made, which is enabling people afflicted with eyesight defects to see as clearly as desired, and to dispense entirely with spectacles.



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UGLY ARTIFICIAL SIGHT AIDS.

This announcement happily comes at a time when great medical authorities are deploing the ever-increasing number of people of both sexes who are seen nowadays wearing artificial aids to sight. As a matter of fact it is feared by many leaders of thought in the medical profession that the nation's eyesight is in grave danger. This is all altered now owing to Mr. Ernest Havilland's epoch-making discovery that almost every kind of defect of vision can be overcome in a very simple, safe, and inexpensive manner.

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An enthusiastic welcome is therefore assured for a discovery which will at once arrest the alarming increase in weak and failing sighted persons, and restore clear vision to those who suffer from the severe handicap of imperfect sight. The most common eye troubles which Mr. Havilland's discovery has overcome are:—

- | | |
|---------------------------------|---|
| 1. Failing or Weak Sight. | 9. Aching Eyes. |
| 2. Near Sight. | 10. Eyesight Headache. |
| 3. Old Sight or Blurred Vision. | 11. Drooping Eyelids. |
| 4. Twitching Eyes. | 12. Red and Inflamed Eyes. |
| 5. Hot Eyes. | 13. Strained Sight. |
| 6. Watery Eyes. | 14. Conjunctivitis or any other eye troubles. |
| 7. Discharging Eyes. | |
| 8. Unequal Power of Eyes. | |

An astonishing fact about the new discovery is that its efficacy has been proved even in cases of 20 or 30 years' standing, and with people of all ages, up to 70 and 80 years. The cost is trifling, and the entire "cure" of the eyesight trouble is carried out by the patient at home, without any extraneous assistance, other than the instructions sent to each by Mr. Havilland.

INCONTROVERTIBLE EVIDENCE.

These are no reckless claims made without evidence, but are actual facts demonstrated by tests extending over 5 years in nearly 40,000 cases, the reports of which are available, and tell a remarkable story of almost unbelievable success. Here, for instance, are a few of many hundreds of vouched-for cases, the original documents in connection with each being in the possession of Mr. Ernest Havilland, the distinguished Eyesight Specialist of 33, Strand, London, W.C., whose unflinching efforts and indefatigable research have not only enabled him to devise a method of correcting the before-mentioned eyesight defects, which for actual results can only be described as marvellous, but ensures many years longer good sight to elderly folk whose sight is failing through age. In fact, it sets back the clock at least ten years.

REMARKABLE REPORTS FROM "RADIO TIMES" READERS.

Miss L. W., age 52, a dressmaker, who suffered from weak and failing sight, and had worn glasses for 13 months, writes:—
"I have carried out your instructions for Treatment for three weeks, and am writing to report progress. I find that I can see to read the morning paper and the programmes in the "Radio Times" without glasses, a thing I could not possibly do before commencing your Treatment. I can also see to thread needles and do ordinary sewing by daylight and to a lesser degree by artificial light. I am very pleased indeed that I have made so much progress. I am writing this letter without using glasses, and by lamplight. With many thanks."

Another Radio Times reader, Miss E., age 62, who suffered from presbyopia (old age failing of sight), and had worn glasses for 12 years, reports:—
"I think it is time to let you have as full and detailed a report as possible about my eyes. The sight of both is decidedly better, as I can read the newspaper, play the piano, and use the sewing machine without glasses or screwing up the lids in order to see more clearly. I am writing this letter without them, which, I think, all goes to prove how much better they are. I have regularly and conscientiously carried out the Treatment since the very first day, and feel most thankful for the improvement in my sight."

Still another reader of this paper, Miss M. A. A., age 47, Telegraphist, wrote after taking up the Havilland Treatment for short sight and general weakness:—

"I completed the second month of Eye Treatment, and as far as I can say my eyes seem quite well now. I have had a fortnight of quite close work, writing, etc., in artificial light very often. The burning, aching and blurred sensations I used to get have not returned, in spite of this extra work. While on a holiday I went to the cinema for the first time since consulting you. I was very pleased to find how much clearer the pictures were and that I could read the writing much more easily than for some years past, and did not suffer from any discomfort in my eyes afterwards. I use my eyes in every way normally and without noticing any weakness now. Thanking you very much, I do not think any further regular Treatment necessary, but if at any time I have a return of the trouble, I will not fail to apply to you again; and I have told many friends of your Treatment and its success."



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Please send me full particulars of your Eyesight Discovery. I enclose 2d. stamp for postage.

NAME
(Please write clearly and say whether Mr., Mrs., Miss, or other title.)

