

THE BROADCAST PROGRAMMES FOR FEBRUARY 10—FEBRUARY 16

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



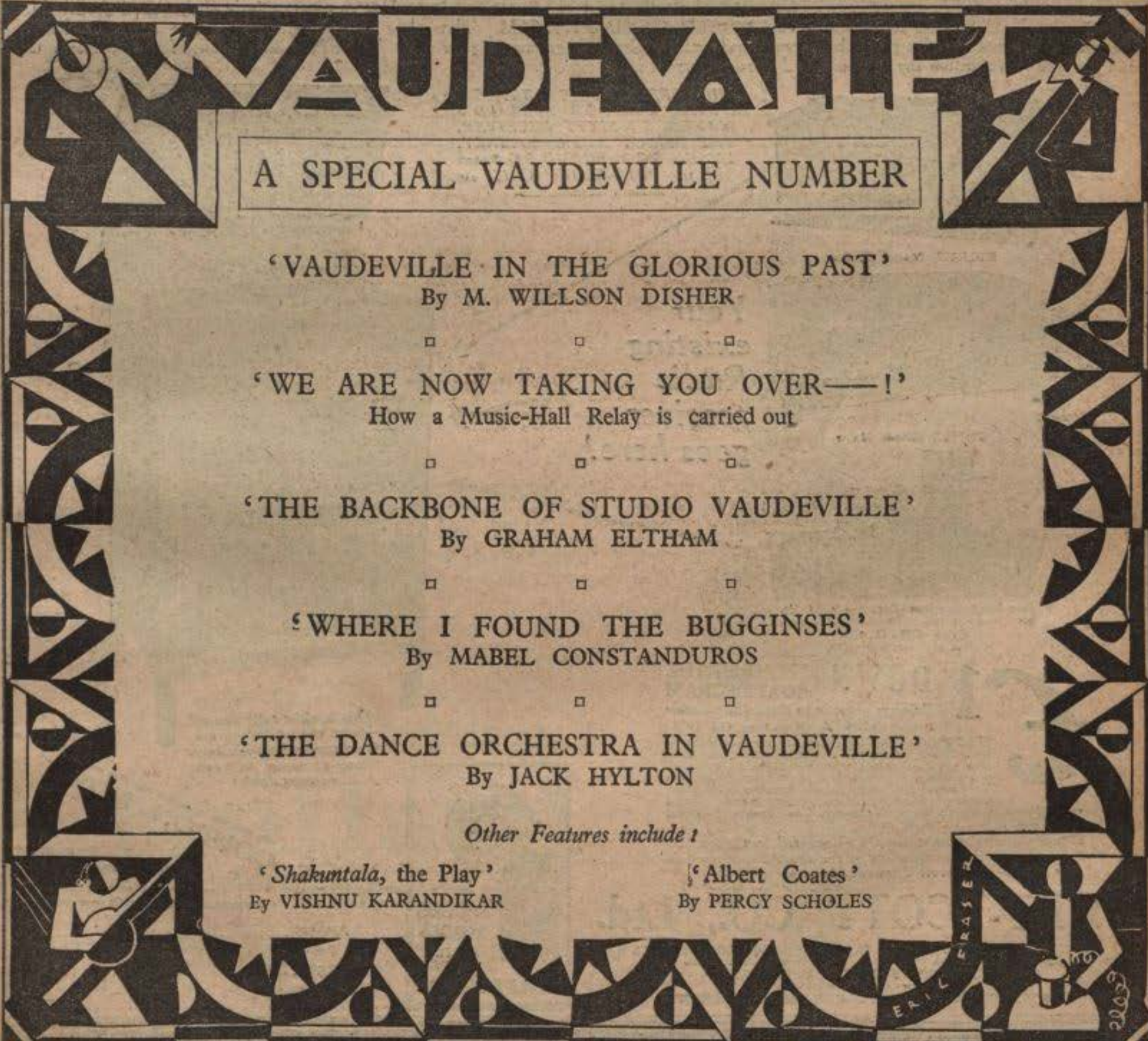
NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 280.

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

FEBRUARY 8, 1929.

Every Friday. Two Pence.



VAUDEVILLE

A SPECIAL VAUDEVILLE NUMBER

'VAUDEVILLE IN THE GLORIOUS PAST'

By M. WILLSON DISHER

□ □ □

'WE ARE NOW TAKING YOU OVER——!'

How a Music-Hall Relay is carried out

□ □ □

'THE BACKBONE OF STUDIO VAUDEVILLE'

By GRAHAM ELTHAM

□ □ □

'WHERE I FOUND THE BUGGINSES'

By MABEL CONSTANDUROS

□ □ □

'THE DANCE ORCHESTRA IN VAUDEVILLE'

By JACK HYLTON

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'Shakuntala, the Play'

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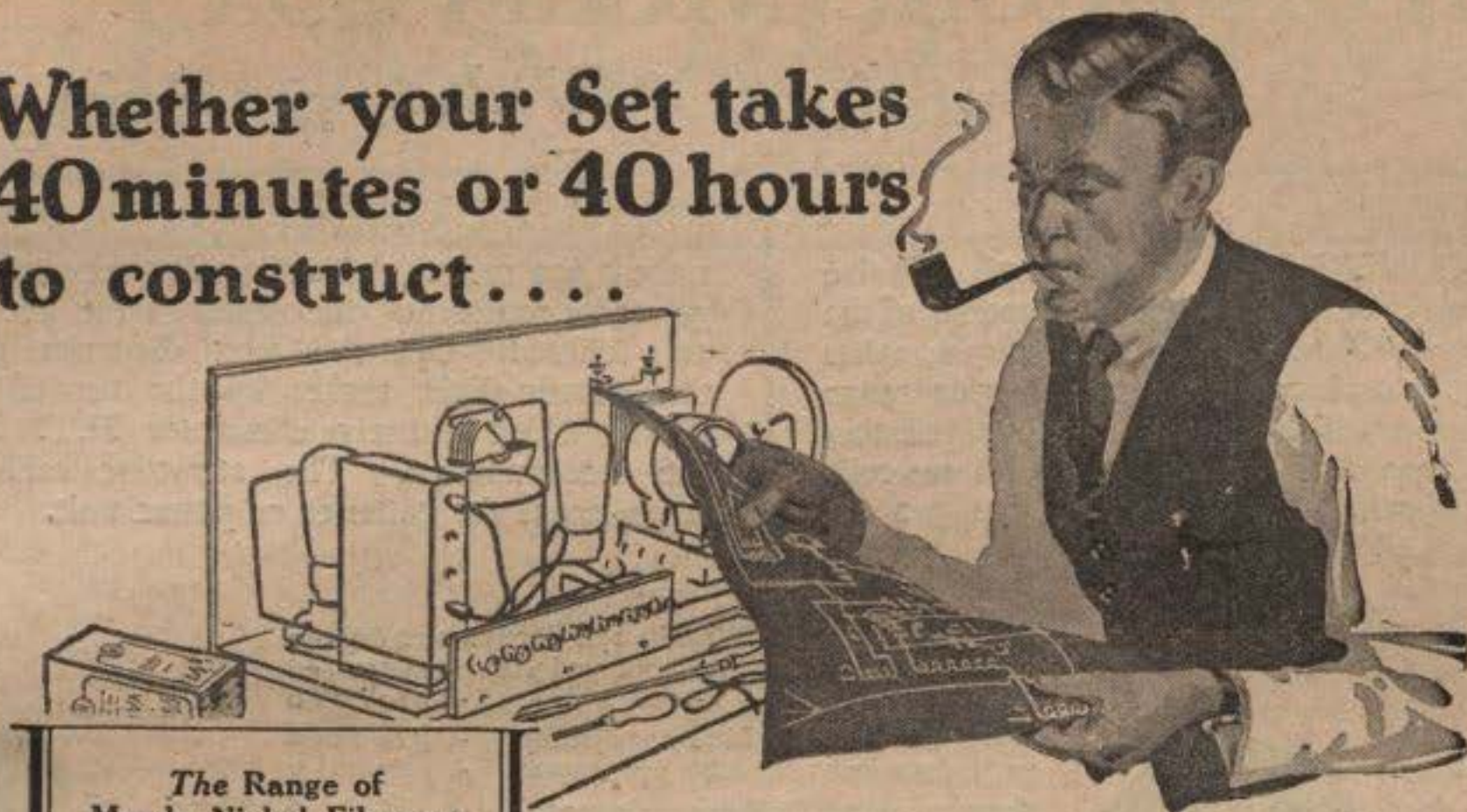
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THE RADIO TIMES

Vol. 22. No. 280.

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FEBRUARY 8, 1929.

Every Friday. Two Pence.

VAUDEVILLE IN THE GLORIOUS PAST.

THERE was once a time, sighed Thackeray, when the zest for life was certainly keener. In those merry days, 'we became naturally hungry at twelve o'clock at night, and a desire for welsh rabbit and good old glee-singing led us to the Cave of Harmony, then kept by the celebrated Hoskins, among whose friends we were proud to count.' Thackeray was regretting the passing of his youth: he should have been thankful that it was spent at such a time.

Unless the human breast has been altogether altered in two generations, there must still remain the desire for songs and bumpers at midnight. But if modern youth wants nothing more than to watch a brief entertainment at supper now, the expense proves too heavy. Since the nights of the Cave of Harmony, our entertainments have been growing more and more elaborate. We are alarmingly grand. That is why the old-time music-hall is becoming increasingly dear in our memories.

When harmony swelled in the Coal Hole in the Strand or the Cyder Cellars in Maiden Lane, our grandfathers might sing with their supper at many a place all the way from St. James's to Temple Bar. The fashion was strongly in favour of sentimentality. When 'Hoskins' described in the 'Old English Gentleman' the death of that venerable aristocrat, tears might fall. There were also, however, comic songs, grim songs of crime, and songs with improvised verses about the company present, to relieve the glee-singers' efforts in 'The Chough and Crow,' 'The Bloom is on the Rye,' and similar ballads. Very soon these rooms changed into halls. It happened in the forties, if we may trust Thackeray's picture of 'The Back Kitchen' in 'Pendennis':—

The bass singer had made an immense hit with his song of 'The Body Snatcher,' and the town rushed to listen to it. A curtain drew aside, and Mr. Hogden appeared in the character of the Snatcher, sitting on a coffin, with a flask of gin before him, with a spade, and a candle stuck in a skull. The song was sung with really admirable terrific humour. The singer's voice went down so low, that its grumbles rumbled into the hearer's awe-stricken soul; and in the chorus he clamped with his spade, and gave a demoniac 'Ha! ha!' which caused the very glasses to quiver on the table as with terror.

By M. WILLSON DISHER

Those words 'in the character of' indicate the beginning of the music-hall. The change was first noticeable at Evans's (now the National Sporting Club). At first only the basement of the house was used. When the place was sold by Evans in 1844, 'Paddy' Green was so successful that he turned the cellar into the foyer of a galleried hall which he built over the garden. At the end of this was a stage, but the character of the enter-

The first craze was for appeals to good fellowship. They were sung in character, and the character was always a swell Champagne Charlie, good for any game at night, who invited his hearers to join him in a spree. Racketty Jack was 'the boy for a spree,' also Tommy Dodd always stood glasses round, cigars as well, and the Rollicking Rams 'scorned such drinks as lemonade, soda, seltzer beer.' As these songs consisted mainly of repeated phrases with barely an idea to link them together, their success was due to the personal magnetism of the men who sang them. Of these 'Lions Comiques'

the foremost was George Leybourne. Though a mechanic before he was engaged at the Canterbury, he took so easily to the character of the immaculate Champagne Charlie on the boards that he found champagne, silk-hats, fur-lined coats, and four-in-hands necessary to his position in private life. Thus, although he might earn a hundred and twenty pounds a week, he spent so much in extravagance and reckless generosity that he was too poor to retire when illness overcame him at the age of forty-two. In the autumn of 1884 he was singing at the Queen's, Poplar. He arrived at the hall each night worn out. 'All your friends are waiting for you,' the manager said, in an attempt to infuse life into him. Leybourne replied, angrily, 'Friends? I have no friends.' But directly he heard the band playing the opening bars of his songs, he sprang from his chair and swaggered to the footlights, full of the old fire. A few days later he died.

The Cockney tradition of the halls began when Sam Cowell sang 'Villikins and his Dinah' at Evans's. His successor was the great Vance, for, in addition to his appearances as an immaculate reveller of the Leybourne type, he also assumed the character of the Chickaleary Bloke, whose native village was Vitechapel. Then came Jenny Hill, the drudge of a public-house, who became the wealthy Vital Spark, but died a poor, wan little woman when she was only forty-six, thirty odd years ago. Still, the critics who saw her—Chance Newton and the late Harry Hibbert, for two—agree that she was the supreme genius of the halls. Yet her fame has been overshadowed by two others. One was Bessie Bellwood, who

(Continued overleaf.)

ROYAL TROCADERO MUSIC HALL,
SHAPTESBURY AVENUE, W.

Mr. SAM ADAMS, Manager.

Programme for Matinee, Saturday, March 16th, 1899

1. OVERTURE BY THE BAND. <i>Chief Conductor: Mr. C. F. LINNARD.</i>	13. Mr. CHARLES COBORN <i>The leading Comedian on the Tottenham Stage.</i>
2. Mdlle. NADEJE	14. The MARVELLOUS CRAGGS <i>Popular Artists of the Road. Exclusively Arranged.</i>
3. Mr. N. O. BOSTOCK	15. TOM WHITE'S ARABS <i>Chief of the Band.</i>
4. The MOZARTS	16. Mdlle. LESCAUT <i>Charming Vocalist. First Prize. Exclusively Engaged.</i>
5. Miss VICTORIA LYTTON	17. Mr. R. G. KNOWLES <i>The new English American Comedian.</i>
6. Mr. GEO. FAIRBURN	18. Signor PAUL CINQUEVALLI <i>The International "Traveller" Exclusively Engaged.</i>
7. THE FLETCHERS	19. Miss PEGGY PRYDE <i>Daughter of Miss Jessy Hill.</i>
8. Miss DAISY WOOD	20. Mr. GUS ELEN
9. SARINA <i>Le Diva's Rival.</i>	21. SISTERS LLOYD
10. GANIVET <i>The Family Favourite.</i>	
11. Miss NELLIE WILSON	
12. LIEUT. TRAVIS, <i>The Hero.</i>	

MATINEE EVERY SATURDAY AT 2.30.
The Management will be obliged to immediately attention being drawn to the departure from good taste by any of the artists engaged.

IN THE PALMY DAYS OF THE MUSIC-HALL.

A bill of the old Trocadero, with over twenty 'turns' in the evening. The last line of the bill reads: 'The Management will be obliged by immediate attention being drawn to the departure from good taste by any of the artists engaged.'

Reproduced by courtesy of Mr. George Moorl from a bill hanging in 'The Green Man and French Horn,' St. Martin's Lane.

tainments did not change at once. For a score of years, there were still the old madrigals and glees, with comic songs, sentimental songs, and excerpts from Opera. 'Paddy' was always there to greet his customers with the offer of a pinch of snuff, and the chairman was ever ready to sell them cigars. While the waiter handed round books of songs during the delivery of kidneys, sausages, poached eggs, chops, steaks, and toasted cheese, the Ethiopian Serenaders, dressed in the height of fashion, 'discoursed most elegant music, and the comedian burlesqued the speech of the ghost of Hamlet's father.' But in time the fondness for 'good old glee-singing' died, and what has been known ever since as the 'popular song' was born.

(Continued from previous page.)

upset Jennie's grand garden-party at Streatham by arriving with the entire stock-in-trade of a hawker of winkles. Bessie died in the same year as the 'Vital Spark,' but she did not die forgotten. Crowds lined the streets at her funeral—and then gave their allegiance to Marie Lloyd. There was a certain similarity between the two, and Marie has been credited (or discredited) with many an exploit performed by that dare-devil Bessie. Actually there was a sharp distinction between their characters. Both on and off the stage, Bessie was careless of her dress, care-free in her manner, and a Harriet to the core. On the other hand, Marie Lloyd, who was studied in her dress, won affection not by a slapdash carelessness, but by a carefully studied style.

Whatever may have been said of them by puritan critics, they were heroic souls, these Cockney comedians. They had to fight harder battles than grown-ups when they were mere children. Their rewards were hard-earned, no matter how high, yet they gave with both hands to the needy, and died poor. It is the same story in nearly every case. Dan Leno's follows the same lines. As a child he had to earn his living as the partner of Johnny Danvers, his uncle, who was only a year or two older. After dancing for hours at a stretch in a public-house to win a handful of coppers, they were

grateful if they were allowed to lie down on the bare floor of a garret. But they did not think of sleep immediately, but of fame.



Editorial Services, Ltd.

THE EXISTENCE OF 'CISSIE' PROVED AT LAST!

Here is an actual photograph of the world-famous cow, 'Cissie,' with her quarrelsome owners, Clapham and Dwyer. The picture was taken at the Wembley Film Studios, where the comedians and their pet recently made a 'talkie.'

Each would tell the other stories. If one made the other laugh, he got up, rolled up the blind as if it were an act-drop, and bowed to an

imaginary audience on the tiles, so Dan Leno told Seymour Hicks many years later. The 'Garrick of the Halls' first became known as a clog-dancer, and then by the way he sang 'Milk for the Twins.' There may be little humour in the things he said—such things as:—

I've been married before, girls. Yes, I'm a twicer. My first husband was a Spaniard. When he was cross, Oh! the way he used to look at me, with his black eyes and dark olive skin. Oh, girls, beware of olive skimmers.

But when he said them they became the funniest utterances in the world. The strain of his exertions overcame him. He lost his reason, and died in 1904, at the age of forty-five. Marie Lloyd, though she outlived her old partner of Drury Lane pantomimes by nearly twenty years, was only fifty-two when she died. The tragedy of early hardships is that they are never ended, but take their toll in middle-age.

After Marie had gone, there was only Little Tich left of the old school. Yet even while he still delighted us, the old-time music-hall was dead. The suicides of Mark Sheridan and T. E. Dunville showed that all too plainly. It was not merely that 'variety' had become too grand; there were other influences at work—influences which could only be fully described in a history of social changes. Those merry old days had to pass, as surely as we have to grow old. M. WILLSON DISHER.

Mabel Constanduros, one of the most popular of Broadcast Vaudeville Artists, tells 'WHERE I FOUND THE BUGGINSES'

I THINK the person who taught me to be amused and interested by my fellow-creatures was Charles Dickens. I was brought up on him. My father had the greatest admiration for his novels and would read them to us for hours. It was these readings which made me very early begin to divide the people I met into types.



We lived in South London, and one of my earliest recollections is of gazing from the nursery window on a Bank Holiday and seeing the costers go by.

We used to wait impatiently till evening, when they grew [ilarious and danced the Coster Dance. I wonder how many people know that they have a characteristic dance. It is very simple, but it has a definite form. It used to be performed by velvet-clad ladies wearing men's bowler hats adorned with paper streamers, and men with the girls' feathered hats on their heads and strangely-cut suits with bell-bottomed trousers.

I began to have a fondness for the Cockney and his imperturbable cheerfulness in the most adverse circumstances. I still have the friendliest feeling for omnibus conductors—their politeness and gaiety under trying conditions never fails to evoke my admiration, and they know it. My arrival on a bus always seems to spur conductors on to be waggish—the instinct of the mountebank, I suppose, which senses an appreciative audience.

My father and mother liked us to do a certain amount of social work. My sisters and I had a

class of eighty children from the roughest part of Lambeth to amuse and keep out of the streets, poor little things, one evening a week. I was the only one who really liked it. They were as tricky to manage as a wagon-load of monkeys, but I loved them. My horrid little smug Emma Buggins is drawn from one of these children who had a 'company face' which she put on for our benefit and a perpetual grievance.

Dear Mrs. Buggins, whom I have tried to make the typical London working woman—patient, hard-working, and amazingly optimistic and gay—is a composite portrait, drawn from two or three people I have met, and I surrounded her with people like Father and Grandma, the most exasperating pair I could think of, to show up her sweetness of temper.

I rather think Father is the outcome of my intense dislike of a hairdresser who used to cut our hair when we were children. We thought him the most objectionable father we had ever met, and his wife had such an admiration for him. She used to tell us what a wonderful headpiece he had, and he used to wag the said headpiece (it had an Adam's apple that bobbed up and down as he talked), and lay down the law to us when we had our heads over basins, being shampooed, and couldn't answer. He pulled our hair outrageously, too.

On reflection, I feel sure that Father is the result of a smouldering subconscious desire to get even with that hairdresser.

Grandma's prototype is still alive, so the less said about her, perhaps, the better.

When Michael Hogan and I were writing our book, 'The Bugginses,' we spent hours prowling round the Walworth Road and its adjacent streets and courts—in one of which the scene of the story is laid.

One of my monologues was suggested to me by a woman in a bus with a little dog. She asked the conductor to stop halfway up a long, steep bill. Then she held the dog up to look out of the window. 'Look, darling!' she said, fondly. 'That's where you were born! You can go on now, conductor.' An incident like that gives you a moment's insight into an amazing mentality. Immediately you creep for a moment into that person's mind and look out at the world through their eyes. It is very instructive.

The chief quality needed for work like mine is an intense sympathy for other people, which enables one to enter into their troubles and understand their point of view. My faculty for doing this has often led me into ridiculous situations. I have sat in the train with the absurd tears pouring down my face while a working mother tells me how she lost her only son; and I laugh just as easily as I cry. I am always listening to other people's points of view, and always learning, and while they are talking to me every trick of voice and manner is registering itself upon my mind.

And when I am told by a friend of mine who sells flowers at a street corner, and whose large heart and racy tongue might belong to Mrs. Buggins herself, that she raises her nightly glass of whisky and milk and says, 'Here's luck to our Mabel!' when I am announced, I feel that the Buggins family has not lived in vain.



There are 'star' Vaudeville programmes from London on Tuesday and Thursday.

How a music-hall Relay is carried out.

WE ARE NOW TAKING YOU OVER—!

A comparatively new feature of the popular vaudeville programmes is the relay from the music-hall. The accompanying article will give listeners some idea of the mechanical difficulties confronting those who are responsible for these outside broadcasts which are so neatly fitted into the Studio programme.

IT may be of interest to readers of *The Radio Times* to be told something of the 'mechanics' of stage relays, especially since the introduction of turns from music-halls has added variety to Variety, and with it considerable complications in the technique of our own vaudeville presentation. Parenthetically, we must confess to a hope that our chances of pleasing 'all of the people some of the time' are thereby enhanced; otherwise—but let us avoid the morbid alternative!

As a first step, general principles and methods of working have to be discussed and settled with individual managements, technical difficulties connected with the various halls overcome, and our private lines installed, either ending below the stage, or with extensions up to one of the wings, or direct to the latter. These lines, in each case a pair of telephone cables, are laid for the B.B.C. by the Post Office; there is quite a network of them radiating from the B.B.C. to churches, theatres, concert halls, restaurants, etc., and the spider in the centre of the web is the control room at Savoy Hill.

The Acoustic Problem.

Next there is the question of acoustics to be tackled—one which becomes vital and intricate outside the studio. It may be noted that the acoustics of a stage can be completely altered by the addition or removal of a backing, or a change of setting. The materials of construction as well as the size and shape of a stage and the theatre itself are critical factors in acoustics. It is also an invariable fact that the worse the 'house,' the worse the 'sound qualities.'

Once we have settled *how* to broadcast, next comes the question of *whom* to broad-



Fixing a microphone behind the footlights at the Coliseum. This 'mike' is only one of several which will be used when programmes are relayed from the stage.

cast. It is generally impossible to know more than a week beforehand who will be the 'top-liners' at any music-hall in a given programme. Sometimes even less notice is available; yet we must as far as possible build a contrasting programme for the studio, into which the outside 'act' is to be fitted.

Choosing the right 'Act.'

Then again, a turn which may be excellent on the stage may not be suitable for the microphone, or may not be effectively transmitted as normally produced. Out of fairness to the listener, the artist, and ourselves, no chances can be taken in this respect. Consequently, a closed-circuit test has to be carried out of every artist's performance at the first opportunity, generally during the first house on the preceding Monday. The turns are also watched from the wings so that suggestions can be made to the artists, if necessary, for improving the transmission without interfering with their stage performance. The timing of each turn and the best position for the microphones are carefully noted. When the artist has been selected, terms are agreed through the management, which has a separate broadcasting contract

Forthcoming Relays from 'The Halls':

THE ALHAMBRA

February 12

THE LONDON PALLADIUM

February 23

THE LONDON COLISEUM

February 26

for the occasion, signed by the artist. Here it may be as well to emphasize that we do not complete arrangements unless the artist is not only willing but glad to have the performance broadcast, and consequently anxious to help towards a successful transmission.

'Four, two, one, over!'

The presentation of the 'act' is all-important. You who listen at home to its inclusion in the studio vaudeville bill cannot visualize the intricacy of dovetailing the two programmes. As the time of 'going over' draws near, a four, two, one minute, and 'over' warning is telephoned up to the control room at Savoy Hill from the stage. The vaudeville in the studio is cleared, Jack Payne (having listened to the music-hall on the private line) gives out the key of the incoming orchestra to the B.B.C. Dance Orchestra, and 'plays on' the stage item. Presently the control room fades down the studio and simultaneously fades up the theatre orchestra. The listener immediately perceives the change in 'atmosphere' and settles down in the theatre, as it were, to 'see' the show. At the end of the turn the process is reversed, and back we all come to the studio once more.



B.B.C. engineers in the wings of the Coliseum, with the apparatus used in the elaborate tests which the immense size of the stage necessitated.

All this sounds simple enough, but it requires a certain degree of detachment to concentrate on the matter in hand, for those at the theatre end have on different occasions been surrounded by multitudes of champing horses or roaring lions, blaring dance bands or coloratura vocalists, circumstances in which it is difficult to carry on a telephone conversation of some urgency, or hear what is going out on our headphones.

The temperament of an artist has, as always, to be carefully considered. For instance, Jackie Coogan and his father, although they knew they were to be broadcast, preferred not to know which was to be the actual performance, and did not in fact learn till afterwards. They were a delightful couple to work with. Jackie was not left in much doubt as to his reception when the next day had brought hundreds of letters, and not a few toys, from his listeners.

Would not be Broadcast!

On another occasion a certain artist left the stage on the conclusion of her turn in a state of almost hysterical fury at having been broadcast against her will without payment. She had seen our microphones, and it was quite useless trying to explain that they were in place for another artist, and that we had not broadcast her performance, or had any intention of so doing. The lady is blessed with a voice of some magnitude and remarkable powers of verbal continuity; consequently we learnt a good deal about ourselves before retiring from such an unequal contest. These events did not, however, prevent her agent from approaching us the following morning with a view to an engagement.

And now, as an example of the spirit that has made England what she is! Some of the stage staff at a certain famous house invariably dash across the road to hear the broadcast from their own stage on a loud-speaker, despite the fact that they have been seeing the actual performance at close quarters all the week! And with this statement of a curious fact, we bring this article to an abrupt end.



I Break into Song.

THE vaudeville spirit is in the air, and I am moved to write a song. This lyric gem should have been sung fifty years ago by a lady in long white gloves with a husband at home who drank:—

It was Christmas Eve in the backwoods,
At the bar-room of One-Eyed Joe,



'She was weeping.'

And all the girls and the cowboys
With champagne-wine were aglow,
Except for Belinda, the Dancer,
In her rouge and her spangled dress,
She was weeping, and when they asked her,
She murmured, 'I must confess:

Chorus:

'I'm thinking of mother tonight,
I'm thinking of mother tonight,
If I'm lonesome and dumb
It's through thinking of Mum,
I'm thinking of mother tonight.'

Vaudeville.

THERE are to be two vaudeville programmes from the London Studio next week. The first on Monday, February 18, will include Rudy Starita, the saxophonist and member of a family closely associated with broadcast dance music, Gwen Lewis, Jack Morrison, the impersonator, whose impressions of contemporary comedians are among the neatest things of their kind, and Dorothy McBlain, 'the girl who whistles in her throat.' The programme on Saturday evening, February 23, is to consist of Mamie Soutter, Hereward Drysdale, and Clapham and Dwyer. Mamie Soutter is a comedienne, Hereward Drysdale a *siffleur*, and Clapham and Dwyer—need I explain who they are? Their admirers should be specially interested in the rare old print which appears on page 312.

A Sullivan-German Operetta.

LIGHT opera is a branch of music in which our English composers excel. We may trace its steady development from Dibdin and Arne to Sullivan and German. On Tuesday and Wednesday of next week we are to hear the first broadcast production of *The Emerald Isle*, a light opera by Arthur Sullivan, left uncompleted at his death and finished by Edward German. The first performance, on the 19th, will be from 5GB, and the second, on the 20th, from London and other Stations. The opera, which is in two acts, has Ireland, of course, for its setting. Its full title is *The Emerald Isle or The Caves of Carrig-Cleena*, the caves in question being the scene of the second act. The opera was first produced in 1901, the year after Sullivan's death.

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



Three Great Playwrights.

IT is generally agreed, I believe, that the future of radio drama will be shared between the rhetorical or poetic play and the play of movement and character specially written for broadcasting. Of the latter type of play we have had lately many interesting examples, and it is greatly to be hoped that other authors will follow the lead set by Compton Mackenzie, Cecil Lewis, and Reginald Berkeley. A programme entitled 'Three Great Playwrights,' which is to be broadcast from 5GB on Thursday evening, February 28, will exemplify the other type of microphone drama—the drama of lovely and noble language. This will consist of scenes from *The Persa* of Æschylus, Marlowe's *Doctor Faustus*, and Stephen Phillips' *Ulysses*. The extract from *The Persa* is that in which the Messenger sent by Xerxes tells to the Queen Mother the story of the sea fight at Salamis in which Greece broke the back of the second Persian invasion. Marlowe is represented by the last scene of *Doctor Faustus*. Of Stephen Phillips little perhaps is known by the younger generation. The author of *Paolo and Francesca*, *Harold*, *Herod*, and *Ulysses* was for seven years an actor in the company of his cousin, Sir Frank Benson. He strove hard to restore poetic drama to the stage. That he did not meet with more than transitory success was due to his limited powers of invention and the fact that finally, in his desire to fall in with the traditions of the stage, he allowed his writing to lapse into wild melodrama. But at his greatest he was very fine. When *Paolo and Francesca* was performed in 1902, the Press referred to him as the successor of Sophocles and Shakespeare—a tribute which, even allowing for the volatile enthusiasm of dramatic critics, was considerable. Stephen Phillips, moved to intense patriotism by the war, wrote a heroic play in 1914. He died in 1915.

A Drinkwater Play.

TWO short plays are to be included in the London programme on Tuesday evening, February 19. The first of these is a poetic trifle by John Drinkwater, entitled *X=0*. It tells of the Trojan war. The chief characters are four young men, two Greek, two Trojan. All four are, in their way, poets. They belong to that class of manhood to which every nation looks which possesses the qualities of courage and imagination. In the game of war all four are destroyed—courage cancels out courage, leaving neither side the gainer. *X=0* is a parable of the futility of war, very delicately and beautifully written. The second play is entitled *Incorrigible*, by A. J. Talbot; it also is a play with a lesson, dealing with the discouragement of authors by critics throughout the history of literature. The characters in this piece are Moses, Bunyan, and an author of today, together with the carping critic who persists throughout the centuries in each of six scenes.

The Squirrel and his Cage.

EARLY next month, on March 6 (5GB) and 8 (other Stations), we are to hear *Squirrel's Cage*, a new play written for broadcasting by Tyrone Guthrie. Mr. Guthrie, who is producer to the Scottish National Players, has been for several years closely connected with broadcasting, both as a producer and actor and as a member of the staff of one of the Scottish stations of the B.E.C. The title, *Squirrel's Cage*, is symbolical, for the play deals with the unescapable limitation and monotony of suburban life.

The Late Adolf Brodsky.

WE in England have had few citizens of whom we could be so justly proud as we were, and shall still be, of Adolf Brodsky. And he, on his part, might well look round with pride on the music of the North of England; the high esteem in which Manchester holds music and the fine standard of its concerts owe more than it would be easy to estimate to Brodsky's long and devoted service. He had been for so long the central figure in Manchester's music that the younger generation must have learned with something of astonishment that he was not even older than seventy-seven. As a very young man he was a member of Hellmesberger's Quartet in Vienna, and after a long series of concert tours as soloist, and a term of duty as conductor at Kiev, he accepted an appointment in Leipzig as Professor, and continued to play in many concerts. There he formed a String Quartet which for many years enjoyed a European reputation, until in 1890 he went to New York to lead the Symphony Orchestra of Walter Damrosch. Five years later he became the leader of Sir Charles Hallé's Orchestra in Manchester, and made his home there permanently, conducting the Orchestra for a time after Sir Charles died, and becoming Principal of the Royal College of Music (Manchester). There, too, he founded a String Quartet which did a great deal to spread interest in the best chamber music.

An 'A. J. A.' Adventure.

WE are to have another story from A. J. Alan on March 5. When he left on his cruise of the West Indies I suggested that this might produce an adventure of the kind which Mr. Alan so enjoys telling us. And I was right. The title of the new story is 'A Sea Trip.'

A Rousing Evening.

ON February 22 Compton Mackenzie is to return to the microphone in a discussion of 'Scottish Nationalism' with Robert Boothby. This should be an interesting occasion, for both are ready and witty speakers. Mr. Mackenzie is a passionate nationalist. He followed his recent *début* as a radio actor with a political tour of Scotland during which he spoke every night for



'Portrait of a witty speaker.'

three weeks in the Nationalist cause. Mr. Mackenzie has such persuasive enthusiasm that one feels he will carry the young men with him. I am not a Scotsman and so remain immune, but if he were to suggest the liberation of Ruritania, I should be buckling on a sword in no time. Mr. Boothby, who is Parliamentary Private Secretary to Mr. Winston Churchill, is a Scotsman who represents Aberdeen and Kincardine (E.) in the House of Commons.

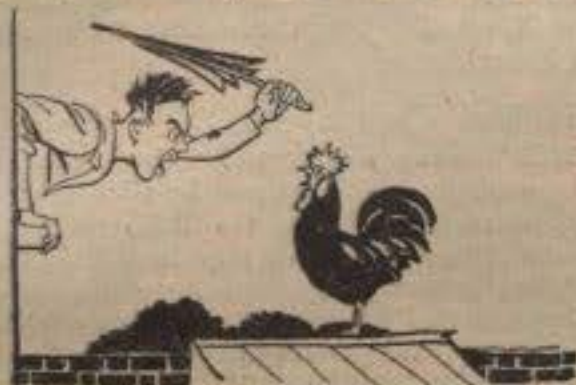
With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Teaching Cocks to Crow.

THE early morning crowing of a cock is a delightful thing when drowsily heard across miles of open country, but not so delightful when the author of it is standing on top of a coop in a chicken-run immediately beneath one's suburban window-sill and making more noise than the most sanguine milkman. On Friday,



'Not so delightful'

February 22, in the third of his 'Talks to the Small Poultry Keeper,' Mr. Powell-Owen will discuss, among other things, the cock-crowing nuisance and how it may be avoided.

In Next Week's London Programmes.

LISTENERS may care to note the following musical items in London's programmes for next week: Sunday, February 17, in the afternoon, the Olof Sextet with Kate Winter and Sinclair Logan, and in the evening, the Wireless Military Band with Olive Kavann and Jeanne Chevreau, the harpist; Tuesday evening, February 19, the Wireless Military Band, with Francis Russell and Louis Pecskaï (violin); Friday evening, February 22, a Light Orchestral Concert, with Alice Moxon; Saturday evening, an Orchestral Concert with Antonio Brosa (violin). In the 'Foundations of Music' series, Alfred Barker will play, throughout the week, the Violin Sonatas of Handel.

The Three Oranges.

THE next Hallé Concert will come from the Free Trade Hall, Manchester, on Thursday, February 21. The principal items in Sir Hamilton Harty's programme will be Haydn's *Concerto in F for Pianoforte and Orchestra*, in which William Murdoch will play the solo part, Respighi's suite *The Fountains of Rome*, Tchaikovsky's overture *Francesca da Rimini* and Prokofiev's suite from the opera *The Love of the Three Oranges*. Serge Prokofiev is a Russian modernist who lives today in Bavaria. He has never truckled to popular favour—though the music of *The Love of the Three Oranges*, brutally sharp and definite though its rhythm and harmonies are, is far from being as 'cubist' as others of his compositions. Some listeners may remember his ballet *Chout* which Diaghliiev gave us a year or so back, the very exasperating story of 'the fool who hoodwinked seven other fools.' Prokofiev's opera was performed in Chicago in 1922. Its 'book' is based upon the dramatic fable of Carlo Gozzi, the eighteenth century Italian dramatist, which tells of the Prince who was dying for need of a hearty laugh—and when he *did* laugh so annoyed a witch that she cast a spell on him, that he should find no rest until he fell in love with three oranges and had his love returned. The oranges he found in the desert contained three enchanted princesses. Gozzi was a bitter satirist—and there could not be found a composer more suited than Prokofiev to translate his satire into music.

