

PROGRAMMES FOR FEBRUARY 3—FEBRUARY 9

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 279.

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FEBRUARY 1, 1929.

Every Friday. Two Pence.

CONTRIBUTORS

to this issue:

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By LORD CRAWFORD

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By COMPTON MACKENZIE

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By EDWIN EVANS

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'The Age of the Exhibitor'

By Our CINEMA HISTORIAN

'Military Band Reform'

By Col. J. C. SOMERVILLE

AMONG THE PROGRAMMES

February 3—9

Sunday :

AN ELISABETH SCHUMANN RECITAL

Monday :

JESSIE MATTHEWS AND SONNIE HALE

Tuesday :

ISOLDE MENGES AND DALE SMITH

Wednesday :

HENSCHEL'S OPERA 'A SEA CHANGE'

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SIR THOMAS BEECHAM AND DELIUS

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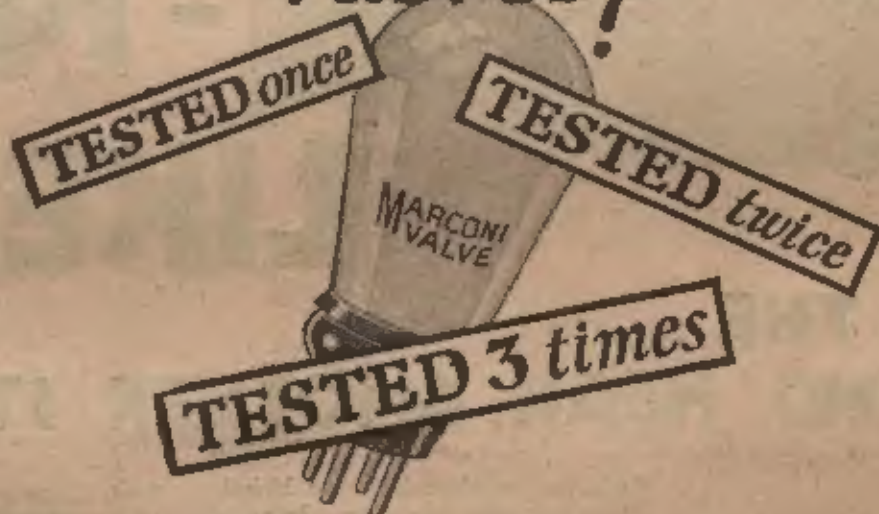
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FEBRUARY 1, 1929.

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THE NEW NATIONAL LECTURE SCHEME.

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

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

SOME years ago I had occasion to inquire into the system and organization of our broadcasting enterprise, and at the outset my attention was naturally directed to the programmes. I tried to compare ours with those available from foreign stations, and found the pursuit

interesting, intriguing, and at times full of adventure, for attainment was not always easy. I very soon realized that all transmission stations are faced by the same problem—the same insuperable problem—namely, how in a given number of hours to give satisfaction to a given number of listeners. In Britain the average number of hours of transmission is ten to twelve daily, the presumed number of listeners anything up to ten millions, and yet there are critics who complain if the programme is not always to their taste. The individual can scarcely expect satisfaction all day long, so infinite is the variety of taste and expectation. Fancy if two and a half million people always had to see the same play, to read the same newspaper, to hear the same sermon, or to dance to the same jazz-band.

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

The strain of composing broadcast pro-

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

emphasis and without any attempts to compromise the issues for the purpose of simplification. The scheme will receive a very cordial welcome. The lectures will not be part or parcel of any course, nor will they be directly related to any of the educational work carried on by the Corporation; but in

themselves we may be quite sure that they will be really noteworthy contributions to subjects of world-wide importance.

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

THE NATIONAL LECTURES.

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

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

LORD BALFOUR

LORD CRAWFORD

MR. H. A. L. FISHER.

SIR WILLIAM HARDY.

SIR FREDERICK KENYON.

SIR DONALD MACALISTER.

LORD RONALDSHAY.

SIR J. J. THOMSON.

SIR WILLIAM BRAGG.

LORD CREWE.

SIR ISRAEL GOLLANCZ.

SIR JAMES JEANS.

SIR OLIVER LODGE.

SIR HENRY NEWBOLT.

SIR ERNEST RUTHERFORD.

DR. T. F. TOUT.

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

MR. ROBERT BRIDGES

The Poet Laureate.

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

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

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

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



Talking of Breakfast.

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



"Bread, wine, and garlic sausage."

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

Albert Coates.

THE next B.B.C. Symphony Concert at the Queen's Hall will be conducted by Albert Coates. This will be relayed from London and other stations at 8 p.m. on Friday, February 16. Albert Coates is one of the most distinguished of English conductors—though his quality has, alas, found more solid recognition abroad than at home. He was born in St. Petersburg in 1883 and, after coming to Liverpool for his education, returned to Russia to work in his father's woollen mill. Later, he studied conducting with Nikisch and eventually became second-in-command to his master at the Leipzig Opera. In 1900 he was appointed director of the Imperial Opera in St. Petersburg. His first appearance in England was during the Wagner season at Covent Garden in 1914. During the War he remained in Petrograd and, following the 1917 revolution, was put in entire charge of the Opera, an appointment confirmed by the Bolsheviks when they seized power. His work in those perilous surroundings was cut short by illness—and he was forced to return to England via Finland and Sweden. Since 1919 he has conducted opera and symphony orchestras throughout Europe and America. His recent tour of the States created a furore.

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



A Harpsichord Concerto.

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

Schools' Prizegiving.

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

A Sweet Use of Advertisement.

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

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

Could advertisement or *naïveté* go farther than that?

The Dancers' Championship.

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

Cinemas and Spiders.

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

Next Week's Good Cause.

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

Homes of Broadcasting.

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



"A parrot gone astray!"

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

With Illustrations by Arthur Watts

BOTH SIDES OF
THE MICROPHONE

Clap Hands!

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



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

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

Not Chaliapin, but Petroff.

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

Talker Teaches Italians English.

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

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

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

Sculptor and 'Radio Times' Artist.

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

Nature Note.

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

The Liverpool 'Phil' from 5GB.

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

New Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone on Thursday, January 24, from 1 to 2 p.m., were the following: *Zampa Overture* (Hérold), Bournemouth Municipal Orchestra, Columbia 9582, 12in., 4s. 6d.; *Fueral March of a Marionette* (Gounod), San Francisco Symphony Orchestra, H.M.V. D.1288, 12in., 6s. 6d.; *Toccata and Fugue in D Minor* (Bach), Alfred Sittard (organ), Brunswick 80039, 12in., 6s. 6d.; *Lord God of Abraham* (Mendelssohn's *Eljah*), Rex Palmer, Col. 9562, 12in., 4s. 6d.; *Carpenter* (Martin Shaw), Peter Dawson, H.M.V. B.2884, 10in., 2s.; *Tango* (Albéniz), Samuel Dashkin (violin), H.M.V. E.523, 10in., 4s. 6d.; *Polero* (Chopin), Edward Leanos (piano), Regal Q9233, 10in., 2s. 6d.; *The Lost Chord* (Sullivan), Paul Mann (organ) and Trumpet Chorus Parlophone E10786, 12in., 4s. 6d.; *Oh! Arthur!* (Randolph Sutton, Edison Bell Radio 913, 8in., 1s. 3d.; *Slow Music* (Fox-trot), The Rhythmic Eight, Zonophone 5233, 10in., 2s. 6d.

Delius for the Gramophone and Piano.

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

A Wily Plan.

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



'Leave Uncle Oswald.'

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

'The Announcer.'

The Midlands Calling!

Some Future 5GB Events from Birmingham.

Walsall General Hospital.

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

An Orchestral Concert.

THE most interesting feature of the Orchestral Concert on Saturday, February 16, is Sir Edward Elgar's *Sea Pictures*, in which the singer will be Bergitte Blakstad (contralto). By the way, an error has crept into these notes on two occasions in connection with this singer. Miss Blakstad is English of Norwegian extraction, and not Swedish as mentioned previously. The two orchestral items in the programme are Tchaikovsky's *Overture Solenne*, 1812, and Gounod's *Suite of Ballet Music to Polyeude*. Incidentally, each of these three features was included in the numerous "requests" recently received at Birmingham, so that the listeners concerned should be pleased at their appearance.

City of Birmingham Police Band.

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

A Choral Concert.

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

An Old Folks' Hour.

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



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

The City of Birmingham Orchestra.

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

Midland Talent.

ONE frequently reads panegyrics upon the natural musical accomplishments of, say, Wales and the Northern Counties, but little is done to blow the trumpet of the Midlands, although it must be remembered that many of this country's greatest musicians have come from an area which may be described as Western Midlands—the Valley of the Severn. In the Light Music programme on Friday, February 15, appear two rising young artists from the Midlands—Mabel Cliffe (soprano), who was discovered at the age of twelve in a little mining village on Cannock Chase and has scored many successes in and around Birmingham, particularly in *Pagliacci* when recently produced by the Birmingham Grand Opera Society; and Dorothy Wilson, who won the Bronze Medal at the Tobias Matthay Pianoforte School in 1923. She is including in her programme *Capriccio (Variations)* in A Minor, written by Paganini for the violin, and adapted for the pianoforte by Liszt.

Vaudeville, Part I—

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

—And Part II.

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

A Military Band Concert.

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

High-Power Short Waves.

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

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

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

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

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

MERCIAN.

COMPTON MACKENZIE



discusses in this characteristic article the humour and realism of

CHARLES DICKENS



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

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

A Crumbling Fresco?

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

Our Lack of Humour.

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

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

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



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

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

For the illustration above, by the late Sir Frank Gurnthorpe-Gould, you are indebted to the Editor of 'The Dickensian.'

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

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

Don't Stage Dickens!

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

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

The Dickensian Nurse.

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

COMPTON MACKENZIE.

An A B C of the Cinema—III.

THE AGE OF THE EXHIBITOR.

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



By courtesy of B.I.T. Day.

AN EARLY PROJECTOR.

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

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

The First 'Talkie.'

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

In August, 1894, they saw a kinetoscope

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

A Four-Minute 'Super.'

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

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

H. G. Wells nearly a Film Pioneer.

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

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

Author v. Producer.

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

(Continued on page 271, column 1.)

NOTICE

NEW VIEWS

LUMIERE

CINÉMATOGRAPHE

RUSSIAN PAGEANTS

CORONATION OF THE CZAR

ON VIEW FROM

2 till 6

POLYTECHNIC

TREWEY

Book Manager

By courtesy of B.I.T. Day.

OUTSIDE LONDON'S FIRST CINEMA.
A bill advertising the Lumière 'cinématographe' with which Mr. Trewey gave a programme at the Polytechnic on February 20, 1896.

An Article by Edwin Evans which you should read.

WHAT THE NEW COMPOSER IS DRIVING AT.

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

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

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

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

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

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

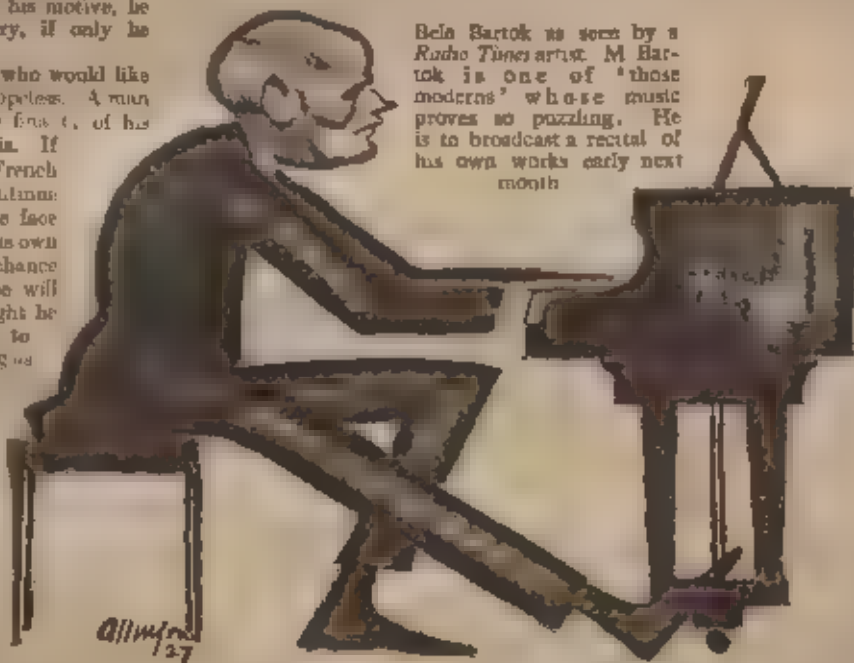
paint according to their unfettered fancy. They paint to please themselves, and hope for the best. If they reveal genius in doing so there is always, in that vast public, the chance—today practically the certainty—that somebody will discern it. Composers have not to please any individual or group of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

this new music as no concern of his. It is a poor-spirited individual who accepts as inevitable the suggestion that anything that others find worth having is 'not for the likes of him.' A staid mind starts off with the belief that the best is near too good for it. This is not to say that the new is the best. Time alone decides that. The claim of the new is that it bears a close relation to the age in which we live, and therefore to ourselves. No creation of a sane human mind can be ultimately incomprehensible to other minds. If it proves difficult to assimilate, the receptive faculties should rise to the occasion, not evade it. What would be thought of a man who stuck to beer for no better reason than because it was too much trouble to acquire a taste for wine—assuming, of course, that wine were as cheap as music?

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

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

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



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

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

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

But that is no reason for the plain man to regard

(Continued in column 1 overleaf.)

WHAT THE NEW COMPOSER IS DRIVING AT.

(Continued from previous page.)

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

the man, is the reason why the alleged 'modern' music is so much disliked by the general public. There is nothing in the world more self-centred than an artist at work.

Such a composer will forego world construction in favour of his own private expression.

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A MILITARY BAND REFORMATION.