ADDRESS

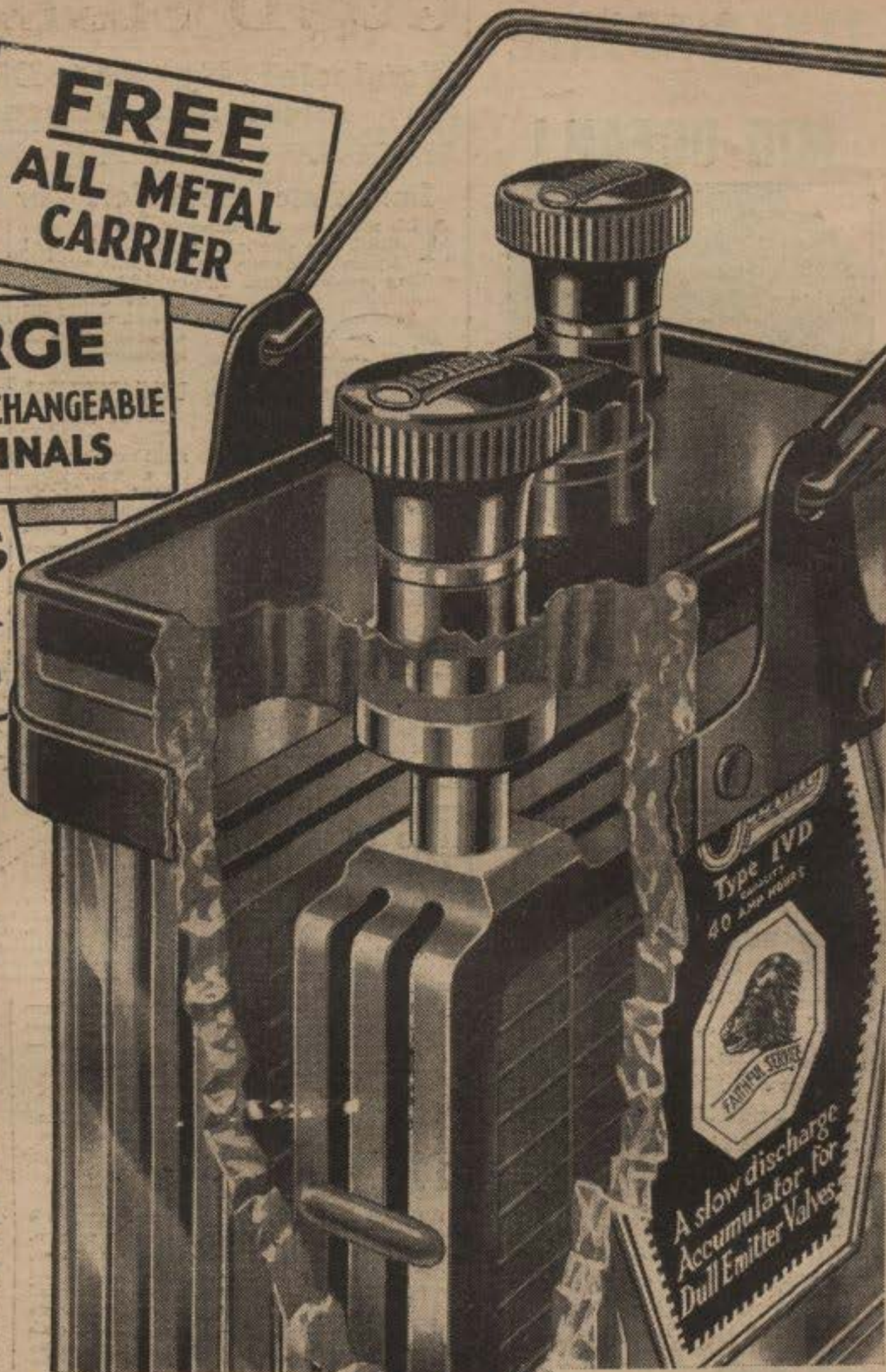
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Radio Times, Jan. 17, 1930.

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PROVISION FOR PICKUP
Provision is made on this Lissen Portable Re-

ceiver for the use of a Gramophone Pick-up without alteration of wiring—you simply plug in the pickup leads into the sockets provided. Use a Lissen Pickup and it will give you such reproduction of gramophone music as you never heard before. In handsome case of morocco leather cloth; one dial tuning, instant change-over from short to long wave-lengths; no aerial, no earth, price complete.

£16 16 0 cash.
or £1 down and 11 monthly payments of 30/-. De-luxe model in superb case **£19. 19.** cash.

LISSENOLA 5-VALVE PORTABLE RECEIVER

To **LISSEN LTD.** (Dept. R.T.), Worples Road, Isleworth, Middlesex.
Please deliver to me at my address below one Lissenola Portable Receiver at convenient terms price of £16. 12. 0 as illustrated and described above. I enclose 20/- and agree to pay the balance of £17. 12. 0 to you at your address above at the rate of 30/- per month, my next payment to be made to you on _____ next.
(N.B.—Here fill in a date convenient to you) and my succeeding payments to be made on the corresponding day of each subsequent month.

Signature (in full).....
Permanent Address.....
Date..... Present Occupation.....
Are you a householder?.....
Retailer's Name and Address.....

Leave this blank if no retailer selected at time of ordering.)

REPRODUCE YOUR RECORDS ELECTRICALLY



HOW THE NEEDLE IS SUSPENDED

Head position by magnetic attraction without restriction by mechanical contacts.

Use this Lissen Pick-up with any gramophone and any radio set. Use it with old records or with the latest masterpiece of electrical recording—you will hear again the living voice of the artist, and every note of every instrument recreated for you.

Because the Lissen Pick-up responds faithfully to the most minute indentation on the record—the needle-light that the needle-point actually feels its way along the recording groove. And you'll find your records almost everlasting when you use this new Lissen Pick-up, because the needle follows the groove and does not plough its way along.