New Records—

FOR the interest of gramophone enthusiasts I am printing as usual particulars of records broadcast by Mr. Christopher Stone on Thursday, January 31: *Ave Regina Motet* (Byrd), Westminster Cathedral Choir, H.M.V. C1606; *Finale from Symphony No. 34 in C* (Mozart), R. Philharmonic Orch. (Beecham), Col. L2222; *Adieu notre petite table from Manon* (Massenet), Mlle. Feraudy, Col. L2227; *Spanish Rhapsody* (Chabrier), Detroit Symp. Orch. H.M.V. E522; *The Shepherd on the Rock* (Schubert), Bella Baillie, Col. 9613; *Praeludium* (Järnefelt), Berlin S. O. Orch. Parlo. R269; *Grand March from Aida* (Verdi), Milan Symp. Orch. and Chorus, Col. 9606; *Little David* (Negro Spiritual), Fisk University Singers, Regal G9245; *Sonny Boy* (de Sylva, Brown and Henderson), The Salon Group, H.M.V. C1613; *Melodious Memories* (Finck), Band of H.M. Scots Guards, Electron X541.

—And New Novels.

ON Thursday, January 24, the following novels were reviewed by Mrs. Hamilton: 'The Golden Plough,' by Oswald Harland (Knopf); 'Squirrel's Cage,' by Godfrey Winn (Duckworth); 'Vivandiere,' by Phoebe Fenwick Gaye (Secker); 'Brown on Resolution,' by C. S. Forrester (Lane); 'The Double Image,' by I. R. G. Hart (Benn); 'From Dawn till Dusk,' by William Garrett (Lane); 'The House on Tollard Ridge,' by John Rhode (Bles); 'Where the Loon Calls,' by Harry Sinclair Drago (Hutchinson); 'Mariette's Lovers,' by C. B. Burgin (Hutchinson).

'Airy Nothings.'

ON February 22 Gordon McConnel is presenting *Airy Nothings*, another light-hearted show along the lines of his previous successes, *Entre Nous*, *A Piccadilly Dally*, *Pantomimicry*, *Clothes Props*, etc. One gathers that *Airy Nothings* will be to some extent a burlesque of the Programmes, including a National Programme relating to some as yet unrecorded country, a 'turn' relayed from The Collodium, and a cleverly cruel skit on the seagull scene in *Carnival*. The cast will include Anona Winn and Horace Percival.

Coates, the Sun Worshipper.

ON another page Percy Scholes gives his impressions of his friend Albert Coates, whom we are to be fortunate enough to hear on Friday night. I spent an afternoon myself at Coates's Cerro villa last summer and as, towel-swathed, we lay in the sunlight of the jetty which runs out into Lake Maggiore from a garden full of black cypresses, I recalled once asking Scholes, after he had returned from a visit to Italy, 'And did you see much of Albert Coates?' To which Scholes replied, promptly: 'All!' One is certainly lucky to be able to sun-bathe; but Coates earns such relaxation for, when he is working, he works very hard indeed.

Two Quartets in Octets.

IT is not often that we hear two celebrated String Quartets in one concert. On Monday, February 18, from London, the Poltronieri and International Quartets will combine in giving us Mendelssohn's *Octet in E Flat, Op. 20*, the Scherzo from *Octet for Strings in A* by Svendsen, and Eugene Goossens' *Octet for Strings in One Movement*. Ethel Bartlett and Rae Robertson, the pianoforte duettists, will also take part in the concert.

Music from 5GB.

THE Light Symphony Concert from 5GB on Thursday, February 21, will consist entirely of earlier works of Beethoven—the *Coriolan* overture (1807), the *Symphony No. 1 in C Major* (1800), and the Ballet Music, *The Men of Prometheus* (1801). William Primrose will play the *Romance in G for Violin and Orchestra* (1803). Beethoven was born in 1770. His work is divisible, roughly, into three periods, to the earlier part of the second of which the above items belong. On the evening of February 21 James Ching and John Thorne will combine in a recital. The former will play Bach's *Tocatta and Fugue in E Minor*, Dohnanyi's *Concert Study in F Minor* and a pianoforte composition of his own, while John Thorne is to sing a group of songs by Jensen and a group of old English songs. On Friday, February 22, 5GB listeners will hear Chamber Music by the Hungarian String Quartet and Isobel Lamond (soprano). The Quartet's programme includes works by Haydn and Bartok, while Miss Lamond is to sing songs by Gluck, Martini, Duparc and Fauré.

Future Plans.

DURING the coming weeks *The Radio Times* will contain many special features of interest to listeners. In special articles Compton Mackenzie, Clough Williams-Ellis, Herbert Farjeon, J. C. Squire, etc., will discuss Broadcasting and outstanding items in the Programmes. On March 1 will appear the second of the year's special issues—a 'Radio Drama Number' in which the history, the future and the technique of the dramatic side of Broadcasting will be discussed by those who are actually responsible for this work at Savoy Hill and are faced with the problem of 'putting over' a play.

'Callender's' from 5GB.

THE afternoon concert from 5GB on Sunday, February 17, will be given by the Callender's Cable Works Band, with Hardy Williamson (tenor) and David Wise (violin) as soloists.

Adorning the Home.

AT 10.45 a.m. on February 23 (5XX), Miss Ann Kindersley is to talk on 'Handicraft in Colours.' She will tell the morning audience how to make a variety of simple and useful household ornaments. How pleasant it is to live in an age of increasing simplicity of colour and



'The era of the oleograph.'

design! It is difficult to believe that only fifty years ago was the knick-knack age—the era of the bamboo table, the stuffed humming-bird, the whatnot, the pink china stag, the section of drain-pipe sprouting bullrushes, the plush table-cloth with 'bobbles,' the oleograph, the lace-mat, the over-mantel, the immortelle and the antimacassar.

"The Announcer."

The Midlands Calling!

Some Future 5GB Events from Birmingham.

A Long-Distance Engagement—

TO land in New York from England one Friday afternoon in order to play at a reception that evening, and then catch the boat back to England next morning was the record rush of Sheridan Russell, who will play 'cello solos with the Birmingham String Orchestra on Sunday, February 17. It is interesting to note that Mr. Russell is the grandson of Henry Russell, composer of *Three Cheers for the Red, White and Blue*, *A Life on the Ocean Wave*, and other rollicking old-stagers, so popular in Victorian times. He has just returned from a tour with the Lener Quartet in connection with the Schubert Centenary. On February 17 he will combine with the Orchestra in Vivaldi's *Sonata en Concerto*, arranged by d'Indy Senart.

—And Another U.S.A. Visit.

ITHINK the most trying part of an instrumentalist's or vocalist's life must be the continual travelling. Why has not some musician written a tone poem on a railway station waiting-room? Surely the draughts could inspire something really good in the way of atmospheric music. Sheridan Russell's fellow artist on February 17 is George Baker, another soloist who has cause to remember America and its railroads. As Macheath in *The Beggar's Opera* he played in eighty-five towns in twenty-eight weeks! George Baker can safely be called a Birmingham man, and is one of the many examples of a successful artist who began his musical career in an entirely different capacity. His experience as an organist and accompanist enabled him to create the rôle of 'Chopin' in the light opera of that name in America. In addition to singing an exacting vocal part he had to play the *F Sharp Nocturne* and the first *Ballade* during the course of the opera, the most trying part of the ordeal being that he was supposed to be the great Chopin playing his own compositions.

Midland Discoveries.

IN the past 5GB has been instrumental in microphonically 'discovering' much unknown talent. Eda Kersey, the violinist, is a recent outstanding example, and the engagement of Daisy Neal (contralto), who is singing in the Light Music programme on Friday, February 22, follows a successful audition at the Broad Street Studios. On December 26 last she took the contralto part in Handel's *Messiah* when performed by the Birmingham Choral Society in the Town Hall. The other artist in this programme is Harold Mills (violin), Musical Director at the Birmingham Repertory Theatre, which, under Sir Barry Jackson, has been responsible for introducing so many novelties to the theatre-going public.

Vaudeville.

DOES ventriloquism run in families? Perhaps Wallace Cunningham can answer this question, when he gives his ventriloquial sketch in an attractive vaudeville bill on Thursday, February 21. Anyhow, his father was a ventriloquist, so that Wallace should have had a good grounding in the art. Also in the bill is May Jones (in mimicry), Ben Lawes (entertainer)—I seem to remember Ben in a music-hall revival of *The Follies* when he successfully filled the gap caused by the lamented death of Pelissier—Patricia Rossborough, who will cover the piano keys at express speed, and Mason and Armes, whose harmonized songs are well known in the Midlands both over the microphone and in public. I have heard rumours that these two will shortly be heard in Revue from the Birmingham Studios.

A Light Orchestral Programme.

IT seems extraordinary that a singer who is not able to devote the whole of her time to her career should have succeeded in establishing, at any rate, a national reputation. Such is the case of Kate Winter, who is another instance of a 'pianist turned vocalist.' Prevented by other interests from concentrating entirely on her singing, she has just that indefinable quality which makes all the difference between a successful and an unsuccessful broadcasting soprano. She is appearing in a Light Orchestral programme on Wednesday, February 20, the other artist being Edna Willoughby (pianoforte), who is well known in the Midlands as the Musical Director at the Pump Room, Leamington Spa. Studying under Pounishnoff, she has played concertos with all the leading orchestras in the country, and given successful recitals in Paris.



B. J. Whitlock

THE CATHEDRAL, BIRMINGHAM, from which a service, conducted by the Very Rev. F. B. McNutt, will be relayed on Sunday, February 17.

Form the Operas.

ANOTHER popular operatic excerpt programme will be broadcast from 5GB on Monday, February 18, when listeners will hear portions of *Carmen*, *The Magic Flute*, *I Pagliacci*, *Idomeneo*, *The Lily of Killarney*, and *Cavalleria Rusticana*. The artists are Trefor Jones (tenor) and Howard Fry (baritone). The first named created the part of 'Hugh the Drover' in Vaughan Williams's opera of that name, and was presented to Her Majesty the Queen after the command performance of the same work. Howard Fry is an artist who has always taken advantage of every opportunity to widen his vocal experience. Originally advised by Ben Davies to take up singing as a career, he found himself after the War in the Army of Occupation in Cologne. He immediately began studying under a German professor of singing and took daily lessons in the German language, at the same time attending as many performances as possible at the Opera House. He finished his stay in Cologne with a successful Lieder recital in conjunction with Alfred Barker, the present leader of the Hallé Orchestra.

'Three Studies in Terror'—

AN unusual dramatic feature is to be produced at Birmingham on Saturday, February 23. It has been given the title of 'Three Studies in Terror,' and will consist of three short plays. *In a Gondola*, by Robert Browning, will typify fear as expressed in the classical romantic manner. Then will come emotional fear as depicted in Richard Hughes' *Danger*, a play specially written for broadcasting, whose action takes place in the gallery of a coal-mine, and then erotic fear in the shape of *The Man With the Flower in His Mouth*, a brilliant little character study by Luigi Pirandello.

—And Their Players.

THE leading parts in the first and third examples will be played by Gabriel Toyne. A member of the O.U.D.S., which produced its own one-act play in 1927, Gabriel Toyne has recently been appearing at the Birmingham Repertory Theatre, his most notable part being Pygmalion in *Back to Methuselah*. He has also toured with the Macdonald Players, and has recently been specially engaged to play Prometheus in Aeschylus' tragedy *Prometheus Bound* at the Festival Theatre, Cambridge. Other members of the cast are Ida Gilbert, Stuart Vinden, who joined the 'Birmingham Rep' when it opened in 1914, and has played all over England, and also in America; Vera Ashe, George Worrall, and Howell Davies. Although this feature has rather a frightening title, I am assured that its attraction will lie in the interest aroused by the different manner in which the various phases of fear influence the characters, and that the suggestion from one unruly member of the cast that the feature should be altered somewhat and be made a shocker with the title of 'Give 'Em the Creeps in Three Spasms' was firmly and promptly turned down.

Art in Industry.

ANOTHER example of art in industry will be provided by the appearance in the programme of Saturday, February 23, of the Metropolitan Works Band under Mr. George Wilson. Composed of employees of the Metropolitan Carriage Works at Sattley, this Band is entirely a spare-time occupation for its members, but nevertheless has met with great success in musical competitions, having won over fifty prizes, ten cups, and three shields, including *The People Grand Shield* at the Crystal Palace in 1925. The artist in this programme is Watcyn Watyens (baritone), who several years ago gave up the Army for a singing career.

High-Power Short Waves.

THE service on Sunday, February 17, comes from the Cathedral, Birmingham, and will be conducted by the Very Rev. F. B. McNutt.

Leonard Gordon (baritone) and Grace Field (soprano) are the artists in relays from Lozells Picture House, Birmingham, on Monday and Thursday, February 18 and 21.

A programme of light music will be relayed from Pattison's Café Restaurant, Corporation Street, Birmingham, on Monday, February 18. Denham Charles (bass) is the singer.

Hedde Nash (tenor) and Kathleen Cooper (pianoforte) are the artists in an Orchestral programme arranged for Tuesday, February 19.

'MERCIAN.'

If you like Vaudeville, read this article!

THE BACKBONE OF STUDIO VAUDEVILLE

is the Comedian. But where are the Comedians today? This and other aspects of broadcast Vaudeville are discussed in lively fashion by Graham Eltham, one of the most stimulating of writers on Broadcasting.



THE problem faced by those responsible for broadcast vaudeville is harder than, at first glance, it appears. Their scope is limited, for perhaps fifty per cent. of the 'acts' which go to make up the bill in a music-hall are barred to them by the limitations of the microphone.

Singing and speech are all the material which this important department at Savoy Hill has to work on; no performing sea lions, perilous bicyclists, whirlwind roller-skaters, herculean families of 'strong men,' impassive Japanese jugglers. Not even in the department of singing and speaking is the way entirely clear for them. Singers of the 'romping' type, with strident voices, and superabundant vitality, and 'red-nosed' comedians whose humour requires the salt of a wink and a grin, are both poison to the delicate digestion of the microphone.

Masters of the Microphone.

The fact is that music-hall vaudeville and studio vaudeville are two quite distinct arts; and, generally speaking, should bring into being two distinct sets of artists. Though many music-hall stars have made immensely successful broadcasters, it seems more likely that the 'radio stars' of the



future will be those who have specialized in studio work and the particular 'intimate' art of the microphone. At the risk of making invidious distinctions, one may include among those who have already specialized in this technique with great success, Leonard Henry with his persuasive 'Uncle Leonard Calling!'; Kathleen Hamilton in 'People I have never seen and People I have never heard' (Miss Hamilton may yet become a Ruth Draper of the microphone!); Tommy Handley with his burlesque 'talks' full of dry puns; Mabel Constanduros, the historian of the Walworth Road; 'Stainless Stephen,' master of punctuation (said 'Stainless,' comma, turning as white as his shirt—no, whiter! close brackets!); Clapham and Dwyer, whose friendly antagonism has introduced to the world that almost fabulous beast, 'Cissie the Cow'; and Elsie Carlisle, who, in company with Florence Oldham, Anona Winn, and Jean Allistone, has specialized in the intimate style of syncopation (the only style according to many, in which this rhythmic music with its cynical words is at all palatable).

Recovery of the Music-hall.

'Acts' like the above mentioned belong more properly to the studio than to the 'halls.' The music-hall, based upon a tradition described elsewhere in these columns by Mr. Willson Disher, an authority on music-halls, circuses, and the movies, should be the home, one feels, of a less intimate, a more strident and glittering art than the studio. It has recently passed through a 'drawing-room musicale' phase which, to the mind of the present writer, at least, was less satisfactory than the old tradition which far-seeing impresarios like Mr. George Black are striving, successfully, to revive.

To return to the subject of broadcast vaudeville, the 'acts' which compose its programmes are limited to singers, comedians, instrumentalists, and 'impressionists' (the latter class including artists of such varying styles as Mabel Constanduros, Wish Wynne, Jack Morrison, and Kathleen Hamilton), and the greatest of these is the comedian!

Where are the Comedians?

Comedy is the backbone of vaudeville from the studio. Music we have elsewhere, character-studies we hear in plays—but humour is almost exclusive to vaudeville (one reason for this is that, though broadcasting has given us plays like *Lord Jim*, *The White Chateau*, and *Carnival*, it has not yet produced an original microphone comedy).

The eyes and ears of the vaudeville people at Savoy Hill are constantly straining after new comedians—and a new comedian is a *rara avis* in these days.

The music-hall 'comic' of the last genera-



tion (he still survives, for he is hard to replace) had pathetic faith in the lasting quality of his material. He made his songs and 'patter' last for years. Today, he is shy of the microphone, for he feels that, when his 'act' is heard by ten million people simultaneously, this last straw may break the camel's back and he will really have to look around for new 'stuff.' He should listen to the Handleys and the Henrys of broadcasting, whose fertile invention is always seeking fresh material and discarding it after using it once or twice.

The Fetish of the 'Big Idea.'

The author of *Ecclesiastes*, when he wrote 'There is no new thing under the sun,' uttered, like the man who said 'There are only seven plots for plays—and they're all in the Bible,' one of those generalizations which lesser minds are apt to take too literally. The truth is that, in music or comedy, there are plenty of writers with ideas today—not all great ideas, but the business of a comedian is not to 'play' a great idea to death, but to offer a constant supply of less great material which will entertain.

The comedian who is afraid to squander

(Continued on page 320.)



By their music-hall songs shall ye know them! In comparing the songs of our own time with those of the '90's, we are forced to the regrettable conclusion that we belong to a very cynical generation.

1890 THE GIRLS



Daisy Bell, the girl-cyclist of the '90's, with her breeches and balloon sleeves.

There is a flower within my heart, Daisy,
Planted one day by a glancing dart,
Planted by Daisy Bell . . .
Whether she loves me or loves me not,
Sometimes it's hard to tell;
Yet I am longing to share the lot
Of beautiful Daisy Bell!

Daisy, Daisy, give me your answer, do!
I'm half crazy
All for the love of you!
It won't be a stylish marriage,
I can't afford a carriage,
But you'll look sweet, on the seat,
Of a bicycle built for two!

they used



Liza of 'Appy 'Ampstead 'Eath, celebrated by the late Albert Chevalier.

I knows a little doner, I'm about to own 'er,
She's going to marry me.
At fust she sa'd she wouldn't, then she said
she couldn't,
Then she whispered, "Well, I'll see!"
Says I, "Be Mrs. 'Awkins, Mrs. 'Enery
'Awkins,
Or acrost the seas I'll roam;
So 'elp me bob, I'm crazy; Liza, you're a
daisy,
Won't you share my 'umble 'ome?"

Oh! Lizer! Sweet Lizer!
If yer dies an old maid you'll 'ave only yerself
to blame!
D'y'ear, Lizer? *Dear Lizer!*
'Ow d'yer fancy 'Awkins for yer other name?

to sing about



Dolly Day-dream, the ingénue from Idaho, the poppy-and-sun-bonnet heroine.

Why does she sit and sigh?
Dis little lady, dis little lady O!
Why does she droop her eye?
Dis purty maidy, dis lubly garl!
Don't ye know? Well, don't ye see!
It is bekase she is so love-sick, all froo me!
She's Little Dolly Day-dream,
Pride of Idaho,
So now ye know,
And when ye go,
You'll see there's somethin' on her mind;
Don't think it's you,
'Kase no one's got to kiss dat garl but me!

The above songs, which are copyright, are reproduced here by courteous permission of the publishers: 'Daisy Bell' and 'Little Dolly Day-dream' (Francis, Day and Hunter); 'The Future Mrs. 'Awkins' (Reynolds and Co., 44, Berners Street, W.1); 'Red Riding Hood' and 'Hard-hearted Hannah' (Lawrence Wright Music Co.); and 'Carrie Was a Careful Girl' (Keith Prosser and Co., Ltd.).

THE GIRLS 1929

Carrie was a careful girl,
Such a very careful girl.
So far and no farther she was quite prepar'd
to go;
But still she took precautions 'cos, of course
you *never* know—
Carrie was a careful girl.
Once she met a noble Earl.
He thought that Carrie lived alone and so she
let him think;
She asked him to her flat one night to have a
little drink
But she had her Auntie Jessie underneath the
kitchen sink.
Carrie was a careful girl.



Carrie the Careful—the cynical subject of one of Noel Coward's cleverest songs.

they sing

How could Red Riding Hood have been so
very good
And still keep the wolf from the door?
Father and mother she had none,
So where in the world did the money come
from?
Please let me ask it:
Who fill'd her basket?
The story-books never tell.
They say that she had a head full of curls,
She was the nicest of all the nice girls—
But you know, and I know, what girls do for
pearls.
How could Red Riding Hood
Have been so very good
And still keep the wolf from the door?



A champion gold-digger—a Red Riding Hood Perrault wouldn't recognize.

about today

Hard-hearted Hannah, the vamp of Savannah,
The meanest gal in town;
Leather is tough, but Hannah's heart is
tougher,
She's a gal who loves to see men suffer!
To tease 'em and thrill 'em,
To torture and kill 'em
Is her delight, they say.
I saw her at the seashore with a great big pan,
There was Hannah pouring water on a
drowning man—
She's Hard-hearted Hannah,
The Vamp of Savannah, G. A.



Hannah with the heart of stone—she should consult Freud about her repressions.

THE DANCE ORCHESTRA IN VAUDEVILLE

By Jack Hylton, Famous Director of Dance Music

The rhythmic music which we call, inadequately, 'jazz,' was primarily designed to meet the needs of the dance-floor. But to-day, thanks to the encouragement of certain modern composers and the work of musicians like Jack Hylton and Jack Payne, a new style of rhythm has come into being which, with its variety of tone and colour, appeals to the listener no less than to the dancer.

IT is largely due to the far-reaching effects of wireless that jazz is progressing so rapidly. Wireless is finally eliminating the undesirable features of jazz. But equally it is daily widening the circle of appreciation.

Most jazz music transmitted by wireless is intended for dancing, not for listeners. Whether the basis is an ordinary song, a classical excerpt, or an operatic air, it is all rather ruthlessly transformed into fox-trots or waltzes. This accounts for the unbearable 'sameness' of wireless jazz bands, about which so many non-dancing listeners complain. 'I can't stand jazz,' they say.

'It's all so monotonous.' An exception, of course, is Jack Payne and his B.B.C. Dance Orchestra, who are thinking all the while of the listener rather than the dancer.

The fact that most jazz is to be danced, not heard, also accounts for the extreme harmonic poverty of much modern dance music. To dancers this scarcely matters a jot; they want only a lively beat, and generally are insensible to harmony. For dancing purposes pure and simple a good deal of the wireless jazz music is little short of perfection. But thousands of folk who sit listening with headphones no doubt find it acutely distressing.

Now, on the stage, a jazz band is in very different circumstances. The audience can only listen and look. And because the demand for dancing need not be catered for, it becomes possible to avoid that dreadful monotony inseparable from dance music. A jazz band can then be presented as something of musical interest. I am keen about jazz as genuine musical entertainment, quite apart from its inspiration to dancers, and this enthusiasm has not diminished after seven years' experience with my band gained upon every stage of note in Europe.

Musicians say that the personality of a performer should be lost in that of the composer, and this may be true of the older music. But in the case of nearly all the jazz tunes written today I have first to orchestrate them in a manner altogether different from the ordinary commercial arrangement—that is, endow them with interest from a musical standpoint—before my band can use them. The best stage bands succeed by the imposition of their individuality upon what is often a very ordinary tune. They find scope for interpretation which is denied to a dance band, and are able to illustrate the colour and effects possible only with our modern instrumentation. Present-day dancing requirements practically

prevent any serious development of jazz in the strictly musical sense.

Then how does a stage band succeed in making this music interesting to listeners only? It is attained primarily by versatility on the part of the players. In my main band each musician is an expert on his own particular instrument, several being regarded as the leading exponents in the country. Yet no less than seven members of the band can play the trumpet, six play the violin, eight the piano, while two of my 'boys' can each play nine different instruments well. Thus, with a band of seventeen, which is the largest of its kind in Europe, this amazing versatility, or 'doubling' as we call it, makes it easily practicable to secure a variety of expression and tone colour which might tax the resources of an ordinary orchestra of thirty pieces. Secondly, great skill is required on the part of the orchestrators in the utilization of the material, both musical and instrumental, at their disposal. Arranging for a large stage band is now a fine art, indicated by the four-figure salaries which all my orchestrators command. Noise and eccentricity have been eliminated. Refinement of musical taste is essential.

Scenic backgrounds and artistic effects are useful to a stage band, but easy good humour and a fair leavening of comedy is a necessity, because no music-hall audience can be kept serious for long at a time without signs of restiveness. They pay to be entertained. And wireless audiences, too, I fancy, respond to doses of the same tonic, for it is possible to make even a band smile through the ether.

The public memory plays an important part in the appreciation of a stage band's

efforts, and consequently in the conductor's selection of material. The good old songs of yesteryear, when suitably presented in modern fashion, revive associa-

tions and transport many a listener back to happy, far-off days. On similar psychological grounds it is unwise to feature a 'hit' song until it is fairly well known, or the maximum appreciation is not obtained.

Cheerfulness is the keynote I try to emphasize in my stage band music—an expression of happy youthfulness.

Life in a modern stage band, however, entails really hard work. Often we perform five or six 'shows' a day, not to mention gramophone-recording sessions, and this frequently involves a lot of high-speed travelling. After playing in Paris until the early hours on New Year's Eve, for instance, we were due to open in Hamburg—600 miles away—on the following, or rather the same, day. So we just had to hire a couple of aeroplanes!

All things considered, the best jazz bands on the stage today are facing a rosier outlook than ever before. There are fewer good bands about. The non-progressive ones are fading away, for you cannot fool the public.

The library of jazz music of real musical value is growing and bears such names as Stravinsky, Milhaud, Eric Coates, and many composers eminent in other fields, who now recognize the musical possibilities of modern bands.

All this, of course, is a far cry from the crudities and noisiness of the early jazz. We have now in our hands something of musical value, which it has taken seven years to refine and separate from the dross.

I hope, however, that nobody will interpret this article as decrying any of the wireless dance bands as such, for many of them are excellent for dancing. But I do think that the number of wireless listeners greatly exceeds the dancers, and that at least fifty per cent. of the jazz music broadcast should be designed for the entertainment of listeners only on the lines adopted successfully by the best stage bands. The continued support of music-hall audiences proves, to my mind, that the far larger wireless audience would appreciate the change.



JACK HYLTON

who is to broadcast with his band on Monday evening next.



Jack Payne's famous B.B.C. Dance Orchestra which is an indispensable item in the Vaudeville programmes. In his orchestration of rhythmic music Jack Payne studies both the dancer and the non-dancing listener.

JACK HYLTON.

THE OTHER SIDE OF THE MICROPHONE: A Listener's Impressions of a Vaudeville Show at Savoy Hill.

I HAVE been 'behind' at theatres and music-halls often enough, and when I went into the studio as one of the audience for a vaudeville programme I hardly expected to be surprised. I had got past the stage when one is thrilled at the mere presence of a famous comedian without a row of footlights between you and him. I went in feeling rather *blasé*. But it proved to be a totally new experience, and I was surprised after all.

Back-stage in a music-hall one feels conscious, every moment, of that glaring window of light beyond which rises the watching house. The stage, like a precipice, looms round the corner. As one talks to an artist one sees him changing his appearance, dressing up, making up until he is someone quite unlike the man one knows. Then his call comes, and he goes out and disappears. He falls down the precipice, as it were, out of one's sight. Then, his turn over, he comes back; resumes, in stages, his natural appearance; and becomes his normal self again.

When I went into the broadcasting studio I found about fifty people, some in evening dress and some not, sitting on rows of chairs, a dozen or so, in evening dress, standing around, a microphone in the middle of the floor, and beyond it the complete paraphernalia of a dance band.

We sat down at the back, and I began trying to pick out the vaudeville artists. I soon spotted the top-of-the-bill turn; but I had seen him too often not to recognize him even in a dinner-jacket and a hard-boiled shirt. The rest baffled me completely, except that I thought the fat man sitting in the front row must be the Lancashire comedian; and then I saw an obvious baritone talking to someone who looked rather like a conjuror, only they didn't broadcast conjuring, I thought.

At that stage a red light went on, most of the people standing around went over to the band instruments, my conjuror disappeared into a glass

cupboard which, I was told, was the control box, and my baritone went up to the microphone and began to announce.

What most impressed me was the apparent informality of it all. The star turn's stage entry I knew well. I had once seen him go out of his dressing-room and heard the blare of music and the roar of applause that greeted his appearance on the stage. Here, the announcer introduced him, and he got up, went to the microphone and began to speak quite quietly, as though he were talking to a friend. When he had finished there was a rattle of applause from the audience in the studio; a 'hand' that would have been a frost in any hall in the country. But he hardly appeared to notice it as he sat down again amongst his friends in the second row of chairs.

That informality was the keynote of the whole show. Artist after artist got up from the audience, went to the microphone, did his turn—and sat down amongst the audience again. Even the dance-band conductor, when he sang the refrain of a song, came close up to the microphone, put his arm round it, and then, as it were, whispered in its ear. Nobody took any more notice of us—the studio audience—any more than if we had been on the platform at an old-time sing-song in a music-hall of long ago. There was an intimacy in the proceedings that made us feel almost eavesdroppers. The microphone was all they cared about. It was easy to see, whether we laughed, or clapped, or coughed, that they did not really care.

I went away feeling that I had been rather foolish to come to the studio at all. There was none of that confidential atmosphere of a vaudeville artist's dressing-room before he goes out to face the footlights. It was the microphone for whom they reserved their confidences—the microphone, and the Smith family gathered round their loud-speaker at the other end.

H. N.

PART FOUR OF OUR CINEMA A B C.

(Continued from opposite page.)

time an actor, and like so many other exceptional men, he had also been a good many other things. He had been a newspaper reporter. He had written poetry. He had written plays, and even made a hypothetical scenario of Sardou's drama *La Tosca*. It is hardly necessary to add that in 1907 Griffith found no market for his adaptation; but his endeavours to sell it brought him into the film business as an actor and ultimately to the position of experimental director. His first production was called *The Adventures of Dolly*—a simple one-reeler with studio interiors and outside locations in New Jersey. It took him five years, during which he developed most of his theories by practical experience, to reach the stage at which he could begin operations on a grand scale. On October 1, 1913, he left 'Biograph,' who had decided to stick to the short picture common at that time. On October 29 it was announced that Griffith had joined 'Mutual Movies' with a contract, including a large salary, and the right to make two independent pictures of his own every year. It might be objected that the earliest peep-show pictures had invented the 'close-up' with such instances as the famous sneeze of Mr. Fred Ott in 1894, but it was unquestionably Griffith who established such technical tricks as close-ups, fade-outs, cut-backs, and so forth in their proper places in the course of screen narratives.

The Birth of a Nation was first shown in Los Angeles in February, 1915, under the original title of *The Classman*, from the novel of that name by the Rev. Thomas Dixon. The final title was chosen by the author after the first night, and with the special performance given at the Rose Gardens, New York, on February 20 in the same year Griffith

elevated the film for the first time into direct competition with the theatre as a full-length entertainment by itself.

It is possible to level almost every artistic indictment against Griffith, but he found Lillian Gish; he 'made' Mary Pickford; he discovered the proper uses of moving-picture technique, and he invented the super-film, which is no bad record. With such a record behind him and with *Broken Blossoms* and *Way Down East* ahead of him, I think we can overlook such travesties as *Drums of Love*, such downright failures as *Sally of the Sawdust* and *The Battle of the Sexes*.

I must leave to my next article the consideration of the various great producers who have gone their different ways from the starting point which David Wark Griffith established for them.

'G.'

THE NATIONAL LECTURES

The first of the new series of triennial National Lectures will be broadcast on Thursday, February 28, by

Mr. ROBERT BRIDGES

The Poet Laureate's subject will be

'POETRY'

THE BACKBONE OF STUDIO VAUDEVILLE.

Graham Eltham on the Great Game of
'Find the New Comedian!'

(Continued from page 317.)

his little store of humour at the microphone stands as a failure by his own confession.

The stipulation that broadcast comedy must be 'clean' (and the B.B.C. has taken its responsibility in this matter with proper seriousness) should provide no bar to the discovery of comedians. Very few British comedians of the past or present have relied upon 'suggestive' material for their appeal. The vaudeville of any country is a fair mirror of the national temperament, for it is designed to please ordinary people and, if it did not please them, would not be as it is. There is as yet, the saints be praised, no 'art form' of vaudeville—it has not yet been experimented upon by Sunday evening audiences from Bloomsbury.



The decline of the comedian may be due in some measure to the decline of the comic song. Where is the dear, juicy old number with a different story to every verse and innumerable 'extra choruses'? No one is writing such songs today. Syncopation has spoiled song words. The principle seems to be that if the words are rhythmic, it hardly matters that they don't make sense. They make adequate material for the syncopated pianist, but poor fare for the comedian, who gets on better with material less slushily sentimental or brazenly cynical.

The author of a recent article on the technique of broadcast entertainment has said:—

'Noise counts for nothing. You cannot carry a radio audience off its feet by sheer weight of numbers. When you perform in the studio, you are virtually performing in a drawing-room in Wigan or Tooting Bec—for it is in such a drawing-room that it is reaching your audience.'

A happy generalization—and largely true. The 'big guns' of broadcasting are those which make least noise. No shouting or antics can disguise from a radio audience the staleness of a comedian's material. He cannot bluster the drawing-rooms and back-parlours of England into liking him. He must 'roar you as gently as any sucking dove.' This is remembered in the search for new comedians. The amateur of originality who is clever enough to make a family party laugh in the drawing-room at home is as likely to become a 'star' of broadcast vaudeville as any music-hall favourite. If any reader of this article feels the spur of ambition, let him listen first to some of the successful broadcasters mentioned above and ask himself what exactly is the quality which they share in common—which I have called the 'intimate touch' but might be better described as 'It' (if only Mrs. Glyn had not already used the expression in another connotation).

GRAHAM ELTHAM.

An A B C of the Cinema—IV.

THE FIRST GREAT PRODUCER.

In this fourth article of his Miniature Film History, the writer traces the growth of the 'story picture' from the crudities of *The Great Train Robbery* and the Eaves' *Passion Play* to the emergence in 1907 of David Wark Griffith, who was later to give us *The Birth of a Nation* and register the possibilities of the Screen as an artistic medium.



D. W. Griffith, producer of *The Birth of a Nation*, etc., the first artistic genius of 'the pictures' and—

THE unqualified success of the so-called 'Edison's Vitascope' on Broadway, and the qualified triumphs of its copies by the Lumière brothers in France and by Mr. Paul in London, produced what can only be called a craze for this new art—the art of the film. But two things were to occur which created a tremendous revulsion of feeling. One natural enough, and in its effects beneficial; the other merely fortuitous. The former lay in the fact that, very naturally, the thrill of novelty wore off as far as the Vitascope was concerned, in the same way as had previously been the case with the Kinetoscope. The thing became a 'stunt' music-hall turn, and went farther and farther to the bottom of the bill as its freshness withered. After all, it was not to be expected that modern democratic audiences could continue to be thrilled indefinitely by pictures, even if they did move, of continual trains going into stations, comedians sneezing, and babies engulfing food with an enthusiasm superior to their table manners. People began to wonder whether the film had any future beyond that of occasionally recording processions and prize-fights.

This period of suspended animation was roughly covered by the year 1897. At the same moment, an appalling tragedy in France, when a film that was being shown as a star attraction at a charity bazaar caused the whole building to be burnt to the ground, with a death-roll of 180, including representatives of most of the great French monarchist families, had an effect of mass horror that can only be paralleled when we think of such disasters as those connected with the names of the *Titanic* and the *Lusitania*.

Of course, this suspended animation did not last. People's desire for entertainment is one of the greatest factors making for inventive progress. Their craving for novelty is lasting, whereas their memories are frequently short. Accordingly, by 1903, the story-picture proper had arisen to solve the problem. I suppose that the true progenitor of all story-pictures was the fake Oberammergau *Passion Play*, produced in 1898 by Holman Eaves. This was supposed to be a photographic reproduction of the famous German *Passion Play*, which, having attained the sanctity of an international tradition, was unlikely to be subjected to the vetoes of the various authorities in New York, which might otherwise have taken exception to filmed religion. In reality,

it had been manufactured on the roof of the Great Central Palace, and, in spite of that fact, achieved a great success—a success which is not surprising when we consider it in the light of such after events as the production of *Ben Hur*, the magnificent German film *I.N.R.I.*, and Mr. De Mille's gorgeous spectacle *King of Kings*. The Eaves' *Passion Play*, however, was something of a 'stunt.' For the story-picture proper, we must proceed to *The Life of an American Fireman*, which was followed by the famous *Great Train Robbery*, and *The Great Bank Robbery*, in which melodrama came very strongly into its own. In *The Life of an American Fireman* were such common features of future film history as the thrill climax—in this case a fire—a cut-back, and a last-minute rescue. It appeared in every State in the Union and started a demand which has never yet been over supplied. From *The Great Train Robbery* to *The Spy* is simply a logical development. In both cases sheer entertainment was the aim in view, supplied according to the best melodramatic traditions.

