

THE PROGRAMMES FOR JANUARY 20-26

THE

RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



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G.P.O. as a Newspaper.]

JANUARY 18, 1929.

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THE RADIO TIMES

Vol. 12. No. 272.

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JANUARY 18, 1929.

Every Friday. Two Pence.

BROADCASTING: THE TEST OF TIME.

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 187.)



The Pelican Who Would.

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



'A vague, but praiseworthy, idea'

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

A Hindu Play of Two Thousand Years Ago.

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

The Future of the Film.

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

What Does a Woman Own?

THE fourth of Mrs. Croft's practical talks on 'Law and the Home' (from 5XX, at 10.45 a.m. on Monday, January 29), will deal with the subject of 'Married Women and their Property.'

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



The Musical N.O.

NEXT week we are to have two performances of Rimsky-Korsakov's opera, *Chy 2 Or* (The Golden Cockerel). Rimsky-Korsakov, the leader of the Russian Nationalist group of composers, was born the son of wealthy parents in 1844. His love of music was first inspired by the playing of four Jewish employees of his father who used to be summoned to the house to entertain their master's guests; but, though young Rimsky-Korsakov took music lessons as a child, he was not at once able to indulge the ambitions awakening in him, for his parents sent him into the Navy. Friendship with Balakirev set a spur to ambition, and between 1862-65, while absent on a cruise, he wrote a symphony—Op. 1. The performance of this, of the symphonic poem *Sadko* (from which the now-too-popular *Hinda Song* is taken), and the opera *The Maid of Pskov*, led to his being offered a professorship at the St. Petersburg Conservatoire. At last he was justified in retiring from the Service, though he remained a public servant, as Inspector of naval bands and, later, assistant-director to the Court Chapel. His pupils included Lindov, Grotchankin, and Glasunov, all of whom he inculcated with the nationalist spirit. His own compositions were mostly symphonic and operatic, though he left us a fine collection of songs. Later in life he concentrated more and more on opera. He wrote fifteen operas, most of which are unknown in this country. His magnificent *Kinder* was given by the B.B.C. at Covent Garden some years ago. Part of *Moscow and Suzerai*, his only opera with a non-nationalist theme, was sung by Chaliapin at the Albert Hall last year. The composer died on June 21, 1908.

A Russian Fairy Tale.

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

Chaliapin as 'Dodon.'

THE GOLDEN COCKEREL was first given in England in 1913, at Drury Lane Theatre, during that season of Russian opera in Russia, the memory of whose magnificence seems to have vanished like so many enchantments of before the war. Chaliapin sang Dodon—literally 'sang'—for the singers were seated in tiers round the outside of the stage, while in the centre the ballet mimed the story. The opera was first given in English by the Beecham Opera Company in 1917, when Foster Richardson played the part of the King, Mr. Richardson, together with Cressa O'Connor, Herbert Standish, Franklyn Kelley, Gladys Palmer, Sydney Russell, Noel Radie, and Doris Lennon, will take part in the first broadcast presentation. The opera will be heard from 5GB on Monday, January 29th, and from other stations on the following Wednesday.

Mr. Chamber—of Music Fame.

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

Jim Crow's Alphabet.

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

Confusion to Dogbody!

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



'I have crept into his house.'

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

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



An Onion Recipe.

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



'When the scene is simmering.'

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

Two Symphonies and 'The Hillside.'

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

Military Band, etc.

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

Wales v. Scotland.

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

Lime-juice and Orange-juice.

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

String Orchestra.

THE Wireless String Orchestra is to give London's evening concert on Sunday, January 27. Stephen Bergman will play Bach's *Pianoforte Concerto in F Minor*, with the orchestra, and John Armstrong will sing, among other songs, three by William Jackson, with a string orchestral accompaniment arranged by Julian Herbage, one of our younger musicians who is on the staff at Servey Hall. William Jackson (1739-1803) was son of a grocer in Exeter. For a time he was organist of Exeter Cathedral; later, after a time in London, he returned to his native city as a teacher. In addition to songs he wrote church music (now almost forgotten, except a *Te Deum* in F which is occasionally sung today), sonatas for the harpsichord, and incidental music to a version of Milton's *Lycidas*.

A Yugoslav Programme in February

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

The Bad Child—

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

—And the Child at School.

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

How To Dance

FROM 5.05 on Saturday, February 2, at 8.45, Mr. H. St. John Ramsey, the dance teacher and writer on dancing, is to give a talk, entitled 'Style in Dancing.' Perhaps Mr. Ramsey will explain some of the weird antics which adorn our ballrooms and *salons de danse* (dances).



'Tango (in the English manner).'

pulses), such as the tango and *L'Anglais* (in the English manner), danced with two feet of space between man and woman, and with an expression of horrid distaste upon the features. What is correct dancing—what the fashionable *meunier* between the amorous huddle of Toothman and the rigid *hauter* (haughtiness) of the Hyde Park Hotel?

'The Announcer'

The Midlands Calling!

Some Future 5GB Events from Birmingham

Carr's Lane.

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

Distress in the Coalfields.

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

Sir Edward German.

MANY programmes of this composer's music have been broadcast from British stations, but they have chiefly dealt with his light operatic successes. On Tuesday, January 20, 5GB is giving, from Birmingham, a programme of his symphonic music played by the Studio Symphony Orchestra. The programme will include two movements from his No. 1 Symphony, the whole of the No. 2 Symphony in E Minor, and the March Rhapsody.

A Request Hour.

I MENTIONED a short time ago that after a recent broadcast announcement for request items, enough material and suggestions were received at the Broad Street offices to form the basis of two months' programmes. One request was for Rubinstein's *Melody in F*, but somebody (not the Musical Director) was all for turning this down, as he didn't like Scott's tunes. Anyhow, some of those who wrote will have their wishes gratified on Tuesday, January 20, when an hour of requested vocal and orchestral items will be given by the Birmingham Studio Orchestra and Olive Sturgeon (soprano).

Two Short Plays.

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

A String Orchestral Programme.

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

Orchestral Concert.

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

Saxophone Solos.

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

High Power Short Waves.

FREDERICK LAKE and Constance Wentworth will be heard in songs

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

William Fegg (bass) and Kathleen Garmon (soprano) sing in the relay from Lovell Picture House on Monday, January 28, and Thursday, January 31, respectively.

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

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

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

The Children's Hour.

THE Children's Hour on Tuesday, January 20, will contain a 'true story' play—*The Prisoner of Laon*, by Una Broadbent. The play takes us back to the year 1000, the scene being a French king's castle at Laon. The characters are Richard, Duke of Normandy, age twelve, Osmond, a young noble, and Raoul, the king's steward. The musical side of the programme will be provided by Harold Casey (baritone).

'MERCIAN'



BILLIE FRANCIS AND HIS BAND.

Their programmes are frequently relayed from the West End Dance Hall, Birmingham. Their next broadcast is on Saturday, February 2.

An Outside Studio.

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

'You're Through!'

ANOTHER novel is presented from the Birmingham Studio on Tuesday, January 20. It has been given the title of *You're Through!* and is described by Charles Brewer, the author and arranger, as 'a Radiophonic novel in Twelve Wrong Numbers.' It will be presented by Vera Gilman, Edith James, Harry Bennett, Alfred Butler, Harry Saxton, and at the two pianos will be Walter Randall and Nigel Duffaway.

An ABC of the Cinema—I.

TWO THOUSAND YEARS OF CINEMA HISTORY.

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



By courtesy of Will A. Day.

The 'cinema de luxe' of two hundred years ago—the shilling per-view man and his audience, who no doubt found this entertainment as thrilling as we today find the last \$4,000,000 'super'.

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

Leonardo's Camera Obscura.

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

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

Mona Lisa 'Registered' Emotion.

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

Kircher's Lantern.

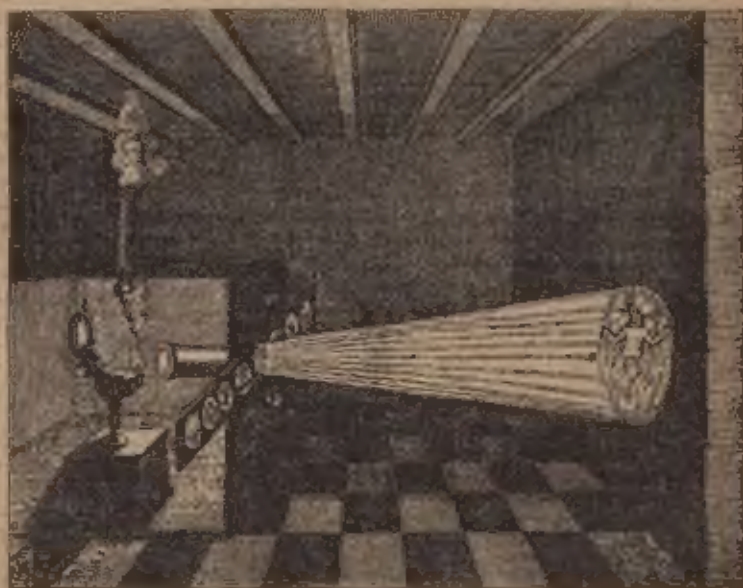
It was in 1640 that the first magic lantern so electrified the nobles and citizens of Rome at the Jesuit College. It was presented by one Athanasius Kircher, who worked with a lantern which had lamp, reflector, and lens, and painted slides depicting, on glass, devils, demons, and skeletons; not to mention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

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

Rogèt and the Baker's Cart.

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

(Continued in column 3 overleaf.)



By courtesy of Will A. Day.

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

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

THE NEW TALKS PROGRAMME. A Wide Choice of Subjects for the Spring Session.

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

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

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

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

THE PELICAN WHO WANTED TO BROADCAST.



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

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

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

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

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

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

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

AN ABC OF THE CINEMA

(Continued from page 125.)

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

The next movement was to combine Klieber's magic lantern with Stampfer's revolving disc. In this way the pictures could be projected on a wall. But here there was a definite pause in development, until, in 1880, the history of film development joined hands with the history of photography development; and Coleman Sellers, an engineer and inventor of Philadelphia, applied the wet-plate process of photography to the problem of making living pictures. He patented a machine called the 'kinematograph' in February, 1881. In this successive prints were mounted in a paddle-wheel device. The paddle-wheel was then turned by hand, and the prints were looked down upon through a stereoscope. An impression of movement was then achieved if the paddle-wheel was turned at a proper and regular speed. The patenting of this machine is interesting because it marks the first use and appearance of the word 'kinema' in the history of the film.

