

THE BROADCAST PROGRAMMES FOR FEBRUARY 10—FEBRUARY 16

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



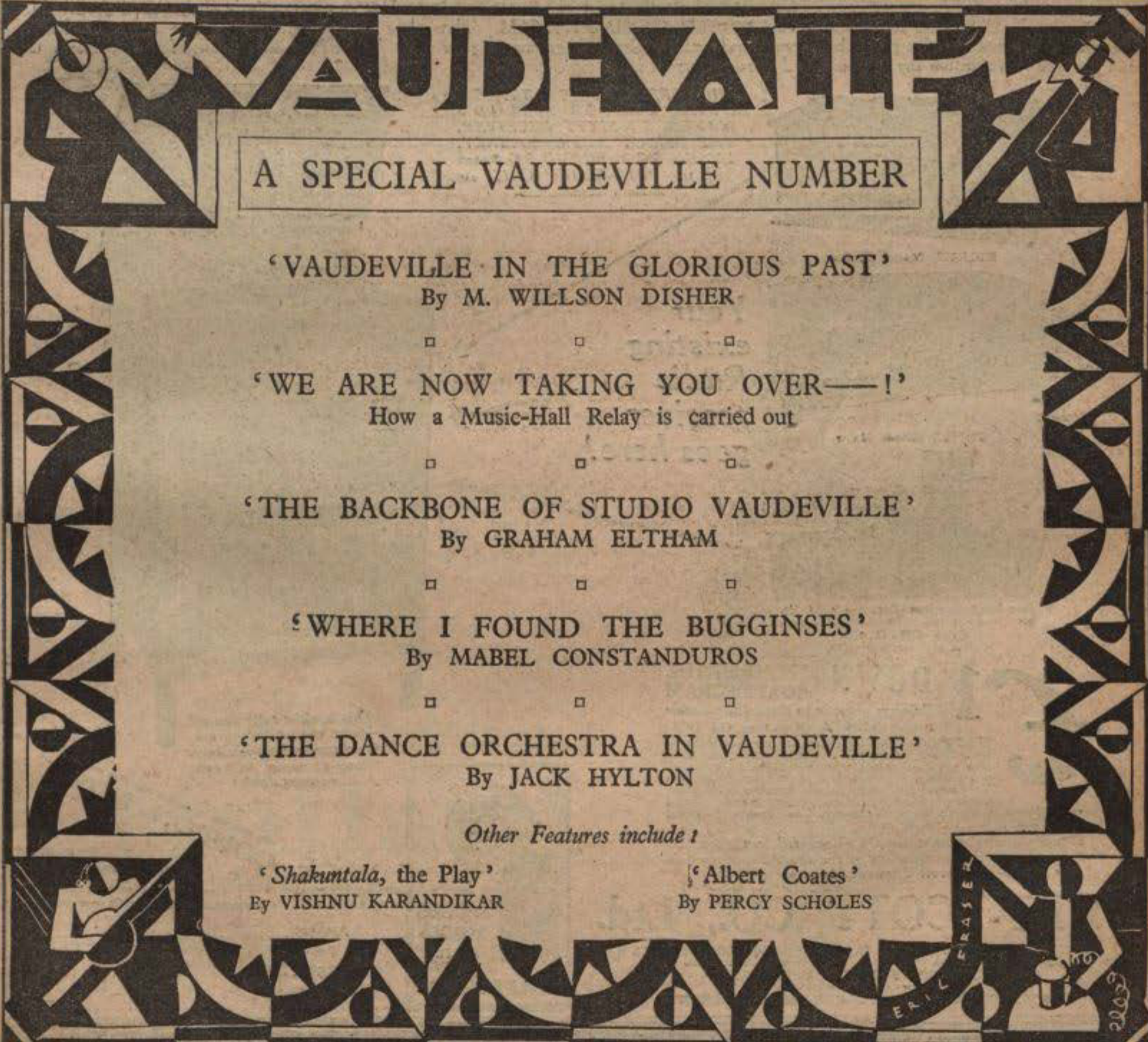
NATION SHALL SPEAK PEACE UNTO NATION

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

*Other Features include:*

‘Shakuntala, the Play’

By VISHNU KARANDIKAR

‘Albert Coates’

By PERCY SCHOLLES

FRASER

2023

THE MOST EXQUISITE SENSE OF TONE  
IS SATISFIED BY THE

# "ADAPTAGRAM" —THE "RECORD" RADIO RECEIVER

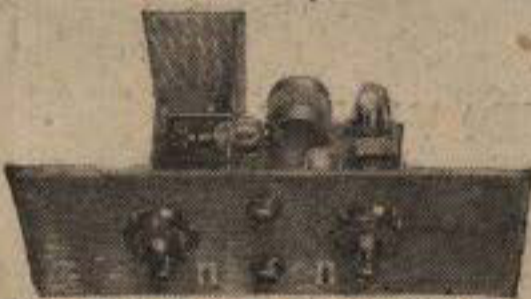
The advent of the "ADAPTAGRAM" is welcomed as it supplies a long-telt want. It has been designed to take any modern set of the following maximum dimensions: 21" long by 8½" high and a baseboard of 16". Place your existing Radio receiver in the Cabinet. Then make three simple connections in your set and attach Aerial and Earth Terminals of set to two terminals of the ADAPTAGRAM. Attach your Loud Speaker terminals to two terminals on ADAPTAGRAM. Now place your batteries in Cabinet and your Radio Gramophone is ready to give you either gramophone music or Radio Programme at your will. Volume can be controlled from a whisper to full strength. In addition any external Loud Speaker may be used.



MULLARD Master III Star.



COSSOR Melody Maker.



Peto-Scott Keystone Screened Grid III.  
Set ready wired. No coil changing.  
Price £9.0.0.  
Valves and Royalty extra.

MULLARD MASTER THREE STAR, COSSOR MELODY MAKER, SIX-SIXTY RECEIVER, THE OSRAM MUSIC MAGNET, LISSEN S.G.3, FORMO S.G.3, and the PETO-SCOTT UNIT are specially recommended.

Your existing Radio receiver goes here!



This booklet tells you all about the Adaptagram. Post coupon immediately, stating name of your nearest dealer.

**£1 DOWN SECURES THE ADAPTAGRAM**  
Balance payable in 11 monthly instalments of 24/2. Cash Price, £12.19.6.

SPECIFICATION: High-class double spring Motor with 12-inch brown velvet covered turn-table. Will play two twelve-inch records or three ten-inch with one winding. Wonderfully efficient Electrical Pickup, Tone arm and Volume Control. Handsome Solid Oak Cabinet. French Polished Antique Finish. Fitted with latest type double-balanced armature Cone Speaker. Height, 3ft. Width, 23 ins., Depth, 17 ins.

If your dealer cannot supply please fill in the coupon below for farther particulars or see the Adaptagram in any of the Peto-Scott Showrooms.

**PETO-SCOTT CO., Ltd.**

77, CITY ROAD, LONDON, E.C.1. 62, HIGH HOLBORN, LONDON, W.C.1.  
Telephone: Clerkenwell 8405. Telephone: Chancery 8900.  
4, MANCHESTER STREET, LIVERPOOL.  
Telephone: Liverpool Central 2184.  
33, WHITELOW ROAD, CHORLTON-CUM-HARDY, MANCHESTER.



MOODS  
MODES  
AND THE  
ADAPTAGRAM

**POST COUPON NOW!**

To: PETO-SCOTT,  
77, City Road, London, E.C.1.

Dear Sirs,—Please send me the Adaptagram booklet gratis and post free.

NAME .....

ADDRESS.....

R.T. 9/2

**MULLARD BRINGS IT/  
CLEAN AND CLEAR**



**H**EAR it with Mullard P.M. Valves—hear every note of every instrument clean, clear, and well defined, full of life and colour.

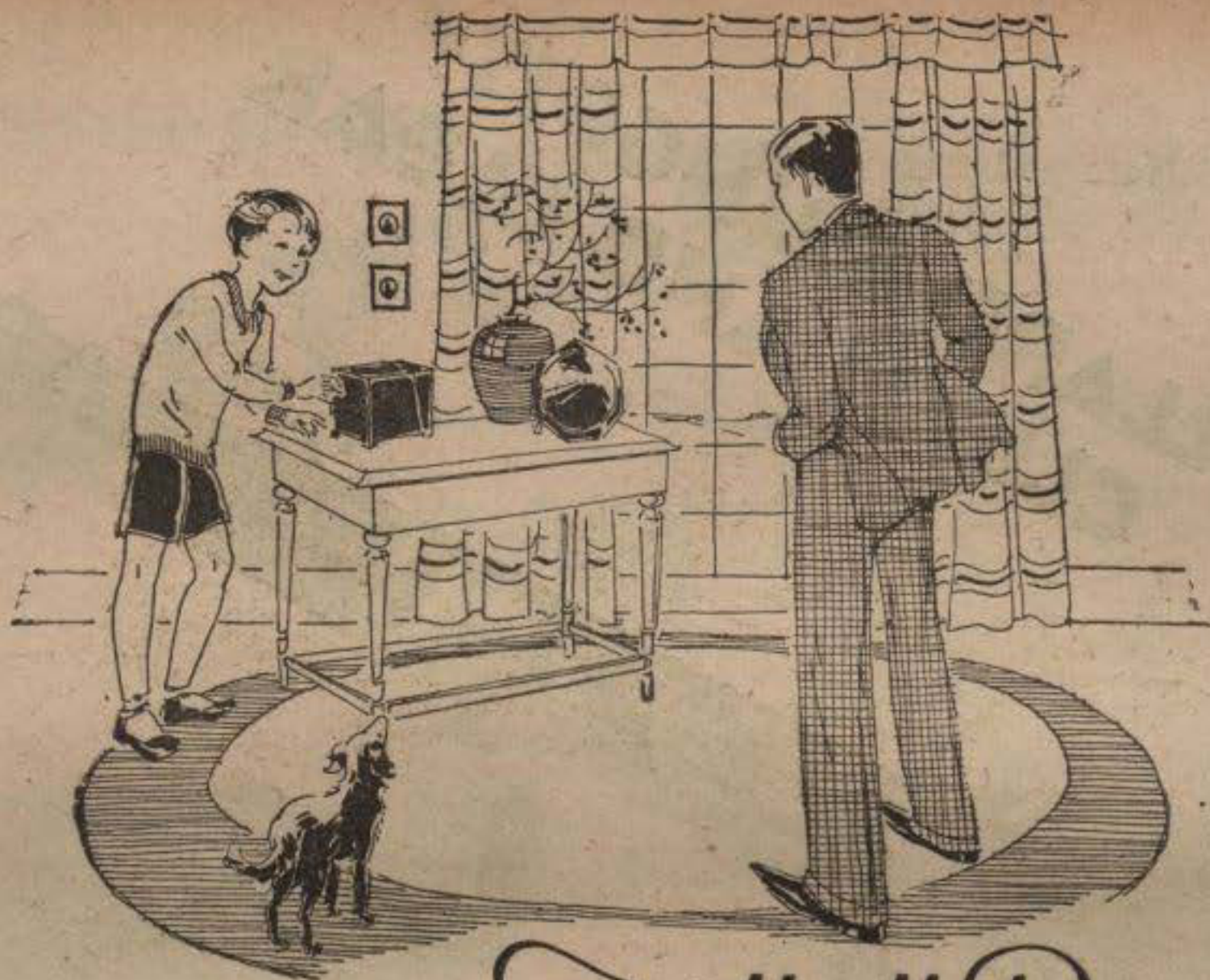
Whatever your receiver and loud-speaker you must use Mullard Valves to hear radio at its best—They make an old set modern, a modern set perfect.