Nineteen hundred and three was certainly a vintage year. Not only did it produce the first melodrama, but it showed the type of moving-picture from which has sprung all travel films, and such educational pot-pourris as the Pathé Pictorial, which most of us have now grown used to digesting from constant forcible feeding. At the St. Louis Exhibition one of the smaller buildings was got up in the form of a railway carriage with a uniformed attendant and the seats placed as in a train. At its far end a changing panorama of scenery was projected, giving a successful illusion of travelling through variegated scenery. This took place at a time when otherwise the film was still a turn in a music-hall. But the success of what were called *Hale's Tours* suggested to a couple of adventurous citizens of Pittsburg that a bare hall, on which they need not spend the money necessary to fit up an imitation railway carriage, but in which they could merely provide a certain number of chairs plus a projector, might well serve as a suitable place in which to show such pictures as *The Great Train Robbery* as a complete entertainment. Their enterprise was justified, and 'nickelodeons,' as they were called, sprang up all over America. It is perhaps not out of place to mention here a factor which had much to do, not only with the success of films as such, but with the type of films that were to form the majority of all moving pictures made for many years. The cinema was born in America; it was adopted by Americans as a money-making concern, and therefore it was necessary for it to appeal to the mixed population of the States. To this mixed population the universal language of the screen, its simple stories, its cheapness as an amusement, its sentimental unreality came

as a godsend, particularly to the ever-increasing immigrant population speaking all the languages of Europe, and finding themselves strangers in a strange land.

It is, I think, very true to say that, between the age of invention and 1907 when D. W. Griffith first used the word 'art' in connection with the films, the main thing which emerges and which must be remembered is that, in its earliest youth, the film was adopted by business men and brought up from an entirely commercial angle.

With this first mention of Griffith, we come to the two branches of the purely human history of the film; the dynasties respectively of directors and stars. It is probably true that Griffith has done his best work. Of late years his films have shown little advance in comparison with those of more up-to-date directors. He is, too, a confirmed sentimentalist, while that bright, ironical, hard view of life, exemplified in such deplorable instances as the 'Bright Young People,' has been exploited more successfully on the films by directors who have kept in touch with the psychological development of present-day audiences. But Griffith will remain as the first great director in film history, if for nothing else, for the practical application of the 'close-up.' His second title to fame might be found in his discovery of Miss Lillian Gish. Nowadays, after such films as *The Cabinet of Dr. Caligari*, *The*



—Lillian Gish, the 'star' of many early Griffith films, who may be said to have been the first great dramatic actress created by the new medium.

Big Parade, or *Our Dancing Daughters*, *The Birth of a Nation* and *Intolerance* may seem old-fashioned, but in their day they were terrific. They are still terrific when we consider that they were produced at a time when the film had no history worth speaking of, and had made no progress beyond *The Great Bank Robbery*. Griffith was at one

(Continued on opposite page, foot of cols. 1 and 2.)



Housekeeping for One.

AS a sense of security and freedom from worry is only possible when the income regularly exceeds expenditure, careful budgeting is essential, and as rent often takes a large proportion of small incomes, each person should decide on the maximum sum for this item, and having made her decision she must not spend more.

The amount to be spent on food, lighting, heating, etc., must also be carefully allocated. It is difficult to make a definite statement as to how much any one person should spend on food and other necessities, but it is possible to provide an adequate amount of nourishing but plain food for as little as 15s. per week.

An instantaneous, or storage, gas water-heater solves the problem of hot water, for both are economical, and if provided with a swivelling outlet pipe can serve both the bath and hand-basin as required. Warmth is possibly more essential than hot water, and the excellent gas fires available not only assist in ventilating the room but are economical and labour-saving. Like water-heaters, they should, however, be fitted to a flue, for no one should tolerate a gas heater which allows the products of combustion to escape into the room.

Whilst to some a gas fire is all that they desire, to others a coal fire provides not only warmth, but companionship, and they may be glad to know that it is possible to have a coal fire without the labour of laying and lighting it daily. I have had several years' personal experience of slow combustion stoves of this type, designed to burn ordinary soft coal—not anthracite—which can be kept alight for a fortnight, or even longer, without rekindling.

Electric fires, being portable, can be carried from room to room and placed in any desired position. Moreover, there being no products of combustion, they are suitable for warming a flueless bedroom.

There is also an extremely convenient combined electric-cooker. It is of the reflector bowl type and is designed for local heating, but a frying-pan, kettle, hot-plate, etc., have been specially made to fit the heater. Numerous tests have proved it satisfactory for boiling, stewing, baking small joints, cakes, etc., and it is also suitable for shallow frying. Undoubtedly a miniature stove which can be obtained complete with oven is more convenient than improvised methods of cooking. A device is obtainable by which cakes, meat, etc., can be baked over a gas ring, oil burner, or electric element. It may surprise some of you to know that an ordinary large cast-iron saucepan makes an excellent improvised oven. The lid should be placed on the saucepan and the pan put over a low gas and allowed to heat slowly. When sufficiently hot the cake or pie can be placed inside the saucepan, but in order to prevent burning it should be raised at the bottom.—*From a talk by Mrs. Cottingham Taylor, February 1.*

Nuremberg Gingerbread.

Beat four eggs thoroughly; mix with them half a nutmeg, grated, six pounded cloves, 2 ozs. each of candied lemon and citron peel, finely chopped, and 8 ozs. of sugar. Stir briskly for ten minutes, then add very gradually $\frac{1}{2}$ lb. of flour (self-raising) and a little milk.

When well mixed, stir in 8 ozs. of sweet almonds, sliced. Spread on wafer paper about a quarter inch thick, cut into fingers, place on buttered tins, and bake from twenty minutes to half an hour.—*Mrs. B. Every, 6, Broyle Road, Chichester.*

Genoa Slab Cake.

1 lb. flour.	6 ozs. currants.
$\frac{1}{2}$ lb. caster sugar.	2 ozs. ground almonds.
$\frac{1}{2}$ lb. butter.	2 ozs. glazed cherries.
6 ozs. sultanas.	2 ozs. lemon peel.
Grated rind of a lemon.	5 eggs.
2 tablespoonfuls baking powder.	
2 ozs. blanched almonds to place over top of cake.	

Cream butter, add sugar, then cream again; add eggs well beaten, then add fruit and grated rind of lemon, lastly flour and baking powder. Put in a tin, spread almonds on top of cake, and bake in a gas oven for one hour.—*Mrs. Dingle, Lamb Park Terrace, Par, Cornwall.*

'Balanced Ration' Recipes.

Ecc's Pudding.

1 $\frac{1}{2}$ lbs. apples.	5 ozs. flour.
5 $\frac{1}{2}$ ozs. sugar.	1 egg.
2 $\frac{1}{2}$ ozs. margarine.	
1 teaspoonful baking powder.	
2 tablespoonfuls milk.	

Stew apples in the usual way, sweetening with 3 ozs. of sugar. Place them when done in the bottom of a well-greased pie-dish (size No. 6 or 7). Beat butter and remainder of sugar together to a cream. Then add beaten egg and mix well. Sift in flour and baking powder; mix all to a dropping consistency with the milk. Spread the mixture on top of the fruit. Bake in a moderate oven till well risen and pale brown (30 to 40 minutes). Dust with sugar and serve hot or cold.

Sheep's Tongues en Casserole.

5 sheep's tongues.	2 ozs. turnip.
1 Oxo cube.	2 ozs. onion.
$\frac{1}{2}$ pint stock.	$\frac{1}{2}$ oz. cornflour.
2 ozs. carrot.	

Wash the tongues. Put them in a casserole, cover with water or stock and simmer for two hours. Add the vegetables, which have been prepared and cut into large cubes. Continue to cook till the tongues are tender (about another hour). Remove tongues, skin them, cut each into two lengthwise. Take $\frac{1}{2}$ pint of the liquid in which they were cooked (the remainder goes into the stock pot). To this add the tongues and the vegetables. Mix the cornflour to a thin, smooth paste with a little water. Add this with the Oxo cube to the mixture. Stir all till boiling. Simmer for a few minutes and serve.—*From a talk by Prof. V. H. Mottram.*

Our Boys and Girls.

The School Child—I.

IT is more especially as the time for building up a healthy body that school days are of importance.

The child of school age, unlike the infant, has two environments, the home and the school, governed by two independent authorities, the parent and the teacher. Building up health is a twenty-four-hour-a-day job, and if the best results are to be achieved, each should know what the other is doing, and the two should work in harmony. To take the school side first, we find a school medical service, the officers of which, among their many duties, concern themselves in securing healthy surroundings for the children; provide,

or try to provide, that the schools are free from damp and dirt and are flushed with fresh air and sunshine; and demand that there shall be enough space to reduce to a minimum the spread of infection.

So far as the home is concerned, the child's health is built four-square on very simple foundations: good food, fresh air and sunshine, exercise, and sleep. If a mother can give her child a sufficiency of these, he is as well off as any prince, and, indeed, many princes have had less. I will assume that we take for granted, also, that good old-fashioned nurse's recipe for a healthy childhood—'plenty of soap and plenty of love!'

'Good Food' is too large a subject to discuss in detail now, and attention can only be drawn to a few points which one finds are still too commonly overlooked.

The first is the very special value of milk. It has been shown over and over again that even when on a good mixed diet, children gain substantially in height and weight, to say nothing of energy and brightness, if three-quarters of a pint of milk is added to their food. An interesting experiment recently conducted on over 1,000 normal Scottish children getting the ordinary diet of a working-class household showed that nearly as good results were obtained by separated milk as by full milk—a hint that we are unjustly neglecting a cheap and valuable food for older children.

The next point concerns the arrangements of meals. Children, and especially young children, do not stand long intervals between meals at all well. The importance of a good breakfast is well understood, but the second substantial meal should not be put off till too late in the day.

The need for fresh air and sunshine for children is now appreciated by every intelligent person. The problem for town-dwellers is to secure the maximum of both. Perhaps the most important part the parents can play in this campaign is by supporting the efforts of their medical officers to reduce smoke-pollution. Let us see that the days are arranged so that the child's playtime comes during the bright hours, necessary household tasks being kept as far as possible for the late afternoon or evening.

Soon we shall have the sense to recognize that playing fields are as essential for a healthy town as drains, and shall plan accordingly. Intelligently directed exercise should lead to muscular strength certainly, but also good poise and carriage and good muscular control, which is even more important in life. One rather disturbing feature is still reported from the schools. One finds that certain defects associated with confinement to the house and lack of exercise, such as crooked spines, anaemia, some vision defects, are more common in girls than in boys. Girls need sunshine and play as much as boys do, and it will do the boys no harm to make them share in household tasks, as is the custom in America and the Colonies.

On the subject of sleep, and early bedtime, the British parent is usually sound. We have to remember that sleep is not idleness, it is a necessary condition for the building of restorative processes of our physical life. The sleeper is like a man who has taken the receiver off the telephone so as to work undisturbed at an urgent and important job.—*From a talk by Dr. Letitia Fairfield.*

(Continued on page 340.)



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COSSOR VALVES



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3.30
Symphony Concert
from
Manchester

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

3.30 A Light Symphony
Concert

S.D. from Manchester
THE NORTHERN WIRELESS
ORCHESTRA

Leader, JOHN BRIDGE

Conducted by T. H. MORRISON

Ballet, Ascanio.....Saint-Saëns

BELLA BAILLIE (Soprano) with
Orchestra

Ave Maria.....Max Bruch

ARTHUR CATERALL (Violin) with
Orchestra

Fifth Concerto in A.....Mozart
Allegro aperto; Adagio; Tempo
di Menuetto

BELLA BAILLIE
The Girl and the Nightingale
Granados

ORCHESTRA
Second Suite, 'The Maid of Arles'
Bizet

5.0 A PIANOFORTE RECITAL
by

EGON PETRI

Aria with 30 Variations ('The Goldberg')
Bach, Concert arrangement by Busoni

(For 5.30 to 6.15 and 7.55 to 8.45 Programmes
see opposite page)

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the London Fever Hospital
by Lord EBURY, President of the Hospital.

HOSPITAL appeals are many, but the one
that will be broadcast tonight has two
peculiarities that distinguish it from the rest.
The hospital for which it is being made is the
only voluntary fever hospital in London, and
this is the first general appeal that it has made for
126 years. The most pressing need is for a new
Central Isolation Building, and for this purpose,
and for the renovation of several wards and
repairing the fabric of the main building, a sum
of £50,000 must be raised.

Contributions should be sent to Lord Ebury
at 1, Howick Place, S.W.1, or to the Secretary,
The London Fever Hospital, Islington, N.1.

SUNDAY, FEBRUARY 10
2LO LONDON & 5XX DAVENTRY
(958 M. 838 KC.) (1,562.5 M. 192 KC.)

9.5
The Virtuoso
String
Quartet.



THE VIRTUOSO STRING QUARTET,
who will broadcast in the Chamber Concert tonight. They are, from
left to right, Marjorie Hayward, Edwin Virgo, Cedric Sharpe, and
Raymond Jeremy.

violin throughout. It has two
melodies, the one with which the
movement opens in a rhythm inter-
changing between three in the bar
and two in the bar, and another
which follows on it very naturally
and easily, above a reiterated figure
which the violoncello plays in
plucked notes.

The Scherzo is lively and vigorous,
and again, as at the beginning of the
first movement, syncopation makes
a striking effect. In spite of its
energy, the minor mood lends it a
hint of melancholy, which disappears
in the vivacious Trio, in major.

The chief tune of the last move-
ment begins at the outset. Another
theme, in detached notes, has a less
important share in the movement,
and at the end it is the first which,
in a still more vivacious form, rounds
the movement off brilliantly.

9.35 STEUART WILSON (Tenor)
Total Eclipse ('Samson')...Handel
D'un Vainqueur de blé (The Winnov-
ing Fan)...Lennox Berkeley
Dream Song...V. Hely-Hutchinson

IN the form of Handel's 'Sam-
son' which is now usually
performed, the tale begins after

he has been blinded and when he is a prisoner
in chains. This air, eloquent of his grief at the
loss of sight, comes quite near the beginning.
Sir Walford Davies, in one of his talks to the
ordinary listener, pointed out the impressive
effect of the interval of the fourth at the words,
'No sun, no moon,' followed by the drop of a
fifth where Samson mourns 'All dark.' The
opening words are sung without accompaniment,
and throughout, the air is impressive by its very
simplicity.

9.43 QUARTET
Serenade.....Haydn
Tambourin.....Gossec, arr. Cedric Sharpe
Valse.....Glazounov

9.55 STEUART WILSON
An Epitaph.....John Ivimey
Trees.....Katherine Heyman
Fancy's Knell.....Dom Thomas Symons

10.3 Quartet in D Minor.....Mozart
10.50 Epilogue

8.50 WEATHER FORECAST, GENERAL NEWS BULLE-
TIN; Local Announcements. (Daventry only)
Shipping Forecast

9.5 Chamber Music

THE VIRTUOSO STRING QUARTET

MARJORIE HAYWARD (1st Violin); EDWIN
VIRGO (2nd Violin); RAYMOND JEREMY (Viola);
CEDRIC SHARPE (Violoncello)

Quartet in D.....Tchaikovsky

THE first of Tchaikovsky's String Quartets begins
with a figure on all the strings together,
which makes its effect rather by an unaccustomed
halting syncopation in the rhythm than by any
actual melody. The material which is used as
the second subject is also more a matter of
rhythm than of tune, running about in busy
semiquavers.

The slow movement, well known in many
arrangements, is practically a solo for first

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Feb. 10. 3.30. Light Symphony Concert. 9.5. Chamber Music.	3.30. Military Band. 9.0. Choral Concert.	3.30. Manchester. Light Symphony Concert. 9.5. Cardiff. Concert of the Cardiff Musical Society.
Monday, Feb. 11. 3.30. Ballad Concert. 9.35. Military Band.	5.0. Ballad Concert. 6.30. Light Music.	3.30. Glasgow. Orchestral Concert. 7.45. Belfast. French Composers.
Tuesday, Feb. 12. 7.45. Gershwin Parkington Quintet.	4.0. Orchestral Programme. 7.45. Liverpool Philharmonic Concert.	4.0. Glasgow. Light Concert. 7.45. Belfast. Light Orchestral Concert.
Wednesday, Feb. 13. 3.45. Light Classical Concert. 10.20. Ballad Concert.	3.0. Military Band Concert. 6.30. Light Music.	3.45. Manchester. Orchestral Concert. 10.20. Belfast. Concert.
Thursday, Feb. 14. 4.0. Studio Concert. 9.35. Musical Comedy Programme.	3.0. Symphony Concert from Bournemouth. 7.30. City of Birmingham Orchestra.	7.45. Cardiff. Orchestral Concert. 7.45. Manchester. Band Concert.
Friday, Feb. 15. 8.0. B.B.C. Symphony Concert, No. VIII.	6.30. Light Music.	4.0. Glasgow. Orchestral Concert. 8.0. Belfast. Symphony Concert.
Saturday, Feb. 16. 7.30. Light Orchestral Concert.	9.0. Chamber Music.	4.0. Glasgow. Light Orchestral Concert. 7.45. Cardiff. Popular Concert.



THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



(For 3.30 to 5.30 Programmes see opposite page)

5.30 SCENES FROM OLD TESTAMENT HISTORY Jehu and Jezebel

It is difficult for us in these days to reconcile Jehu's treatment of the house of Ahab with the fact that he was 'the Lord's Anointed.' But to the Jews of that time Jehovah was indeed a 'jealous God.'

The story is perhaps the most barbaric, and at the same time the most dramatic, in the Old Testament.

Jehu was first and foremost a mighty man of valour, and it was on this account that he was chosen of God to be King. The reigning houses of both Israel and Judah had become so decadent that their total extermination was the only way to give the people a chance to reform.

This, then, was Jehu's mission, and he carried it out to the bitter end, leaving terror in his train.

Jezebel, the greatest power for evil in the land, was a King's daughter. She alone was not afraid of this upstart Jehu. Her taunt, 'Had Zimri peace, who slew his master?' was in the nature of a challenge.

For Zimri, after slaying Elah the King, was himself deposed by Omri after a reign of seven days, and had burnt himself to death in his palace.

Jehu recognized in her a worthy enemy, for he would have her buried as befitted a princess. Her downfall was made the more impressive and complete by the fact that her body was devoured by the pariah dogs that haunted Jezreel, 'so that they shall not say, This is Jezebel.'

5.45-6.15 app. Church Cantata (No. 69) Bac^u

From St. Ann's Church

S.B. from Manchester

'LOBE DEN HERRN, MEINE SEELE'

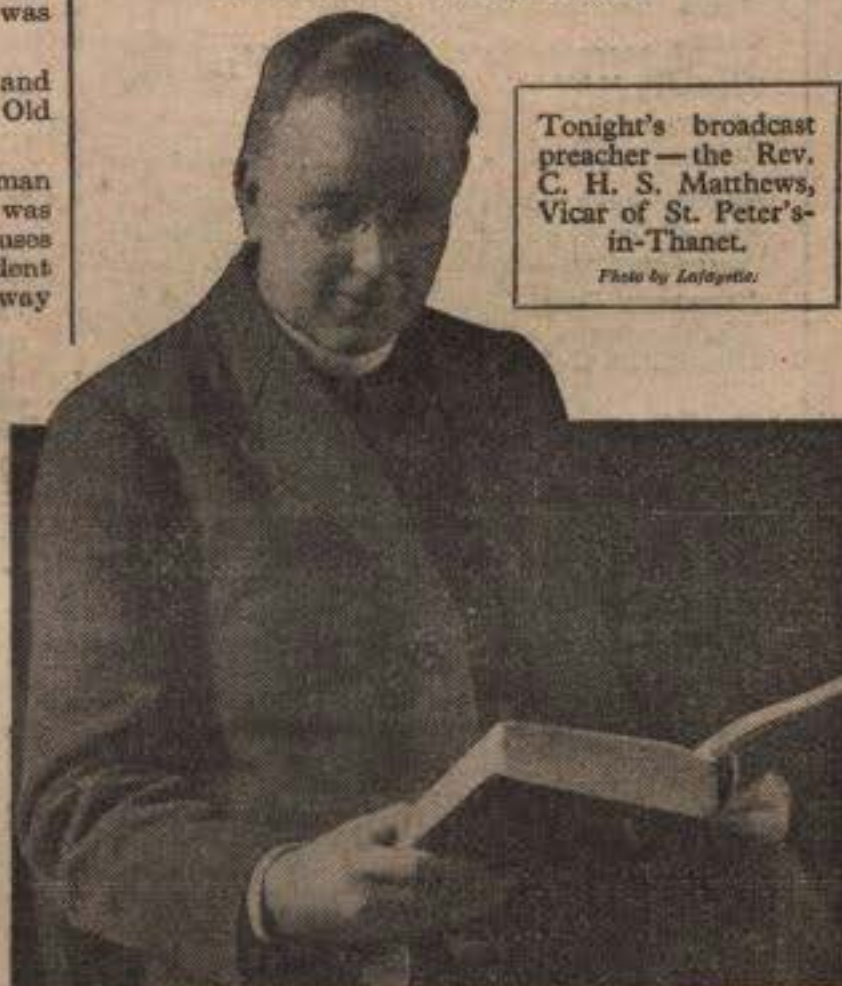
BELLA BAILLIE (Soprano)

CONSTANCE FELPIS (Contralto)

ARTHUR WILKES (Tenor)

REGINALD WHITEHEAD (Bass)

THE ST. ANN'S CHURCH CHOIR



Tonight's broadcast preacher—the Rev. C. H. S. Matthews, Vicar of St. Peter's-in-Thanel.

Photo by Lajpette.

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
GEORGE PRITCHARD at the Organ

7.55 A Religious Service

From St. Martin-in-the-Fields
THE BELLS

8.0-8.45 THE SERVICE

Hymn, 'Gracious Spirit, Holy Ghost'; Confession and Thanksgiving; Psalm 23; Lesson, 1 Corinthians xiii; Magnificat; Prayers; Hymn, 'Love Divine, all loves excelling'; Address, Rev. C. H. S. Matthews (Vicar, St. Peter's-in-Thanel); Hymn, 'The King of Love'; Blessing

(For 8.45 to 10.30 Programmes see opposite page.)

10.30 Epilogue

'HIS STRENGTH'

(A MULTITUDE of listeners await and appreciate the Sunday evening Epilogue. Many of them have asked *The Radio Times* to print details of this in advance. Others have written saying that, for them, one of the joys of this final Sunday message is its element of unexpectedness. Therefore, in order to satisfy these opposite points of view, it has been decided to disclose details of the Epilogue each week in *The Radio Times*, but those who wish to find them will have to turn to a later page of the paper. Those who like this Sunday evening event to come as a surprise will not find these details thrust before them in our Sunday programmes. It is hoped that this compromise will satisfy all lovers of this popular weekly event. For details of this week's Epilogue see page 353.)

10.40-11.0 (Daventry only)

The Silent Fellowship S.B. from Cardiff

This Week's Bach Cantata.

Church Cantata, No. 69.

'Lobe den Herrn, meine Seele' ('Praise Him, my Soul, yea, praise Him always')

COMPOSED probably in 1723 or 1724, this is among the most impressive of the Church Cantatas. The text is one of those which appealed strongly enough to Bach to make him compose it twice: the other Cantata to the same words is No. 143. The large orchestra is used which he had at command only on special festival occasions: besides the usual strings and continuo, there are three oboes, a bassoon, and three trumpets in the score, and all are used with the happiest effect. The Cantata is indeed one which is characteristic of the Master at his very best.

The exultant first chorus is on a monumental scale: there is a double fugue with a splendid subject, and the trumpet rings out on a noble note of worship; the bass is built up on one of Bach's favourite themes of rejoicing. The middle section of the movement is a very effective contrast.

The aria for alto voice, No. 3, has a very beautiful and expressive melody, and the setting of the words 'Mein Erlöser und Erhalter' ('My Redeemer, Thou my Saviour') for bass solo, the fifth number, has great strength and dignity.

Words:

(English Text by D. Millar Craig, copyright by the B.B.C., 1928.)

I.—Chorus.

Praise Him, my Soul, yea, praise Him always,
And remember all His great mercy and goodness!

II.—Recitative (Soprano).

How many, Lord, Thy mercies be!
Thou lead'st me to the light,
And eye sustainest me!
God watcheth o'er His creatures here below,
None is unworthy in His sight.
For all things great and small
His love is manifested so,
Unheeded ev'n a sparrow cannot fall.
Oh, would that I a sacrifice might bring
Thee,
A worthy song of praise might sing Thee!
How may I tell with humble voice and lowly,
Thy praise and glory, God on High, most
holy?

III.—Aria (Alto).

Praises bring Him, anthems sing Him,
To the Father, to the Son.
Praise the wonders He hath done,
To the Highest raise your voices,
In His praise mankind rejoices!

IV.—Recitative (Tenor).

The Lord hath great and mighty wonders wrought.
He watcheth o'er His people still,
The heav'ns and earth obey His will.
Save in Him, all our strength is nought,
And see, in this alone He showeth,
How rich the grace that He bestoweth,
A lamp of wisdom to our feet, to light our
way He giveth,

That we may ever know how sin is death,
and goodness liveth.
Yea, be it day or night
We walk in His own sight.
Then let us all, His praise forth showing,
Sing to the Lord,
That He may guide us evermore, our
coming and our going.
His might shall be our shield, our sword,
Our land, our children He defendeth,
'Gainst ev'ry foe His help He sendeth.
Thy hand shall still Thy people cherish,
Though guilty we, we shall not perish.

V.—Aria (Bass).

My Redeemer, Thou my Saviour, by Thy
hand am I sustain'd;
Thine the balm in ev'ry sadness, so my
mouth shall sing with gladness,
'God hath wisely all ordain'd.'

VI.—Choral.

Let all the Earth shew forth Thy praise,
Thy grace let deeds betoken.
The fields a plenteous harvest raise,
For so Thy word hath spoken.
So bless us, Father, and the Son, so bless us
God, the Holy Ghost;
With heart and voice let ev'ry one, on earth
and 'mid the heav'nly host,
Sing Alleluia, Amen!

Next Sunday's Cantata, No. 65 (sung on
February 3), will be repeated.

Tune in HILVERSUM

(1,071 metres)

on Sunday Night,
February 10th,

for the

BRANDES RADIO CONCERT

Conducted by Hugo de Groot

5.40 p.m. to 7.10 p.m.

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PROGRAMME

1. Overture Fr. v. Suppé
"Light Cavalry"
2. Waltz Hall
"The Wedding of the Winds"
3. Selection of Negro Melodies.. Bodewalt Lampe
"In Sunny South"
4. Waltz Intermezzo .. L. Translatour
"Dreaming Flowers"
5. Suite de Ballet Francis Popy
6. Melodie Rubinstein
(Cello solo by Wim Wyle)
7. Overture Auber
"Tra Diavolo"
8. Parade of the "Tin Soldiers" .. L. Jessel
9. Song Melody H. Wood
"Roses of Picardy"
10. Selection Vincent Youmans
"No No Nanette"
11. March Hugo de Groot
"Brandes Radio March"

14/6

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SUNDAY, FEBRUARY 10 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 A Choral Concert

3.30 A MILITARY BAND PROGRAMME (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND:
Conducted by RICHARD WASSSELL
Fugue in C Minor Bach, arr. Wassell
Slav March Tchaikovsky, arr. Godfrey
JAMES HOWELL (Bass)
Litany Schubert
My Son Del Riego

3.52 BAND
Military Overture in C Mendelssohn
ALICE COUCHMAN (Pianoforte)
Prelude in E Minor Mendelssohn
Variations, Op. 12 Chopin
GEOFFREY DAMS (Tenor) and JAMES HOWELL
The Coming of a Dream Knight
The Battle Eve Bonheur

4.18 BAND
Largo and Scherzo, (The 'New World'
Symphony)..... Dvorak, arr. Kappey

GEOFFREY DAMS
At Grafton
Boughton
There is a Lady
sweet and kind
Brewer
Jillian of Berry
Brewer

4.40 BAND
Cornet Solo,
'The Promise
of Life' Cowen
(Soloist,
P. C. Cook)
Ballet Suite,
'Coppélia'
Delibes

5.0 ALICE COUCH-
MAN
Polonaise in D Moszkowski
Prelude and Toccata, Op. 27 .. Pick-Mangiagalli
GEOFFREY DAMS and JAMES HOWELL
Sylvia Sarjeant
Watchman, what of the Night? .. . Sarjeant

5.16-5.30 BAND
Selection, 'The Yeomen of the Guard' Sullivan

8.0 A Religious Service
From the Birmingham Studio
Conducted by Canon S. BLOFIELD, of St.
Bartholomew's Church, Edgbaston

Order of Service:
Hymn, 'O Thou Who dost accord us' (English
Hymnal, No. 86)
Prayers
Magnificat
Hymn, 'My God, accept my heart this day'
(English Hymnal, No. 341)
Reading
Hymn, 'My God, I love Thee; not because'
(English Hymnal, No. 80)
Address
Hymn, 'All ye who seek a comfort sure'
(English Hymnal, No. 71)
Benediction

8.45 THE WEEK'S GOOD CAUSE:
(From Birmingham)
An Appeal on behalf of the Dudley Hospital
Sunday Fund by Mr. D. TANFIELD (Secretary)
(Donations to be forwarded to the Secretary,
Dudley Hospital)

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN

9.0 A Choral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA:
(Leader, FRANK CASTELL)
Conducted by JOSEPH LEWIS
ASTRA DESMOND (Contralto)
THE BIRMINGHAM STUDIO CHORUS

'THE MUSIC MAKERS'..... Elgar
An Ode for Contralto Solo, Chorus and Orchestra

9.45 A SONG OF DESTINY, Op. 54 Brahms
A Poem for Chorus and Orchestra

9.55 ALTO RHAPSODY, Op. 53..... Brahms
For Contralto Solo, Male Chorus, and Orchestra

THE 'Schicksalslied,' to give 'The Song of
Destiny' its original name, is based on a
poem by Hölderlin, one whose last years were
clouded by unhappiness which bordered on in-
sanity; noble and dignified in its way, the poem
is pessimistic in outlook. It sets forth a contrast

between the
happy state of
the immortals
and the trials and
sufferings of
mankind, and it
ends on a rather
hopeless note.
There is a quite
short orchestral
prelude, fore-
shadowing the
peace and glad-
ness of the open-
ing section of the
poem. The chorus
enters in the
same happy vein,
calm and serene,
and that contin-
ues until the

conflicts of our earthly life intrude, breaking in
on the serene mood of the opening with
vigorous rhythmic interruptions until the chorus
concludes with man's passing away from earth.
Then Brahms has an orchestral epilogue in
which the themes of the opening are heard
again, reminding us of its mood of bright
serenity.

THE Rhapsody for Contralto, Male Voice
Choir and orchestra, is founded on a
poem of Goethe's descriptive of a journey to the
Harz mountains.

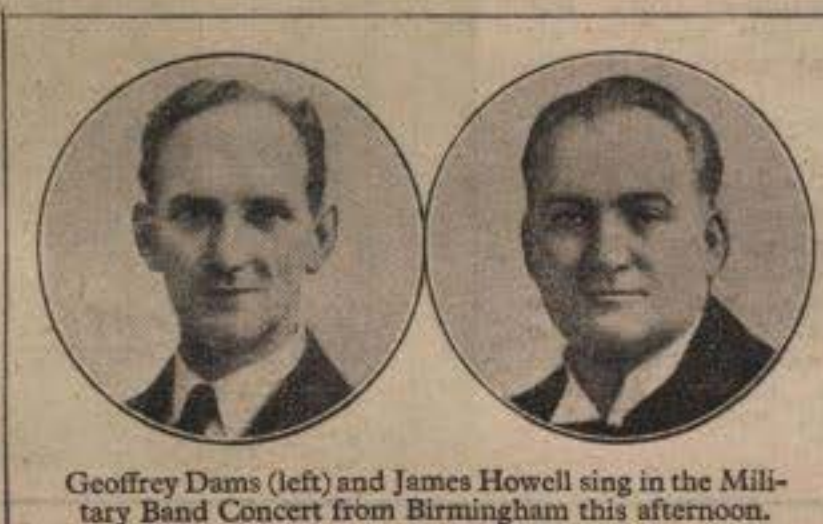
In the first two portions of the poem
which Brahms has chosen, loneliness is the
key-note, the sad state of those who live
apart from comradeship, taking no share in man-
kind's tasks. The last part of the work is in
happier spirit, finding consolation in a divine
thought finely expressed; it concludes with a
prayer to the 'Father of Love' to open the
selfish eyes of the lonely one to all the beauty
about him.

10.10 'BLEST PAIR OF SIRENS' Parry
An Ode for Chorus and Orchestra

THE text of 'Blest Pair of Sirens' is Milton's
poem, 'At a solemn Musick.' Known
to practically every serious choral society through-
out the country as one of the late Sir Hubert
Parry's finest and most dignified works, it is
dedicated to Sir Charles Stanford and the Bach
Choir, who gave it its first performance in 1887.

There is a big impressive introduction for the
orchestra, in which there can be heard many of
the themes which accompany the voices through-
out the choral part of the work. The voices are
in eight parts.

10.30 Epilogue



Geoffrey Dams (left) and James Howell sing in the Military Band Concert from Birmingham this afternoon.

Sunday's Programmes continued (February 10)

5WA CARDIFF. 323.2 M. 928 KC.

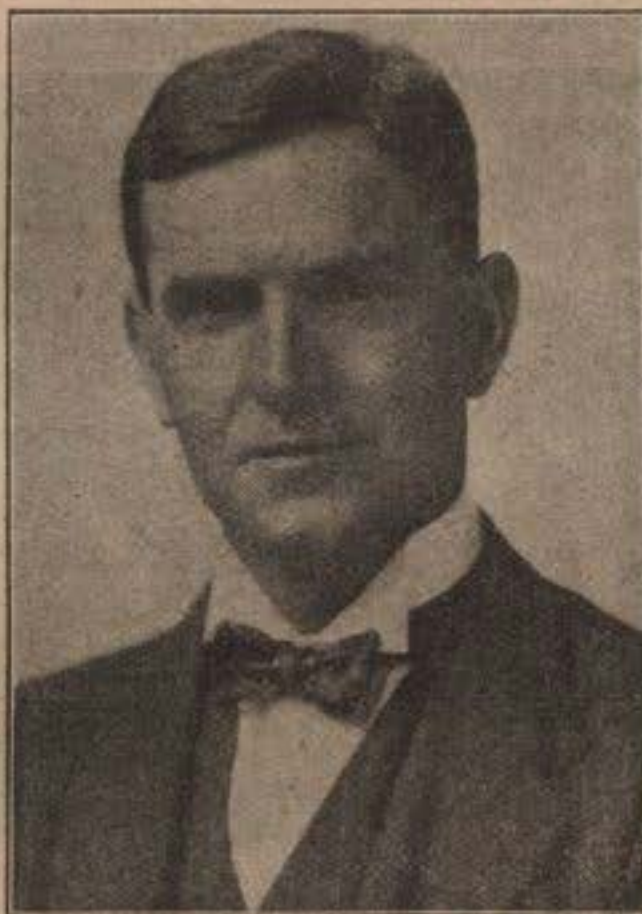
- 3.30 S.B. from Manchester
- 5.0 S.B. from London
- 5.45-6.15 app. S.B. from Manchester
- 7.55 S.B. from London
- 8.45 **THE WEEK'S GOOD CAUSE:**
Appeal on behalf of the Abertillery and District Hospital by Mr. FRANK HODGES, J.P.
- 8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)
- 9.5 **Cardiff Musical Society**
Second Concert of the Season 1928-1929
The Second Part
Relayed from the Park Hall
'KING OLAF'
by
ELGAR
Artists:
MIRIAM LICETTE (Soprano)
TREFOR JONES (Tenor)
JOSEPH FARRINGTON (Bass)
THE CHOIR OF THE CARDIFF MUSICAL SOCIETY
THE NATIONAL ORCHESTRA OF WALES
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE
THE WRAITH OF ODIN
Chorus (Ballad), 'The guests were loud'
Recit., 'Sisters, sing ye now the Song'
SIGRID
Soli (Soprano and Tenor) and Chorus, 'Sigrid sits in her high abode'
Recit. (Bass), 'Hark, she flies from Wendland forth'
THYRI
Chorus (Ballad), 'A little Bird in the Air'
Duet (Soprano and Tenor), 'The grey land breaks to lively green'
Choral Recit., 'After Gunbild's death'
THE DEATH OF OLAF
Chorus, 'King Olaf's dragons take the sea'
EPILOGUE
Solo and Chorus, 'In the Convent of Drontheim'
(By permission of Novello and Co., Ltd.)

