

M. ALFRED MORAIN—ROSA NEWMARCH—CECIL GRAY

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 278.

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G.P.O. as a Newspaper]

JANUARY 25, 1929.

Every Friday. Two Pence.

Among the Week's Programmes

Sunday :

A CONCERT BY THE WIRELESS STRING ORCHESTRA

Monday :

DORA MAUGHAN AND WALTER FEHL 'STAR' IN VAUDEVILLE

Tuesday :

MARTINEZ SIERRA'S COMEDY, 'WIFE TO A FAMOUS MAN'

Wednesday :

'THE GOLDEN COCKEREL,' AN OPERA BY RIMSKY-KORSAKOV

(First performance from 5GB on Monday)

Thursday :

THE ALBERT HALL FIGHT—PHIL SCOTT *v.* TED SANDWINA

Friday :

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

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

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

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

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

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

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

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

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

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IT'S A SMALL WORLD WITH THE MARCONIPHONE

THE RADIO TIMES

Vol. 22. No. 278.

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JANUARY 25, 1929.

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BROADCAST DRAMA: A RECORD OF PROGRESS

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

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

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

By **FILSON YOUNG**

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

In *Kaleidoscope* a technique corre-

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

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

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

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



Our Great Delius.

A DELIUS concert is always an event—and when the conductor is Sir Thomas Beecham, it is something almost more. Delius, whose music, neither classical nor modern, is always melodious, colourful, and meditative, who can capture in his chords the echo of the first spring cuckoo or the busy life of Paris, is one of the greatest of contemporary British composers. It is a tragic thing that he should be struck down by illness and so unable to continue his work. He is a keen listener to broadcasting, and will no doubt be listening in his home near Paris when, on Friday evening, February 3, Sir Thomas Beecham conducts a Delius concert in the London Studio. Sir Thomas has done more than any other conductor to make the genius of Delius known to British audiences—great work indeed, for the composer, shy and self-critical, has never sought publicity for his music. The programme at 9.35 p.m. on February 3 will include the *Symphonic Poem Paris*, two pieces for a small orchestra, *On Hearing the First Cuckoo in Spring* and *A Summer Night on the River*, *Dance Rhapsody No. 2*, music from the opera *A Village Romeo and Juliet*, and *Reverie*, a ballad for orchestra. Delius was born in Yorkshire in 1863.

No Teeth to be Broken.

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

Elizabeth Schumann.

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

'The Announcer's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



The Responsibility of the Husband.

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



'Not yet rid of his responsibility'

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

The Home Secretary's Appeal.

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

Fifty-Two Good Causes.

YOU may remember a recent note of mine on the Week's Good Cause Fund, which enables listeners to send to the B.B.C. at the beginning of the year a sum to be divided equally between the weekly 'Good Causes.' Last year, some three hundred listeners employed the B.B.C. as almoner in this connection—and a little less than a thousand pounds was distributed. A number of new subscribers have already sent their contributions for 1930, and it is hoped that last year's total may be greatly exceeded. Although it is desirable that donations should be conveniently divisible by fifty-two, any amount, whether large or small, will be welcomed.

An Immortal Memory.

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

Henschel's Operetta.

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

A New Bax Sonata.

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

SAMUEL PEPYS ON 'THE LISTENER.'

By R. M. Freeman.

Jan. 5.—The weather gotten mighty cold with us since a nip in the frosty east wind as ever I do remember. What troubles me is its fetching up a devilish great fitchy chill-blanc on the tip of my nose, most unsightly beyond everything; and the more I rub it to allay the itching, the redder I make it. Whereby I perpetually at war with myself, every time my nose itches, whether to keep my hands off it and endure the itching, or to have mine ease of rubbing it and let the increased redness be damned. At the Club this night much discourse of the B.B.C.'s new journal *The Listener*, which they shall first launch a se'nnight. Mr. Poole, the newspaper man out of Fleet St., most hotly against it, with many passionate words about monopolies and other unconstitutional matters, and the wildest wiles possible at Sir W. Mitchell-Thompson, his twice declining deputations on the other side. To which I answered him, if his grievance (as he can have no other) be against the inclusions of certain reading in *The Listener*, and that but a small fraction of it, this may

well abide the public's reception of it, whether they like it or not. For as they like it, why should they be stopped having what they like? But as they like it not, then will they not buy what they like not. And so the matter will, of itself, determine itself, this way or that. Meanwhile he (Poole) should be rather thankful to the B.B.C., they're furnishing his paper with a new mare's-nest to strut about at this vacant season.

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

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Mahler Symphony Postponed.

THE last of the present season of the B.B.C. Symphony Concerts at the Queen's Hall on April 12, was, as originally announced, to have consisted of Mahler's Eighth Symphony. Owing, however, to the pressure of the present season upon the lately constituted National Chorus and the feeling of those in charge that this highly complex choral symphony should have the most thorough preparation possible, it has been decided to postpone the performance of the work until early in the 1933-34 season, when it will be given by the same principals and the same conductor, Sir Henry Wood. Sir Henry will still conduct the Queen's Hall concert on April 12, the details of which will be announced in due course.

Dale Smith Returns.

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

The Bishop and the Bandits.

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



'Normally unable to cope.'

Camouflaging Food.

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

'Nemesis,' by George Dogsboddy.

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



'Enter Catsbody, heavily disguised.'

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

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

CATSBODY: Now is the hour, I think.

A clock strikes.

It is. I'll teach this renegadeish scribbler that Catsbody is not a cowardly quibbler. I am an lily-livered movie actor. He can't play fast and loose with a seed factor. (To Nitwit, who is cowering in a corner) Make peace with God, if you're an unbeliever. And then I'll split your gizzard with this cleaver. (Produces cleaver from under cloak.)

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

Library List.

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

The Letter Writers of Savoy Hill.

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

Drama of the Microphone.

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

New Records.

FOR the information of gramophone enthusiasts, the programme of new gramophone records broadcast by Mr. Christopher Stone on Thursday, January 17, included the following: *Peter Pollicum* (J. St. A. Johnson), Royal Philharmonic Orchestra, Columbia 9584; *Venus by Night* (Konizak), Edith Lorand Orchestra, Parlophone E 10791; *Blue Danube* (Strauss), Sieber Choir, Parlophone E 10793; *My heart ever faithful* (Bach), Master P. Firth, Brunswick 20074; *Sagittaria* from *Carmen* (Bizet), Marguerite d'Alvarez, H.M.V. DA 1000; *My love is like a red, red rose*, Joseph Hishop, H.M.V. DA 901; *Vocal Gems from Faust* (Gounod), Mariam Licette and Chorus, Columbia 9555; *Bohemian Dances* (Smetana), Backhaus, H.M.V. DB 1130; *Nant y Mynydd*, sung in Welsh by Megan Telini, Metropole 1036; *Tis my beloved*, sung in Gaelic by Neil MacLean and Jennie Currie, Parlophone E 9549.

An Appeal.

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



'I have spent sleepless nights.'

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

'The Announcer.'

The Midlands Calling!

Some Future 5GB Events from Birmingham.

The Christmas Spirit—

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

—Its Result.

AMONGST the first letters received was one from Jersey, where a group of friends made a collection at the Christmas dinner table. This was characteristic of many families who had spent the morning listening to the service. Almost every letter had its special interest, and I can only refer to one or two. Some little girls in a family in Norfolk gave part of their Christmas present to the miners. In one instance a chauffeur made a collection amongst his fellow servants who, with himself, had listened to the service. Some gifts came from the very poor, including one from an almshouse, and another from one who, unemployed himself, wanted to help those who were in greater distress. The individual gifts were small, but as a result I was able to send in as the offering from that Christmas morning service £100 18s 9d.

The Weekly Symphony Concert.

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

Unwanted Effects.

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

Chamber Music.

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

Service from St. Chad's.

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



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

A Works Band Programme.

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

Pictures in Music.

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

Albert Chevalier.

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

'Holed Out in One.'

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

A Children's Concert.

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

High-Power Short Waves.

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

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

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

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

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

(Continued)

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

'IT CAN NEVER PAY TO BE A CRIMINAL.'

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



THE GENDARME IN ACTION.

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

Two Big Sporting Features in this Week's Programmes.

WALES v. SCOTLAND.

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

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

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

There is not the slightest reason why Wales should not find a recurrence of last year's triumph. As ever, she has a superb pack—blended in style, physique, skill, and stamina. Since the passing of the halcyon era, when Gwyn Nicholls, Rhys Gabe, Teddy Morgan, and Willie Llewellyn formed a world's third line, Wales has had some lean years in the way of back divisions, but her forwards have never failed her—there has been a recurring creation of 'Terrible Eights.' And with its vision and imagination the Welsh selectors have never feared the defying of old Æsop about 'swapping horses in mid-stream.' It is a mistake to handicap yourself in Rugby by proverbs. Ask the Welshmen themselves if they remember Adrian Sloop against them in one of the Twickenham matches—A. S. broke every "golden" rule of the game and scored a try that will live in history for all time.

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

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

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

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

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

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

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

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

SCOTT v. SANDWINA.

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

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

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

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

Owing to the difficulty of finding a worthy opponent for him, Phil Scott, our heavyweight champion, has not had a contest in this country since the summer of 1927, when he fought the Belgian, Pierre Charles. Scott then made arrangements to go over to the United States, for the first time, and there his first venture was disastrous. He was knocked out in quick time by the erratic Knute Hansen, but, becoming acclimatized, Phil took his revenge in his second fight by knocking out Monte Mann in the tenth round. Afterwards he fought so gamely against Johnny Risko (the American) that there was almost a riot (even in Risko's home-town where the fight was fought) when the decision went to the American. Scott then came home for a time, but later returned to the States, where he defeated an old opponent in Pierre Charles, and also beat the big Italian, Roberto Roberti. And then, to the chagrin of his American manager, Jimmy Johnson, the British champion 'packed his grip' and sailed for home. Johnson told me that Scott was foolish to miss an opportunity to compete in the bouts of an eliminating character towards the championship of the world.

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

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

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

Scott—28 years; 6ft. 3½ in.; 14½ stone.
Sandwina—26 years; 5ft. 10 in.; 14 stone.
Scott is a good and hard puncher.

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

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

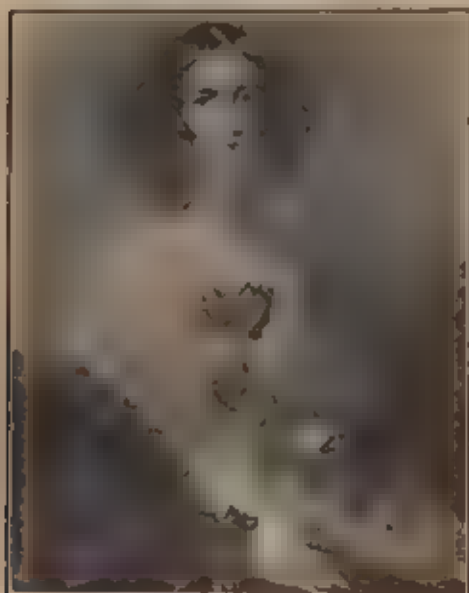


HOW can History be dull, when the canvas of it is wider and more crowded with vivid human figures than that of any novel? For many of us, unluckily, our school approach to it was along the dullest possible lines. But today, when the writing and teaching of History have been put upon a more human basis,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

A talk on 'The Agonies of Writing History' will be broadcast by Mr Francis Heckert at 10.55 p.m. on Friday evening.

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

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



MARY ANN DISRAELI.
From a portrait of 1840.

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

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

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

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

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

IS HISTORY REALLY DULL?

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



ELIZABETH OF ENGLAND.
From the National Portrait Gallery.

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

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

KENNETH BELL

WHAT TO LISTEN FOR IN RUSSIAN MUSIC.

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

THESE is no country in the world in which the art of music has been so closely linked to the tracks of the nation's social and literary development as in Russia. On this account, Russian culture having progressed slowly up to a certain point, the growth of music was also belated. While at the beginning of the seventeenth century the Netherlands had passed to four great polyphonic periods, the French, Germans, and Spaniards had developed their own styles, Russia was musically in the darkness.

The darkness was the result of delayed education, not of natural deficiencies. The folk loved their primitive music. About the time of our Alfred the Great, Russia rang with song. The *byliny* (the folk who sang and recited epic ballads) and the *skopniki* (who included the musicians and dancers) were, like Sir Walter Scott's *Laird Montrose*, "welcome guests" among the nobles and merchants.

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

No Popular Drama.

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



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

The Folk Song and Religious Elements.

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

Their distinctive qualities as we know them today are their modal character and their melismatic style.

By "modal" is meant that they are not in our Western scale, but in the old Church modes, which give them an uncertain tonality to our Western ears. Comparatively few begin or end on the keynote.

Often, too, they are built on the ancient pentatonic scale (C, D, E, G, A) which is also the basis of many beautiful Irish and Scotch songs—*The Flowers of the Forest*, for instance.

Rhythmically, we often find songs in 7-4 or 6-4 measure, or in 2-4 and 3-4 time, used alternately. The modern national composers have adopted these irregular rhythms. A few fairer instances may be listened for in the *Promenade* from Mussorgsky's *Pictures from an Exhibition*, which combines 5-4 and 6-4 measures, in the second movement from Tchaikovsky's *Patriotic Symphony*, in Arensky's *Basso Continuo* from his *Six Pieces*, Op. 8, and in one or two of the folk songs arranged as piano duets by Tchaikovsky.

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

The Oriental Element.

There is a third constituent in modern Russian music: the Oriental. It intrudes in the work of composers, but it is an imported quality. Russia has nearest the East and has naturally borrowed some racial elements from her Oriental neighbours, and from the Caucasus. In the early days of the Russian Empire, the "Joy of Power" and Schopenhauer's "The Story of the Kalandar Prince" (in the *Fantasia Intime*), and the dances of the Polovtsian soldiers in the opera *Prince Igor*, this quality strikes us immediately, because it always bears a touch of the extreme: something violent and pungent in rhythm and harmony. But we must not take these Asiatic trappings as intrinsic to the Slavonic temperament.

MUSIC OF THE WEEK.

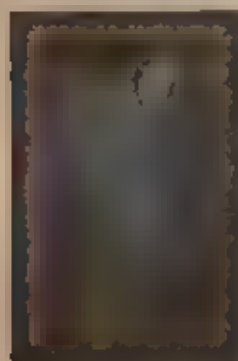
London and Daventry	Daventry Experimental	Other Stations
Sunday, Jan. 27		
3.30 Wireless Band. Military	3.30 Chamber Music	3.30 Manchester. Mozart Programme.
7.5 Orchestral Concert	4.15 Orchestral Concert.	9.5 Cardiff. Orchestral Concert.
Monday, Jan. 28		
3.5 T.P. Music	8.0 Opera "Coq d'Or."	3.30 Belfast. Beethoven Programme.
Tuesday, Jan. 29		
7.45 S.P. Music from Abroad.	10.15 Symphonie Music by Sir Edward German.	8.0 Glasgow Choral Concert
Wednesday, Jan. 30		
8.4 Opera "Coq d'Or"	6.30 Light Music.	3.45 Manchester. Orchestral Concert.
Thursday, Jan. 31		
8.0 Gloucester Society Concert	3.0 Symphony Concert from Bournemouth.	4.30 Manchester. Orchestral Concert.
Friday, Feb. 1		
12.0 Violin Sonata Recital.	3.0 Organ Recital.	3.15 Glasgow. Concert for Schools.
8.0 B.B.C. Symphony Concert No. VII	6.30 Light Music.	7.45 Belfast. Orchestral Concert.
Saturday, Feb. 2		
4.30 Instrumental Concert	3.30 Ballad Concert.	7.30 Glasgow. The Scottish Orchestra.