# Mullard

**THE · MASTER · VALVE**

*Get a Set of Mullard P.M. Valves to-day—all radio dealers sell them.*

*The Secret is  
in the wonder-  
ful Mullard  
P.M. Filament.*



## Football Results

"Following in his Father's footsteps"—a phrase we often hear, but more so in Johnny's case.

He's just as keen as his Dad on tuning in the Philips 2-Valve All-Electric Receiver.

The endless joy it gives, working direct from A.C. Mains, without accumulator or batteries—all so simple. Just push down the electric light switch and everything, whether it be Football—News—Symphony Concert—or Variety, will be heard on the PHILIPS SPEAKER, with that clearness and harmony, such distinct features of

THE IDEAL COMBINATION.



### THE IDEAL COMBINATION.

Philips 2-Valve All-Electric Receiver  
for A.C. Mains.

Price complete - £12.10.0

Philips Loudspeaker (Type 2016 or 2026)

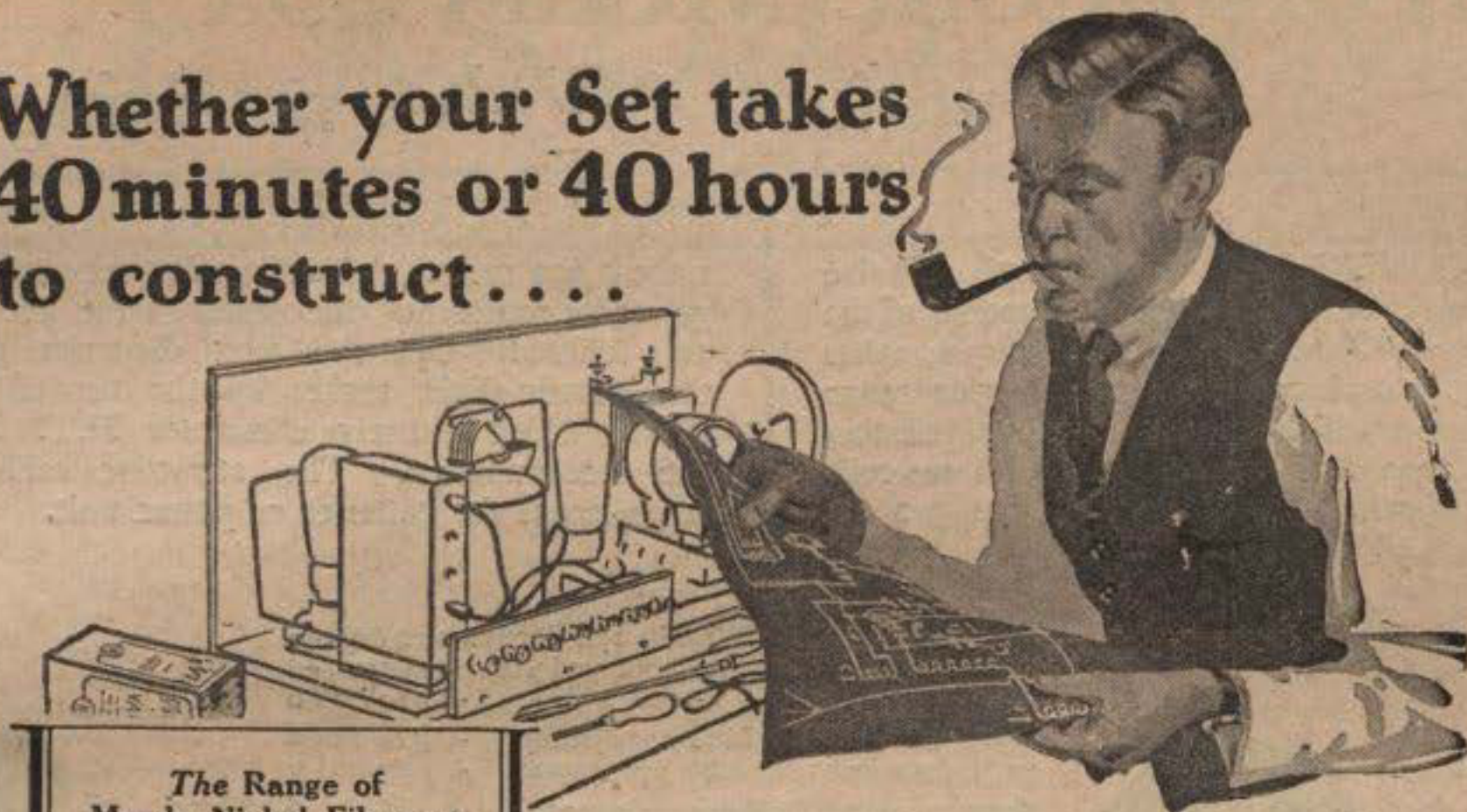
Price - £2.10.0

# PHILIPS

## for Radio

Advt. of Philips Lamps Ltd., Radio Dept., 145, Charing Cross Road, London, W.C.2.

Whether your Set takes  
40 minutes or 40 hours  
to construct....



**The Range of  
Mazda Nickel Filament  
Valves**

**TWO VOLTS**

Type	H.T. Volts	Ampl. Factor	Imp. ohms.
G.P. 210	120	13	14,000
H.F. 210	150	20	28,000
R.C. 210	150	40	56,000
L.F. 215	120	7	7,000
P. 227	120	4	2,900

**FOUR VOLTS**

Type	H.T. Volts	Ampl. Factor	Imp. ohms.
G.P. 407	120	14	14,000
H.F. 407	150	18	21,000
R.C. 407	150	40	100,000
L.F. 407	120	8	5,700
P. 415	120	5.5	2,900

**SIX VOLTS**

Type	H.T. Volts	Ampl. Factor	Imp. ohms.
G.P. 607	120	14	12,500
H.F. 607	150	20	20,000
R.C. 607	150	40	90,000
L.F. 607	120	9	5,300
P. 615	120	6	2,600
P.X. 650	200	3.5	1,750

*The prefix letters indicate the purpose of a valve, and the figures which follow, the filament volts and amperes. For example:—  
L.F. 215 represents a 2-volt low frequency amplifying valve taking 0.15 amperes.*



**S**AVE minutes, if you will, in the construction of your new receiver, but think of the years ahead when you choose your valves.

The quality and permanence of results given by any set are controlled almost entirely by the characteristics of the valves used. It is here that Mazda Nickel Filament Valves help. Their electrical characteristics give them a degree of efficiency possessed by no other valves, due to the unique method of construction and several exclusive features in design. Foremost amongst these is the wonderful and specially treated nickel filament.

Put Mazda valves in your set, whatever the circuit (there is a Mazda for every position) and you will be assured of satisfaction now and for years to come.

Ask your dealer or write to us for a copy of the Mazda Valve Book.

*The British Thomson-Houston Co. Ltd., Crown House, Aldwych, W.C.2*

**MAZDA**  
THE NICKEL FILAMENT  
**VALVES**

# Marconiphone Model 23A

## self-contained 2-Valve receiving set

**M**ARCONIPHONE Model 23A 2-valve Receiver fulfils all the requirements of the ordinary listener who demands *complete simplicity* of control combined with a wide range of stations from which to choose. Incorporating a full-sized cone loud-speaker, and with no coils to change (switch operation for 250-500 or

1,000-2,000 metres), this "2-valve set with 3-valve power" represents the finest value for money ever offered. Operated from Batteries or from the electric light socket by the new All-Mains Drive, which entirely eliminates H.T. Batteries and Accumulators. The attractive cabinet has ample space for batteries or power unit.

MARCONIPHONE MODEL 23A Receiver with built-in cone speaker, connecting leads and coils (250-550 and 1,000-2,000 metres) - - - - - £10 0 0  
 Complete with 2-volt Battery equipment - £12 15 3  
 or £1 down and 12 monthly payments of - £1 0 7  
 Complete with A.C. Mains equipment - £16 2 6  
 or £1 10s. down and 12 monthly payments of - £1 5 7  
 Complete with D.C. Mains equipment - £16 8 0  
 or £1 10s. down and 12 monthly payments of - £1 6 1  
 All Marconiphone Receiving Sets may be purchased on simple Deferred Terms. Write, mentioning RADIO TIMES, for Catalogue No. 453 of all Marconiphone Apparatus.

THE MARCONIPHONE CO. LTD.  
 (Dept. P), 210-212 Tottenham Cr. Rd. London, W.1  
 SHOWROOMS: 210-212 Tottenham Cr. Rd. W.1  
 and Marconi House, Strand, London, W.C.2



Model A.C.4. All-Power Unit (H.T., L.T., and Grid Bias) for A.C. Mains. Suitable for almost any type of Receiver employing not more than three valves. With power supply costs only 2d. per week.  
 One model only. 100-125 v. and 200-250 v. 40 cycles and over. Price, including valve, £4 : 15 : 0.

# MARCONIPHONE

# THE RADIO TIMES

[Vol. 22. No. 280.]

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

FEBRUARY 8, 1929.

Every Friday. Two Pence.

## VAUDEVILLE IN THE GLORIOUS PAST.

**T**HERE 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.

Solo Proprietor and Manager: **MR. SAM ADAMS.**

**Programme** for Matinee, Saturday, March 16th, 1899

Subject in connection with the operations of the Management.