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

AFTER many years—thirty-two, to be strictly accurate—the beginning of the last stage in the unification of musical pitch in England has been reached, and the end is now certain. This is, perhaps, the most important event that has happened in British music, and fraught with the most beneficent consequences, since, in 1906, the Philharmonic Society accepted the Continental pitch. The Army should then, by rights, have followed this lead, the suggestion being that the pitch of its bands should be that of the Philharmonic. Financial reasons alone prevented it from doing so, and they have proved to be most shortsighted ones. It should have been realized that, sooner or later, the change was inevitable, and that the longer it was postponed, the more money it would cost, as indeed has proved to be the case. There is, however, no profit in uncovering the misdeeds of a past generation of Army administrators. Let us rather consider the advantages that pitch standardisation will bring within the not distant future.

First, foremost, and most important, it will bridge the great gulf of the semitone that now exists between civil and military music, precluding all co-operation between the two. Important as brass is to even more so in India and the Crown Colonies, where local orchestras are largely dependent on military bandsmen for their wind, and have hitherto been obliged to provide them with instruments of the lower pitch. In community singing, too, so frequently accompanied by a military band, the little semitone the less—and how much the less!—will greatly ease the strain upon untrained voices. One can dimly imagine the horror of Continental artists coming to sing at Covent Garden before 1890, and finding that the key in which they had been accustomed to sing their parts had been raised a semitone. The transposition must have been as little tolerable to their ear as the extra semitone to their vocal chords.

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

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

The pitch reformation in Army bands is, however, only the first step, albeit a long one, on the road to its universal acceptance throughout the Empire. The Navy, the Post Office, the Police, the Fire Service, the various municipal and voluntary bands, and the many other bodies which supply them with instruments, and their price will probably be proportionately increased. This should act as a strong 'discourager of hesitancy' to those reluctant to make the change.

Pitch reform was the first and, secondly to him, the most important of those suggested to me by the late Sir Charles Stanford, when I consulted him on my duties as a member of the Royal Military School of Music in 1920. He assured me that the supposed loss of brilliancy in tones advanced by the few opponents of the change was the veriest moonshine—for all practical purposes non-existent, and in any case, as dead in the scales when compared with the advantages. The first gun in the campaign was fired in 1920 at a conference on pitch of the British Music Society, and they have continued to fight the good fight till their final broadside—an influentially signed petition to the Minister for War in July 1929—brought victory. The B.B.C. also joined in the fray on the right side. They were amongst the signatories of the petition, and themselves fired one piece of minor ordnance, to wit, myself, in a talk on pitch reform, broadcast two years ago. The thanks of all musicians are due to these two bodies for their action, as also to the Federation of British Music Industries, another protagonist in the cause of reform. I believe that it will not be many years before they all shall see and profit by the successful efforts they have made to bring about the pitch millennium.

The Listener

THE B.B.C. NEW WEEKLY

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

J. C. SQUIRE

'On hearing Coq d'Or broadcast.'

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

2s

ON SALE EVERYWHERE FEBRUARY 6.

2s

to merge into one sound, whereas those forming a discord refuse to do so and are thus heard distinctly. Naturally this is the feature that

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

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

(Continued at foot of col. 3.)

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

THE ROMANCE OF INDIAN DRAMA.

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



THE ACTOR'S PATRON,

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

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

Rules and More Rules.

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

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

The First Acroplane Drama

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

One-Act Farces.

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

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

The Dramatic Season.

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

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

Dramas in Palaces

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

(Continued overleaf.)



THE 'MODERN TOUCH'

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

(Continued from previous page.)

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

The Auditorium.

The auditorium or *Prakshagriha*, 'place for the spectators,' was quite an elaborate affair, with the stage in front of it. The special seat for the king, to his left were seats for the queen and her attendants, and other distinguished ladies. On his right were placed the ministers. Behind this row the seats of honour were reserved for the learned pri-

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

The Performance

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

Modern Dramas in India

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

about £50 then, was paid for rent for one night, and the Governor of Bombay was present. The Governor was pleased with the show, and urged upon the company to go to England, promising to give introductions in England. But the company refused, as it was against the Hindu custom then to leave the shores of India. The educated people began to take greater interest in dramas, and the 'Khadra Elphinstone Society,' formed in connection with the Elphinstone College in Bombay, gave a splendid performance of *Shakuntala*. Special palm leaf dresses were brought all the way from Madras, and two wagon loads of flowers were imported from Poona. The *Sangeit*, or musical drama, was introduced first by Mr. S. B. Triuketur, a leading citizen of Bombay. Now there are at least seventy-nine dramatic companies giving performances all over India. In Bombay Presidency alone there are thirty-four. During the last twenty-eight years, over 400 new dramas have been performed, about 25 per cent. of which are translations or adaptations from English and French plays. For a long time the women's parts were taken by young boys, but now educated girls are coming forward to enter this field.

V. KARANDHAR

WHAT YOU WILL BE DANCING IN 1929.

By Santos Casani, the Famous Teacher of Dancing.

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

POPULARITY itself is so surely an unfailing urge to advancement that the ballroom dancing of to-day is necessarily progressive. But this I do not mean that there is any need for a never-ending stream of dance innovations. On the contrary, the policy that aims to introduce one dance craze after another is doomed to failure from the start. This fact has been amply illustrated by those innumerable 'peppy' and original creations for the ballroom—usually hailing from U.S.A. that have gained nothing but a fleeting notoriety from the press and a still more fleeting try-out in the ballroom.

'Flashy' Dancing Taboo.

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

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

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

A Smoother Waltz.

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



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

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

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

Bring Back the Tango!

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

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

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

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

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

Setting a Standard.

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

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

Not only the amateur section of the dance public—was organized on a similar scale. The Columbia Company, wishing to promote better dancing throughout the country in a similar way, and get into closer touch with those for whom they provide an extensive range of dance records, inaugurated the Amateur Ballroom Dancing Championship, presenting prizes to a total value of £1,000.

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

A Modern Composer who does not belong to 'the wrong note school.'

THE YORKSHIRE GENIUS OF FRIDAY'S CONCERT:

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

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



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

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

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

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

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

(Continued on page 273.)



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

Some Unusual Scones and Tea Cakes.

Max info a twison :-

Max info a twison :-

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

1 tablespoonful of butter or margarine
and a bit

1 tablespoonful of golden syrup.
Mix in enough milk to make a fairly soft paste. Turn on to a floured board, roll out to about $\frac{1}{8}$ inch thick, cut into rounds, and bake in a moderate oven till nicely browned top and bottom—about twenty minutes. When cold, split open and butter.

These scones will keep fresh for over a week.
Mrs. May Pearson, 5 Lexington St., Cambridge, Mass.

16. self-raising flour.

1 lb. grated cheese
1 oz. fat (any kind).
1 teaspoonful salt
Slight dust of pepper.

Put into the bowl and mix all dry ingredients together. Mix to a firm dough with milk or water. Roll out to half an inch in thickness. Bake in a hot oven ten to fifteen minutes. This is an excellent way of using it.

Mrs. D. Dierwald, 81, Adamsconder Co. N. Y.
Croydon

Divisions for ten cut open and spread with
butter or jam

1 lb self raising flour
1/2 lb of fat
2 tablespoonsful sugar
1/2 oz. margarine or butter.

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

An egg or egg powder is a great improvement.—
Mrs. T. Walker, Beach Avenue, Southbury
Conn.

2 breakfastfuls of flour
1 breakfastful of milk.
1 breakfastful of sugar
2 teaspoonfuls cream of tartar.
1 teaspoonful bicarbonate of soda.
1 cup

Mix flour and cream of tartar, salt, and soda.
egg and butter

Add the milk and soda to the egg and beat and then stir in the flour. Bake in a square pan.

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Take one hour tincture of soda, ground
and put on and a little of the tincture
and a small ginger. Dissolve the margarine
broads, syrup, and sugar in a saucepan, but
do not allow them to get hot. Make a hole in the center
of the dry ingredients and add the melted syrup,
also the egg and milk, beat very well.

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

1/2 cup butter or margarine,
softened
1/2 cup sugar
2 eggs
1 teaspoonful baking powder,
sifted
1/4 teaspoonful salt
1/4 cup, if necessary

Put the fat and sugar until a creamy consistency, and a little of the sieved flour, one egg and a little more flour, beat well, continue adding flour and egg alternately, until a little milk is necessary until this mixture is the consistency of clotted cream, and the baking powder. Turn into the tin and bake in a moderate oven 1-1½ hours. A thin slice of citron peel should be laid carefully on the cake 15 minutes after it has been in the oven.

Should several cakes be needed — baking be-
long only once a week — make the cake in
larger quantities, using buttermilk and
divide into different loaves, add raisins, or
almonds, chopped pecans, etc. — or use
sticks of chocolate in the sticks — in this way a variety
of cakes can be made at one time. — *From a talk*
by Miss Russell

ATHOUGH the first year has been got over safely, it does not mean that your baby requires less care and attention than he did before, but even more. There is quite a difference between the care of the first months and the first year, with the feeding of the ex-baby. No greater mistake can be made.

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

Meat times should be so arranged that no child is again necessary when school life is begun—at breakfast, lunch, dinner, and supper. The school day, beginning at 7.30 a.m. and ending at 3.30 p.m., allows time for all that is necessary. The school food will vary according to the home, but milk, some cereal, crisp toast, and butter, followed by a piece of raw hard apple will satisfy most children.

For dinner, give ample soups, fish, tripe, rabbit, or mutton, and a small quantity of potato, followed by a sweet suitable for the age of the child and the weather. Milk puddings may be given not oftener than two to three times weekly. Junket, jelly, flavoured with fresh fruit, fresh egg, milk, or fruit itself, are very useful in hot weather; for colder weather, light cream soups, or fruit and cream, are more enjoyed by children. A hard apple peeled whole,

only an excellent evening meal but a fine breakfast, too. The breakfast cereals are a valuable treat for children.

Three meals per day are usually sufficient, but if necessary, a glass of milk or fruit juice after lunch before going to bed. Do not eat or drink anything but water for 24 hours before the test.

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

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

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

In order to avoid isolation and other con-
 tinuations, many mothers prefer to allow their
 children to play alone, and many children
 suffer intense loneliness as a result. Not only

they lose weight, have a poor appetite, become quiet and even sullen if they are denied companionship. The terrors of infectious disease are gradually being banished. If you can keep your child free from rickets, make sure that he has a healthy nose and throat, are careful that his digestive system is in good working order, that his diet is well-balanced and that he is having his necessary amount of fresh air, you will find he will be fit enough to fight infectious disease. Repeated colds tend to produce chronic catarrhs, mouth breathing retards growth and the enlargement of the tonsils. They can be prevented by avoiding infection, by isolating cases when they occur, and by keeping your child's health up to standard.

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

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

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

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

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

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

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9.5
Tom Jones,
from
Eastbourne



ELISABETH SCHUMANN
will give a recital from London and Daventry
this afternoon at 4.45

10.30 a.m. (Daventry only) TIME SIGNAL, GREEN
W. B. WEATHER REPORT

3.30 AN ORCHESTRAL CONCERT

FRANK PHILLIPS (Musician)

Conducted by JOHN A. ...

March, "Heroique" Saint-Saëns
G. C. N. ...

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

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

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

The Overture begins with a happy, hurrying
tune of the violins, and two other themes of
own follow in turn, one a broad, hymn-like
melody, and the other an emphatic, dance-
like tune. When these have been elaborated, the
first of four main students' songs appears in the
Overture. It is a song of appearance on
trumpets and ... For more than a
century the world's song to it belonged to an

early students' organization which had to be
dissolved because of its political activities. It
is a fine distilled tone, like
chorale. Brahms works it out in conjunc-
tion with his own first theme and then we hear the
second students' song. It is a happy lyrical
melody known as 'Der Landknecht' ('The
Country Knight'). The third students' tune is
an even older one, as long ago as the beginning
of the eighteenth century it was a traditional
German students' song, associated particularly
with the Frobenius. In a merry dance rhythm
it is played first by the bassoons. On these
... Overture is built up
... the happy occasion for which
... end with
... youth of all climes and
...

3.50 FRANK PHILLIPS and Orchestra
Madama! ("Don Giovanni") Mozart

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

3.56 ORCHESTRA
Valse Triste Schubert

Bullado in A Minor Calverley-Taylor

4.20 FRANK PHILLIPS
The Little Admira

4.28 ORCHESTRA
Scherzo, "Kamya" Debussy

4.45 A RECITAL
by
ELISABETH SCHUMANN (Soprano)

(For 5.15 to 7.10 also 8.0 to 8.45 Programmes see
programme page)

8.45 THE WEEK'S GOOD CAUSE
An appeal on behalf of the Salvation Army
Self Denial Fund by Colonel JAMES BROVARD,
Honorary Secretary.

THANKS to the vigorous propaganda carried
on yearly by the Salvation Army, Self
Denial Week has become well known, and the
... for which the money subscribed is used
... to be known no less well.

Contributions should be sent to Comptroller
Hurton, 122, Queen Victoria Street, E.C.4

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN
Shipping Forecast

9.5 Tom Jones
and
The Grand Hotel, Eastbourne, Orchestra

The Dance of the Hours Ponchielli

REMY WILLIAMS (Tenor)
The First Song ("The Mastersingers") ... Wagner

Selection, "The Lowlands" D'Almeida

Tom Jones (Violin)
Mendelssohn Gluck

Heure! Kate (Ballet Kate) ... Mozart

REMY WILLIAMS
How Pure the Air ("Don Pasquale") ... Donizetti

ORCHESTRA
Selection, "P. Trovatore" Verdi

10.50 Epilogue

5.30 A NOTE ON THE EAST BOUND TRAIN

THE Lord on whose hand the King
learned, had watched the famine take
a firmer grip on the besieged city of
Samar.

Now he and all its inhabitants were looking
for salvation in vain.

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

The miracle was discovered by four lepers
on the wall.

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

A few of the Syrians were on guard, but
part of the camp was taken, and the Syrians
were taken prisoner. The Syrians—
they had heard the noise, as of
a great host—and had fled, leaving everything in
disorder behind them.

The lepers, when they had stolen, carried
away silver, gold and garment, and hid it.