A Mr. Heyl, of Ohio, took his share in the matter in 1883, producing a device called a 'phantatrope.' This machine carried positive pictures on thin glass mounted radially on a wheel by which they were exposed intermittently to the light ray from a magic lantern. In the first display the inventor and a dancing partner were photographed in six positions of a waltz. Each picture was printed three times to supply eighteen images to fill the wheel and each revolution of the machine therefore gave three turns of the dance. In this early stage again we find close relationship with the present day, for the proprietor synchronized his picture to music, and is said to have given an audience of 1,600 persons a 'profound sensation.' The receipts for this historic show were \$550.

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

G.

IN NEXT WEEK'S ISSUE:

AN ABC OF THE CINEMA—II.

'The Age of Edison'

and

M. ALFRED MORAIN,

Prefect of the Paris Police, on 'Crime'

There Are Many Fine Poets Today.

The appreciation of poetry is a habit of reading not easily acquired but, in the pleasure which it brings, one who has once begun to read it will find it hard to stop. Modern Poetry, concludes her plea for the reading of poetry with a summary of the men and women who are today carrying on the tradition of English Poetry.

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

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

I cannot give to any of these poets a special space to Yeats and Hardy. I have done so because I have found them to be the most important poets of our time, though such pronouncements are rash;

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

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

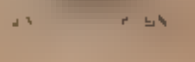
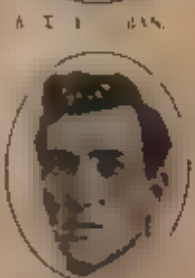
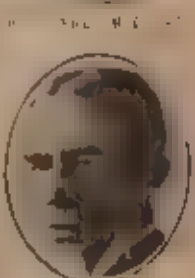
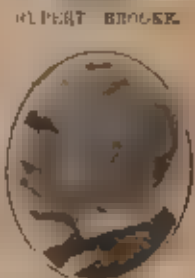
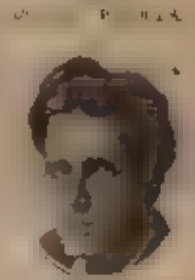
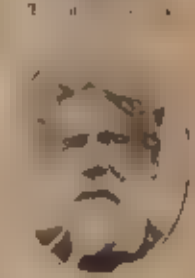
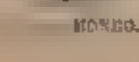
I went into the hazel wood,
Because a fire was in my head,
And what I did not do,
And looked a berry to a thread;
And when white moths were on the wing,
And I had seen the last of the
I dropped the berry in the stream

I have chosen this verse because it is a poem in which the rhyme is not a mere device, but a part of the meaning. It is a poem in which the rhyme is not a mere device, but a part of the meaning. It is a poem in which the rhyme is not a mere device, but a part of the meaning.

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

Mr. Yeats's early poetry was especially rich in this quality of suggestion. In his latest volume 'The Tower,' it is as rich as ever, but it has become more concrete. It seems as though Mr. Yeats, for a long time now, had been striving to escape from the rather vague though lovely abstractions which are the special gift and the special danger of suggestion. He has not yet reached the perfection that he is able to express himself with absolute firmness and clarity, but with no loss of his original quality.

Through all the lyre years of my youth he writes
I swayed my leaves and flowers in the sun,
Now I may wither into the truth.
Throughout these articles I have tried to emphasize the modern poet's desire to express himself with absolute firmness and clarity, but with no loss of his original quality. (Continued on page 1)





Mainly About Soups.

Cream of Barley Soup.

PUT 2 pudging spoonfuls of pearl barley into an enamel saucepan, adding 4 tumblerfuls of cold water. Simmer gently for 3 hours. An hour before ready, remove half the barley, and add a medium-sized onion and half a carrot finely shredded, some pepper and salt. When required, add 1½ tumblerfuls of milk, a little grated nutmeg, re-heat, and just before serving, add the well beaten yolk of an egg. Stir well, but do not boil, or egg will curdle. If required, add 2 yolks. Enough for 4 persons.—*Mrs. H. E. Hyman, Scrimban, Wiltshire, Somerset.*

Rabbit Soup.

Take a rabbit, cut it into small pieces, and flour it. Melt some dripping in a pan, about 1 lb. will do, and fry the rabbit in this with some chopped onion. Pour in a quart of water, let it come to the boil and skim it well. Slice up a few carrots and any other cold vegetables you may have left over from last night's supper, and put them in with a few herbs and up in a piece of muslin. Simmer for four or five hours to get all the goodness out of the rabbit, then strain and thicken it with about 1 oz. of flour to a tablespoonful of mushroom ketchup. Cook it again for five minutes to get rid of the taste of flour, and serve very hot.—*Mrs. Stevenson, 105, The Common, Northrop, Notts.*

Tomato and Haricot Bean Soup.

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

This is a very economical and nutritious soup.—*Mrs. Stone, 30, Edinburgh Place, Edinburgh.*

Almond Soup.

1 lb. almonds, 1 pint milk, 2 pints white stock, 1 small onion, 1 oz. butter, 1 oz. flour. The almonds are first put to the water and soaked for 12 hours. Then they are peeled and sliced. The stock is then added and the mixture is boiled for 5 minutes. Add almonds and stock, just bring to boiling point, season and serve. A little cream is a great improvement.—*Mrs. A. Kirk, 15, King's Avenue, Ealing, W.3.*

Much Lobster or Tomato Soup.

1 lb. sliced tomatoes, 1 level teaspoonful bicarbonate soda, 2 ozs. butter, 2 ozs. cornflour, 2 pints milk. Peel tomatoes, put with soda into lined saucepan, and cook gently. When cooked rub through sieve. Make sauce with butter and cornflour, very smooth. Add milk. Whisk until it boils. Add tomatoes, simmer gently for 10 minutes, and season.

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

Tomatoes and Eggs Scrambled.

2 small ones, 2 eggs, 1 dessertspoonful of milk, Salt and pepper, Butter, toast. Peel and slice the tomatoes, and cook in a saucepan with a small piece of butter until tender, but do not brown; then mash up and make into a pulp. Beat the eggs and mix with the milk, add this into the tomato pulp, season well. Add a little more butter, and cook slowly over a low burner for a few minutes until it begins to thicken and set, keeping it well stirred. Have some prepared mixture on there, and serve.—*Mrs. P. Baxter, 4, Sydney Terrace, Stanforthham, Newcastle.*

Tomato and Onion Pie.

1 lb. tomatoes, 1½ lbs. Spanish onions, Seasoning and butter. The tomatoes are first put to the water and soaked for 12 hours. Then they are peeled and sliced. The onions are then added and the mixture is boiled for 5 minutes. Add tomatoes and onion, just bring to boiling point, season and serve. A little cream is a great improvement.—*Mrs. A. Kirk, 15, King's Avenue, Ealing, W.3.*

Tomato Pie (Another way).

The following dish is highly nutritious, easy to remember and prepare, and has the advantage that it can be prepared in the morning and left for easy cooking. Rather a peculiar and puck tomatoes, lightly in to the bottom, tops downward; just slit tomatoes across the skin end with a sharp knife after placing in dish, the bottom of which should be just covered with water or a little white stock. Wall with pepper and salt to form a crust (dry), after scattering over the tomatoes. Put small pieces of butter all over the top and it is ready. Place in a warm oven and bake slowly for 1 hour.—*Mrs. M. Balchamber, Park View, Shepton Mallet, Somerset.*

Our Boys and Girls—2.

The New Baby.

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

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

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

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

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

The feeding of the new baby is specially important. If, from the very beginning, you can feed it only every four hours during the day, giving both the baby and yourself a rest of eight hours during the night, you will find that you need not change the times during the whole nine months in which you ought to help to provide his main food. The best times have been found to be 8 a.m., 12 noon, 6 p.m., and 10 p.m. Remember, therefore, they require sips of boiled cooled water between their feeds—not milk—since to them that stands for food. Allow them freedom to move their limbs, since many babies take exercise at meal times. Everything connected with their food must be thoroughly clean. Since even mother's milk contains some waste, the baby must be helped to get rid of this daily, preferably at some fixed and convenient time. Be sure to see that no castor oil is given to your baby during its first few days, for this old-fashioned practice is known to be one of the very common causes of constipation in later life. Nursing mothers should be careful of their own health and should have no poisonous medicines, such as bad teeth, in their body.

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

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

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

(Continued on page 146)

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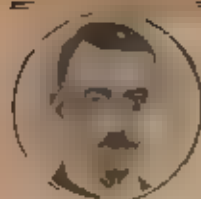
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3.30
Tom Kinniburgh
in
Light Music

10.30 a.m. *Dauntsey only*: TIME SIGNAL, GREEN
W. B. WEATHER FORECAST

3.30 A LIGHT ORCHESTRAL CONCERT

TOM KINNIBURGH (Horn)
THE WIRELESS ORCHESTRA
Conducted by JOHN ASHALL

Marche aux Flammeaux (Tom Kinniburgh) *Myerhoff*

Overture, 'The Bronze Horse' *4 bar*

3.50 TOM KINNIBURGH and Orchestra
Myself when Young ('In a Persian Garden') *Myerhoff*

3.58 ORCHESTRA
Eastern Dance and Minniners' Dance *Myerhoff*

Suite, 'Carnavalesque' *Myerhoff*

Village Fête: Pierrot; Punchinel o Jig *Myerhoff*

4.10 FREDERICK THURSTON (Clarinet) and Or-
chestra

Concertino *Myerhoff*

WEBER'S Clarinet Concertino is not one of his most important works, but a very pleasing example of the less of his melodious and always effective style of writing. Just as he wrote some fine clarinet works for the great clarinetist Muhlfeld so this concertino of Weber and two other works which he wrote for clarinet and orchestra were inspired by an earlier great executant, Heinrich Bümann, who was reckoned the finest clarinet player of his time.

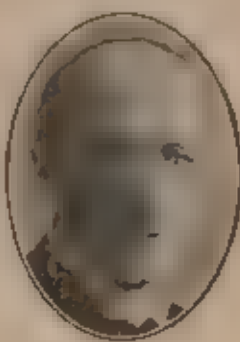
As its name implies, the Concertino is not a full-blown example of the form, but a work of smaller scope in one movement, though with clearly defined sections corresponding to the three movements of a full length concerto. This it opens with a slow introduction, which is followed by an air with variations,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

4.26 ORCHESTRA
Overture, 'The Magic Flute' *Myerhoff*
Valse de la Jeune Fille *Myerhoff*
Danse Russe *Myerhoff*

SUNDAY, JANUARY 20

2LO LONDON & 5XX DAVENTRY

(388 M. 528 KC.) (1,562.5 M. 192 KC.)



The late
GERVASE ELWES.