<p>1. <b>OVERTURE BY THE BAND.</b> <small>Chief Conductor: MR. C. F. LEASER.</small></p> <p>2. <b>Mlle. NADEJE</b></p> <p>3. <b>Mr. N. O. BOSTOCK</b></p> <p>4. <b>The MOZARTS</b></p> <p>5. <b>Miss VICTORIA LYTTON</b></p> <p>6. <b>Mr. GEO. FAIRBURN</b></p> <p>7. <b>THE FLETCHERS</b></p> <p>8. <b>Miss DAISY WOOD</b></p> <p>9. <b>SARINA</b> <small>Le Diable Blanc</small></p> <p>10. <b>GANIVET</b> <small>The Fairy Princess</small></p> <p>11. <b>Miss NELLIE WILSON</b></p> <p>12. <b>LIEUT. TRAVIS,</b> <small>Paragon</small></p>	<p>13. <b>Mr. CHARLES COBORN</b> <small>The Leading Comedian on the London Stage</small></p> <p>14. <b>The MARVELLOUS CRAGGS</b> <small>Popular Artists of the Week. Exclusively Arranged.</small></p> <p>15. <b>TOM WHITE'S ARABS</b> <small>Chiefly by Himself</small></p> <p>16. <b>Mlle. LESCAUT</b> <small>Charming Vocalist. First-class. Exclusively engaged.</small></p> <p>17. <b>Mr. R. G. KNOWLES</b> <small>The New English American Comedian.</small></p> <p>18. <b>Signor PAUL CINQUEVALLI</b> <small>The International Singer. Exclusively engaged.</small></p> <p>19. <b>Miss PEGGY PRYDE</b> <small>Debutante of Miss Dora Hill.</small></p> <p>20. <b>Mr. GUS ELEN</b></p> <p>21. <b>SISTERS LLOYD</b></p>
---	--

**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 skinneders.

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 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 Aeschylus, 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.

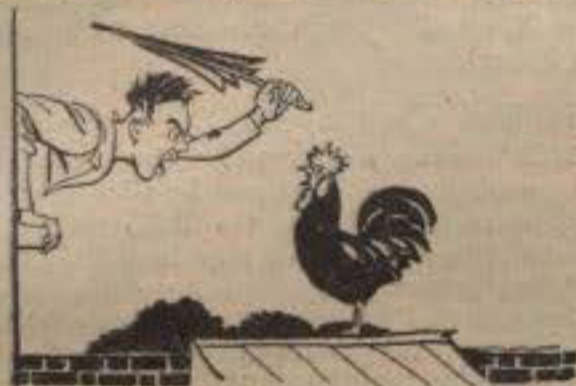
With Illustrations by Arthur Watts

# 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 Diaghliev 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 G* (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 Colloidium, 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—

**T**WO 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 Concert*, arranged by d'Indy Senart.

### —And Another U.S.A. Visit.

**I** THINK 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.

**I**N 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.

**D**OES 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.

**I**T 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.



H. 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.

**A**NOTHER 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'—

**A**N 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.

**T**HE 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.

**A**NOTHER 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 Saltley, 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.

**T**HE 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.

Heddle 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 Prose 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.

**A**S 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.

**I**T 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.)



# Make the Melody



# LOUDER and CLEARER

Make those distant programmes pour out of your loud speaker with a mighty flood of melody—by using Cossor Valves. Cossor Valves give you an amazing purity of tone. Cossor Valves made possible the wonderful performance of the famous Cossor Melody Maker. Use them in *your* Set. Your Dealer will tell you the types you need.



with

# COSSOR VALVES



A. C. Cossor, Ltd., Highbury Grove, London, N.5.

**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.

**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

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 Vanneur de blé (The Winnow-  
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**

**MUSIC OF THE WEEK.**

London and Daventry.	Daventry Experimental.	Other Stations.
<b>Sunday, Feb. 10.</b> 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.
<b>Monday, Feb. 11.</b> 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.
<b>Tuesday, Feb. 12.</b> 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.
<b>Wednesday, Feb. 13.</b> 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.
<b>Thursday, Feb. 14.</b> 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.
<b>Friday, Feb. 15.</b> 8.0. B.B.C. Symphony Concert, No. VIII.	6.30. Light Music.	4.0. Glasgow. Orchestral Concert. 8.0. Belfast. Symphony Concert.
<b>Saturday, Feb. 16.</b> 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 parish dogs that haunted Jezreel, 'so that they shall not say, This is Jezebel.'

## 5.45-6.15 app. Church Cantata (No. 69) Bac<sup>u</sup>

From St. Ann's Church

S.B. from Manchester

'LOBE DEN HERRN, MEINE SEELE'

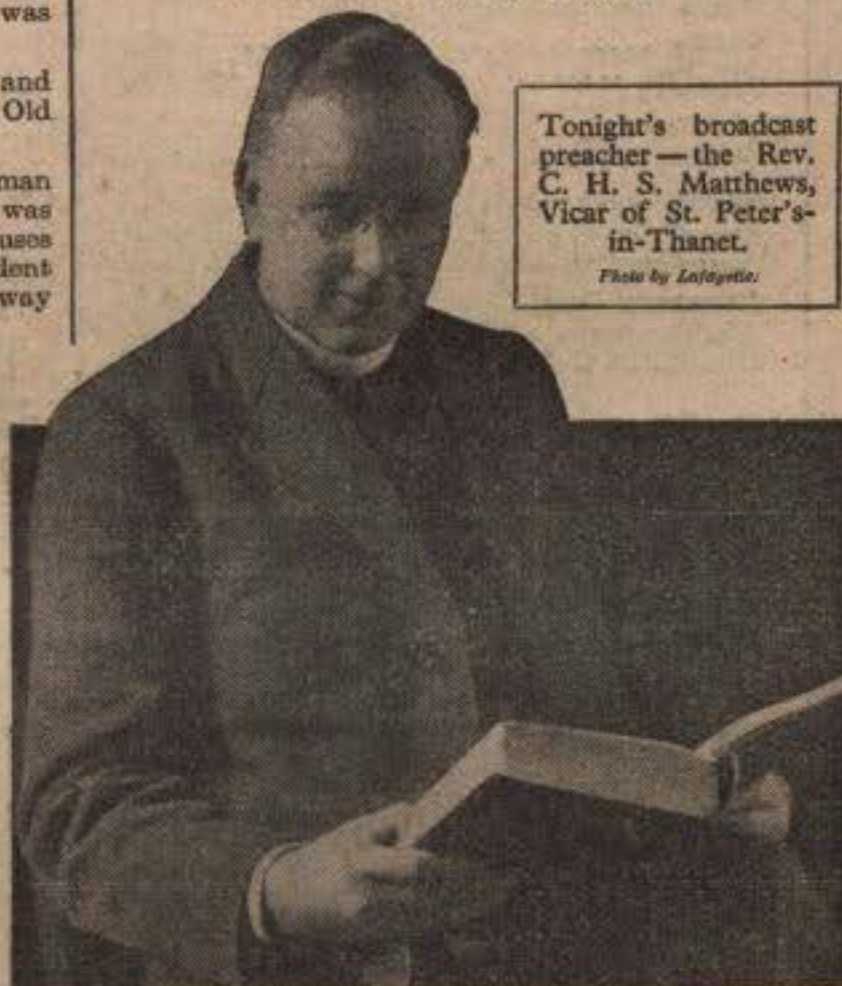
BELLA BAILLIE (Soprano)

CONSTANCE FELPTS (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 Lafayette.

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 alway.')

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 alway,  
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.

### ANOTHER ENTERPRISING MOVE BY BRANDES LIMITED

To give the public a better opportunity of hearing these regular popular concerts, Brandes now offer their famous Brandeset IIIA for a first payment of 14/6 down. Ask now for details of the Hire Purchase System.

#### 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

brings this **BRANDESET IIIA**  
into your home.



NOTE.—Brandes Products are only obtainable from  
Brandes Authorised Dealers.

**BRANDES LIMITED,**  
CRAY WORKS, SIDCUP, KENT.

# 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 CANTELL)  
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



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

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, foreshadowing the peace and gladness of the opening section of the poem. The chorus enters in the same happy vein, calm and serene, and that continues 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 mankind'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 throughout 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 throughout the choral part of the work. The voices are in eight parts.

10.30 Epilogue

# Sunday's Programmes continued (February 10)

**5WA CARDIFF.** 323.2 M. 928 KC.

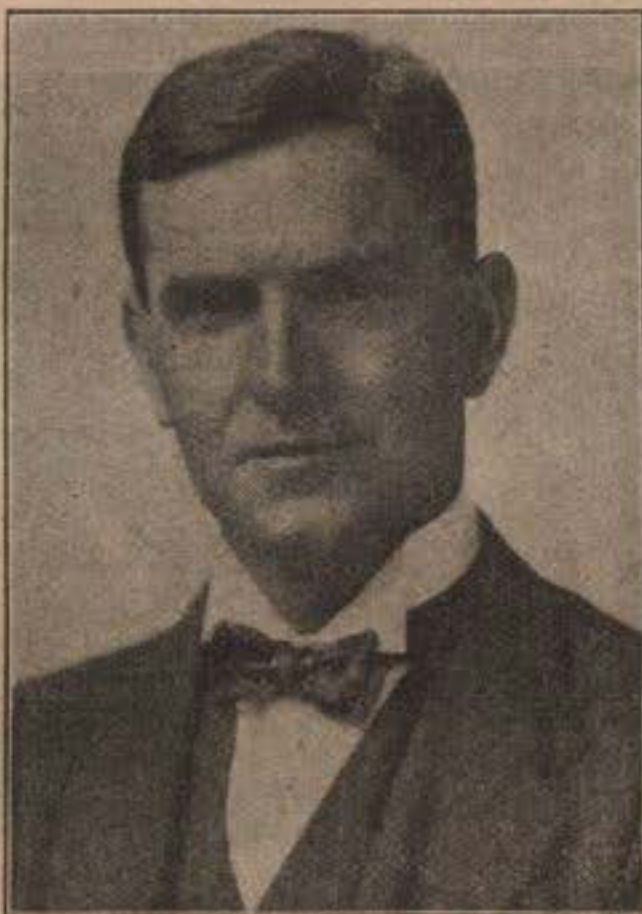
3.30 S.B. from Manchester  
 5.0 S.B. from London  
 5.45-6.15 app. S.B. from Manchester  
 7.55 S.B. from London  
 8.45 **THE WEEK'S GOOD CAUSE:**  
 Appeal on behalf of the Abertillery and District Hospital by Mr. FRANK HODGES, J.P.  
 8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)  
 9.5 **Cardiff 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. 793 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-Saens  
 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. 964 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 FORECAST10.45 (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 ORCHESTRA1.0 ORGAN RECITAL  
by EDGAR T. COOK  
From Southwark Cathedral  
Sonata in D Flat ..... Rheinberger  
Phantasia; Pastorale; Introduction  
and FugueGWENDOLINE 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 } (St. Matthew  
both heart and eyes } Passion')  
o'erflow ..... } Bach  
Aria, 'Lord, to Thee' }EDGAR T. COOK  
Sonata in B Flat Minor ..... Wolfrum  
Assai mosso; Molto tenuto; Choral and Fugue2.0 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 Cecil5.15 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 &amp; 5XX DAVENTRY

(358 M. 838 KC.)