An A B C of the Cinema—II.

THE COMING OF CELLULOID.

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

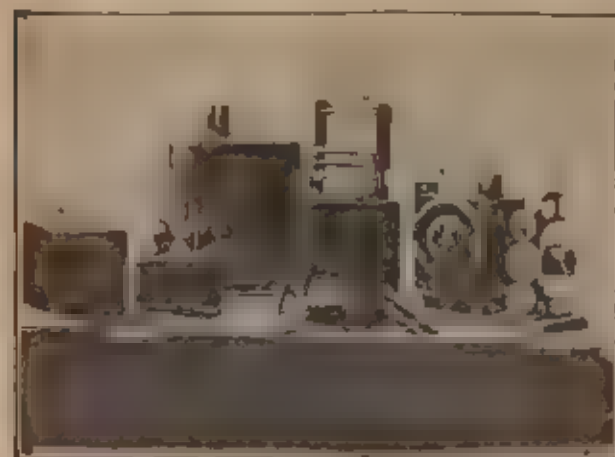
IN the first article of this series we saw the basic idea of the film groping its way through the centuries by means of artists and scientists to the point where it joined the history of photography.



The earliest "trick photograph." Mr. Rudge with his head under his arm—a slide made for the Bio-Fantascope.

Before moving on, it may be worth while to list here the pioneers of the earlier nineteenth century whose work, though in general it led to nothing of immediate practical value, kept the possibilities of the moving picture before the public.

John Herschel (invented the Taumatropes, 1826); Dr. Plateau of Ghent (invented the Phenakistoscope, or Fantoscope 1827); Dr. Stampfer of Vienna (The Stroboscope 1827); Professor Faraday (inventor of Faraday's Wheel, 1831); Dr. Horner of Bristol (The Daedalus, 1834); Perret and Lacroix, who developed the Fantoscope in 1850, and the Austrian lieutenant Franz Uchatius, who, in 1851, projected pictures on a screen with the instrument, J. A. R. Rudge of Bath (inventor of the Bio-Fantascope, which was developed by W. Friese-Greene (of whom more below), Trevor, who, in 1860, patented a process on a glass disc, Heyl of Philadelphia (the Phasmatope, 1870); Prof. Marey of Paris, who began experiments with motion photography in 1871, and later produced many amazing results under the title of stereo-Zoetropes, Edward Muybridge (the



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

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

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

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



THE "G.O.M." OF THE CINEMA.

Thomas A. Edison, whose invention, the kinetoscope, changed the picture within the range of artistic composition.

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

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

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



By 1889 the "Bio-Fantascope" (1868) with an outside shutter moving across in front of the lens.

(Continued on page 236.)

Why be tied

to your local station?



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A. C. C. 207 Ltd., Highgate Road, London, N.3

TRADE MARK

3.30
A Military
Concert

10.30 a.m. (Dauntsey only) TIME 10.30 a.m. GUEST

3.30 A MILITARY BAND CONCERT

REX PALMER (Baritone)
CLAUDE POLLARD and ISABEL GRAY
(Soprano for Two Pianofortes)

THE WILSON M. O. DONNELLY
Conducted by B. WALTON O'DONNELLY

Overture, 'The Cricket on the Hearth' Mackenzie

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

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

SUNDAY, JANUARY 27
2LO LONDON & 5XX DAVENTRY
(558 M. 538 KC.) (1562.5 M. 62 KC.)

9.5
The Wireless
String
Orchestra

4.50 BAND

An Album Leaf Wagner
Cavatella (Italy) M. L. L. L.

5.0

A SONG RECITAL

By OLGA HALEY (Soprano)

Where'er you walk Handel
Should his Ephraim Bishop
O'er the Song Schubert
Whither? Schubert
It is as it were so Schubert
The Lark Schubert
Hindu Song Schubert
Spring Wagon Schubert
Soft footed snow Schubert
La Danza Schubert

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

8.50 WEATHER FORECAST, GENERAL NEWS BUILD-
up and Announcements. (Dauntsey only)
Shipping Forecast

9.5 The Wireless String Orchestra

JOHN ARMSTRONG (Trombone)
STEPHAN BROMMANS (Pianoforte)
THE WIRELESS STRING ORCHESTRA

Conducted by JOHN ARMSTRONG
Concerto in F Minor Paganini

9.15 JOHN ARMSTRONG and Orchestra
To Delia (Three Songs for Trombone and String
Orchestra) Schubert

9.25 STEPHAN BROMMANS and Orchestra
Concerto No. 5 in F Minor Bach
Allegro - Largo - Presto

THE six Concertos for a single pianoforte with
string accompaniment are all comparatively
light work—slight, that is, in dimension. The
one in F Minor to be played this evening is in
fact a masterpiece of which the first has
been played in the orchestra. The second is
a masterpiece of which the first has
been played in the orchestra. The third is
a masterpiece of which the first has
been played in the orchestra. The fourth is
a masterpiece of which the first has
been played in the orchestra. The fifth is
a masterpiece of which the first has
been played in the orchestra. The sixth is
a masterpiece of which the first has
been played in the orchestra.



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

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

Lady NEVILLE PEARSON
(Gladys Cooper)

8.45 THE WEEK'S GOOD CAUSE:

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

THE City of London Maternity Hospital,
which has the Queen as its patron and
the Lord Mayor as its President is one of the
oldest and most important in England as
it was founded as far back as 1750. Situated,
as it is, in the heart of the poorest quarter
of London, it fulfils a vital need, and the
demands upon it are pressing. I really
proposers, and I am sure the Hospital itself,
an Ante-Natal and Child Welfare Centre,
and a School of Midwifery, but its im-
mense requirements made an up-to-date
operating theatre more than for paying
patients. The management and renovation
of the Hospital has been a long and more factious
of the Hospital and I am sure the Hospital
court. A large number of the
best of the Hospital for carrying
out this work. It is necessary that the sum of
£50,000 should be raised at once.

The appeal was addressed to
Miss Gladys Cooper, at the City of London
Maternity Hospital, City Road, E.C.

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

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

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

9.35 ORCHESTRA
Mozart and Tchaikovsky
Scherzo, Op. 8 Tchaikovsky

9.42 JOHN ARMSTRONG
She I Love Richard Van Dierck
The Song of the Lark Owen Davis
Indian Serenade De Vries

9.50 ORCHESTRA
Trioletto for Violoncello and Violin De Vries
L'Avon De Vries
Air de Danse De Vries
Serenade in F, Op. 63 De Vries

10.30 Epilogue
God Our Refuge

4.42 REX PALMER
The Shepherd's Song E. J. J.
The Pipes of Pan, E. J. J.

3.50 BAND
Little Suite E. J. J.
The Clans, A Lament E. J. J.

4.7 CLAUDE POLLARD and ISABEL GRAY
Poor Bessie in Convalescent (To cradle a
convalescent), Nos. 1 and 2 Reynaldo Hahn
The Black Mask, Op. 20, No. 3 Paganini

4.17 REX PALMER
Yarmouth Fair W. J. J.
Home, the Homeblower W. J. J.

4.25 BAND
Hungarian Rhapsody, No. 1 E. J. J.

4.40 CLAUDE POLLARD
The Song of the Lark E. J. J.
The Song of the Lark E. J. J.



(For 10.30 to 5.30 Programmes see opposite page.)

5.30

Bible Reading:

SCENES FROM OLD TESTAMENT HISTORY

The Army Stricken With Blindness.

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

And, my master! How shall we do? cried his servant, as well as I.

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

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

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

THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry

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



THE ARMY STRICKEN WITH BLINDNESS

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



5.45-6.20 app. Church Cantata No. 172 Bach

'ERSCHALLET IHR LIEBDE'.

('O praise Him with singing')

S.B. from Glasgow

EDITH BRASS (Soprano)

FLORA BETHMAN (Contralto)

TOM PICKERING (Tenor)

ROBERT BURNETT (Baritone)

THE GLASGOW STATION CHORUS

THE GLASGOW STATION ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

8.0 A Religious Service

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

Hymn, 'O Worship the Lord in the
Beauty of Holiness' (Congrega-

Hymn, 'O God, how broad and
(Congregational Hymnary,

At times a stillness
At times a stillness

Hymn, 'O Jesus, King most wonder-
ful' (Congregational Hymnary 180)

(For 8.45 to 10.30 Programmes

see opposite page.)

10.30

Epilogue

GOD OUR REFUGE

This Week's Bach Cantata.

Church Cantata, No. 172.

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

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

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

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

The Cantata for next Sunday is No. 66, 'Sie werden aus Saba also kommen' ('The Sages of Sheba').

English text by D. Miller Craig, copyright B.E.C., 1928.

No. 1. Chorus

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

No. 2. Recitatives (Bass)

He that loves Me, keepeth My command-
ments.
And my Father's love enfolds me.
And we shall draw near to Him.
And with Him make our dwelling.

No. 3. Aria (Bass)

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

No. 4. Aria (Tenor)

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

No. 5. (Duet—Soprano and Alto)

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

No. 6. Chorus

A heav'nly light falls from the skies
When Thou, O Saviour, Thy dear ones
On me, thy servant, bearest.
Come, Thou my blessed Lord,
Whom I Thyself have known Thy word.
To me Thy loving heart
I would let me come, Lord for ever
Loose me never, nor forsake me,
To Thy side, O Saviour, take me.

Sunday's Programmes continued (January 27)

SWA CARDIFF. 323.2 M. 828 KC

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

9.5 AN ORCHESTRAL CONCERT

NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol Cymru)

Conducted by WARWICK BRATTSWAIN.

Overture "Oberon" Weber

MAY HUXLEY (Soprano) and Orchestra
Recit and Vale, "Ah Che Amoria" .. Vincenzo

Overture "The Blue Danube" Strauss

Su. n. Woodland Sketches" Fletcher

MAY HUXLEY

Mary and the Kitten .. Gordon Bryan

By the Waters of Minsterlooke .. Liszt

Swiss Echo Song Scherz

Flute Obligato, SUZANNE STONKLEY

ORCHESTRA

Flight of the Bumble Bee } Rimsky-Korsakov

Dance of the Tumbler } Rimsky-Korsakov

Slavonic Rhapsody Friedemann

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

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

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

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

MAY HUXLEY
A Song of Rest ... London Herald
When love is kind ... A. I.
The Blue Danube Strauss

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

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 294.1 M. 1,020 KC

3.30 S.B. from London
5.45-6.20 app. S.B. from Glasgow (See London)
8.0 S.B. from Daventry Experimental
8.45 S.B. from London
9.0 Music: Interlude relayed from London
9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 288.5 M. 1,040 KC

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

10.30 Epilogue

5PY PLYMOUTH. 390.3 M. 787 KC

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

10.30 Epilogue



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

2ZY MANCHESTER. 288.1 M. 782 KC

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

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

Overture "The Magic Flute"

Concerto in B-flat, No. 1, for Piano and

Two Harps

Andante (Theme and Variations),

Musette; Rondo (Allegro).

ARTHUR CAMDEN (Bassoon) with Orchestra

Concerto in B-flat

Allegro; Andante ma edagio; Tempo di

moderato

Overture "Don Giovanni"

Symphony in G Minor, No. 40

Allegro molto; Andante; Musette, Alla-

grando; Allegro assai.

5.0 S.B. from London

5.45-6.20 app. S.B. from Glasgow (See London)

8.0 S.B. from Daventry Experimental

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Scarborough Hospital

and Dispensary by Mr. SEAFORTH BAXTER

M.P. Donations should be sent to the Hon.

Treasurer, the Scarborough Hospital and

Dispensary, Scarborough

8.50 WEATHER FORECAST: News Local An-

ouncements

9.5 The Christian Year, in Hymns

(With Interludes of Hand Music)

ST. GEORGE'S ROYAL CHURCH, LONDON

Directed by THOMAS BOOTH

Accompanied by the

CUTHBERT MILITARY BAND

Conducted by SETH SHAW

Advent: No. 51. Lo! He comes with clouds

Christmas: No. 59. O come all ye faithful

Epiphany: No. 76. Earth has many a noble city

Septuagesima: No. 172. Praise to the Holiest

in the height

BAND

Overture, "Marianella"

Interludes, "Lorelei"

Corn and Band

Lent: No. 91. Christian, dost thou see there?

St. Andrew of Crete

Anthem (Unaccompanied) Fierce

was the wild billow

Passion: No. 109. Sweet was the

moment, rich in blessing

Easter: No. 400. O the morn-

ing

BAND

Andante, Musette and Flute

("Surprise" Symphony)

Hungarian Dances, Nos. 5 and 6

Corn and Band

Ascension: No. 301. The Hand

that once was crowned with thorns

St. Magnus

Whitsuntide: No. 207. Our Blessed

Redeemer, ere he breathed

St. Cuthbert

Trinity: No. 163. Three in One

and One in Three

(N.B.—All hymns are Ancient and

Modern)

10.30 Epilogue

Other Stations:

5NO NEWCASTLE. 287.0 M.

3.30 S.B. from London. 5.45-6.20 app. S.B. from Glasgow (See London)
8.0 S.B. from Daventry Experimental. 8.45 S.B. from London
9.0 Music: Interlude relayed from London. 9.5 S.B. from London
10.30 Epilogue

5SC GLASGOW. 294.1 M.

3.30 S.B. from London. 5.45-6.20 app. S.B. from Glasgow (See London)
8.0 S.B. from Daventry Experimental. 8.45 S.B. from London
9.0 Music: Interlude relayed from London. 9.5 S.B. from London
10.30 Epilogue

2BD ABERDEEN. 317.0 M.

3.30 S.B. from London. 5.45-6.20 app. S.B. from Glasgow (See London)
8.0 S.B. from Daventry Experimental. 8.45 S.B. from London
9.0 Music: Interlude relayed from London. 9.5 S.B. from London
10.30 Epilogue

2BE BELFAST. 317.0 M.

3.30 S.B. from London. 5.45-6.20 app. S.B. from Glasgow (See London)
8.0 S.B. from Daventry Experimental. 8.45 S.B. from London
9.0 Music: Interlude relayed from London. 9.5 S.B. from London
10.30 Epilogue

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



HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE.

PELMAN INSTITUTE'S AMAZING DISCOVERY.

Can you read Spanish?

No.

Do you know any German?

No.

Here are two books, one printed in Spanish, the other in German.

Yes.

Can you read them?

Of course not.

Well, try and see.

An Hour Later.

Merculeux! I can read and understand every word.

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

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

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

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

Revolutionising Language Teaching.

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

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

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

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

them so that they stay in your mind without effort.

Reading Foreign Literature.

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

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

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

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

A Naval Commander writes:—

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

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

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

"I have only been learning German for four months, but I can not only read it but also speak it well." (G.M. 145.)

"I have started the Course Spanish and find it so interesting I have continued it." (S.P. 106.)