LISSEN NEEDLE ARMATURE PICK-UP PRICE 30/-

**LISSEN LTD.,
WORPLE ROAD, ISLEWORTH, MIDDLEX.**



YOURS FOR
5/-
DOWN

A PORTABLE GRAMOPHONE WITH PEDESTAL TONE

The fun you can get, the pleasure you can give, with this Lissen Portable Gramophone. You can use it any time, anywhere; it will fill in odd moments splendidly, and because its tone is so deep and mellow you can give a concert of the classic records that will delight the critical ear.

Lissen have found a way to put a horn of really great length into this portable gramophone—a horn longer than that of many full-sized cabinet models. The Lissen sound-box is extremely sensitive and in perfect track alignment, so that there is tonal truth from every record. Finely adjustable dial speed regulator enables you to play every record at exact recording-room speed.

CASH PRICE 67/6

for 5/- deposit and 8 monthly instalments of 8/8

LISSENOLA PORTABLE GRAMOPHONE

COUPON FOR EXTENDED CREDIT TERMS

To **LISSEN LTD.**,
Worples Road, Isleworth, Middlesex.
I enclose 5/- deposit for one Lissenola Portable Gramophone Model No. 4, as illustrated, and agree to pay the balance in eight consecutive monthly payments of 8/8, to you at your Isleworth address.

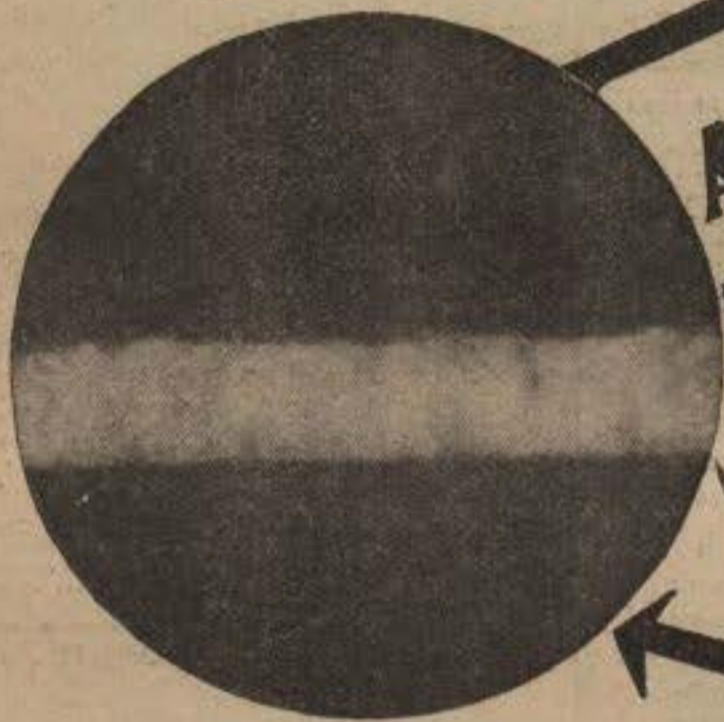
Signed (full name).....
Address.....
Present Occupation.....
Are you a Householder?.....
Date.....
Retailer's Name.....
(If no retailer selected at time of ordering, leave this blank.)

EVERYTHING

The
G. E. C.
 your guarantee

ELECTRICAL

"Tenacious Coating"



A GOOD Filament
 WITH

"TENACIOUS COATING"

Reproduction from an untouched microphotograph showing the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings, so that the full benefit of the coating is maintained. The secret is the startling discovery of the scientific process of "TENACIOUS COATING."

WRITE for booklet "OSRAM WIRELESSGUIDE"

giving full particulars of the full range of OSRAM VALVES with the "TENACIOUS COATING." Also helpful wireless information of importance to every listener. Sent post free.

A
 SCIENTIFIC
 STORY
 PLAINLY
 TOLD



A BAD Filament
 WITHOUT

"TENACIOUS COATING"

This reproduction shows part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance. The valve then prematurely fails.

Osram Valves

with the

"TENACIOUS COATING"

MADE IN ENGLAND

Sold by all Wireless Dealers

NEW HAIR

Reduced Photographic reproduction of White's Electric Comb. The bright nickel handle, ebony-black back and brilliant electro-plated teeth, combine to make a charming addition to your toilet table. Each comb is packed complete with instructions in a dainty case.



NEXT WEEK

LOOK, WHAT SHE'S DOING!!



growing her own hair!

you can feel it -



-doing its job -making hair grow.

LOOK - what happened here!



(The original letter from Miss G. B., New Cross, S.E.14, may be seen at our offices.)

"Before using your Electric Comb my hair was very thin, straight and dull.

"After 7 days there was a remarkable difference. The bald patch was entirely covered with new young hair. The rest took on a most brilliant colour and was much thicker.

"I'd used your Electric Comb for 5 weeks when I had this last photo taken. My hair is healthy, thick, full of light and colour, and has taken on a natural wave. I only use it twice a week, it grows so quickly."