THE central idea of this Cantata of Elgar's, to a text partly by Longfellow and partly by H. A. Ackworth, is that Bards have gathered together and take turns in narrating several parts of the great Saga; now and again the characters of the tale themselves step out of the picture and carry on the story. As readers of Longfellow will remember, Olaf, King of Norway in the eleventh century, had embraced the Christian faith and wished to convert his people. They still worshipped the old Norse gods, Odin, Thor, and the others, made familiar to us in Wagner's 'Nibelung's Ring,' and they would have none of Olaf's teaching. He was only thirty-five when they killed him in battle.

The work, which was produced in 1896, begins with an Introduction and then the chorus sings the great challenge of Thor, 'I am the god Thor, I am the War god.' The tenor soloist sings of 'King Olaf's Return,' probably the best known separate number from the work, and then tenor and bass soloists and chorus join to describe the battle between Olaf and Ironbeard, who was the champion of Odin's followers. Olaf overcomes the pagan and receives his followers into the Christian fellowship. The next number is for soprano and tenor solo and chorus, and describes the tragedy of the King's wedding with Gudrun, Ironbeard's daughter. She sought to slay her bridegroom, was discovered, and thrust from him. There is then a Choral Ballad, known as 'The Wraith of Odin,' with which this evening's performance of the second part begins; it is a splendidly vivid setting of the words, 'The guests were loud, the ale was strong.' Soprano, tenor, and the women's voices of the chorus have the next number, telling of Olaf's unlucky wooing of Sigrid, and another Choral Ballad follows that. In it we hear of Thyri, who fled from her own betrothed to wed Olaf. This is followed by a choral recitative, and a

big, powerful chorus, setting forth the death of Olaf. The work comes to an end with an Epilogue for all the three solo voices, chorus and orchestra. The voice of Olaf's mother, Astrid, is heard, and a saintly voice challenges the powers of paganism. At the very end the bards join in chanting 'Greater than anger is love, and subdueth.'

- 10.15 **A Studio Concert**
THE CAERDYDD SINGERS
DAVID THOMAS (Tenor), ARCHIE GAY (Tenor), TALBOT THOMAS (Baritone), RONALD CHIVERS (Bass)
Musical Director, JAC. JENKINS
Harlech } Traditional.
Ar Hyd Y Nos } arr.
Annie Laurie } Jac. Jenkins



Walter Scott.

MR. FRANK HODGES,

the former Secretary of the International Miners' Federation, will broadcast an appeal for Abertillery and District Hospital from Cardiff tonight. He himself began to work at the mines at Abertillery when he was six years old.

- HUBERT PENGELLY (Pianoforte)
Preludes, Nos. 1, 4, 6, 7, 20 and 21.... Chopin
- THE SINGERS
O Mary, don't you weep } arr. Jac. Jenkins
Integer Vitae }

- 10.40-11.0 **The Silent Fellowship**
Relayed to Daventry

5SX SWANSEA. 291.1 M. 1,020 KC.

- 3.30 S.B. from Manchester
- 5.0 S.B. from London
- 5.45-6.15 app. S.B. from Manchester
- 7.55 S.B. from London
- 9.0 Musical Interlude relayed from London
- 9.5 S.B. from London
- 10.30 Epilogue
- 10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 3.30 S.B. from Manchester
- 5.0 S.B. from London
- 5.45-6.15 app. S.B. from Manchester
- 7.55 S.B. from London (9.0 Local Announcements)
- 10.30 Epilogue

5PY PLYMOUTH. 398.3 M. 757 KC.

- 3.30 S.B. from Manchester
- 5.0 S.B. from London
- 5.45-6.15 app. S.B. from Manchester
- 7.55 S.B. from London (9.0 Local Announcements)
- 10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 783 KC.

- 3.30 **A Light Symphony Concert**
Relayed to London and Daventry
THE NORTHERN WIRELESS ORCHESTRA
Leader, JOHN BRIDGE
Conducted by T. H. MORRISON
Ballet, Ascanio Saint-Saëns
BELLA BAILLIE (Soprano), with Orchestra
Ave Maria Max Bruch
ARTHUR CATTERALL (Violin) with Orchestra
Fifth Concerto in A Mozart
Allegro aperto; Adagio; Tempo di Menuetto
BELLA BAILLIE
The Girl and the Nightingale Granados
ORCHESTRA
Second Suite, 'The Maid of Arles' Bizet

- 5.0 S.B. from London
- 5.45-6.15 app. **Church Cantata (No. 69) Bach**
From St. Ann's Church
Relayed to London and Daventry
'LOBE DEN HERRN, MEINE SEELE'
(Praise Him, my Soul)
BELLA BAILLIE (Soprano)
CONSTANCE FELPTS (Contralto)
ARTHUR WILKES (Tenor)
REGINALD WHITEHEAD (Bass)
THE ST. ANN'S CHURCH CHOIR
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
GEORGE PRITCHARD at the Organ

- 7.55 S.B. from London
- 8.45 **THE WEEK'S GOOD CAUSE:**
Councillor EDWARD HALES appealing on behalf of the League of Memory
Donations should be sent to the Hon. Sec., Mr. Arthur E. Williams, Haselmere, Spring-bridge Road, Alexandra Park, Manchester; or to the Hon. Treas., Leeds' Wounded Warriors' Welfare Committee, Mr. George Wood, Duncan Street, Leeds
- 8.50 S.B. from London (9.0 Local Announcements)
- 10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 343.9 M. 1,250 KC.

- 3.30:—S.B. from Manchester (See London). 5.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55:—S.B. from London. 8.45:—The Week's Good Cause: Appeal on behalf of the Fleming Memorial Hospital for Children, Newcastle-on-Tyne, by Lieut.-Col. H. C. Millican. 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 401.1 M. 748 KC.

- 3.30:—S.B. from Manchester (See London). 5.0:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55:—S.B. from London. 8.45:—The Week's Good Cause: St. Andrew's Ambulance Association: Appeal by Mr. E. Rosslyn Mitchell, M.P. 8.50:—Weather Forecast, News. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 511.2 M. 864 KC.

- 3.30:—S.B. from Manchester (See London). 5.0:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55:—S.B. from London. 8.45:—S.B. from Glasgow. 8.50:—Weather Forecast, News. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 302.7 M. 991 KC.

- 3.30:—S.B. from Manchester (See London). 5.0:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55:—S.B. from London (9.0 Regional News). 10.30:—Epilogue.

7.45

The Wireless Male Voice Chorus

10.15 a.m. The Daily Service

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

10.45 (Daventry only) Mrs. M. I. CROFTS, LL.B.;
'Law and the Home—VI, The Law and Parents'
IN this, and in her talk next week, Mrs. Crofts
will deal with the great changes that have
taken place in the last few years with respect
to the legal powers of mothers over their children,
which have now grown to be practically equal
to those possessed by fathers.

11.0 (Daventry only) Gramophone Records
'Tristan and Isolde,' Act I Wagner
(Bayreuth recording, 1928)

12.0 A BALLAD CONCERT
MAI RAMSAY (Soprano)
W. E. TURNER (Tenor)

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

1.0 ORGAN RECITAL
by EDGAR T. COOK
From Southwark Cathedral
Sonata in D Flat Rheinberger
Phantasia; Pastorale; Introduction
and Fugue

GWENDOLINE EMBLEY
Wir beten zu dem Tempel an } Bach
Alleluia (Cantata 51) }

EDGAR T. COOK
Three Choral Improvisations
Karg-Elert
Lobe den Herren, den mächtigen
König (Praise the Lord, the Mighty
King), Was Gott tut, das ist
wohlgetan (What God doth that
is rightly done); Lobe den
Herren, O meine Seele (Praise
the Lord, O my Soul)

GWENDOLINE EMBLEY
Recit., Although both heart and eyes
o'erflow (St. Matthew
Passion) Bach
Aria, 'Lord, to Thee' }

EDGAR T. COOK
Sonata in B Flat Minor Wolfrum
Assai mosso; Molto tenuto; Choral and Fugue

2.0 BROADCAST TO SCHOOLS:
Miss CAMILLE VIERE, Reading for Secondary
Schools: La Fontaine—Fables (Hachette)

2.20 MUSICAL INTERLUDE

2.30 Miss RHODA POWER: 'What the Onlooker
Saw—Course II, Tudor and Stuart Times—
V, Trouble in Ireland'

2.55 Musical Interlude

3.5 Miss RHODA POWER: 'Stories from Myth-
ology and Folk-lore.' 'Why the Mouse is so
small' (Red Indian)

3.20 Musical Interlude

3.30 A Ballad Concert

TONI FARRELL (Soprano)
RAYMOND NEWELL (Bass)
MANTOVANI (Violin)

4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:
Other Countries' Stories—Japan: 'The Wonder-
ful Tea-kettle,' taken from the Japanese Legend
by Mrs. T. H. James
C. E. DIXON will play two or three Piano Solos,
including 'Serenata' (Sgambati)
Captain H. B. T. WAKELAM will give 'Further
Hints on How to Play Rugby Football'
'Trade Winds' (Keel) and other Songs sung by
REX PALMER

MONDAY, FEBRUARY 11

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.)

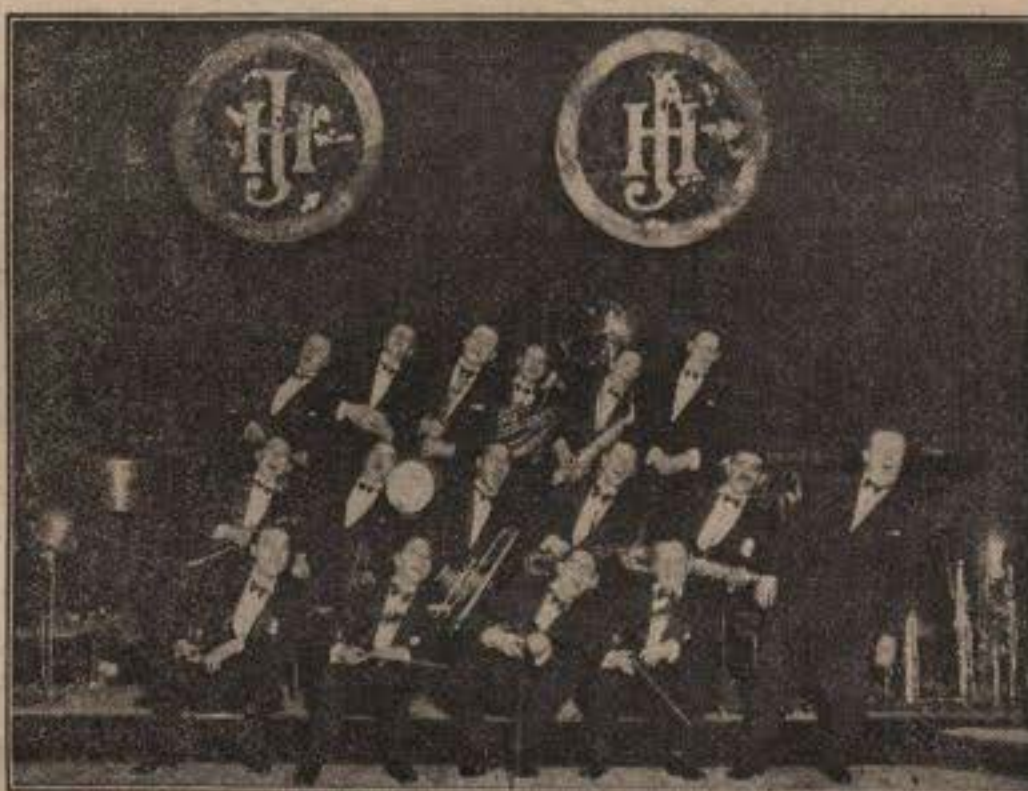
(1,562.5 M. 192 KC.)

6.0 'My Day's Work'—VI, Mr. W. GERALD
YOUNG: A 'Bus Conductor'

EVERY Londoner knows the work of the 'bus-
conductor well enough from the outside
point of view. In this evening's talk Mr. Young
will tell the other side of the story.

6.15 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN6.30 For the Boys' Brigade and Church Lads'
Brigade

6.45 THE FOUNDATIONS OF MUSIC
A RECITAL OF SONGS BY PURCELL
Sung by HERBERT HEYNER (Baritone)



JACK HYLTON'S BAND IN A COMEDY NUMBER.
Dance bands are a good deal more than dance bands nowadays, as Jack
Hylton explains in his article on page 319. He and his own band, just
returned from a most successful tour on the Continent, will give a special
broadcast tonight between 8.15 and 9.0.

THE actual date and place of the birth of our
great English composer have never been
quite definitely fixed; all that one can say
certainly is that Purcell was born in 1658 or 1659
in London, and that he died there in 1695. Nor
can we say with any certainty when many of
his greatest works were produced, and had it
not been for the industry and enthusiasm of the
Purcell Society, comparatively few of the works
themselves would be known to us today. As it
is, we possess a great store of music, grave and
gay, for almost every known combination of
voices and instruments, ranging from opera to
quite small pieces.

Some of his songs are known to every concert-
goer, almost to every listener, by now, best of
all possibly 'When I am laid in earth,' the
beautiful lament which Dido sings in the opera
Dido and Aeneas, one of the very earliest of our
English operas. Many of the songs by him
which we have today are taken from operas or
other pieces originally written for the stage.
Some of these were plays with music, incidental
music and songs, rather than operas in the modern
sense. Sometimes the singing parts had no
connection with the course of the drama, and very
little relation to the action of the piece.

Other songs come from Odes and Festival
pieces composed for special occasions, and some
belong to his church music.

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

8.15 Jack Hylton and his Band

7.25 Signor BREGLIA: Italian Talk—II, Reading
from the First Novella, by E. Castobuovo, from
line 16, page 26, 'A Roma,' to line 3, page 29,
'scritto così'

7.45 STUDENTS' SONGS

STUART ROBERTSON (Bass)
THE WIRELESS MALE VOICE CHORUS
Conducted by STANFORD ROBINSON
Tim the Dragon Stanford
Heart of Oak Boyce
The Mermaid arr. W. H. M.
The Nut-brown Maiden arr. A. Barratt
Here's to the Maiden arr. J. Tait
Vive l'amour arr. J. K. L.
(All from 'The Scottish Students'
Song Book)

8.15 Jack Hylton and his Band

IN A SPECIAL PROGRAMME
of his
LATEST MUSICAL SUCCESSES

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 'Crime and the Criminal—III,
Lord FEVERSHAM: 'The Meaning
of Probation'

LORD FEVERSHAM, who is still
only twenty-three, is Vice-
President of the Association of Pro-
bation Officers. On leaving Eton he
went to South Africa, dropped his
title, and worked for two years
under the Chief Probation Officer
of the Union Government, finding
out how people of all sorts really
lived. He is now studying agricul-
ture at Oxford and working as a
probation officer in London.

9.30 Local Announcements; (Daven-
try only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

GWLDYD NAISH (Soprano)
BEATRICE EVELINE (Violoncello)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

BAND
Marche Heroique, 'Szabadi' Massenet
Overture, 'Leonora,' No. 3 Beethoven

9.55 GWLDYD NAISH
Flowers of Forgetfulness Cadman
Rec. and Ballatella, 'I Pagliacci' Leoncavallo

10.2 BEATRICE EVELINE
The Bard's Legacy arr. O'Connor Morris
Serenade Frank Bridge

10.12 BAND
Intermezzo ('Manon Lescaut') Puccini, arr.
The Witches' Dance ('Lo Villi') R. J. F. Howgill
The Golliwogs' Cake Walk ('The Children's
Corner') Debussy

10.25 GWLDYD NAISH
Invocation (A Prayer for Mary) Henderson
Spring Time Tirindelli

10.32 BEATRICE EVELINE
Pieco in Habanera Form Ravel
Intermezzo from Opera, 'Goyescas'
Granados, arr. Cassado

10.42 BAND
Suite, 'The Crown of India' Elgar
Introduction and Dance of Nautch Girls;
Minuet; Warriors' Dance; Intermezzo; March
of the Mogul Emperors

11.0-12.0 (Daventry only) DANCE MUSIC:
MARIUS B. WINTER'S BAND, from the Hotel
Cecil
(Monday's Programmes continued on page 331.)

"TWO MONTHS AGO I KNEW NO FRENCH"

Interesting Letter from Reader Who Has Adopted the New Pelman Method of Learning Languages.



An interesting tribute to the efficacy of the new Pelman method of learning French, Spanish, German and Italian without using English has just been received in the shape of a letter from a reader who is taking the Pelman French Course. It runs as follows:—

"It is, perhaps, even yet too early to review your Course as a whole, yet it would be unfair not to take this occasion of appraising it. In place of generalisations, let me take my own experience.

"Quite recently an odd volume of Boursault's comedies, written under the blaze of Molière's sun, and therefore not read much now, came into my hands. It had been rescued in 1916 from the library of Peronne in the Somme battles.

"A vastly entertaining volume of Dumas, dated 1866, came from the same library. I read its 200 odd pages in a couple of days, averaging 25 pages an hour. My dictionary was needful but once in three pages or so.

"Two months ago I knew no French, and now I can pen the above. After saying that, I do not think a formal compliment is necessary."

This letter is typical of the many hundreds received from men and women who are learning French, Italian, Spanish or German by this new method.

Grammatical Difficulties Eliminated.

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

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

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

There are no vocabularies to be committed to memory, parrot fashion. You learn the words you need by actually using them, and so that they remain in your mind without effort.

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

Remarkable Personal Evidence.

Here are some further examples of letters received from readers who have adopted this method:—

"I was able to pass London Matriculation (taking Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S.B.373.)

"Last year I found your French Course of the greatest possible assistance during a visit to France, unaccompanied, and out of hearing of the English tongue." (G.O.106.)

"I have spent some 100 hours on German studying by your methods. The results obtained in so short a time are amazing. With the aid of a dictionary, on account of the technical vocabulary, I now find I can master German scientific reports published in their own tongue." (G.P.136.)

"I have found the Italian Course as interesting and absorbing as the French Course. I am more than satisfied with the progress made, and consider your Course is excellent." (I.B.202.)

"The study of Spanish has helped me through a difficult time after a severe illness. I think your Course is wonderfully graded—in fact, it is almost impossible to make mistakes." (S.C.391.)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P.864.)

"I can say with confidence that the claims made by the Institute as to the value of the Course in German are not exaggerated. The interest of the study is maintained throughout." (G.S.270.)

"I find the (Italian) lessons fascinating. The more I read them, the more I see how exceedingly clever the teaching is." (I.G.145.)

"I wish to thank you for the great benefit I have derived from Part I. of your French Course. It has been a great pleasure to me. I never thought it possible to learn so much of a foreign language in so short a time." (S.I.117.)

"Enclosed please find further instalment of fee for your excellent Italian Course, every word of which is an enjoyment." (I.W.166.)

"I am thoroughly satisfied with the (French) Course, and take this opportunity of thanking you for the help given during my studies.

"I shall have no hesitation in recommending the Course to those who are interested, for I am sure it is the soundest in existence." (L.481.)

"I think the Pelman system wonderful and very interesting. I could hardly believe that with so little time taken one could learn so much (French)." (M.1,154.)

"It is a known fact that in the study of languages, the most important factor is to be able to *think* in the language. As far as I can tell, most methods of language instruction seem to have forgotten this most important factor, and have been content with study (dry and weary) of numberless words and rules. Your words and rules are learnt just as thoroughly as in any other system, only one learns them unconsciously, with the result that the study of a language according to your method becomes a pleasure rather than a burden. . . . As a conclusion I must say that your method is perfect in every way." (S.V.127.)

"I should like to take this opportunity now I have nearly finished the 9 books of Course 1 to say how very much I admire the methods employed in teaching French.

"By this method I have learned more in a few months than I have done in the same number of years before; moreover, I have never been bored but have really enjoyed the work, and my interest in the subject is now keener than at first.

"As I happen to be a teacher I can perhaps more fully appreciate these methods; indeed, I have no hesitation in saying I believe the 'Pelman' way to be the true way of teaching, and I should like to express my gratitude for all it has done for me." (R.618.)

"I am most anxious to go on with the (Spanish) Course. I have enjoyed Part I. enormously and had no idea that learning a language could be such a pleasure or so apparently easy." (S.T.245.)

"I wish to thank you for the instruction (in French) and for the full and careful correction of my papers. For the first time I seem to have a clear and intelligent idea of the language. I have very much enjoyed the Course—especially Part III. (the Grammar), and have never once experienced that feeling of discouragement which has so often before (when learning from teachers or books) almost made me decide to give up." (M.I.173.)

"I find your (German) system most ingeniously arranged. It is wonderful how rarely one has any difficulty in grasping the meaning of the new words. The 'no translation' system saves endless time and gives one a better grasp of the language in a much shorter time than the older methods." (G.C.256.)

"I have found the books very interesting and the language (French) has been learned with very little effort. The Course has been a source of great enjoyment from beginning to end." (W.777.)

"I find the (Italian) lessons most interesting, not only from the point of view of subject-matter, but also from that of the method of teaching. The fact that there is no translation minimises one's chances of making mistakes in a wonderful way, for there is no chance of translating literally, usually such a fruitful source of 'howlers.'" (I.W.167.)

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Another describes the Pelman Spanish Course.

A third describes the Pelman German Course.

A fourth describes the Pelman Italian Course.



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

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SPANISH,
GERMAN,
ITALIAN, } *Cross out three of these.*

without using English.

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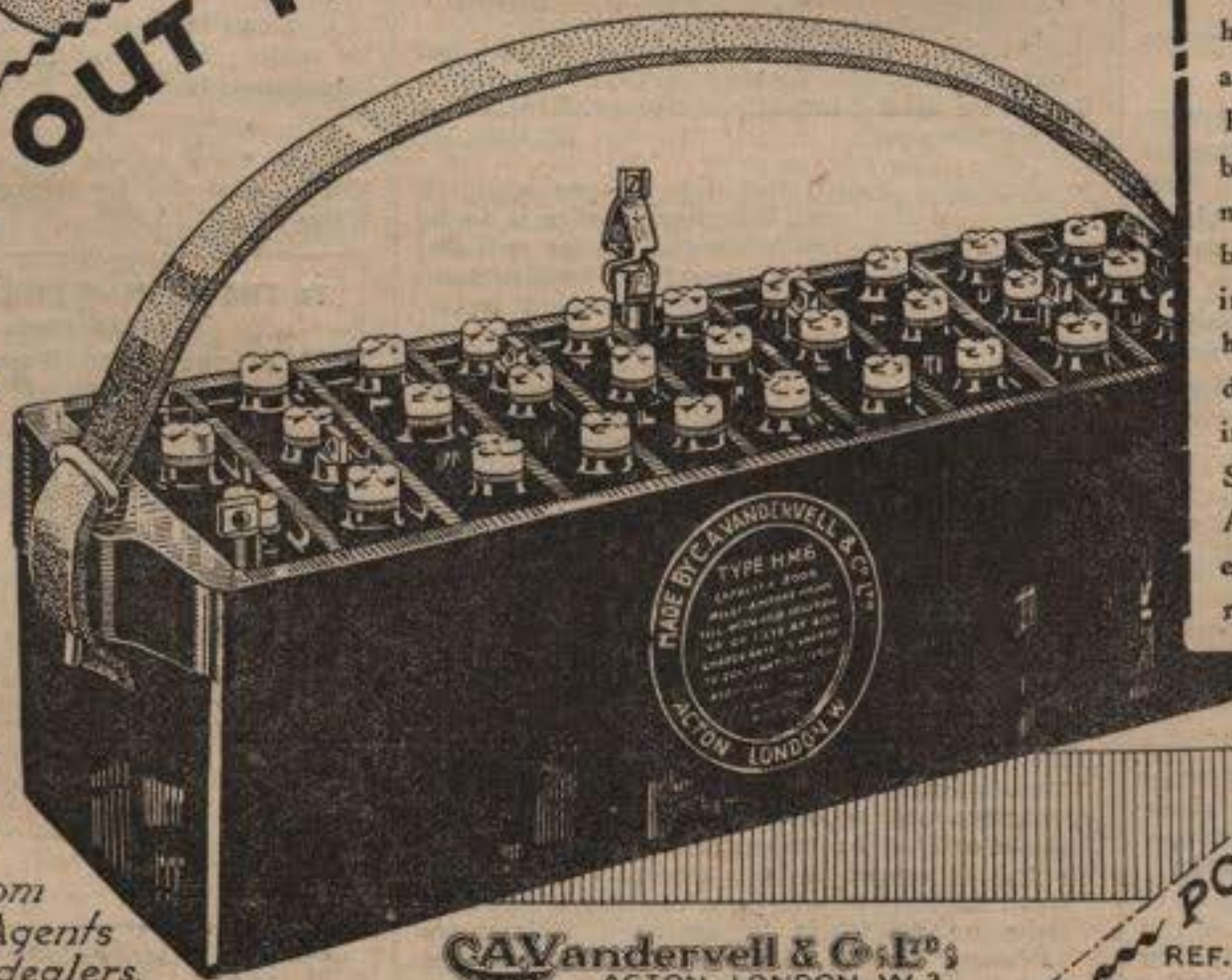
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POST THIS TO-DAY

MONDAY, FEBRUARY 11 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

Conducted by E. A. PARSONS

Overture, 'Alphonso and Estrella' Schubert

OSWALD ROGERS (Baritone)

Border Ballad Cowen

Harlequin Sanderson

(Accompanied on the Organ by FRANK NEWMAN)

ORCHESTRA

First Bolero Leybach

Introduction and Lenski's Aria ('Eugene Onegin')
Tchaikovsky

Selection, 'Faust' Gounod

Spanish Serenade, 'La Paloma' Yradier

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

MARK and ALMA VANE

(Songs and Duets)

5.0 A Ballad Concert

ANNIE REES (Soprano)

EDERN JONES

(Baritons)

ANNIE REES

O Day Divine

Herbert Oliver

Roses and Rue (Old

English Ballad)

Foulds

Love's a Merchant

Molly Carrow

5.8 EDERN JONES

The Wanderer Schubert

Drake's Drum Stanford

5.15 ANNIE REES

Beloved, it is Morn

Aylward

Three Green Bonnets

Guy d'Hardelot

Provence Gerald Carne

EDERN JONES

The Lute Player

Graham Peel

Iris Gwynne Davies

Invictus Bruno Huhn

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Augustus the Teddy

Bear'—a Story by

Barbara Sleigh

GWEN LONES (Violin)

JACKO will Entertain

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Peter Schmolli' Weber

Selection, 'H.M.S. Pinafore' Sullivan

6.53 EMILIE WALDRON (Soprano)

Charming Chloe German

O Lovely Night Landon Ronald

Comin' thro' the Rye Anon.

ORCHESTRA

Celtic Valse O'Donnell

WALTER HEARD (Flute)

Shepherd's Idyl Kohler

7.15 ORCHESTRA

Suite of Three Dances ('Hullo, America') Finck

EMILIE WALDRON

Morning Hymn Henschel

A Birthday Cowen

By the Waters of Minnetonka Lieurance

WALTER HEARD (Piccolo) and Orchestra

Sylvia Le Thiere

Deep Blue Sea Brewer

7.45 ORCHESTRA

Ballet Music ('The Sicilian Vespers') Verdi

WINTER is presented in the first scene of the

Ballet. It opens with the entrance of the

god Janus, who presides over the year. There

are a few introductory chords, then an energetic

dance in moderate tempo beginning softly, rising

rapidly to fortissimo and dying away. With a

golden key Janus opens the earth and gives life

to all the seasons. There appears a large hamper

covered with ice; from it emerges the first of the

seasons—Winter, in the form of a young woman

enveloped in furs, behind her three girls carrying

bundles. They shiver with cold—a dainty,

delicate dance in duple time, pianissimo. There

are three silent bars, and one of the girls strikes

sparks with flint and steel and lights a fire.

6.30 Light Music from Birmingham

They warm themselves

and invite Winter to

draw near the flame,

but she refuses. The

best way to fan the

flames is to dance,

another sprightly

dance in the same

measure, leading to

one with something of

Neapolitan character;

and then, to a still

more vigorous rhythm,

the music grows faster

and louder, and Winter

goes out noisily.

Breezes blow about

the hamper and, with

their warmth, melt the

icicles that still hang

on it. From every

side appear masses of

flowers, and from their

midst Spring comes

forth in the guise of

a young maid. There

is a dainty movement

in 6-8 tempo, making

way for a mazurka.

The flowers disappear;

the hamper covers itself

anew with golden ears

of corn. Summer, in

the form of a maid,

emerges from the midst

of the sheaves. The

The Sixth of the Series of Twelve Great Plays

is

'SHAKUNTALA,'

or

The Lost Ring

An Indian Drama,

translated into English prose and verse
from the Sanskrit of

KALIDASA,

by Sir Monier Monier-Williams, K.C.I.E.

The Play will be broadcast from 5GB
tonight at 8.0, and from London and
Daventry on Wednesday night. The
programme and a special article on the
Play will be found on pages 338 and 339.

gathering of the corn—a languorous 6-8; Summer
and her companions would dance, but the heat
oppresses them—a new melody in the same
rhythm. The music of this scene finishes in the
same vivacious measure which introduced the
Naiads.

At the beginning of the fourth scene, a group
of maidens, startled by a Faun, rush away, the
Faun following; joyous sounds are heard in the
distance; the Faun listens attentively. The
hamster covers itself with fruits; the Faun
dances round it, finally leaping upon it. Autumn
appears; she and her companions are cloaked
with ripening corn and the fruits of the earth.
A vivacious dance makes way soon for a slower
rhythm; this leads to a return of the former
dance, and the music alternates between robust
vigour and delicacy, to bring the ballet to an
end in a mood of bustling merriment.

8.0 'Shakuntala'

(See centre of page)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

11.0-11.15 MARIUS B. WINTER'S BAND from the Hotel Cecil

(Monday's Programmes continued on page 332.)

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Are YOU Making Mistakes in English?

HAVE you ever realised that friend and employer alike are influenced by your manner of speaking and writing? If you fumble for words or make grammatical slips, you are constantly giving an unfavourable impression of yourself.

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Mullo Children! UNCLE PETER CALLING See Page 352



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ESTD. 1847
ASSETS £33,000,000

Monday's Programmes continued (February 11)

5WA	CARDIFF.	323.2 M. 928 KC.	2ZY	MANCHESTER.	378.3 M. 793 KC.
1.15-2.0	An Orchestral Concert Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) Bourrée and Giguo German Ballet Russe Luigini Canto Popolare Elgar Molly on the Shore Grainger Overture, 'Rosamunde' Schubert		2.0	London Programme relayed from Daventry	
2.30	BROADCAST TO SCHOOLS S.B. from Swansea		5.15	THE CHILDREN'S HOUR: We must furnish the house we built a fortnight ago Songs sung by DORIS GAMBELL and HARRY HOPFELL	
2.55	London Programme relayed from Daventry		6.0	London Programme relayed from Daventry	
4.45	Councillor PETER FREEMAN: 'Making the most of the Small Garden—The Joys of Window-box Gardening.'		6.15	S.B. from London	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant		7.45	DOUGLAS BYNG and LANCE LISTER The Popular Artists from C. B. Cochran's Revues	
5.15	THE CHILDREN'S HOUR		8.0	Suites and Ballets THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON 'Carmen' Suite Bizet, arr. Popsch ARTHUR SPENCER (Pianoforte) Elektra Jensen Etude La Gondola Henselt Scherzo in E Minor Mendelssohn	
6.0	London Programme relayed from Daventry			ORCHESTRA Miniature Suite Coates ARTHUR SPENCER Gopak (Russian Dance) Moussorgsky Le Coucou (The Cuckoo) Arensky Polichinelle Rachmaninov	
6.15	S.B. from London			ORCHESTRA Ballet Suite, 'La Source' Delibes	
6.30	For the Boys' Brigade		9.0-11.0	S.B. from London (9.30 Local Announcements)	
6.45-11.0	S.B. from London (9.30 Local Announcements)				
5SX	SWANSEA.	294.1 M. 1,020 KC.			
1.15-2.0	S.B. from Cardiff				
2.30	BROADCAST TO SCHOOLS: Dr. MARY WILLIAMS: 'The Folk Tales of Wales—V, Changelings and Witches (Hen Chwedlau Cymru—V, Y Gwraechod a'r Bobl Bach)				
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	S.B. from Cardiff				
6.45	S.B. from London				
9.30	Musical Interlude relayed from London				
9.35-11.0	S.B. from London				
6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.			
2.0	London Programme relayed from Daventry				
6.15	S.B. from London				
6.30	For the Boys' Brigade				
6.45-11.0	S.B. from London (9.30 Local Announcements)				
5PY	PLYMOUTH.	396.3 M. 757 KC.			
2.0	London Programme relayed from Daventry				
5.15	THE CHILDREN'S HOUR: From the Classics Reading, 'The Dwarf's Gifts' (from 'Myths of Scandinavia') Pianoforte, 'The Moonlight Sonata' Beethoven				
6.0	London Programme relayed from Daventry				
6.15-11.0	S.B. from London (9.30 Local Announcements)				
5NO	NEWCASTLE.	243.9 M. 1,230 KC.			
2.0	—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Mr. Frank Sargent: 'Popular Astronomy—V, The Planets: Mercury, Venus, and Mars.' 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—'Joy Unconquered.' A Century of Dancing. 9.0-11.0:—S.B. from London.				
5SC	GLASGOW.	401.1 M. 748 KC.			
3.0	—Broadcast to Schools: Schools Bulletin. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—An Orchestral Concert. The Station Orchestra. Mae Johnston (Soprano). 4.45:—Organ Recital by S. W. Letch, from the New Savoy Picture House. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.46:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—A Scottish Concert. The Station Orchestra. Robert Watson (Baritone) 'Crisp Davidson' (Contralto). Roderick MacLeod (Tenor). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.				
2BD	ABERDEEN.	311.2 M. 964 KC.			
3.0	—Broadcast to Schools. S.B. from Glasgow. 3.15:—Professor J. Arthur Thomson: 'Natural History round the Year—V, The Life of the Salmon.' 3.30:—Afternoon Concert. The Station Octet Margaret Buchan (Soprano). Thomas H. Murdoch. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.40:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.				
2BE	BELFAST.	302.7 M. 901 KC.			
12.0-1.0	—Concert. The Radio Quartet. Kathleen Daint (Mezzo-Soprano). 2.0:—London Programme relayed from Daventry. 4.0:—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For the Boys' Brigade. 6.45:—S.B. from London. 7.45:—French Composers. Orchestra. Joan Elves (Soprano). 9.0:—S.B. from London. 9.35:—'The Song of Tyadatha.' By Owen Rutter. Broadcasting Version prepared by Ivan Firth. The Narrator—Ivan Firth. Artists taking part: William Hope, Dorothy Camlin, Chas. K. Ayre, Male Chorus. Orchestra conducted by Harold Lowe. 10.30-11.0:—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.				

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.



THE OLD WATER-WHEEL of the woolen yarn factory at Llanrhystyd, in Cardiganshire.

George Eliot.

FOR her talk on Thursday, February 21, in the series on 'Famous Welsh Women,' Mrs. Gwenda Gruffydd takes as her subject 'Welsh Women who Wrote in English.' The most notable example is Mary Ann Evans, known to fame as George Eliot. She was born in Warwickshire, but her father came from South Wales. Towards the end of her life she wrote: 'A human life, I think, should be well rooted in some spot of a native land, where it may get the love of tender kinship for the face of the earth, for the labours men go forth to, for the sounds and accents that haunt it—a spot where the definiteness of early memories may be inwrought with affection.' Although Warwickshire was the native soil, Wales may claim the fervour of spirit that wrote this passage. There is, however, a further link. It was at Tenby, in 1856, that G. H. Lewes said to her: 'You must try to write a story.' 'I imagined myself writing a story,' said George Eliot, 'of which the title was "The Sad Fortunes of the Reverend Amos Barton."' This was written as part of 'Scenes from Clerical Life.'

The Village Green.

AN attempt is being made in many parts of the country to interest villages in the history of their own surroundings. The rustic often finds it difficult to express himself, and thus a fund of interesting information about old customs too often goes to the grave with him. Where the histories are kept, a competent historian deals with past history, and current history is supplied by those with a passion for collecting and filing reports of public meetings, statements of accounts, newspaper cuttings, and programmes of entertainments. In order to stimulate interest in such histories, a series of six talks is being given, three on West Country villages and three on Welsh ones. On February 22 Mr. J. Kyrle Fletcher gives a talk on 'St. Fagans.' He calls it the pantomime village of South Wales, for the arrangement of the church and the village green irresistibly suggest this sobriquet. Peterston, near by, is named after a chieftain, not after St. Peter, as is popularly supposed, but St. Fagans is named after a Welsh saint. The village grew round the little cell of the saint, and the castle came after. Many villages grew up round the castle or manor, and Mr. Kyrle Fletcher has chosen St. Fagans for this talk just because of its distinction in this respect.