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

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

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

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

"Your system of teaching French is the best that I have yet encountered. According to the

pages of vocabulary which proved to be of practical use, but under your system the words were so easily written in my mind, and I was able to recall them at any time without the slightest effort, using them intelligently in question or answer." (R. 255.)

"I should like to offer you my heartiest congratulations. The way in which it has been planned and (above all, the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more than anything of the kind I have met before teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method." (W. 1.)

"I am just about to begin the new Pelman Course. I have been very busy, but I have managed to find time for it. I am very much interested in the new method, and I am sure it will be of great help to me." (S.W. 272.)

Idea on Pronunciation in any particular, and everything spoken just as I had imagined. My accent was also praised, in one case by a lawyer, who should be qualified to judge, and who impressed on me that he was not flattering me." (S.W. 272.)

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

Write for Free Book To-day.

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



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

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

APPLICATION FORM.

TO THE PELMAN INSTITUTE

Languages Dept.,
95, Pelman House, Bloomsbury Street,
London, W.C.1.

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

FRENCH,
SPANISH,
GERMAN,
ITALIAN.

without using English.

NAME

ADDRESS

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

MONDAY, JANUARY 28

5GB DAVENTRY EXPERIMENTAL

(482.5 M. 922 K.C.)

'The Golden Cockerel'

30 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by E. A. ...

- Prologue, Act III, Lohengrin
- William Pegg (Horn)
- Egyptian Love Song
- A Clip of the Old Black
- Introduction No. 1
- Italian Divertissement, 'A Day in Naples'

40 JACK FAYNE and the B.B.C. DANCE ORCHESTRA

Will Gardner

50 A BALLAD CONCERT

MAUDE LOAKE

ARTHUR BROWN

The Two Grinnings

Drink to me only with thine eyes

58 MAUDE LOAKE

The Song of Philp

615 ARTHUR BROWN

Green Broom (Somer-

622 MAUDE LOAKE

Fill a glass with golden wine

630 THE CHILDREN'S HOURS

(From Birmingham)

615 THE SCHOOL OF MUSIC

First Prize Winner

630 Light Music

(From Birmingham)

101115 THE DIXON LEAM STUDIO ORCHESTRA

Conducted by FRANK CANTILL



8.0

'Coq d'Or'

THE GOLDEN COCKEREL

- King Dodon ... FOSTER REED
- Prince Gaden ... CANNON
- Prince Afon ... HERBERT SIMS
- General Polkan ... FRANKLYN KELSEY
- Amelia, the Housekeeper ... SYDNEY RUSSELL
- Astruc ... NOEL BANYE
- Queen of Shemaka ... D. G. L. ...
- The Golden Cockerel ...

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

101115 Select on, 'Princess'

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101115 Select on, 'Princess'

...

YOU CLEAN
YOUR TEETH—
WHY NOT YOUR
MOUTH?

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

Clean your false teeth with Milton, too. Just leave them in it overnight, and in the morning—they're gleaming, clean—really clean—made like new!

MILTON
CLEANS YOUR
FALSE TEETH—
AND YOUR
MOUTH

Monday's Programmes continued (January 28)

5WA CARDIFF. 321.2 M. 878 K.

1.5.20 An Orchestral Programme

Transmitted from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cordoba Gendebatlon) (Cymdeithas)

Overture, 'William Tell'
Symphony, 'Le Roi'
Symphony, 'Le Roi'

Rossini's 'Le Roi' is a masterpiece of the most modest and good-humoured melodrama which the world possesses. His plot is a simple one, but it has appeared from the present-day theatre. The Overture is, however, evergreen, and bids fair to remain so. It begins, as listeners will remember, with a fine, cheerful melody for the strings, which is popular with the public.

The first part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The second part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The third part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The fourth part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The fifth part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The sixth part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The seventh part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The eighth part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The ninth part of the symphony is a fine, cheerful melody for the strings, which is popular with the public. The tenth part of the symphony is a fine, cheerful melody for the strings, which is popular with the public.

2.30 Broadcast to Schools
S. B. from Birmingham

2.55 London Programme relayed from Daventry

4.45 Mr. H. H. FABIAN: 'Making the Most of a Sunday' (H. H. Fabian)

5.0 JOHN STEAN'S VALENTIN CELEBRITY
On the air

Relayed from the Carlton Restaurant

5.15 THE GILBERTS & HOVE

6.0 London Programme relayed from Daventry

6.15 S. B. from London

7.45 A Concert

ORGANIZED BY

THE COUNTESS OF PLYMOUTH

On Behalf of

The Mayor of London's Mining Area

Relief Fund

Relayed from The Assembly Room, City Hall, Cardiff

NATIONAL ORCHESTRA OF WALES

(Cordoba Gendebatlon) (Cymdeithas)

1. ALBERT VOUSSEUR

2. ALBERT VOUSSEUR

Overture, 'Le Roi'

ROSENA BUCKMAN (Solo)

Aria, 'Ritorno Vero'

THE ORCHESTRA

Three Canadian Sketches

ROSENA BUCKMAN

The Lullaby

Spring Waters

Wanda Po

CHORUS

THE ORCHESTRA

Dance of the Tumblers

ROSENA BUCKMAN and Orchestra

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

CHORUS

THE ORCHESTRA

9.0 S. B. from London (8.30 Local Announcements)

9.30 The Station Trio

10.0 The Station Trio

10.30 The Station Trio

11.0 The Station Trio

11.30 The Station Trio

12.0 The Station Trio

12.30 The Station Trio

1.0 The Station Trio

1.30 The Station Trio

2.0 The Station Trio

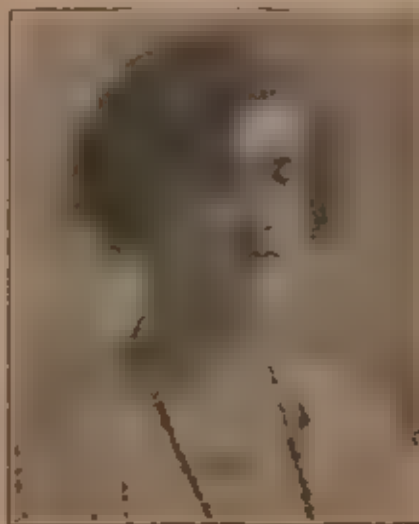
2.30 The Station Trio

3.0 The Station Trio

3.30 The Station Trio

4.0 The Station Trio

4.30 The Station Trio



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

TRIO
Spanish Scenes Adams

11.0 S. B. from London

11.15 S. B. from Cardiff

BROADCAST TO SCHOOLS

Dr. MARY WILLIAMS, M.A. (Wales), D.Litt.

(Paris), and Officer d'Academie: 'The Folk

Tales of Wales - III, Legends of Vanished

Towns (Hen Chwylau Cyn III, Dinardodd

Dan y Llŷ')

11.30 S. B. from Cardiff

11.45 S. B. from Cardiff

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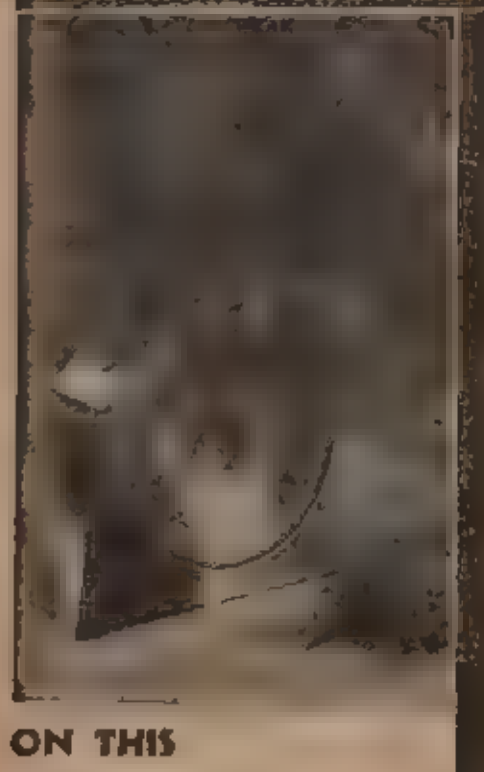
8.15 S. B. from Cardiff

8.30 S. B. from Cardiff

NOW YOU CAN HAVE TRUE REPRODUCTION

It would be quite natural if, when you heard this Brown Duckling Loud Speaker, you thought such realism would cost many pounds. Its faithful reproduction—so true-to-life that you can easily imagine the artiste is in the very room—is quite the equal of the performance of very expensive instruments. You will realise, then, what a triumph it is even for Brown to produce such a masterpiece for so low a price as 42/-.

FOR ONLY 42/-



ON THIS

Brown

DUCKLING

LOUD-SPEAKER

Asst. S. G. Brown, Ltd., 11, Western Avenue, N. London, E.C. 1

1930

Monday's Programmes continued (January 28)

6BM BOURNEMOUTH. 298.5 M. 1,040 kc.

2.0 London Programme relayed from Dayentry
5.15 11.0 S.B. from London 9.30 Local News

5PY PLYMOUTH. 296.3 M. 787 kc.

2.0 London Programme relayed from Dayentry
5.15 The Children's Hour:

1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

6.0 London Programme relayed from Dayentry

6.15 11.0 S.B. from London 9.30 Local News

2ZY MANCHESTER. 279.3 M. 785 kc.

2.0 London Programme relayed from Dayentry

3.20 The Northern Wireless Orchestra
M. H. N. S. I. C.

5.15 The Children's Hour:

1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

7.45 Revues

The Northern Wireless Orchestra
M. H. N. S. I. C.

1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

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1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

OS STRA

2.0 London Programme relayed from Dayentry

5.15 11.0 S.B. from London 9.30 Local News

9.35 Sea Marches and Overtures

The Northern Wireless Orchestra
March, 'On the Quarterdeck'
Overture, 'Plymouth Hoe'
March, 'Admirals All'
Overture, 'Britannia'
March, 'The Jolly Sailor'

10.15-11.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 267.9 M.

2.0 London Programme relayed from Dayentry
5.15 The Children's Hour:
1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

5SC GLASGOW. 423 M.

2.0 London Programme relayed from Dayentry
5.15 The Children's Hour:
1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

35D ABERDEEN. 264 M.

2.0 London Programme relayed from Dayentry
5.15 The Children's Hour:
1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

2BE BELFAST. 279 M.

2.0 London Programme relayed from Dayentry
5.15 The Children's Hour:
1.00 Trot & Tuck
1.15 The Story of the Little Boy
1.30 Songs No. 1 (Olema)

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

Notes from Southern Stations.

Symphony Concert.

THE first part of the Symphony Concert for Welsh listeners on Thursday, February 7, will be relayed from the Assembly City Hall, Cardiff, when Horae (unrehearsed) will sing. The other artist will be Mela (violin). At 3.45 p.m. on the same day, Mr. Gwynedd Iwan Iydds, who is giving a series of talks on 'Famous Welsh women, will take as her subject 'Patrons of Literature and Music.' Mrs. Gruffydd will tell how women have stimulated the production of literature and music in Wales. With the suppression of the Welsh language in the schools at the beginning of the nineteenth century, there came a period when the language was almost forgotten. Women were the first to revive the language and to introduce the national system of education to the people. They insisted on retaining it for their religion and it was not until the end of last century that the connection between religion and education was reorganized. Mrs. Gruffydd will tell of many enlightened Welsh women who appreciated the value of the native culture and promoted it to the best of their ability.

Forty Odd Years Ago

AN Old Time Entertainment is the title of a programme of songs and music to be given from Cardiff on Wednesday evening next at the Town Hall. The programme, which is in the lines of penny readings, were extremely popular. Many of the songs and music were by well-known English poets, novelists, singers, and educationists made their maiden efforts at these meetings held in chapel vestries and village school-rooms. The old-time atmosphere will be fastidiously maintained, and the songs and pieces will be rendered. The artists will be Edith Maud Jones, Miss Mary Jones, Miss Rose Jones, and Mr. M. J. Davies will conduct the choir.

Pivovarovsk.

IN 1840 an American Church Union was formed a society for ministering to the needs of members of the theatrical profession, especially those on tour. It began with five theatrical members and three associates; today there are more than 1,500 theatrical members, associates, and subscribers, and some 600 chaplains of the Union in England and in every continent abroad. The Union studies the question of lodgings for players on tour and the care and education of their children; but first and foremost it exists to supply the spiritual needs of the members of the profession. All who are interested in this subject should make a point of listening to the talk on 'The Church and the Stage,' to be given by the Rev. H. E. Bennett from the Plymouth Station on Tuesday evening, February 14.

Bournemouth

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

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

FAVOR TO USERS OF
WRIGHT'S
COAL TAR SOAP

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

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3 Prizes of £50 each

10 " " £10 "

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50 " " £1 "

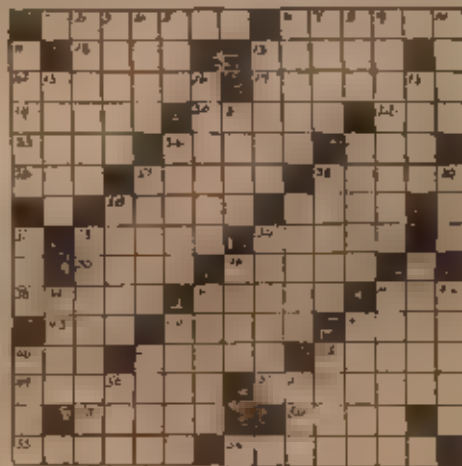
Soldiers must be accompanied by 3 outside printed wrappers from tins of Wright's Coal Tar Soap. No other enclosure to be inserted in envelope which must be marked "Crosswards," No. 4, Wright's Coal Tar Soap, 44, 50, Southwark Street, London S.E.1, to reach his address not later than May 15, 1919. It is suggested to Colonial readers to forward their replies as quickly as possible and to see that they are properly franked for post.

And, of course, if you are not sure that they are properly identified, not for sale,
don't send them. If you are not sure, you can obtain a form from your chemist or
J. R. M. "Appoint on Form, Wright's Co., Tar Soap, 44 50, Southwark
Street, London, S.E. 1 on receipt of stamped addressed envelope.

In all cases the decision of the Proprietors of Wright's Coal Tar Soap must be a prima facie final, and NO CORRESPONDENCE CAN BE ENTERED INTO. Results will be announced in "The Sunday Chronicle," April 14th, 1929, and "Daily Mail," April 15th, 1929.

CLUES

Acrolyt

[illegible]

SS A ... upline ... should provide
71 ... Shaving Soap

11

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27. Necessary for washing. 28. Little folk
who should be kept very clean. 29. Rashful
30. Wash them with () Soap to preserve
completion. 31. Found in water and in some
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In submitting this solution I agree to all the conditions enumerated above.

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TUESDAY, JANUARY 29
2LO LONDON & 5XX DAVENTRY
(3.55 PM. 8.30 PM.) (1.58.25 PM. 10.2 PM.)

1953 年 8 月 10 日

(1.662.6 m, 102 hC.)

9.40
'Wife to

Famous Man's

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

IN a recent talk Professor Turner proceeds to the development of glass for all manner of purposes, and from this he comes naturally to the



Senor G. MARTINEZ
SIERRA.

Summary

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

a value of central place, which may be said to have served through the agency to define man's place in the universe.