Can't fail -

Unless your head is like a Billiard Ball

IF the roots are there, your hair will grow again. Can't help growing again if you use White's Comb once or twice a day. Although you feel nothing—can't tell it's different from an ordinary comb—yet millions of little electric waves are passing from hair root to hair root—waking them up—bringing them to life. "Dead" roots of hair that has fallen off are brought to life, made to do their work again; made to send out new "shoots" of strong hair.

There are no shocks or sparks about this Electric Comb. There's nothing to tell you the life-giving electricity is there except the bulb which lights up when you turn the handle grip. The electricity is in the comb itself—the long-lasting battery is in the handle. This wonderful little battery lasts three months—then it only costs a shilling for another to replace it. Think! 4s. a year for scientific electric hair massage every day! (the same electrical massage at the hair-dressers would cost you £120 in the year!).

An eminent authority has stated that the next generation—as a result of our present mode of life—will certainly go bald. Unless the hair is given a daily electrical revitaliser. Strong, healthy, wavy hair doesn't need any Electric Comb because the electricity is in the hair. You can see this for yourself. Get a friend who has strong, healthy hair to comb it quickly with an ordinary comb. Then get him to hold the comb half an inch above his hair, and the hair will be seen to rise up to the teeth of the comb with the natural magnetic electricity the hair possesses.

To-day very few people have enough natural electricity in their hair. It is a definite fact that any

hair which is falling out, losing its wave of colour, becoming dandruffy, or growing grey, is lacking vital electricity.

All you have to do is to put the electricity back into the hair roots with this Electric Comb—then your troubles start to disappear from the first day. In brief—instead of using a "dead" comb, a comb of bone or celluloid which does no good, but just pulls your hair out, use White's Electric Comb—which puts new life and strength into your hair every time you use it.

Dandruff is stopped within three days. Straight hair takes on a natural wave. The hair already on your head becomes strong and full of light and colour. New hair grows from old "dead" roots. Bald patches are quickly covered. Greyness disappears as the new hair grows. In a few weeks the hair is only grey at the ends, and full of colour right down each hair to the root. As it grows you cut the greyness off.

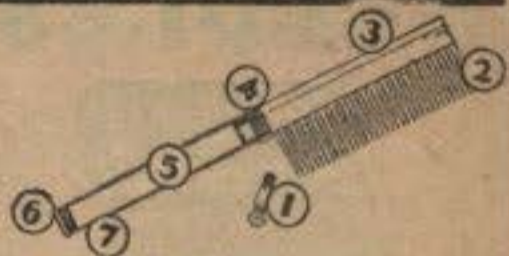
£100 GUARANTEE

Use White's Electric Comb on your own hair for 7 days and if not satisfied in every way with the improvement, post it back to us direct and WE GUARANTEE under penalty of £100 to refund your money at once, without question. We can't make a fairer offer.

THREE MODELS.

10/-	15/-	20/-
Nickel plated Ebony back	Silver plated Green handle Plush case	Gold Plated Art handle Silk lined case

Demonstrated and sold by all branches of Boots, and all good chemists and hair-dressers. Or you can order direct by post on this coupon.



- 1 The testing bulb to push on the teeth of the comb to show when the current is on or off.
- 2 The soothing electric current passes from one tooth to the other, below the scalp surface and through the hair roots. The electro-plated teeth are scientifically arranged to comb every strand.
- 3 Ebony-black back carrying electricity from battery in the handle to the teeth. There are no sparks. Nothing but the little light to say there's electricity.
- 4 Turn this little screw to the right to put the current on, or to the left to turn it off.
- 5 This bright nickel handle contains the little battery, which lasts at least 3 months. Then another battery, which just slips in the handle, costs only 1/- and lasts another 3 months (4/- a year for beautiful hair!).
- 6 The little spring which keeps the battery always in place.
- 7 The bright handle; ebony-black back, and electro-plated teeth makes this Electric Comb a beautiful addition to your dressing table.

COUPON

Post to WHITE'S MANUFACTURING CO., LTD., Swan St., London, E.1
Dear Sir,
I enclose Please post to me at once one of your Electric Combs, complete, on your Guarantee to return my money if I am not satisfied with the results within 7 days and send back the Comb.
(It is only on this condition that I order.)

NAME

ADDRESS.....

B.T.3.....

WHITE'S ELECTRIC COMB 10/-

**If you want
VOLUME
use
SONGSTER
COLLAR
NEEDLES**



The loudest needles on earth — you will be sure then of getting all the volume you desire

**PRICE
PER 4^D. BOX**

Ask your dealer

Made by J. STEAD & CO., LTD., SHEFFIELD.

Save Your Valves!

Very few valves live to die a natural death. But CORTABS to-day and save the lives of your valves. Metal labels are corrosive and conducting. CORTABS (made of ivory) are non-corrosive and non-conducting. A carton of thirteen popular wordings costs only 9d.



Don't be put off with substitutes. See the special slots illustrated above. These enable CORTABS to slip on to battery cords without having to undo plugs and terminals. But they will not slip off! CORTABS can be obtained of all good dealers or (14d. postage extra) from

MONEY HICKS, LTD.,
The Largest Makers of Radio Labels in the World
68-60, Britannia Road, Waltham Green, London, S.W.6.

END WINTER NIGHT DULLNESS

Play Bagatelle.