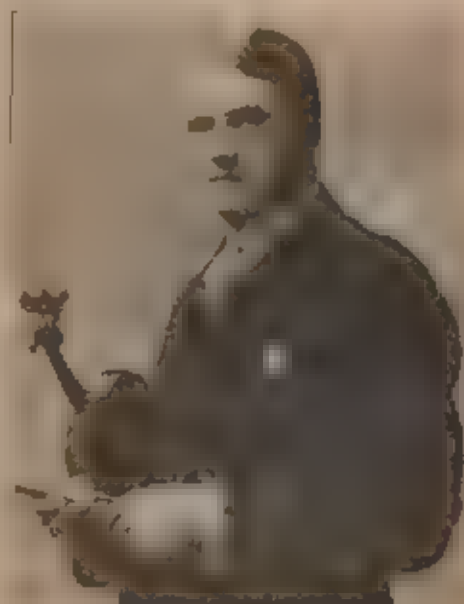
For years they had never known such com-
fort and plenty—their good fortune frightened
them! So they went and told the King's
Household.

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

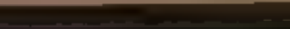
But the search-party he sent out reported
that there was nothing there. So he sent
a party to the way to Jordan was full of
armaments and vessels which the Syrians had
left away in their haste. So the people went out
and spoiled the tents of the Syrians.

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

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



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



7.45
A Programme
of
Vaudeville

MONDAY, FEBRUARY 1
2LO LONDON & 5XX DAVENTRY
(338 M. 530 MC.) (5,462.5 MC. 192 KC.)

10.40
Pianoforte
Recital by
Frederick Dawson

10.15 a.m. The Daily Service
10.30 (Dauntsey only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST
10.45 2nd Hour of the V.I.P. Programme
How Married Women Gain and Lose

11.0 (Dauntsey only) Gramophone Records

12.0 A BALLAD CONCERT
DORIS EVANS (Soprano)
ANITA VAUGHAN (Contralto)

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

1.0 LUNCH TIME MUSIC
Directed by LEONARDO KEMP
From the Piccadilly Hotel

2.0 BROADCAST TO SECTORS
J. Howard W. MacKAIL, Rector
of St. Paul's Cathedral, London

2.20 Musical Interlude

2.30 MISS RHODA POWER, 'W.I.
(Soprano) and 'Cousin II'
(Soprano) and 'Auntie'
(Soprano)

2.55 Musical Interlude

3.05 MISS RHODA POWER
from Mythology and
How English were made
in the 19th century

3.20 Musical Interlude

3.30 A BALLAD CONCERT
ANNE GREGORY (Soprano)
DOUGLAS SHARPINGTON (Baritone)
LEONARD HENRY (Pianoforte)

4.15 ALPHONSE DU CLOS and his
ORCHESTRA
From the Hotel Cord

5.15 THE CHILDREN'S HOUR
'Gavotte' (Balfour Gardiner) and
other Pianoforte Solos, played by
CECIL SHARP

Other Countries Stories—III, New
foundland—the Sea of Darkness
(Ada Marzials)

Various Songs sung by
KATE WINTER

'Follow my Leader,' a Humorous Story written
by Stephen Southwold

6.0 My Day's Work—V'

6.15 TIME SIGNAL, GREENWICH. WEATHER FORE-
CAST. 1st HOUR GENERAL NEWS BULLETIN

6.30 For Secret Service Agents, A. V. CAMPBELL,
C.B., D.S.O. (Headquarters Commissioner for
Sea Scouts). 'Scouting at Sea'

7.45 THE FOUNDATIONS OF MUSIC
STUDIES AND OTHER PIANOFORTE PIECES BY
DEBussy

Played by NICHOLAS
La Cathédrale Engloutie (The Submerged
Cathedral)
Valse Romantique (Romantic Waltz)
Etude pour les quatuor (Study in fourths)

7.0 Mr JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude


7.25 Monsieur S. M. STARR
II, Reading from 'Le Geste'
by Guy de Maupassant, par
'Depuis dix ans la même époque,' to page 22
d'état prout de mes maîtres le gues et de
mes projects

7.45 Vaudeville
(See centre of page)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN


9.15 A Discussion between Mr. ARTHUR
M.P. and Miss FLORENCE P. SNEY

7.45 - VAUDEVILLE - 7.45



JESSIE MATTHEWS
and
SONNIE HALE

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



NIGEL NEATBY
In Songs with a Ukulele Accompaniment

BETTY CHESTER
In Light Songs and Story

LEONARD HENRY
The Light Comedian

DORIS & ELSIE WATERS
In Song and Story

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

THE franchise has been extended once again
and the destinies of Britain have been
placed very largely in the hands of the young
and buoyant of the young men in the public
and the fact that they are the most of the world
or even to look about for a job at all. Mr
Arthur Ponsonby, who is the Secretary for
Foreign Affairs, will back the new scheme of his
daughter, Miss Elizabeth Ponsonby, who saw
of the newly-extended, in the Studio tonight.

9.35 Local Announcements; (Dauntsey only)
Supping Forecast

9.40 B.B.C. Concerts of Contemporary
Music

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

CLARE CHORIS (Soprano)
EMIL TELMANTY (Violin)
ARNOLD HAY (Pianoforte)

10.40 Pianoforte
Recital by
Frederick Dawson
First Performance
Le Bostaire, Six Poems by Guillaume Apollinaire
(1) Le Dromedaire; (2) Les
doctes; (3) Les Femmes; (4) Les
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"I AM a BRIGHTER and HAPPIER MAN"

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

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

EVERYONE knows how Pelmanism increases Mental Efficiency.

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

Hundreds of letters have been published in the Press and in the "The Efficient Mind" which show how Pelmanism has helped people to overcome depression and morbid states of mind, and to take the Pelman Course.

But Pelmanism produces many other valuable results.

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

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

In a sentence—

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

Cheerfulness Regained.

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

A Teacher writes: "I have been suffering from depression and am not so shy as I was before." (P 11100)

A Shorthand Typist writes: "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from self-confidence." (L 33034)

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I have been taking the Pelman Course, my character changed. At the present time I am more content and happy than I have been before in my life." (H 11106)

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

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

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

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

Depression
Indecision
The Worry Habit
Unnecessary Fears
Indifference
Mind Wandering

The "Inferiority Complex"
Indecision
Weakness of Will
"Defeatism"
Procrastination
Brain-Fog

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

Concentration
Observation
Perception
Optimism
Cheerfulness
Judgment
Initiative
Will-Power
Decision
Optimism
Resourcefulness

Organizing Power
Directive Ability
Forcefulness
Courage
Self-Confidence
Self-Control
Tact
Reliability
Driving Force
Salesmanship
Business Acumen
and a Reliable Memory.

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

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

If, therefore, you wish—

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

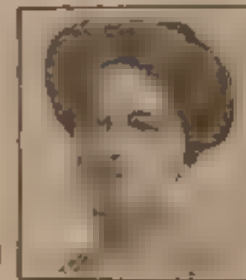
in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send at once for a free copy of "The Efficient Mind."

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

WHAT PELMANISM DOES.

Famous Author's Tribute.

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



Baroness Orczy.

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

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

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

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

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

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

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

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

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

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

NAME

ADDRESS

OCCUPATION

All Correspondence in Confidence.

This Coupon can be sent in an OPEN envelope for Ld.

Overseas Branches: PARIS 35, Rue Boissy d'Anglais. NEW YORK: 2, 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. MELBOURNE 106, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 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.

MONDAY, FEBRUARY 4

5GB DAVENTRY EXPERIMENTAL

(442.5 MC. 622 MC.)

TRANSMISSION FROM THE 5GB STUDIO BY W. K. H. OTHERWISE STATED

8.0
'A
Sea
Change'

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

SHEPHERD'S BAY—Walter Glynn
B2677, 324 PRELUDES—Compos. (Chopin)
Conc. DB957 to 960, 8/6 each.INVITATION TO THE WALTZ—
Philadelphia Orchestra—D1285, 6/6.RIDE OF THE VALKYRIES—
Symphony Orchestra—D1088, 6/6.SILENT NOON—Stuart Robertson—
B2755, 3OH, COULD I BUT EXPRESS IN
SONG—Peter Dawson—B2425, 3MERRY WIVES OF WINDSOR—
Overture—The New Light Symphony
Orchestra—C1260, 4/6.STOCK MARKET'S SONG—Peter
Dawson—C1428, 4/6.PATIENCE—Selection—Colston
Guard's Band—C1274, 4/6.HOMERIAN GIRL—Vocal Gems
Light Opera Company—C1382, 4/6.BERCE—E. Royal Opera Orchestra,
Covent Garden—B2618, 3.FINLANDIA—Symphonic Poem—
Royal Albert Hall Orchestra—D1089, 6/6.I GOT A HOME IN DAT ROCK—
Paul Robinson—B2727, 3THE GONDOLIERS—Selection—
Colston Guard's Band—C1273, 4/6.SONGS FROM "NOW WE ARE
SIX"—Miss Crawford—B2621, B2678,
and B2679, 3, each.CAPRIE VIENNOIS—Fritz Kreisler
—DB1091 8/6

LE CYGNE—Pablo Camar—DA776, 6/6

MOLLY ON THE SHORE—Royal
Opera Orchestra—B2641, 3/6.MASTERSINGERS OF NUREM-
BERG—Apprentice—Lance Sym-
phony Orchestra—D1139, 6/6.SHEPHERD'S BAY—Royal Opera
Orchestra—B2641, 3/6.

Greatest Artists— Finest Recordings

The Gramophone
Company, Ltd.Oxford Street
London, W.1

1.0 LOZELLIS PICTURE HOUSE ORCHESTRA (From Birmingham)

Conducted by E. A. PARSONS

Overture, 'Benvenuto Cellini'

JAMES DOHERTY (Baritone)

The Curtain Falls d'Harletot

Accompanied on the Organ by FRANK NEWMAN

ORCHESTRA

Selection, 'Dolores' B. J.

Invitation to the Waltz Weber

The Ride of the Valkyries (The Valkyrie) Wagner

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

5.0 A Ballad Concert

TERRA RICHARDSON (Contralto)

EDWARD NICHOL (Tenor)

TERRA RICHARDSON

A Long Years

The of

(Irish Folk Song)

arr. Hamilton Hart

5.8 EDWARD NICHOL

The

The

Lorraine

TERRA RICHARDSON

The Song of the Wood

Irish Folk Song

arr. Clara West

Her Loveliness

Graham Price

The City Child Stanford

5.22 EDWARD NICHOL

A Banjo Song

Sally Home

The Threshing

Kennedy-Russell

Spreading the News

Herbert Oliver

The Children's Hour

(From Birmingham)

'Belgie's Adventure,' by Mildred Nuthall

CONSTANT MILDRED NUTHALL

HARVEY MILES (Voc.)

'The Prize Vegetable Marrow,' by Margaret

Pangloss

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTILL

Overture, 'The St. John's Vespers' Verdi

FREDERICK STEGER (Tenor)

A! Moon of my Delight ('In a Persian

Garden') Leonard

Now pure the Air ('Don Pasquale') De

ORCHESTRA

In of

In of

6.58 MARJORIE ASTBURY (Voice)

Valse

The North Wind

ORCHESTRA

Valse, 'Toledo'

Selection, 'Clovertown'

7.26 FREDERICK STEGER

Silent Noon

Stars and dotted

How, blow, thou winter wind

Vaughan Williams

Evelyn Sharp

Quiller

MARJORIE ASTBURY

Hungarian Dances, Nos. 7 and 8

Brasserie des Jambons

7.42 ORCHESTRA

First Suite, 'The Two Pigeons'

ANDRÉ MESSAGER, known to us in this

country as the composer of 'The Little

Michou and of 'Veronique,' is the last of the

long line of French Comic Opera composers

whose music really preserves qualities worthy

to be dignified by the name 'Opera.' He was a

pupil of Saint-Saëns, and in every way a worthy

pupil.

The Suite 'The Two Pigeons' (two very

guileless young people in the story), is a Ballet

in six movements. The first is a March, energetic

and with a hint of Hungarian rhythm; the

second is the dance of the two pigeons, dignified and

expressive by turns; the

third is a theme with

three variations. The

fourth is a

ludicrous, a Divertissement,

as the composer calls it,

sprightly and full of

interest; the fifth is a

Hungarian dance with

the real energy for which

we look in such a piece,

and the last, called simply

Finale, is again a very

ludicrous, a

finishing on a note of

boisterous energy.

8.0 'A Sea Change'

LOVE'S STOWAWAY

A Comic Opera, written
by W. D. HOWELLComposed by
SIR GEORGE HENSCHL

Captain of the Mesopotamia

ROBERT RICHARDSON
Mr. Theron GayJOHN ARMSTRONG
ARTHUR HOSKING

Miss Muriel Vane LESLEY DUBLEY

The Ice Princess MAIRA BENNETT

Mr. Matthew Vane ARTHUR BURN

Mrs. Matthew Vane ETHEL COLEMAN

Miss Vane's Maid GLADYS WINTON

The Man at the Wheel DORIS OWENS

The Man at the Wheel STANLEY RULEY

Chorus of Passengers, Seamen, Iceberg Fairies

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

Scene: The Promenade Deck of the Steamer
Mesopotamia

Time: Morning, before Breakfast

9.25 JESSIE MATTHEWS

and

SONNIE HALE

(By kind permission of Mr. C. B. Cochran, for

whom they will be appearing in his 1928 Pavilion

Revue, to be produced in March)

9.40 'Reminiscences of Chevalier'

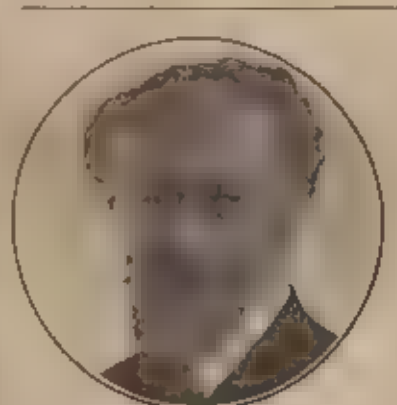
Presented by EDGAR LANE

WALTER RANFALL at the Pianoforte

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

11.0-11.15 ALFREDO and his BAND and THE NEW PRINCESS ORCHESTRA from the New Princess Restaurant



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

Monday's Programmes continued (February 4)

5WA CARDIFF. 322.2 M 978 KC. **SSX SWANSEA.** 294.1 M 1,020 KC.