7.45 Snapshots from Abroad

JOHN THORNE (Bartons)
EUGENE A. _____
GREGORY THORNTON (Balalsko)
J. A. _____
C. H. _____

7 58 John Taylor

True Love (Thuringian Folk Song)
 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838

В 5 ОРДЕСТА

Moorish Rhapsody ('Le Cid'), *Marguerite*

Russian Souvenir .. art. 30. all'ingr. Tolernat

818 ОН. ДЕБТЛА

Friesland
Turkish March

№ 30 Июль 2004

La Fontaine (Tuscan, Sang) *Gordian and*
La Marinarella Neapolitan; Sang) *P. 10*

8.34 ОБЪЕМЫ

Spanish Serenade 1 var. H. Rhein
Slavonic Dance (No. 3) 1 var. H. Rhein

\$ 43 EILEEN AND **ITHE AND**
CATHERINE THOMPSON

Venti Solo, Andaluza* (Spain) 41

Von und F. K. A. N.

wurde Skizze

850 Confrontation
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1000 1000 1000 1000

[illegible]

Due try only Pro
V. Outlook—How
II The Mind in
Religion from Bir

THIS evening President Wilson faces the great question of whether it is possible to get common peace drive—an attitude toward war!

9.0 WEATHER FORECAST, SEC- GENERAL NEWS

915 Sir Watford DAVIES: Merit and the

9.35 Local ~~and~~ **discounts:** *Daily only*

9.40 'Wife to a Famous Man'

(See centre of page)

10.40 DANCE MUSIC: ARTHUR ROSEBURY and his Band, from the K.C. Co.

11 16-120 AMPROB's BAST from the May Fac

TUESDAY, JANUARY 29

5GB DAVENTRY EXPERIMENTAL

(482.5 Mc. 622 Mc.)

Twelve
Wrong
Numbers

3.0 PAUL MORGAN
From the Royal
Theatre

4.0 An Orchestral
Programme

(From Birmingham)
The Horn
The Trumpet
The Trombone
The Tuba

5.0 A Request
Hour

6.0 THE CHILDREN'S HOUR
(From Birmingham)

7.0 THE BIRMINGHAM
ORCHESTRA

Symphonic Poem, 'Dance Macabre' (Dante)

4.25 MARIE WILSON (Violin)

Legend in E Flat

ORCHESTRA

Suite of Six Airs de Ballet

PAUL MORGAN

Past Everyman

Little Lady of the Moor

Two Songs

4.57 ORCHESTRA

Intermezzo, 'Dorabella' ('Enigma' Variations)

(Larghetto and Andante)

My Brother's Keeper

My Brother's Keeper

My Brother's Keeper

My Brother's Keeper

My Brother's Keeper

My Brother's Keeper

My Brother's Keeper

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My Brother's Keeper

My Brother's Keeper



Vera Guman and Nigel Dalloway take part in 'You're Through' which will be broadcast from Birmingham tonight.

9.0 A Request
Hour

(From Birmingham)

A programme of
popular music for
our listeners

THE BIRMINGHAM
ORCHESTRA

Conducted by
JOHN FRANK

OLIVE STONE

10.0 WEATHER
FORECAST

11.0 NEWS
BULLETIN

10.15-11.15 Symphonic Music by
Edward German

(From Birmingham)

THE BIRMINGHAM ORCHESTRA

Leader, FRANK CANTILLI

Conducted by JIMMY LEWIS

Symphony No. 2 in A Minor

A Suite and Minuetto from Symphony No. 1

MAEL - De Wille (Rhapsody)

SIR EDWARD GERMAN'S chief claim to the
greatness of his fellows is no doubt his
comic opera, especially 'Merrie England'.
Almost equally well known and equally popular,
too, are the many pieces he has written for
productions of Shakespeare plays. His purely
orchestral music has probably suffered from the
very popularity of these stage pieces, except
for the 'Lullaby' which is a gorgeous and
picturesque use of four fine waltz tunes, it is
comparatively unknown.

(Tuesday's Programme continued on page 210.)

B.B.C. SCHOOL BROADCASTING
PAMPHLETS

Easter Term, 1929

The undermentioned pamphlets are published
in connection with the afternoon broadcasts to
Schools. They will also be found of assistance to
listeners generally.

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Davies.

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

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

What the Outlook Saw, Course 2. B. B. C.
Power.

Nature Study, Course 2. Miss Von Wym.

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G. A. Keen.

Round the World, Course 2. Clifford Colum-
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the famous novel by
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WALTER FEHL
In Songs and Surprises

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|------|--|--|--|
| 55XX | 20.1 M.
1-070 KC. | 20.1 M.
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1-070 KC. |
| 2 30 | London Programme relayed from Daventry | London Programme relayed from Daventry | London Programme relayed from Daventry |
| 5 15 | S.B. from Cardiff | S.B. from Cardiff | S.B. from Cardiff |
| 8 0 | London Programme relayed from Daventry | London Programme relayed from Daventry | London Programme relayed from Daventry |
| 8 15 | S.B. from London | S.B. from London | S.B. from London |

A Russian Fairy Tale Opera 'THE GOLDEN COCKEREL'

An Introduction to the Opera by Cecil Gray.

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



Rimsky-Korsakov.

The *Cog d'Or* Nicholas Andreievich Rimsky-Korsakov was born at Tikhvin, in the Government of Novgorod, on March 6, 1844. Although he showed a remarkable inclination and aptitude for music, it was incumbent upon

him, as a member of the Russian ruling class, to embrace one or other of the only two careers then considered suitable to his social rank—namely, the navy or the army. He chose the former, and in 1865 entered the Naval College of St. Petersburg, where he remained until 1868. He still continued to devote his leisure hours to music, however, and shortly before leaving the college he came into contact with a young musician named Balakirev, the leader of the famous nationalist group of Russian composers called 'The Five', already in the course of formation—to the origin and aims of which a few words must here be devoted, seeing that Rimsky-Korsakov was to become one of its most prominent and active members.

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

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

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

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

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

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

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

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

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

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WEDNESDAY JAN. 30

5GB DAVENTRY EXPERIMENTAL

(482.5 MC. 822 MC.)

Military Band Concert

3.0 A MILITARY BAND PROGRAMME

From Birmingham

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'The Bohemian Girl' .. Bolla

B. ON HARPER [Baritone]

T. S.

A. B. [Soprano]

A. Request .. [Soprano]

B. [Soprano]

T. [Soprano]

T. [Soprano]

T. [Soprano]

T. [Soprano]

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T. [Soprano]

T. [Soprano]

T. [Soprano]

T. [Soprano]

T. [Soprano]

Open thy Blue Eyes
So I can see other (aught) too.

7.35 P. M. [Soprano]
[Soprano] [Soprano] [Soprano]

On the [Soprano]
Selection, 'The Quaker Girl' .. [Soprano]

8.0 A MILITARY BAND CONCERT

ERIC GREENE (Tenor)

ARTURO BONNUCCI (Violoncello)

ERIC GREENE (Tenor)

ERIC GREENE (Tenor)

ERIC GREENE (Tenor)

ERIC GREENE (Tenor)

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ERIC GREENE (Tenor)

ERIC GREENE (Tenor)



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

3.32 P. M.

V. [Soprano]

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V. [Soprano]

3.55 BAND

Remain scenes of England .. Godfrey

HENRY BENTLEY

Etude Caprice .. [Soprano]

BAND

Intermezzo, 'In the Night' .. [Soprano]

March, 'Mighty Arm' .. [Soprano]

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

JACK PAYNE and PARTNER
Synchronized Songs and Duets

5.30 THE CHILDREN'S HOUR

From Birmingham

'Goldenbob's Garden,' by Janet M. JACKO

About Gas, Water and Electricity Meters, by

Major Vernon Brook

Songs by DAPHNE HICKNAM (Soprano)

6.15 TIME SIGNAL, GROUND WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

From Birmingham

THE BIRMINGHAM LIGHT MUSIC

Conducted by FRANK HASTELL

Overture, 'Le No des Fées' (The Fairy Tale) Popy

When Myra Sang .. [Soprano]

The Vesper Hymn .. [Soprano]

Selection of Mendelssohn's Songs without Words

7.3 JAMES DONOVAN (Saxophone)

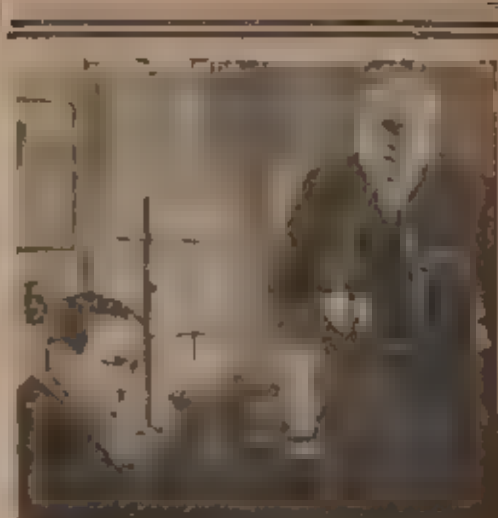
Dance Hongroise .. [Soprano]

Harvardville ('T. of L.')

Orchestra

Value, 'Wine, Women and Song' .. [Soprano]

Carlson .. [Soprano]



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(Wednesday's Programmes continued on page 216.)

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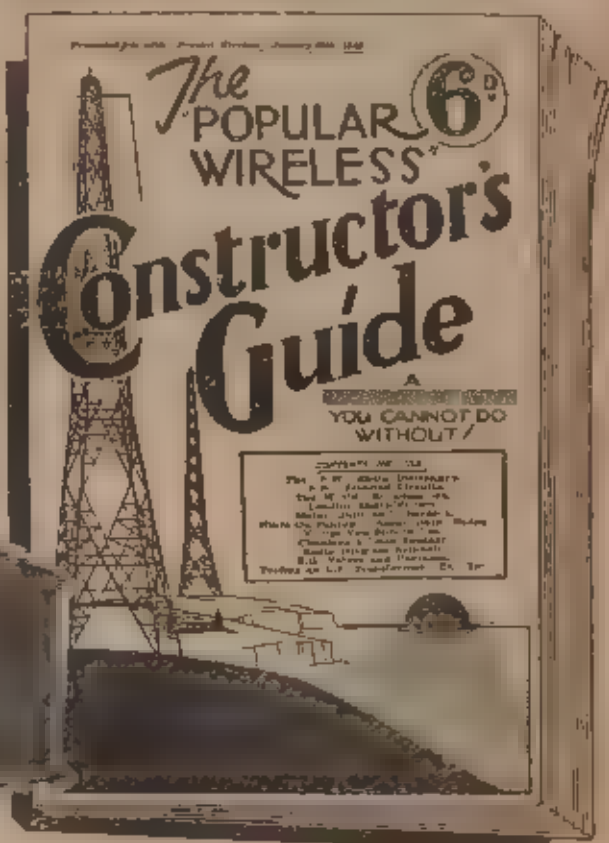
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 Little Mireb m. c. s. 12
 T. 12 m. c. s. 1
 W. 12 m. c. s. 1
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THURSDAY, JANUARY 31 2LO LONDON & 3XX DAVENTRY

(358 AM. 338 MC.) (1.862.5 AM. 192 MC.)

PHIL SCOTT v. TED SANDWINA

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

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

The broadcast will begin at 9.35.

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH
A. M. E. L. G. A. M. E. T.

10.45 (Daventry only) Our Boys and Girls; Dr. LUTHER FAIRFIELD: 'The Child at School'—I
IN the first two talks in this series (introduced by Mrs. Witheringham on January 18), Dr. Mabel Brackie dealt with the baby and the 7 years old. This morning Dr. L. FAIRFIELD, formerly Woman Medical Officer at R.A. Medical Service, and Divisional Medical Officer to the L.C.O., will start the discussion of the question of the child at school, which she will continue next week.

11.0 (Daventry only) Gramophone Records
Death and Transfiguration Strauss

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

1.0-2.0 A Recital of Gramophone Records by
CHRISTOPHER STONE

2.30 BROADCAST TO SCHOOLS:
MR. A. LLOYD JAMES: 'Speech and Language'

3.30 Musical Interlude

5.0 Ecce Homo
From Westminster Abbey

5.45 Letters from Overseas

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

4.0 A Concert
SAMUEL SAUL (Bass)
THE SYLVIA OUTET

5.15 THE CHILDREN'S HOUR
Oddity-bobbity
Oddity-bobbity!
Rhubarb and eggs
And cecily legs!
Here is a spell
Which will set very well
If you brandish your arms
While you twiddle your legs

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

6.0 Musical Interlude

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

Market Prices for Farmers

Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

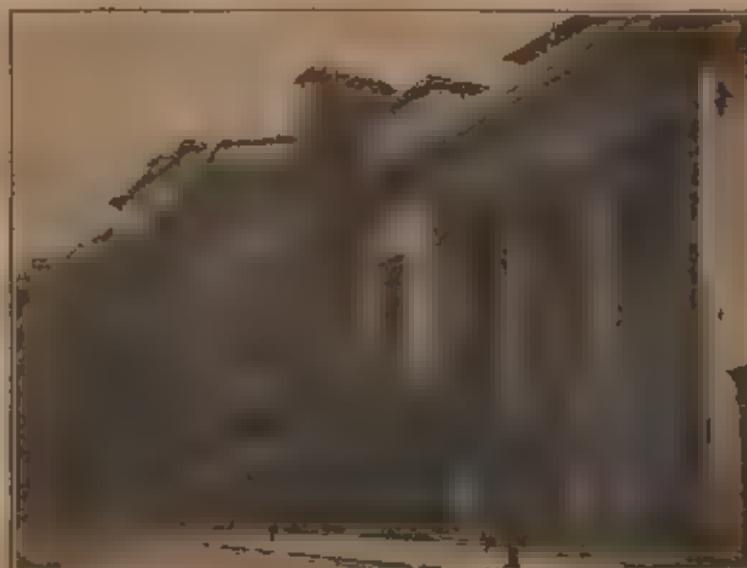
BEETHOVEN'S PIANOFORTE SONATAS

Played by EDWARD ISAACS

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

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

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



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

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

7.15 Musical Interlude

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

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

7.45 SURPRISE ITEM

8.0 Gloucester Orpheus Society Concert

Relayed from Shire Hall, Gloucester

Conducted by S. W. A. SHERWOOD, F.R.C.O.

The King Mrs. Dwyer
Chorus
Strike the Lyre 7. T. Cook
Come, let us join 11. T. Cook
Nymphs of the Forest .. 12. H. Hordley
Part Songs
Hark! Jolly Shepherds M. Dwyer
Songs of the Sea 13. T. Cook
Soloist, DALE SMITH (Baritone)
Accompanist, BERKELEY MASSEY (with Men's Chorus)

Poets C. L. B. Jones
The Three Ravens, Mrs. S. W.
Drink to me only! Underwood
Feasting, I watch 14. T. Cook
The Long Day Closes.. 15. T. Cook

8.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

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

9.30 Local Announcements (Daventry
only) 10.15-11.00

9.35 Phil Scott
v.
Ted Sandwina

A running commentary on the
Heavyweight Boxing Match.
Relayed from The Royal Albert
Hall.

(See above and also special article
on page 192)

10.30-12.0 DANCE MUSIC,
FRED MIZALON and his SAVOY
HOTEL MUSIC, from the Savoy Hotel

Every day, every night, Beecham's Pills will keep you right

Loud-Speakers? Receivers? Accessories?

whichever you are interested in, you will find fully described, with many illustrations, in the WIRELESS MAGAZINE for February, now on sale, 1/-.