(1,562.5 M. 192 KC.)

8.15

### Jack Hylton and his Band

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'  
Brigade6.45 THE FOUNDATIONS OF MUSIC  
A RECITAL OF SONGS BY PURCELL  
Sung by HERBERT HEYNER (Baritone)7.25 Signor BREGLIA: Italian Talk—II, Reading  
from the First Novella, by E. Castolnuovo, from  
line 16, page 26, 'A Roma,' to line 3, page 29,  
'scritto così'

7.45 STUDENTS' SONGS

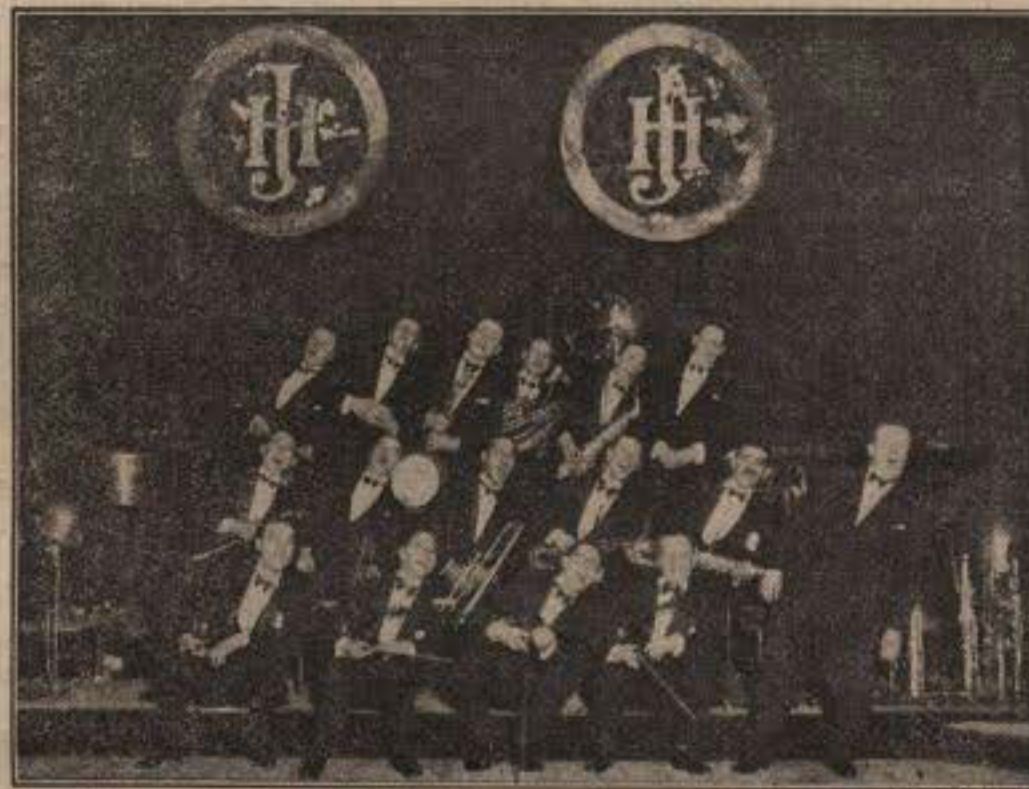
STUART ROBERTSON (Bass)  
THE WIRELESS MALE VOICE CHORUS  
Conducted by STANFORD ROBINSON  
Tim the Dragon ..... Stanford  
Heart of Oak ..... Boyce  
The Mermaid ..... arr. W. H. M.  
The Nut-brown Maiden ..... arr. A. Barratt  
Here's to the Maiden ..... arr. J. Tait  
Vive l'amour ..... arr. J. K.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

8.15 Jack Hylton  
and his BandIN A SPECIAL PROGRAMME  
of his  
LATEST MUSICAL SUCCESSES9.0 WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN9.15 '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 Probation 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 agriculture at Oxford and working as a probation officer in London.

9.30 Local Announcements; (Daven-  
try only) Shipping Forecast9.35 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 ..... Beethoven9.55 GWLDYD NAISH  
Flowers of Forgetfulness ..... Cadman  
Rec. and Ballatella, 'I Pagliacci' ..... Leoncavallo10.2 BEATRICE EVELINE  
The Bard's Legacy ..... arr. O'Connor Morris  
Serenade ..... Frank Bridge10.12 BAND  
Intermezzo ('Manon Lescaut') ..... Puccini, arr.  
The Witches' Dance ('Le Villi') ..... R. J. F. Howjill  
The Golliwogs' Cake Walk ('The Children's  
Corner') ..... Debussy10.25 GWLDYD NAISH  
Invocation (A Prayer for Mary) ..... Henderson  
Spring Time ..... Tirindelli10.32 BEATRICE EVELINE  
Pieco in Habanera Form ..... Ravel  
Intermezzo from Opera, 'Goyescas'  
Granados, arr. Cassado10.42 BAND  
Suite, 'The Crown of India' ..... Elgar  
Introduction and Dance of Nautch Girls;  
Minuet; Warriors' Dance; Intermezzo; March  
of the Mogul Emperors11.0-12.0 (Daventry only) DANCE MUSIC:  
MARIUS B. WINTER'S BAND, from the Hotel  
Cecil  
(Monday's Programmes continued on page 331.)

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



# "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:—

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.)

### WRITE FOR FREE BOOK TO-DAY.

The new Pelman method of learning French, German, Italian and Spanish is explained in a little book entitled "The Gift of Tongues."

There are four different editions of this book—one for each language.

- One describes the Pelman French Course.
- Another describes the Pelman Spanish Course.
- A third describes the Pelman German Course.
- A fourth describes the Pelman Italian Course.



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

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

**TO THE PELMAN INSTITUTE**  
(Languages Dept.),  
95, Pelman House, Bloomsbury Street,  
London W.C.1.

Please send me a free copy of the book entitled "The Gift of Tongues," describing the Pelman method of learning

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

without using English.

NAME .....

ADDRESS .....

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 71, West 45th Street. MELBOURNE: 396, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.

# Save-not Spend in leisure hours



## with the **G.T.L.** ALL-BEST-BRITISH **TOOL CHEST & HOME-REPAIRING OUTFIT**

Everyone—regardless of occupation or position—can turn the present long, dull evenings to profitable account with the G.T.L. Tool Chest and Home-Repairing Outfit. With it you can make all kinds of articles of Furniture and Fixtures both for your own home and to sell. Just as easily you can do all Home Repairs and save the expense of outside help.

Instead of spending money to fill your leisure hours, you will be saving money for a rainy day—you will enjoy your new hobby—and you will be giving added comfort to your family just as thousands of others, in all walks of life, are now doing.

**NO EXPERIENCE NECESSARY**  
A valuable Free Book of Instruction, containing over 200 working

illustrations is included in the G.T.L. Tool Chest. If you have never handled a tool, you can be sure of immediate success because this book tells you what to make and shows you step-by-step how to make it.

**G.T.L. TOOL CHEST CONTAINS 50 FINE SHEFFIELD TOOLS!**

Fifty high quality articles—the finest Sheffield Tools—are neatly fitted in steel clips, and they come to you direct from the manufacturers after being carefully tested. Everything for every purpose is here, and the G.T.L. Tool Chest stands alone in its quality, completeness and arrangement.

**A FEW SHILLINGS BRINGS THE G.T.L. TOOL CHEST AT ONCE.**

A first payment of a few shillings and the G.T.L. Tool Chest is sent at once to your home. The balance can be paid by small monthly sums which you can choose, meanwhile the G.T.L. Tool Chest is making money for you.

### free!

To Readers of "Radio Times"

A beautiful 24-page Brochure describing the G.T.L. Tool Chest and how you can make money will be sent if you post the coupon.

#### POST THIS COUPON NOW

(Ad. stamp is sufficient on an unsealed envelope)

To **GUARANTEED TOOLS LIMITED,**  
114-116, MARYLEBONE LANE LONDON, W.1

Please send me by return, free of all cost and obligation, your beautiful illustrated booklet of the G.T.L. Tool Chest and Home-repairing outfit, together with particulars of price and how I can obtain it at once for a small first payment. Please also send me particulars of your Cash Price Competition.

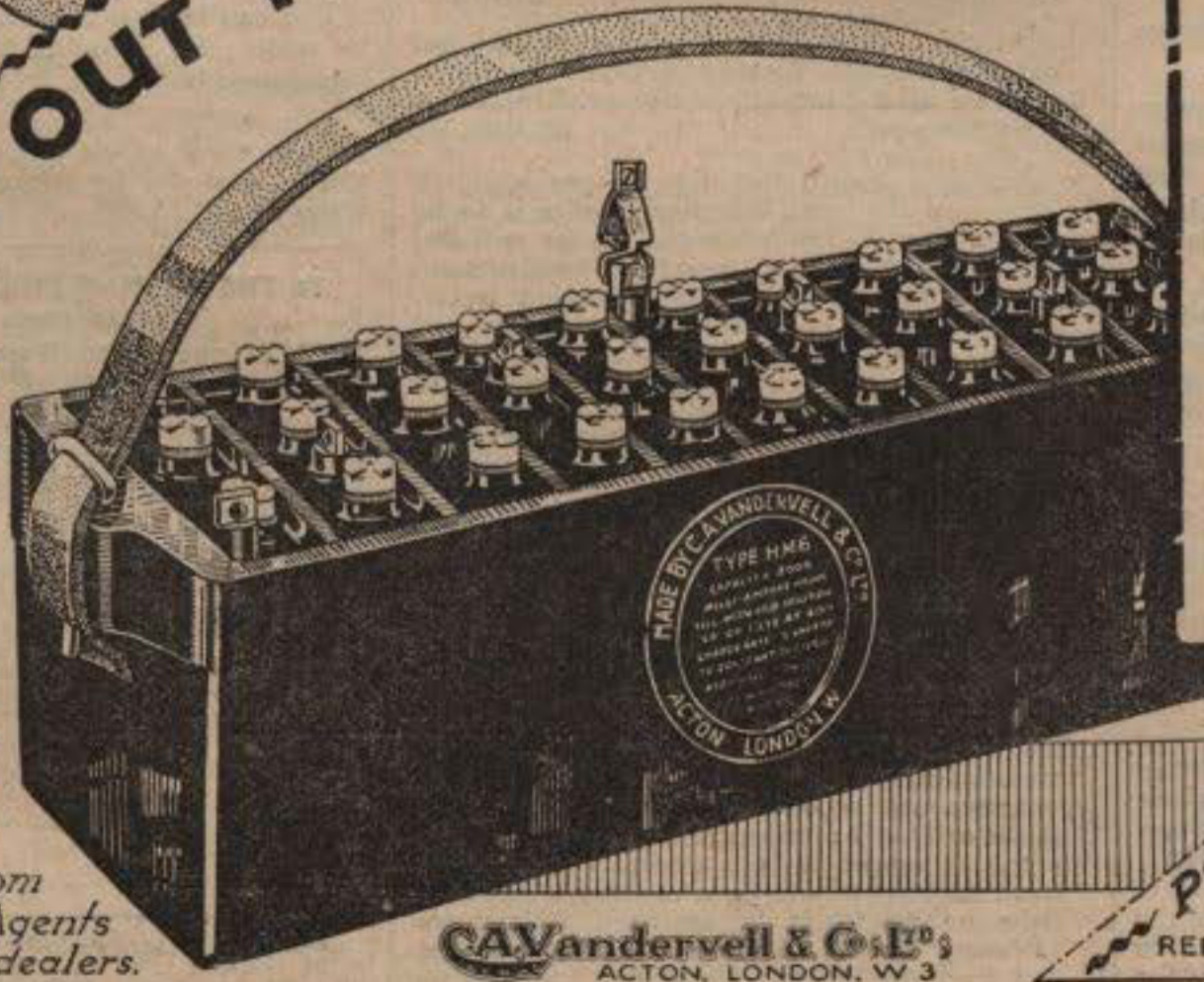
Name.....