1 15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cardiff's Grand and Hot City)

Overture, 'Zampa' Hérol
Ballet Music, 'Faust' Gounod
On Hearing the First Cuckoo in Spring Delius
Schubertiana F. Sch.

BERLIOZ had a very poor opinion of his fellow countryman, Hérol, the composer of Zampa. He accused him of having no style of his own, combining in his music something borrowed from France, Germany, and Italy, to produce what Berlioz called 'merely Parisian music'. As a composer, Hérol was a copy of the 19th century, but a composer of music and a composer of music are two different things. Hérol was a very original and original of his time, and his music is always popular, leading itself to performance in many different forms.

FREDERICK DELIUS.
Born in 1863 at Bradford, of German parentage was intended at first for a civil career. For a while he was a planter, he had a very successful career in the twentieth century.

Nothing of Gounod's influence is thought by some critics to be discerned in his work. But there is very little trace of any outward influence on his music; in many ways it is among the most distinctively new and original of the present age. In every way it is modern as those of any present-day composer, his methods seem to have been devised by himself. He has inherited from a composer a very high standard of avowedly pictorial intent, and many of his works are of that order which do not say anything like ordinary analysis. Of 'The First Cuckoo,' it must suffice to say that the principal theme, appearing after some introduction, is described by the composer as a Norwegian folk tune. The music presents the Cuckoo's voice, the other woodwinds and horns playing with the bird's song. The music is a very simple and direct, which though not drawn with any line, is yet eloquent of its own subject.

2.30 BROADCAST TO SCHOOLS
S.B. from Swansea

2.55 London Programme relayed from Daventry

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

5.0 J. H. SYKES' CAROL AND CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Swansea

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

1 15-2.0 S.B. from Cardiff

2.30 BROADCAST TO SCHOOLS:
Dr. Mary W. Jones, 'The Folk Songs of Wales—IV, Our Wonder Weas (Hen Glyn Haf Cynffwrdd—IV Elen Ffynnonau R. Glyn Haf).

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

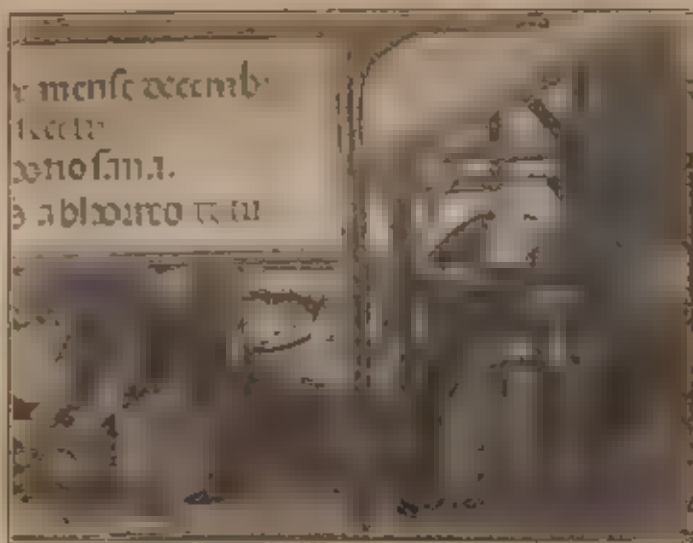
6.15 S.B. from London

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

8.45 S.B. from London

9.35 Musical Interlude relayed from London

9.45-11.15 S.B. from London



A MEDIEVAL BAKERY

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

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

6BM BOURNEMOUTH. 388.5 M 1,040 KC.

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

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

SPY PLYMOUTH. 388.5 M 1,040 KC.

2.0 London Programme relayed from Daventry

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

6.0 London Programme relayed from Daventry

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

Monday's Programmes continued on page 270.

Flavour

Delicious—irresistible—the full orange flavour—cool—clean—wholesome—in 'Golden Shred.'

'Golden Shred'



means the best Marmalade

ROBERTSON—only maker.

HOT WATER INSTANTLY NIGHT OR DAY



EWART'S 'LIGHTNING' GEYSER

346-350 EUSTON ROAD LONDON NW1
ESTABLISHED 1854

Thompson, M.C., B.D., B-Glad

THE AGE OF THE EXHIBITOR.

(Continued from page 254.)

the film of *The Admirable Crichton*; the happy ending 'stuck' (there is no other way for the film version of *The Admirable Crichton* to the film version of *The Admirable Crichton*, or Mr. Crichton's thearted tampering with the film).

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

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

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

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

Jan. 12.—The chub-blime on my nose still makes it look, for all the world like a tooper's nose, which I cannot have. So did get my wife to powder it for me, the same way she powders her own nose when it shines and reddens. But no sooner done than, having mercy on us, but I have ruined all by wiping above & the powder off my nose in blowing it. So out with her puff again to repay matters. Then shows me the right way to blow a powdered nose, not by gripping the outer sides of it, as men do, but on the side to take a gingerly pinch of the inner partition betwixt the nostrils, so as to leave the powder intact. Which I have often seen women do, but never till now knew why, and did make me merrily in thinking of it.

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

Listening in this night, my wife and I, to the service from St Martin-in-the-Fields, with the greatest pleasure in hearing M. McCormick preach, whose father (the Canon) did marry us at St James's in Piccadilly; which is one good luck. And another is, 'twas while sitting (with the wind in his neck) under the present M. McCormick, at Croydon, that cousin Roger Pepys caught the inflammation to his lungs that took him off and left me £500, free of duty. God rest him.

Jan. 18. To Squiliger and his lady to Listering-in Circle; where we had the B.B.C. Symphony Concert from Queen's Hall, as good a concert as ever I did hear, in particular Debussy's incidental music to *The Merrydom of St Sebastian*, the first time of its ever being done, the whole of it, in this country, but Snigsby is forward to acquaint us of his having heard it last time he was in Paris, the consequential fool! Whereon, while he preeningly enlarges, forgets his coffee at his elbow and to overset it upon his trousers, being, by the look of them new trousers, to my very good content.

THE DIRECT WAY
TO GOOD QUALITY

You may have a set with the finest components and of the most advanced design. You may have the latest in moving coil loudspeakers. But these aids to good quality are thrown away—wasted—if your high tension supply is possessed with the demon Internal Resistance. Internal resistance causes harshness, L.F. oscillation, "motor-

boating" and note distortion. Measures taken to eliminate its effects are only partially successful. The only way is to eliminate it at the source. To use a high tension supply where the internal resistance is negligible. In other words, to do what is done by radio engineers and by all who recognise the facts—instal an Exide High Tension Battery.

Exide

THE LONG LIFE BATTERY

FOR HIGH TENSION



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Those who have the good fortune to be on A.C. mains should obtain the advantages of batteries with the freedom from attention of battery eliminators by using an Exide Trickle Charger (Incorporating the Westinghouse Metal Rectifier). For H.T. £5.5.0. For L.T. £3 10.0. For H.T. and L.T. £8.0.0

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**7.45
Military
Band
Concert**

TUESDAY, FEBRUARY 5
2LO LONDON & 5XX DAVENTRY
(250 M. 638 KC.) (1,562.5 MC. 182 KC.)

**9.40
Isolde Menges
and
Dale Smith**

- 10.15 a.m. The Daily Service**
- 10.30 Daventry only** TIME SIGNAL, GREENWICH
WEATHER FORECAST
- 10.45 (Daventry only)** 'Meas and Recipies—Some
Ways of Cooking Chere.
- 11.0 Daventry only,** Gramophone Records
A CONCERT
META MURRAY (Continuo)
THE MADALENE MOUNTY QUARTET
- 1.10-2.0 ALFRED HENRI CLOS and his ORCHESTRA**
From the Hotel Cecil
- 2.25 BROADCAST TO SCHOOLS**
SIR WALTER DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with
Short Concert
(c) A Short Advanced Course
- 3.30 Musical Interlude**
- 3.35 Monsieur E. M. STRIFRAY, Ele-
mentary French**
- 4.0 LOUIS LEVY'S ORCHESTRA**
Conducted by ARTHUR EAGLE
From the Shepherd's Bush Pavilion
- 4.15 BROADCAST TO SCHOOLS:**
REV. J. ARDREYNOT VALES, Litt.D.: 'The
Christians in Tarsus' II, Translators of
the Bible: (a) (b)
- 4.30 LOUIS LEVY'S ORCHESTRA**
(Continued)
- 5.15 THE CHILDREN'S HOUR**
'The Lemon-Sponge' a 'moving' story
written by Denis Mackail and specially
arranged as a dialogue story for broadcasting
Incidental Music by
THE GILSON LARKS SINGING QUARTET
- 6.0 Poems by John Massfield, read by
Mr. V. C. CLINTON BARNHAY**
- 6.15 TIME SIGNAL, GREENWICH WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Musical Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**
STUDIES AND OTHER PIANOFORTE PIECES BY
FRANZ LISZT
Played by N. G. GIBSON
Des pas sur la neige (Dancing on the Snow,
La Danse de Puck (Puck's Dance)
Etude pour les arpèges croisés (Arpeggio Study)
Etude pour les cinq doigts (Five-finger Study)

as well as the speaker. The speakers
tonight have been taking part in these
two camps. Mrs. Abbott as Chairman of the
Open Door Council, and Dr. Marion Phillips
a Chief Woman Officer of the League of Nations.

- 7.15 Music**
- 7.25 Professor W. E. TURNER 'Glass in Modern
Civilization. LI, Old Time Glass Making.' S.B.
from Sheffield**

IN this evening's talk Professor Turner
will explain the methods of glass-making adopted
in the ancient world when glass was made.
He deals with Egyptian and Assyrian glass-
makers and, most of all, with the glass-makers
of Venice with their curious
relation of society which was
a social part of their
craft.



**A Recital by
ISOLDE MENGES
and
DALE SMITH**

- ISOLDE MENGES**
Air on the G String
Gavotte
Prelude
- DALE SMITH**
Michelangelo Lieder
Wohl denk ich oft
Alles endet, was entsteht
Fah! mein Seel
Der Gärtner
- ISOLDE MENGES**
La plus que lente
Caprice in A Minor
The Leprechaun's Dance
Danse Espagnol
- DALE SMITH**
Memory
When Duffodils begin
to peer
Requiem
Five Years
- Back, arr. Kreisler*
Hugo Wolf
Debussy
Wieniawski, arr. Kreisler
Stanford
de Falla, arr. Kreisler



**7.45 A MILITARY BAND
CONCERT**

- WYNNE AJELLO (Soprano)
EDWARD GOWINGS (Tenor)
THE WINDLESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Overture, 'Shakunala'
- 8.0 WYNNE AJELLO**
Mazette's Waltz (La Boule)

8.0-8.30 The speaker will be
Russell: 'The Windless Military Band'
'Clear Lines be Traced?'
Bryan, Ghent
CLEAR ideas are frequently contained in
panes of all eyes, but the difficulty
of reason, as exemplified by the
of Descartes and the
Robespierre, is open to certain limitations.
Professor Russell will consider this
of the difficulty of getting any ideas
into a transparently reasonable they
seen that are altogether trustworthy

- 8.8** Come you, M.
Leonard
Come you, M.
Leonard
Come you, M.
Leonard
- 8.20 LEONARD**
Come you, M.
Leonard
Come you, M.
Leonard
- 8.28 BAND**
Three Rhythms
Pride and Prejudice
and Persuasion

A HUMORESQUE is not necessarily a
something capricious and wayward. But in this
by the popular conductor of the Wireless
Mary Band there are flashes of real
as is only right and proper when a composer
is a real Irishman.

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

The pieces of his own composition are all
all that manner require by way of guidance.
Over a vigorous bass the first begins with a
rather pompous tune for cornets and wood-
winds. Clarinets answer it, a little perty, and
then there is an expressive slower section with
a cornet solo. After that, the vigour of the
opening returns, and the piece ends whimsically
with a swift little run.

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

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

- 8.40 WYNNE AJELLO and LEONARD**
Mazette's Waltz (La Boule)
- 8.48 BAND**
Symphonie
Pau
Le
Windy

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN**
- 9.15 SIR WALTER DAVIES 'Meas and the
Ordinary Language'**
- 9.35 Local Announcements (Daventry only) Sh p-
ping Forecast**

A RECITAL

By ISOLDE MENGES (Violon)
See centre of page

- 10.30 DANCE MUSIC** JAY WILDER'S
BAND from the Carlton Hotel
- 11.15-12.0 JACK HYLTON'S AMBASSADOR CLUB
BAND, under the direction of RAY STAMPA from
the Ambassador Club**

7.0 Questions for Women Voters

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

THERE are two strongly divided schools of
thought on this question. On the one
hand, there are those who believe that if women
workers are burdened with special restrictions
a better standard of living is often
this handicap. On the other hand, there are those who believe
that without some such regulations women are
overly exploited, and conditions for them workers

TUESDAY, FEBRUARY 5

5GB DAVENTRY EXPERIMENTAL

(492.3 M. 522 KC.)

TRANSMISSION FROM THE TOWER OF DAVENTRY, LEICESTERSHIRE.

3.0 PAUL MCGEEVER
THEATRE IN
GERMANY

From the Royal Theatre

4.0 An Orchestral Programme

From Birmingham

THE BIRMINGHAM
ORCHESTRA

Conducted by FRANK
CANTILL

Overture, 'Le Roi d'Ys'
Lolo. arr. Mewton

MURIEL SUTHER (Con-
tralto)

Song, 'Perry
Yang Yang' } Dordick

Evening Song } Dordick

THE BIRMINGHAM
ORCHESTRA

Piedmontese Dance, No. 1....

IN these days when youth is at the helm in
times as in so many other directions, Si-
guglia is no doubt well content to count himself
as among the older Italian composers, although
he is still active. He has long been enthusiastic
of this collection of songs and dances of his native
Piedmont, and he has been very successful in
being Dvorak, whose pupil he was, and who has
him with an enthusiasm like his own. There is
a brightness and energy about these folk tunes
embodying as they are in Sanguet's orchestra
arrangements, which makes them as inevitably
popular as all national songs and dances are
now.

THE BIRMINGHAM
ORCHESTRA

Piedmontese Dance, No. 1....