Some of the Contents

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

**WIRELESS
MAGAZINE**
Get your copy TO-DAY

Thursday's Programmes continued (January 31)

| SWA | CARDIFF. | 321.2 M.
928 KC. |
|----------|--|---------------------|
| 2.30 | London Programme relayed from Daventry | |
| 3.45 | Mr. RAY KAY 'Burlesque' (11.15) | |
| 4.0 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 6.30 | Market Prices for Farmers | |
| 6.45 | S.B. from London | |
| 8.0 | The Merry-makers (of Newport) | |
| | Take the Air | |
| | ALBANYAL PROGRAMME | |
| | We Swing the Propeller and Take Off | |
| | We Fly Over 'Raid' Ground | |
| | de Suiza, Brown, Henderson | |
| | DOROTHY EAVES and ARTHUR HOLLAND | |
| | Leap the Nutritional Loop | |
| | (11.15) de Suiza, Brown, Henderson | |
| | and introduce 'Arthur of the Royal Air Force' | |
| | Langstaff | |
| | HAROLD GLENDENING makes a few Observations | |
| | de Suiza, Brown, Henderson | |
| | FRANK EAVES (Soprano) takes a Solo Flight | |
| | THE MERRY-MAKERS in a Concerted Stage | |
| | JACK EVANS (Tenor) Sings into History of Song | |
| | DOROTHY EAVES does a little Piano speaking | |
| | DORIS WORSLEY Breaks the Speed Record at the 1000 | |
| | ARTHUR HOLLAND (Comedian) Gets Out of Control | |
| | The Merry-makers Come Down to Earth and visit 'The January Sale' | |
| 9.0-12.0 | S.B. from London (9.30 Local Announcements) | |

| SWANSEA. | 284.1 M.
970 KC. |
|-----------|--|
| 2.30 | London Programme relayed from Daventry |
| 5.15 | S.B. from Cardiff |
| 6.0 | London Programme relayed from Daventry |
| 6.15 | S.B. from London |
| 6.30 | S.B. from Cardiff |
| 6.45 | S.B. from London |
| 9.30 | Market Prices, relayed from London |
| 9.35-12.0 | S.B. from London |

| BOURNEMOUTH. | 288.3 M.
1,040 KC. |
|--------------|---|
| 12.0-1.0 | London Programme relayed from Daventry |
| 2.30 | London Programme relayed from Daventry |
| 3.45 | Miss MARGARET SIMMONS 'Old Wexsex in New England' |
| 4.0 | London Programme relayed from Daventry |
| 6.15 | S.B. from London |
| 6.30 | Market Prices for Southern Farmers |
| 6.35-12.0 | S.B. from London (9.30 Local Announcements) |

| PLYMOUTH. | 328.3 M.
757 KC. |
|-----------|---|
| 12.0-1.0 | London Programme relayed from Daventry |
| 2.30 | London Programme relayed from Daventry |
| 5.15 | THE CHILDREN'S HOUR |
| | If I were |
| | 'Golden Beard' (the Brothers Grimm), I should hear 'Fairy Tales' from 'About Me' (Holt, arr. Finney), 'All Day Long' (Winton) |
| 6.0 | London Programme relayed from Daventry |
| 6.15-12.0 | S.B. from London (9.30 Local Announcements) |

| MANCHESTER. | 378.3 M.
763 KC. |
|-------------|---|
| 12.0-1.0 | A Ballad Concert |
| | CLAYTON BENTON (Piano), |
| | THE MAYFAIR SINGERS: MARGARET BENTON |
| | DOWN (Tenor), WILLIAM CALVERT |
| | STANLEY ELLINGFORD (Violin) |
| 4.0 | The Northern Wireless Orchestra |
| 5.15 | THE CHILDREN'S HOUR |
| | S.B. from London |
| | Down Marshall Way |
| | Songs by D. MICHOLES and GEORGE LISTER |
| 6.0 | London Programme relayed from Daventry |
| 6.15 | S.B. from London |
| 6.30 | Market Prices for North of England Farmers |
| 8.0 | A Ballad Concert |
| | LUCE PIERCE (Piano) |
| | HARRY GILL (Bass Baritone) |
| | HAYDN ROBERTSON (Violin) |
| 9.0 | S.B. from London (9.30 Local Announcements) |
| 10.35-12.0 | DANCE MUSIC, relayed from the Variety Artists' Hall at the Midland Hotel, STANLEY C. MILLER and his Music |

Other Stations.

| NEWCASTLE. | 40.1 M. |
|------------|---|
| 12.15-1.0 | A Ballad Concert |
| | CLAYTON BENTON (Piano), |
| | THE MAYFAIR SINGERS: MARGARET BENTON |
| | DOWN (Tenor), WILLIAM CALVERT |
| | STANLEY ELLINGFORD (Violin) |
| 4.0 | The Northern Wireless Orchestra |
| 5.15 | THE CHILDREN'S HOUR |
| | S.B. from London |
| | Down Marshall Way |
| | Songs by D. MICHOLES and GEORGE LISTER |
| 6.0 | London Programme relayed from Daventry |
| 6.15 | S.B. from London |
| 6.30 | Market Prices for North of England Farmers |
| 8.0 | A Ballad Concert |
| | LUCE PIERCE (Piano) |
| | HARRY GILL (Bass Baritone) |
| | HAYDN ROBERTSON (Violin) |
| 9.0 | S.B. from London (9.30 Local Announcements) |
| 10.35-12.0 | DANCE MUSIC, relayed from the Variety Artists' Hall at the Midland Hotel, STANLEY C. MILLER and his Music |
| GLASGOW | 40.1 M. |
| 11.0-12.0 | CLAYTON BENTON (Piano), |
| | THE MAYFAIR SINGERS: MARGARET BENTON |
| | DOWN (Tenor), WILLIAM CALVERT |
| | STANLEY ELLINGFORD (Violin) |
| 4.0 | The Northern Wireless Orchestra |
| 5.15 | THE CHILDREN'S HOUR |
| | S.B. from London |
| | Down Marshall Way |
| | Songs by D. MICHOLES and GEORGE LISTER |
| 6.0 | London Programme relayed from Daventry |
| 6.15 | S.B. from London |
| 6.30 | Market Prices for North of England Farmers |
| 8.0 | A Ballad Concert |
| | LUCE PIERCE (Piano) |
| | HARRY GILL (Bass Baritone) |
| | HAYDN ROBERTSON (Violin) |
| 9.0 | S.B. from London (9.30 Local Announcements) |
| 10.35-12.0 | DANCE MUSIC, relayed from the Variety Artists' Hall at the Midland Hotel, STANLEY C. MILLER and his Music |
| ABERDEEN | 40.1 M. |
| 11.0-12.0 | CLAYTON BENTON (Piano), |
| | THE MAYFAIR SINGERS: MARGARET BENTON |
| | DOWN (Tenor), WILLIAM CALVERT |
| | STANLEY ELLINGFORD (Violin) |
| 4.0 | The Northern Wireless Orchestra |
| 5.15 | THE CHILDREN'S HOUR |
| | S.B. from London |
| | Down Marshall Way |
| | Songs by D. MICHOLES and GEORGE LISTER |
| 6.0 | London Programme relayed from Daventry |
| 6.15 | S.B. from London |
| 6.30 | Market Prices for North of England Farmers |
| 8.0 | A Ballad Concert |
| | LUCE PIERCE (Piano) |
| | HARRY GILL (Bass Baritone) |
| | HAYDN ROBERTSON (Violin) |
| 9.0 | S.B. from London (9.30 Local Announcements) |
| 10.35-12.0 | DANCE MUSIC, relayed from the Variety Artists' Hall at the Midland Hotel, STANLEY C. MILLER and his Music |
| BEI FAST | 40.1 M. |
| 11.0-12.0 | CLAYTON BENTON (Piano), |
| | THE MAYFAIR SINGERS: MARGARET BENTON |
| | DOWN (Tenor), WILLIAM CALVERT |
| | STANLEY ELLINGFORD (Violin) |
| 4.0 | The Northern Wireless Orchestra |
| 5.15 | THE CHILDREN'S HOUR |
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* FOR THESE FINE SETS *

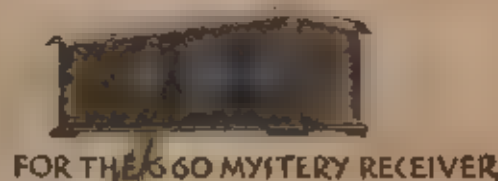
Are you one of the thousands building these fine sets? If you are you will want an Exide Battery—an Exide DFG, DMG or DHG Battery. No other battery will give you such economical service. For no other battery gives so many effec-

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

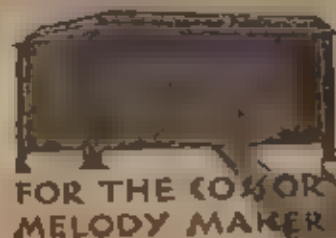
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FOR THE OSRAM MUSIC MAGNET

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THE ALL ELECTRIC VALVE

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

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

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

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




The model "B" Eliminator can be connected to a wall plug or lamp socket, provides heater current for the All-Electric Valves. Six tapings for the H.T. supply up to 100 volts 20 mA. and an auto. fully regulated grid bias taps for the last stage. Price complete with Met-Vick Rectifying Valve for A.C. £8. For D.C. £7 4 6.

Convenient Air
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 name of
nearest dealer on
request.




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



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The Met-Vick 4 Valve All-Electric Mains Operated Set. The "A.I. Necessary Performance" set, one H.F. stage, low loss coils and condensers, auto. coupled Tuned circuit, auto. bias and everywhere at hand. Speaker 12 inch. Price complete with Valves, coils and Royalties A.C. £17 14 0. D.C. £18 7 6.



Met-Vick 5 Valve All-Electric. More power. Full of course, than the Met-Vick 4. In beautiful cabinet with cupboards for L.T. and large size H.T. Eliminator 120 volts 25 mA. supply. For A.C. or D.C. supply price complete with all accessories, recent Loud Speaker and including Royalties. In Oak £47 9 0. In Mahogany £50 19 0.

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VALVES-SETS-COMPONENTS

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Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

A New Form of Broadcast Religion.

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

National Museum of Wales.

MUSIC is given on Mondays, Wednesdays, and Saturdays by the National Orchestra of Wales. On Wednesdays there is a phony concert, and on Saturdays a popular one. The times at present adopted are 1.15-2.0 p.m. on Monday and Wednesday, and 12.0-12.45 p.m. on Saturday. Mozart's *Symphony No. 35 in D* will be given on Wednesday, February 6. Much interest is being taken in the series of talks on 'Instruments of the Orchestra,' and at 2.30 p.m. on the same day Mr. H. E. Piggott will tell of 'The Flute and the Piccolo,' with musical illustrations.

The Open Road

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

The Skull of St. Teilo.

ST TEILO, Bishop of Llandaff (A.D. 512-540), is buried in Llandaff Cathedral. The descendants of Gwaethfodd Fawr (who became the Mathews of Llandaff) and were his hereditary keepers. The skull of St. Teilo, which has been pillaged and desecrated by a gang of pirates from Bristol. For this act Bishop Marshall presented him with the skull of St. Teilo, set in a costly reliquary, to be an heirloom in his family. This skull remained in the family until 1938, when Sir David's descendant, W. Ham, died at Llandaff. The skull, stripped of its gold, then passed into the family of Melchior of Llandaff Farm, Monmouthshire. Near the farm is a well of St. Teilo, and a wealth of superstition at once grew up round the skull and this well. The skull



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

remained in the Melchior family until 1927 when it passed to Gregory M. Mathew, a descendant of Sir David's brother Robert. The facts are stated in a statutory declaration signed by Miss Dinah Melchior, the last of this family to own the relic, and from whom it passed to the present owner. This skull was examined by Sir Arthur Keith, F.R.S., of the Royal College of Surgeons, who pronounced it of undoubted antiquity of Welsh origin, and of a small man between fifty and sixty years of age. It is the intention of the present owner to deposit this relic in the Mathew Chapel, Llandaff Cathedral. The Mathew Chapel ceased the St. Dyfrig Chapel, its original name. Evensong is frequently relayed from the Cathedral, and the next broadcast will be on Sunday afternoon, February 4.

Mahomet and The Mountain.

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

Drama in Wales

IN the British Drama League friendly competition takes place between the Welsh and English sections and the Welsh section contests are to be held early in February and early in spring. The plays to be performed, the authors, and the general trend of the drama in Wales will be reviewed by Professor Ernest Hughes in his talk on current events during the Welsh Interlude on Tuesday evening, February 6. Mr. J. O. Francis is generally recognized as the leading Welsh playwright. Three of his plays were translated into Welsh soon after they were written, but *Change*, written before the War, has only just been completed in a Welsh version. This has been done by Miss Magdalen Morgan, of the Training College, Swansea. Miss Morgan has been very closely associated with Swansea Station as story teller, singer, and reader. She has been prominently identified with the Welsh Drama League and has sent a Radio Player, Miss Mabel Tait, to the doublet, *Love's Young Dream*, which will be given at 9.50 p.m. this evening. Miss Tait has played many parts, notably in *The Flight of the Queen* by Lord Dunsany, which was performed last June, and *The* . . . by Laurence

Sleep's Twin Brother.

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

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

Folk Tales.

PROFESSOR MARY WILLIAMS, who was in Wales as a young girl, will give a talk on the folk tales of the West Country, and a description of the work of the medieval city holds points of interest for taxpayers and voters in any city in the Empire.

'STEEP HOLM.'

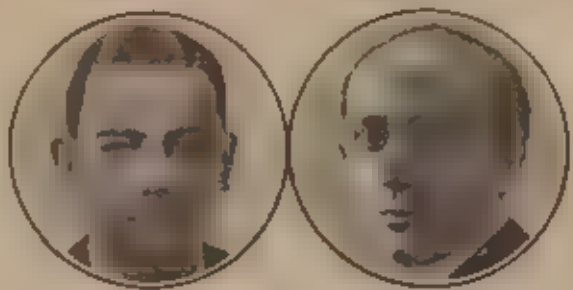
**8.0
B.B.C.
Symphony
Concert**

FRIDAY, FEBRUARY 1
2LO LONDON & 5XX DAVENTRY
(368 M. 532 KD.) (1,562.5 M. 192 KD.)