Address.....

E.T. 1-9

PLEASE WRITE CLEARLY

**CUT OUT THE CACKLING!** with a



**60-VOLTS**  
**3,000**  
Milliamp - Hrs

**37/6**

SUPPLIED FULLY CHARGED WITH ACID READY FOR IMMEDIATE USE

Obtainable from CAV Depots & Agents & from all radio dealers.



### H.M.6 HT ACCUMULATOR

For economy, dependability and highest quality reception, free from all extraneous noises, the C.A.V. H.T. Accumulator has yet to be beaten. Other forms of H.T. supply may appear to present advantages, but these are quickly defeated by inferior results. Why endure the hissing, cackling noises caused by dry batteries, or even the annoying hum from mains units. Select a C.A.V. H.M.6 Accumulator, and really enjoy your radio reception.

Please forward catalogue and free Radio Accumulator Maintenance Book.

NAME.....  
ADDRESS.....  
REF.W.2.

**CAVandervell & Co., Ltd.**  
ACTON, LONDON, W.3

**POST THIS TO-DAY**

# MONDAY, FEBRUARY 11

## 5GB DAVENTRY EXPERIMENTAL

(462.3 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

(Baritone)

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 FORECAST, 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.

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

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 hamper 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.)

### 6.30 Light Music from Birmingham

# Danger!

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.

No one can get far ahead in life without a mastery of clear and terse expression, for that very lack gives the impression that he or she is commonplace.

## Be a Master of English!

The Regent Institute has evolved a system of postal instruction by means of which anyone of ordinary intelligence can be taught to express himself with clarity and force.

You want to enlarge your vocabulary, to write compelling letters, to develop conversational charm, and to become a more effective personality. In this fascinating course you will find just the things you want to know.

**FREE** Cut this coupon out and post TO-DAY, or write a simple application for the prospectus addressed to The Regent Institute (Dept. 358), Regent House, Palace Gate, London, W.8.

**THE REGENT INSTITUTE** (Dept. 358), Regent House, Palace Gate, London, W.8.

Please send me, free of charge and without any obligation on my part—

- (a) A copy of your INTERESTING BOOKLET, "Word Mastery," describing your postal course in Effective English and Personal Efficiency.
- (b) Particulars of your moderate fee and the convenient terms of payment.

Name .....

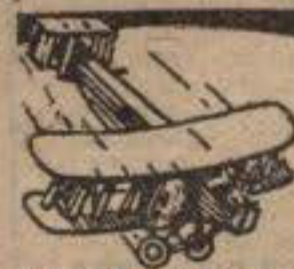
Address .....

## Mullo Children!

## UNCLE PETER

## CALLING

See Page 352



Suppliers to  
IMPERIAL  
AIRWAYS,  
and AIR  
MINISTRY  
Contractors.

**TEST  
IT  
By the  
TIME  
SIGNAL**

## THE ORIGINAL AEROPLANE PILOT WATCHES

BUILT TO WITH-  
STAND VIBRATION  
Timed to a Minute a Month.

Recommended by users in all parts of the world for accuracy under changing temperature, trying atmospheric conditions, and shock.

15 Jewelled lever movement. Non-Magnetic. 2 adjustments. Dams and dust proof. Price 22/6. Ladies' or Gents' sizes in Silver 30/-. Luminous dials 2/6 extra. In Pocket Watches 21/-

CATALOGUE FREE.  
Sole Importers:  
G. & M. LANE & CO. (Dept. R.T.),  
Aircraft Watch Specialists,  
26, LUDGATE HILL, LONDON, E.C.4



**22/6  
POST FREE**

**10 YEARS  
GUARANTEE**

# 'Golden Shred'

means  
the best  
marmalade



Robertson — only maker

## OVER 10%

This is the return yielded by a  
**CANADA LIFE**  
**ANNUITY**

to a man of 62. Other ages in proportion.

Dividends have a habit of crumbling. No matter how carefully you arrange your investments, you can never be sure that next year will not find you worse off than you are to-day. Can you afford to take the risk? You can get a guaranteed income for life if you purchase a Canada Life Annuity. It is, humanly speaking, equivalent in safety to a Government pension. It cannot shrink. What you contract to get is paid you punctually. And you get a much larger income.

You can Invest any amount from £100

Write at once for full particulars to the Canada Life—the oldest Dominion Life Office, and the office that gives the best value for annuities. The Company has recently revised and considerably reduced its rates for non-profit policies.

Write for further particulars to:—

**J. R. WANDLESS**

**CANADA LIFE ASSURANCE CO.**

2, St. James's Square, London, S.W.1.

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 Gwraichod 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. 6.40:—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. 931 KC.			
12.0-1.0	—Concert. The Radio Quartet. Kathleen Daunt (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 Tiadatha.' 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.				

### Other Stations:

# 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  
**HERB 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*

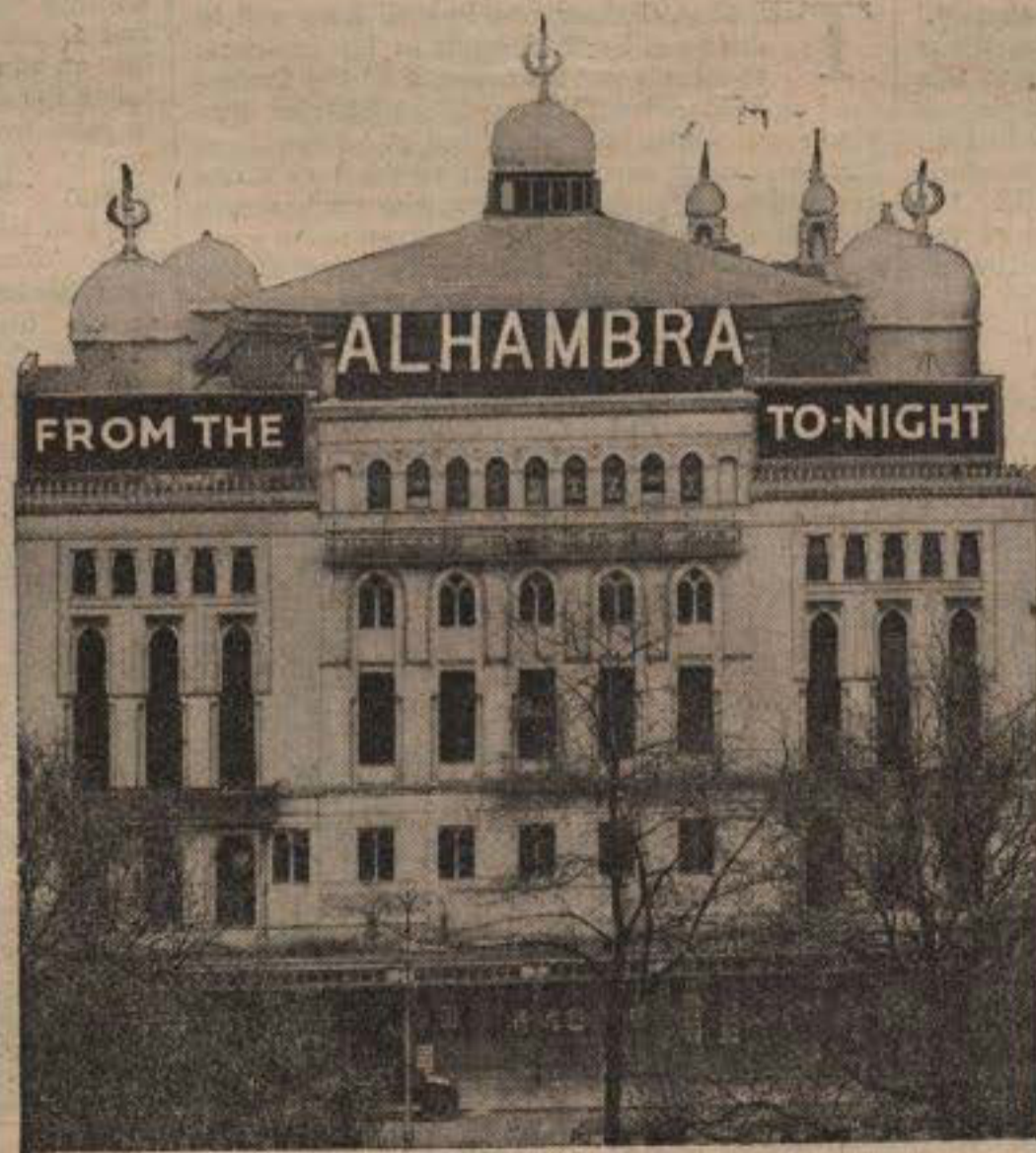
9.40  
**VAUDEVILLE**  
**STANLEY HOLLOWAY,**  
lately appearing in *Song of the Sea,*  
with **WOLSELEY CHARLES** at the piano.  
**MABEL CONSTANDUROS**  
'Mrs. Buggins.'  
**ELSIE CARLISLE**  
in syncopated songs  
and light ballads.  
**HARRY THURSTON,**  
the original 'Old Bill.'  
**JACK PAYNE**  
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 *Trebelle*, 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 *Trebelle* 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 ..... *London 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 ..... *Pool*  
**QUINTET**  
Légende ..... *Liszt*  
Tambourin Chinois ..... *Kreislér*  
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**

**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' (Mid-summer Night's Dream) ..... Thomas

VIVIEN LAMBELET (Soprano)

You ..... Vivien Lambelet

You've two-score, three years before you yet

To the Children ..... Rachmaninov

Don't come in, Sir, please ..... Cyril Scott

ORCHESTRA  
 Neglected Moon ('Midsummer Madness')  
 Armstrong Gibbs, arr. Percy Fletcher  
 Gopak... Moussorgsky

**4.25** CHALFONT WHITMORE (Pianoforte)  
 Prelude in A Flat ..... Chopin  
 Fantaisie Impromptu ..... Chopin

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

**4.48** VIVIEN LAMBELET  
 Cradle Song ..... Baz  
 Faint Heart  
 Vivien Lambelet  
 Twickenham Ferry  
 Marzials

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

**5.12** CHALFONT WHITMORE  
 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 FORECAST, 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

THE name of the Suite, 'Eine Kleine Nachtmusik,' 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 suggestion of mischief in it.