Burke in Bristol.

IT was in London at the house of Sir Joshua Reynolds that Burke met Hannah More, but as he was Member of Parliament for Bristol for a time, and as she had a house in Clifton, it was natural that the friendship, started in London, should ripen. This year is the bicentenary of the birth of Edmund Burke, who is described as 'one of the foremost orators and political thinkers in England,' although his biographer tactfully dismisses his youthful period by saying 'his undergraduate course was not marked by the usual distinctions.' A programme entitled 'Burke in Bristol' has been arranged by Froom Tyler for Monday, February 18. It takes place at the house of Hannah More. There will be music of the period and merrymaking, for Burke is an honoured guest.

The Old Crafts of Wales.

A SPECIAL study of the woolen yarn factory at Llanrhystyd, Cardiganshire, has been made by Mr. Iorwerth Peate, who is giving talks during the Welsh interlude, from time to time, on the Old Crafts of Wales. On this page is a photograph of the factory, with the machinery—alas!—outside. This photograph was taken prior to its removal to the National Museum of Wales. The other photograph shows the undershot wheel and sluice-gate. The floodgate lever, which is manipulated from the inside, projects from the gable end of the building. The entire plant is installed temporarily in the basement of the Museum, but when the East Wing is built, the machinery will be placed in a gallery on the first floor, together with other material illustrative of the rural industries of Wales.

The Lucky Thin Man.

THE oboe, clarinet, and English horn will be discussed by Mr. Piggott in his broadcast to schools on 'Instruments of the Orchestra,' on Wednesday, February 20, at 2.30 p.m. The clarinet has been aptly described as 'a section of tubing covered over with salt spoons and three-penny bits.' The clarinet player who will illustrate Mr. Piggott's talk told me that he spent many years in the Army in India, and that he went to the medical officer one day—he was worried about his health because he was so thin. The M.O. was a corpulent man himself, and as the temperature was one hundred in the shade at the time, he stared at the patient as if he thought he must be a lunatic. He then told him more forcibly than politely that he was extremely lucky to be so thin in such weather, and he wished he had such luck himself.

Sport in a Medieval City.

IN the concluding talk of her series on Monday, February 18, on 'The City of the Middle Ages' (which has covered all aspects of the citizen's life), Mrs. D. Portway Dobson will speak of favourite games. She will tell how householders objected to football when it was played in the streets, and as the country was not thrown back for miles by stretches of suburbs, their objection seems to have been reasonable. Other sports of which she will tell were bear-baiting and cock-fighting.

Will-o'-the-wisp.

DAI JONES is always very careful to present items of folk-lore to me dispassionately. He produces them with the patience and forbearance of a scientist who is astounded at nothing that mankind, in its wanton folly, chooses to believe. In fact, he acts the part of the stage scientist so well that nothing will convince me that he does not bow to the new moon and throw salt over his left shoulder if he spills some on a Friday. 'Belief in the will-o'-the-wisp is found in many countries,' he began in his best platform manner. 'Sometimes it is a naughty sprite which delights to lure the traveller astray at night and land him in a marsh.' 'Are they fairies, or ghosts, or some other order of creation?' I asked. 'Well,' said Dai, warming to his subject, 'Dafydd ap Gwilym, the Troubadour Poet, accused Gwyn ap Nudd, the King of the Fairies, of taking this form one night and leading him into bogs and most unpleasant places. But others believe that the will-o'-the-wisp is the soul of a man wandering about in his dreams. If the man were hurt when abroad, he would surely die. And if the Dogs of Annwn in the Wild Hunt were heard, that would bae very ill omen.'

Phantom Funerals.

I REMEMBERED that in Professor Mary Williams's talk for Monday, February 18, she was going to deal with Phantom Funerals as well as Will-o'-the-Wisp, so I asked Dai about them. 'They are to be seen,' he said, 'in Cardiganshire and Carmarthenshire. One night some men reaping by moonlight were surprised to see a big funeral procession pass. What amazed them most was that it did not follow the usual road. Not long afterwards the real funeral took place; a bridge had broken down, and so the procession had to take the other road.' I tried to force Dai into an admission. 'The real funeral,' I repeated; 'then you do believe that they saw something, that in some way a future event was revealed to these men?' Dai recovered himself at once with native agility. 'May I remind you that the title of the series of talks is: "Folk Tales of Wales"?' he said. 'Now I must go, as I promised to take the chair tonight at a scientific lecture on "Marvels of the Universe,"' 'Including ghoulies and ghosties?' I called after him, but he was gone.

'STEEP HOLM.'



THE OLD CRAFTS OF WALES. The woolen yarn factory at Llanrhystyd, with machinery piled up ready for its removal to the National Museum of Wales.



9.40
Stanley
Holloway
in
Vaudeville

TUESDAY, FEBRUARY 12
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.40
Elsie Carlisle
in
Vaudeville



10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Recipes for Breakfast'

11.0 (Daventry only) Gramophone Records
'Tristan and Isolde,' Act II (First Part) Wagner
(Bayreuth recording 1928)

12.0 A CONCERT
in the Studio
HERE SIMPSON (Mezzo-Soprano)
THE STANLEY CHAPPLE TRIO

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.30 BROADCAST TO SCHOOLS:
SIR WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course

3.30 Musical Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary French

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

4.15 BROADCAST TO SCHOOLS:
Professor P. J. NOEL BAKER: 'The Changing
World: An Introduction to International Affairs
—II, Political and Intellectual Relations'

4.30 LOUIS LEVY'S ORCHESTRA (Continued)

5.15 THE CHILDREN'S HOUR:
'Toss 'em if you can!'

A most suitable opportunity for
the Wicked Uncle to demonstrate
the art of pancake-making in his
most 'scientific' manner

The programme will also include
'The Prophet Bird' (Schumann)
and several other Violin Solos,
played by DAVID WISE; and
'Queer Zoo Menus' according to
LESLIE G. MAINLAND

6.0 A Reading from the Poems
of
WALTER DE LA MARE

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF
MUSIC
A RECITAL OF SONGS BY PURCELL
Sung by HERBERT HEYNER
(Baritone)

7.0 Mr. ROGER FRY:
'The Dutch Exhibition'

7.15 Musical Interlude

7.25 Professor W. E. S. TURNER:
'Glass in Modern Civilization—IV,
Modern Glassmaking.' S.B. from
Sheffield

7.45 A Light Concert
THE GERSHOM PARKINGTON
QUINTET
GLADYS PARR (Contralto)
WALTER GLYNNE (Tenor)

QUINTET
Nocturne in E Minor Chopin

9.40

VAUDEVILLE

STANLEY HOLLOWAY,
lately appearing in *Song of the Sea*,
with WOLSELEY CHARLES at the piano.

**MABEL
CONSTANDUROS**
'Mrs. Buggins.'

ELSIE CARLISLE
in syncopated songs
and light ballads.

HARRY THURSTON,
the original 'Old Bill.'

JACK PAYNE
and the

**B.B.C. DANCE
ORCHESTRA**

and
A VARIETY ITEM
relayed from

THE ALHAMBRA

Intermezzo, 'Pas des Fleurs' (Flower Dance)
Delibes
Andante Cantabile *Tchaikovsky*

GLADYS PARR
La Danza *Rossini*
Gavotte, 'Mignon' *Ambroise Thomas*

THE programme this evening includes two
extracts from Ambroise Thomas' most
popular opera, one of them the Gavotte, which
is best known as an orchestral number; it was
composed by Thomas specially for the great
singer Trebelli, who made a tremendous success
in London in the part of Frederic, the young
nobleman. The part was originally taken by a
light tenor, but since Trebelli added so much to
the effect of the opera with this Gavotte composed
for her, the piece has remained in the score as
we know it now.

The opera is so well known that all that is
necessary is to remind listeners that Frederic has
come into the boudoir of Filina, the actress, in
search of her; the words begin, 'Here am I in
her boudoir.'

QUINTET
Selection, 'L'Enfant Prodigue' ('The Prodigal
Son') *Wormser*

WALTER GLYNNE
The Gentle Maiden *arr. Somervell*
Oh! Lovely Night *Landon Ronald*

GLADYS PARR
Styrienne ('Mignon') *Ambroise Thomas*
Indian Squaw Song *Orlando Morgan*

QUINTET
Romance } *Debussy*
Arabesque }
Minuet }

WALTER GLYNNE
Vale *Kennedy Russell*
The Little Irish Girl *Löhr*
Jenny kissed me *Post*

QUINTET
Légende *Liszt*
Tambourin Chinois *Kreisler*
Londonderry Air
arr. O'Connor Morris

8.0-8.30 (Daventry only)
Professor LEONARD RUSSELL:
'The Modern Outlook: How
it Arose—IV, On Refusing to
go Beyond the Facts.' Relayed
from Birmingham

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

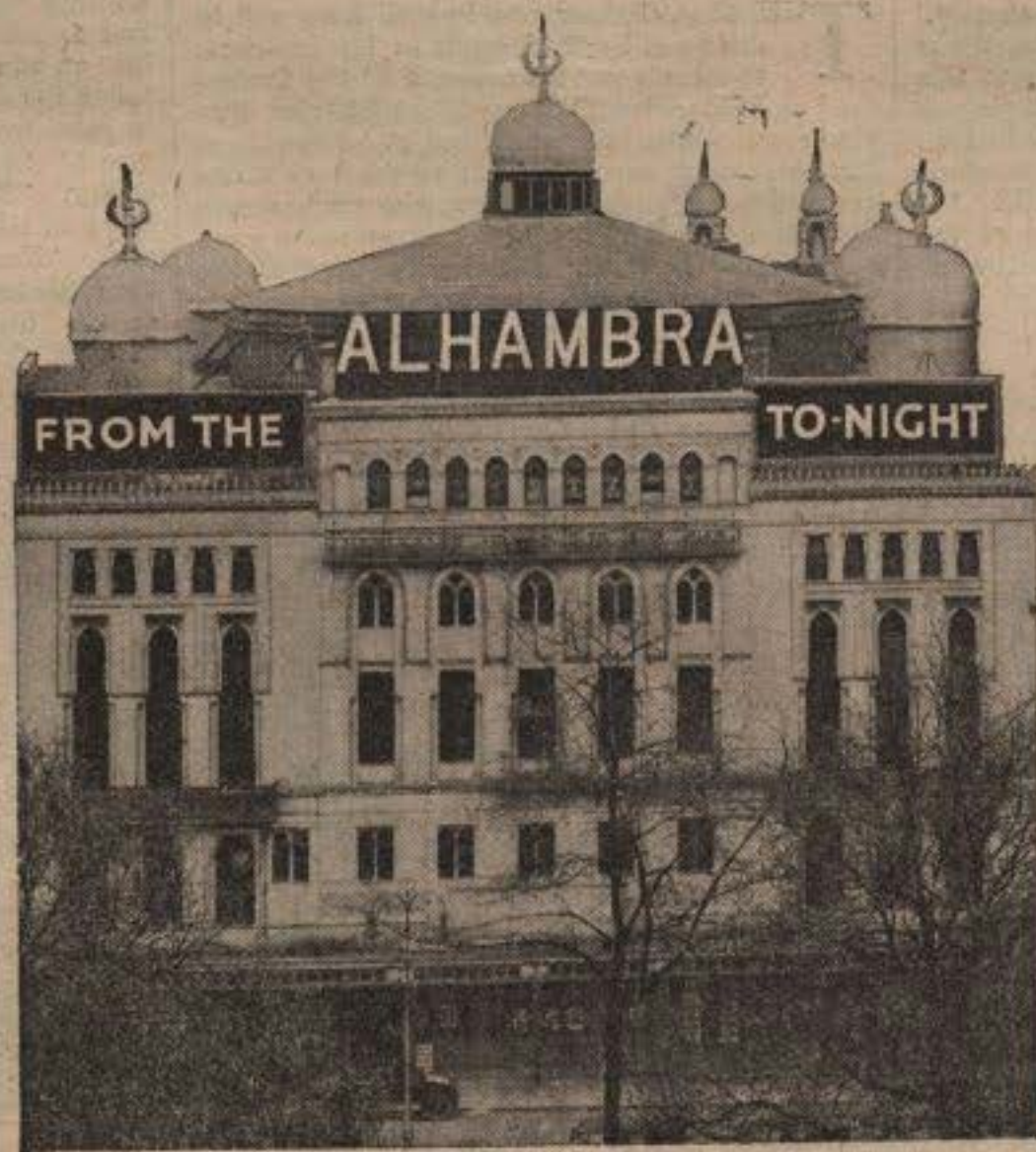
9.15 SIR WALFORD DAVIES: 'Music
and the Ordinary Listener'

9.35 Local Announcements;
(Daventry only) Shipping Forecast

9.40 Vaudeville
(See column 2.)

10.40 DANCE MUSIC: ALFREDO
and his BAND, and the NEW
PRINCES ORCHESTRA from the
New Princes Restaurant

11.15-12.0 AMBROSE'S BAND, from
the May Fair Hotel



TUESDAY, FEBRUARY 12
5GB DAVENTRY EXPERIMENTAL
 (482.3 M. 622 KC.)
 TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.45
Concert
from
Liverpool



A
CLEAN
MOUTH IS A
COMFORTABLE
MOUTH

DOES your mouth feel uncomfortable—a nasty taste in the morning? You need Milton.

The trouble is, of course, that cleaning your teeth is not cleaning your mouth. Beyond the reach of the tooth brush lurk germs of disease and decay that can be removed only by Milton.

Clean your false teeth by leaving them in Milton while you sleep or dress. And use Milton to rinse your mouth every morning. Feel the difference—feel your mouth fresh, clean and—comfortable!

MILTON
CLEANS YOUR
FALSE TEETH—
AND YOUR
MOUTH

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
 From the Rivoli Theatre

4.0 **An Orchestral Concert**
 (From Birmingham)
 THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by FRANK CANTELL
 Overture, 'Le Songe d'une Nuit d'été' (Midsummer Night's Dream) Thomas
 VIVIEN LAMBELET (Soprano)
 You Vivien Lambelet
 You've two-score, three years before you yet
 Parker
 To the Children Rachmaninov
 Don't come in, Sir, please Cyril Scott
 ORCHESTRA
 Neglected Moon ('Midsummer Madness')
 Armstrong Gibbs, arr. Percy Fletcher
 Gopak... Moussorgsky

THE name of the Suite, 'Eine Kleine Nöcht-
 musik,' is very nearly a literal translation
 into German of the French 'Serenade.' The
 latter meant originally a piece of evening music,
 while this is 'A Little Night Music.'

Composed, so far as we know, for some specially
 happy occasion, shortly after the tremendous
 success which Figaro achieved in Prague, the
 Suite, like a string quartet, is in the usual four
 movements. The first, a brisk Allegro, is in the
 traditional form, with two main themes which
 form the basis of a development section and which
 are repeated in the last part of the movement.
 Next comes a slow movement, very much in the
 usual song-like mould. The principal tune
 begins at the outset with the same note repeated
 three times.

The third movement is a quite simple Minuet
 and the Suite comes to an end with a cheerful
 Rondo. The principal tune has a real sugges-
 tion of mischief in it.

4.25 CHALFONT WHIT-
 MORE (Pianoforte)
 Prelude in A
 Flat Chopin
 Fantaisie Im-
 promptu Chopin



PIERRE MONTEUX
 conducts the Liverpool Philharmonic
 Orchestra in its concert this evening,
 which will be relayed by 5GB.

THE Symphony No. 4
 in D Minor belongs
 to the happiest time
 of Schumann's career.

It has a special in-
 terest in its form.
 Schumann intended it
 as the logical conclusion
 of the tendency to weld
 the series of subjects in
 a Symphony into one
 whole, and the four
 movements follow one
 another without a break.
 The themes of the intro-
 duction form the basis
 of the Romance, and
 the busy impetuous
 figure heard so much
 in the first movement
 plays an equally im-
 portant part in the last.
 His first idea was to
 call it a Symphonic
 Fantasia, and though
 it is a real Symphony,
 the name may help to
 a better understanding
 of its composer's inten-
 tion. The introduc-
 tion, already referred
 to, is almost heavy-
 hearted in character;
 the real first movement
 has the usual two main

tunes, both happy and instinct with fresh good
 spirits. The Romance which follows as slow
 movement, is a beautiful violin solo, and the third
 movement is in the conventional Scherzo and Trio
 form. The last movement begins with an almost
 bashful suggestion of the bustling theme from
 the first movement, and only after a little hesita-
 tion does the movement proceed on its way.

ORCHESTRA
 Three Dances ('The
 Bartered Bride')
 Smetana
 Polka; Furiant;
 Dance of the Comedians

4.48 VIVIEN LAMBELET
 Cradle Song Bas
 Faint Heart
 Vivien Lambelet
 Twickenham Ferry
 Marzials

ORCHESTRA
 Eastern Romance
 Rimsky-Korsakov
 Polonaise, Arietta and
 Passacaglia... Handel,
 arr. Hamilton Harty

5.12 CHALFONT WHIT-
 MORE
 Etude in A Flat,
 Op. 10, No. 10 Chopin
 Etude in A Flat,
 Posth., No. 3 Chopin
 Etude in C, Op. 10, No. 7 Chopin

ORCHESTRA
 Suite of Spanish Dances Moszkowski

5.30 THE CHILDREN'S HOUR:
 (From Birmingham)
 'Peas and Queues,' by Norman Timmis
 Songs by HAROLD CASEY (Baritone)
 Selections by THE MIDLAND PIANOFORTE SEXTET

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

6.30 JACK PAYNE and THE B.B.C. DANCE
 ORCHESTRA
 WALTER TODD (Comedian)
 JEAN MELVILLE (Songs at the Piano)

7.45 The Liverpool Philharmonic
 Society's Concert
 From the Philharmonic Hall
 S.B. from Liverpool

THE LIVERPOOL PHILHARMONIC ORCHESTRA
 Conducted by PIERRE MONTEUX
 Overture, 'Gwendoline' Chabrier
 Eine Kleine Nachtmusik (A Little Night Music)
 (for Strings only) Mozart
 Symphony No. 4 Schumann

8.40 A Reading from the London Studio
 9.0 Philharmonic Concert (continued)
 Relayed from Liverpool

ORCHESTRA
 Romantic Suite Max Reger
 Rumanian Rhapsody Enesco
 Prelude from the 'Redemption' César Franck
 Dances ('Prince Igor') Borodin

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.15-11.15 Chamber Music
 THE VIENNA STRING QUARTET
 RUDOLF KOLISCH (Violin), FELIX KHUNER
 (Violin), EUGEN LEHNER (Viola), BENAR HEIPETZ
 (Violoncello)
 Third String Quartet Bela Bartok
 Third String Quartet (Op. 30) Arnold Schönberg
 Moderato; Adagio; Intermezzo; Rondo
 (Tuesday's Programmes continued on page 336.)

Tuesday's Programmes continued (February 12)

5WA CARDIFF. 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry

5.0 Mr. SAM JONES: 'Everyday Things—The Story of the Newspaper'

MR. SAM JONES, a graduate of the University of Wales, took up school-mastership as a career first and then abandoned it for journalism. He will tell of the lighter side of the development of the newspaper, and his talk will probably be a string of anecdotes.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A Welsh Interlude
by Mr. IORWERTH PEATE (Department of Archaeology, National Museum of Wales)

'Hen Grefftan Cymru—I'
'Y Grefftwr Yng Nghymru'
'Old Welsh Crafts—I'
'The Craftsman in Wales'

7.25 Professor W. E. S. TURNER: 'Glass in Modern Civilization—IV, Modern Glassmaking.' S.B. from Sheffield

7.45 A CONCERT
Relayed from the Winter Gardens Pavilion, Weston-super-Mare
WINTER GARDENS PAVILION ORCHESTRA
Directed by WILLIAM BIRD

In a Persian Market Ketelbey
Salut d'Amour Elgar
SYDNEY COLTHAM (Tutor)
To Mary M. V. White
I pitch my lonely caravan } Coates
Moon Daisies }

ORCHESTRA
Intermezzo, 'Demoiselle Chic' Fletcher
Selection, 'Classica' arr. Ewing
COLLEEN CLIFFORD—and a Piano
In Songs and Impressions
ORCHESTRA
Londonderry Air
arr. O'Connor Morris
Selection, 'Haydn Wood's Songs'

9.0-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Pancake Day
The Jumbles, having completed their new serial, 'Jumbling,' in five parts, toss it to you at the magic hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. BERNARD COPPING: 'Playwriting Giants—I, Shakespeare'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

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

7.0 Major W. PEER GROVES: 'Malta—Three Stages of History'

7.15 S.B. from London

7.25 Professor W. E. S. TURNER: 'Glass in Modern Civilization—IV. Modern Glassmaking' S.B. from Sheffield

7.45 The Liverpool Philharmonic Society's Concert
From the Philharmonic Hall
S.B. from Liverpool
THE LIVERPOOL PHILHARMONIC ORCHESTRA
Conducted by PIERRE MONTEUX

Overture, 'Gwendoline' Chabrier
Eine Kleine Nöctmusik (A little Night Music) (for Strings only) Mozart
Symphony No. 4 Schumann

8.40 Interlude
from the Manchester Studio
NORMAN ANDREW (Pianoforte)
Impromptu in A flat, Op. 90, No. 4 Schubert
Nocturne in B, Op. 32, No. 1 Chopin
Andante and Rondo Capriccioso, Op. 14 Mendelssohn

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

10.40-12.0 DANCE MUSIC:
BESTIN'S DANCE BAND, relayed from the Empress Ballroom, the Winter Gardens, Blackpool.



BEHIND THE SCENES.
A glimpse of the huge composing room at a great printing works, where the pages are made up. Mr. Sam Jones talks on the 'Story of the Newspaper' from Cardiff this afternoon.

Other Stations.

5NO NEWCASTLE. 245.9 M. 1,229 KC.

12.0-1.0:—A Recital of Gramophone Records.
2.30:—London. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London. 7.0:—Mr. Gordon Hanley, 'Is our Climate Changing?'—II. 7.15:—London. 7.25:—Sheffield. 7.45:—Douglas Byng and Lance Lister, the Popular Artists from C. E. Cochran's Revues. 8.0:—London. 10.40:—Dance Music, relayed from the Oxford Galleries. 11.15-12.0:—London.

5SX SWANSEA. 294.1 M. 1,070 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A Welsh Interlude
S.B. from Cardiff

7.25 S.B. from Sheffield (See London)

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.B. from London

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH
A Gramophone Lecture-Recital
By MOSES BARTZ

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA
Suite, 'Americans' Thurban

4.15 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA
March, 'On the Quarterdeck' Alford
Overture, 'Orpheus in the Underworld' Offenbach
Entr'acte, 'A la Gavotte' Coates
Waltz from Symphony No. 5 Tchaikovsky
Selection, 'Rigoletto' Verdi

5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
I know a Lovely Garden
Garden Songs sung by DOROTHY KITCHEN and WINIFRED RANSOM
JACK SAYES tells us what BILLY thinks about Gardens

6.0 London Programme relayed from Daventry

6.15 S.B. from London

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—Gramophone Records. 3.0:—Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin: 'Elementary French.' 3.45:—Dance Music from the Locarno Dance Salon. 4.0:—Station Orchestra. Nina Taylor (Soprano). 5.15:—The Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Edinburgh. 6.15:—London. 7.0:—Mr. William Power: 'Scotland Today—VIII.' 7.15:—London. 7.25:—Sheffield. 7.45:—Edinburgh. 9.0:—London. 9.35:—Scottish News Bulletin. 9.40-12.0:—London.

2BD ABERDEEN. 211.2 M. 984 KC.

11.0-12.0:—Daventry. 3.0:—Dundee. 3.15:—Glasgow. 3.45:—Dance Music relayed from the New Palais de Danse. 4.15:—Station Octet. Edith Beck-Slima (Contralto). 5.15:—The Children's Hour. 6.0:—London. 7.0:—Glasgow. 7.15:—London. 7.25:—Sheffield. 7.45:—Edinburgh. 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE BELFAST. 502.7 M. 991 KC.

2.30:—London. 4.30:—Dance Music: Ernle Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0:—Pianoforte Recital by Claude de Ville. 5.15:—Children's Hour. 6.0:—London. 7.0:—Mr. E. Norman Hay: 'Music in Ulster.' 7.15:—London. 7.25:—Sheffield. 7.45:—Light Orchestral Concert. Orchestra: Value Variations (Adam Carso). 7.55:—Peers Coetzmore (Violoncello): Concerto in A Minor, Op. 32, for Violoncello and Orchestra (Saint-Saens). 8.15:—Dorothy Camlin (Soprano): With Orchestra. 'An Autumn Thought' and With Violoncello Obligato, 'Elegy' (Masseenet); Lane o' the Thrushes (H. Harty). 8.25:—Orchestra: Meditation (Glazounov). 8.30:—Peers Coetzmore: Air (Bach); Sérénade Espagnole (Glazounov); Rondo (Boecherini); Fileuse (Fauré). 8.42:—Dorothy Camlin: There's a bower of roses (C. V. Stanford); A Dream (Grieg); Have you seen but a white lily grow? (Traditional). 8.52:—Orchestra: Overture Miniature from the 'Nutcracker' Suite (Tchaikovsky). 9.0-12.0:—S.B. from London.

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. H. S. CARTER: 'The Life and Poems of William Barnes, the Dorset Poet'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

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

SWEDES



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IN every part of the world, the best breakfast for people of all ages is Scott's Porage Oats.

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WHEN you see and handle TUPLEX you will marvel at the wonderful manner in which this new, soft, cosy underwear is made—one side of the fabric is entirely different from the other, yet it is *only one fabric*, no thicker or thinner than you have been accustomed to wearing. The look of it and the feel of it will leave no doubt whatever in your mind that TUPLEX is the most delightful,

practical and *luxuriously* comfortable underwear you have ever seen.

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TUPLEX garments give the utmost satisfaction in wash and wear—they do not shrink, fluff up or harden . . . they retain their cosy warmth throughout their long life and remain shapely, soft, comfortable and entirely pleasing to the end.

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Whatever you may be accustomed to wearing, you really ought to know all about TUPLEX before you buy—before you *even think* of buying new underwear. Send NOW for particulars (see coupon below) and a sample of the actual fabric, and so see for yourself what truly wonderful and altogether delightful underwear TUPLEX most surely is.

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An interesting little book on this splendid new underwear, fullest particulars, Illustrated List of garments and a sample of the *actual* fabric from which TUPLEX garments are made, together with the names of Drapers who will be pleased to show you the garments, will be gladly sent post free.

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The Sixth of the Great Plays Series.

'SHAKUNTALA'

An Introduction to the Play by Vishnu Karandikar.



This poetic drama, written nearly fifteen hundred years ago by Kalidasa, represents India in the series of Great Plays. *Shakuntala* will be broadcast from 5GB on Monday, and from other Stations on Wednesday.

THE story of an innocent maiden, dazzled by the glamour and polish of court life, taken advantage of and forsaken by the sophisticated cavalier, is perhaps as old as civilization itself. But, accepting the date given to Kalidasa by Western scholars, the story of *Shakuntala*, the girl of the hermitage, round whom Kalidasa wove his beautiful drama about 1,400 years ago, would charm even the most up-to-date flapper from the joyland of jazz. The story is simple—Dushyanta, the worldly-wise King, surfeited with the luxury of the palace and the company of the glittering beauties of his court, leaves his capital for a while and goes a-hunting. He comes across a group of young innocent girls from a famous hermitage, and the unpolished beauty, the natural charm, and the engaging innocence of the orphan girl *Shakuntala* attracts him. The girl is impressed by the courtly manners of the King and succumbs to his charms, after he had told her that they were married according to the Gandharva form of marriage based on free choice, then held legal under Hindu law. The King in due course of time leaves her and returns to his palace. The ascetic, Kanva, who has brought *Shakuntala* up ever since she was found as a baby in the forest near his hermitage, sends her with a couple of his disciples to King Dushyanta. Just before, a visiting sage had cursed *Shakuntala* for her neglect and she was unaware of the curse. The ring given by Dushyanta, which alone had the power of bringing back the memory of *Shakuntala* to his wayward mind, was unfortunately lost on the way to the King's court in a large pond outside the capital. Dushyanta repudiates her, the disciples of Kanva refuse to allow her to go back with them, and she is then miraculously taken away by her mother, who was a celestial dancer at the court of the God of Rain.

Later on, a fisherman is caught with the ring, which he had found in a fish caught in the pond. He is taken to the King, who remembers *Shakuntala* on seeing the ring, and begins to pine for her. Just then, Indra, the God of Rain, sends his celestial chariot, which can travel through the air, to King Dushyanta, asking him to help in subduing a recalcitrant demon. While returning the King halts on a famous mountain, noted to be the residence of one of the most respected sages of old, and sees a small boy, holding a lion cub in one hand and repelling the attacks of a lioness with a small stick in the other. He discovers that it is his own son, *Shakuntala* having given birth to him in the hermitage, where she was placed by her mother. The King had no heir, and the sudden discovery of such a fearless son adds to the joy of his

reconciliation with the forest maiden, but now known to be so well connected, with influence even with the King of Gods, Indra.

Anyone familiar with the mentality of the aristocracy of the land, when it comes into touch with the people of the country, would follow King Dushyanta with pleasure and see the subtle art of the poet when he makes the King compare the girls in the hermitage with the ladies of his court:—'The woodland plants outshine the garden flowers!' There is again the same touch of delicate irony when the old lady of the hermitage unconsciously interrupts Dushyanta's passionate wooing of *Shakuntala* and inquires whether her fever was subsiding. 'I am sprinkling holy water on you,' she naively informs the love-lorn maiden, 'and I am sure you will be all right now.' The dramatic way in which Dushyanta is prevented from kissing *Shakuntala* on the stage and thus committing an unpardonable scientific error, is also one more example of the varied talent of Kalidasa. Seeing the approach of the old lady, some of *Shakuntala*'s girl friends, who had been keeping watch outside the bower of creepers where Dushyanta and *Shakuntala* were having their first love scene, cry out a warning and the kiss is not given.

ACT four of the *Shakuntala* drama is perhaps the most moving. The fifth and sixth acts are also full of pathos. Here the art of the author is startlingly evident. The fourth act indicates the sorrow of the people of the hermitage and even that of the trees and the animals and birds at the thought of parting with *Shakuntala*. The fifth act, where the King spurns *Shakuntala*, having forgotten her, is vividly descriptive of another kind of pathos. If *Shakuntala* was stirred by the pathetic scenes of the fourth act, she became indignant at the insinuations and jeers of the King's court in the fifth. The dramatic contrast between these two acts is one of the most moving spectacles in *Shakuntala*. The heroine sheds tears of sympathy in the one, while she is torn with grief and anger in the other.

The distress of *Shakuntala* and her struggle against all odds, the fighting spirit shown in her vigorous duel of words with the insulting king, all these are woven into the structure of the fifth act. The sixth is the repentance of the King. Kalidasa shows himself to be the master of the art of debate and wonderfully skilful in depicting the varying emotions of different types of people. The sorrowful ascetic Kanva, the indignant *Shakuntala*, the supremely arrogant King in the fifth act and the repentant sinner in the sixth, all these are shown with an amazingly lively pen, which would reflect

credit on the master-writer of modern times.

The fourth act, thus, has been known as the best of all the works of Kalidasa. The trees drop their flowers at the feet of *Shakuntala*, the birds are weeping, the pet deer are circling round their mistress, the old ascetic feels almost benumbed with grief. He says: 'My sorrow will not disappear with time, oh *Shakuntala*; because the trees you have planted round the hermitage will be growing and will always remind me of your sweet childhood.'

'A girl is always brought up as a trust for others,' sighs the sage, 'but she has to be delivered over to her lover when the time comes. If such are the pangs of sorrow to an ascetic living secluded in a hermitage in a forest, I wonder what would be the grief of parents living in towns surrounded by their families.'

In order to make a break between the pathetic and highly emotional fifth and the equally touching scenes of repentance of the sixth act, the author has introduced a little scene of diversion, which, however, vitally develops the plot of the play.

The King's men, as the police were called then, have caught the fisherman with the signet ring of the king, lost by *Shakuntala*.

Clothed with petty authority, the police were as willing to throw him to the crows and jackals, when they suspected him of crime, as they were eager to make friends with him over a jar of wine, at his expense, when they found that the King was pleased.

That even in hermitages situated on almost inaccessible mountains there should be painted earthen toys for children, indicates the type of civilized society found in India even then. The dramatic touch of the poet is again visible when the boy's attendant calls out 'See this *Shakuntalavanya*'—'the beauty of the bird,' and the boy, who was engaged in interesting conversation with the King, has heard only the first half of the word and thinking that his mother had arrived says: 'Oh where is my mother?' Dushyanta thus comes to know that it is his own son, without breaking the usual etiquette by asking about the child's parentage. Little touches like these render a distinctive charm to the masterpiece of Kalidasa.

I would like to give more extracts describing the passionate sorrow of the animate as well as inanimate residents, so graphically painted by Kalidasa. But to those who would care to weep along with *Shakuntala*'s friends I would recommend the translations of the drama which have been published. *Shakuntala* is one of the precious treasures of Indian literature, and its hold on the Indian people is as powerful as it was 1,400 years ago when it was written.

8.0
'Shakuntala'
or **'The**
Lost Ring'

WEDNESDAY, FEB. 13
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

10.20
A
Ballad
Concert

10.15 a.m. **The Daily Service**

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

10.45 (Daventry only) **Mrs. OLIVER STRACHEY, 'A Woman's Commentary'**

11.0 (Daventry only) **Gramophone Records**
'Tristan and Isolde,' Act II *Wagner*
(Second Part) and
Act III (Bayreuth
recording, 1928)

12.0 **A BALLAD CONCERT**
GRETTA DON (Soprano)
ARTHUR HORMAN (Baritone)

12.30 **A Recital of Gramophone Records**

1.0-2.0 **Hsb**
Wednesday Service
from
Southwark Cathedral.
Choral Improvisation,
'By the Waters of
Babylon' *Karg-Elert*
Choral Prelude, 'St.
Mary' *Charles Wood*
Hymn, English
Hymnal 84
Prayers
Psalm 130
Lesson
Motet, 'Ave Verum' *Byrd*
Prayers
Anthem, 'Jesus, Lord
of Life' *Elgar*
Prelude and Fugue in
B Minor *Bach*

2.30 **BROADCAST TO SCHOOLS:**
Miss C. VON WYSS:
'Nature Study for
Town and Country
Schools—V, Snowdrop
and Crocus'

2.55 **Musical Interlude**

3.0 **Mr. J. C. STOBART**
and **Miss MARY SOMERVILLE:** 'Foundations
of Poetry—Course II,
English Poetry from
Milton to Wordsworth
—Gray and Collins'

3.30 **Mrs. M. M. PRIESTLEY:** 'Reading for
Busy Women—IV,
Books about Children'
(Relayed from Bir-
mingham)

3.45 **A Light Classical Concert**
ETHEL BAUER (Pianoforte)
THE MARIE WILSON STRING QUARTET
QUARTET
String Quartet *Delius*

4.15 **ETHEL BAUER**
Sonata in G Minor, Op. 22 *Schumann*

4.30 **QUARTET**
Variations and Scherzo, Quartet in D Minor
..... *Schubert*

4.45 **ORGAN RECITAL** by **EDWARD O'HENRY**
From *Madame Tussaud's Cinema*

5.15 **THE CHILDREN'S HOUR:**
Unison and Part Songs, sung by **THE ENFIELD
GIRLS' SCHOOL CHOIR**
'The Lapwings' (*Mortimer Ballen*)
'Eustace Makes a Bad Mistake'—more 'goings-
on' in the Farm-yard, written and told by
C. E. HODGES

6.0 **A Recital of Gramophone Records**

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

8.0 **'Shakuntala'**
or
'The Lost Ring'
An Indian Drama

(See centre of page and special article on page 338.)

10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast**

10.20 **A Ballad Concert**
MEGAN THOMAS (Soprano)
HERBERT HEYNER (Baritone)
PEGGY COCHRANE (Violin)

MEGAN THOMAS
The Starry Woods...
The Fairy Laundry... *Phillips*
The Dawn has a Soul

10.28 **HERBERT HEYNER**
Once in a blue moon *Willby*
Four Jolly Sailors *German*

10.35 **PEGGY COCHRANE**
Tempo di Minnetto
Pugnani, arr. Kreisler
Mélodie... *Tchaikovsky*
Guitarra *Moszkowski, arr. Sarasate*

SARASATE, who has arranged the last item of this group, 'Guitarra,' for the violin, was an outstanding figure in the concert world of the last generation. A Spaniard by birth, he was known all over the world as a brilliant executant on whom many honours and distinctions were conferred. He was the fortunate possessor of more than one Stradivarius violin, one of which was given to him by the then Queen of Spain, while he was still a mere boy. Many of his showy solo pieces and arrangements of gipsy airs are still popular with violinists.