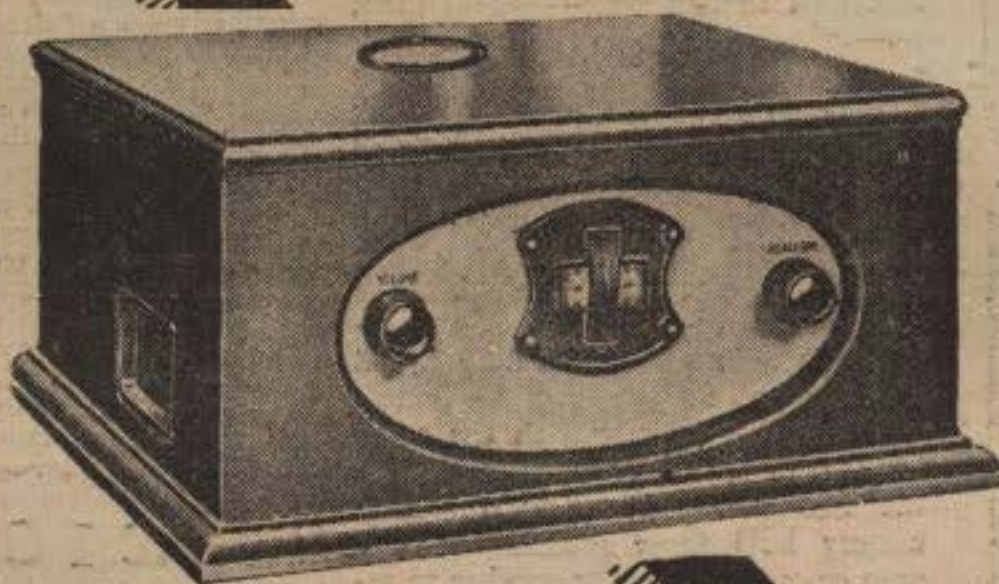
**7/9
down**
brings you the 6ft. size table carriage paid on 7 days' Free Trial. Cash Price £6 10 0.

you and your family will derive endless pleasure from this ever entertaining game. First payment brings you delivery of the Riley Bagatelle Table, complete with all accessories. Pay the balance in easy instalments as you play.

Write to-day for list of sizes and prices.

E. J. RILEY, LTD.,
Jasper Works, ACCRINGTON.
2nd Dist. 17, Aldersgate, London, E.C.1

**THE
POPULAR
LOTUS
ALL ELECTRIC
RECEIVER**
for
**£1-19-9
DOWN**



Easily operated by connecting to any A.C. Mains light-socket—no batteries needed—this Lotus All Electric 3-Valve S.G.P. Set is highly selective and covers a good range of British and Continental stations. Cash Price £21 (Royalties paid and including valves) or £1 19 9 down and eleven similar monthly payments. See and hear it at any wireless dealer's or write to-day for the Lotus Sets Catalogue and Hire Purchase terms

**LOTUS
ALL ELECTRIC
RECEIVER**

Gets the Best Reception.

Made in one of the most modern radio factories in Great Britain by
GARNETT, WHITELEY & CO., LTD.
(Dept. R.T.4.), Lotus Works, Mill Lane, Liverpool.

Causton.

**USED BY
MEN WHO
DEMAND MOST!**

**WHY
NOT A
"SERVICES"
FOR YOU?**

Used all over the world under severest conditions—tested by vibration in T.T. Races—unbeatable for sports and everyday wear. **POST THE COUPON NOW.**

50 MODELS in Nickel, Silver and Gold. With 12 or 24 Hour Dials (as used in the Services). Timed, tested and guaranteed.

CATALOGUES:
1. Sports for Men.
2. Presentation for Men.
3. Sports and Presentation for Ladies.

**DESPATCH RIDER
NON-MAGNETIC—** shock and vibration proof, dust and damp proof. Fully guaranteed 12 or 24 hour dial. Complete with strap, 15/6. Luminous (12 hour dial only), 17/6.

**10S1
8 REE.**

Services
SHOCK & VIBRATION PROOF
SPORTS WATCHES

To THE SERVICES WATCH CO., LTD. (DEPT. R.O.) LEICESTER.
Please send me Catalogue No.

Name

Address

**TIMED
TESTED
GUARANTEED
H.U.T.**

For your throat

Made from pure glycerine and the fresh juice of ripe black currants. They are delightfully soothing.

Allenburys
Glycerine & Black Currant **PASTILLES**
Your Chemist sells them
8^D & 1³ Per Box

**225,000
FREE
COPIES
OF
DOBBIE'S**

Catalogue and Gardening Guide for 1930.

A wide selection of finest seeds and plants and many hints on gardening, 156 pages and 244 illustrations, including 6 in colour. Write now for Dobbie's Spring Catalogue and Gardening Guide for 1930. Free to all who mention the Radio Times.

The world's best sweet peas are DOBBIE'S. Our Imperial Collection contains distinct and lovely varieties, 20 seeds of each including 1929 Novelty and diagrams explaining modern methods of culture. **POST FREE—2/-.**

DOBBIE & CO. LTD.
The King's Seedsmen,
EDINBURGH, SCOTLAND.