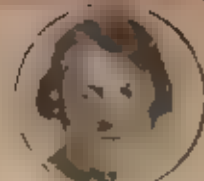
8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Musicians' Benevolent Fund, by Miss VIOLET LORRAINE

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

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

4.46 TOM KINNIBURGH
Great Lark Great Ours! ('The Magic Flute') *Myerhoff*
Where go the Souls? *Thomson*
When Day is Done *Draper*

9.5
Kate Winter
in
Soprano Songs



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

(For 5.0 to 6.15 and 6.30 to 1.45 see op. page)

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

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN; Local Announcements, *Dauntsey only* Shipping Forecast

9.5 A Concert

KATE WINTER (Soprano)
THE GERSHWIN PARKINSON

On Wings of Song *M. Kinniburgh*
Nocturne in M. Kinniburgh *M. Kinniburgh*

9.10 KATE WINTER
A Fair Town *Ernest Farrar*
The Maiden *Parry*

9.18 QUINTE
To the Forest *Thomson*
Don Juan's Serenade *Forster*

9.22 A REPERTORY OF THE FAMOUS COMPOSERS
Pianist
Dohnanyi

10.0 QUINTE
Two Straws Song
Ständchen (Serenade), Weigand (Cradle Song)

10.10 KATE WINTER
The Early Morning *Thomson*
Faery Song *Thomson*
Praise ye the Lord *Thomson*

10.18 QUINTE
Colonial Song *Thomson*
Vol y on the Shore *Thomson*
Sweet and Low *Thomson*

10.30 Epilogue
THE GOOD SAMARITAN

(Continued from page 127)

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

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

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

V Sackville-West on POETRY OF TODAY

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

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

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

V SACKVILLE-WEST.



in Vanderzile



Monday's Programmes continued on page 137.

"TAKE UP PELMANISM"

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



Sir John Foster Fraser.

It brings brightness and sharpens the man who thinks of himself as a handkerchief into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

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

Training the Senses.

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

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

Depression	The "Inferiority Complex"
Shyness	Weakness of Will
Timidity	Procrastination
Indecision	Brain Fog
The Worry Habit	Morbid Thoughts
Indefiniteness	
Mind Wandering	

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

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

and a Reliable Memory.

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

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

SIR JOHN FOSTER FRASER, F.R.G.S., the

the value of

It brings

young and

It brings

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

Developing Self-Confidence.

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

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

An Accountant writes: "Pelmanism has shown me 'how to overcome' that paralyzing feeling of inferiority."

A Manager states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £840, now to £1,000, in two years. My age is 33 years."

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

A Clergyman says that his preaching has improved.

A Gardener writes: "Pelmanism has given me

A Shop Assistant writes: "Pelmanism has given me

A Cabinet Maker writes that he has improved

A Clerk states that he has secured a bigger salary.

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

A Pharmacist writes: "Pelmanism has given me

A Departmental Manager reports an increase in salary of 75 per cent.

An Engineer writes: "I feel especially an

A Doctor writes that Pelmanism has improved

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

Thousands of similar letters could be printed

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THE CHEERFUL MIND WHICH WINS SUCCESS.

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

This is one of the secrets of the increasing popularity of Pelmanism. People of all parts of the country are taking up Pelmanism to-day not merely because it increases mental efficiency and mental-emergence capacity but because it thoroughly braces the mind, banishes Depression and Morbid Thoughts, develops a spirit of optimism, and thus enables those who have adopted it to live a fuller, a richer, and a more successful life.

A free copy of which will be sent to every reader who writes for it to-day, using the coupon printed below. The Pelman Institute, 85, Bloomsbury Street, London, W.C.1.

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

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed,

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NCL 576

MONDAY, JANUARY 21

5GB DAVENTRY EXPERIMENTAL

(452.5 M. 812 KC.)

10 LOZELL'S PICTURE HOUSE ORCHESTRA

(From Birmingham)
Conducted by E. A. PARSONS
Incidental Music to the Picture
THE KING OF KINGS

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

5.0 A BALLAD CONCERT

LILLIAN COOPER (Soprano)
FRANK COOPER (Baritone)

5.30 THE CHILDREN'S HOUR

(From Birmingham)
by BERTON PEARCE
by THE CLYDE TRIO
WOMAN OF THE YEAR

6.15 TOWN SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)
Directed by NORMAN STANLEY
Relayed from the Café Restaurant, Corporation Street

Overture: RAY
Anchorage: THOMAS
Valse: TRIST
Sinfonia: CARL
Morceau: RAY
Nocturne: STANLEY

6.55 ORCHESTRA

The
of
Nobility
JAMES
The
of
HAYDN
(Violoncello)

THE
MORLEY

ORCHESTRA

Finale: Sinfonia
Prelude in G Sharp Minor

7.35 CHARLES HILL

Phyllis has such charming graces
arr. Lane Wilson

CHARLES BADHAM (Pianoforte)
LILLIAN COOPER

ORCHESTRA

Selection of Popular Songs: WILFRED SANDERSON

8.0 Two Plays

'No Class'

(From Birmingham)

A Play by H. O. BARNETT

Mrs. T. Wilson
A. MAISON
T. HANNAH CLARK
The
of
The
A
by
STUART VINDEN

The Young Man
The Young Woman
The Watchman
The Policeman
A dark and deserted corner of a residential

quarter. The pavement is undergoing repair, and the Watchman is warning his friends at the barrier. It is foggy, and just as a nearby clock strikes the hour of two, a young man looks into view.

Incidental Music by THE EDGAR WHEATLEY

9.0 Haydn and Mozart

(From Birmingham)
LILLIAN COOPER (Soprano)
FRANK COOPER (Baritone)
Conducted by JAMES HILL
LONA LEE (Soprano)

Overture, 'La Finta Semplice' (The Simple
Ruse).....Mozart
LONA LEE and Orchestra
Pianoforte Concerto in E Flat.....Mozart
Allegro; Andante; Rondo-Allegro

9.35 ORCHESTRA

Symphony No. 31, in D.....Haydn
Allegro; Adagio; Minuetto and Trio
Finale



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

HAYDN'S Symphony No. 31, in D, Major dates from the year 1765. The composer was then in his thirtieth year.

The Symphony has four movements.

The first movement is in the form of a Minuet, and is in the key of D major.

The second movement is in the form of a Minuet, and is in the key of D major.

The third movement is in the form of a Minuet, and is in the key of D major.

The fourth movement is in the form of a Minuet, and is in the key of D major.

In the second movement, Adagio, the horns are in the foreground, and the strings are also well marked.

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

For the Finale, Haydn adopted the always simple, rhythmical character is stated by the strings at the outset and thereafter treated in an admirably effective manner in seven variations.

In the first of these the oboes take the lead.

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

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: HENRY DANKOWSKI and his BAND, from the Royal Opera House Danes, Covent Garden.

11.0-11.15 ALFRED and his BAND and THE NEW PRINCE'S ORCHESTRA, from the New Prince's Restaurant

[Monday - Programmes continued on page 128]

Heaps of vitamins inside



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7.45
Military
Band
Concert

TUESDAY, JANUARY 22
2LO LONDON & 5XX DAVENTRY
(1.582.5 M. 182 KC.)

9.40
A
Handel
Programme

- 10.16 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH.
10.35 (Daventry only) "More Oake Recipes"
11.0 (Daventry only, Gramophone Records)
A CONCERT
VIOLET JACKSON (Soprano)
THE DOMINIAN TRIO
10.20 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
10.30 (Daventry only) Sir WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course
3.30 Musical Interlude
3.35 Monsieur E. M. STÉPHAN Elementary French

4.0 Louis LEVY's
Conducted by ARNOLD
From the Shepherd's Bush Pavilion

4.15 Dr. J. ARNETHWOT
NAMES: "The Classics"
Classical Writers and
their Translators

4.30 Louis LEVY's
(Continued)

5.15 THE CHILDREN'S
 HOUR

"The Emperor's New

A Story by Hans
 Andersen

Adapted as a play (for
by

Incidental Music by THE GRESHAM PARKINGTON

6.0 POETRY READING

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

String Trios by BEETHOVEN

Played by

KATHERINE SKELPING (Violin)

BERNARD SMITH (Viola)

EDWARD J. ROBINSON (Violoncello)

Op. 9, No. 1, Third and Fourth Movements

Op. 9, No. 3, First Movement

A FINELY SHERZEN and a no less attractive
Final make up the third and fourth move-
ments of Beethoven's String Trio in G (Op. 9,
No. 1), of which the first two were played yester-
day. The Scherzo is interesting as being one of
the first of the many wonderful movements of
this type which Beethoven wrote, and of
vigour and go it is thoroughly characteristic of
his methods. It has the usual middle section, or
Trio, of a smoother and more melodious character.

The Finale, a vivacious Presto, opens with a
bursting first theme in tripping quavers, which is
followed by another of a less distinctive type,
after which comes the second main theme. This
is of a stronger and more severe character than
the first, its longer notes, mounting upwards on a
sort of drone bass and ending in some striking
modulations, or changes of key, which must have
considerably puzzled the orthodox hearers of
Beethoven's day. On these materials a splen-
dently effective Finale is built up.

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

10. QUESTIONS FOR WOMEN VOYERS: VII
Domestic Life and the D.F.L. Foreign
Affairs and how they affect us

THIS opening talk in the second half of this
important series is being given by a promi-
nent public woman who, in addition to having
very wide interests and activities, has a particu-
larly intimate knowledge of foreign affairs.
Dona Edith Lytton is a member of the
executive committee of the Royal Institute of
International Affairs, and the British
League-Speaking Union, and also a member of
the British Government at the League of Nations
Assembly for the last four years.



THREE GREAT FIGURES IN MUSICAL HISTORY—

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

7.15 Musical Interlude

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

7.45 A MILITARY BAND CONCERT

WYNNE ARKILLO (Soprano)

HERBERT SIMMONS (Baritone)

THE WINDMILLS OF LARK HILL BAND

Conducted by

B. WALTON O'DONNELL

Overture, "Le Carnaval Romain"..... Berlioz

7.55 WYNNE ARKILLO

Nymphs and Sylphs..... Benbow

Where the Bee sucks.....