THE BIRMINGHAM
ORCHESTRA

Piedmontese Dance, No. 1....

THE BIRMINGHAM
ORCHESTRA

Piedmontese Dance, No. 1....

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ORCHESTRA

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Piedmontese Dance, No. 1....

THE BIRMINGHAM
ORCHESTRA

Piedmontese Dance, No. 1....

THE BIRMINGHAM
ORCHESTRA

Piedmontese Dance, No. 1....

THE BIRMINGHAM
ORCHESTRA

10.30
'Holed Out in One'
(From Birmingham)
A Farce by CLAUDE RADCLIFFE
Wellington Wombat, M.P.
GEORGE WORRALL
Hugh Pemberton (an old school friend)
STUART VINDEN
Ruth Pemberton VERA ASHIE
Pearson (the maid) GRACE JOHNSON
The Duchess of Sulton MALD GILL
Boaz (a dog of uncertain lineage)
The Scene is the smoking room of
Blenchard House, near Keswick, recently
acquired by the Pembertons.
Incidental Music by
THE EDGAR WHEATLEY TRIO

8.0 The Scottish
Orchestra
S.B. from Glasgow
PART I
Thirteenth Tuesday
concert
Relayed from St.
Andrew Hall
Conductor,
ALBERT COATES
Solo Pianist,
ARTHUR J. BISHOP
To be
Back, arr. H. Esser
Russian Folk Song
Concerto for Pianoforte
and Orchestra, No. 2 in
G Minor, Saint-Saëns

8.45 VINCENT CURRAN reading 'The Triple Warn-
ing,' by ARTHUR SCHSTILKE (From Birmingham)

8.55 The Scottish Orchestra
PART II
S.B. from Glasgow
Symphonic Impressions for Pianoforte and
Orchestra, 'Nights in the Gardens of Spain'
De Falla
(First Performance at these Concerts)
Symphony, No. 5 in E Minor and Major, Op. 94
Mahler

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

10.30-11.15 'Holed Out in One'
(See top of page.)
'Tuesday, a Programme continued on page 274'

FREDERICK DELIUS

(Continued from page 259)

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

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

PETER WARLOCK.

A Concert from Glasgow

A CALL TO THE RISING BUSINESS MAN

Successful business men know that it is
not enough to be satisfied with a super-
ficial knowledge of one's business. Men
who expect that a mere smattering will
get them to the top WAIT FOR EVER.
Heads of firms are to-day always on the
look-out for men to promote to the well-
paid executive positions—men who can
build up a future for themselves and their
firms on a solid foundation of business
knowledge and enthusiasm.

Genius is not essential to
success; Knowledge is—
and this knowledge is AVAILABLE to
you NOW. "The 20th Century Business
Book" is the cream of ripe experience—
the lucid presentation of every kind of
business practice. It gives you the know-
ledge which will make you stand out from
the ordinary fellows, and the application
of that knowledge will bring you to the top.

£750
£1,000
£1,500
£2,000
a year

THE 20th CENTURY
BUSINESS BOOK
is the key to success.
It reflects accurately
the ideas of men who
have succeeded, who
explain just how
success has been
achieved. Its con-
tents are not mere
theory, but records
of actual success and
successful methods.
Every branch and de-
partment of modern
business practice is
dealt with, photo-
graphs and facsimile
charts illuminating the
text where necessary.

Here is your first oppor-
tunity to get out of the
rut and push ahead.
Actual inspection is by
mail, and a recom-
mendation and to give you a
fair chance of judging
personally how The 20th
Century Business Book
will help you we will send
the four volumes on FIVE
DAY—FREE APPRO-
VAL on receipt of the
coupon below. Don't
spoil a masterpiece
do that a hour op-
portunity is lost!

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POST THIS COUPON NOW
TO THE HOME LIBRARY BOOK CO.
67-68, CHANDOS ST. LONDON W.C.2.

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ADDRESS _____
CITY _____

5.15 THE CHILDREN'S HEAR:
Old Friends of the Little Ones
Songs and Nursery Rhymes by BEATRICE
COPMAN
Fairy Stories by JEAN NIX

76 - 3434 ONE FROM THE LANSING BUREAU REPORT WHERE OTHERWISE STATED.

Fell in the Common and we will need you perhaps

Wednesday's Programmes continued (February 6)

5WA CARDIFF. 323.2 M. 878 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Conductor Gerald Nathaniel Evans)
Wagner
Slow Movement—Concerto Académico
Vaughan Williams
(Solo Violin, ALBERT VOORNAWATER)
Symphony No. 35 in D (K. 504) ('The Prague')
Mozart

2.30 BROADCAST TO SCHOOLS

Mr. H. E. Piggott: Instruments of the Orchestra by their Players—IV, Flute and the Piccolo.

The likenesses and differences of these two instruments will be described, and the difference between the silver flute and the wooden variety will be illustrated by practical examples. The piccolo is described as a flute which has not yet grown up.

2.55 London Programme relayed from Daventry

3.55 An Afternoon Concert

THE STATION TRIO: FRANK THOMAS (Violin); ROSALIND HARRING (Violoncello); HUBERT PINCHELLY (Piano-forte)

Trio in C Major, Op. 101 Brahms
W. L. COBLEY (Tenor)

Mountain Lovers B. H. Shore
What the Character would wear in the Woods

Sortenada Florentina, Op. 126 Gounod
W. L. COBLEY

A Brown Bird Singing Haydn Wood
For You Alone Henry B. Wood

Sortenada Florentina, Op. 126 Gounod
W. L. COBLEY

A Brown Bird Singing Haydn Wood
For You Alone Henry B. Wood

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A Brown Bird Singing Haydn Wood
For You Alone Henry B. Wood

Sortenada Florentina, Op. 126 Gounod
W. L. COBLEY

6.15 S.B. from London

8.5 S.B. from Cardiff

9.0 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 789.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-11.0 S.B. from London

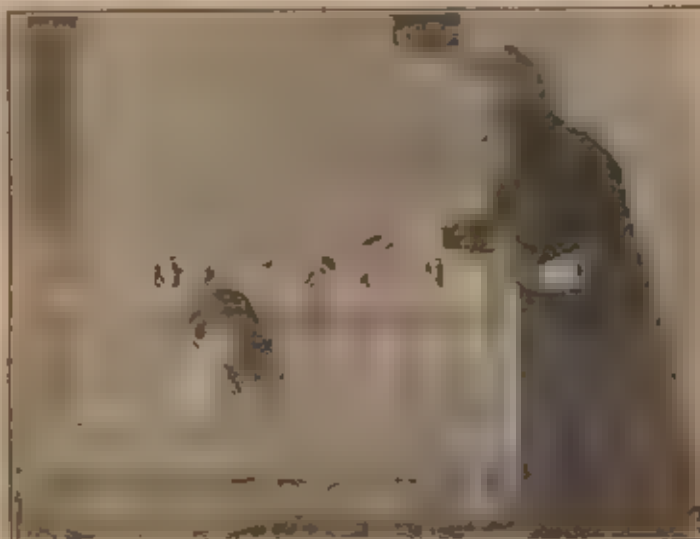
9.30 London Programme relayed from Daventry

SPY PLYMOUTH. 298.3 M. 787 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Have you ever been to the 'Land of Who Knows Where?' If you have not, book your seats on the Plymouth Aerol Express which leaves at 1.15 p.m.



THE RADIO CIRCLE COT.

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

GERALD H. BOWDEN

The Hero Men of the March

Scalio Woods

Passing by ..

On the Stage

A 1 M-July

Land of the Tumblers .. Rensby-Korwan

Selection, 'A Princess of Kensington' .. German

5.15 THE CHILDREN'S HOUR

S.B. from Leeds

An Afternoon with Charles Dickens in Old London

Revelations, D. NICHOLS and the Rev. F. H. H. H. H.

Songs sung by PETER HOWARD

London Programme relayed from Daventry

S.B. from London

Royal Horticultural Society's Bulletin

8.40 S.B. from London

'Thompson'

A Comedy in Three Acts by Sir JOHN

HARRIS and GEORGE CALDERON

Cost

Mrs. Young .. F. T. S. S. S.

Forster .. C. L. A. S. S.

Miss Lattimer .. E. L. A. S. S.

Gerald .. H. L. A. S. S.

James .. A. L. A. S. S.

Book .. B. L. A. S. S.

Scene .. The action passes at a small

house in York

Overture and Entr'acte played by

the Hull Station Trio, directed by

EDWARD STUBBS

S.B. from Hull

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

Announcements)

Other Stations.

4NO NEWCASTLE 5.15 M.

2.30 London Programme relayed from Daventry

3.45 London Programme relayed from Daventry

4.15 London Programme relayed from Daventry

4.45 London Programme relayed from Daventry

5.15 London Programme relayed from Daventry

5.45 London Programme relayed from Daventry

6.15 London Programme relayed from Daventry

6.45 London Programme relayed from Daventry

7.15 London Programme relayed from Daventry

7.45 London Programme relayed from Daventry

8.15 London Programme relayed from Daventry

8.45 London Programme relayed from Daventry

9.15 London Programme relayed from Daventry

9.45 London Programme relayed from Daventry

10.15 London Programme relayed from Daventry

10.45 London Programme relayed from Daventry

11.15 London Programme relayed from Daventry

11.45 London Programme relayed from Daventry

12.15 London Programme relayed from Daventry

12.45 London Programme relayed from Daventry

1.15 London Programme relayed from Daventry

1.45 London Programme relayed from Daventry

2.15 London Programme relayed from Daventry

2.45 London Programme relayed from Daventry

3.15 London Programme relayed from Daventry

3.45 London Programme relayed from Daventry

4.15 London Programme relayed from Daventry

4.45 London Programme relayed from Daventry

5.15 London Programme relayed from Daventry

5.45 London Programme relayed from Daventry

6.15 London Programme relayed from Daventry

6.45 London Programme relayed from Daventry

7.15 London Programme relayed from Daventry

7.45 London Programme relayed from Daventry

8.15 London Programme relayed from Daventry

8.45 London Programme relayed from Daventry

55X SWANSEA. 294.1 M. 1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.0 London Programme relayed from Daventry

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local An

ouncements; Midweek Sports Bulletin)

2ZY MANCHESTER. 278.3 M. 793 KC.

2.30 London Programme relayed from Daventry

BROADCAST TO SCHOOLS

Mr. R. E. SOWITT: 'Poems Worth Reading—

Narrative Poetry—IV, Cowper, "John Gilpin,"

S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA

Selection, 'The Laid Dorcas' Overhill

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA

March of the Giants Firth

Waltz, 'The Girl on the Train' Firth

Chanson Triste Tchakovsky

Hungarian Tchakovsky

George H. Bowden (Baritone)

Good Fellows be merry Bach

My Lovely Celia arr. Low Watson

The Gentle Maiden arr. Stammers

ORCHESTRA

Selection, 'William Tell' arr. Tann

1SC GLASGOW 5.15 M.

3.0 Broadcast to Schools S.B. from Glasgow 3.30

3.45 London Programme relayed from Daventry 3.45

Orchestral Concert, The Station Orchestra

4.15 (Walter), Gladys Warner (Soprano), Adeline (Caren

The Fairy Rhyme, and Sing, boys, sing (M. G. Day)

(London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

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4.45 (London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

4.45 (London), Orchestra, Ballad, Minstrel

A Fortune MUST BE WON

"Who's Who"

A SIMPLE NEW
PICTURE PUZZLE
COMPETITION

GIGANTIC FIRST PRIZE

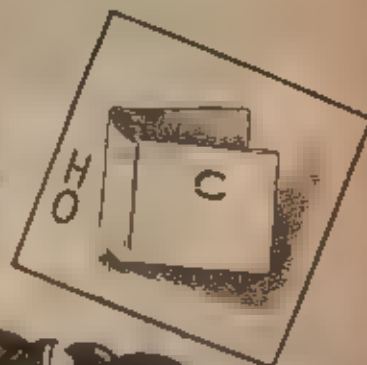
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**A WEEK
FOR LIFE**

OR £2,500 CASH

Can you read these pictures?

Each picture represents the name of some famous man or woman well known to everyone. All you have to do is to find the right name under the right picture. There is a complete list of the names. Answers will be sent to the editor of the Radio Times. Do not miss this wonderful opportunity. Make up your mind to enter for the great £7 a week for life first prize. Someone must win this fortune. Why not YOU? Rules and particulars appear in -



ANSWERS

Britain's National Weekly—2^d.

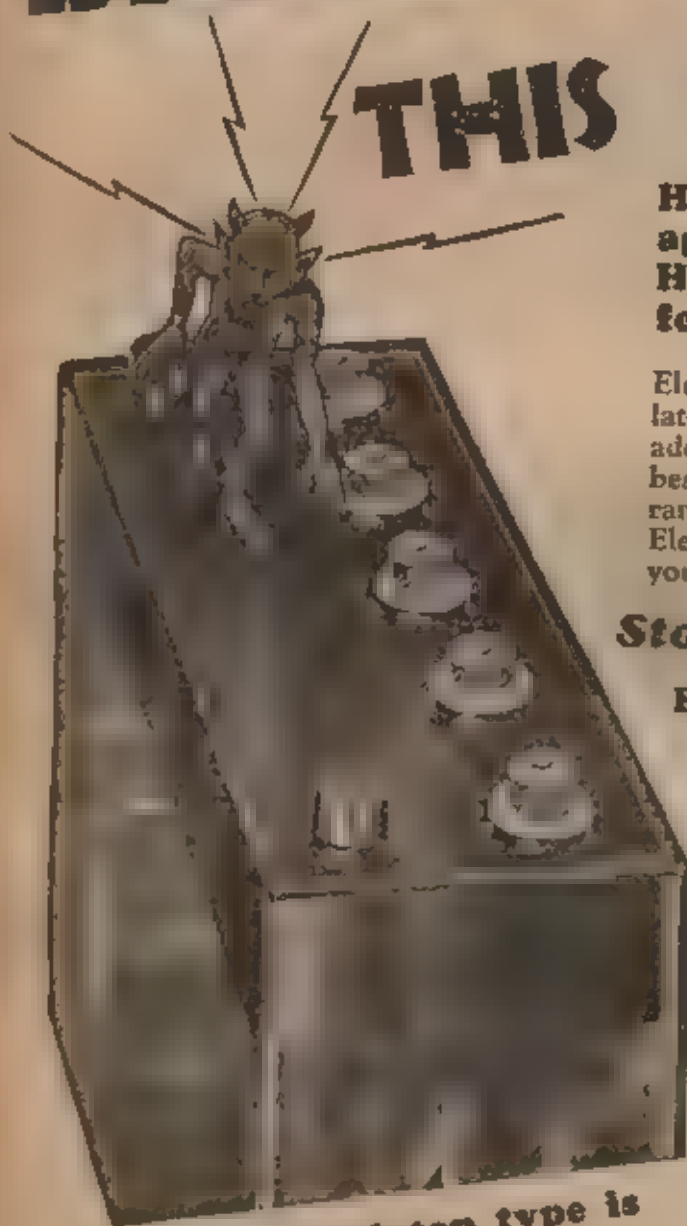
The Times and Sunday Times

Nearly £5,000 IN CASH MUST BE WON THIS WEEK

BAULK

THIS

LEAK-THIEF!