WILLS'S
THREE CASTLES
 MEDIUM
 CIGARETTES

in Wills's "Wallet" Packing

OPENING FLAT LIKE
 A CIGARETTE CASE

Each cigarette keeps its
 shape, freshness and flavour until
 the Wallet is empty.

10 for 6d.

20 for 1/6

T.T. 92A.

**Blot
 Out**

Brookmans Park!
 or other interfering stations
 and tune in any station
 without annoyance.

Guaranteed to give clear and pure reception of both the Brookman's Park Pro-
 grammes, Daventry SGB; and Foreign stations can also be received
 without interference.

More Stations than ever will come in easily and clearly on your
 receiver

Percy W. Harris, M.I.R.E., Editor of "The Wireless Constructor,"
 personally approves, uses and recommends the



PRICE
20/-

**SIMPLICITY
 ITSELF.**

You merely turn the switch.

**DEFINITELY
 GUARANTEED**

to cut out any unwanted
 stations.

Ready Radio

SELECTIVITY UNIT

The principle involved in this marvellous instrument, that can be
 easily attached to any type of receiver, is the outcome of exhaustive
 experiments by several well-known radio experts.

GET ONE NOW FROM YOUR LOCAL DEALER,
 Gamages, and all stores.

ASK FOR THE READY RADIO SELECTIVITY UNIT.
 (Say "Susie" for short.)

READY RADIO

159, BOROUGH HIGH ST., LONDON BRIDGE, S.E.1.

A SAFEGUARD.

Your aerial is automatically
 connected to Earth when Unit
 is switched off.

Telephone:
 Hop 5555

Use a NON-SPILLABLE battery in your home ~

It is so fatally easy for a few drops of acid to spill when changing over ordinary low tension accumulators. You may already have experienced the vexation of discovering damage to carpet or furniture on which acid has dropped.

The C.A.V. Non-spillable accumulator contains acid—but in a jellied form. You cannot spill it, and it does not flow, so you can use it in any position.

Because of its advantages over the free-acid type of non-spillable accumulator, its compactness, its safeness, it is the ideal battery for portable receivers. It is also the battery to relieve you of all anxiety. Why not use one with your home receiver?

Our latest Radio Battery catalogue No.W2 will gladly be forwarded upon application.

We have recently introduced an entirely new range of rechargeable high tension accumulators—built like car batteries. May we send you details?

CAVandervell & Co. Ltd.
ACTON, LONDON, W.3.



All Position-Non Spillable Batteries



The Original Jelly Acid Battery

Perfect for Portables

AEROPLANE

GUARANTEED FOR 10 YEARS.
As supplied to the Imperial Airways, Ltd., Air Ministry Contractors, etc.
Built to Withstand Vibration
15 Jewelled lever movement. Non-Magnetic. Adjustments. Damp and dust-proof. Price 22/6.
Ladies' or Gents' Sizes Silver 30/-.
Luminous glass 2/6 extra. Pocket Watches 21/-.
7 Days' Approval Catalogue FREE.
Obtainable only from
G. & M. LANE & Co.
Dept. R.T.,
26, Ludgate Hill, E.C.4



STEEL MAST

Special Guarantee!

ALL BRITISH MATERIAL - MANUFACTURE THROUGHOUT
This vastly improved model is made of best steel throughout (not iron) and is very easy to erect. We guarantee that if MAST becomes damaged from ANY cause **WHATSOEVER** within 6 months of purchase we will replace entirely **FREE OF CHARGE** any damaged part or section caused through any accidents—gales—or mishap during erection. Do not fail to take advantage of this generous guarantee. No other MAST bears this guarantee!

- | | | | |
|---|------|--|------|
| 26 ft. STEEL MAST, tapering 1 1/2" to 1". Carriage: London, 1/6; Midlands, 2/6; Elsewhere 3/6. Weighs 28 lbs. | 14/- | 34 ft. Tapering 1 1/2" to 1". Carriage: London, 2/-; Midlands, 3/-; Elsewhere, 4/-. Weighs 40 lbs. | 20/- |
| 30 ft. Tapering 1 1/2" to 1". Carriage: London, 2/-; Midlands, 3/-; Elsewhere, 4/-. Weighs 36 lbs. | 17/- | 40 ft. Tapering 1 1/2" to 1". Carriage: London, 2/6; Midlands, 3/6; Elsewhere, 4/6. Weighs 50 lbs. A Super mast. | 25/- |

Cash refunded if mast is returned intact and carriage paid within 7 days.
OUTFIT WITH MAST. Mast rings, ample galvanized wire (cut to lengths), Pulley Cast, Solid Metal foot rest and strong galvanized stay casters. **NOTE.** Our Masts are stayed at 4 ground points (not 3) which ensures safety.

ACCESSORIES. Best Manila Rope Halyards (will not rot) 60 ft. 1/6. 100 ft. 2/6. Special Anti-rust paint (sufficient for mast) 1/6. Coppered earthing tube 1/6. C.P. special Aerial. Has 14 strands of No. 28 gauge enamelled high conductivity pure copper wire, 100 ft. 3/6. Aerial shock absorber with Spring and double-insulators (preventing larring of Aerial) 1/6, each. Straining screws, best quality, galvanized 8d. each. Adjustable Lead-in with brass wing nuts 1/- each.
C. P. MAST CO., 48D, High Street, Penge, S.E.20.