8.2 BAND

Pictures from an Exhibition

Monteregsky, arr. R. J. F. Housgill

(a) Gnomes; (b) The Old Castle; (c) Ball
of the Gnomes emerging from their Shells
(d) The Children quarrelling at Play
(e) The Witch's Hat (Dada Yoga), (f) The
Great Gate of Kiev

8.20 HERBERT SIMMONS
My Homeland Rose..... Phillips
Oh, that we two were maying..... Nevill
A Warwickshire Wedding..... James

8.25 BAND
Folk Song Suite..... F. J. Williams
(a) March, "Seventeen come Sunday" (b)
Intermezzo—"My Bonny Boy" (c) March,
Folk Songs from Somerset

9.40 WYNNE ARKILLO and HERBERT SIMMONS
Duet, Silvio and Nedda ("Pagliacci")..... Lemmario
O no, John..... arr. Cecil Sharpe

9.45 BAND
Scherzo, "L'Aprenti Sorcier"..... Dukas

8.30-9.30 (Daventry only)

Professor LEONARD RUSSELL: "The Modern
Outlook: How it arose—I. Some ideas of
today and how they affect our lives"
Relayed from Birmingham

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

9.50 W. E. S. TURNER
SECOND GENERAL NEWS
BULLETIN

9.15 Sir WALFORD DAVIES: "Music and the
Ordinary Listener"

9.35 Local Announcements; Daventry only
Shipping Forecast

9.40 A Handel Programme

ROGER CLAYTON (Tenor)

LEO CLAYTON (Bass)

THE WINDMILLS OF LARK HILL

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by STANFORD ROBINSON

Overture, "Samson"

Andante; Allegro; Menuet

ROGER CLAYTON and LEO CLAYTON

Aria, "The Trumpet's Loud Clangour"

Ode on St. Cecilia's Day

9.55 ORCHESTRA

Concerto Grosso, No. 1, in B Flat for Flute

Oboes, Bassoons and Strings

10.10 CHORUS and Orchestra

Chorus: "Music, spread thy voice around"

10.15 ROGER CLAYTON and Orchestra

Aria, "Would you gain the tender Creature"

10.20 CHORUS and Orchestra

Chorus: "Crown with pomp the festival Day"

10.40-12.0 DANCE MUSIC: CMO'S CLUB
BAND, under the direction of RAMON NEWTON,
from 10.40 to 12.0

10.15
'The Belle
of
Brittany'

(Thursday's Programmes continued on page 142)

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

"John o' London's Weekly" is now on sale at all Newsagents and Bookstalls, Tinspencers, or by post 3d. from the Publishers, Geo. Newman, Ltd., 8-11, Southwark Street, Strand, London, W.C.2



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Tuesday's Programmes continued (January 22)

5WA CARDIFF. 373.2 M. 925 KC.

2.30 London Programme relayed from Daventry

5.0 Mr. J. J. Lewis: 'Everyday Things—The Story of the Photograph'

6.15 The Children's Hour

8.0 London Programme relayed from Daventry

8.15 S.B. from London

7.0 S.B. from Swansea

7.25 Prof. W. E. S. Turner: 'Glass in Modern Civilization—I, What is Glass?' S.B. from Sheffield

7.45 S.B. from London (9.35 Local Announcements)

9.40 'The Munitions of Mercy'

A FIRMIAN'S PROGRAMME
Arranged by HAROLD MARKHAM

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

Alderman Sir Archibald Ackrold, Mayor of Slocborough.
Alderman Wrigglesworth, Chairman of the Fire Brigade Committee.
D. HAYDN DAVIES
Councillor George Looms, a grocer, also of the Slocborough.
Councillor Horlington, also of the Committee.
JACK PARKIN

II Councillor Looms is defeated, but not vanquished.

III The Slocborough Fire Brigade celebrates its annual dinner.

Captain Jim Manbrace, Chief Officer of the Slocborough Fire Brigade.
Mr. W. Iain Hawkins, the Volunteer Second Officer of the Brigade.
MURDOCH, a friend of his length.
WALKER, First Driver of the Brigade.
SMITHSON, a friend of his length.
D. HAYDN DAVIES

IV, An Urgent Call

V, The Rescue

Maitresse Doris, a Cabaret Dancer

MARGARET D. D.

10.40-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 The Children's Hour

7.0 A Welsh Interlude

'Pysgod'r Dydd Ynd Nynvyr'
(Current Topics in Wales)

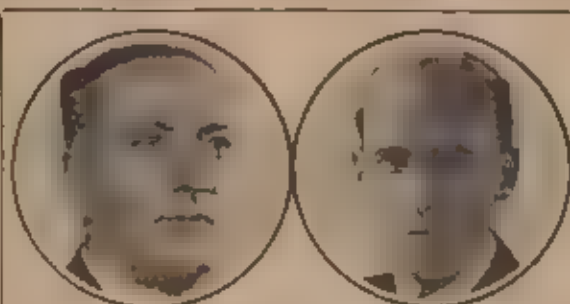
A Review, in Welsh, by E. EMMETT HUGHES
And Music

7.25 S.B. from Sheffield (See London)

7.45 S.B. from London

8.35 Musical Interlude relayed from London

8.40-12.0 S.B. from London



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

6BM BOURNEMOUTH. 285.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Sir HENRY GAUVAIN: 'Alderney, the Island of the Channel Islands'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

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

5PY PLYMOUTH. 286.1 M. 747 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR.
A New Debate—PETER P. PETER

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Miss OLIVE SANDFORD: 'Bathampton'

7.15 S.B. from London



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

7.25 S.B. from Sheffield (See London)

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

2ZY MANCHESTER. 278.3 M. 783 KC.

12.0 FORTHCOMING MEETINGS OF THE

A Gramophone Lecture Recital by MISS DAVIES

1.0 Gramophone Records

1.15-2.0 The Tuesday Midday Society's

Relayed from the Free Trade Hall
JOHN WILLS (Pianoforte)
NEWTON LANE (Baritone)

2.30 London Programme relayed from Daventry

4.0 THE NORTH WESTERN ORCHESTRA
Suite, 'The Witches' Dance' by J. S. BACH

4.15 London Programme relayed from Daventry

4.30 THE NORTH WESTERN ORCHESTRA
Overture, 'Spanish Comedy' by J. S. BACH
Two Light Syncopated Pieces by ERIC COOPER
Moon Magic, Rose of Samarkand
Suite, 'Ballet Rhapsody' by J. S. BACH
Waltz, 'Papilloux Bleus' (Blue Daisies) by J. S. BACH

5.15 THE CHILDREN'S HOUR

Songs and Piano Solos of Bears and Monkeys
by BETTY WHEATLEY and FRED F. F.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. A. W. ARCHER: 'The Five Coal Scheme' S.B. from Leeds

7.15 S.B. from London

7.25 Prof. W. E. S. TURNER, D.Sc.
Modern Civilization—I, What is Glass? S.B. from Sheffield

7.45 CLARICE WAYNE
And her Pianist, BOBBY ANDERSON

8.0 AN ORCHESTRAL CONCERT

THE NORTHERN WESTERN ORCHESTRA
Conducted by T. H. MORRISON

Overture, 'The Witches' Dance' by J. S. BACH
Suite, 'The Witches' Dance' by J. S. BACH
Waltz, 'Papilloux Bleus' by J. S. BACH
O Paradise ('L'Africain') by J. S. BACH
O Vision entrancing ('E-c-e-c-e-c-e') by J. S. BACH

Life and Death by J. S. BACH

ORCHESTRA
Mazurka ('Boobal') by J. S. BACH
Spanish Rhapsody by J. S. BACH
First Irish Rhapsody by J. S. BACH

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

9.40 'The Pilgrim of Eternity'

Lord Byron born this day
The Pilgrim of Eternity
Conducted by T. H. MORRISON

Three Movements from Symphony 'Harold in Italy,' Op. 16 by F. MENDELSSOHN

There be none of beauty's daughters... On the
So we'll go no more a-roving 'Till I see
Viola and ORCHESTRA

Three Movements from Symphony 'Harold in Italy,' Op. 16 by F. MENDELSSOHN
Harold in the Mountains; March of the
Pilgrims; Ode of Brigands

Solo Viola, FRANK PATER

10.40-12.0 S.B. from London

(Tuesday's Programme continued on page 116.)

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Does Your English "Let You Down"?

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EFFICIENCY AND EFFECTIVENESS are the two words that come to mind when you think of the new *Journal of Management Education*. The journal is a new addition to the family of journals published by the American Management Association. It is a journal that will be of interest to all those who are concerned with the management of organizations. The journal is a new addition to the family of journals published by the American Management Association. It is a journal that will be of interest to all those who are concerned with the management of organizations.

DORCHESTER, with its Roman earthworks

But in common with many other places in Wessex, it has a namesake across the Atlantic. On Thursday, January 31 Miss Marjorie Rimmona, in her talk entitled "Old Wessex in New England," will describe some of these American towns and the Englishmen who founded them.

THE Chief Librarian of Sheffield (Mr. J. P. Lamb) has made definite arrangements for welcoming groups to be held at one of the Sheffield Libraries in connection with the 8-8 '30 post talks by Professor Leonard Russett and Mrs. Barbara Wootton on Tuesday evenings during the forthcoming term. It appears that, to ensure that the members of the group will listen in comfort and among pleasant surroundings, Mr. Lamb has had a room in the Winkley Branch Library specially decorated and furnished for the purpose of the

BY **PIECES** from various revues
 in up a highly entertaining
 Monday, January 26, from 7:45 until 9 p.m.
 addition to revue music played by the N
 Wireless Orchestra, and revue songs sung by Nora
 Campbell, members of the Manchester Repertory
 Players will perform two scenes extracted from
 popular revues. One of these, Mrs. Hamblet
 records her Fate, by Herbert C. Sargent, was first
 acted in *Snap!* at the London Vaudeville
 Theatre. Moreover, it was featured in the first
 revue, *The 730*, in 1923. In fact, this second performance
 is largely the result of the numerous requests that
 were received for a repetition of this light-hearted
 trifle. The second playlet, *Swandibbity*, by Douglas
 Furber and Jack Rulbert, was originally played in
A to Z.

On the 11th inst. the following persons were present at the meeting of the Executive Committee of the American Association for the Advancement of Science:

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'LISTENING-IN' IN 1816.

The First Prognostication of Broadcasting?

AMONGST the number of anticipations of broadcasting apparatus reported no one has yet been discovered of listening; so the title of this article may seem an extravagant claim. Yet as the extract soon to be given will show, there is no exaggeration, but, indeed, there is understatement. For not only has there been discovered an instance of listening, in the year following the battle of Waterloo, but more surprising still, there is introduced into the description the first reference to an amplifying apparatus on record. This would be sufficiently startling if the anticipation ended there; but any part of the world can be heard at will, and while the receiving and amplifying apparatus, as also the hearing instrument, are solid and viable enough, the link between the place of transmission and its reception room is, in modern instruments, quite invisible, in 1816 it was not so.

Here is an extract from a letter from a friend and part of *Poor Old Robin Shumack* for 1816, in which a man named Barnaby Bank describes an experience he had when on a visit to the world of spirits. The 'Shade' begins speaking—

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

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

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

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

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

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

HOME, HEALTH AND GARDEN

(Continued from page 128)

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

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

This Week in the Garden.