10.45 **MEGAN THOMAS**
The Dove *Landon Ronald*
Ferry Ahoy! *Bruce*
Good Day! said the Blackbird *Geck*

10.52 **HERBERT HEYNER**
So perverse *Bridge*
The golden vanity *Traditional*
Good Ale *Peter Warlock*

11.0-12.0 **DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
(Wednesday's Programmes continued on page 341.)

SHAKUNTALA or **'The Lost Ring'**

An Indian Drama

Translated into English Prose and Verse from the Sanskrit of Kalidasa by Sir Monier Monier-Williams, K.C.I.E.

Adapted for broadcasting by **Dulcinea Glasby**

Produced by **Howard Rose**

The Persons:

Story Teller
Stage Manager
Actress
Charioteer
Dushyanta, King of India
Shakuntala, daughter of the sage Viswamitra and the nymph Menaka, foster-child of the hermit Kanwa
Priyamvada } female attendants, companions of Shakuntala
Anasuya }
Riavatika } the warder or doorkeeper
Mathavya, the jester and companion of the King
Karabhaka, a messenger of the Queen-mother
Gautami, a Holy Matron, Superior of the female inhabitants of the Hermitage
Kanwa, Chief of the Hermits, foster-father of Shakuntala
Sarrigarava } Two Brahmins, belonging to the Hermitage
Saradwaja } of Kanwa
Somarata, the Domestic Priest
Mitravasu, brother-in-law of the King, and Superintendent of the City Police
Vatayana, the Chamberlain or Attendant on the Women's Apartments
Suchaka } Two Constables
Januka }
Vetravati, Female Warder or Doorkeeper
Lalitha
Matali, Charioteer of Indra
Sarva-Damana, afterwards Bharata, a little boy, son of Dushyanta by Shakuntala
Kasyapa, a Divine Sage, Progenitor of Men and Gods, Son of Marichi, and Grandson of Brahma
Aditi, Wife of Kasyapa, Grand-daughter of Brahma through her Father, Daksha
Fishermen, Officers, and Hermits



A modern Indian drawing of the Spirit of Music with the *Satar*, an instrument used to accompany every Indian play.

BENEDICTION:

Isa preserve you! he who is revealed
In these eight forms by man perceptible—
Water of all creation's works the first;
The Fire that bears on high the sacrifice
Presented with solemnity to Heaven;
The Priest, the Holy Offerer of gifts;
The Sun and Moon, those two majestic orbs,

Eternal marshallars of day and night;
The subtle Ether, vehicle of sound,
Diffused throughout the boundless Universe;
The Earth, by sages called 'the place of Birth'
Of all material essences and things;
And Air, which giveth life to all that breathe.

6.30 **The Week's Work in the Garden**, by the Royal Horticultural Society

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
A RECITAL OF SONGS BY PURCELL
Sung by **HERBERT HEYNER (Baritone)**

7.0 **Talk on International Affairs: Dr. T. Z. KOO:**
'China today—an Interpretation'

7.15 **Musical Interlude**

7.25 **Professor V. H. MOTTRAM:** 'Diet: Its Principles and Practice—IV, The Protective Foods (for Body Regulating)'

7.45 **Overture**

SAMUEL PEPYS, LISTENER.

By R. M. Freeman

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

Jan. 19.—In reading the *Listener*, much catcht I am with what Sir Walford Davies hath writ therein concerning team-musique—how nice a business it be to drill all the voyces into exploding not onelie the sound of the notes, but even the very letters of the words, each at the self same instant of time. In musing whereof, comes to me to think: If Mr Blick's quire-master were but a Grenadier Sergeant—the same as I have sometimes watcht recruits jump to at Caterham—how much better we sh^d have our Psalms chanted!

An observable thing is, since the cold weather, I have severall times been catcht, in bed o' nights, of a most damnable cramp to my calf. In speaking hereof at the Clubb this night, Mr Downer told me of his having suffered the same and finds the best cure is to have a good rubb of yourself just under the nee-cap (where the doctors hit you for reflexes); which is he says, sovereign, and next time I am gript of the devilish thing, I mean to try it. To this, when I tell her, my wife says 'Amen,' and prays God send a good end to it. But the good end she thinks of is, I believe, not so much my saving from anguish, as her own saving from being fetcht out of bed into the cold after hott-water botels.

Jan. 20.—Coming Sophie with littel Tommy and Margery from Gilford, we turn on the wireless for the Children's Service from Islington; wherein the Bible reading is Naaman (ii Kings V.) and do please me more every time I hear it, being (soe thinks Uncle Athanasius) 1 of the 3 best short stories ever writ (for the greatest effects gott in the simplest manner and within the briefest compass); and the other 2 are, he reckons, the Prodigall Son and the Good Samaritan. Service over, the children would have me be an elephant to them agayn the same as I was at Gilford; but, as I cannot thus prophane God's holy day, did instead get them out the Sunday bricks I have had since a child and set them building a church therewith. So sat awhile watching them, with great comfort of mind in thinking of my clear conscience and the nees of my new trousers, to my very good content.

HOME, HEALTH AND GARDEN

(Continued from page 322.)

This Week in the Garden.

ONE of the urgent pieces of work in the garden now is the pricking over of the soil among shrubs. The fork is the tool to use. The ground should be loosened and turned over to the depth of three or four inches only, weeds and fallen leaves being buried, and the surface left rough. The operation takes the place of a first hoeing and is preparatory to the hoeing later on.

Deep digging among shrubs must never be done, for there is more than a risk that it would seriously injure the roots.

Delay no longer to sow antirrhinums, East Lothian stocks, and other plants which require a long season of growth, and which are in fact better sown in autumn. They will, however, if sown now, make plants fit to put out in May and able to give a long season of flower, but nothing is gained by attempting to force them forward by fire heat.

If you have planted raspberries this season be content to see them grow into good plants. Do not expect fruit. Cut them down to within 15 inches of the ground so as to encourage the growth of strong, sturdy canes for fruiting in 1930. If you have forgotten to follow our advice of last week as to the cutting down of autumn-fruiting raspberries like 'October Red' and 'November Abundance,' do it now, but cut to within 3 inches of the soil. Those who have not already obtained their seed potatoes should do so now, and when they arrive the tubers should be set up in boxes to sprout. The so-called 'rose-ends,' that is, the ends which carry most of the 'eyes,' should be placed uppermost. The boxes should be placed in a light, cool, frost-proof place.—*Royal Horticultural Society's Bulletin.*

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8.0
An
Old Folks
Hour

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'Tantalusqualen' (The Torments of Tantalus) *Suppe*
Mazurka, 'La Tzigane' *Ganne*

T. C. STERNDALE BENNETT

Selections from his own Compositions

3.21 BAND

Excelsior Ballet *Marenco*

MORAVA (Violin)

Hungarian Dance, No. 2... *Brahms, arr. Joachim*

Viennese Caprice *Kreisler*

French Hymn *De Beriot*

BAND

Echoes of the Forest *Reidel*

Anitra's Dance, (First 'Peer Gynt' Suite) *Grieg*

3.55 T. C. STERNDALE BENNETT

Will again entertain

BAND

Selections from 'Mefistofele'

Boito

POSTERITY may possibly remember Boito best as the author of more than one of the libretti for Verdi's Operas. He was none the less a distinguished composer himself, and when in 1893 Cambridge University decided to honour one representative musician from each of the chief European countries, it was Boito who was made Doctor of Music, as representative of Italy. Oxford University also made him an honorary Doctor of Music afterwards.

Mefistofele on its production, and for long afterwards, enjoyed genuine success. Thoroughly Italian as is the melodious character of the music, the use which Boito makes of the orchestra lends the work a bigness and importance which Italian opera cannot always claim, and the story is treated with more respect than in the sentimental version which forms Gounod's libretto.

4.15 MORAVA

Andante from Violin Concerto *Lalo*

Slavonic Dance in E Minor... *Dvorak, arr. Kreisler*

BAND

March d'Auvergne *Ganne*

4.30

JACK PAYNE and THE B.B.C.

DANCE ORCHESTRA

MARK and ALMA VANE

Songs and Duets

5.30

THE CHILDREN'S HOUR:

(From Birmingham)

'Traditional Sayings—There's Many a Slip,'

by William Hughes

SIDNEY HEARD (Flute)

Story told by GLADYS COLBOURNE

T. C. STERNDALE BENNETT will Entertain

6.15

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

6.30

Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CASTELL

March, 'On the Quarter Deck' *Alford*

Overture, 'Son and Stranger' *Mendelssohn*

THIS is the Overture to a little One-Act

Cantata or Song-Play of which the original German name really means 'The Return from Abroad.' The Overture is now the only part of it which is at all well known, but it bids fair

to remain a perennial favourite. It is laid out for quite small orchestra, woodwinds, horns, trumpets, and strings, there being neither trombones nor drums employed.

It begins with a short section in 6-8 time, that is the ordinary barcarole measure, in which the strings begin the happy flowing melody. It gives way anon to a section in quicker time in a two-beat measure, with a more impetuous and energetic tune. A still more vigorous melody makes its appearance soon on the winds and these together form the groundwork for the main part of the Overture. It comes to an end with a very short echo of the opening.

ELSIE COOKE (Contralto)

The Glory of the Sea *Sanderson*

I'll rock you to rest *Stanford*

6.55 ORCHESTRA

Selection, 'The Huguenots' *Meyerbeer, arr. Godfrey*

THE chief airs which the attentive listener

will hear in any selection made of Meyerbeer's

impressive opera centred round the Massacre

of St. Bartholomew, are 'Fairer

than the lily,' a fine tenor song

which the Huguenot Raoul

sings as a toast at a banquet;

'Piff, Paff, Pouff,' the

old Huguenot fighting song,

sung by Marcel, Raoul's servant;

the Page's Song, a Cavatina

in which the little Page

announces the message he has

brought 'from a lady great

and lovely'; 'Fair Land of

Touraine,' the brilliant aria for

Queen Marguerite, and, of

course, the great ensemble,

'The Dedication of the Swords'

a chorus in which the Catholics

justify the massacre they are

about to carry out, and then

have a fierce blessing given

them by the Priests.

TOM FREEMAN (Violoncello)

Adagio *Schumann*

Gavotte *Alois*

7.20 ORCHESTRA

First Suite from 'Le Conte d'Avril' (The April

Story) *Widor*

ELSIE COOKE

The Silver Ring *Chaminade*

Deep in the heart of a rose *London Ronald*

Ships that pass in the night *Stephenson*

7.40 TOM FREEMAN

Romance *Tcherebnyeff*

Rustic Dance *Squire*

ORCHESTRA

Ballet Music, 'Bacchus' *Massenet*

8.0 An Old Folks Hour

THE BIRMINGHAM STUDIO CHORUS

Led by JOSEPH LEWIS

G. H. CREWS (Tenor)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Vaudeville

(From Birmingham)

CHRISTINE SILVER

(In Impressions and Character Studies)

STAINLESS STEPHEN (Entertainer)

GRACE IVELL and VIVIEN WORTH

(the Syncopated Two)

VICTOR SHEATH (Banjo)

ALBERT and RICHMOND

(The Whistler and his Friend)

PAUL RAFFMAN and his BAND

10.15 DANCE MUSIC: HERMAN DAREWSKI and his BAND, from the Royal Opera House Danco, Covent Garden.

11.0-11.15 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

(Wednesday's Programmes continued on page 342.)



STAINLESS STEPHEN,
the popular wireless entertainer,
takes part in the Vaudeville
programme from Birmingham
tonight.

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

SLAV MARCH—Philadelphia Symphony Orchestra—D1046, 6/6.

"LEONORA"—Overture—Royal Albert Hall Orchestra—D 1351 & D 1052, 6/6 each.

"GOYESCAS"—Intermezzo—Pablo Casals—DB 1067, 8/6.

"LA PAI OMA"—Spanish Serenade—Jesse Crawford—B 2537, 3/.

DRAKE'S DRUM—B 2743, 3/—
LUTE PLAYER—C 1313, 4/6—
Peter Dawson.

INVICTUS—John Brownlee—E 442, 4/6.

"H.M.S. PINAFORE"—Selections from Coldstream Guard's Band—C 1283, 4/6.

O LOVELY NIGHT—Walter Glynn—B 2395, 3/.

BY THE WATERS OF MINNETONKA—Mavis Bennett—B 2453, 3/.

GOPAK—Mark Hambourg—B 2818, 3/.

CAPRICE VIENNOIS—Kreisler—DB 1091, 8/6.

GLORY OF THE SEA—Peter Dawson—B 2275, 3/.

LITTLE SILVER RING—McCormack—DA 973, 6/.

"CARNIVAL"—Overture—Royal Albert Hall Orchestra—D1062, 6/6.

SPANISH RHAPSODY—Detroit Symphony Orchestra—E 522, 4/6.

I KNOW OF TWO BRIGHT EYES—Derek Clidham—B 2870, 3/.

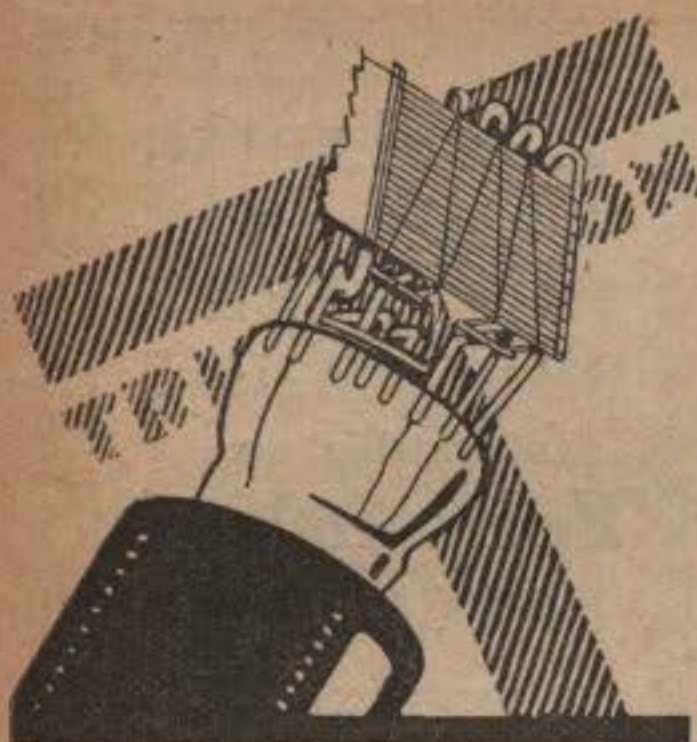
SYMPHONIC VARIATIONS—Cortot and the London Symphony Orchestra—DB 1069/DB/1070, 8/6 each.

CARO NOME—Evelyn Scooney—D 1435, 6/6.

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Wednesday's Programmes continued (February 13)

5WA CARDIFF. 323.2 M. 928 k.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Symphony, No. 35 in D (K. 385)..... *Mozart*
Ballet Suite, 'Henry VIII' *Saint-Saëns*

Mozart's good friends, the Haffners, were a well-to-do Salzburg family, one of whom was the Burgomaster in Mozart's time. They are responsible for three of the master's works, this Symphony, the Serenade, and a little March, the two latter having been commissioned and composed in honour of the wedding of one of the daughters in 1776. Five years later, for the wedding of a younger daughter, Mozart's father was asked to compose a Symphony; he passed on the commission to his illustrious son, who, in spite of the almost overwhelming tasks with which he was engrossed at the moment, undertook it, composing the work at even greater speed than was usual with him. It is on record that when he looked it over again years afterwards he was himself astonished to find it so good.

As befits the happy occasion for which it was composed, the Symphony is throughout in sunny, exultant, vein; she was indeed a fortunate young woman who had such music written by such a master in her honour.

The first movement begins at once, with a robust, joyous theme, easily recognized in its subsequent appearances and development. The movement is of no great length, and has no repetition of its first part, as so often was, and still is, usual.

The slow movement has only oboes, bassoons, and horns, supporting the strings, and the first violin begins at once with the beautiful tune, very characteristic of Mozart, which forms the basis of the whole piece.

The Minuet is vigorous rather than dainty, with the Trio forming an admirable contrast in that respect, and the last movement, a bustling Presto, brings the Symphony to an end in the same happy spirit which has characterized it throughout. It begins at once with the merry principal tune played in unison by the strings.

SAINTE-SAËNS' opera on the subject of Henry VIII centres round the King and Anne Boleyn. The Ballet, that inevitable feature of a French opera, is part of the wedding festivities, and in this concert arrangement consists of four movements. The first is called *Entry of the Clans*, and is intended to have a Scottish character. It begins with a tune with something of a Scots lilt, and there follows a march which oboes and trumpets play first, the whole orchestra taking it up later.

The second movement is also Scottish in character. Strings, with the woodwinds responding, begin it, and then the oboe plays a tune meant to be reminiscent of the bagpipes, with the harp and cellos imitating the drone. There are two other tunes in the movement, one played first by the violins, and the other, bringing the piece to an end, of a gayer, brisker, nature.

The third movement is a vivacious gipsy dance.

The drum here is prominent with a rhythmic figure, and the boisterous dance tune is presented first by the violins and English horn.

Only in the last movement is there the suggestion of England which the name of the opera would lead one to expect. It is a Jig, violins and then woodwinds playing the merry tune. There is a middle section with a new melody for the woodwinds, and another, quieter, for violins, and then the Suite comes to an end with a really exhilarating Finale.

2.30 BROADCAST TO SCHOOLS:

Mr. GUY POCOCK: 'Instruments of the Orchestra, by their Players—The Bassoon'

MR. GUY POCOCK has given many talks from Cardiff, and was the originator of the first series of Magic Crystal talks. He also gave a series of talks last year on famous anniversaries and the incidents they commemorated, under the general title 'Please to Remember.'

This talk on the Bassoon will be illustrated by the bassoon player in the National Orchestra of Wales, and gramophone records will also be used to show the place of the bassoon in the ensemble.

2.55 London Programme relayed from Daventry

3.45 The Beethoven Trios—No. 1

This is the first of a weekly series in which all Beethoven's Pianoforte Trios will be performed.

THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT FENGELLY (Pianoforte)

Trio, No. 1, Op. 1, in E Flat (First and Second Movements)



LUDWIG VAN BEETHOVEN.

This afternoon Cardiff gives the first of a weekly series of broadcasts in which Beethoven's Trios will be performed.

4.5 LILY CLATWORTHY (Soprano)

Orpheus with his lute..... *Sullivan*
The Child and the Twilight *Parry*

THE STATION TRIO

Four Contrasts *Alec Rowley*

LILY CLATWORTHY

The Shepherd's Song *Elgar*
Gwew Fach *arr. Robert Bryn*

TRIO

No. 1 of 'Four Spanish Pictures' *Britten*

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 *S.B. from London* (10.15 Local Announcements)

10.20 A PROGRAMME

relayed from Cox's Café, Cardiff
By THE CARDIFF STATION STAFF

11.0-11.30 DANCE MUSIC: MAX CHAPPELL'S BAND from Cox's Café, Cardiff

Wednesday's Programmes continued (February 13)

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

1.15-2.0 S.B. from Cardiff

2.20 S.B. from Cardiff

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

10.15 Musical Interlude relayed from London

10.20-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
We've got something to say to you about 'The Boy who Lost Twenty Pounds' (W. H. Wosoncroft)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.15 Mid-week Sports Bulletin, Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:
Mr. R. E. SOPWITH: Poems Worth Reading:—Narrative Poetry: V. Scott, 'Lochinvar.'
S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'William Tell'..... Rossini

3.30 London Programme relayed from Daventry

3.45 The Northern Wireless Orchestra
English Dance Suite..... Rowley
Dreams..... Wagner
Siegfried's Love Song..... Wagner
Dance of the Apprentices..... Wagner

H. R. ASHTON (Entertainer)

ORCHESTRA
Suite, 'Romanesque'..... Besty
Waltz, 'Immortellen'..... Gungl

H. R. ASHTON

ORCHESTRA
An Eastern Romance..... Haines
Selection, 'Romeo and Juliet'..... Gounod

5.15 THE CHILDREN'S HOUR:
Pirates and Bandits
THE NORTHERN WIRELESS ORCHESTRA will play
Piratical Music
'The Bag of Gold.' A Sketch by MURIEL A. LEVY

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

It is regretted that in 5GB's programme for Sunday, January 27, the Rev. H. C. CARTER, who conducted the evening service, was described as of 'Emmanuel College, Cambridge.' This should have read 'Emmanuel Congregational Church, Cambridge.'

6.40 S.B. from London (10.15 Local Announcements)

10.20-11.0 Orchestral Requests
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Oberon'..... Weber
Prelude in C Sharp Minor..... Rachmaninov
Selection, 'Lilac Time'... Schubert, arr. Clutsam
March, 'Folies Bergères'..... Lincke

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.

7.30:—London Programme relayed from Daventry. 3.45:—Rosa Burn (Contralto). Seth Lancaster (Violoncello). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Radio Bulletin by R. E. Fabian. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

3.0:—Broadcast to Schools: Mr. George Burnett: 'Burns and his Forerunners'—V. How a Poor Boy lived to Astonish the World. 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—A Ballad Concert. The Station Orchestra: Overture, 'Fingal's Cave' (Mendelssohn). William Leith (Bass-Baritone): Temple Bells, Kashmiri Song, Less than the Dust, and Till I Wake ('Indian Love Lyrics') (A. Woodforde-Findlay). Orchestra: Suite, 'Scenes of Childhood' (Hoby). William Leith: The Little Irish Girl (H. Löhr); The Gentle Maiden (arr. Somervell); The Kerry Dance (Molloy); Passing By (Edward C. Purcell). Orchestra: Selection, 'Aida' (Verdi). 4.45:—Dance Music from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Laying out a New Garden'—I, and Topical Gardening Notes. 6.45:—S.B. from London. 10.15:—Scottish News Bulletin. 10.20:—Douglas Byng and Lance Lister, the Popular Artists from C. B. Cochran's Revues. 10.35-11.0:—Two Popular Operatic Selections by The Station Orchestra: Ilpoletto (Verdi); Lucia di Lammermoor (Donizetti).

2BD ABERDEEN. 511.2 M. 904 KC.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—Steedman's Orchestra, directed by George Steedman, relayed from the Electric Theatre. 5.0:—Vocal Interlude by J. Livingstone Wright (Tenor): The English Rose (Edward German); An Evening Song (Blumenthal); Who is Sylvia? (Schubert); Eleanor (Coleridge-Taylor); O Vision Entrancing (Goring Thomas). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 10.15:—S.B. from Glasgow. 10.20-11.0:—S.B. from London.

2BE BELFAST. 502.7 M. 991 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 4.15:—Light Concert Music. The Radio Quartet: Selection, 'Carmen' (Bizet, arr. de Groot); Four Characteristic Waltzes (Coleridge-Taylor). 4.47:—Ethel Burrows (Soprano): Song for Spring (S. K. Russell); The Cloths of Heaven (T. F. Dunhill); The Glory of my Garden (D. Wood); Prelude (Landon Ronald). 5.0:—The Radio Quartet: Suite, 'The Two Pigeons' (Messager); Pas des Fleurs (Delibes). 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 10.20:—Concert. Muriel Childs (Contralto). J. H. Chambers (Baritone). The Radio Quartet. Quartet: Selection, 'The Daisy Chain' and 'More Daisies' (L. Lehmann). 10.30:—Song Cycle, 'Four Cautionary Tales and a Moral.' For Two Voices. Words by Hilaire Belloc. Music by Liza Lehmann. 10.45-11.0:—Quartet: 'May Day' suite (Alison Travers); Old English Dance, 'Sweet Ann Page' (Laura Lemon).

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THURSDAY, FEBRUARY 14
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9.35
**Musical
Comedy
Programme**

10.15 a.m. **The Daily Service**

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

10.45 (Daventry only) **'Our Boys and Girls—
III': The Hon. Mrs. G. ST. AUBYN, 'Labour
Saving in Home Training'**

MOTHERS of several children must often have felt that, however important labour-saving might be in the factory, it was just as essential in the home. Mrs. St. Aubyn is herself the mother of five children, so her knowledge of her subject is by no means confined to theory. She founded the Association of Nursery Training Colleges, and she is a member of the Executive Council of the National Society of Day Nurseries and the author of a handbook on 'Nursery Life.'

YESTERDAY was Ash Wednesday, and with the coming of Lent many people feel inclined to welcome a special religious address delivered in mid-week, especially if it is one of a series that can follow a connected course, and embrace a more extended argument than is possible with a single broadcast sermon. The Rev. Eric Southam supplied this need last year with a notable series of Lenten addresses, which were the occasion of the Bishop of Winchester's book entitled 'What is God like?' This year he will approach a problem which is very pressing in this age—the problem of how to pray. The recent re-awakening of religious feeling amongst many people who had long discontinued their religious practise, and many more who, born in an age of unbelief, have literally never been taught how to pray, has created a new interest in the act of prayer. This evening Mr. Southam will begin with the opening words of the proto-

- 6.35 Musical Interlude
- 6.45 **THE FOUNDATIONS OF MUSIC**
A RECITAL OF SONGS BY PURCELL
Sung by HERBERT HEYNER (Baritone)
- 7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'
- 7.15 Musical Interlude
- 7.25 Mr. H. G. DALWAY TURNBULL: 'India—IV,
The Great Religions'

IT has been said that the history of India is the history of Indian religions. The religious aspect of Indian life is the subject of Mr. Turnbull's talk this evening. He explains the difference between the old Vedic religion with its growth of religious philosophy, its saints, and its ascetics, and the features of modern popular Hinduism. He also speaks of Buddhism, its rise and decline, of the Islamic influence in India, of the warlike creed of the Sikhs, and the sun-worshipping of the Parsees. Lastly, he touches the ever-burning question of Christianity in India.

11.0 (Daventry only) **Gramophone
Records
Miscellaneous**

12.0 **A CONCERT
in the Studio**
FREDERIC LAKE (Tenor)
KENNETH PARE (Violoncello)
NORMAN FRANKLIN (Pianoforte)

1.0-2.0 **A Recital of Gramophone
Records**
By CHRISTOPHER STONE

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

2.50 **Talk on the Maintenance of
Sets: 'The Schools Set,'** by the
B.B.C. Senior Education Engineer

3.0 **Evensong**
From Westminster Abbey

3.45 **Letters from Overseas**
AUSTRALIA is still very much in the immigration stage, and a considerable proportion of its present inhabitants first saw the light in the Old Country. Relatives and friends of British emigrants in the Commonwealth will be particularly interested to hear the stories sent home by typical settlers, which will be read this afternoon.

4.0 **A Concert
in the Studio**
CETBERT SMITH (Baritone)
CALLENDER'S BAND
Conducted by TOM MORGAN

5.15 **THE CHILDREN'S HOUR:**
'Oddments,' 'The Yokel,' and other Songs at
the Piano, sung by IVAN MENZIES
'Rough Diamonds,' an Adventure Story (George
R. Burns)
'Frisquilla's Post-Bag,' the contents of which
should be interesting on this, St. Valentine's Day

6.0 **Lenten Address**
The Rev. ERIC SOUTHAM: 'Teach us to Pray—
I, When ye pray say, "Our Father which art
in Heaven"'
S.D. from Bournemouth

7.45—VAUDEVILLE—7.45

TOMMY HANDLEY & JEAN ALLISTONE	 ANN PENN Imper-sonator	MURIEL GEORGE & ERNEST BUTCHER	
	 DOUGLAS BYNG		 LANCE LISTER
	and LESIE WESTON, Comedian		
	 THE HYDE SISTERS		
With HARRY PEPPER at the Piano			

- 7.45 **Vaudeville**
- ANN PENN (Impersonations)
 - THE HYDE SISTERS (in Syncopated numbers, with HARRY PEPPER at the Piano)
 - TOMMY HANDLEY and JEAN ALLISTONE in 'Hilarious Limits'
 - DOUGLAS BYNG and LANCE LISTER (The Popular Artists from C. B. Cochran's Revue)
 - LESLIE WESTON (in Songs and Stories)
 - MURIEL GEORGE and ERNEST BUTCHER (Folk Songs and Duets)
 - JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

type of Christian prayer, the Lord's Prayer itself.

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

6.30 **Market Prices for Farmers**

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

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

9.30 **Local Announcements. (Daventry only) Shipping Forecast**

9.35 A Musical Comedy Programme

- VIVIENNE CHATTERTON (Soprano)
- GEORGE PIZZEY (Baritone)
- THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

10.35-12.0 **DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel**

THURSDAY, FEBRUARY 14

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15 Military Band Concert

1.10-1.50 Lunch-Hour Service
Relayed from St. Martin's Parish Church, Birmingham
Speaker, Canon E. S. Woods (of Croydon)

3.0 Symphony Concert
Relayed from the Winter Gardens, Bournemouth
No. 19 of the Thirty-fourth Winter Series
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by
Dr. JOHN IVIMEY
and
Sir DAN GODFREY
PAUL WITTGENSTEIN (The Left-Handed Pianist)
ORCHESTRA
Overture, 'Carnival'Dvorak
New Symphony in CJohn Ivimey
(First Performance)
(Conducted by THE COMPOSER)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
7.30 An Orchestral Concert
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Relayed from the Town Hall, Birmingham
Comedy OvertureJoachim
EGON PETRI (Pianoforte) and Orchestra
Indian FantasyBusoni
ORCHESTRA
Suite, 'La Mer'Debusey
8.35 app. Interval
during which DORIS RUSSELL RICHARDS will read from the Birmingham Studio The Cotswolds in Poetry
8.50 app. EGON PETRI and Orchestra
Symphonic VariationsOéscar Franck



THREE DISTINGUISHED MUSICIANS

who figure in the programmes today. On the left is Paul Wittgenstein, the left-handed pianist, who plays in the concert at the Winter Gardens, Bournemouth, part of which Dr. John Ivimey (centre) will conduct. On the right is Egon Petri, the pianoforte soloist in the concert at Birmingham Town Hall this evening at 7.30.

PAUL WITTGENSTEIN and Orchestra
Variations on a Theme by Beethoven
Franz Schmidt

ORCHESTRA
Valse Nobles et SentimentalesRavel
Spanish RhapsodyChabrier

PAUL WITTGENSTEIN
Gondellied (Boat Song) (Songs arranged for SuleikaPianoforte) Mendelssohn
Des Abends (At Evening)Schumann
Schlummerlied (Slumber Song)Chopin, arr. Godowsky
Two StudiesChopin, arr. Godowsky

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)

Overture, 'Morning, Noon, and Night'Supplé
Salut d'AmourElgar

SAMUEL SAUL (Baritone)
InvictusHuhn
Life and DeathColeridge-Taylor

FRANK NEWMAN
Selection, 'I Pagliacci'Leoncavallo
EvensongEasthope Martin
Violin Song ('Tina')Rubens

SAMUEL SAUL
Maiden of Morvenarr. Lawson
I know of two bright eyesOlutsam

FRANK NEWMAN
Suite, 'Cobweb Castle'Lehmann

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'The Birds' Party,' a Musical Sketch by MERYL and VERNON BARNETT, assisted by MARY POLLOCK (Soprano) and ETHEL WILLIAMS (Contralto)

ORCHESTRA
Tone Poem, 'With the Wild Geese'Harty

9.30 A RECITAL
by WANDA LANDOWSKA (Harpsichord)
ConcertoAntonio Vivaldi, arr. Bach
Wolsey's WildeWilliam Byrd
Le Coucou (The Cuckoo)Claude Debussy
Rondo Alla Turca (Rondo in Turkish Style) Mozart
Concerto ItalienBach
Allegro; Andante; Presto

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Raymond'Ambroise Thomas
Two Excerpts, 'The Rose Cavalier' Richard Strauss
Entrance of Rose Bearer and Duet; Ochs' Waltz

10.33 ROBERT EASTON (Bass)
Qui sdegno non s'accende (Within these Sacred Halls) ('The Magic Flute')Mozart
Rogues like you ('The Seraglio')Mozart

10.40 BAND
Algerian SuiteSaint-Saëns

11.0 ROBERT EASTON
The Lads in their HundredsSomervell
A Soft DayStanford
The Bold Unbiddable ChildStanford

11.7-11.15 BAND
Rhapsodic Dance, 'The Bamboula' Coleridge-Taylor

(Thursday's Programmes continued on page 346.)



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Thursday's Programmes continued (February 14)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 RAY KAY: 'Birds and Beasts—The Aviary—Some Gorgeous Foreigners'
- RAY KAY'S first three talks dealt with the pets which most families keep at one stage or another. In this talk he will try to stimulate listeners to be more venturesome, and he will tell of gorgeous foreigners and what they need for their table d'hôte.
- 4.0 London Programme relayed from Daventry
- 5.0 MAX CHAPPEL'S DANCE BAND
Relayed from Cox's Café, Cardiff



ST. VALENTINE'S DAY.

A reproduction of a Valentine of sixty years ago, sent to Miss Honoria Thompson by an anonymous admirer. Mrs. Gould talks on St. Valentine's Day from Bournemouth this afternoon.

- 5.15 THE CHILDREN'S HOUR
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.45 S.B. from London
- 7.45 An Orchestral Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, ALBERT VOORSANGER
Conducted by SIR HENRY WOOD
The Sailors' Dance and Trio from the Opera 'Roderigo' Handel
Prelude, 'L'Après midi d'un faune' (The Afternoon of a faun) Debussy
Double Concerto for Solo Violin, Solo Violoncello and Orchestra Brahms
Solo Violin, BORIS PECKER
Solo Violoncello, HERBERT WITHERS
Hungarian Rhapsody No. 2 in D Minor and G Liszt, arr. Wood

9.0 S.B. from London (9.30 Local Announcements)

9.35 St. Valentine's Progress

Three Stepping Stones to this Year of Grace by HILDA M. ISAACS
The old belief that birds choose their mates on St. Valentine's Day has been referred to by both Chaucer and Shakespeare. When St. Valentine's Day was observed in good earnest, each single man and maid was allotted a member of the opposite sex as Valentine for the ensuing year.

Prologue
The Courtyard of Windsor Castle, 1578-February 14, 9 a.m.
When Valentine's Day came, even the great Queen was not averse from receiving letters of adoration.

Queen Elizabeth GWEN JAMES
Mistress Throckmorton, Maid of Honour to the Queen MABEL CHRISMAN
Margery, her Maid BRONWEN DAVIES
The Earl of Essex DAVID THORNTON
Sir Walter Raleigh GLYNNE WILLIAMS
A Porter DONALD DAVIES
Page to Sir Walter Raleigh SIDNEY EVANS
Page to the Earl of Essex JACK JAMES
Whitehall, a century later, February 14, 4 p.m. His Majesty, Charles II's Bedchamber.
The Merry Monarch is weary, for he returned to Whitehall at 6 a.m., and has forgotten all about St. Valentine's Day. Custom has decreed that the first lady he meets shall be his Valentine.

King Charles II DANIEL ROBERTS
Chiffinch, Gentleman-in-Waiting to the King SIDNEY EVANS
A Lavender Seller SUSIE STEVENS
The Dukes of Monmouth, York, Buckingham, etc.

Lords and Ladies of the Court; and Attendants
The Blue Boar Inn, London.
St. Valentine's Eve. Two centuries later.
Samuel Weller, Senior, is moralizing about women in the Blue Boar Inn, and learns that his son is in the parlour writing by the stove.

Mr. Samuel Weller, Senior DONALD DAVIES
Mr. Samuel Weller, Junior JACK JAMES
A Barmaid BRONWEN DAVIES
People in the Tap-room.
Songs and Duets by MARGARET WILKINSON (Soprano) and J. MALDWYN THOMAS (Tenor)

10.35-12.0 S.B. from London

5SX SWANSEA. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. GOULD: 'St. Valentine's Day'
- 4.0 London Programme relayed from Daventry (Bournemouth Programme continued on page 349.)

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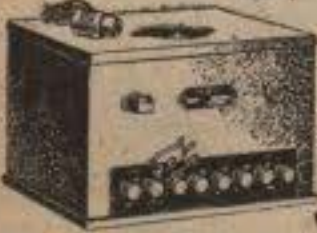
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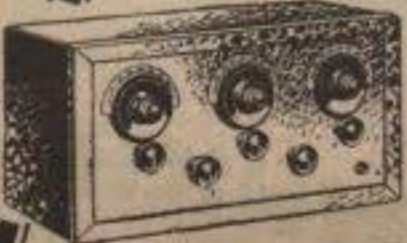
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AC/R last stage (power) 17/6

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Thursday's Programmes continued (February 14)

(Bournemouth Programme continued from page 346.)