GET THAT ONCE-A-WEEK TURKISH BATH HABIT

Start it at once by installing a Gem Portable Cabinet and enjoy in the privacy of home all the benefits and delights of modern thermal baths. Use it once a week and keep fit. It is a cleanser, a tonic, a beautifier and a lifetime insurance against ill-health. Used and recommended by Doctors for Rheumatism, Sciatica, Neuritis, etc.



Booklet Free.
GEM SUPPLIES CO., LTD.
Desk R.T.
67, Southwark St., London, S.E.1

read 'World-Radio' every

FRIDAY for details of Continental programmes: obtainable everywhere, price 2d.

NO MORE DULL WINTER EVENINGS... but healthy enjoyment for all—



Riley's "Home" Billiard Table resting on ordinary table.

Keep your boys and all the family at home during the winter evenings. There's endless enjoyment for everyone with a Riley "Home" Billiard Table. The 6ft. size to rest on your dining table is sent for a trial payment of 14/-, (cash price £11 15 0). Balance in easy monthly payments. Sent carr. paid on 7 days' free trial, and all transit costs taken by Riley's. Here are the cash and easy payment prices for the various sizes of Riley's "Home" Billiard Tables:

4ft. 4in. x 2ft. 4in.	... ..	£7 0 0
5ft. 4in. x 2ft. 10in.	... ..	£9 0 0
6ft. 4in. x 3ft. 4in.	... ..	£11 15 0
7ft. 4in. x 3ft. 10in.	... ..	£15 0 0
8ft. 4in. x 4ft. 4in.	... ..	£21 10 0

or in 10 monthly payments of 8/6, 11/-, 14/-, 18/-, 20/-.

E. J. Riley, Ltd., Raymond Works, ACCRINGTON,
and at Dept. 5, 147, Aldersgate Street, London, E.C.1.

The famous RILEY 'COMBINE' Billiard and Dining Tables

in a variety of designs in oak or mahogany, can also be obtained on easy payments. Here are prices for the mahogany round leg pattern.

5ft. 4in. x 2ft. 10in.	... ..	£22 10 0
6ft. 4in. x 3ft. 4in.	... ..	£26 10 0
7ft. 4in. x 3ft. 10in.	... ..	£33 0 0
8ft. 4in. x 4ft. 4in.	... ..	£43 0 0

or in 15 or 20 monthly payments.

WRITE FOR FREE ART LIST.

Rileys are the largest makers of full-size billiard tables in Great Britain.



**RAZOR-KEEN
SELECTIVITY**



**WITH
ANY
SET!**

You can cut out any powerful unwanted station—Brookman's Park or 5GB included—and tune in distant stations all around the dial without a trace of background or interference when you put a Lissen Regional Selector into your set.

In three minutes you can make your set as selective as though you had completely rewired it to meet the new need for selectivity—there are no new components to add to your present panel or baseboard—no change of coils or valves—

**NO REWIRING
OF YOUR SET**

You simply attach your aerial to the Lissen Selector—Selector to aerial terminal on your set—tune in Brookman's Park to its loudest in the ordinary way—then cut it right out with a single simple adjustment of the Selector.

**LISSEN
REGIONAL SELECTOR**

Complete in handsome brown moulded case **PRICE 12/6**

Obtainable from all good Radio dealers.

LISSEN LIMITED,
Worpie Road, Isleworth, Middlesex.



**JUST PUT IN YOUR
SET LIKE A
BATTERY**

**COMPLETELY
INSULATED
ABSOLUTELY SAFE!**

Lissen H.T. Eliminators deliver smooth, steady current from your house electric supply, and cheaply. The Lissen Eliminators can be put into your set as easily as any battery. From the four types made there will be one to suit you. Send a deposit of 5/- and we will arrange for delivery of the eliminator to suit you and for it to be properly installed. Send 5/- only. State voltage of your mains supply and whether A.C. or D.C. Leave the rest to us. You pay the balance in one sum after installation or by extended instalments.

Suitable for all ordinary sets up to 4 valves.

- D.C. MODEL "A." 110-250 v. Cash Price, 27/6, or 5/- down and 6 monthly payments of 5/-.
- D.C. MODEL "B." 110-250 v. Cash Price, 53/6, or 5/- down and 6 monthly payments of 5/-.
- A.C. MODEL "A." 100-110, 200-210, 220-230, 240-250 v. Cash Price, 60/-, or 5/- down and 10 monthly payments of 6/6.
- A.C. MODEL "B." 100-110, 200-210, 220-230, 240-250 v. Cash Price, 75/-, or 5/- down and 10 monthly payments of 8/6.

**YOURS
FOR
5/-
DOWN**

**LISSEN
ELIMINATORS**

LISSEN LTD.
Worpie Rd., Isleworth, Middx.

**HOLDS ITS CHARGE
STUBBORNLY-
yet delivers it freely**



The range of Lissen accumulators is one more triumph of Lissen organisation—one more example of Lissen value-for-money. They are sturdily built to give absolute satisfaction in use and long life. The plates of Lissen accumulators are very thick, the containers are strongly made, so that they give trouble-free service always.

Buy a Lissen accumulator and hold it in reserve. Then you will never know the annoyance of finding yourself without L.F. supply because the Lissen accumulator holds its charge for a very long time, yet delivers it freely when in use.