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

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

On the 19th Jan. in the open ground, the plants for summer bedding. Dahlia roots should also be started in gentle heat.

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

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

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

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

refined beauty
of its appearance



Model C12

realism

CELESTION

The Very Soul of Music

visit our Dealer
demonstrating
or call on us

SHOWROOMS

106 VICTORIA STREET

4000 Miles from Victoria Station

FIRST ON MERIT—
ON DEMONSTRATION!

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Merry Thoughts for 1929

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

On Gower's Coast

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

The Potter and the Clay.

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

Gardens and Parks

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

National Orchestra of Wales

SIR A. J. WILL be the guest at the Symphony Concert in the City Hall on Thursday, January 31, when she will give, with the Orchestra, the Closing Scene from *The Twilight of the Gods*. This big orchestral work for the evening will be the Brahms Symphony No. 1 in C Minor, and the orchestra will also play the *Symphonic Poem, Death and Transfiguration*, by Richard Strauss. The concert will be popular. The orchestra will play three pieces from the *Master-singers* and Saint-Saëns's *Suite Algérienne*. The Symphony Concert on January 31 will not be broadcast, and it is hoped that listeners who have hitherto relied upon the microphone for such parts of the programme as are usually broadcast will join the regular patrons of the concerts. Prices of admission are 6s., 1s. 3d., and 2s. 4d.

"Tweet! Tweet!"

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

Wales and Scotland.

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

For the Miners

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

When the 'Cello was Banned

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

Legends of Vanished Towns.

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

We Are Seen

THE Merry-makers, who are well known to all listeners to the Cardiff Station, give one of their light programmes on Thursday evening, January 31, at 8.15 p.m. This Concert Party of seven performers has been in existence for five years, and its members do a great deal of work for charity. They perform to widely-different types of audience. Sometimes there is a queue of over a thousand people waiting for the doors to open, and sometimes there is a gathering of a few dozen in a lovely village hall. Their stages vary from that in a theatre down to a trestle table balanced from pew to pew in an old country chapel. In one case, at a small out-of-the-way place, The Merry-makers arrived, but could find no trace of the concert hall. Eventually they discovered an evocation with a poster outside, but had to carry the poster-board fifty yards to the nearest lamp to find out if they were at the right place.

'STEEP HOLM.'

7.45 From the London Palladium

- 10.15 a.m. **The Daily Service**
- 10.30 (Dauntrey only) **TIME SIGNAL, GREENWICH**
- 10.45 (Dauntrey only) **'A Woman's Work is to be Done,'** by Mrs. OLIVER STRAHEY
- 11.0 (Dauntrey only) **Gramophone Records**
Sonata in C Minor for Violin and Piano—Grieg
- 12.0 **A BALLAD CONCERT**
Annette L. B. (Soprano)
Theodore Brown (Baritone)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRANCIS & OLIVIERA**
Directed by GEORGE HALL &
From the Restaurant Francis
- 2.30 **BROADCAST TO SCHOOLS**
Miss C. VON WISS: 'Nature Study for Town and Country Schools: Flowers Indoors—Nature Study'
- 2.55 **Musical Interlude**
- 3.0 Mr. J. C. STUART and Miss Mary BOWEN
Foundations of Poetry—Course II,
English Poetry from Milton to Wordsworth—
The Character of the Caroline Period—Religious Poetry
- 3.30 Mrs. M. PRIESTLEY Reading for Busy Women—I, Introduction
THIS is the first of a series of six talks by Mrs. Priestley, who was formerly lecturer in English and acting Principal of Dudley Training College for men and women. This afternoon she speaks in general on the subject of systematic reading for women engaged in business, and points out that with twenty minutes a day one can read twelve books in a year. In this talk Mrs. Priestley lays down the principles that readers with limited time at their disposal should choose both classics and new books.
- 3.45 **A Light Classical Concert**
MARY GADSBURY (Soprano)
THE HETTY BOLTON Trio
Trio in E Flat, Op. 1, No. 1. Debussy
- 4.10 MARY GADSBURY
When Myra Sings A. L.
Mary of Alfordale Mrs. Louise Wilson
Serenade E. Charles Strauss
The Early Morning Graham Peck
- 4.22 **TRIO**
Trio in D Minor. Fauré
- 4.45 **ORGAN RECITAL** by EDWARD O'HEENEY
From Madame Tussaud's Cinema
- 5.15 **THE CHILDREN'S HOUR**
My PRESENTATION
by
LADY TREE
- 6.0 **A Recital of Gramophone Records**
- 6.15 **TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **The Week's Work in the Garden**, by the Royal Horticultural Society
- 6.40 **Visual Interlude**

WEDNESDAY, JAN. 23

2LO LONDON & 5XX DAVENTRY

(358 M. 538 KC.) (1,562.5 M. 192 KC.)



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

THE FOUNDATIONS OF MUSIC
STRING TRIOS BY BEETHOVEN
Played by
KENNETH SKRABING (Violin)
BERNARD SHORE (Viola)
EDWARD J. H. (Cello)
Op. 9, No. 3, Second, Third and Fourth Movements
THE second, third, and fourth movements of Beethoven's Music for Strings, Op. 9, No. 3 are all of a piece. The first movement is a single expression of the general character of the movements in following the more elaborate form of an opening Allegro. Thus it has its first and second subjects, 'free fantasia', recapitulation and coda all complete, instead of being based mainly, as is more usual, on one simple song-like theme.

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

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

9.15 The Future of The Cinema

It is a common saying that a Minnet would probably have followed but Beethoven, even at this stage of his career, had already passed the water of the more vigorous Scherzo, of which the first movement is a characteristic early example. A Fugue, a Prelude, opens with a vigorous theme, to which succeeds an 'episode' distinguishable by its scale passages in what is called 'contrary motion,' that is, going in opposite directions. The melodious second main theme which follows will be no less readily identified.

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

7.15 **Musical Interlude**

7.25 Professor A. MORTON: 'Diet—Its Principles and Practice: Health, Growth and Food (Fuels, Fancies and Facts)'

7.45 **Vaudeville**
LISA & MARY
And her Partner BOBBY ALDERSON
DELYS and CLARK
Synopsis: 'The Story of the Three'
PATRICIA ROSEBAGGON (Piano Solo)
JULIAN ROSE (Hebrew Comedian)
TOMMY HANDLEY, in a Sketch,
'Knight of the Bath'



JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
A VARIETY ITEM
from

THE LONDON PALLADIUM

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

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

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

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

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

9.35 **A Pianoforte Recital**
by ELLA NEY
Andante favori
Spinning Song
Dance d'Olaf
Etude in G Flat
March in A Flat
Fate in Spring

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

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

WEDNESDAY, JAN. 23

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A BAND CONCERT

THE CITY OF BIRMINGHAM
POLICE BAND

(From Birmingham)

Conductor: F. J. W. W. W.

Mr. W. W. W.

Overture, T. W. W.

BARBARA PETTY FRASER
SopranoYoung Love lies sleeping
SomersetWhere shall the Lover
rest? ... Perry

Love's Secret ... Hancock

2.21 BAND

Andante can moto (F. H.)
Symphony in G Minor

Beethoven, arr. G. J. J.

EVA FLOYER (Entertainer)

BAND

Scherzo in G ... W. W. W.

Concert Solo, 'Love's Garden of Roses' ... W. W. W.

(Soloist, P. C. STUART)

BARBARA PETTY FRASER

A Birthday ... W. W. W.

The Stars ... W. W. W.

G. J. J.

3.50 BAND

Valse, 'Proa de Ton' (Near thee) ... W. W. W.

EVA FLOYER will again entertain

BAND

Selection, 'Siegfried' ... W. W. W.

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

ERNEST MELVIN

(Light Ballads)

5.30 THE CHILDREN'S HOUR

(From Birmingham)

The Brig-a-Don, by Jessie Baylies Elliott

Songs by HAROLD CASEY (Baritone)

Traditional Sayings and Superstitions

'Drawing the Long Bow, by William Hughes

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

6.30 Light Music

HELEN ALSTON (Soprano)

JOHN TURNER (Tenor)

THE MADEIRA MOUNTAIN OCTET

OCTET

Selection, 'Gipsy Love' ... T. J. J.

6.45 JOHN TURNER

Loughborough ... H. J. J.

Love's Secret ... A. J. J.

Passing By ... E. J. J.

6.52 OCTET

Concerto for Violin and Piano

with String Quartet ... J. J. J.

Rondino ... Beethoven, arr. Kreisler

La Fille aux Cheveux de Lin (The Girl with the

long white locks) ... Debussy

7.5 HOLEY ALSTON

I. J. J.

A. J. J.

Mr. P. J. J.

Mr. P. J. J.

7.12 OCTET

Miniature March ... J. J. J.

Vienna beautiful City of my Dream

Symphonization ... J. J. J.



PEDRO MORALES

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

8.0

ORGAN RECITAL

by

LEONARD H. WARNER

From St. Botolph's, Bishopgate

Sonata No. 10 in B Minor (Op. 146) Beethoven

a) Prelude and Fugue, b) The two with

Variations; c) Fantasia and Finale

Prelude and Fugue in F Sharp Minor Bach

8.30

A Symphony Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

ORCHESTRA

Leader: FRANK CANTRELL

Conducted by PEDRO MORALES

AURAL JONES (Pianoforte)

LEONARD H. WARNER

PART I.

ORCHESTRA

The Miller's Wife Dance

(The 'Corregidor')

The Grapes ... (Ballad The Three

(First concert performance in England) ... Carved Hot)

The Miller's Dance ... de Falla

LUCAS ZIFADO and Orchestra

Salud's Aria ('Life is short') ... de Falla

ORCHESTRA

Pantomime ... (Ballad Suite, 'Love the

The Magic Circle ... Magician') ... de Falla

For the Day ... de Falla

8.55

AURAL JONES and Orchestra

Nights in the Gardens of Spain ... de Falla

(1) At the Grotto, (2) Distant Dancing,

(3) At the Gardens of Cordoba's Storm

PART II

9.15

ORCHESTRA

Festival (for strings only) ... Chocarr

(First performance in England)

Symphonic Poem, 'The Gospel of the Nativity'

(First performance outside Spain) ... T. J. J.

9.35

Introduction (Introduction)

El Fantasma (The Ghost)

Las Fuen tecitas del Parque (The ... a Sevilla)

Noche de Feria (The Fair at Night)

(First performance in England)

Vocalist, LUCAS ZIFADO

ORCHESTRA

Pavane (The ... de Falla)

10.0

WEATHER REPORT

10.15

DANCE MUSIC: STANLEY MARSHALL

11.0-11.15

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

(Wednesday's Programme continued on page 130)

8.30
Modern
Spanish
Music

7.22 JOHN TURNER

ly speaks my Lady

D. J. J.

L. J. J.

Mr. J. J. J.