- 6.0 Lenten Address—1**
The Rev. ERIC SOUTHAM: 'Teach us to Pray—I, When we pray say—"Our Father which art in Heaven"'
- 6.15 S.B. from London**
- 6.30 Market Prices for Southern Farmers**
- 6.35-12.0 S.B. from London (9.30 Local Announcements)**

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 London Programme relayed from Daventry**
- 2.30 London Programme relayed from Daventry**
- 5.15 THE CHILDREN'S HOUR:**
For forty-five minutes or so we discuss 'An Adventurous Journey' (Helen M. Turner) and decide that we have not had 'A Dull Afternoon' (Farjeon)
- 6.0 Bournemouth Programme relayed from Daventry**
- 6.15-12.0 S.B. from London (9.30 Local Announcements)**

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 A BALLAD CONCERT**
S.B. from Liverpool
- DOROTHY KENYON (Pianoforte)
Intermezzo Arensky
Danse des Elfes (Elves' Dance) Sapellnikoff
- PAULINE CROFT (Soprano)
When'er a snowflake leaves the sky .. Lehmann
They call me Mimi Puccini
Love's Philosophy Quilter
- FRANK VICARY (Violin)
Andante (Symphonie Espagnole) Lalo
- PERCY EVANS (Bass)
Hear me, ye winds and waves. ..Handel, arr. A.L.
Within these sacred bowers Mozart
- DOROTHY KENYON
Fantasia, 'Rigoletto' Verdi, arr. Liszt
- PAULINE CROFT
Birds' Songs at Eventide Coates
The Maid and the Moon Cyril Scott
Blackbird's Song Cyril Scott
- FRANK VICARY
La Gitana Kreisler
Chanson Arabe. ..Rimsky-Korsakov, arr. Kreisler
- PERCY EVANS
Vulcan's Song Gounod
Sombre Woods Lully, arr. A. L.
The Tinker's Song Stater
- 4.30 An Orchestral Concert**
Relayed from Parker's Restaurant
PARKER'S ORCHESTRA
Musical Director, LADDIE CLARKE
Folk Dance, 'Dicken o' Devon' Holliday
Valse, 'Unrequited Love' Lincke
- RUTH KNOWLES (Soprano)
Cherry Ripe Lehmann
The Splendour of the Morn Sanderson
- ORCHESTRA
Selection, 'Cavalleria Rusticana' .. Mascagni
Hungarian Dance, No. 2 Brahms
Selection, 'Good News'
De Sylva, Brown and Henderson
- 5.15 THE CHILDREN'S HOUR:**
S.B. from Leeds
Fluttering Wings
Songs sung by D. NICHOLS and GEORGE LISTER
- 6.0 Bournemouth Programme relayed from Daventry (See London)**

- 6.15 S.B. from London**
- 6.30 Market Prices for North of England Farmers**
- 6.45 S.B. from London**
- 7.45 A BAND CONCERT**
THE ECCLES BOROUGH BAND
Conducted by JAMES DOW
Overture, 'Semiramide' Rossini
Excerpts from the Works of Schubert
arr. Rottnd
Descriptive Piece, 'A Sailor's Life' Cape
'Golf Clubs'
An Eccentric Sketch by WYN WEAVER
Fowell (The Golf Professional) .. CHARLES NESBITT
ConstanceHYLDA METCALF
Hugh Wackham LEO CHANNING
Produced by DAVID E. ORMEROD
The *Misc-en-scène* is the Professional's workshop at the rear of the Club-house. Fowell is busy putting the finishing touches to a new mashie.
- BAND
Selection, 'Falstaff' Verdi, arr. Ord Hume
National Fantasia, 'Memories of Britain'
Rimmer
- 9.0-12.0 S.B. from London (9.30 Local Announcements)**

Other Stations.

- 5NO NEWCASTLE. 243.9 M. 1,230 KC.**
12.0-1.0:—A Recital of Gramophone Records. 2.30:—Prof. H. M. Halleworth 'Commerce—V. The Manufacturer and Merchant of the Present Day.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—London. 6.30:—Market Prices for Farmers. 6.35-12.0:—London.

- 5SC GLASGOW 401.1 M. 743 KC.**
11.0-12.0:—Gramophone Records. 2.45:—Mid-Week Service, conducted by the Rev. J. G. Drummond, M.A., of Dundas Street Congregational Church. Scripture Reading, Mark, chap. xvi, vv. 1-14. Address, 'The Fellowship of the Lord—The Resurrection.' Prayer. Hymn, 'O for a thousand tongues to sing' (R.C.H., No. 166). 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Professor Cairns Douglas, M.D., 'Our Interests as Good Citizens—V. Healthy Homes.' 4.0:—Orchestral and Instrumental. The Station Orchestra. Violet Pirret (Violin). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Letch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—Variety. The Station Orchestra. Reginald Talbot (Baritone). Agnes S. C. Tait (Violin). Rex Costello (Entertainer). Kemlo Stephen (Xylophone). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

- 2BD ABERDEEN. 311.2 M. 964 KC.**
11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Dance music, relayed from the New Palace de Danse. 4.45:—Studio Concert. Barrie Watt and Marie Hill (Duettists). Charlotte Gill (Violin). 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—The 'Radio Valentine.' Elle Gardner (Soprano). John McIvor (Flute). The Radio Players. The Station Octet. Dialogue written by G. R. Harvey. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

- 2BE BELFAST 308.7 M. 991 KC.**
2.30:—London Programme relayed from Daventry. 4.0:—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 4.45:—A Vocal Interlude. William Magill (Tenor). 5.0:—A Clarinet Recital. George Simpson. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 9.35:—'Heart's Desire.' A Musical Comedy En Casserole by Mabel Constanduros, with Olive Groves, Harold Kimberley, Mabel Constanduros, Will Seymour, and J. R. Mageean. 10.35-12.0:—S.B. from London.

THE RADIO TIMES.
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Aerial-Earth Equipment

The following information is from the B.B.C. booklet on "Maintenance of Wireless Sets."

"The more efficient the aerial, the cheaper and easier to maintain the set. The aerial collects energy from the ether, and it is obvious that its efficient collection must be a matter of great importance. It is a popular fallacy to believe that any sort of wire will do for an aerial.

"For maximum signal strength the aerial should be large and high, and the down-lead should be clear of walls and buildings by at least a foot. Good insulation is essential.

"The earth connection is equally, or even more, important. An earthing device is the best form of earth."

The importance of efficient outdoor wireless equipment is here very clearly expressed, and if the advice is followed, you will be surprised at the improved reception. It is strange that so many listeners neglect the outdoor equipment of their wireless set under the false impression that any kind of aerial and outdoor insulation will do. When the set is working poorly it will generally be found that it is being handicapped by leakages of energy across inefficient aerial insulators, inferior lead-ins, induction from down-lead to walls and buildings, poor earthing connections, wind-shocked aerial wire, etc.

The height of the mast is of importance, but 30ft. or 35ft. will give excellent results if the mast is of steel. If a wooden pole is used, be careful that suitable fittings are used on the pole, with a non-jamming pulley for the halyard, and see that the latter is of good Manila rope that will withstand the weather. A device that will prevent breakage of halyard through shrinkage in wet weather is a spring shock absorber fitted to one or both ends of the aerial.

Just as receiving sets have vastly improved during the past three or four years, so have improved "low-loss" outdoor fittings been introduced that will greatly improve your reception.

A very interesting illustrated booklet is published by John and James Laker Co., Ltd., Kent House Lane, Beckenham, Kent, giving detailed information relating to the latest improvements in outdoor wireless fittings and equipment which they will send gratis upon receipt of a postcard with your name and address.

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The Conductor of Tonight's Concert and a Celebrated Item in his Programme.

PORTRAIT OF COATES. 'THE POEM OF ECSTASY'.

By Percy A. Scholes.



F. A. Sullivan
Albert Coates.

ALBERT COATES is the grandson of a Yorkshire blacksmith—and looks it. It is fortunate that he is amiable, for if he were not one can imagine him, enraged by a wrong note, snatching up a bass trombone and twisting it round the neck of its player, or hurling the kettledrums up at the Queen's Hall organist and asking him what the ——— he means by pulling out the sixty-four-foot sesquialtera gedackt when any fool would have known that it ought to be the four-foot harmonic diapason bourdon. If ever there were a riot at an orchestral rehearsal Coates would just strip his jacket and fight the lot single-handed. In ten minutes there would be perfect calm in that hall, and every man, back at his desk, would be submissively scraping or tootling *dolce e adagio*.

I have once or twice crossed Lake Maggiore to see Coates in his summer home, the gardens of which run down to the water. So do I as soon as he sees me. He himself spends his summers in the water, like a forsaken merman, but less dolefully, for he is a cheerful giant. He once swam the whole breadth of Lake Maggiore, which at that point is about three miles broad, maintained in his steady rhythm by the strains of a gramophone in a boat before him. It was a big swim, and when they stopped to change the records he felt like sinking—but he landed safely.

The vigour of Coates has now perhaps had sufficient attention, and I hasten to add that he has delicacy, too. It is a grumble with him that critics and public increasingly regard him as a Wagner conductor, whereas he is no mere specialist—not even a Wagner specialist. It is his own fault, because when he conducts Wagner at Covent Garden or the Metropolitan Opera House, New York, the music and the drama *live*, and, for the time, you are apt to forget the other and very different works you have heard him conduct. That is the supreme quality of Coates' conducting, the *life* in it. You can't have all the qualities at once, and sometimes critics who themselves are only half-alive have objected to being galvanized into the other half by Coates. But it is really good for them—as it certainly is for Wotan!

Coates is forty-seven years old. He was born in Russia, where his father was in business; his mother was Russian. He was educated at a school at Buckland Hill, in Essex, and then in Liverpool. He studied science for a time at the University of Liverpool, and then went back to St. Petersburg to his father's office. He did not make a good junior clerk. I have read that he kept the books on the 'no-entry' system, and preferred making records on paper with five horizontal lines to keeping those on that other sort of paper with the columns ruled vertically. So they let him go to the Leipzig Conservatoire, where he studied 'cello and piano and conducting, and played in the famous Gewandhaus Orchestra. Nikisch was then the director of the Conservatoire, and had charge also of the music in the Opera House. He appointed Coates his assistant, and this led to his engagement as conductor of the Opera House at Elberfeld. Thence he went to Dresden as co-conductor with von Schuch, to Mannheim as co-conductor with Bodansky, and at last to St. Petersburg.

Apart from Wagner, we most of us associate Coates chiefly with Russian music, and this is natural, for he has been the first to reveal to us the wonders of many Russian works. The B.B.C. concert-performance of Rimsky-Korsakof's opera, *Kitesh*, at Covent Garden, in March, 1926, will be remembered by many listeners. In the present writer's memory it still remains one of the high-water marks of B.B.C. enterprise. As a half-Russian, Coates *feels* the Russian music and makes others feel it too. Moreover, he has had the advantage of close association with the Russian composers of his time. I once witnessed a wonderful scene of enthusiasm in the Augusteo at Rome after his conducting of Scriabin's *Poem of Ecstasy*—and let it be said that at the same concert he impressed the Romans just as much with his interpretation of Brahms' First Symphony.

For two seasons (1923 and 1924) Coates was in charge of the orchestra and conducting classes at the famous musical Institution at Rochester, N.Y., founded and maintained by Mr. Eastman out of the profits of his Kodak business. Eugene Goossens succeeded him. Things at Rochester are on a large scale (a Coatesian scale). I remember once strolling into their daily cinema performance, and there was an orchestra of sixty. The concert orchestra is bigger. All over the United States Coates is well known. He has sometimes conducted at the famous summer open-air concerts at the Hollywood Bowl in California, and has appeared in most of the concert halls and opera houses.

Of Coates' compositions the world does not yet know as much as, I fancy, he would like. There is an opera, *Assurbanipal*, that was announced for 1915 at Moscow, but I think has not yet been heard there or elsewhere. Coates is fortunate in possessing a domestic librettist—Madelon Coates, a gifted writer.

P. A. S.

By Edwin Evans.

SCRIABIN is one of the most tantalizing figures in recent musical history. He was only forty-three when he died (April 14, 1915), and the question whether his last works were leading must remain for ever unanswered. He was a mystic and a convert to theosophy, in which his art and his belief had gradually converged until they became, so to speak, indistinguishable. His five great symphonic works, of which the *Poem of Ecstasy* is the fourth, are so many acts of faith, so many stages of his progress towards the ultimate mystery on which he was engaged when he died.

Some say—and among them his former teacher, Safonoff—that had he lived his musical speech, if not his reason, would eventually have been ruined by the tangled growth of theories, mystical and musical, that obsessed his mind. Others believe that his genius would have unravelled all these problems and attained the lofty ideal towards which he was striving when death overtook him. It is useless to ask which view is right, as the answer can be only a personal opinion.

There are probably very few instances in all musical history of a composer in whom the mystic and the musician were so intimately merged. Yet the two must be regarded separately if confusion is to be avoided.

Let us give precedence to the mystic. Scriabin's first symphony is a hymn to art as religion; his third, *The Divine Poem*, is the self-affirmation of personality, the emancipation of the ego; this one, the fourth, treats of the ecstasy of unhampered creative activity; and the last, *Prometheus*, of the soaring of the spirit. The chief ideas symbolized in the *Poem of Ecstasy* are, at the opening, the striving towards the ideal, and, a little later, the spiritual ego. These form a Prologue to the work. The main portion opens with a theme (*Allegro volando*) suggesting the buoyancy of creative imagination, followed by others representing Love (violin solo) and will-power (trumpet call). The material is, however, much more abundant than this indicates. It unfolds itself progressively with constantly increasing exaltation until the governing conception of creative ecstasy is realized.

Such is the mystic meaning the composer strove to convey in this work. It is a subjective religious conception, not greatly dissimilar from the *per aspera ad astra* (to the stars by rough roads) motive which has prompted so many symphonies and other works in sonata form—the latter being a musical construction peculiarly well adapted to such conceptions owing to the 'development section,' which can be interpreted as a phase of striving towards ultimate exaltation.

It is to be noted that, though this work is described as a symphonic poem, it preserves the outline of a symphony with greater fidelity than many modern works bearing the latter superscription. In short, the mystic thought underlying this work is by no means a vague aspiration. It is presented—marshalled, one might say—in perfect logical order. In reality it is only the symbolism that is a matter of faith. One may accept it or one may not, but if one accepts it the rest follows as a matter of course.

Let us now take the musical craftsman and his methods. Scriabin began as a keyboard composer strongly influenced by Chopin. By the time he had reached his second symphony the dominant influences were Wagner, and more particularly Liszt, who, for all his turbulent life, was himself something of a mystic. In other words, Scriabin stands for a continuation of nineteenth-century romanticism rather than any of the tendencies characteristic of the twentieth.

Technically that romanticism rests largely upon the use, subsequently the abuse, of a certain group of devices which admit of brief explanation. If you alter an essential note of any chord, raising it or lowering it from the place it should occupy, it will develop a strong feeling of yearning to get back to its right place in the chord. If, by the time you allow it to do this, the chord itself has moved on and become another, the note will correspond to an alteration in this second chord, still clamouring to be 'resolved' into its rightful place, and the yearning will thus be prolonged. Latterly this mode of expression, which produced its noblest results in Wagner's *Tristan*, and its basest in certain sentimental ballads, has come to be known as 'pathetism' from the effect of pathos engendered by the yearning of the note for its resolution. It is to an extraordinarily skilful use of such devices that is due the emotional intensity of Scriabin's music.

Many musicians are convinced that along this path one can go no farther, and this conviction gains support from the fact that Scriabin himself had to invent new points of repose, in the form of new chords accepted as consonant, to arrest the excessive fluidity of music in which scarcely a note really stands for what it represents itself to be.

EDWIN EVANS.



Alexander Scriabin.

3.45
'Hamlet'
for
Schools

FRIDAY, FEBRUARY 15
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

8.0
B.B.C.
Symphony
Concert

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 (Daventry only) 'Menus and Recipes—Vitamins Recipes'
- 11.0 (Daventry only) Gramophone Records Miscellaneous
- 12.0 A SONATA RECITAL
CYRIL HELLIER (Violin)
CLIFFORD HELLIER (Pianoforte)
Sonata in A Mozart
Sonata in F Grieg
- 12.30 ORGAN RECITAL
by LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Prelude and Fugue in C Minor Bach
Evening Song
R. Goss-Custard
Chorale Prelude; St. Mary C. Wood
Allegro Appassionata (Sonata No. 1) Harwood



William Morris

THE LATEST SYNCOPATORS FROM THE OTHER SIDE.
Abe Lyman and his Californians, alleged to be the hottest combination that ever crossed the Atlantic from West to East, whose music will be relayed from the Kit-Cat Restaurant tonight.

- 1.0-2.0 LUNCH-TIME MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 2.30 BROADCAST TO SCHOOLS:
Dr. B. A. KEEN, 'The Why and Wherefore of Farming—Course 2—V, Agriculture in the British Isles—The Broad Division'
- 2.55 Musical Interlude
- 3.0 Mr. CLIFFORD COLLINSON: 'Round the World—The Prairies'
- 3.20 Musical Interlude
- 3.25 Mrs. AMABEL WILLIAMS-ELLIS: 'Great Discoverers—V, Darwin'
- 3.40 Musical Interlude
- 3.45 Play to Schools
'Hamlet'
(Shakespeare)
- 4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham
- 5.15 THE CHILDREN'S HOUR:
Heard at 'The Windlass'
And you can believe it or not, of course, but, as W. W. Jacobs says in 'A Change of Treatment,' 'them that go down in big ships see the wonders of the deep, you know'
- 6.0 Mrs. ELIZABETH LUCAS, 'Some Ways of Cooking Veal'
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
A RECITAL OF SONGS BY PURCELL
Sung by HERBERT HEYNER (Baritone)
- 7.0 Mr. ERNEST NEWMAN, The B.B.C. Music Critic
- 7.15 Musical Interlude

7.25 Professor H. MUNRO FOX: 'Mind in Animals—IV, How Animals Find Their Way Home,'
Relayed from Birmingham
THE homing instinct among animals is one of their best-known and most endearing traits. We have all heard of pigeons, dogs, and especially cats who have found their way home over almost incredible distances apparently by an instinct which it is impossible accurately to define. This peculiar impulse forms the subject of Professor Fox's talk this evening.

and clarinets join forces with the strings, pizzicato. Variation two employs a fuller orchestra, and the third the woodwinds have to themselves, the flute beginning the theme and handing it to the clarinet. The fourth variation is in minor for the whole orchestra, and five has a fugal treatment. Number six is a Tarantelle, seven, like a solemn Chorale, is again for the woodwinds alone. The ninth is a jolly rustic dance, and a violin solo is the feature of number ten. Variation eleven is a quiet, serene movement, and the twelfth is a brilliant Polacca, the longest and most important of the series.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

8.0

B.B.C. SYMPHONY CONCERT
Conducted by ALBERT COATES
Relayed from the Queen's Hall
(Solo Lessons, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Principal Violins: WYNN REEVES and S. KNEALE KELLEY)
(See opposite page.)

Part I
Overture, 'Leonora,' No. 3 Beethoven

8.17 Tone Poem, 'Juventus' De Sabato
JUVENTUS is a full-sized Symphonic Poem in one movement, although the mood changes several times. It begins with an impetuous Allegro section in which the first soaring theme makes its decisive appearance almost at the outset. In this form and in various transformations it has a large say in the work. Very soon afterwards another exuberant theme is heard on first violins; it, too, is freely used, and before the end of the opening section there is still a third vivacious melody, which appears in fuller form a little later. On these the long first section is built up with real exuberance and vigour; there are subsidiary themes, but all are closely akin to one or other of those heard

9.15 B.B.C. Symphony Concert Part II

- Concerto in B Flat, for Harpsichord and Orchestra. Handel (Solo Harpsichord, WANDA LANDOWSKA)
- 9.35 Le Poème de l'Extase (The Poem of Ecstasy) Scriabin
- 10.0 Local Announcements (Daventry only) Shipping Forecast
- 10.5 Topical Talk
- 10.20 A Pianoforte Recital
By ERNEST LUSH
Prelude and Fugue in C Sharp Minor .. Bach
Prelude in B Flat
Three Waltzes, Op 64 Chopin
D Flat; C Sharp Minor; A Flat ..
Scherzo in B Minor
Paradise Gardens William Baines
- 10.45 Poems Read by Miss ELLA VOYSEY
- 11.0-12.0 (Daventry only) DANCE MUSIC; ABE LYMAN and his CALIFORNIANS, from the Kit-Cat Restaurant
(Friday's Programmes continued on page 353.)

Mullo Children!

UNCLE PETER CALLING

UNCLE PETER of the "Children's Hour"—for three years Organizer of the "Children's Hour" of the B.B.C. and friend of millions of children—is joining the London "Evening News." His "Children's Hour" in the London "Evening News" every evening will be Uncle Peter at his very best.

Don't Miss
Uncle Peter's
Children's Hour
in the
EVENING NEWS
(LONDON)

Beginning , Saturday , February 16th.

FRIDAY, FEBRUARY 15

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN RECITAL
by
RUSSELL W. K. TAYLOR, F.R.C.O.
Assistant Organist, Southwark Cathedral
From St. Mary-le-bow
ETHEL AUSTEN (Contralto)

RUSSELL W. K. TAYLOR
Rhapsody in B Flat *Russell Taylor*
ETHEL AUSTEN
Return a Conqueror ('Aida') *Verdi*
Scenes that are brightest *Wallace*

ONE of the best-known airs from *Aida*, 'Return a Conqueror,' is sung by the captive Princess herself, torn by doubt and anxiety. Devoted to the soldier, Rhadames, she has joined in the acclamations of the people, to wish him success. But it is her own people against whom he is to march, and his victory means their defeat, and only too probably the death or captivity of her father, who is their king. Verdi's music sets forth these conflicting emotions with impassioned effect.

RUSSELL W. K. TAYLOR
Concertante in C
(Two movements)
Handel, arr. W. T. Best

Jesu Dulcis Memoria
Walford Davies
Prelude
Harold Darke

ETHEL AUSTEN
Waiting
H. Millard
It was a dream
Cowen

RUSSELL W. K. TAYLOR
Heroic Suite
Alec Rowley

PAGANINI'S command of his instrument and all its resources, was so astonishing as to earn from some contemporaries the comment that he must surely be in league with the devil. His career and Liszt's were so far parallel, that each was regarded as having carried the technique of his instrument to a higher pitch of perfection than it had ever before reached. Otherwise, they had not much in common, but Liszt's admiration for Paganini induced him to transcribe some of his brilliant violin studies as pieces for the pianoforte. In that form, too, they are extremely difficult to play, demanding the utmost skill from the performer.

MABEL CLIFFE
Adrift *Bantock*
The Rose and the Nightingale *Keel*

7.30 ORCHESTRA
Selection, 'The Rainbow' *Gershwin*

DOROTHY WILSON
Bagatelle in C,
Op. 119
Beethoven
Intermezzo in E
Flat, Op. 107
Brahms
Mazurka in C
Sharp Minor,
Op. 41, No. 1
Chopin
Prelude, No. 4
William Baines

ORCHESTRA
Siamese Patrol
Lincke

8.0 'Micro-Matics'
(See centre column)

8.0 'Micro-Matics'
A Private Re-view of Sketches and Compositions
Designed by **ERNEST LONGSTAFFE**
Red **FOSTER RICHARDSON**
Blue **GEORGE BARKER**
Yellow **ANONA WINN**
Green **JOHN ARMSTRONG**
Orange **FRED GIBSON**
Pink **JEAN HARLEY**
Mauve **JEAN ALLISTONE**
REVUE CHORUS
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
will be in attendance

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MARK AND ALMA VANE (Songs and Duets)
WALTER TODD (Comedian)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'The Tale of a Moth,' by Hilda Redway
Songs by **MARJORIE PALMER (Soprano)**
'The Fag's Revolt'—a School Story by **T. Davy Roberts**
TONY will Entertain

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

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **FRANK CANTELL**
Overture, 'Le Caid' *Thomas*
Three Dances ('Tom Jones') *German*
MABEL CLIFFE (Soprano)
The Throstle *Fletcher*
Amber and Amethyst *Adam Carse*
Flora MacDonald's Lament *Neil Gow*

IN the latter part of the eighteenth and the first part of the nineteenth centuries, the Gows were prominent in Scottish music. Neil, the most famous member of the family, was a notable violinist, beginning his musical career at the very early age of nine. Born in Perthshire, his fame as a player of Reels and Strathspeys soon extended far beyond merely local bounds, and even reached London.

6.55 ORCHESTRA
Selection, 'Chu Chin Chow' *Norton*
DOROTHY WILSON (Pianoforte)
Caprice (Variations) in A Minor
Paganini, arr. Liszt

9.0 The Midland Pianoforte Sextet
(From Birmingham)
Leader, **FRANK CANTELL**
Fantasia on the Works of Schumann
arr. Schreiner

9.15 HERBERT SIMMONDS (Baritone)
Bredon Hill *Butterworth*
The Ship of Rio *Keel*
The Willow *Goring Thomas*
SEXTET
Intermezzo *West*
Brise de Mer *Leoncavallo*

9.35 HERBERT SIMMONDS
My Son *Sterndale Bennett*
Long ago in Alcalá *Messenger*
Bird Songs at Eventide *Coates*
SEXTET
Fantasia on 'The Magic Flute' Mozart, arr. *Tavan*
Fiddle Dance *Percy Fletcher*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

11.0-11.15 ABE LYMAN and his CALIFORNIANS from the Kit-Cat Restaurant

This Week's 'Epilogue'
'HIS STRENGTH'
Hymn, 'O worship the King'
Reading, Isaiah xl, v. 18-31
Hymn, 'Praise the Lord! ye Heavens, adore Him!'
Psalm lxxviii, v. 34

(Friday's Programmes continued on page 354).

9.0 Midland Pianoforte Sextet



"I eclipse all records for value."

"Yes... I'm the biggest toffee sensation of the age—'Palm' Fireside Assortment."
"You should just taste my lovely flavours! Creamy flavours... Chocolate flavours... Fruity flavours... hosts of them."
"All deliciously different. And every enticing tit-bit beautifully wrapped. The more you know about Toffee the more amazed you'll be that 'Palm' Fireside Assortment costs only 4 ozs. 4d. Ask your Confectioner!"

Walters' Palm FIRESIDE ASSORTMENT
"Worth Double the Price!"

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

A REAL MAN'S SOCK

One instinctively feels that the Two Steeples No. 83 Quality Sock is a real man's sock. It's a sock of taste—dressy, fashionable, comfortable.

Made of ingrain yarns expressly blended to tone with the suitings in vogue; beautiful Lovats, Browns, Greys and Heathers included in a range of over thirty exquisite ingrain shades—a shade for every suit.

Ask your hosier to show you this distinctive sock; it is guaranteed to give satisfaction.

Two Steeples No. 83 Quality Socks
PER 4/6 PAIR

A SHADE FOR EVERY SUIT

Columbia
New Process RECORDS

ELECTRIC RECORDING  WITHOUT SCRATCH

THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

QUARTET IN D MINOR (Mozart).
Played by the Léner String Quartet. In Six Parts on Three Records (Nos. L1965 to L1967—6s. 6d. each).

FROM THE NEW WORLD, Symphony (Dvorak).
Played by the Hallé Orchestra, Conducted by Sir Hamilton Harty. In Ten Parts on Five Records (Nos. L1523 to L1527—6s. 6d. each).

COPPELIA, Ballet (Dolibes).
Played by the B.B.C. Wireless Symphony Orchestra, Conducted by Percy Pitt (No. 901—4s. 6d.).

LEONORE, No. 3, Overture (Beethoven).
Played by the New Queen's Hall Orchestra, Conducted by Sir Henry J. Wood. In Four Parts on Two Records (Nos. L1978 and L1979—6s. 6d. each).

PAGLIACCI—Ballatella (Leoncavallo).
Sung by Miriam Licette. In English (No. 4351—2s.).

LE VILLI—Witches' Dance (Puccini).
Played by the B.B.C. Wireless Symphony Orchestra, Conducted by Percy Pitt (No. 9114—4s. 6d.).

ALFONSO AND ESTRELL (Rosamunde).
Overture. (Schubert).
Played by the Hallé Orchestra, Conducted by Sir Hamilton Harty (No. L2122—6s. 6d.).

A MIDSUMMER NIGHT'S DREAM, Overture (Mendelssohn).
Played by the New Queen's Hall Orchestra, Conducted by Sir Henry J. Wood. In Three Parts on Two Records (Nos. 9559 and 9560—4s. 6d. each).

SYMPHONY No. 4, in D Minor (Schumann).
Played by the Mozart Festival Orchestra (Paris), Conducted by Bruno Walter. In Eight Parts on Four Records (Nos. L2209 to L2212—6s. 6d. each).

CARNIVAL, Overture (Dvorak).
Played by the Hallé Orchestra, Conducted by Sir Hamilton Harty (No. L2036—6s. 6d.).

WITH THE WILD GEESE (Sir Hamilton Harty).
Played by the Royal Philharmonic Orchestra, Conducted by Sir Hamilton Harty. In Four Parts on Two Records (Nos. L1822 and L1823—6s. 6d. each).

MAGIC FLUTE (Mozart).
Within these Sacred Halls (Within this Hallowed Dwelling). Sung by Norman Allin (No. L1854—6s. 6d.).

SONATA in A (Mozart).
Arranged for Viola and Piano. Played by Lionel Tertis (No. L2070—6s. 6d.).

AIDA—Ritorna vincitor (Verdi).
Sung by Eva Turner, with Orchestra conducted by Sir Thomas Beecham (No. L2160—6s. 6d.).

VALKYRIE—Ride of the Valkyries (Wagner).
Played by the Bayreuth Festival Orchestra, Conducted by Franz von Hoesslin (No. L2017—6s. 6d.).

TOSCA—Vissi d'Arte (Puccini).
Sung by Eva Turner (No. L2118—6s. 6d.).

1812, Overture Solenelle (Tschaikowsky).
Played by the New Queen's Hall Orchestra, Conducted by Sir Henry J. Wood. In Five Parts on Three Records (Nos. L1764 to L1766—6s. 6d. each).

COLUMBIA ARTISTS IN THE PROGRAMMES

BELLA BAILLIE, Soprano
REX PALMER, Baritone
RAYMOND NEWELL, Baritone
ROBERT EASTON, Bass
ARTHUR CATTERALL, Violin
T.C. STERNDALÉ BENNETT, Entertainer at the Piano
Sir DAN GODFREY and the Bournemouth Municipal Orchestra
JACK PAYNE and the B.B.C. Dance Orchestra
RAY STARITA and His Ambassadors Band.

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia "New Process" Records—post free—COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

Friday's Programmes continued (February 15)

5WA CARDIFF. 325.2 M. 928 KC.

1.0-2.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
5.15 THE CHILDREN'S HOUR
6.0 Mr. F. W. HARVEY: 'The Timber of Poetry'—I
6.15-11.0 S.B. from London (10.0 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 BROADCAST TO SCHOOLS:
Canon C. E. RAVEN: 'Birds of the North Country—V, Birds of the Moors: Larger Birds S.B. from Liverpool'
3.20 London Programme relayed from Daventry
4.30 An Eric Coates Programme
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Merry-makers'
Suite, 'Joyous Youth'
Waltz, 'Wood Nymphs'
Suite, 'Four Ways'
5.15 THE CHILDREN'S HOUR:
Sunshine and Rain
Rays from THE SUNSHINE TRIO
Songs sung by BEATRICE COLEMAN
Talks for Teens: MISS ANNE LAMPLUGH:
'Keeping Pigeons and How to Make a Decorative Pigeon Cote'
6.0 Mr. W. HASLAM: 'More About Bantams'



A HAMPSHIRE TOBACCO CROP ready to be taken to the drying sheds. In his talk for farmers, from Bournemouth this evening, Mr. A. J. Brandon speaks on Tobacco Growing in Hampshire.

6.15 S.B. from London
10.0 Musical Interlude relayed from London
10.5-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry
6.15 S.B. from London
6.30 For Farmers: Mr. A. J. BRANDON, 'Tobacco Growing in Hampshire'
6.45-11.0 S.B. from London (10.0 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
We go 'Aboard the Derelict' (G. G. Jackson), but are cheered by the re-appearance of TOR'EM and BOT'EM in new songs and duets
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (10.0 Forthcoming Events, Local Announcements)

6.15 S.B. from London (10.0 Local Announcements)

10.20-11.0 Sailor Shanties and Banjo Solos

THE MANCHESTER SHIP CANAL LATCHFORD MALE VOICE CHOIR

Conducted by TOM PEARSE

Let the Bullgine Run } arr. Terry
Blow, my Bully Boys }

HARRY GREY (Banjo)
Banjoviality Fillis
Pickins Reser
Dainty Miss Brown

CHOIR
Billy Boy } arr. Terry
Rio Grande }
The Sailors' Chorus Parry

HARRY GREY
Butter Fingers Fillis
Get Goin' Mandell
Go-Go Coliochio

CHOIR
Johnny, come down to Hilo } arr. Terry
Blow the man down }
Song of the Jolly Roger Chudleigh Candish

Programmes for Friday.

Other Stations:

5NO NEWCASTLE. 245.9 M. 1,330 KC.

2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Lady Margaret Sackville: 'St. Valentine.' 6.15:—S.B. from London. 6.30:—For Farmers: Dr. R. W. Wheldon: 'The Muzzing of Root Crops.' 6.45-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

2.30:—Broadcast to Schools: Captain Angus Buchanan: 'Travellers' Tales of Other Lands—V, Northern Nigeria.' 2.45:—Musical Interlude. 2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools. Mendelssohn. The Station Orchestra. Euphonium Gray (Pianoforte). 4.0:—A Concert. The Station Orchestra. Jean Cameron (Contralto). 4.45:—Dance Music from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Miss Margery Rhys: 'Quickly Made Dishes for Two.' 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.45:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-11.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 954 KC.

2.30:—Broadcast to Schools. S.B. from Glasgow. 2.50:—S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Miss Laura Wilson: 'The Festival of the Full Moon.' 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigyle: Football Topics. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 10.0:—Glasgow. 10.5-11.0:—London.

2BE BELFAST. 302.7 M. 591 KC.

12.0:—Organ Recital by Herbert Westerby, Mus.Bac. (Lond.), relayed from the Grosvenor Hall. 12.30-1.0:—Vocal and Instrumental Recital. Albert Taylor (Baritone). Albert Taylor (Pianoforte). 2.30:—London Programme relayed from Daventry. 5.0:—A Xylophone Recital by Len Jennings. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.0:—Symphony Concert. Relayed from the New Town Hall, Ballymena. Symphony Orchestra. Conducted by E. Godfrey Brown. Trafer Jones Tenor. Dorothy Bennett (Soprano). 9.0:—Second General News Bulletin (In Interval). 9.15:—Symphony Concert (Continued). 10.0:—Regional News. 10.5-11.0:—S.B. from London.

Notes From Southern Stations.

Bournemouth.

ON Tuesday, February 19, Mr. Richard Quick, Curator of the Russell-Cotes Art Gallery and Museum, Bournemouth, will speak on his experiences as a curio-hunter and connoisseur of Art for nearly forty years.

Plymouth.

THE second talk in the series of Playwriting Giants will be given by Mr. Bernard Copping on Tuesday evening, February 19. On this occasion Mr. Copping will talk of Sheridan, the famous author of *A School for Scandal*.

A Rugby football match between Plymouth Albion v. Devonport Services is always a popular event, and when these well-known West Country teams meet at Beacon Park on Saturday afternoon, February 23, many who are unable to see the match will welcome the opportunity of listening to Mr. E. G. Butcher, who will describe the play from the B.B.C. observation hut overlooking the ground.

Daventry Experimental.

A PROGRAMME of music by John Ansell, conductor of the Wireless Orchestra at 2LO, will be broadcast from 5GB on Thursday, February 21. Mr. Ansell will conduct the programme himself.

Gordon Bryan will give a half-hour's pianoforte recital on Saturday, February 23, including works by Debussy and Ravel.

Margaret Collier (soprano), who, while studying at the Royal Manchester College of Music was awarded the Curtis Gold Medal, considered the highest possible award in the North of England, appears in the Light Music programme on Saturday, February 23.

Cardiff.

A SPECIAL bulletin is now being broadcast every Thursday, at 6.30 p.m., of Market Prices for Farmers within the area served by Cardiff and Swansea Stations.

The dictionary defines a remnant as a 'piece of cloth offered at a reduced price when greater part has been used up.' An astute salesman once found that he could sell remnants better if he marked them very slightly in some way, such as making a small burn with a cigarette-end. Buyers then felt that they were having a real bargain. Miss Dorothy Eaves, who is responsible for a light programme with the title 'Remnants' on Wednesday evening, February 20, describes this entertainment as a Quick-Sale Revue. There will be bargain-hunters, shop-assistants, shop-walkers, and shop-lifters. She does not say that there will be detectives, so it looks as if the shop-lifters will have a good time.