He steals energy. Electrical Leakage can sneak along smooth-top H.T. Accumulators—stealing power for which you pay.

Electrical leakage in a smooth-top H.T. Accumulator can easily ruin your reception. Without adequate H.T. current your Set cannot give of its best. Distortion sets in. It loses its tone. Its range is shortened and its volume is reduced. Electrical leakage robs you of your money and your Set of the H.T. it deserves.

Stop buying power you can't use!

End electrical Leakage — with
**OLDHAM "Isola"-built H.T.
Accumulators—
air-spaced cells
STOP WASTE.**

Oldham "Isola"-built H.T. Accumulators have no smooth top. Air gaps between each 2 volt cell prevent electrical leakage. Oldham H.T. Accumulators give you all the power you pay for—there is no waste. They hold their charge much longer. They cannot discharge themselves because electrical leakage is eliminated. Full details of Oldham "Isola" construction are given in an interesting booklet which will be sent you post free on receipt of a post card.



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Extra large Capacity
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Complete with two plugs and length of connecting cable

**Standard 10-volt
Unit**

Capacity 2,750 milliamperes

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Wooden trays extra if required Ask
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to you.

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put out of date by OLD-
HAM "Isola" air-spaced
H.T. Accumulators.**

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Telephone: Terminus 4466 (2 lines)

Glasgow: 75, Robertson Street, G.A.
Telephone: Central 4015.

1115



11.0
Joe Lennard,
One of
the Judges

THURSDAY, FEBRUARY 7

2LO LONDON & 5XX DAVENTRY

(360 M. 832 KC.) (1,662.5 M. 192 KC.)

11.0
Sanjos Casani
Organiser
of the Tourney



10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH.
FAT R. I. H. C. S.

10.45 (Daventry only) Our Boy and Girl
LEITHA FAIRFIELD: The Boy and Girl

11.4 (Daventry Only) Gramophone Records

12.0 A CONCERT
ANNA BETHELL (Contralto)
CAYAN O'LOK OS (Tenor)
FLEEN WRIGHT (Violon)

10-2.0 A REHEAT OF GRAMOPHONE RECORDS
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. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

2.30 BROADCAST TO SCHOOL
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 EVENING
From Westminster Abbey

3.45 LITTELS FROM OLSMUS

4.0 A Concert
MAUD NELSON (Soprano)
THE LONDON ENSEMBLE QUINTE

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

5.30 Musical Interlude

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

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

Played by NEDERLAND
Etude pour les sonorités opposées (Study
in four colours)

Etudes pour les agréments (Ornament)
No. 1.

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

7.0 Mrs. M. A. HAMILTON New Novels

7.15 Musical Interlude

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

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

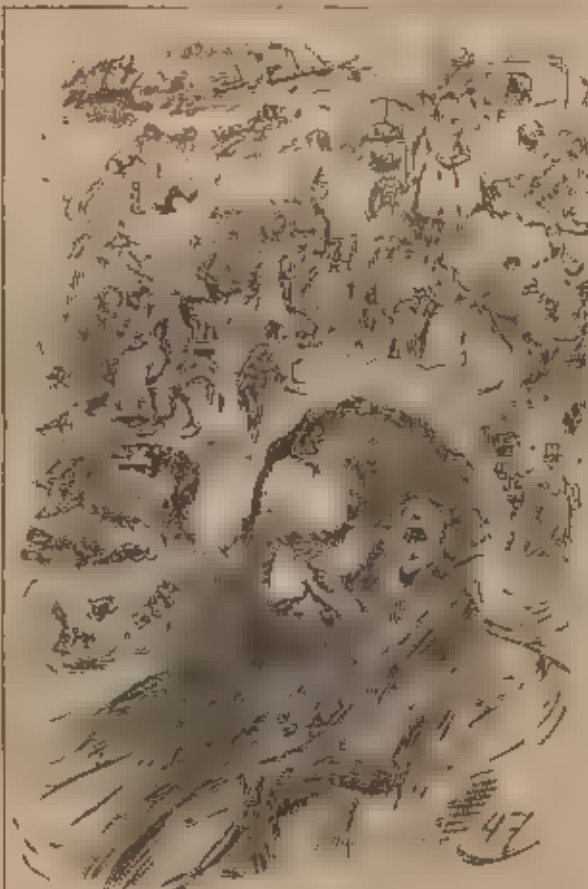
7.45 Vaudeville

LESLIE and COHEN (Hebrew Comedians)

8.0 Leslie Woodgate Programme

THE WIRELESS ORCHESTRA
Conducted by THE COMPOSER
Overture, The Black Sheep

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



CHARLES DICKENS'S BIRTHDAY

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

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

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

8.3 STUART ROBERTSON (Soprano) and Orchestra
The Three Travelers (Anon.)
How about 41 your true-love know I (Shakespeare)
The Tyrant (Robert Green)

8.15 THE WIRELESS CHORUS

Part Songs
To Sleep (William Caxton, 1551)
The Fruits of Love (George Peck)
To the Water Nymphs (Berrick)
Amarillo (Berrick)

8.23 ORCHESTRA
English Dance Su to
Pastorale Dance; Country Dance
Hornpipe

8.35 STUART ROBERTSON
Abiding Love (Fletcher)
A Working Song (Old Kentish Ballad)
The Secret Star (First Performance)
Maddalena
Bring us in good ale (Fifteenth Century)
(Anon.)

8.42 CHORUS
I got a Home in a dat Rock (Men's Voices)
I got a Rube (Mixed Voices)

8.50 ORCHESTRA
Impression, 'Coedydd'
9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Dickens's Birthday

Speech by
Lord Hewart of Bray
Lord Chief Justice of England
at
The Annual Dinner of The Dickens

Relayed from the Piccadilly Hotel

9.35 Local Announcements, (Daventry only)
Shipping Forecast

9.40 'The Locked Chest'

A Play in One Act by JOHN MASEFIELD
(From a Tale in the Laxdœlainga)
Thorolf (aka. in Fairport)
Thorolf Cousin of Vigd's
Ingvald a Le
Vigdis (aka. Wife of Thorolf)
Soldiers (Adherents of Ingvald)
Barns Iceland

Incidents Made by
THE GRESHAM PARKINGTON QUINTE

More than a thousand years ago Iceland was the home of the sagas, the classical folk-stories of the North peoples. In the sagas, related to a harp accompaniment at the feasts of these forerunners of ours, the race spirit of the Northmen found its principal artistic expression. In his adaptation of one of these old stories, John Masefield, the poet and romantic writer, has preserved, besides the dramatic interest of the story, a great deal of its original quality.

10.30 DANCE MUSIC FRED BEECHER with
SAVOY HOTEL MUSIC, from the Savoy Hotel

11.0-12.0 DANCE MUSIC

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

BANDS:
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
DENROY SOMERS' BAND, under the direction of
DENROY SOMERS
THE PROBABLY PLAYERS, directed by
AL STANTON
THE AMBASSADOR CLUB BAND, directed by
RAY STANTON

THURSDAY, FEBRUARY 7

5GB DAVENRY EXPERIMENTAL

(822.3 M. 822 KC)

10.15
Light
Viennese
Music

3.0 A Symphony Concert

It saved from the War the Symphony No. XVIII of the Thirty-fourth Winter Series

Song of Myself, First Part

THIS is the latest work by the composer, who is now in his 80th year. It comes in recent programmes.

The Overture was finished in December, 1928, and is based on the opening lines of Walt Whitman's 'Song of Myself' which runs as follows:

And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

First Performance at the Royal Albert Hall, London, 1928.

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7.30

Halle Concert

by Fred Trade Hall, Musician
A Choral Evening

THE HALLÉ CHORUS

Chorus Master, HALLÉ CHORUS

THE HALLÉ CHORUS

Chorus Master, HALLÉ CHORUS

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Chorus Master, HALLÉ CHORUS



MAY HARRISON

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

4.30 LOZELLS

First Performance at the Royal Albert Hall, London, 1928.

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5.30 THE CHILDREN'S HOUR

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First Performance at the Royal Albert Hall, London, 1928.

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

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

First Performance at the Royal Albert Hall, London, 1928.

First Performance at the Royal Albert Hall, London, 1928.

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First Performance at the Royal Albert Hall, London, 1928.

10.15-11.15 Some Light Viennese Music

THE HENRY BENNETT QUINNET

Waltz, 'Love and Life in Vienna' (Krompholtz)

Waltz, 'Love and Life in Vienna' (Krompholtz)

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Waltz, 'Love and Life in Vienna' (Krompholtz)

Waltz, 'Love and Life in Vienna' (Krompholtz)

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

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

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

Should illness or accident permanently prevent you earning any kind of living, £32 a month will be paid to you until you are 55, when the £400 a year becomes due. (Applicable to residents in the British Isles, Canada and United States)

Every year you will save a very substantial amount of Income-Tax—a big consideration in itself

This can all be accomplished by means of a plan devised by the Sun Life of Canada—the great Annuity Company with Government supervised assets exceeding £82,000,000.

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

FILL IN AND POST THIS FORM TO-DAY.

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

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

Name
Mr. Mrs. Miss

Address
Street
Post Office

Exact date of birth

Signature

Thursdays Programme continued on page 284

FOR

AND

TRIOLIRON

**THE WONDER OF
THE WIRELESS
WORLD**

SUPER POWER
7'6

**YOUR LOCAL DEALER
CAN SUPPLY**

2.30 London Programme relayed from Daventry
3.45 Mrs. GWYNETH GIFFORD: 'Famous Welsh Women'—III, Patrons of Literature and Music
4.15 London Programme relayed from Daventry
5.0 MAX CHAPPELL'S DANCE BAND
Relayed from Cox's Café, Cardiff
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 & B from London
6.30 Market Prices for Farmers
6.45 S.B. from London

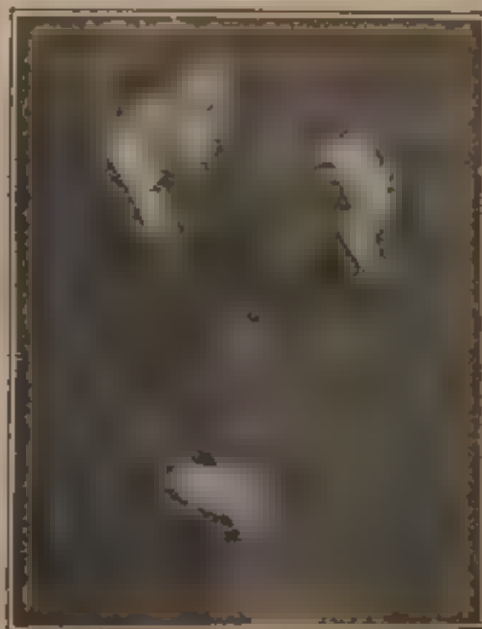
(Relayed from the Assembly Room, City Hall)

ONE of the pioneers of modern violin technique, Borcia is still regarded as holding a foremost place among the great masters of the orchestra. In his own day—he was born in 1803 and died in 1869—he found himself, as performers accept of us, in conflict with most of the accepted traditions, and his new ideas, long ago accepted as of real worth, were hailed at his colleagues with something of the same incredulity and extravagance which can often be heard in his own music. In remembering that, and the

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

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

ALTHOUGH no witnesses of the
 ... of the ... are ...
 ... it only became ...
 ... of ...



MSLSA

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

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

DIRIDA (V) der 1978
Ursprung

Concerto in A Major
Op. 45 . . . Sinding

QUESTIONS
Variations on an
Original Theme
(Enigma) *Minor*

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

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

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

There are thirteen variations and a fugue (one, long enough to be a piece of music in its own right) in a key of G major. The space would not permit of more than a brief mention of each of them. The theme is not always easily traced throughout the variations, and there is at least one which is a little interlude with only a slight relation to the theme. But listeners who hear the opening announcement of the tune attentively will be able to recognize its reappearance, and the very clever use which Elgar makes of parts of it throughout the course of the

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

9 0-12.0 S H. from London (9.35 Local Announce.

Thursday's Programs continued on page 287



*a
Good Morning
Cigarette*

Player's

*a
Good Evening
Cigarette*



With GIBBS on the Beard Battlefield

Map of attack on CHIN CORNER



GIBBS SHAVING CREAM SWEEPS WHISKER CORPS OFF ALL FRONTS

LATEST BULLETIN

CHIN CORNER 31st Jan. (6.45 Aek Emma)

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

Gibbs
SHAVING
CREAM

The Cream of Shaves

1/- and 1/6 per Tube

BRITISH MADE

Gibbs Cold Cream Shaving Stick is the perfect touch-up. It is as good as the cream as the cold cream stick.

In Nickel Holder Case 1/3 10d

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

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

SAMPLE OFFER Trial Tube and Trial Stick

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

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

Emblem
Assorted
BISCUITS

As delicious as they are moderate in price



Sensational Case

THE TRIUMPH OF RADIUM OVER RHEUMATISM.

The Famous Authoress, Lilly Porthan, Relates Her Experiences.

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

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

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

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

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

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

I was glad at that it was with a feeling of great disappointment, a most of disappointment that I had not seen the pack of it. And what was called Radicura, and which would for certain restore me to health.