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

EXAMPLE SUITED TO A PERSON
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30 Year Term Endowment Assurance
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THE FIGURES.

	£	s.	d.
Annual Premium	6	2	1
Less Income Tax at 2/- in the £	1	12	2
Actual Annual Cost	5	14	9

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

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

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

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

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My age is ... next Birthday Please send me particulars of £ ... Endowment Assurance with profits payable in ... years

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Fill in the Coupon and send me particulars.

METROVICATION

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THE ALL ELECTRIC VALVE

If only valves would work without accumulators and without H.T. batteries!

Yet this is now actually possible with the Met-Vick All-Electric Valve which in combination with a suitable eliminator (like the Model 'B') enables everyone living in an electrically lit house to operate a wireless set straight off the mains like a lamp or other domestic appliance.

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

Met-Vick All-Electric Valves will improve a set out of all recognition.

With these wonderful valves and All-Electric operation the H.T. never fades away, the L.T. is always just right.

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

Convenient firm
purchase terms
arranged if de-
sired.

MET-VICK All-Electric
Valves AC/G for all but
last stage 15/-—AC/R
last stage (power)—17/6.
Disc Adaptors, price 6d.
enable MET-VICK All-
Electric Valves to be fitted
into existing Valve Holders.

Fully descriptive
illustrated litera-
ture and names
of nearest dealer
on request.

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VALVES-SETS-COMPONENTS

Metro-Vick Supplies Ltd., 155, Charing Cross Road,
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The model 'B' Eliminator converted to a plug or lamp socket provides heater current for all electric valves. Five lamps for the heater supply up to 150 watts, 250 volts, and an additional regulated grid battery for the first stage. Price complete with Met-Vick Valve Holder for A.C. 20. For D.C. 22. 6d.



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PRELUDE IN C SHARP MINOR—Rachmaninoff—DA 996, 6/6
QUARTET IN D MAJOR—Mozart—Flonaley Quartet—Mozart—DB 249, 8/6
PRAYER FROM 'LE CID'—Caruso—DB 123, 8/6
'LA BOHEME' SELECTION—De Groot & Piccadilly Orch.—C 1443, 4/6
LOVE'S OLD SWEET SONG—Eddie Arnold—C 1410, 4/6
JUST A MEMORY—Winnie Melville and Derek Oldham—B 2696, 3/6
QUARTET IN G MINOR—Debussy—Venuso String Quartet—Complete in Album D 1058 to D 1061, 6/6 each
CHANSO DE NUIT—Elgar—Royal Albert Hall Orchestra—D 1236, 6/6
CHANSO DE MATIN—Elgar—London Symphony Orch.—Both conducted by Sir Edward Elgar—D 1236, 6/6
DANCE OF THE APPRENTICES—(The Masterminds)—Symphony Orchestra—D 1139, 6/6
"SHOW BOAT" SELECTION—New Market Orchestra—C 1531, 4/6
SYMPHONY NO. 6 IN F—Beethoven—Vienna Phil. Orch.—conducted by Dr. F. Schalk—Complete in Album D 473 to D 477, 6/6 each
DEATH AND TRANSFIGURATION—London Symphony Orch.—D 1525 to D 1547, 6/6 each
DON JUAN—Symphony Orchestra—D 1109 and D 1310, 6/6 each
TILL EULENSPIEGEL—London Symphony Orch.—D 1418 to D 1419, 6/6 each
DANCE OF THE HORSES—New Light Symphony Orchestra—C 1403, 4/6
RISE HILL IN HUNGARY—Moserich—D 127, 6/6

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From Manchester tonight, at 8.0 p.m.

A HALLÉ CONCERT

Conducted by SIR HAMILTON HARTY

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

Notes on tonight's Programme.

BEETHOVEN'S Pastoral Symphony will always hold a place apart among its fellows of the immortal race by reason of the fact that it is the only one in which its creator lent his authority to the principle of 'programme' music, a thing in doing so he was careful to define his attitude on the subject in words which have often been quoted. 'More an expression of feeling than a painting, was the way in which he put it, in respect of which it has frequently been pointed out, of course, has been entirely in keeping with his precept.

The point is not, however, of very great importance nowadays, the legitimacy of programme music, whether of the impressionistic or of the directly descriptive type, has long since been recognized. It is more to the point, then, apart also, to find out the situation for himself.

In the end, however, Beethoven changed his mind on the point and provided precise titles explaining his intentions in the case of each of the country; (2) Scene by the brook; (3) Shepherd's song, joyful and grateful feelings to seek interpretations of the poetic significance of the various sections of this beautiful work since Beethoven himself has supplied all the necessary information on the subject.

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

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

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

demned by the purists as not actual, but it has been accepted right and happy by Beethoven's many admirers.

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

The Free Trade Hall, Manchester

often heard in one programme, but no is likely to complain of the choice in these days, when their creator has long since established his position as not only one of the greatest, but one of the most popular composers of his time. Here's to his music!

But, happily, there is no need to untie this knotty problem. The first movement is a tempting to place them in the first of all three are certainly to be included among the greatest things which have been in modern times is now generally agreed, and as also so well known that nothing further need be said concerning them on the present occasion.

Don Juan and *Traviata* are as prefix to the score. Strauss first, *Traviata*, but one which is a poem, not more usual, the other way round. It is accepted, the less, as a faithful transcription of Strauss' struggle with Death, dreading of his youth, the strivings of his manhood towards a high ideal that he never reached. At the end there rings clear from the heavenly spaces a message of release from this world of grief and disillusionment.

The 'Don Juan' of Strauss is a poem as of Mozart's engaging 'Götterdämmerung' near Byron's circumstances. He is the hero of a poem by Lenau, whose every search after a wholly impossible ideal of womanhood is a veritable madness which ends in utter despair, as the reform of youth burns itself out and the Don realizes now 'cold and grey the red-strewn heath'.

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

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



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IN NEXT WEEK'S RADIO TIMES

M. ALFRED MORAIN—

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

Writes on

'THE DIFFICULTIES OF BEING A SUCCESSFUL CRIMINAL'

THURSDAY, JANUARY 24

5GB DAVENRY EXPERIMENTAL

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3.0 Symphony Concert

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5.30 THE CHILDREN'S HOUR

(From Birmingham)

'The Fairy Train,' by Winifred Ratcliff

Selections by THE FARMER STRING QUARTET

Songs by MARGUERITE HOBBS (Soprano)

5.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST

AT 5.15 P.M. ON ALL NEWSPAPERS

6.30 JACK PAYNE and THE

A L. DANCE (8 MEN)

MONICA STRACKE

(Character Sketches)

8.0 'Cabaradio'

(From Birmingham)

A Post-Prandial Pot-Party

by CHARLES BREWER

Lyrics by DOROTHY BATES

Members of the Night Club

IRVING LORAN

ALFRED BUTLER

FLUTE JAMES

BEAN VICTOR

WALTER RANDALL

NIGEL DALLAWAY

9.0 WEATHER FORECAST

SECOND GENERAL NEWS

BULLET

9.15 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by H. WATSON O'DONNELL

March, 'The Liberator'

Overture, 'Tantalus' (The Torments of Tantalus)

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

4.30 ORGAN RECITAL

By GILBERT MILLS

Retired from the Church of the Messiah, Birmingham.

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Chorale, Minuet, Prélude, Toccata

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March, 'The Liberator'

Overture, 'Tantalus' (The Torments of Tantalus)

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THE TEST OF TIME

(Continued from page 121.)

law-abiding citizen just what is expected of him. Imagine, too, the convenience of being able to fill up of an income tax return every spring!

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

JOHN A. MAYO,
Rector of Whitechapel

THE BROADCAST PULPIT.

Extracts from Recent Addresses.

The Pre-eminence of the Spiritual.

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

History and Hope.

THE history of the nations and their hopes is a story of faith and courage. The history of our nation is just the story of a hope, how some man cherished a hope of better things for his country, how it grew upon him, how it possessed him until he became mad with expectation, how he went from heart to heart until the expectation could not be denied and the whole nation was lifted up to its better position. But to realize this hope we must become unselfish, and if we hope for peace, be it in the home or the nation or the world at large, there must be unselfishness or love.—*The Rev. B. L. Mendes, Cardiff.*

Sovereign Guidance.

THERE is a presumption that imputes to one's life a divinity it may not possess. But there is an even worse denial that can discern in the way of the past in our persons and nations, days that were once dear to us and worthy attention, but which can see no sovereign guidance and no proof that the steps were unwittingly guided to some lofty and Christian end. Life has been disappointing and dead, and we seek in vain for any sign of Divine help and leading. Perhaps the explanation lies in the simple truth that God's guidance has been often unseen, mostly given by secondary agencies, and while we dare not claim to have been inspired at every step, we can claim to have a life and its direction as to see that 'we have trusted God and we know' Unconsciously, in our ordinary lives, we are ruled by forces that lead us to aver, 'The Lord was in this place and I know it not.'—*The Rev. Randall C. Phillips, Belfast.*

HARD-OF-HEARING OR ACUTELY DEAF

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

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

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(no vibration or distortion which would aggravate the trouble) because it is fitted to suit the case and its needs. It is the only individual method, is entirely different, guaranteed and uncopiable, and is replacing all the mass production trumpets and bulky instruments which, being mere sound magnifiers, cause extraneous sounds

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Thursday's Programmes continued (January 24)

SWA	CARDIFF.	922.2 M. 978 KC.
2.30	London Programme relayed from Daventry	
3.45	Mrs. GWENDA GRUFFYDD: 'Feminine Welsh Women—II, Beautiful Women of Legend'	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.F. from London	
7.35	Musical Interlude	



7.45	A Symphony Concert	
Relayed from the Assembly Room, City Hall		
NATIONAL ORCHESTRA OF WALES		
Leader, ALBERT VOORSANGER		
Conductor of WALES RADIOPHONIC		
Overture, 'The Mastersingers' Wagner		
WILLIAM PRITCHARD (Violin) and Orchestra		
Concerto in E Minor Mendelssohn		
GLADYS PALMER (Contralto) and Orchestra		
O Don Falala Verdi		
ORCHESTRA		
Symphony No. 4, in G Dvorak		
(First Performance in Wales)		

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

The vigorous opening Allegro has for its main theme a melody of such a nature that after one or two tentative hints at it, by the first movement, it is developed. The second movement is a beautiful piece of music, distinguished by the simplicity of its melody, which is developed by the first movement, it is developed. The third movement is a beautiful piece of music, distinguished by the simplicity of its melody, which is developed by the first movement, it is developed.