Mr. Isaac Williams is a craftsman as well as an artist and therefore he is extremely practical. In his talk, 'Practical Hints on House, Decorating,' on Tuesday, February 19, at 5 p.m., he will consider the problem of the house, cleaned down during spring-cleaning, and awaiting the home-decorator. How to begin! It is one thing to buy rolls of paper and pots of distemper and varnish; quite another thing to use these goods skilfully. Many a housewife who meant to save money by doing the work herself has to call the expert in at the end. Here is the expert before she begins. Mr. Williams travels in the Far East nearly every year and the fruits of his travels are apparent in all his talks. Above all, he will remind listeners that fresh colours cost no more than drab ones.

B.B.C. PUBLICATIONS.

'LAKMÉ.'*

On February 25 and 27 there will be broadcast the sixth of the series of twelve well-known operas, this time *Lakme* by Delibes. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Lakme* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining seven of the series for 1s. 2d.

1. *Lakme* only.
Please send me.....copy (copies) of *Lakme*. I enclosestamps in payment, at the rate of 2d. per copy post free.
2. *The Complete Series*.
Please send me.....copy (copies) of each of the twelve Opera Librettos, as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.
3. *The Remaining Seven of the Series*.
Please send me.....copy (copies) of each of the remaining seven Librettos. I enclose P.O. No.....or cheque valuein payment, at the rate of 1s. 2d. for the remaining seven Librettos.

'SHAKUNTALA.'*

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

1. '*Shakuntala*' only.
Please send me.....copy (copies) of *Shakuntala*. I enclosestamps in payment, at the rate of 2d. per copy post free.
2. *The Complete Series*.
Please send me.....copy (copies) of the twelve Great Plays Booklets as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.
3. *The Remaining Seven of the Series*.
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.

PLEASE WRITE IN BLOCK LETTERS.

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Address.....

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays can be obtained from your usual Newsagent or Bookstall.

* May be obtained at your usual Newsagent or Bookstall.



12.0
Lady Clarendon
will
Give Out Prizes

SATURDAY, FEBRUARY 16

2LO LONDON & 5XX DAVENTRY

(358 M. 828 KC.) (1,562.5 M. 192 KC.)

9.35
A Revue by
Ernest
Longstaffe



- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 (Daventry only) Miss VIOLET BRAND: 'Home Dressmaking—I, How to Turn a Costume into a Spring Coat Frock'
- 12.0 School Prizegiving
Distribution of Prizes by Lady CLARENDON
- 1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
From the Carlton Hotel
- 2.55 The F.A. Cup
A Running Commentary by Mr. GEORGE F. ALLISON on the 5th Round of the F.A. Cup Match
Swindon Town v. Arsenal
Relayed from Swindon Town F.C. Ground
- 4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 5.15 THE CHILDREN'S HOUR:
'FAT KING MELON AND PRINCESS CARAWAY'
A Play by A. P. HERBERT
- 6.0 Musical Interlude
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
A RECITAL OF SONGS BY PURCELL
Sung by HERBERT HEYNER (Baritone)
- 7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'
- 7.15 Col. M. F. McTAGGART: 'The Mastery of the Horse'

PEOPLE who are interested in horses have got two important dates marked down in their diary of events for this month—the Shire Horse Show and the Hunter and Thoroughbred Show at the Agricultural Hall. This evening's talk by Colonel McTaggart, who will be remembered for previous talks on horses and horsemanship, comes, therefore, at a very appropriate time.

7.30 A Light Orchestral Concert

HILDA BLAKE (Soprano)
THE WESTMINSTER SINGERS
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

March, 'Rex Gambrinus Ex!'.....Lehar
Overture, 'The Black Domino'.....Auber

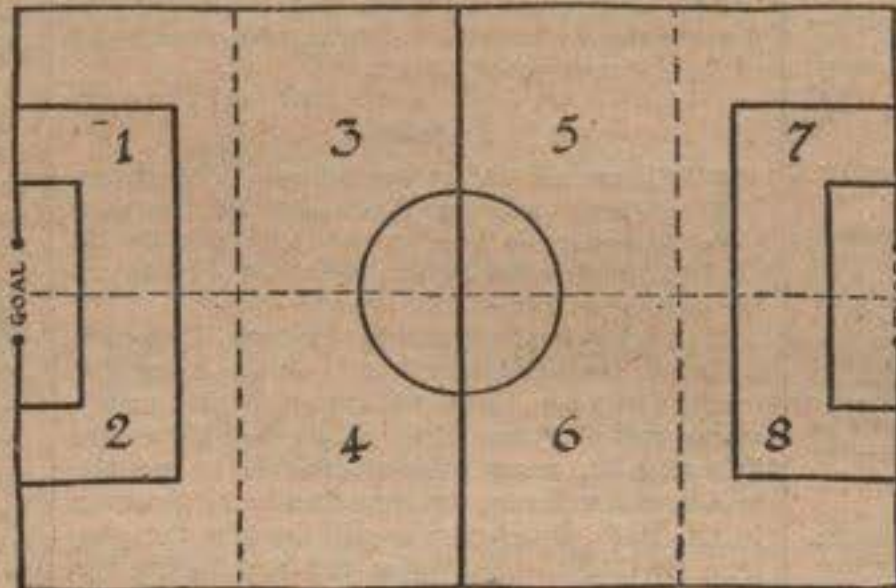
7.40 HILDA BLAKE with Orchestra

Caro Nome (Dear Name) ('Rigoletto') Verdi

IN the first Act of Verdi's *Rigoletto*, the handsome and dissolute Duke has been making love to Gilda, the daughter of his Court Jester, Rigoletto. The Duke has not revealed his identity, calling himself simply a student. Here, Gilda, left alone, has her innocent mind full of his image, and sings in soliloquy, that his name is carved on her heart. The air is one of Verdi's brilliant show pieces which has been sung by all the most famous Coloratura singers since it was composed; there are few indeed of Verdi's melodies so universally popular.

7.46 ORCHESTRA

Selection, 'Good News'
De Sylva, Brown and Henderson
Valse, 'Salut à Toi'.....Fahrbach



USE THIS PLAN WHEN LISTENING TO THIS AFTERNOON'S CUP-TIE BROADCAST.

7.58 WESTMINSTER SINGERS

An Island Sheiling Song.....arr. Robertson
What is Love?.....J. Ivimey
There was a Naughty Boy.....J. Ivimey

8.5 ORCHESTRA

Overture to a Comedy....Christabel-Marillier
Airs de Ballet.....Carne
Contemplation; Pasquinade
Gavotte.....Leoncavallo

FOR some weeks past London listeners have had an opportunity of becoming acquainted with Mrs. Marillier's music, in 'The Rose and the Ring,' the fantastic Thackeray play which, in a new version, with her music, has had a successful run.

'Overture to a Comedy' is conceived in a simple strain, in no sense 'modern' music. Rather in the old-fashioned style of Mozart, it has something of his courtly grace and something of the same charm, easily and naturally melodious. Scored only for woodwinds, horns, and strings, the Overture displays, within its concise compass, a real mastery of the resources on which it calls. It begins with a dainty tune on the first violins which woodwinds afterwards imitate, and along with another melody shared by the flute, this furnishes material for the merry opening. With it there alternates another and more smoothly flowing tune heard at first on the violins.

8.20 HILDA BLAKE

Whene'er a snowflake leaves the sky
Lehmann
Wise Folly.....Landon Ronald
Bird of Blue.....German

8.42 WESTMINSTER SINGERS

Fain would I change that note Vaughan Williams
The Long Day Closes.....Sullivan

8.48 ORCHESTRA

Rhapsodie, 'Espana'.....Chabrier
The Ride of the Valkyries.....Wagner

INTENDED by his parents to be a lawyer, and for some time a Civil Servant, Chabrier had no regular instruction in music, and the brilliance of his work is regarded as inspired by a really natural genius. He had his own fair share of the hardships and misfortunes which so often attend on genius, and was only fifty-three when he died.

Rhapsodie 'Espana' was composed after a journey in Spain, and is based on the national dance tunes. There is an introductory section in which the tunes are hinted at and then we hear the first, a Jota, and a Fandango, both brilliantly set forth with full orchestration. The next two tunes are smoother and more easily flowing and the fourth is again livelier. The fifth, the most obviously Spanish of the themes, has since become very widely known apart from its use in this Rhapsody. The whole work is straightforward and clear and conceived in the gayest spirit.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Six Strange Saturdays'—VI by HOLT MARVELL

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 'Micro-Matics'

A Private Re-view of Sketches and Compositions

Designed by ERNEST LONGSTAFFE
Colour Scheme:

- Red.....FOSTER RICHARDSON
- Blue.....GEORGE BARBER
- Yellow.....ANONA WINN
- Green.....JOHN ARMSTRONG
- Orange.....FRED GIBSON
- Pink.....JEAN HARLEY
- Mauve.....JEAN ALLISTONE

REVUE CHORUS

JACK PAYNE and the B.B.C. DANCE ORCHESTRA will be in attendance

10.35-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC from the Savoy Hotel



SATURDAY, FEBRUARY 16

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

GABY VALLE (Soprano)
SILVIO SISELI (Tenor)
VICTOR OLOF (Violin)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

March, 'The High School Cadets' Sousa
Overture, 'Robespierre' Litoff

3.48 SILVIO SISELI

Tre giorni (Three days) Pergolesi

GABY VALLE

Quella fiamma (That flame) R. Marcelllo

GABY VALLE and SILVIO SISELI

I traci amanti Cimarosa

3.56 BAND

Selection, 'The Flying Dutchman' .. Wagner

4.12 VICTOR OLOF

Romance Palmgren

Spanish Dance de Falla, arr. Kreisler

4.24 GABY VALLE

Vissi d'Arte ('Love and Music') ('Tosca') Puccini

SILVIO SISELI

Star of Eve ('Tannhäuser')

Wagner

GABY VALLE and SILVIO SISELI

Mira d'acerbe lagrime ('Il Trovatore') Verdi

4.32 BAND

Suite de Concert

Raoul Pugno

Valse Lente; Pulchritudine; Farandole

4.42 VICTOR OLOF

Viennese Melodie

Gaertner, arr. Kreisler

Valse in A

Brahms, arr. Todt Boyd

Hungarian Dance Hubay

4.54 BAND

Invitation to the Waltz

Weber, arr. Weingartner

5.6 SILVIO SISELI

Rose Enchanted Denza

Speak to me d'Hardelot

GABY VALLE

The Moss Rose Meyerbeer

GABY VALLE and SILVIO SISELI

The Tales of Hoffmann Offenbach

5.15 BAND

Mazurka, 'La Czardina' Ganne

Entr'acte, 'La Mariposa' Diaz

Three Dances ('Tom Jones') German

Morris Dance; Gavotte; Jig

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Another Snooky Adventure,' by Phyllis Richardson

Songs by BERNARD SIMS (Baritone)

MISCHA MOTT will Entertain

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music

SYDNEY COLTHAM (Tenor)

ERNEST LEGGETT OCTET

Overture, 'Son and Stranger' ... Mendelssohn

Entr'acte, 'A la Gavotte' Coates

Ballet Féérique (Fairy Ballet) Borowski

Two Dances from 'The Puppet Show' Adlington

Waltz; Spinning Top

7.5 SYDNEY COLTHAM

Come, my love, to me Chaminade

Dolly O'Dean Landon Ronald

I love to hear you singing Wood

7.12 OCTET

Serenade Widor

Presto from Rhapsody Lalo, arr. Salabert

Fantasia from the 'Old and the New World' Dvorak

7.30 SYDNEY COLTHAM

Come, Marguerite, come Sullivan

Beauty's Eyes Posti

7.38 OCTET

Paraphrase, 'Song of the Volga Boatmen' arr. Weninger

Serenade from Spanish Suite Stoessel

Titania's Dance Newton

Serenade, 'A Nicolette' Russell

8.0 Vaudeville

(From Birmingham)

IVAN FIRTH and PHYLLIS SCOTT

in 'Minstrel Memories'

MISCHA MOTT (Mimicry)

NAN ELLIS (in Syncopated Pianisms)

BRIAN VICTOR (Entertainer)

KITTY STEWART (Comedienne)

PAUL RAFFMAN and his BAND

9.0 Chamber Music

THE HETTY BOLTON TRIO:

ORREA PERNEL (Violin);

EDITH LAKE (Violoncello);

HETTY BOLTON (Pianoforte)

ORREA PERNEL and HETTY BOLTON

Sonata Debussy

Allegro vivo; Fantasque et Légère; Très animé

9.15 EDITH LAKE

Arioso Bach

Minuet Dupont

9.20 HETTY BOLTON

Mazurka in C Sharp Minor

Chopin

Doux Follets Liszt

NAN ELLIS,

whose 'syncopated pianisms' will be a feature of Birmingham's Vaudeville programme tonight.



9.25 ORREA PERNEL

Pièce in Habanera form Ravel

Aria Gluck, arr. Kreisler

9.30 TRIO

Trio in B, Op. 8 Brahms

Allegro con brio; Scherzo, Allegro molto; Adagio; Allegro

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

Overture Solonello, '1812' Tchaikovsky

10.37 BERGITTE BLAKSTAD (Contralto) and Orchestra

Song Cycle, 'Sea Pictures' Elgar

Sea Slumber Song; In Haven; Sabbath Morning at Sea; Where Corals Lie; The Swimmer

11.0-11.15 ORCHESTRA

Ballet Suite, 'Polyeucte' Gounod

(Saturday's Programmes continued on page 358.)

8.0 Vaudeville from Birmingham

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RENOVATED AND MADE OF BEAUTIFUL APPEARANCE

Original "Down Quilt" Fully Restored.

ANY OLD DOWN QUILT MADE LIKE NEW

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ADDRESS
Radio Times,
Feb. 8, 1929.

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Radio Times,
Feb. 8, 1929.

METROPOLITAN COLLEGE.
Dept. G7/4, ST. ALBANS.

Saturday's Programmes continued (February 16)

5WA CARDIFF. 323.2 M. 928 KC.

- 12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Italian Caprice Tchaikovsky
Scherzo-Valse } ('Boabdil') Moszkowski
Malaguena }
Rhapsodic Dance, 'Bamboula' .. Coleridge-Taylor
- 2.55 London Programme relayed from Daventry
- 5.0 **MAX CHAPPELL'S DANCE BAND**,
relayed from Cox's Cafe, Cardiff
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45 *S.B. from London*
- 7.0 **MR. M. I. WILLIAMS-ELLIS: 'Treasure Trove in Wales'—II**

KING COAL has come to be associated with Wales in these days, but other minerals are to be found for the working, and Mr. Williams-Ellis, who is an authority amongst mining engineers, will tell an interesting story this evening.

- 7.15 *S.B. from Swansea*
- 7.30 **DOUGLAS BYNG**
and
LANCE LISTER
The Popular Artists from C. B. Cochran's Revues

- 7.45 **A Popular Concert**
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Overture, 'Cockaigne' Elgar
KENNETH ELLIS (Bass) and Orchestra
Si Tra i Ceppi ('Beronice') Handel
ORCHESTRA
Molly on the Shore }
Air from County Derry } Grainger
Shepherd's Hey }
EDA KERSY (Violin) and Orchestra
Havanaise Saint-Saens
ORCHESTRA
'Peer Gynt' Suite, No. 1 Grieg
KENNETH ELLIS and Orchestra
Vulcan's Song ('Philemon and Baucis') Gounod
ORCHESTRA
Valse Triste Sibelius
Rhapsodie Espana Chabrier

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,070 KC.

- 12.0-12.45 *S.B. from Cardiff*
- 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*
- 6.40 *S.B. from Cardiff*
- 6.45 *S.B. from London*
- 7.0 *S.B. from Cardiff*
- 7.15 **MR. ROWE HARDING: 'Rugby Football'**
- 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. 1,040 KC.

- 12.0-1.0 Gramophone Recital
- 2.55 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 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 **A GRAMOPHONE RECITAL OF PLANTATION MELODIES AND NEGRO SPIRITUALS**
- Fox-trot, 'Ol' Man River' ('Show Boat') .. Kern
Negro Spirituals:
Deep River Burleigh
I'm goin' to tell God all o' my troubles
arr. Lawrence Brown
Violin Solo, 'The Old Folks at Home' Traditional
Negro Spirituals:
I've been 'buked } arr. Edna Thomas
Gwina lay down my life }
Louisiana Lullaby Bernhard
Plantation Melody, 'Carry me back to old
Virginny' Bland, arr. W. O. Perkins
Negro Spirituals:
Hear de Lams a-cryin' .. } arr. Lawrence Brown
Ezekial saw de Wheel .. }



Mr. ROWE HARDING, the old International, who has captained Cambridge and Wales, gives a talk on Rugby from Swansea this evening.

- Fox-trot, 'Can't help lovin' dat man' ('Show Boat') Kern
Negro Song, 'Water Boy' }
arr. Robinson and Dewey
Negro Spiritual, 'Swing low, Sweet Chariot' adapted from Huntley's arrangement
- 2.55 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
'Riddles,' including a reading, 'The Puzzle Nut' (Helen Taylor)
- 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)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**
MABEL WHITELEY (Contralto)
- 2.55 London Programme relayed from Daventry

- 5.15 **THE CHILDREN'S HOUR:**
S.B. from Leeds
Animals—Wild and Tame
Songs sung by GUNNELLE HAMLIN and M. DITCHBURN BENHAM
An Animal Competition

- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Regional Sports Bulletin
- 6.45 *S.B. from London*
- 7.0 Alderman MILES E. MITCHELL: 'A Lancashire Man in Canada'
- 7.15 *S.B. from London*

7.30 A Popular Concert

- Arranged by THE PLAYERS OF THE NORTHERN WIRELESS ORCHESTRA
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Russlan and Ludmilla' Glinka
Three Pieces by Handel arr. Hamilton Harty
REGINALD WHITEHEAD (Bass) with Orchestra
O Isis and Osiris } ('The Magic Flute')
Who treads the path of } Mozart
duty }
ORCHESTRA
Symphony in E Flat Mozart
CHARLES COLLIER (Harp)
Tikata }
Military Patrol } Hasselmanns
ORCHESTRA
Ballet Suite Grieg, arr. Mott
REGINALD WHITEHEAD with Orchestra
A Devonshire Wedding Lyall Phillips
When the Sergeant-Major's on Parade Longstaffe
The Roaming Life Elliott
STRING ORCHESTRA
Elegy Tchaikovsky
CHARLES COLLIER
Impromptu Caprice Piarod
Gavotte in B Minor Bach
ORCHESTRA
French Military March Saint-Saens
- 9.0 *S.B. from London*
- 9.30 Regional Sports Bulletin and Local Announcements
- 9.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 943.5 M. 1,250 KC.

- 12.0-1.0:—Music relayed from the Oxford Galleries. 2.55:—London. 4.30:—Music relayed from Tilley's Restaurant. 5.15:—The Children's Hour. 6.0:—London. 6.40:—Sports Bulletin. 6.45:—London. 7.30:—Variety. The Coxlodge Institute Prize Band, conducted by G. Ritchie, Mabel Constanduros. Joseph Farrington (Bass). Sterndale Bennett (Songs at the Piano). 9.0:—London. 10.35:—Tilley's Dance Band, relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0:—London.

5SC GLASGOW. 401.1 M. 748 KC.

- 11.0-12.0:—Gramophone Records. 3.30:—Dance Music. 4.0:—Station Orchestra. Elliot Dobie (Baritone). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—Aberdeen. 7.15:—Edinburgh. 7.30:—Mirth and Melody. The Station Orchestra. The Station Singers. Rev. A. H. Macpherson (Humorous Readings). 9.0:—London. 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—London.

2BD ABERDEEN. 511.0 M. 964 KC.

- 11.0-12.0:—Recital of Gramophone Records. 4.0:—Concert relayed from the Sculpture Court, the Art Gallery. The Station Octet. Harry McGillivray (Baritone). 5.15:—The Children's Hour. 6.0:—London. 6.15:—London. 6.40:—Glasgow. 6.45:—London. 7.0:—Dr. J. F. Tocher: 'Are Comparisons Really Odious?' 7.15:—Edinburgh. 7.30:—Douglas Byng and Lance Lister, the Popular Artists from C. B. Cochran's Revues. 7.45:—'Old Favourites.' The Station Octet. Alex. Leitch (Tenor). J. H. Slaw (Violoncello). 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.

2BE BELFAST. 502.7 M. 991 KC.

- 2.55:—London. 4.45:—Organ Recital by Charles Howlett relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London. 6.15:—London. 6.40:—Irish League Football Results. 6.45:—London. 7.30:—A Military Band Concert. James Newell (Baritone). 9.0-12.0:—London.

WHAT THE OTHER LISTENER THINKS



HALLÉ CONCERT MEMORIES—CINEMA OR KINEMA?—
SOME BROADCAST COINCIDENCES—THE THOUGHTLESS
NEIGHBOUR—AND JAZZ, POSSIBLY FOR THE LAST TIME.



HALF A CENTURY OF HALLÉ.

In a recent number of *The Radio Times* a picture of the Free Trade Hall, Manchester, has set me thinking of days gone by. I looked back over half a century and thought of the many concerts I had attended in the famous old Hall. I wondered how many of your *Radio Times* readers could relate a similar story to mine, a true story. I well remember the then Mr. Charles Hallé, so well known in those days as the conductor of the Hallé Orchestra, and also a fine pianist. Among other pianists I remember hearing play were Liszt and Rubinstein. Among violinists, Madame Norman Neruda (afterwards Lady Hallé) and Dr. Joachim. Of singers I heard were Titticus, Helen D'Aiton, Alice Gomes, and many more, sopranos and altos. Of men singers there was Charles Santley, Signor Poli (a heavy bass), Barton McGuichin, a fine tenor. Once, but not at a Hallé Concert, I heard Adelina Patti sing in the same hall. What singers we had in those days! There were no rattlesnake throats then; no shivering, shaking, outrageous tremolo. It was singing which gave delight, and was not easily forgotten. What rivalry we had, too, as to who could sing or play the best! Everyone had his or her 'idol' who was always sure of a big reception and full audience. Empty seats were a rarity. I have confined myself to the Hallé Concerts only, but I heard many others also in the Hall by well-known men in the then musical world. Such were my thoughts at seventy-two years of age.—*C. L. Abernethy, 67, Hilton Street, Nr. Broughton, Salford.*

1914-1918.

THE 'Surprise Item' on Thursday, January 24, must have made many 'Mothers' feel proud of their 'boys,' whose courage, endurance, and sufferings kept us and our homes in safety for over four years, and what an example for those 'left behind' to 'carry on' in the same spirit. I think we need reminding sometimes of what they endured for us from 1914 to 1918.—*J. E. Jardine, 23, Solon Road, S.W.2.*

THE MORNING SERVICE.

I wish to say how very much I and my family enjoy the 'Daily Service,' and I'm sure thousands of others do. I should like to say the very reverent manner is most beautiful and the prayers so widely comprehensive. I think nobody is forgotten. I have a sick friend miles away and we seem to meet there, as she is listening at the same time.—*A. M. H., Stafford.*

'CINEMA' OR 'KINEMA'?

I HAVE read the first article entitled 'An A.B.C. of the Cinema,' and allow me, please, to digress. Most people say 'Cinema,' pronouncing it as 'Sinema.' It should be 'Kinema,' taken from the Greek word 'Kinetos,' to move and to graph, to write, in full 'Kinetograph,' which was its first name, in America, applied by a Mr. Ives before Mr. Edison came on the scene. I would ask your contributor how he came to forget one pioneer in the last paragraph of his article. Referring to his previous remarks, he says there was no serious advance before Mr. Edison's patent. The real inventor was an Englishman, the late Mr. Friest-Greene, who, when first he got it working, rushed into the street. The first man he saw was a policeman, whom he induced to go and view it; so a policeman was a solitary spectator of the first fruits, of his labour.—*Justice, Sheffield.*

STRAVINSKY.

I do not like to see the prominence given to modern foreign composers who will not be appreciated for years to come yet, to the exclusion of the popular British music, and I doubt if there is a very real demand for the Stravinsky type, if the truth were known. I am in daily touch with listeners of every shade of religious and political opinion and of every walk in life, and I have heard one and all express their disappointment with the recent Symphony Concert, with the exception of the part played by Riggs's music.—*W. R. John, Belmont House, Astwood Bank, Radcliffe, Wores.*

THE CINEMA ORGAN.

I AM delighted to see so many listeners pleading for organ music. Regarding echo from church organs by 'C. E. S.' I quite agree, but there are grand organs very near 21.0 from which the best organ music is recorded. Surely there is no reason why we should have to make do with the imitation organ (the cinema organ).—*P. J. P., Teddington.*

PERSONALLY, I should be delighted to exchange Jazz interludes (B.B.C. dance music) for Organ Recitals. I think it would be a pity to scrap other musical items which we can ill afford to lose in order to provide more organ music, nor would it be reasonable to suggest that those who are accustomed to dance music when dance teas are ordinarily in progress should be asked to forego them. There are, however, various intervals at odd times apparently provided not for dancers, but for the ordinary listener.—*L. M. L., 34, Huxley Sq., Margate, Kent.*

AMONG a number of other letters received by the Editor of *The Radio Times* in praise of Cinema Organ music there should be mentioned those from: S. J. Ward, The Yews, Wood End, Buntingham; A. E. Harrington, Lenards Road, Northam, Bideford; W. E. Lee, 15, Codrington Road, Ramsgate; Eva Poulter, 64, New Road, Chilworth, Guildford; Barney; Frank Whitefoot, Westbury, Chester Road, Little Acton, Wrexham; W. Hensley, 55, Grayling Road, Derby; Edgar C. H. Murr, 221, Richmond Road, E. Twickenham, Middlesex; Bertram M. Kemp, 194, Walfstan Street, W.12; 'Yankoo,' Hornsey Blee, N.1; R. F. Waffie, 188, Ann's Hill Road, Gosport, Hants; A. H. Good, Deansrook, Cork; R. Massingham, Apperknowle, Sheffield; 'Cinema Organ-lover,' Bristol; 'C.C.', London, W.1; Donald M. Murdoch, 3, Ripley Villas, Castleton Road, Ealing, W.5.

THE INTERRUPTED ITEM.

I FEEL that I must protest against the practice of the B.B.C. of switching off in the middle of an item because the time for the next part of the programme has arrived. Surely the B.B.C. does not realize how inartistic and inhumane it is to break off a musical item before it is finished, except under exceptional circumstances. I am reminded of a college where the favourite practical joke of the students on their musical tutor was to steal down in the night and begin a musical item on the piano. They would break off in the middle and return as quietly as they had come. After a time their expectant ears would be rewarded by faint sounds, and after a few minutes they would hear their professor, finishing the item from the point where it had been broken off. Now I feel like that professor when this happens to a broadcast item, except that I must go for the rest of my life with the sore spot of the unfinished item in my mind.—*F. E. Lowman, 33, Derwent Road, N.13.*

FUN WITH THE SET.

I READ with interest the letter written by Mr. A. H. Rantell, headed 'Radio Nurse.' My friend and I have had a similar experience. We discovered, quite by chance, that with the aid of two loud-speakers and a 'hand luo' sound could be conveyed to a room at the other end of the house. At a party we 'broadcast' to an amused audience. We gave a mock news bulletin, a musical selection played on an accordion, and, lastly, a recital of gramophone records. The sounds came through with amazing clearness, and everyone enjoyed the novel programme.—*J. F. Norman, Myrtle Cottage, Donwood, Hants.*

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

IN DRY DOCK.

RECENTLY I have been in 'dry dock,' due to influenza, and have had an opportunity of testing the programme from an invalid's point of view. The following are the items I enjoyed most in order of sequence: Morning service, lunch-hour music, the Children's Hour, Wireless Military Band, and last but not least, 'Good night, everybody: good night.' *Carols* and *The Third Floor Back* were great. When can we have some more plays, not high-brow, but with the human touch? By the way, I guess the grown-ups all enjoy the kiddies' hour. We do at our home, and we are all grown up, or at least supposed to be.—*A. G. Burnes, 50, Dunlace Road, Clapton, E.5.*

HAVING been in bed for some time past, may I say how much I have enjoyed Sir Walford Davies' transmission to schools and the fortnightly concert, and consider these the most invigorating broadcasts of the week, and would advise all those recovering from influenza or any illness to have a dose of this stimulating broadcast tonic.—*W. Aldridge, 50, Weymouth Street, W.1.*

THE 'DOGSDODY' NEXT DOOR.

It would be very interesting to know, if a census were taken, which predominates, young or old listeners. Several say, about equal. If so, I contend the older people should be studied a little in regards to closing down at nights. I unfortunately live in a jerry-built house, where you can hear your neighbour 'eating celery,'—next door to a wireless 'fan,' who never thinks of tuning in unless there is a band or jazz music. To sleep until Big Ben has struck twelve is impossible, even the names of the dances being plainly audible in bed. The B.B.C. has the grateful thanks of thousands of older folk for the Sunday night's rest, but could not we have one night in the week when all British stations closed down at 11 o'clock? Amongst invalids and neurotic people it is an absolute torture. I expect I shall bring down on my head a storm of protest from the younger set. Even they should 'live and let live.' With this one exception, the programmes are splendid in every way.—*Liecbirt.*

BROADCAST COINCIDENCES.

THE two following incidents may interest you. The family were listening to a broadcast play, and I had faded away into a light doze. Hearing a telephone bell I jumped up half awake, and left the room to answer the telephone call. The Post Office assured me they had not called, and, returning to the room, the family greeted me with laughter. The telephone call was an item in the broadcast play. One morning I was playing a new gramophone record to a visitor, and the reproduction being good, brought the remark from my listener, 'This is much better than wireless.' I replied, 'Perhaps you have not heard wireless reception through the medium of a good receiver,' and at the same time stopped the gramophone and simultaneously turning on the wireless receiver, when, to our surprise, we heard the same record being played, and, more extraordinary still, the same part, without missing a bar.—*F. Jenkins, High Street, Southwell.*

JAZZ FOR THE LAST TIME?

MUCH has been written and said upon the vexed question of jazz, which is compared very unfavourably with pre-war dance music. For sheer sensuality these old waltzes are unapproachable, even by the Indian love lyrics! Now, I have a very real appreciation of good music, but I look on modern jazz as an amusing caricature. Because we delight in Shakespeare, must we despise Punch? For my part I thoroughly enjoy the acrobatics of a muted trumpet, especially when founded upon a pleasing melody such as 'The best things in life are free' (I mention one at random). Incidentally, that beautiful instrument, the saxophone, is always blamed by the ignorant wiseacres for the 'sins' of the trumpet. No, don't talk to me about 'The Merry Widow' waltz; have these would-be critics ever listened to 'Huguette' from *The Voguand King*?—*Kaouth P. Solomey, 32, Trinity Road, Belford.*

'THOSE SATANIC INSTRUMENTS.'

I AM sure everyone will agree with me when I say that we have some of the best programmes of the week on a Sunday afternoon and evening, and we do not want them spoiled with 'jazz.' Cannot our 'Jazz friends' listen to some decent music for once in the week instead of that continual bang and clatter of those satanic instruments?—*J. W. Ridge, 22, Hall Lane, Aintree, Liverpool.*

FATHER TURNS IT OFF!

I HAVE today read with much interest a schoolboy's letter in this week's issue of *The Radio Times*. We find ourselves in precisely the same position. Father turns off dance music but the rest of us greatly appreciate it. Although we like military bands, etc., I am sure that broadcasting would be extremely dull without Dance music.—*Another Schoolboy, Redruth.*

THE B.B.C. DANCE ORCHESTRA.

PLEASE accept my compliments for the excellent dance orchestra you have. I am not a 'jazz fan,' but I do appreciate the efforts of Mr. Jack Payne and his orchestra. Now, please, may I make a suggestion? To break the tendency of the constant strict time of the fox-trot, etc., could we occasionally have some synopacted music 'sandwiched' between the fox-trots, etc.?—*J. W. Cooke, Crossways, May Band, Newcastle, Staffs.*

DANCE MUSIC.

WHY cannot the B.B.C. Band under Jack Payne play old-time music and so educate the younger generation to something worth hearing instead of the present trash played by the band?—*John de M. Hutchinson, The Quillet, Wrangaton, South Brent.*

'ALL THAT TOMMY-ROT.'

SEEING in the issue of *The Radio Times*, dated January 25, the letter of 'A.K.' Sheffield that the words of the dance tunes are idiotic, I myself think that the writer is more idiotic than the words of those dance tunes. I also think the words and dance music are something different to those squeaky sopranos and C Minors, and all that tommy-rot. Some say switch off anything you do not like, but do we pay ten shillings a year to do that?—*E. G. Hockwood, Nr. Irwindon, Suffolk.*

THE LISTENER WHO LISTENS.

IN answer to Alfred Dunning's delightful article, 'The Status of Broadcasting,' I quite agree with all he says, but I myself think that most of the people who listen-in do enjoy and listen. I do not think the listener who does not listen enjoys it—to my mind it passes from his mind very quickly and is most likely forgotten. I see an immense outlook for Radio which is unconsciously growing upon us.—*Dora M'Gilbert Roberts, St. Peter's Vicarage, 3, Gloucester Place, Greenwich.*

'GOOD MORNING, DAVENTRY LISTENERS!'

MANY people write to you in regard to the 'Good Night Everybody, Good Night.' I wonder how many appreciate the 'Good Morning, Daventry Listeners' ? I for one do, as it comes through in such cheery tones and acts upon me as a tonic for the day.—*M. Lea, 8, Luburnum Ave., Kinkley in Ark, Sotts.*

THE LAST WORD.

WHY not make it a rule that no letter will be published in *The Radio Times* unless it contains a sane, intelligent criticism or a helpful suggestion? Those letters which are made up of such vituperative condemnation as 'sandy cacophony of jazz,' 'detestable, appalling rubbish,' 'wailing, bleating saxophones,' etc., are products of minds too intolerant of other people's pleasures to be of any use at all to the B.B.C.—*P. B., Leeds.*

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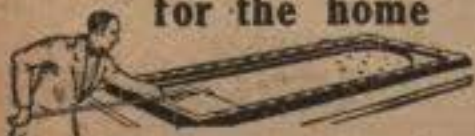
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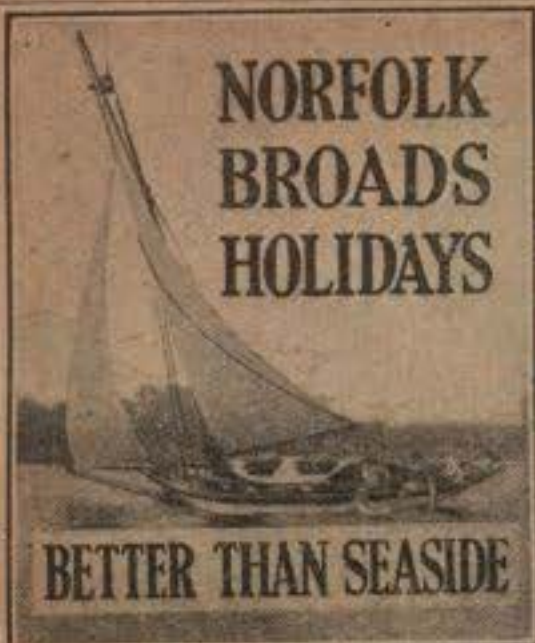
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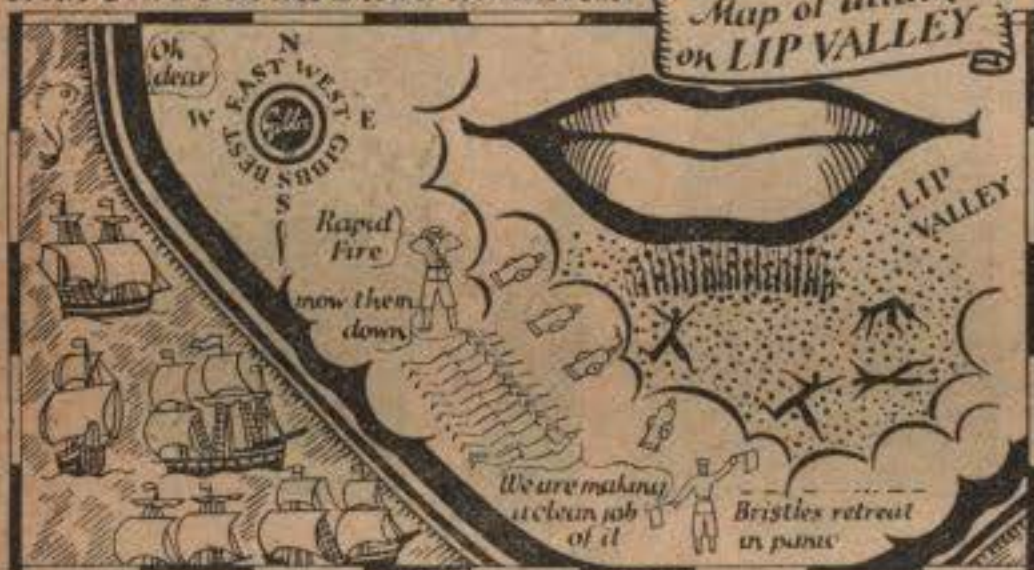
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