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

It has a special interest 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 introduction form the basis of the Romance, and the busy impetuous figure heard so much in the first movement plays an equally important 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 intention. The introduction, 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 hesitation does the movement proceed on its way.

**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' ..... Cesar 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.)



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

**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**

# 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 Nöctemusik (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

**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)

**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. 5.58—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.** 311.2 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-Sluna (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 Obbligato, 'Elegy' (Massenet); Lane o' the Thrushes (H. Harty). 8.25—Orchestra: Meditation (Glazounov). 8.30—Peers Coetzmore: Air (Bach); Sérénade Espagnole (Glazounov); Rondo (Bocherini); Filease (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.



**SWEDES**



**AREN'T THE  
SWEDES  
BEST BREAKFAST**

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

No other breakfast food contains elements so nourishing as oats; no other country, as you know, grows such magnificent oats as Scotland; and no Scottish oats are finer than those used to make Scott's Porage Oats.

Scott's Porage Oats are cheaper, weight for weight, than imported oats—and they are Scotland's Best—the pick of the delicious body-building Scottish Oats.

**SCOTLAND'S BEST**



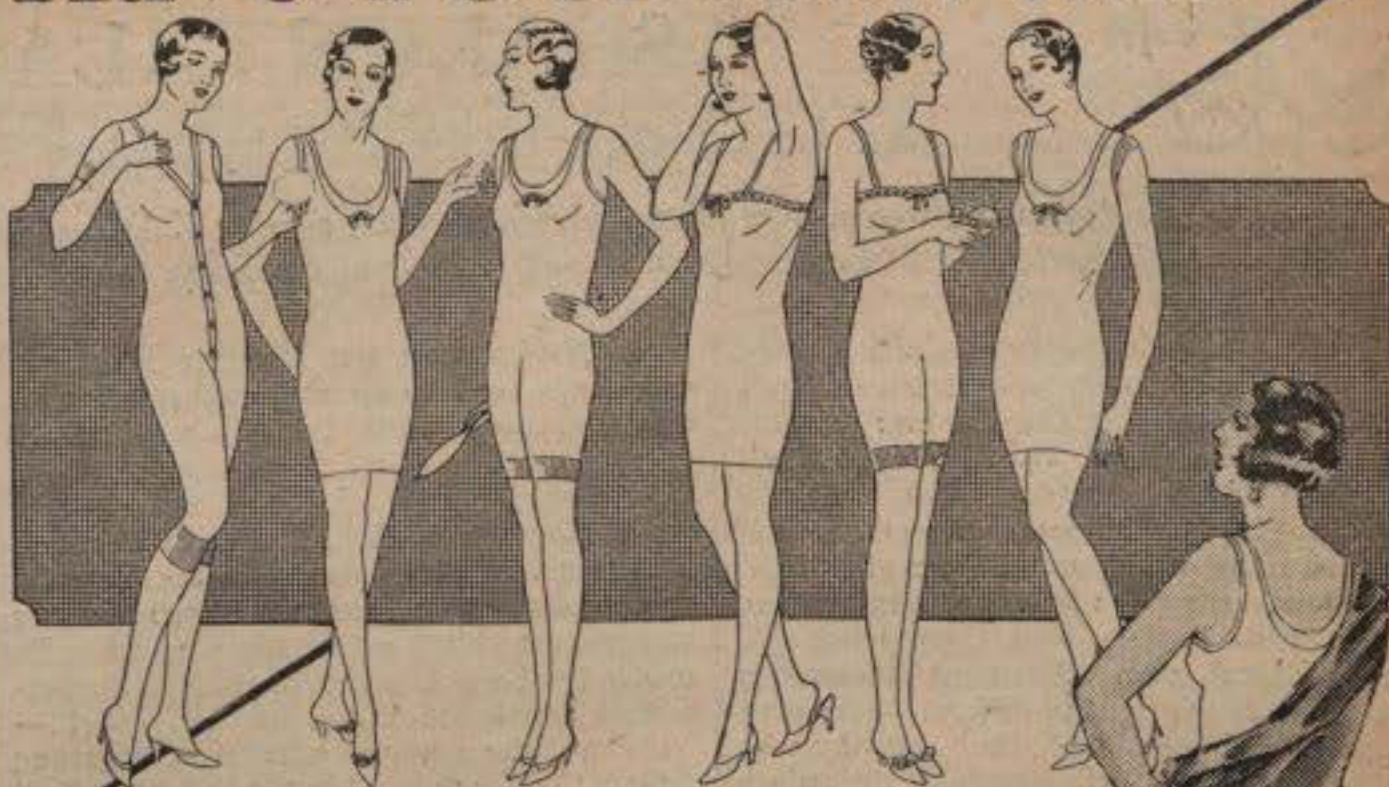
2lb. 10<sup>p</sup>  
1lb. 5<sup>1</sup>/<sub>2</sub><sup>p</sup>

FULL WEIGHT  
WITHOUT PACKET

**COOKS IN  
5 MINUTES**

A. & R. SCOTT, LTD.,  
COLINTON, MIDLOTHIAN, SCOTLAND.

**Have YOU seen this**



**New-different and  
better Underwear**

Made by the makers of the famous 'Vedonis' Underwear

SINCE women have seen TUPLEX the old standard of underwear comfort no longer satisfies . . . and why should it, when here, with TUPLEX there is a make of underwear so superbly different and so *very much* better in every way.

**A Pleasant Surprise**

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.

**Wears and Washes Well**

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.

**"Seeing is Believing"**

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.

**Vedonis-TUPLEX**  
*The New-different and better Underwear you really ought to know about!*

**Accept this Invitation**

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.

*The sample is quite large enough for a washing test*

To **GEORGE SPENCER LTD.**  
63 'Vedonis' Works, BASFORD, NOTTINGHAM

Please send me fullest particulars and sample of TUPLEX, etc.

Name  
Mrs. or Miss {

Full Postal  
Address {

Send this Coupon in an UNSEALED Envelope by *l.d.* post or a POST CARD by *l.d.* post.



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 SOMER-**  
**VILLE: 'Foundations**  
of Poetry—Course II,  
English Poetry from  
Milton to Wordsworth  
—Gray and Collins'

3.30 **Mrs. M. M. PRIEST-**  
**LEY: '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 FORE-**  
**CAST, SECOND**  
**GENERAL NEWS**  
**BULLETIN; Local**  
**ANNOUNCEMENTS.**  
(Daventry only) **Ship-**  
**ping Forecast**

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

**MEGAN THOMAS**  
The Starry  
Woods...  
The Fairy } *Phillips*  
Laundry...  
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 out-  
standing 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 con-  
ferred. He was the  
fortunate possessor of  
more than one Stradi-  
varius 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 ..... *Bridges*  
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 in-  
habitants of the Hermitage  
Kanwa, Chief of the Hermits, foster-father of Shakuntala  
Saragarava } 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 catch 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<sup>d</sup> 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.*

**"I follow the French and Italian easily"**

**"I listen keenly to the German Lectures"**

**"I enjoy the Spanish Wireless"**

*There you have the actual words of three Listeners who in a few short weeks have learned to speak and understand foreign languages by the unique Linguaphone Method.*

**You can do the same!**

**Test this wonderful way of LEARNING LANGUAGES by GRAMOPHONE**

**in your own Home FREE!**

Choose the language you would like to learn first—and in a few weeks you find yourself not only understanding it but speaking it fluently and with a perfect accent. So successful have the Linguaphone Courses proved that they are already being used by countless wireless enthusiasts and other language students in 110 different countries, and by over 1,000 Universities and Schools.



**See how easy it is**



You just sit down in comfort at your fire-side and listen to a series of records, on your own gramophone, spoken by expert native teachers. As you listen you follow in the illustrated key books the printed words that your teacher is using. Very soon you become so sound-perfect and word-perfect that you are able to begin talking, reading and writing quite fluently! The correct pronunciation comes naturally—because you have never heard a word wrongly pronounced.

**Write for 24-page Book & Week's Free Trial**

Whether you wish to learn a new language for business reasons, for travel, or for a better understanding of literature and the arts, you will find that the quickest, easiest and most interesting way is by Linguaphone. Write to-day for the FREE 24-page Book, which gives you full details and will enable you to get a complete Linguaphone Course for a week's trial in your own home.

- LINGUAPHONE COURSES IN:**
- French German
  - Spanish Italian
  - Russian Dutch
  - Irish English
  - Afrikaans Esperanto
  - Persian Chinese

**The LINGUAPHONE LANGUAGE INSTITUTE**

**Post this coupon to-day,**

**or if in London call for a personal demonstration at our Head Branch, 24-27, High Holborn, W.C.1, or at 30, Victoria St., S.W.1, or 90, Gracechurch St., E.C.3.**

**TO THE LINGUAPHONE INSTITUTE, 329, Napier House, 27, High Holborn, LONDON, W.C.1.**

Please send me (post free) your 24-page book about the quick, new and easy Linguaphone way of learning languages.

Name.....

Address.....

# WEDNESDAY, FEB. 13

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**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 CANTELL

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 ..... *Tcherezhnyeff*

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

Dance, 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/-.