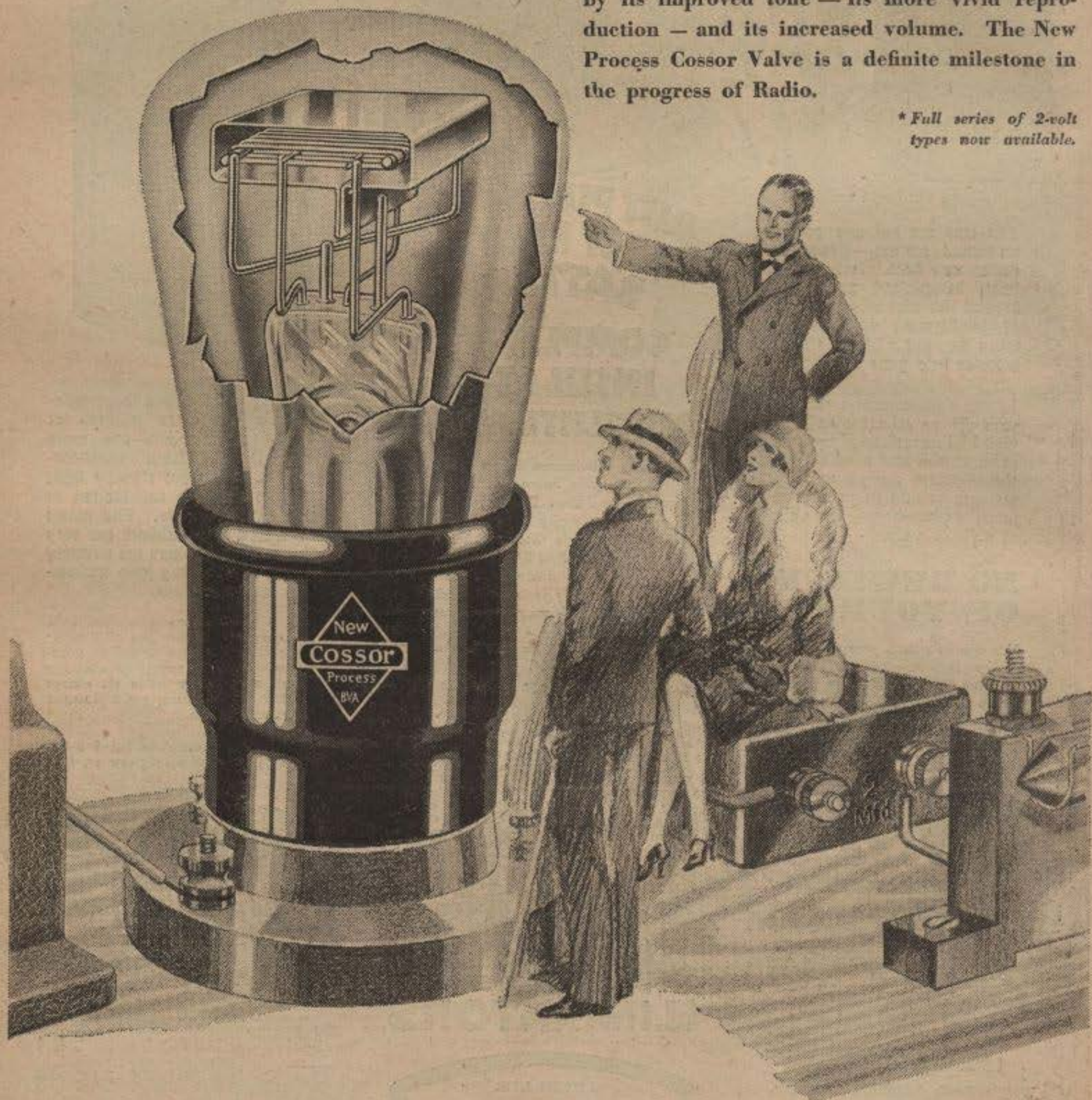
All Lissen accumulators listed below are supplied with strong carrier, free.

**LISSEN
ACCUMULATORS
PRICES**


DULL EMITTER (TYPE G.M.).	
L.N.503 2-volt, 20 amp. hours	4/6
L.N.504 2-volt, 45 amp. hours	8/6
Multiple plate type glass containers.	
L.N.500 2-volt, 20 actual amp. hours	9/6
L.N.502 2-volt, 40 actual amp. hours	13/6
L.N.560 2-volt, 60 actual amp. hours	17/6
Extra Capacity.	
L.N.565 2-volt, 24 actual amp. hours	10/6
L.N.567 2-volt, 48 actual amp. hours	14/6
L.N.569 2-volt, 72 actual amp. hours	18/6

TAKE a peep inside the New Cossor.* See for yourself the enormous strength and rigidity of its electrode system. Then you'll appreciate why this remarkable valve is absolutely free from microphonic noises. Choose them for your Receiver and you'll be thrilled by its improved tone — its more vivid reproduction — and its increased volume. The New Process Cossor Valve is a definite milestone in the progress of Radio.

** Full series of 2-volt types now available.*



A. C. Cossor Ltd., Highbury Grove, London, N.5.

 302