The second movement is a beautiful piece of music, distinguished by the simplicity of its melody, which is developed by the first movement, it is developed. The third movement is a beautiful piece of music, distinguished by the simplicity of its melody, which is developed by the first movement, it is developed.

For the third movement there is a charming Allegretto in place of the usual scherzo, while a spirited finale, based on a theme of a strongly Slavonic cast, brings the whole work to a brilliant and telling conclusion.

9.0	READINGS IN VERSE by RICHARD BARRON King Robert of Shyri Yanob Strauss (O.P.)	
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9.15	Concert (Continued)	
ORCHESTRA		
Richard's Journey to the Rhine Wagner		
GLADYS PALMER		
J'ai pleuré en rêve G. H.		
Nuit d'étoiles Debussy		
Le Capitaine Grieg		
11.40-12.0	S.F. from London (9.55 Local Arrangements)	

5SX	SWANSEA.	284. M. 1,070 KC.
2.30	London Programme relayed from Daventry	
5.15	S.F. from Cardiff	
8.0	London Programme relayed from Daventry	
8.15	S.F. from London	
7.45	S.F. from Manchester	
8.20	S.F. from London	
8.30	S.F. from Manchester	
8.40	S.F. from London	
9.55	Musical Interlude, relayed from London	
10.0-12.0	S.F. from London	

6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
3.45	Mrs. ROBERT MAYRICK: 'Hampshire Words of Wisdom'	
4.0	London Programme relayed from Daventry	
6.15	S.F. from London	
6.30	Market Prices for South of England Farmers	
6.35	S.F. from London	
7.40	S.F. from Manchester	
8.20	S.F. from London	
8.30	S.F. from Manchester	
9.40-12.0	S.F. from London (8.55 Local Arrangements)	

5PY	PLYMOUTH.	288.5 M. 757 KC.
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12.0-1.0:—London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 TALKING HOUR

Thrilling Stories aided by the Play 'The Ghost of Rattishby Manor' (C. H. Hodge)

6.0 London Programme relayed from Daventry

8.15 S.F. from London

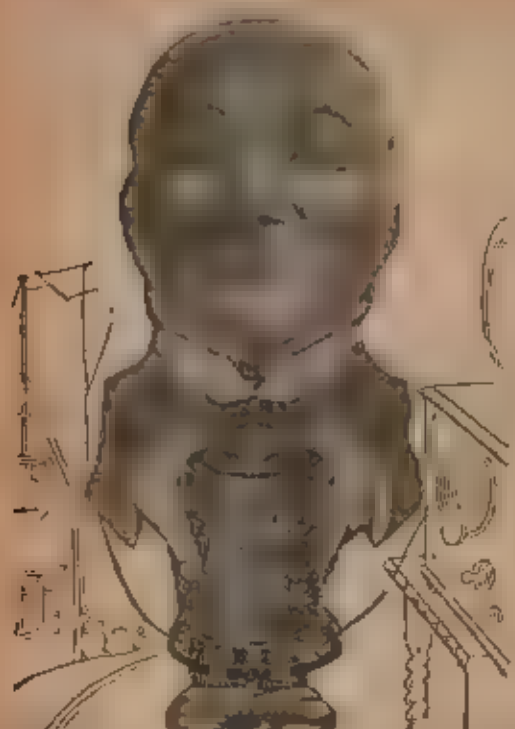
7.40 S.F. from Manchester

8.20 S.F. from London

8.30 S.F. from Manchester

9.40-12.0 S.F. from London (9.55 Local Arrangements)

Thursdays Programme continued on page 180



Why Worry about buying a new Set when for 12/6 you can make your present Set as selective as the most modern receiver

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£100 Guarantee.

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RICHARD BARRON

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

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Normal Slope — 1.0 Ma/v
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Model A.C.4, All-Power Unit for A.C. Mains. With power supply costs only 2d. per week. Model B.1153 for 100-125 volts, and 200-250 volts, 40 cycles and over. Price, including valve and royalty £4 45s.
Model D.C.4, All-Power Unit for D.C. Mains. Fits into hole of no alteration to existing circuits. Model B.1154 for 100-250 volts, £5 5s.

H.T. Supply Units.

Model A.C.2 for A.C. Mains. Supplies H.T. for receiver of almost any type. Output 40 milliamperes at 220 volts. Two models available for 100-125 and 200-250 volts. Price, including U.S. valve, £6 10s.

Model D.C.2 for D.C. Mains. Output 50 milliamperes at 120 volts. Tappings at 42 and 83 volts. Suitable for use on 100-250 volt mains, £4 2s. 6d.

For One or Two-Valve Receivers, Model A.C.1 and D.C.3. Model A.C.3 for A.C. Mains. For 100-125 or 200-250 volts. Complete with valve and royalty, 20s.
Model D.C.3 for D.C. Mains. For 100-125 or 200-250 volts. Price 35.

See Publication No. 524, mentioning "Radio Times"

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£250 A YEAR FOR LIFE—FROM AGE 55

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

The Plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £2,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit, and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

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

£250 a Year for Life.

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

£20 a Month if Unable to Work.

For persons living in the British Isles, Canada and United States.

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

Income Tax Rebate.

A Income Tax rebate of 50% will give nearly £250 earning the full £250 a year. If it is not taken to the profit you make on the transaction.

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

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

Any Age, Any Amount.

Though you get £250 a year for life, have been quoted here, the plan applies to any age and for any amount. Whatever your age, if you can spare some £100 out of £1 for year and your family to get this plan is the best and most profitable method you can adopt.

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

£82,000,000 Assets.

The Sun of Canada has Assets of over £82,000,000, which are under Government supervision. It is an exceptionally powerful company. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

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

To J. F. JUNKIN (Manager),

SUN LIFE ASSURANCE CO. OF CANADA,

12, Sun of Canada House, Cockspur Street, Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your excellent plan showing what income or cash sum I shall be able to receive.

Name

(Mr., Mrs. or Miss)

Address

Occupation

Exact date of birth

R.F.T. 29

£200 FOR LIMERICKS



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

CONDITIONS.

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

Competition: (Dept. 3.)
WILTS UNITED DAIRIES LTD., TROWBRIDGE.
Closing Date: Entries must reach us not later than
Friday, February 1st, 1929.
Result: A complete list of winners will be forwarded by
post to all competitors.

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

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

DIPLOMA

The **ENGLISH CRUSTLESS CHEESE**



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



ALL WAVE-LENGTHS and WORLD-WIDE RECEPTION

The Igranitic Short-Wave Set actually covers all wave-lengths from 15 to 2,000 metres. It gives reception of your local station and a score of continental transmissions on the broadcast and higher wave-band. And, by tuning down as low as 15 metres, it enables the many excellent short-wave transmissions to be heard at truly wonderful strength. America, Canada, Australia, etc., come in clearly and easily. Three or four valves may be used as desired.

IGRANIC SHORT-WAVE SET
4-Valve Receiver, complete, in handsome mahogany cabinet. Price, including Royalties **£28:15:0**

IGRANIC UNIVERSAL PORTABLE RECEIVER

The portable with the performance of a full-sized cabinet receiver, yet the convenience of easy portability. Its performance is such as is rarely deemed possible with a portable set. In handsome and durable case complete with valves and ready for immediate use. Price, including Royalties **£33:4:6**



Write to Dept. 1783 for full particulars and ask for a demonstration.



Works **BILDFORD**

Have you read Radio? How it works and how to get the best from it? Price 6d. Send this coupon with your name and address and get your copy FREE.

Name

Address

FRIDAY, JANUARY 25

5GB DAVENTRY EXPERIMENTAL

(482.5 M. 632 kc.)

TRANSMISSION FROM THE STATION AT 7.15 PM. OTHER STATIONS AT 7.15 PM.

3.0

OPERA RECITAL

By LEONARD H. WARNER

From St. Botolph's Church, London

Allegro (Symphony by G.)
Minuet (Symphony in E. by G.)

HARRY COSTER

Thy deep blue eyes ... Brahms
It is enough ... Mendelssohn
For the Mountains shall depart

LEONARD H. WARNER

La vigne (The Swan). Saint-Saëns, arr. Guilmant
Trumpet Tunes and Air ... Purcell, arr. Ley
Melody in E ... Bachmann, arr. Lemare

HARRY COSTER

In Summer-time on
Banks ...Love went a-riding
Bridges

The Rhapsody Fire

Vaughan Williams

LEONARD H. WARNER

Concerto in G. H. A.

Toccata and Fugue

D Minor ... Bach

4.0 JACK PAXTON

The BBC Dance

Orchestra

MIRIAM FENNIE (Vocal)

The Power of Love

The Power of Love

The Power of Love

5.30 THE CHILDREN'S

Hour

The Power of Love

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9.0

The Midland Pianoforte Sextet

(From Birmingham)

L. J. H. S. K. C. F. I.

Dance of the Hours ... Wagner

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

Certainly it is the only example of Ponchiff which is now heard in the ordinary way outside of the well-known operas.

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THE FAMOUS FOLLIES,

under the

direction

of

DAN EVERARD,



DOLLIS BROOKE.

will broadcast from 5GB tonight at 8.0,

and from London and Daventry tomorrow night.

The cast will be found

on p. 170.

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

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

MIRANDA SUDEN (Soprano)

The Moore's Melody

The Willow Song

The Willow Song

9.23 SEXTET

Suite of English Folk Songs ...

Three Negro Melodies ...

Three Negro Melodies ...

Three Negro Melodies ...

Three Negro Melodies ...

Three Negro Melodies ...

Three Negro Melodies ...

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Sets the Standard

'Golden Shred' set the standard 62 years ago—and still sets the standard to-day.

'Golden Shred'



means the best Marmalade

R. & R.

ROBERTSON—only maker.



Get

PERFECT COOKING

and abundant

HOT WATER Day and Night

at

INFINITESIMAL COST

by installing a



Anthracite RANGE

Keeps afloat all night. Emoves dry and cosy house. No smoke. No soot. No flues to clean.

Write for particulars to Dept. A.S.

ANTHRACITE RADIATION, LTD.

Incorporating London Warming Co., Ltd., and Glow-Worm

Boiler and Fire Co., Ltd.

5, NEWMAN STREET, Oxford St., LONDON, W.1

8.0

The Follies

a centre of page)

NORWICH 42 Exchange 5 21
No. 254 FAX 2 Street no. 1974
P.O. 10 Box 244 Bridge Corner
100 100
SHEFFIELD 21, Weingate
TONBRIDGE 34, Quarry Hill
WORTHING 23, Portland Road, Montague
Surrey.

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

[illegible]

Friday's Programmes continued (January 25)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR

5.15 THE CHILDREN'S HOUR

6.0 Mr. P. H. R. ...

6.15 ...