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

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

(Signed) LILLY PORTHAN

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

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

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

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

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

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

Name

Address

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

Thursday's Programmes continue (February 7)

| PROGRAMME | | 2041 M |
|-----------|---------------------------------------|----------|
| | | 1 020 KC |
| 2.30 | London Programme relayed from Dat | |
| 5.15 | S.B. from Cardiff | |
| 8.0 | Lon | |
| 8.15 | S.B. from Lon | |
| 9.30 | S.B. from Card f | |
| 8.45 | S.B. from London | |
| 9.35 | Musical Interlude relayed from London | |
| 9.40 | 12.0 S.B. f on London | |

| | | |
|------------------|---|----------------------------|
| 6PM | BOURNEMOUTH. | 2005 M
10-10 KC |
| 12-1.0 | London Programmes relayed from Daventry | |
| 2.30 | 1st for 1st relayed from Daventry | |
| 3.45 | Mr. Leon Folk Lord of Wessex | |
| 4.0 | Local Programmes relayed from Daventry | |
| 6.15 | S.D. from London | |
| 6.30 | Market Prices for Southern Farmers. | |
| 6.35-12.0 | S.D. from London (£15 Local An not neccesary) | |

5PY PLYMOUTH. 300.2 M.
787 KC.

12.0-1.0 London Program and relayed from
Daventry

2.30 London Program relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
A Trunk Cal.

Forty five minutes in duration, when 'New
Shoes' (Louise Brentell) are discussed

4.0 London Program relayed from Daventry

6.15-12.0 S.B. from London (9.35) Ladies Au

22Y

MANCHESTER.

778.3 M
703 4C.

12.0 1.0 A BALLAD CONCERT
 A. E. from Leeds
STANLEY MITTAY Harmonica
MARJORIE THOMAS and GLADYS SEN OR 2. 3
 Julia Dorte
CLARA ROBERTSON Recitations!

4 30 An Orchestra Concert
 Enjoyed at Parker's Restaurant
FARMER'S RESTAURANT ON CHESTRA
Musical Director. LADDIE CLARKE
Overtures, "Pool and Pessent"
Slow Waltz, "Quand l'Amour descend"
Love Diet,
HAROLD BROWN (Haricone)
Land of Delight
Lullaby
Sternatala Bennett
Orchestra
The
... ..
... ..

5.15 THE CHILDREN & HOME
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Market Prices to North of England Farmers
 6.45 S.B. from London
 7.45 Hallé Concert
 From the Free Trade Hall
 Relayed to Daventry Extraordinary
 A Choral Evening
 CATHERINE STEWART (Soprano)
 ROY HENDERSON (Baritone)
 I. HENDERSON
 Thomas Master, HAROLD DAWSON
 THE HALLÉ ORCHESTRA
 Conducted by SIR HAMILTON HARTY
 With the Wild Geese
 The Music Master

8 35 apr lower side from the Studio
In a Stuart Dickens Recital
'The Storm, from David Copperfield
Part of Chapter LV
Dicken this day in 1872

8.45 AM Hulls Concert
Sun Drift
In Ferret of a M
9.15 AM 7 for 1000 9.15 Loud Ann

4. 'THE GAY PAIR
(Syncope, So is in Harmony)
10 30 S B from Dauntrey Experimental
10 30 12 0 S B. from Linn.

Other Stations.

3NO NEWCASTLE. 24/9/17

12.0.10 230
1.0 10
6.5 6.30
6.45 8.0
8.15 8.23
8.37 8.42
8.50 8.55

Notes (spirations: air Hardlich) Lady Night (the weekly
of the Old Brigade (Childwall). 2.5.12 2.12.12

[illegible][illegible][illegible]

WHY REMAIN

434

FREE TREATISE.

The first of these is the fact that the
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The folly of Dyon.

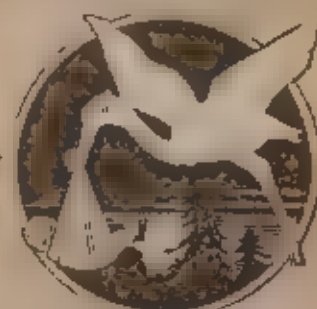
Noses and genital hair points are, of course, strictly
 "off limits." But I have found that the most effective
 method of "training" my patients is to have them
 practice the "correct" posture while standing in front of
 a mirror. This allows them to see their own posture and
 make adjustments as needed. I also recommend that they
 avoid wearing high heels or shoes with poor arch support,
 as these can contribute to pelvic misalignment.

Improve Hair-Health and Beauty.

[illegible]

BOOK OF HAIR HEALTH AND BEAUTY FREE

Frank & Co. Suite 85, 100 Victoria Street, Westing
Wholesale, 4-12-17. Copy of her book describing
how to cure grey or falling hair without the use of dyes or
chemicals. A description of the use of a color of this book with
much you be certain of the results and price. In plain and
developed, from from observation.



Mothers - elect

will find in Treasure Catalogues
a complete list of every article
required for the important event.
All chosen or designed by Experts
in Baby needs.

— INVALUABLE ILLUSTRATED CATALOGUES—

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7.45 Sydney Baynes' Band

FRIDAY, FEBRUARY 8

2LO LONDON & 5XX DAVENTRY

(250 M. 222 MC.) (CLASS. 5 M. 192 MC.)

9.35 A Delius Concert

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Camouflage in Food'

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

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
JEAN BOUGHET (Violin)
BETTY HUXBY (Pianoforte)

12.30 ORGAN RECITAL
by
LEONARD H. WARKE
From St. Botolph's, Bishopsgate
Prelude in D Minor *Chanticleer*
Voluntary in C Minor *Dr. Greens*
Fantasia Doriane (in Variation Form) *Lemare*
Thema, Variation, and Fugue *Dr. Hollins*

1.0-2.0 LUNCH-TIME MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

2.30 BROADCAST TO SCHOOLS
Dr. B. A. KENT: 'The Why and Wherefore of Farming—(Course II);
Life in the Son in Relation to the Plant'—IV

3.0 Musical Interlude

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

3.20 Musical Interlude

3.25 Mrs. AMAREZ WILLIAMS ELLEN
'Great Discoveries—IV, Parady'

3.40 Musical Interlude

3.45 Concert to Schools

Under the Direction of Sir WALFORD DAVIES

THE SYBIL EATON QUARTET,
SYBIL EATON (1st Violin); FERRIS
TAS (2nd Violin); RAYMOND JEREMY
(Viola); ALLEN FORD (Violoncello);
CHRISTINE McQUEEN (Mezzo Soprano)

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

5.15 THE CHILDREN'S HOUR

Pool!
'The King's Breakfast' and Songs from 'Now We Are Six,' set to music by H. Fraser-Simson and sung by DORA BARRA
'Buckingham Palace,' 'Market Square,' and other Verse from 'When We Were Very Young'
'Tiggers Don't Climb Trees' from 'The House at Pooh Corner' (A. A. Milne)

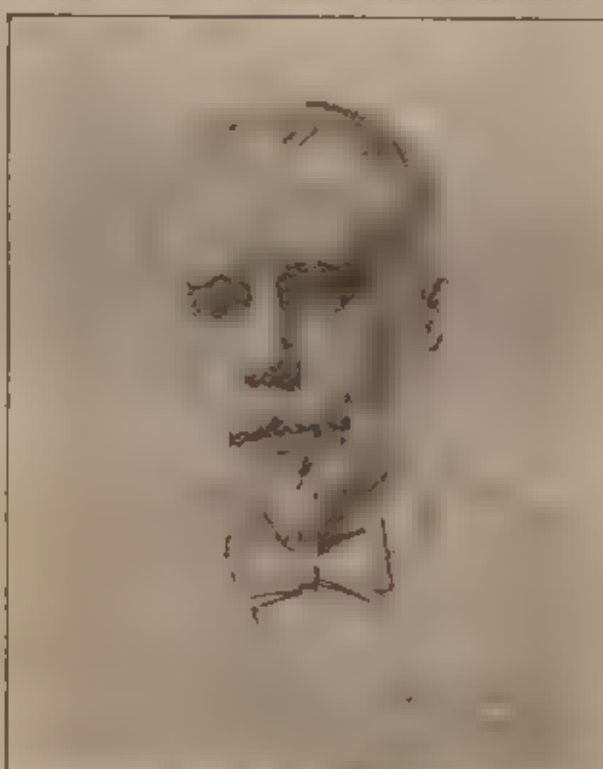
6.0 Mr. CHARLES W. J. URWIN: 'In the Garden—II How to Grow Sweet Peas'

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

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

6.30 Ministry of Agriculture Fortnightly Bulletin

CONDUCTING TONIGHT'S DELIUS CONCERT



Sir THOMAS BEECHAM

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

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

Played by NIKOLAI
Fondles mortes (Dead Leaves)
Etudes pour les octaves (Octave Study)
Les herbes mères (Alternate Thirds)
Canope
Etudes pour les tierces (Study in Thirds)

7.0 Mr. G. A. ATKINSON: 'Scenes on the Seaside'

7.15 Musical Interlude

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

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

7.45 Sydney Baynes' Band

ALICE LILLEY (Soprano)
GEORGE PIZZEY (Baritone)

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

8.0 ALICE LILLEY
Little Lady of the Moon *Erie Goates*
Danny Boy *Old Irish*
A Birthday *Huntington Woodman*

8.8 BAND
The Swan *Saint Saens*

8.18 GEORGE PIZZEY
Pam Kewymen *Bondeson*
Passing By *Edward Purcell*
At the Mid-hour of Night *Cowen*

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

8.32 BAND
From Suite de Concert
Colorido-Taylor
Le Caprice de Ninette *Debussy*
réponse, La Sonate d'Amour
(Solo Pianoforte, WILLIAM HARRIS)

8.42 GEORGE PIZZEY
Sometimes when night is high
King Charles *Mauds V. White*
Roadways *Lohr*

8.50 BAND
'Clover in Clover' Selection
Dream Melody *Noel Guy*
(By the Courtesy of Jack Hulbert and Paul Murray)
Cost Paris *Noel Guy*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.20 Local Announcements; (Daventry only) Shipping Forecast

9.35 Delius

(See centre column and also special article on page 213)

11.0-12.0 (Daventry only) DANCE MUSIC
CROOK CLUB BAND under the direction of
RAMON NEWTON, from Crook Club

9.0 From the Musical Comedies

8.0 Chamber Music
FRANK CASTELL (1st Violin); ELISE STELL
(2nd Violin); ALAN R. KENNEDY (Viola)
LEONARD DENNIS (Violoncello); S. C. GORTCHALL
(Clarinet)

Clarinets Quintet - A Mozart

9.32 String Quartet in C Mozart

9.0 From the Musical Comedies
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JESSIE LEWIS

Selection, 'The Belle of New York' Kerker

9.15 OLIVE (Soprano)
Selection, 'The Belle of New York' Kerker
When a Woman of Love The Belle of New York
OLIVE GRAYSON and JOHN ROBBE
Trot here and there ('Véronique') .. Messenger
ORCHESTRA
Selection, 'The Street Singer' .. Fraser-Simson

9.35 JOHN ROBBE (Baritone)
Come to the Ball 'The Quaker Girl' Monckton
The Shadow of our Iambic Pentameter ..
OLIVE GRAYSON and JOHN ROBBE
Bring a Torch, Jeanette, Where I'm Bound Full

9.45 ORCHESTRA
Selection, 'The Quaker Girl' Monckton

10.0 WATKINS PIANOFORTE SOCIETY GENERAL
NEWS BULLETIN

10.15 LANCE MASON THE PICKLES
PLAYERS directed by AL STANTON and THE
PICKLEDY DASH BAND directed by MAURICE
HARTFORD from the Pickledy Hotel

11.0-11.15 CABO'S CLUB BAND directed by
RAMON NEWTON from Cabo's Club

(Continued on page 200.)

little bits of tune from the woodwind waltzes with it at one point. The next tune, which has a more important part in the work, grows in a very natural way out of the first, although, so far as I know, no one has told me it really is a Norwegian. It is made up of the most beautiful of the music for the piano. So the music goes on in this way, to end with a recitation of the opening tune.

SECOND NIGHT ON THE FIRST is a second symphony for orchestra, although I know of no more elaborate piece than "On Hearing the First Cuckoo".

10.14 DANCE Rhapsody No. 3

10.24 DORA LAMBERTTE and Orchestra
Selected Songs

10.34 ORCHESTRA
Intermezzo, and "The Walk in the Paradise Garden" ("A Village Romeo and Juliet")

10.44 Called, for Orchestra, I. or Inc.
upon a tune")

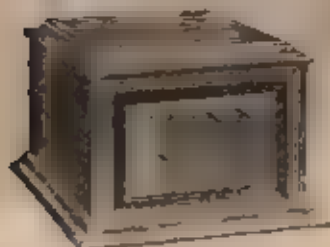


ALL



The SPHINX
Price £12 10s.

Brown



The CABINET Price £6 6s.

**LOUD
SPEAKERS**



The LUCKING
Price £22

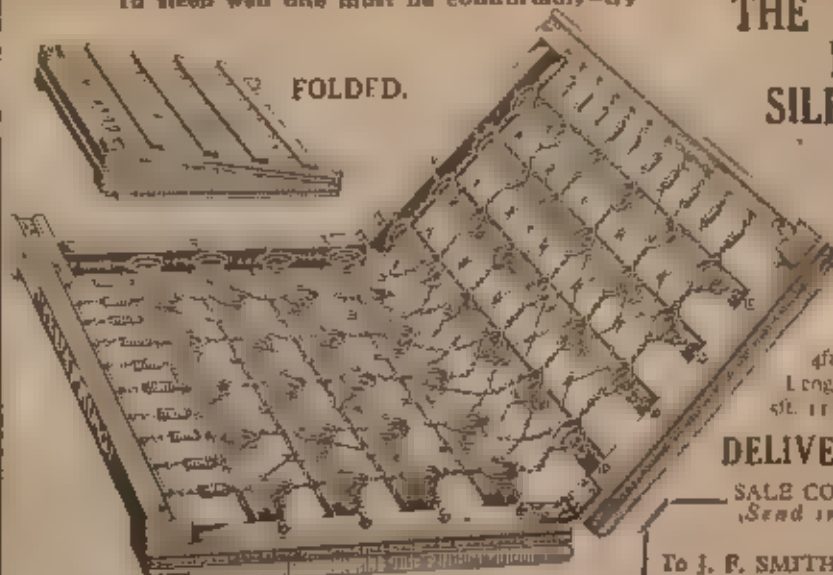
TELL THE



The MASCOT Price
TRUTH!