**10.20
Rhyme
and
Rhythm**

- 10.15 a.m. The Daily Service
10.30 (Daventry only) **THE SIGNAL, GREEN**
WILL, WEATHER FORECAST
10.45 (Daventry only) **SUNSHINE** 'Balanced
Nation' Recipes—II
11.0 (Daventry only) Gramophone Records
Miscellaneous
12.0 **A SONATA RECITAL**
ELLY STOKEL (Violin)
DOROTHY VINCKST (Pianoforte)
12.30 **ORGAN RECITAL**
By LEONARD H. WARNER
From St. Botolph's, Bathopgate
10.20 **LAST TIME M.S.**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
2.35 **BROADCAST TO SCHOOLS:**
Dr. B. A. KERN: 'The Why and Wherefore of
Learning (Course II)—The Hidden Life in the
Soil'—III
2.55 **Musical Interlude**
3.0 'Round the World' Mr. CLIFFORD COLLIN-
SON, 'New Zealand'—Relayed from Birmingham
3.20 **Musical Interlude**
3.25 Mrs. AMANDA WILLIAMS: 'Great Dis-
coveries—III, Leonardo da Vinci'
3.40 **Musical Interlude**
3.45 **PLAY TO SCHOOLS**
'Abraham Lincoln'
(John Drinkwater)
4.20 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham
5.15 **THE CHILDREN'S HOUR**
Invitations have been sent to the 'FAMILY' for
a 'PARTY' in the Studio today
5.30 Mr. CLIFFORD TAYLOR: 'Housekeeping
for One'
6.15 **THE SIGNAL, GREEN, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**
6.30 **Musical Interlude**
6.45 **THE FOUNDATIONS OF MUSIC**
S.B. from Manchester
DELTA VENUE: FIVE OF THE SONATAS
Played by EDWARD ISAACS
Sonata in E, Op. 14, No. 1
Allegro; Allegretto; Rondo (Allegro comodo)
WITHOUT any introduction, the first move-
ment plunges at once into the happy first
subject, a blend of vigour and playfulness. The
second subject is a little more thoughtful, but
the movement, on the whole concise and clear-cut
in design, is in bright good spirits.
The second movement is a simple Allegretto in
minor with a contrasting middle section in C
major, and the last movement is a Rondo which,
like the first movement, announces its main tune
at the outset

- 7.0 Mr. ERNEST NEWMAN: the D.B.C. Music Critic
7.15 **Musical Interlude**
7.25 Professor H. MURRAY FOX: 'Mind in Animals—
II, 'The Role of Smell in the Animal World,'
Relayed from Birmingham
FOLLOWING closely upon his first talk,
Professor Fox proceeds to the problem of
smell in the animal world. The importance of
this sense can perhaps best be gauged by the fact
that to the ordinary animal his nose is as essential
as eyes are to man, the majority of animals
hunting and living by scent rather than by sight.



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

7.45 **VIOLET LORRAINE**
In Selections from 'Annabella Eppe—Her Book,'
by EILEEN DE MANCHA; and H. C. G.
STEVENS (at the Piano)

8.0 **B.B.C. Symphony Concert**
Relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Principal Conductors: THOMAS BURNARD & RUSSELL
BURNARD)
THE NATIONAL CHORUS
Chorus Master STANFORD ROBINSON
Conducted by SIR LANDON RONALD
Part I

(Kaiser's Imperial March) (with Chorus)
Haydn
8.10 **Symphony in G...**
Haydn
8.30 **'The Hillside'**
(Eric Fogg)
A Ballade for Soprano and Baritone Solo, Chorus
and Orchestra
ISA SOUZA (Soprano Solo)
HERBERT REYNOLDS (Baritone Solo)
THE NATIONAL CHORUS
Conducted by THE COMPOSER



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

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

9.0 **WEATHER FORECAST AND GENERAL NEWS
BULLETIN**
9.15 **B.B.C. Symphony Concert**
Conducted by SIR LANDON RONALD

Symphony No. 2 in E Major, ...
Local Announcements, (Daventry only)
Shipping Forecast

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

10.20 'Rhyme and Rhythm'
Coupled with 'em
Two
Who
Will Sing
And say 'em
AIDA SHARAF
and
HARRY GRAHAM
Pianonymous
NB
We
mean to say
Some who play
Thereon
Anon
With skill
will
be anonymous.

11.0-12.0 (Daventry only): **DANCE MUSIC**
ADD LYMAN and his BAND from the K.O. Club
Restaurant
(Friday's Programmes continued on page 255.)

"That's good!"



"Ah! Bisto"

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

BISTO

For
Meat Pies

Manufactured by Cerebos Limited



LATHER—RATHER!

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



VINOLIA

SHAVING SOAP

THE MOST REFRESHING SHAVING SOAP IN THE WORLD

You can use a bar Vinolia Shaving Soap—more refreshing than cream—it is—at 1/- the tube, and 1/6 double size.

£200 FOR LIMERICKS



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

CONDITIONS.

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

Closing Date: Entries must reach us not later than Friday, February 1st, 1929.

Result: A certificate will be awarded by the Managing Director.

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

When the turkey and pudding's gone west,
There's a tit-bit to follow—the best:

Some really good cheese,
But 'Diploma' brand, please!

"That's the plan!" the poor pudding confessed.

DIPLOMA

THE ENGLISH CRUSTLESS CHEESE



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

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

200 PRIZES OF 10/-
100 BOXES OF CHEESE
100 TINS OF CORONET MILK





Now try this "Deliciously Different" wrapped Toffee Assortment

"Here I am—Palm 'Fire-side Assortment'—the newest and finest assortment ever! Taste my gorgeous flavours. They're deliciously different. And every tempting bit-bit is daintily wrapped. Honestly I ought to be the most expensive assortment in town. At 4 am. 6d. I'm marvellous. Ask your Confectioner!"

Walters' Palm FIRE-SIDE ASSORTMENT
"Worth Double the Price!"

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

Hot Water Instantly Night or Day



EWART'S 'LIGHTNING' GEYSER



FRIDAY, FEBRUARY 1 5GB DAVENTRY EXPERIMENTAL

(482.3 MHz 622 kHz)

TRANSMISSION FROM THE NORTH AT 10.15. 12.15. 2.15. 4.15. 6.15. 8.15. 10.15. 12.15.

3.0 ORGAN RECITAL by J. ALBERT SOWERBY from St. Mary le Bow ALEXANDER MCCREDIE (Tenor)

J. ALBERT SOWERBY
Toccata and Fugue in D Minor Lennart
Alegro Capriccio Frank Bridge

ALEXANDER MCCREDIE
In the Dawn Elgar
She is far from the Land Lambert
Chorale Morgan

J. ALBERT SOWERBY
Chorale Lennart
Chorale Frank Bridge
Chorale Morgan

ALEXANDER MCCREDIE
The Proud Countess Elgar
The Proud Countess Lambert
The Proud Countess Morgan
The Proud Countess Lennart
The Proud Countess Frank Bridge
The Proud Countess Morgan

4.0 JACK FAULTRY'S
Cosmo Club Six
WALLACE
JACK BEECHIN and
STANLEY and EDGAR
(Synchronized Songs at 4.15)

5.30 THE COSMO CLUB SIX
(From Birmingham)
The Cosmo Club Six
by F. M. GRIFFITHS
STANLEY and EDGAR
with their Violins
LEONARD HENRY with
cello and

6.15 TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST; FIRST CENTRAL
NEWS BULLETIN

6.30 Light Music
(From Birmingham)
Relayed from Lewis' Stores
THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by JOSEPH LEWIS

Overture di Ballo Sullivan
MARY POLLOCK (Soprano)
Cherry Ripe Haydn
I call it my garden Haydn
On the Sanderson
ORCHESTRA
Prelude Jannefelt
March Boccherini
Tone Poem, "Pastoral" Schubert

BOCCHERINI, in his own day in the very front rank of Violoncello players, was also a composer of immense industry. It used to be said of him that he was a fountain of which it was only necessary to turn on the tap to produce a stream of music. He left no fewer than 487 instrumental works, including twenty symphonies, all of them marked by simple natural melodiousness, and by a dignified and courtly style. He and Haydn had a great mutual regard, and the relation of Boccherini's music to that of the more famous master was

characterized in the saying that 'Boccherini was the wife of Haydn'.
The little Minuet, which is his most famous piece at the present day, is a happy example of the great art of the housewife of which it was said.

7.10 LEONARD DENNIS (Violoncello)
Oriental Serenade Poppo
ORCHESTRA
Irish Tune from County Derry Grieg
MARY POLLOCK
My heart is like a singing bird Quiller-Perry

ORCHESTRA
March Paraphrase
(Welsh Rhapsody)
German

7.35 I. OSBERT DPH
L. OSBERT (Love)
Dream,
L. OSBERT, R. OSBERT
MUSIC
ORCHESTRA
L. OSBERT DPH
L. OSBERT (Love)
German

8.0 Vaudeville
(From Birmingham)
J. H. SCOTLAND (Light
Songs)
POWELL, EASTBURY and
MARJORIE BOWYER
(Entertainers)
JANET JOYCE in "Types
of Nations"
LEONARD HENRY
(Comedian)
STANLEY and EDGAR
(The Violin Duo)
PHILIP BROWN'S SHAKES-
PEARE
BAND

9.0 'Lines of Communication'
(From Birmingham)
'Two Women and a Telephone'
By RICA BECKLEY TAYLOR
Pauline Knight JANET ECCLES
Madge Ashleigh ELEANOR HALPOND
Pauline is discovered in a well-furnished boudoir
becomingly dressed in negligé
'Postal Orders'
By ROLAND PERTWEE
M. B. L. MAUD GILL
M. B. L. Maud Gill
M. B. L. DORIS BURTON
Gladys Graham GLADYS WARD
Ralph Wayne STUART VINDEN
The action takes place in a Branch Post Office
Incidental Music by THE EDGAR WHEATLEY
PIANOFORTE TRIO

10.0 WEATHER FORECAST, SECOND CENTRAL NEWS
BULLETIN

10.15 DANCE MUSIC; MARTIN B. WINTER'S
BAND from the Hotel Cecil

11.0-11.15 ANN LYMAS and her Band from the
Hot-Cat Restaurant

(Friday's Programmes continued on page 228.)



JANET ECCLES

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

BRUSSELS SPROUTS



AREN'T THE BELGIAN'S BEST BREAKFAST

THE best breakfast for everybody is Scott's Porridge Oats. In a packet of Scott's Porridge Oats you get the very pick of the Scottish Oat Crop, and Scottish Oats are the best the world produces.

Yet this wonderful food costs less, weight for weight, than imported oats which lack the delicious flavour and unique body-building nourishment of Scott's Porridge Oats. That is the name to look for on every packet you buy.

SCOTLAND'S BEST



2lb 10' 1lb 5 1/2' FULL WEIGHT WITHOUT PACKET

COOKS IN 5 MINUTES

MADE BY SCOTT LTD. GLASGOW, MIDDLESBROUGH, LONDON

NEW UNDERWEAR



Made by the makers
of the famous
'Vedonis' Underwear

Much the Cosiest thing there has ever been—for Winter Wear

THE first time I wore a pair of TUPLEX underwear I was most pleasantly surprised the first time I wore a pair of TUPLEX. "I never realised such delightful stuff could be made or what a wonderful way of making underwear is the kind of TUPLEX I have bought."

are very comfortable about TUPLEX before you buy, you may even think of buying. Now you know it is the most delightful underwear there has ever been for winter wear.

Wears and Washes Well

TUPLEX is made to give you the most comfortable underwear that can be made. It does not shrink, fluff up or harden. Because the materials are of the highest quality and the fabric is made with such care and skill, it is guaranteed to last for many years.

Entirely Different

While TUPLEX is like other underwear in weight, texture, perfect fit, and so on, it is entirely different in its construction. It is made by a special process which produces a fabric so soft and comfortable that it must be seen to be appreciated.

Whatever you may be accustomed to, TUPLEX is the answer.

See Coupon Below

Vedonis-TUPLEX

The New different underwear for winter wear

Send for a Sample of
the Actual Material



To GEORGE SPENCER LTD.

62 Vedonis Works, DASFORD, NOTTINGHAM

Please send me fullest particulars and sample of TUPLEX etc

Name
Mr or Miss

Full Postal
Address

Send this Coupon in an envelope to GEORGE SPENCER LTD. DASFORD, NOTTINGHAM

As a sample of the actual material, I am sending you a pair of TUPLEX underwear. It is made by a special process which produces a fabric so soft and comfortable that it must be seen to be appreciated. Whatever you may be accustomed to, TUPLEX is the answer.

Danger from Overhead Power Mains.

A Few Simple Precautions.

RECENTLY two fatal accidents have occurred due to wireless aërials being allowed to convey an electric current. We think it advisable to point out the dangers attending on the erection of an aerial system in the vicinity of overhead mains and to suggest a few simple precautions that should be taken in such circumstances.

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

Do not erect your aerial system near to power lines of any description. If this cannot be helped, get an expert to understand the dangers involved to direct your attention.

Do not on no account be suspended above the power lines or directly below and should be sufficiently remote to prevent the possibility of contact. If the aerial wire or mast is in contact with the power line, it will not come into contact with the power line. Stays should be well insulated in as many places as possible, not only in this an additional precaution, but also to better reception. The power line should be well insulated in as many places as possible, not only in this an additional precaution, but also to better reception.

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

If you are uncertain about the safety of your aerial system, do not try to make alterations. If you are in doubt, preferably the aerial system should be removed to a power supply company. If your aerial should all and make contact with a power conductor, i.e., directly over the power lines, or in a position such that masts or stays may come into contact with the power line, it should stay break, do not attempt to remedy matters yourself or touch the mast stays, aerial wire, or even the art, in an endeavour to clear the trouble. Get into communication at once with the authorities at the power house generating station, and tell them what has happened. Ask that someone may be sent to help you and warn your household and your neighbour not to touch anything. Rubber gloves will not be sufficient protection in certain circumstances.

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

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

5GB CHILDREN'S HOUR.

ON the 1st February, Margaret MacFarlane will play at the piano by Constance Melbourne. Harold Mills will play violin solos. This is his first appearance in the Children's Hour.

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

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

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

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

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

THE BROADCAST PULPIT.

Everyday Religion

AMAN'S tasks provide him with opportunities for working out his spiritual energies. For every day happenings furnish the material in which religion works, just as the hard, shapely rock provides the sculptor with something to give his ideas concrete shape. The sculptor needs the rough stone and the rough stone needs the sculptor; keep them separate and the statue will never be carved. The world needs the Christian and the Christian needs the world; keep them apart and the Kingdom of God will never be established. The Christian service can do nothing for many people's minds. Spirituality is not a pious shrinking from material concerns, but rather a patient living among them, giving them spiritual meaning. *The Rev. P. Franklin Chambers, Plymouth.*

The Motives of Benevolence.