6.30 ...

6.45 ...

7.45 Burns Night Celebrations

The Works ...

Mr. D. N. McCallum, ...

J. M. F. ...

Mr. T. ...

Mrs. ...

10.0 A Prelude

10.15 ...

10.30-11.0 DANCE

11.0 ...

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5PY PLYMOUTH. 300.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

The Land Where the Weather ...

6.0 London Programme relayed from Daventry

6.15 ...

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

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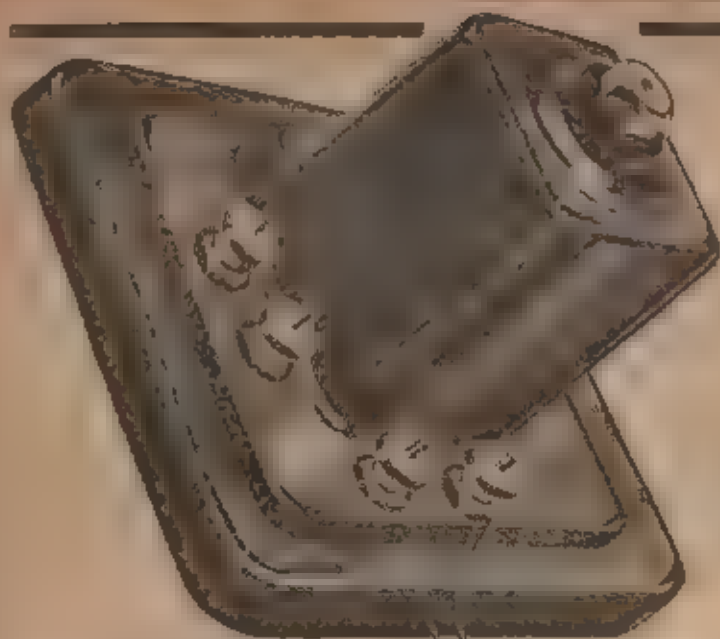
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5.15 ...



**Fix this to your Set
and have wireless in every room!**

You are wasting current and causing yourself inconvenience if you wire your house with ordinary flex in order to get reception in other rooms.

You can fix a Lorus Remote Control yourself and have simultaneous reception with control of your set in any number of rooms without loss of volume, interference or appreciable extra current consumption. There is no need to go to the set to switch on or off; the mere insertion or withdrawal of a wall plug switches the set on or off from any distance.

Neat, efficient and reliable, the Lotus Remote Control is a wireless convenience you ought to have in your home this winter.

FREE. You can get a free easy-to-read blue print for fixing the Lorus Remote Control from any retailer or direct from the makers.

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REMOTE CONTROLS

Made by the makers of Lotus Coin
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GARNETT, WHITELEY & Co. Ltd. Broadgreen Rd., Liverpool

Lotus Remote Control suits any Set

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is made for every type of
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to 8' x 10' or 12' L.T. A.C.
conductor and P.T. Battery
incubator 1 L.S.M. (R.A.)
Framing Cable & Wall etc.
each phase was
31 yards approx. 30/
ground wire

Complete a course in
for set and L I
Accommodate and
L I E. **45/**

Complete outfit for - 4000
for an indoor air-
war with A1. From
the 3000. So 47/6

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Marvellous taste-
no waste.

That's how it is when you introduce Buto into your cooking.

For Bisto gives just that extra bit of flavour that makes all meat dishes a treat. No waste either. For everything left over down to the tiniest scraps of meat or vegetables can be turned into a really tempting dish with the aid of a little Bisto.

Do yourself a really good turn—turn to Busto—the sooner the better.



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BISTO

for making
delicious gravy

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MELODY
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fully approved: on the construction site is guaranteed
at all times. Fast, safe, strong and glared
state of charge to make the job easy.
Over 100,000 in use

J. H. COLLIER, S. D. 20, LAMBERT PLACE, LIVERPOOL.



Programmes for Friday.

Time	Station	Programme	Time	Station	Programme
12.30	BBC	News	1.30	BBC	News
1.30	BBC	News	2.30	BBC	News
2.30	BBC	News	3.30	BBC	News
3.30	BBC	News	4.30	BBC	News
4.30	BBC	News	5.30	BBC	News
5.30	BBC	News	6.30	BBC	News
6.30	BBC	News	7.30	BBC	News
7.30	BBC	News	8.30	BBC	News
8.30	BBC	News	9.30	BBC	News
9.30	BBC	News	10.30	BBC	News
10.30	BBC	News	11.30	BBC	News
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the antenna to refuse to accept by least matter without a consideration of its present value. It is a monopoly of broadcasting in this country there can be no greater danger of its existence than that of allowing a feeling of monopoly to exist. The present one is a new one. It has passed the stages of experiment and has now fully consummated its existence.

Much depends on its work during the next few years, and on the attitude which listeners adopt toward that work. There is no doubt that it must be criticized as much as encouraged, for such a treatment will not as a constant tonic to prevent stagnation. There must be, moreover, a continual pruning and reduction in the amount of matter which is, comparatively speaking, transient in value. But it is a good value.

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

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

ALFRED DENNIS

THE STATUS OF BROADCASTING.

LOOKING back over the six years during which British broadcasting has been widespread operation, one can see many things which represent concrete achievements. There is one phase of wireless development, however, on which it is curious to reflect. In what light is broadcasting viewed by culture? Has it yet achieved a 'status' in art?

From time to time one hears a faint suggestion that the 'Wonders of Wireless' are to be found, and received, in the news of some imagination-staggering broadcast, or in some reported or foreboded. Such a view is never shared of the new factor in life. They do not show more than that it is a fact.

The determination of the status of broadcasting—of its right to be considered a factor in its aesthetic, intellectual and human effects rather than in its technical marvel. Successfully to graduate, it must justify its end rather than its means.

It may be said, of course, that this just question has already been accomplished. The B.B.C. is a body of men constantly increasing the quality of their work with an enthusiasm only displayed by the convert—these and other pointers may be taken to prove the case. But there is still much to be done before broadcasting may sit serenely with its peers—music and the drama.

There are two types of person, at present, whose heads the wireless wave streams constantly day and night. The one listens to the programme and enjoys it. The other does not listen, and enjoys it as much. It is the latter type who, though he may be cultured in the ordinary sense of the word, none the less denies that broadcasting is more than a mechanical form of popular entertainment. He hears no educational broadcasts—talks, lectures or plays—as the modern form of popular education so common some years ago. His views on the casting of all forms of music are summed up in one word—'distortion' (which he probably remembers from having listened in on an inferior set five years ago!), and if he thinks of broadcasting at all for more than two consecutive minutes, it is with a sigh of thankfulness that he can still buy books or theatre-tickets and get 'the real thing'.

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

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

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

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(Continued at foot of Col. 1)



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SATURDAY, JANUARY 26

5GB DAVENTRY EXPERIMENTAL

(482.0 kHz)

TRANSMISSION FROM 10.15 TO 11.15 P.M. ON SATURDAY, JANUARY 26, 1939.

3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARK

Overture "The Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

5.55 LILLIAN NIMBLETT (Pianoforte)

Nocturne in D Flat } Chopin
Valses in A Flat }
Ballet
Scherzo in D Minor
Scherzo in D Minor
Scherzo in D Minor
Scherzo in D Minor
Scherzo in D Minor
Scherzo in D Minor
Scherzo in D Minor

4.27 BAND

The Tearing of the Green
State of Dances ("The
Boysen Highland")

LILLIAN NIMBLETT
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

5.0 A Violin Recital

MARGARET HAYWARD

Sonata in G Minor Purcell, arr. Moffatt
Menuet Pergolesi, arr. Kreisler
Adagio ("Raymonda") Glazounov
Slovak Dances in G Major Dvorak, arr. Kreisler
Gondoliers Frank Bridge
Tango Albeniz, arr. Kreisler
Capriccio Tchaikovsky
(At the Piano, MARGARET ABLETHORPE)

5.30 THE CHILDREN'S HOUR

(From Birmingham)

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

6.40 Sports Bulletin (From Birmingham)

6.45 - Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CLAYTON

"Lullaby" ("Comedy") Overture .. Keler Bela
Valse .. Chopin
In the Evening .. Paganini
My mother bids me bid my hair .. Haydn
Scherzo .. Schubert
Selection, "Tell Me More" .. Gershwin

7.10 IRVINE BONES

She wandered down the moonlit side
When I was one-and-twenty
Rose softly blossoming ..
On the way
Selection, "Aire and Graces"
A Corn & Day Out

8.0 A Popular Celebrity Concert

8.0 A Popular Celebrity Concert

Relayed from the Central Hall, Birmingham

RIPPER GOODWIN (Soprano)
HENRY ASKEW (Tenor)
ZACHARWITZ (Viola)

9.0 A Ballad Concert

GIVEN KNIGHT and MILDRED WATSON

(Sole and Duets)
NORMAN VERNER (Baritone)
JOYCE KADLER (Pianoforte)

GIVEN KNIGHT
Should be upland
R. and
Mary and the

9.5 NORMAN VERNER

Had I the heavenly embroidered cloths

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

9.15 J. V. K. A.

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

9.25 MILDRED WATSON

If no one ever marries me

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

9.34 NORMAN VERNER

The Good Man

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

9.42 JOYCE KADLER

Dance ("Fire Dance")

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

O Polka Polka V. de Loba
The "Marching Song of Nuremberg"

9.52 OWEN KNIGHT and MILDRED WATSON

The Drum Serenade

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 Chamber Music

The "Marching Song of Nuremberg"
The "Marching Song of Nuremberg"

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(Saturday's Programme continues on page 172)

CHARACTERS

from
DICKENS



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THE OCCASION

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B.B.C. PUBLICATIONS.

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On January 28 and 30 there will be broadcast the fifth of the series of twelve well-known operas, this time *Coq d'Or* by Rimsky-Korsakov. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Coq d'Or* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 4d.

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Please send me copy (copies) of each of the Opera Librettos, as published. I enclose P.O. No. or cheque value in payment, at the rate of 2s. for the whole series.

3. The Remaining Eight of the Series.

Please send me copy (copies) of each of the remaining eight Librettos. I enclose P.O. No. or cheque value in payment, at the rate of 1s. 4d. each eight Librettos.

'SHAKUNTALA.'

Shakuntala, by Kalidasa, to be broadcast on February 11 and 13, is the sixth of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Shakuntala* at 2s. each (2) the complete series of twelve for 2s. or (3) the remaining seven of the series for 1s. 2d.

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Please send me copy (copies) of Great Plays Booklets as published. I enclose P.O. No. or cheque value in payment, at the rate of 2s. for the whole series.

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Easter Term, 1929.

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