Adm. S. C. 20/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100

LISTENERS ALL! COMFORT CALLING!
To sleep well one must lie comfortably—try
**THE PATENT
LOOP
SILENT
SPRING**



PRICES

Wide 39'6
3ft 40'6
4ft 42'6
4ft 6ins 43'6
Long 6ft 4ins
5ft 11ins. or 4ft 8ins.

DELIVERED FREE

SALE COUPON
(Send in now)

To J. P. SMITH,
92, Hurst St., Birmingham.

Send me a LUXPRING
Mattress, long ... wide ... for
which I enclose £ ...
which will be refunded to me if I
return mattress in good condition
within 7 days, carriage paid.

Name ...

Address ...

Station ...

The LUXPRING Mattress
(Sleep in Luxury)

**NOT A SUPPORT but a REAL MATTRESS at
LESS than HALF PRICE of most mattresses of this class
WILL NEVER SAG or need ANY SUPPORT**

**FOLDS FOR EASY CLEANING AND CARRYING
EVERLASTING WEAR. MONEY RETURNED FAILING
SATISFACTION. ACCEPT NO SUBSTITUTE.**

See the Label
thereon **LUXPRING.**

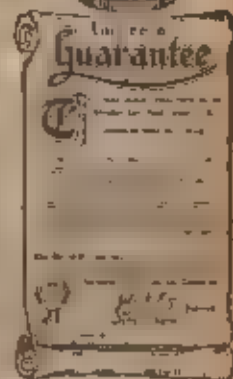


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PROSPERITY!**

**The Imperia Guarantee
has a message for YOU**

**How you can earn
money on winter evenings**

Here is news worth listening to!



... about six months ago ...

... I have been ...

... I have been ...

... I have been ...

COUPON FOR FREE BOOK
To Imperia HOSIERY MANFG. CO., LTD.
Dept. R.T.S. 245 Tottenham Court Road, London W.1
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Address ...
Station ...

METROVICATION

FOR ALL-ELECTRIC WIRELESS OPERATION

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 connected to a wall plug or lamp socket provides heater current for the All-Electric Valves, five tapings for the H.T. supply, up to 100 volts 20 milliamps, and automatically regulated grid bias taps for the last stage. Price complete with Met-Vick Rectifying Valve for A.C. £8. For D.C. £7 2 6.

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 literature and name of nearest dealer on request

MET-VICK SETS can be supplied on convenient hire purchase terms if desired

The Met-Vick 4 Valve All-Electric is called the "All Necessary Performance" set, one H.F. stage, low loss coils and condensers, loose coupled Tuned aerial, it gets anywhere and everywhere at Loud Speaker strength. Price, complete with Valves, coils and Royalties A.C. £17 14 6. D.C. £18 7 6.

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

For Constructors This Met-Vick combined Transformer furnishes current for the Met-Vick indirectly heated Valves and for the Rectifying Valve in Eliminator. Price, any voltage £1 17 6.

Met-Vick 5 Valve All-Electric. More powerful, of course, than the Met-Vick 4. In beautiful cabinet with capboards for L.T. and large size H.T. Eliminators. 220 volts 25 milliamps. For A.C. or D.C. supply price complete with all accessories, except Loud Speaker, and including Royalties. In Oak £47 9 0. In Mahogany £50 12 0.

MET-VICK

VALVES-SETS-COMPONENTS

Metro-Vick Supplies Ltd., 155, Charing Cross Road, London, W.C.2.

From the
London
Palladium

are four movements. The

TWICKENHAM—the scene of this afternoon's Rugby broadcast

10.35 12.0 DANCE
MUSIC PAUL ELIZALDE
and his SAVOY HOTEL
MUSIC, from the Savoy
Hotel

Saturday's Programmes continued (February 9)

5WA GARDIFF. 222.7 M. 528 KC.

12.0-12.45 A Popular Concert

Rebroadcast from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Conductor: Geraint Huws

1. The Swan Song
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84. The Swan Song

THE SWAN SONG

The Swan Song is a well-known piece of music, and it is one of the most popular pieces of music in the world.

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FOUR-IN-HAND.

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

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

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

His Variations for Violoncello and Orchestra have been the subject of a book by the composer, and the same level as much of his other work, the Sonata for Violoncello and Piano, for instance, displaying, as it does, some affinity with Cesar Franck, is more distinguished music.

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

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

CHORUS
Soprano: M. L. E. Williams
Conductor: M. L. E. Williams

MARY MADDOCK and Orchestra
Valse d'arte (I have lived for Art) (Tosca)

ORCHESTRA
Theme and Variations (Symphony No. 6)
Finale

9.12.39 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 204.1 M. 1070 KC.

12.0-12.45 S.B. from Cardiff

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 Local Programme relayed from Daventry

6.15 S.B. from London

8.40 S.B. from Cardiff

6.45 S.B. from London

7.0 Mr. W. H. Jones: Old-Time Travelling South Wales II, Coaching Days and Coaching Ways

7.15 S.B. from Cardiff

7.30 S.B. from London

9.30 Sports Bulletin. S.B. from Cardiff

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1040 KC.

12.0-1.0 Gramophone Record

2.55 1.00 Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 288.5 M. 757 KC.

12.0-1.0 A CRAMPTON P. TAL OF CHAMBER

Made so and Allegro Quartet in E Flat

Two Elizabethan Love Songs..... Tchaikovsky

What thing is love: Whether runneth my sweet heart.....

Aria: 'Hear me, ye winds and waves'..... Handel

Andante Moderato, Quartet in A Minor.....

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
Dreams and Nightmares
Under the latter heading would come 'The Biotting Paper Dog' (Evelyn Smith)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

7.0 London Programme relayed from Daventry

7.15 S.B. from London

7.40 Sports Bulletin

7.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

8.0 London Programme relayed from Daventry

8.15 S.B. from London

8.40 Sports Bulletin

8.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

9.0 London Programme relayed from Daventry

9.15 S.B. from London

BRILLIANT DISCOVERY BANISHES HAIR TROUBLES.

Baldness Definitely Conquered.

WONDERFUL TREATMENT BRINGS HAIR HEALTH AND HAPPINESS TO THOUSANDS.

Full Particulars and Splendid Five-Fold
HAIR HEALTH GIFT
FREE to Readers of "Radio Times."

IF you are interested in this unique announcement, you are a sufferer from one of the many forms of "hair troubles." It may be partial or superficial, complete baldness, it may be the result of a long and painful preliminary of falling hair, premature greyness, dandruff, the itching scalp or the very common condition of some other hair and scalp condition.

The simple, natural and yet highly scientific method of treatment evolved by Mr. Frederick Godfrey of Whitata (New Zealand), will assuredly put an end to your troubles and for the first time give you a magnificent growth of strong, healthy hair, which will be the pride and glory of all your life and a source of amazement to those who witness a veritable miracle.

MARVELLOUS TREATMENT FOR ALL HAIR SUFFERERS.

Years of hard work, research, experiment and inexhaustible patience have resulted in the discovery of this unique method of hair treatment. It is the only method of hair treatment that has been found to be effective in all cases of hair trouble. It is the only method of hair treatment that has been found to be effective in all cases of hair trouble. It is the only method of hair treatment that has been found to be effective in all cases of hair trouble.



REMARKABLE
IMPROVEMENT

I have obtained wonderful results from your Hair Health Treatment. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever.

WHY THIS METHOD SUCCEEDS.

The peculiarity of the Godfrey method of hair treatment lies in the fact that it is a natural and scientific method of hair treatment. It is the only method of hair treatment that has been found to be effective in all cases of hair trouble. It is the only method of hair treatment that has been found to be effective in all cases of hair trouble.

There is a statement which brooks no contradiction. It is that in a natural and scientific method of hair treatment, the hair is treated in a way that is natural and scientific. It is the only method of hair treatment that has been found to be effective in all cases of hair trouble. It is the only method of hair treatment that has been found to be effective in all cases of hair trouble.

At the time of the above arrangements whereby all readers of Radio Times who apply to...

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|----------------------|----------------------|
| 1. Patchy Baldness | 7. Scurf or Dandruff |
| 2. No Hair | 8. Dry Brittle Hair |
| 3. Falling Hair | 9. Spreading Hair |
| 4. Greasy Hair | 10. Lack of Hair |
| 5. Loss of Hair | 11. Fading Hair |
| 6. Hair Losing Color | 12. Gray Hair |

...the following is a list of the names of the persons who have applied to Mr. Godfrey for treatment...

OVERWHELMING PROOF OF SUCCESS.

£1,000 Guarantee.

I Guarantee that all Testimonials published in connection with "Renuhair" are genuine extracts from reports received. If any person can prove otherwise I will forfeit the sum of £1,000.

Frederick Godfrey.



HAIR GROWTH
COVERED WITH NEW
HAIR

I have obtained great results from your Hair Health Treatment. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever.

IT HAS WORKED WONDERS.

"I am very highly satisfied with your Hair Health Treatment. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."

GROWS AT A TREMENDOUS RATE

"My hair is growing at a tremendous rate. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."

WONDERFULLY IMPROVED TICK OF LUSTRE

"My hair has a wonderful tick of lustre. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."



Mr. Frederick Godfrey whose scientific genius and careful research has produced a new and effective method of hair treatment. He has produced a magnificent growth of hair in his own case and has reported his success to the doctors of over 50,000 cases of his amazing treatment. Every reader should take advantage of this remarkable offer announced here today.

YOUR TREATMENT IS A MIRACLE.

"I am much obliged to you for the treatment. It is really a miracle. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."

BALD PLACES NOW COVERED ALL OVER WITH NEW HAIR.

"My hair is growing all over my head. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."

WONDERFULLY IMPROVED IN EVERY WAY

"My hair is improved in every way. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."

HAIR IS NOW GROWING NICELY WHERE IT WAS QUITE BALD.

"I am very pleased with the result of your treatment. My hair is now growing nicely where it was quite bald. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."

ALMOST UNBELIEVABLE IMPROVEMENT

"My hair is showing an almost unbelievable improvement. I have been able to grow my hair again and it is now as thick and healthy as ever. I have been able to grow my hair again and it is now as thick and healthy as ever."

CUT OUT AND POST

"RADIO TIMES" HAIR GROWTH FORM.

AMAZING FIVE-FOLD FREE HAIR GROWTH OFFER!

SPECIALLY MADE TO "RADIO TIMES" READERS.

With you comes The Offer-Free Gift and the Assurance of Free, Healthy, Free Growing, Lustrous, Silky Hair! This is the only offer of the kind in the world.

To Frederick Godfrey, R.F.D.,
14444 Highway 1, New Zealand.

NAME

ADDRESS

There is a picture of your hair attached to this form. It will be sent to you by post.

PLEASE SEND ME UNDER PLAIN COVER

1. Your Gift.

2. Your Hair Growth Form which will enable me to receive my hair growth form.

3. Your Free Personal Treatment which will grow my hair as thick and healthy as ever.

4. Your booklet on Hair Growth, Hair Health, Hair Care, Hair Treatment, Hair Growth, Hair Health, Hair Care, Hair Treatment.

5. A letter of special advice upon my personal hair trouble which is...

Manchester Fragmenting continued from page 200.)

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| Dr. J. H. Jones | " " | - Oliver |
| Dr. L. A. Jones | " " | - Kern |
| Chas. J. Jones | " " | - Finch |
| Mrs. J. H. Jones | " " | - Murdock |

There are a lot of episodes of almost every day or more or less significance of which it is to become your records when we read it. It is a rough sketch of the paragraphs in of the papers. We are, however, now going to participate in one or two of these seemingly insignificant situations.

Fig. 7. (continued)

reserved.

Please send me.....copy (copies) of the remaining seven Great Plays Booklets. I enclose P.O. No.....or cheque value.....in payment, at the rate of 1s. 2d. each seven Great Plays Booklets.

* May be obtained at your usual Newsagent or Bookstall.

**YOU CAN PICTURE
THE FUNNY FACE IF
YOU PROPERLY HEAR
THE FUNNY VOICE—**



The humorist—be he broad comedian or subtle satirist—fears not the microphone because it will transmit his expression. Yet humor always "gets across" to listeners who are using Lissen Battery Power in their sets. The pure, smooth flowing power in their out each subtle inflexion of voice, giving your loudspeaker a truth of utterance which enables you to visualize the funny face. Hear Tommy Handley or John Henry—hear Sir Harry Lauder or George Robey—you'll laugh as loud and long at their broadcast witicisms as ever you did at their stage performances.

The secret process and new chemical combination used only in the Lissen Battery yields a flow of pure D.C. current which is sustained throughout the longest programme, with never a sign of ripple in it, never a trace of hum. If you want a "close-up" view of every broadcast item, get a Lissen Battery in your set to-day. 10,000 radio dealers sell it—ask for Lissen New Process Battery in a way that shows you will take no other.

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|--|-------|
| 60 volt (reads 65) .. | 7/11 |
| 100 volt (reads 105) .. | 12/11 |
| 80 volt (reads 85) .. | 13/6 |
| 36 volt Super Power .. | 6/- |
| 9 volt Grid Bias .. | 1/6 |
| 4½ volt Pocket Battery—5d. each (4/6 a doz.) | |
| Single Cell Torch Battery—4½d. | |

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LISSEN LIMITED
Friars Lane, Richmond, Surrey.
(Managing Director: T. H. Cole.)



"GOLSTONE" COILS FOR NEW COSSOR CIRCUIT



WOUND WITH "GOLSTONE" ASTRA MULTI-STRAND SILK-COVERED WIRE.

Infinitely Better Reception—Greater Selectivity—Increased Volume—and enables more stations to be logged.

SHORT WAVE (250-100 metres) — Price 10/- per pair
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