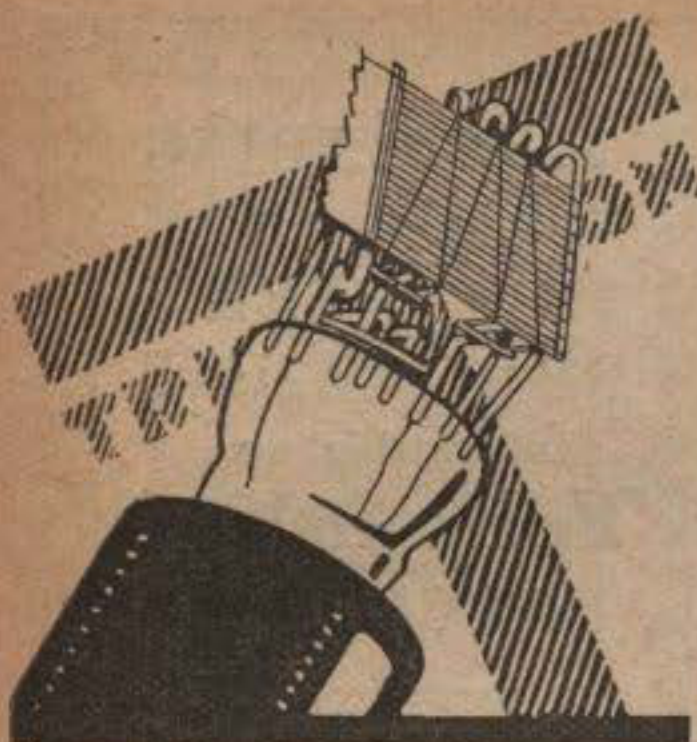
SYMPHONIC VARIATIONS—Cortot and the London Symphony Orchestra—DB 1069/DB/1070, 8/6 each.

CARO NOME—Evelyn Scooney—D 1435, 6/6.

## Greatest Artists—Finest Recordings

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





Fine as Gossamer  
Tough as Steel  
—the filament  
of—



GIVES MORE  
EMISSION  
ON LESS CURRENT

SUPER-POWER  
VALVE



# 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*

**M**ozart'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.

**S**AINT-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'

**M**r. 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 Bryan*

### 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  
 2.30 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. Wosencroft)  
 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  
 Siegmund's Love Song ..... Wagner  
 Dance of the Apprentices .....  
 H. R. ASHTON (Entertainer)  
 ORCHESTRA  
 Suite, 'Romantic' ..... 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. Lohr); 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); Psa des Fleurs (Debussy). 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).

**World-Radio**  
**Broadcasting Map of Europe**  
 Prepared under the advice of  
 Rear-Admiral H. P. DOUGLAS, C.M.G.  
 Hydrographer to the Royal Navy.  
 LINEN MOUNTED. SIZE (APPROX.) 36 in. x 34 in.  
 Printed in Colour.  
 ACCURATE  
 FOR DISTANCE AND DIRECTION  
 Price 3/- (Post Free)  
 Or may be obtained at your usual Newsagent  
 or Bookstall.

**Live-  
 & Let Live**

YOU CAN'T BE HAPPY if you have failed to take precautions for the future—to protect those you leave behind.

Settle the question of insurance NOW—but select the Society which offers the utmost benefits in service and bonuses.

The 'W & G' is entirely mutual and distributes its profits amongst its policy-holders—its latest bonus on whole life policies is no less than £2.8.0 per cent! It also affords free periodical medical examination to those assured for £500 upwards.

**WESLEYAN & GENERAL ASSURANCE SOCIETY**  
 CHIEF OFFICES - BIRMINGHAM

**W&G**

**HOT WATER INSTANTLY  
 NIGHT OR DAY**



Just turn the Tap—

**EWART'S  
 'LIGHTNING'  
 GEYSER**

346-50 EUSTON ROAD LONDON N.W.1  
 ESTABLISHED 1854

**10.45 a.m.**  
**'Labour Saving  
in  
Home Training'**

**THURSDAY, FEBRUARY 14**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 836 KC.) (1,562.5 M. 192 KC.)

**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'**

**M**OTHERS 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.'

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**  
**A**USTRALIA 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.B. from Bournemouth

**Y**ESTERDAY 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 TOYS: 'Music in the Theatre'
- 7.15 Musical Interlude
- 7.25 Mr. H. G. DALWAY TURNBULL: 'India—IV,  
The Great Religions'

**I**T 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.

**7.45—VAUDEVILLE—7.45**

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

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

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

6.15 **TIME SIGNAL, GREENWICH ; WEATHER FORE-  
CAST, 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 C ..... John 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 Overture ..... Joachim  
EGON PETRI (Pianoforte) and Orchestra  
Indian Fantasy ..... Busoni  
ORCHESTRA  
Suite, 'La Mer' ..... Debussy

**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 Variations ..... César Franck



## Fight 'Flu with 'PHYLLOSAN'

The doctors say: Take every possible precaution against infection—but above all, build up your body's resistance against the attack of the 'flu germ.

High vitality and vigorous blood are your main defences against influenza, and nothing increases vitality and reinvigorates the blood so rapidly and surely as 'PHYLLOSAN'—“the most wonderful substance in our world.”

'PHYLLOSAN' revitalizes and rejuvenates the whole human organism. It fills every body cell with new vital energy—re-invigorates the blood, revitalizes every bodily function and increases all physical and vital forces. You cannot know how fit you can be until you have taken a course of 'PHYLLOSAN'. Even if you feel “well enough” now, don't run any risks—start taking 'PHYLLOSAN' to-day.

Fight 'flu with 'PHYLLOSAN' both to build up resistance against attack, and to build up your strength after attack. Just two or three tiny, tasteless tablets three times a day before meals. 'PHYLLOSAN' is NOT a drug! Get a 5/- bottle at your chemists. It contains double quantity.

## Start taking PHYLLOSAN Pronounced FIL-O-SAN TO-DAY!

Prepared under the direction of E. BUERGI, M.D. (Professor of Medicine at Berne University, Switzerland), for the treatment of PREMATURE OLD AGE, HARDENED ARTERIES, HEART WEAKNESS, HIGH BLOOD PRESSURE, LOWERED VITALITY, DEBILITY, ANÆMIA, NEURASTHENIA, MALNUTRITION, etc.

Of all Chemists, price 3/- and 5/-.  
The 5/- size contains double quantity.  
Write for Book 'THE ROMANCE OF PHYLLOSAN' post free from the Sole Distributors:

**FASSETT & JOHNSON, LTD.**  
(Dept. 26), 86, Clerkenwell Road, London, E.C.1



### 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 Sentimentales ..... Ravel  
Spanish Rhapsody ..... Chabrier

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

**4.30 LOZELLS PICTURE HOUSE ORGAN**  
(From Birmingham)

Overture, 'Morning, Noon, and Night' ..... Supplé  
Salut d'Amour ..... Elgar

**SAMUEL SAUL (Baritone)**  
Invictus ..... Huhn  
Life and Death ..... Coleridge-Taylor

**FRANK NEWMAN**  
Selection, 'I Pagliacci' ..... Leoncavallo  
Evensong ..... Easthope Martin  
Violin Song ('Tina') ..... Rubens

**SAMUEL SAUL**  
Maiden of Morven ..... arr. Lawson  
I know of two bright eyes ..... Olusam

**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)  
Concerto ..... Antonio Vivaldi, arr. Bach  
Wolsey's Wilde ..... William Byrd  
Le Coucou (The Cuckoo) ..... Claude Debussy  
Rondo Alla Turca (Rondo in Turkish Style) Mozart  
Concerto Italien ..... Bach  
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') .....

**10.40 BAND**  
Algerian Suite ..... Saint-Saëns

**11.0 ROBERT EASTON**  
The Lads in their Hundreds ..... Somervell  
A Soft Day ..... Stanford  
The Bold Unbiddable Child .....

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

(Thursday's Programmes continued on page 346.)



**Under Practical Test Ripaults Batteries conform to "the Text Book Ideal."**

A test on Ripaults batteries conducted by "The Wireless World" (Britain's oldest Wireless publication) confirms the printed statements made in the 24-page Booklet, "LIGHT ON THE H.T. BATTERY." This gives a complete list of the full range of Ripaults Self Regenerative H.T. Batteries, a "Life Chart" for each one and a "Right Choice" table which enables one to choose the battery exactly suited to any type of set. Just send a 2d. stamp and have a copy sent you by return.

**RIPAULTS SELF-REGENERATIVE H.T. BATTERIES.**

STANDARD CAP. 60 VOLTS 10/6. 99 VOLTS 16/6.  
DOUBLE CAP. 60 VOLTS 15/6. 90 VOLTS 22/6.  
TREBLE CAP. 60 VOLTS 19/6. 90 VOLTS 29/6.

Obtainable from all Dealers, or direct.

**THE BEST IS GOOD—RIPAULTS IS 50% BETTER.**

**RIPAULTS**



Asst. of RIPAULTS LTD., 1 King's Road, London, N.W.1.

**The Easy Way TO PERFECT RADIO**

In addition to their own extensive range, PETO SCOTT offer YOU Every Known Radio Receiver or Component—all on

**EASY TERMS!**

The following list is merely representative, and we ask you to fill in the coupon below or send us a list of your requirements.

- COSSOR MELODY MAKER. Send only 10/-, balance in 11 monthly instalments of 14/7.
- MULLARD MASTER THREE STAR. Send only 10/-, balance in 11 monthly payments of 15/3.
- LEADING MAKES OF H.T. ELIMINATORS from 4/7 down. Balance in 11 monthly payments of 4/7.
- ULTRA DOUBLE ACTION AIR COLUMN LOUD SPEAKER. Send only 8/3, balance in 11 monthly payments of 8/3.
- BRANDESST THREE. Send only 13/4, balance in 11 monthly payments of 13/4.
- PHILIPS TWO-VALVE A.C. MAINS RECEIVER. Send only 23/-, balance in 11 monthly payments of 23/-.
- AMPLION LION LOUD SPEAKER. Send only 11/-, balance in 11 monthly payments of 11/-.

Build your own set the Easy Way NOW! Our catalogue contains all leading makes of Receivers, Accessories, Kits of Components for the Home Constructor.

Mail Coupon in unsealed envelope under 1d. stamp.

To **PETO SCOTT CO., Ltd.**  
77, City Road, London, E.C.1

Please send me your Big Illustrated Lists,  
NAME .....  
ADDRESS .....

H.T. 8/2  
Free Demonstrations and Advice by Qualified Engineers at our Shops:-  
77, CITY ROAD, LONDON, E.C.1.  
62, HIGH HOLBORN, LONDON, W.C.1.  
4, MANCHESTER ST., LIVERPOOL.  
33, WHITELOW RD., CHORLTON-CUM-HARDY, MANCHESTER.

**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.)

**YOU GET  
THE TRUTH**

Cubist  
Moving  
Coil  
Speaker  
£15.15s.



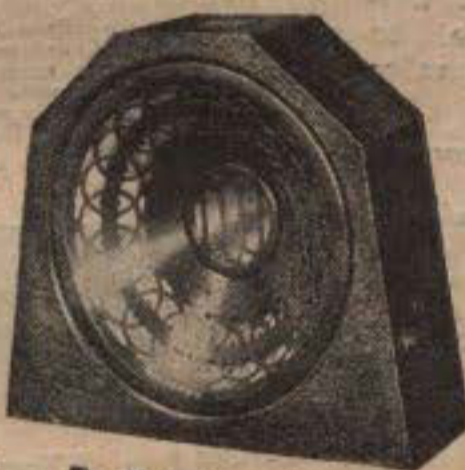
**FROM ANY  
LOUD SPEAKER**



The  
Mascot  
Price  
£4 10s.