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

Columbia
New Process RECORDS

ELECTRIC RECORDING WITHOUT SCRATCH

COLUMBIA FAVOURITES FROM THE B.B.C. PROGRAMMES

Sir HAMILTON HARTY and the HALLÉ ORCHESTRA

1. *Two* { *in Two Parts*
2. *Three* { *in Three Parts*
3. *Four* { *in Four Parts*
4. *Five* { *in Five Parts*
5. *Six* { *in Six Parts*
6. *Seven* { *in Seven Parts*
7. *Eight* { *in Eight Parts*
8. *Nine* { *in Nine Parts*
9. *Ten* { *in Ten Parts*
10. *Eleven* { *in Eleven Parts*
11. *Twelve* { *in Twelve Parts*
12. *Thirteen* { *in Thirteen Parts*
13. *Fourteen* { *in Fourteen Parts*
14. *Fifteen* { *in Fifteen Parts*
15. *Sixteen* { *in Sixteen Parts*
16. *Seventeen* { *in Seventeen Parts*
17. *Eighteen* { *in Eighteen Parts*
18. *Nineteen* { *in Nineteen Parts*
19. *Twenty* { *in Twenty Parts*
20. *Twenty-one* { *in Twenty-one Parts*
21. *Twenty-two* { *in Twenty-two Parts*
22. *Twenty-three* { *in Twenty-three Parts*
23. *Twenty-four* { *in Twenty-four Parts*
24. *Twenty-five* { *in Twenty-five Parts*
25. *Twenty-six* { *in Twenty-six Parts*
26. *Twenty-seven* { *in Twenty-seven Parts*
27. *Twenty-eight* { *in Twenty-eight Parts*
28. *Twenty-nine* { *in Twenty-nine Parts*
29. *Thirty* { *in Thirty Parts*
30. *Thirty-one* { *in Thirty-one Parts*
31. *Thirty-two* { *in Thirty-two Parts*
32. *Thirty-three* { *in Thirty-three Parts*
33. *Thirty-four* { *in Thirty-four Parts*
34. *Thirty-five* { *in Thirty-five Parts*
35. *Thirty-six* { *in Thirty-six Parts*
36. *Thirty-seven* { *in Thirty-seven Parts*
37. *Thirty-eight* { *in Thirty-eight Parts*
38. *Thirty-nine* { *in Thirty-nine Parts*
39. *Forty* { *in Forty Parts*
40. *Forty-one* { *in Forty-one Parts*
41. *Forty-two* { *in Forty-two Parts*
42. *Forty-three* { *in Forty-three Parts*
43. *Forty-four* { *in Forty-four Parts*
44. *Forty-five* { *in Forty-five Parts*
45. *Forty-six* { *in Forty-six Parts*
46. *Forty-seven* { *in Forty-seven Parts*
47. *Forty-eight* { *in Forty-eight Parts*
48. *Forty-nine* { *in Forty-nine Parts*
49. *Fifty* { *in Fifty Parts*
50. *Fifty-one* { *in Fifty-one Parts*
51. *Fifty-two* { *in Fifty-two Parts*
52. *Fifty-three* { *in Fifty-three Parts*
53. *Fifty-four* { *in Fifty-four Parts*
54. *Fifty-five* { *in Fifty-five Parts*
55. *Fifty-six* { *in Fifty-six Parts*
56. *Fifty-seven* { *in Fifty-seven Parts*
57. *Fifty-eight* { *in Fifty-eight Parts*
58. *Fifty-nine* { *in Fifty-nine Parts*
59. *Sixty* { *in Sixty Parts*
60. *Sixty-one* { *in Sixty-one Parts*
61. *Sixty-two* { *in Sixty-two Parts*
62. *Sixty-three* { *in Sixty-three Parts*
63. *Sixty-four* { *in Sixty-four Parts*
64. *Sixty-five* { *in Sixty-five Parts*
65. *Sixty-six* { *in Sixty-six Parts*
66. *Sixty-seven* { *in Sixty-seven Parts*
67. *Sixty-eight* { *in Sixty-eight Parts*
68. *Sixty-nine* { *in Sixty-nine Parts*
69. *Seventy* { *in Seventy Parts*
70. *Seventy-one* { *in Seventy-one Parts*
71. *Seventy-two* { *in Seventy-two Parts*
72. *Seventy-three* { *in Seventy-three Parts*
73. *Seventy-four* { *in Seventy-four Parts*
74. *Seventy-five* { *in Seventy-five Parts*
75. *Seventy-six* { *in Seventy-six Parts*
76. *Seventy-seven* { *in Seventy-seven Parts*
77. *Seventy-eight* { *in Seventy-eight Parts*
78. *Seventy-nine* { *in Seventy-nine Parts*
79. *Eighty* { *in Eighty Parts*
80. *Eighty-one* { *in Eighty-one Parts*
81. *Eighty-two* { *in Eighty-two Parts*
82. *Eighty-three* { *in Eighty-three Parts*
83. *Eighty-four* { *in Eighty-four Parts*
84. *Eighty-five* { *in Eighty-five Parts*
85. *Eighty-six* { *in Eighty-six Parts*
86. *Eighty-seven* { *in Eighty-seven Parts*
87. *Eighty-eight* { *in Eighty-eight Parts*
88. *Eighty-nine* { *in Eighty-nine Parts*
89. *Ninety* { *in Ninety Parts*
90. *Ninety-one* { *in Ninety-one Parts*
91. *Ninety-two* { *in Ninety-two Parts*
92. *Ninety-three* { *in Ninety-three Parts*
93. *Ninety-four* { *in Ninety-four Parts*
94. *Ninety-five* { *in Ninety-five Parts*
95. *Ninety-six* { *in Ninety-six Parts*
96. *Ninety-seven* { *in Ninety-seven Parts*
97. *Ninety-eight* { *in Ninety-eight Parts*
98. *Ninety-nine* { *in Ninety-nine Parts*
99. *One hundred* { *in One hundred Parts*
100. *One hundred and one* { *in One hundred and one Parts*
101. *One hundred and two* { *in One hundred and two Parts*
102. *One hundred and three* { *in One hundred and three Parts*
103. *One hundred and four* { *in One hundred and four Parts*
104. *One hundred and five* { *in One hundred and five Parts*
105. *One hundred and six* { *in One hundred and six Parts*
106. *One hundred and seven* { *in One hundred and seven Parts*
107. *One hundred and eight* { *in One hundred and eight Parts*
108. *One hundred and nine* { *in One hundred and nine Parts*
109. *One hundred and ten* { *in One hundred and ten Parts*
110. *One hundred and eleven* { *in One hundred and eleven Parts*
111. *One hundred and twelve* { *in One hundred and twelve Parts*
112. *One hundred and thirteen* { *in One hundred and thirteen Parts*
113. *One hundred and fourteen* { *in One hundred and fourteen Parts*
114. *One hundred and fifteen* { *in One hundred and fifteen Parts*
115. *One hundred and sixteen* { *in One hundred and sixteen Parts*
116. *One hundred and seventeen* { *in One hundred and seventeen Parts*
117. *One hundred and eighteen* { *in One hundred and eighteen Parts*
118. *One hundred and nineteen* { *in One hundred and nineteen Parts*
119. *One hundred and twenty* { *in One hundred and twenty Parts*
120. *One hundred and twenty-one* { *in One hundred and twenty-one Parts*
121. *One hundred and twenty-two* { *in One hundred and twenty-two Parts*
122. *One hundred and twenty-three* { *in One hundred and twenty-three Parts*
123. *One hundred and twenty-four* { *in One hundred and twenty-four Parts*
124. *One hundred and twenty-five* { *in One hundred and twenty-five Parts*
125. *One hundred and twenty-six* { *in One hundred and twenty-six Parts*
126. *One hundred and twenty-seven* { *in One hundred and twenty-seven Parts*
127. *One hundred and twenty-eight* { *in One hundred and twenty-eight Parts*
128. *One hundred and twenty-nine* { *in One hundred and twenty-nine Parts*
129. *One hundred and thirty* { *in One hundred and thirty Parts*
130. *One hundred and thirty-one* { *in One hundred and thirty-one Parts*
131. *One hundred and thirty-two* { *in One hundred and thirty-two Parts*
132. *One hundred and thirty-three* { *in One hundred and thirty-three Parts*
133. *One hundred and thirty-four* { *in One hundred and thirty-four Parts*
134. *One hundred and thirty-five* { *in One hundred and thirty-five Parts*
135. *One hundred and thirty-six* { *in One hundred and thirty-six Parts*
136. *One hundred and thirty-seven* { *in One hundred and thirty-seven Parts*
137. *One hundred and thirty-eight* { *in One hundred and thirty-eight Parts*
138. *One hundred and thirty-nine* { *in One hundred and thirty-nine Parts*
139. *One hundred and forty* { *in One hundred and forty Parts*
140. *One hundred and forty-one* { *in One hundred and forty-one Parts*
141. *One hundred and forty-two* { *in One hundred and forty-two Parts*
142. *One hundred and forty-three* { *in One hundred and forty-three Parts*
143. *One hundred and forty-four* { *in One hundred and forty-four Parts*
144. *One hundred and forty-five* { *in One hundred and forty-five Parts*
145. *One hundred and forty-six* { *in One hundred and forty-six Parts*
146. *One hundred and forty-seven* { *in One hundred and forty-seven Parts*
147. *One hundred and forty-eight* { *in One hundred and forty-eight Parts*
148. *One hundred and forty-nine* { *in One hundred and forty-nine Parts*
149. *One hundred and fifty* { *in One hundred and fifty Parts*
150. *One hundred and fifty-one* { *in One hundred and fifty-one Parts*
151. *One hundred and fifty-two* { *in One hundred and fifty-two Parts*
152. *One hundred and fifty-three* { *in One hundred and fifty-three Parts*
153. *One hundred and fifty-four* { *in One hundred and fifty-four Parts*
154. *One hundred and fifty-five* { *in One hundred and fifty-five Parts*
155. *One hundred and fifty-six* { *in One hundred and fifty-six Parts*
156. *One hundred and fifty-seven* { *in One hundred and fifty-seven Parts*
157. *One hundred and fifty-eight* { *in One hundred and fifty-eight Parts*
158. *One hundred and fifty-nine* { *in One hundred and fifty-nine Parts*
159. *One hundred and sixty* { *in One hundred and sixty Parts*
160. *One hundred and sixty-one* { *in One hundred and sixty-one Parts*
161. *One hundred and sixty-two* { *in One hundred and sixty-two Parts*
162. *One hundred and sixty-three* { *in One hundred and sixty-three Parts*
163. *One hundred and sixty-four* { *in One hundred and sixty-four Parts*
164. *One hundred and sixty-five* { *in One hundred and sixty-five Parts*
165. *One hundred and sixty-six* { *in One hundred and sixty-six Parts*
166. *One hundred and sixty-seven* { *in One hundred and sixty-seven Parts*
167. *One hundred and sixty-eight* { *in One hundred and sixty-eight Parts*
168. *One hundred and sixty-nine* { *in One hundred and sixty-nine Parts*
169. *One hundred and seventy* { *in One hundred and seventy Parts*
170. *One hundred and seventy-one* { *in One hundred and seventy-one Parts*
171. *One hundred and seventy-two* { *in One hundred and seventy-two Parts*
172. *One hundred and seventy-three* { *in One hundred and seventy-three Parts*
173. *One hundred and seventy-four* { *in One hundred and seventy-four Parts*
174. *One hundred and seventy-five* { *in One hundred and seventy-five Parts*
175. *One hundred and seventy-six* { *in One hundred and seventy-six Parts*
176. *One hundred and seventy-seven* { *in One hundred and seventy-seven Parts*
177. *One hundred and seventy-eight* { *in One hundred and seventy-eight Parts*
178. *One hundred and seventy-nine* { *in One hundred and seventy-nine Parts*
179. *One hundred and eighty* { *in One hundred and eighty Parts*
180. *One hundred and eighty-one* { *in One hundred and eighty-one Parts*
181. *One hundred and eighty-two* { *in One hundred and eighty-two Parts*
182. *One hundred and eighty-three* { *in One hundred and eighty-three Parts*
183. *One hundred and eighty-four* { *in One hundred and eighty-four Parts*
184. *One hundred and eighty-five* { *in One hundred and eighty-five Parts*
185. *One hundred and eighty-six* { *in One hundred and eighty-six Parts*
186. *One hundred and eighty-seven* { *in One hundred and eighty-seven Parts*
187. *One hundred and eighty-eight* { *in One hundred and eighty-eight Parts*
188. *One hundred and eighty-nine* { *in One hundred and eighty-nine Parts*
189. *One hundred and ninety* { *in One hundred and ninety Parts*
190. *One hundred and ninety-one* { *in One hundred and ninety-one Parts*
191. *One hundred and ninety-two* { *in One hundred and ninety-two Parts*
192. *One hundred and ninety-three* { *in One hundred and ninety-three Parts*
193. *One hundred and ninety-four* { *in One hundred and ninety-four Parts*
194. *One hundred and ninety-five* { *in One hundred and ninety-five Parts*
195. *One hundred and ninety-six* { *in One hundred and ninety-six Parts*
196. *One hundred and ninety-seven* { *in One hundred and ninety-seven Parts*
197. *One hundred and ninety-eight* { *in One hundred and ninety-eight Parts*
198. *One hundred and ninety-nine* { *in One hundred and ninety-nine Parts*
199. *Two hundred* { *in Two hundred Parts*
200. *Two hundred and one* { *in Two hundred and one Parts*
201. *Two hundred and two* { *in Two hundred and two Parts*
202. *Two hundred and three* { *in Two hundred and three Parts*
203. *Two hundred and four* { *in Two hundred and four Parts*
204. *Two hundred and five* { *in Two hundred and five Parts*
205. *Two hundred and six* { *in Two hundred and six Parts*
206. *Two hundred and seven* { *in Two hundred and seven Parts*
207. *Two hundred and eight* { *in Two hundred and eight Parts*
208. *Two hundred and nine* { *in Two hundred and nine Parts*
209. *Two hundred and ten* { *in Two hundred and ten Parts*
210. *Two hundred and eleven* { *in Two hundred and eleven Parts*
211. *Two hundred and twelve* { *in Two hundred and twelve Parts*
212. *Two hundred and thirteen* { *in Two hundred and thirteen Parts*
213. *Two hundred and fourteen* { *in Two hundred and fourteen Parts*
214. *Two hundred and fifteen* { *in Two hundred and fifteen Parts*
215. *Two hundred and sixteen* { *in Two hundred and sixteen Parts*
216. *Two hundred and seventeen* { *in Two hundred and seventeen Parts*
217. *Two hundred and eighteen* { *in Two hundred and eighteen Parts*
218. *Two hundred and nineteen* { *in Two hundred and nineteen Parts*
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220. *Two hundred and twenty-one* { *in Two hundred and twenty-one Parts*
221. *Two hundred and twenty-two* { *in Two hundred and twenty-two Parts*
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229. *Two hundred and thirty* { *in Two hundred and thirty Parts*
230. *Two hundred and thirty-one* { *in Two hundred and thirty-one Parts*
231. *Two hundred and thirty-two* { *in Two hundred and thirty-two Parts*
232. *Two hundred and thirty-three* { *in Two hundred and thirty-three Parts*
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251. *Two hundred and fifty-two* { *in Two hundred and fifty-two Parts*
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257. *Two hundred and fifty-eight* { *in Two hundred and fifty-eight Parts*
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259. *Two hundred and sixty* { *in Two hundred and sixty Parts*
260. *Two hundred and sixty-one* { *in Two hundred and sixty-one Parts*
261. *Two hundred and sixty-two* { *in Two hundred and sixty-two Parts*
262. *Two hundred and sixty-three* { *in Two hundred and sixty-three Parts*
263. *Two hundred and sixty-four* { *in Two hundred and sixty-four Parts*
264. *Two hundred and sixty-five* { *in Two hundred and sixty-five Parts*
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267. *Two hundred and sixty-eight* { *in Two hundred and sixty-eight Parts*
268. *Two hundred and sixty-nine* { *in Two hundred and sixty-nine Parts*
269. *Two hundred and seventy* { *in Two hundred and seventy Parts*
270. *Two hundred and seventy-one* { *in Two hundred and seventy-one Parts*
271. *Two hundred and seventy-two* { *in Two hundred and seventy-two Parts*
272. *Two hundred and seventy-three* { *in Two hundred and seventy-three Parts*
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276. *Two hundred and seventy-seven* { *in Two hundred and seventy-seven Parts*
277. *Two hundred and seventy-eight* { *in Two hundred and seventy-eight Parts*
278. *Two hundred and seventy-nine* { *in Two hundred and seventy-nine Parts*
279. *Two hundred and eighty* { *in Two hundred and eighty Parts*
280. *Two hundred and eighty-one* { *in Two hundred and eighty-one Parts*
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282. *Two hundred and eighty-three* { *in Two hundred and eighty-three Parts*
283. *Two hundred and eighty-four* { *in Two hundred and eighty-four Parts*
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289. *Two hundred and ninety* { *in Two hundred and ninety Parts*
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298. *Two hundred and ninety-nine* { *in Two hundred and ninety-nine Parts*
299. *Three hundred* { *in Three hundred Parts*
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301. *Three hundred and two* { *in Three hundred and two Parts*
302. *Three hundred and three* { *in Three hundred and three Parts*
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329. *Three hundred and thirty* { *in Three hundred and thirty Parts*
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331. *Three hundred and thirty-two* { *in Three hundred and thirty-two Parts*
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336. *Three hundred and thirty-seven* { *in Three hundred and thirty-seven Parts*
337. *Three hundred and thirty-eight* { *in Three hundred and thirty-eight Parts*
338. *Three hundred and thirty-nine* { *in Three hundred and thirty-nine Parts*
339. *Three hundred and forty* { *in Three hundred and forty Parts*
340. *Three hundred and forty-one* { *in Three hundred and forty-one Parts*
341. *Three hundred and forty-two* { *in Three hundred and forty-two Parts*
342. *Three hundred and forty-three* { *in Three hundred and forty-three Parts*
343. *Three hundred and forty-four* { *in Three hundred and forty-four Parts*
344. *Three hundred and forty-five* { *in Three hundred and forty-five Parts*
345. *Three hundred and forty-six* { *in Three hundred and forty-six Parts*
346. *Three hundred and forty-seven* { *in Three hundred and forty-seven Parts*
347. *Three hundred and forty-eight* { *in Three hundred and forty-eight Parts*
348. *Three hundred and forty-nine* { *in Three hundred and forty-nine Parts*
349. *Three hundred and fifty* { *in*

2.55
Wales
v.
Scotland

SATURDAY, FEBRUARY 2
2LO LONDON & 5XX DAVENTRY
(354 M. 828 KC.) (1,882.5 M. 192 KC.)

7.30
Popular
Orchestral
Concert

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREEK WICK, W. OTHER P. BROADCAST

10.45-11.0 (Daventry only) Mrs. Zoe Richmond:
"How to be comfortable in a small space"

10-2.0 THE CARLTON HOTEL OUTING
Directed by **RUSSELL TAYLOR**. From the Carlton Hotel

6.45 THE FOUNDATIONS OF MUSIC
S.B. from Manchester

BEETHOVEN'S PIANOFORTE SONATAS

Played by **EDWARD ISAACS**

Sonata in G, Op. 14, No. 2

Allegro, Andante; Scherzo (Amal Allegro)

LIKE the Sonata played yesterday, this, the 14 second of two dedicated to the Baroness von Braun, is conceived for the most part in happy mood. The first principal tune is heard at the

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

7.0 Mr HARVEY GRACE "Next Week's Broadcast Menu"

7.15 Sports Talk

2.55 Wales v. Scotland

A Running Commentary on the Rugby International Football Match by **Mr. L. J. CORBETT** (Captain of the England Rugby Football XV, 1920-1927)

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

4.30 An Instrumental Ballad Concert

LEONARD SALISBURY (Bass)
THE GEORGE CATHER NOVELTY TRIO

G. CATHER (Violoncello), **DAVID WILLIAMS** (Violoncello), **PHIL DAVIES** (Cymbalo)

Serenade..... Gounod, arr. Gounod, arr. Gounod

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

4.40 LEONARD SALISBURY
Onaway, awake, Beloved Queen
Yo-ho-ho and a Bottle of Rum
Norman G. Neil
Thoughts..... *L. Salisbury*

4.48 TRIO
Drink to me only (Old English Ballad)
Kaywink (Mazurka) Wronowski
March..... *G. Cather*
(All arranged by G. Cather Trio)

4.58 LEONARD SALISBURY
Don Juan a Serenade Tokoskowsky
If ever I meet the Sergeant
2. C. Stenham Bennett

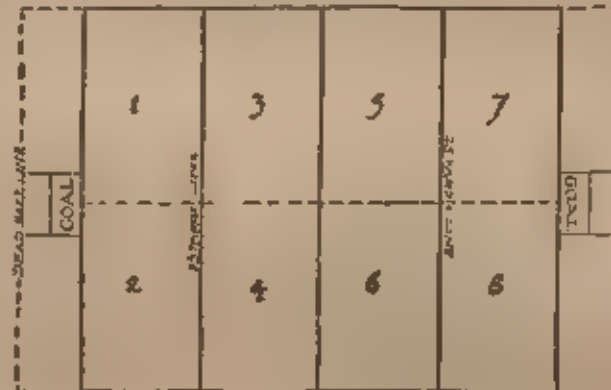
5.5 TRIO
Le Cygne (The Swan)
Saint Sains
Liebesleid (Love's Joy) Krcmar
Erishay Love Ltd
Kennedy Fraser
(All arranged by G. Cather Trio)

5.55 THE CHILDREN'S HOUR
"My Programme"
by
V. HENRY H. THOMSON
(better known to Children's Hour listeners as HENRY)

6.0 Musical Interlude

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

6.40 Musical Interlude



2.55

Wales v. Scotland

at St. Helen's Ground, Swansea.

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



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

7.30 A Popular Orchestral Concert

WINIFRED LAWSON (Soprano)
NELSON JACKSON (Tenor)
THE W. H. H. ORCHESTRA
Conducted by **JOHN ANSELL**

ORCHESTRA

Overture, "The Hunge Home"

Ed. Bad Hunt

7.42 WINIFRED LAWSON and NELSON JACKSON

Waltz, "The Hunge Home"

Sing, Joyous Bird..... Phillips

7.50 ORCHESTRA
Waltz, "Anoretten Tange"

Bachmann (The Seagulls)

8.0 NELSON JACKSON
Burlesque of the Bards

8.8 ORCHESTRA
Scherzo, "Mousser Brach"

8.28 WINIFRED LAWSON
Duet, "The Hunge Home"

Our Little Home... Eric

8.28 ORCHESTRA
Ballad Music, "The Two Pigeons"

Messenger

8.42 NELSON JACKSON
Song and Story

8.50 ORCHESTRA
Overture, "Mignon"

Andreas Thomas

9.0 W. H. H. ORCHESTRA
GENERAL NEWS BULLETIN

9.15 Six Strange Saturdays
—IV

by **HOLT MARVELL**

9.30 Local Announcements (Daventry only) Shipping Forecast

9.35 Vaudeville

VIVIANNE CHATTESTON and GERALD SCOTT in Folk Songs and Light Dances

CLAUDE HULBERT and ERIC TAYLOR

(in another lot of Nonsense)

RONALD G. PIER

(Whistling Solos)

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

10.35-12.0 DANCE MUSIC **FRED ELISABETH** and his RAVEN HOTEL MUSIC, from the Savoy Hotel

**The Season's
Sets and
Speakers**
FREE. 32 page
Booklet

Containing photographs, specifications, diagrams and lay-outs of 15 of the latest types of tested Receivers, and 3 Loud-speakers, for home constructors.

WITH EVERY COPY OF

Amateur Wireless

On Sale TO-DAY
at all Newsagents, etc.



Get your copy NOW

EVERY OFFER AND VALUE SURPASSED
NEW NEW NEW

ALL STEEL

VERSAG

First Time All Steel
New Sag Mattress Support
Value Supreme
Available Elsewhere
Phone

[illegible]

Put a "patented" "No Sag" (never-sag) MATTER-SS SALT "PORT" in your glass with some ~~ice~~ in 1904-1905 and it will keep you at how good! I shall be pleased if you ever buy a "Patented" No Sag Salt.

**SEND NO MONEY
7 DAYS FREE TRIAL**

...the "Ner-Sag" for

SALE PRICES

From

6/9 ALL STEEL

GUARANTEE

NO MORE EVERLASTING

USERS' OPINIONS:



SALE PRICES

| WAS | NOT |
|-----|-----|
| 0.1 | 0.1 |
| 0.2 | 0.2 |
| 0.3 | 0.3 |
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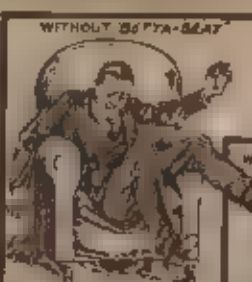
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OLD SEATS MADE NEW
100,000 "BETTA-SEATS" to be sent
FREE ON 7 DAYS TRIAL

Re-spring AT HOME Your Old Sagging Seats.
SEND NO MONEY *Simply Post Coupon*

[illegible]

BETA-SEAT CUTS OUT THE COST OF EXPENSIVE RE-SPRINGING FOR ALL TIME.



PRICES
 Complete and Carriage Pair
 for Small Fast Hairs 70
 Saddleling Armchairs 70
 for Larger Fast Hairs 80
 a Dressing Chair 40
 for Dining Chair 40
 for Seating and Carriage 75



CLIP-N-IN

DO NOT DISTURB COMFORT IN IMMOBILITY

Santitas

YOU CAN FIT YOURSELF IN A FEW MINUTES

JOIN IN WITH OTHERS AND GET THE COMFORT THEY ARE ENJOYING. YOUR FIRST STEP IS TO...

A. G. F. Co. 1000

1000

POST COUPON Now by the way (first available post)

GIVE THESE MEASUREMENTS To **NER-SAG, LTD.**
OXFORD CIRCUS, LONDON W 1

NAME ADDRESS

CITY COUNTRY

TELEPHONE

DATE

SEALY, R. D. 1963. *Sealy's Field and Office*. 1st ed. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622. 2623. 2624. 2625. 2626. 2627. 2628. 2629. 2630. 2631. 2632. 2633. 2634. 2635. 2636. 2637. 2638. 2639.

NER-SAG LTD., OXFORD CIRCUS, LONDON, W.1

'Phonetic' (unintelligible) 9211
 1968-70 Trial of 1968-70 apply only to

The Coming of Celluloid.

(Continued from page 185.)

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

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

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

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

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

remained locked away in the black box of the kinetoscope for an indefinite period but it happened that a Mr. Thomas Lombard of the New York Phonographic Company visited Edison in connection with the activities of his company, which had been formed to exploit the phonograph for commercial purposes. In the course of his visit the kinetoscope was shown to him, and his business mind immediately grasped its commercial possibilities which he prevailed upon Edison also to envisage. Norman Raff, who had made a fortune out of the Californian oilfields, was the capitalist whom Lombard persuaded to negotiate for the rights of sale for the kinetoscope; and on February 1, 1893, the world's first moving picture studio was constructed, at a cost of a little over \$500. It was called 'The Black Maria' because it revolved like a windmill, and it was swung like a bridge on a pivoting post so that the swinging camera could follow the light of the sun. The first picture was made of Mr. Fred Ott sneezing. The first camera man was Dickson, and the first moving picture properties were a box of snuff and a packet of pepper.

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

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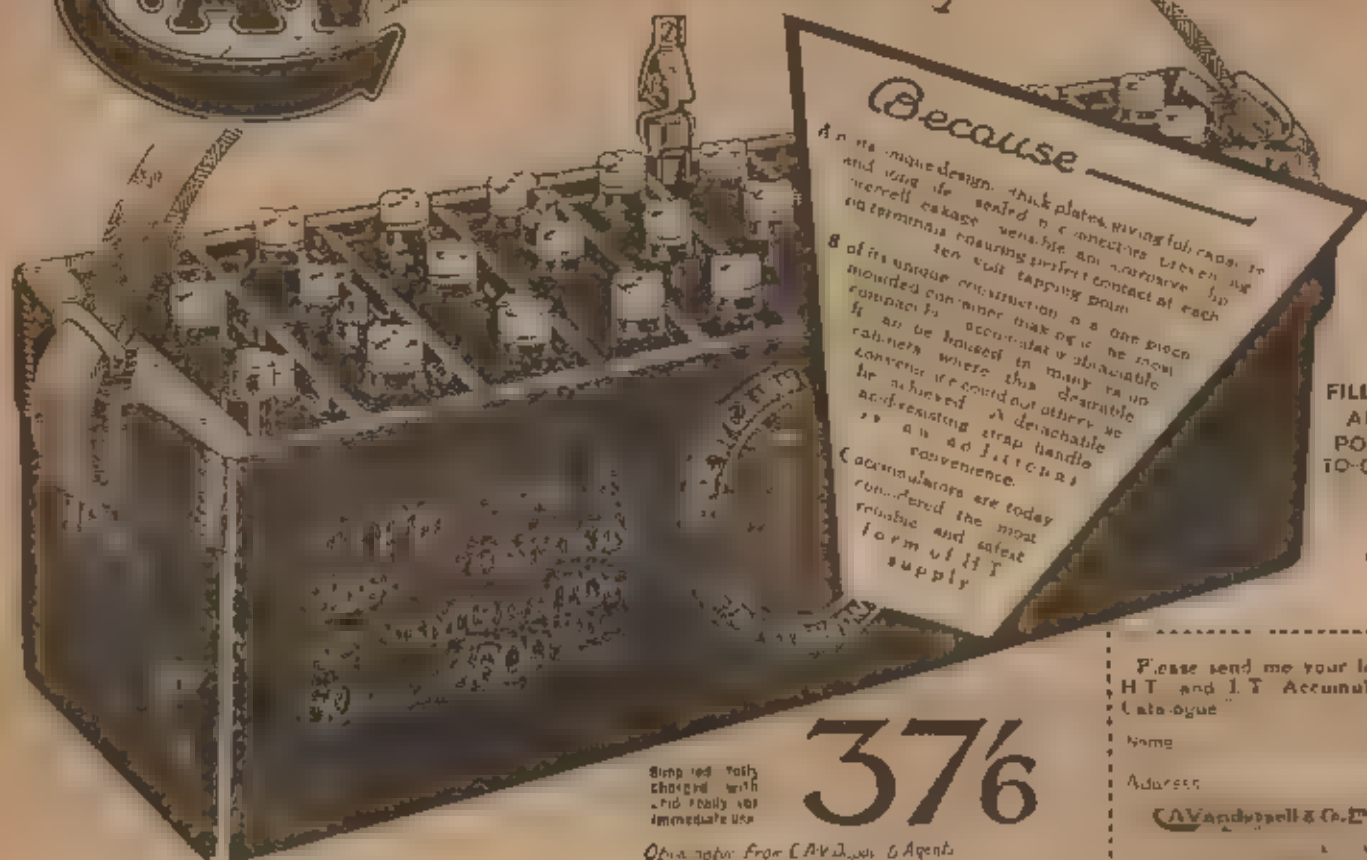
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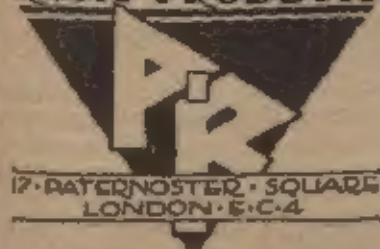
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