**WHICH  
BEARS**

The  
Universal  
Price  
£6



**THE NAME**

Q There are  
many other  
"Brown" models  
— from 30/-

**Brown**

Adv. S. G. Brown, Ltd., Western Avenue, North Acton, W.3

7131

**YOU SEE THEM  
EVERYWHERE**

Look into the sets of your friends. Look particularly into the sets of those well up in wireless. You will find that more of them use Exide CZ, CX and HZ Batteries than any other type or make. Then consider the significance of

this. Does not this strong preference for Exide Batteries, which has lasted since the first days of broadcasting, show that they must have proved themselves, under the test of time, to be the most reliable and the best?

**Exide**

**THE LONG LIFE BATTERY**

**TYPES**

**CZ, CX & HZ**



Note the perfection of detail in this representative battery — the neat, strong celluloid container, and large moulded terminals. The plates and spacers are, of course, built on the now famous Exide principle. Obtainable also in glass container.

**EXIDE L. T. BATTERY**

Type CZ4, 40 amp. hrs.	
Single Cell, 2 volts...	13/6
In crate ... ..	19/-
4 volt Battery (2 cells), in crate ... ..	33/3
6 volt Battery (3 cells), in crate ... ..	47/9

For particulars of full range ask for Folder 5000.

Obtainable from Exide Service Agents and all reputable dealers.

**EXIDE BATTERIES, CLIFTON JUNCTION, NR. MANCHESTER.**

London Sales and Service Depot: 215-229 Shaftesbury Avenue, W.C.2

# METROVICATION

## FOR ALL-ELECTRIC WIRELESS OPERATION

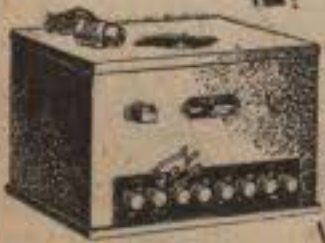
### ★ THE ALL ELECTRIC VALVE ★

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

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

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

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



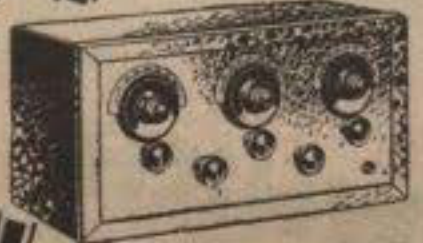
The model "B" Eliminator connected to a wall plug or lamp socket provides heater current for the All-Electric Valves, five tapings for the H.T. supply, up to 180 volts 20 milliamps, and automatically regulated grid bias taps for the last stage. Price complete with Met-Vick Rectifying Valve for A.C. £8. For D.C. £7 2 6.

**MET-VICK All-Electric Valves.** AC/G for all but last stage " " 15/-  
AC/R last stage (power) 17/6

Disc Adaptors, price 6d. enable MET-VICK All-Electric Valves to be fitted into existing valve holders. j

Fully descriptive illustrated literature and name of nearest dealer on request.

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



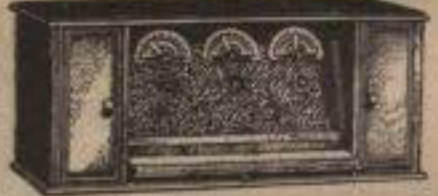
The Met-Vick 4 Valve All-Electric is called the "All Necessary Performance" set, one H.F. stage, low loss coils and condensers, loose coupled Tuned aerial, it gets anywhere and everywhere at Loud Speaker strength. Price, complete with Valves, coils and Royalties A.C. £17 14 6. D.C. £18 7 6. Eliminator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



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



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



Met-Vick 5 Valve All-Electric. More powerful, of course, than the Met-Vick 4. In beautiful cabinet with cupboards for L.T. and large size H.T. Eliminators, 220 volts 35 milliamps. For A.C. or D.C. supply price complete with all accessories, except Loud Speaker, and including Royalties. In Oak £47 9 0. In Mahogany, £50 19 0. Eliminator extra; see opposite.

# MET-VICK

## VALVES-SETS-COMPONENTS

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

# 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 ..... Coates  
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  
Constance ..... HYLDA 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. Leitch, 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 (Viola). 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. 511.2 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 Palais 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 Orctet. 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 509.7 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.**  
The Journal of the British Broadcasting Corporation.  
Published every Friday—Price Two pence.  
Editorial address: Savoy Hill, London, W.C.2.  
The reproduction of the copyright programmes contained in this issue is strictly reserved.

## 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.

# BURBERRYS

## 1929 SALE



**WEATHERPROOFS, OVERCOATS**  
**MEN'S SUITS & LADIES' GOWNS**  
made from the best cloths, at a little above or below

### HALF PRICE

**THE BURBERRY**

The World's Best Weatherproof, and One of the World's Best Overcoats; MEN'S and WOMEN'S S.B. models with circular collars, in Burberry Gabardine, lined Proofed Check.

**SALE PRICE 73/6**



**LADIES' O'COATS**  
as sketch, and other S.B. and D.B. models, in Tweeds.  
Usual Price 8 to 12 Gns.  
**SALE PRICE 184/-**

**MEN'S LOUNGE SUITS**  
in Cheviot Tweed. All sizes.  
Usual Price 8 and 9 Gns.  
**SALE PRICE 84/-**

**MEN'S OVERCOATS**  
as sketch, and other styles, in Proofed Tweed Coatings.  
Usually 8 to 10 Gns.  
**SALE PRICE 84/-**

**SALE LIST** detailing thousands of other bargains for Men, Women and Children, sent on mention of the "Radio Times."

BURBERRYS Ltd. (Dept. 74) HAYMARKET, LONDON S.W.1.

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

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



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.

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.

7.45 'SURPRISE ITEM

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

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 VOYSEX

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.)

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

# Hullo 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*

### 9.0 Midland Pianoforte Sextet

**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 German*  
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).



**"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 GESE (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 Ailin (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. 323.2 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 ..... Colicchio
- 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 Muzzling 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. 8.0:—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 enclose .....stamps 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 value .....in 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 enclose .....stamps 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.

Name.....  
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

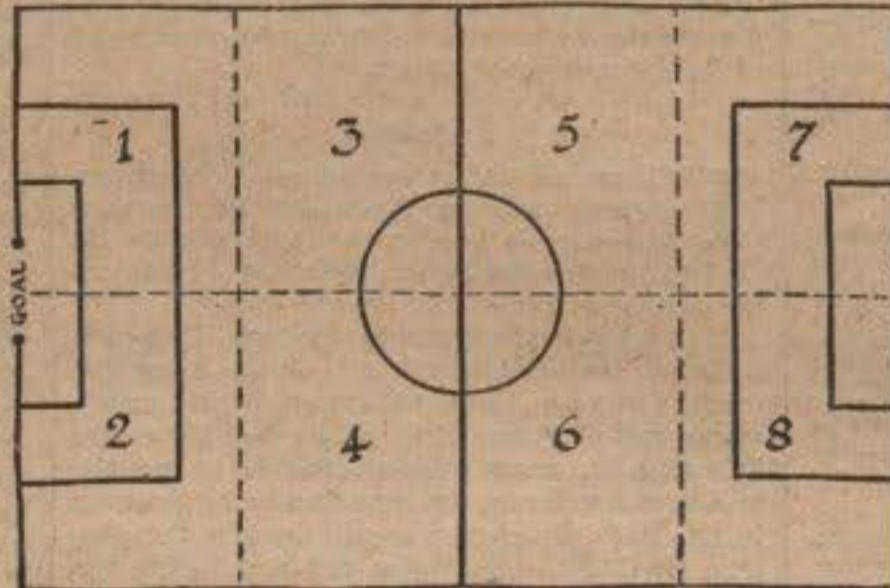
## 7.40 HILDA BLAKE with Orchestra

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.)

TRANSMISSIONS 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 Lento; Pulchri-

nella; Farandole

### 4.42 VICTOR OLOF

Viennese-Melodio

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 Czarina' ..... 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 ..... Tosti

### 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 (Piano-

forte)

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

### 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.)



NAN ELLIS,

whose 'syncopated pianisms' will be a feature of Birmingham's Vaudeville programme tonight.

## 8.0 Vaudeville from Birmingham

## OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE  
Original "Dimpled Plumness" Fully Restored.  
ANY OLD DOWN QUILT MADE LIKE NEW  
WRITE FOR PATTERNS & CHOOSE YOUR COVER.  
Look at your Down Quilt. See how needy they are of re-covering and complete renovation. The Witney Blanket Co., Ltd.'s splendid method for the re-covering of Down Quilts makes a great and timely appeal.

I MUST SEND MY OLD DOWN QUILT TO WITNEY AND HAVE IT MADE LIKE NEW

SEND FOR PATTERNS NOW



AS IT IS RETURNED WITH THE DIMPLED PLUMNESS FULLY RESTORED

WRITE TO-DAY

The Witney Blanket Co., Ltd., completely re-cover your down quilt and replenish the filling when necessary, so making it downy, silky and fully warm. Moreover, the generous offer they are making of PATTERNS of beautiful silky satins and wools, in delightfully plain designs or plain self colours (also plain Jap silk), for the re-covering of old Down Quilts, makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. All there is to do is for you to write asking for the patterns of the charming and beautiful coverings and price list for re-covering. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty and proven satisfaction to every home.

THE WITNEY BLANKET CO., LTD., Dept. 69, Butter Cross Works, WITNEY, Oxfordshire.

## A HIGH SALARY

# LSO

AWAITS THE TRAINED MAN

Thousands of young business men are to-day firmly established in the receipt of big salaries, as a direct result of Postal Training received under the expert guidance of the Metropolitan College, St. Albans. They first realised the urgent need for proficiency in their business or professional life, and then found in the Metropolitan College 124-page "GUIDE TO CAREERS in Accountancy, Secretaryship, Law, Banking and Commerce" the one way whereby it could be most easily and thoroughly acquired.

**SPECIALISED POSTAL TRAINING TAKEN AT HOME, IN SPARE TIME.**

What they have done YOU also can do! Procure now your FREE copy of the GUIDE TO CAREERS which will open up to you a new life of cheerful and abounding Prosperity. Fill in Coupon to-day.

Also free CIVIL SERVICE "GUIDE" Send p.c.

**COUPON—POST NOW!**

Please send me a copy of the 124-page "GUIDE TO CAREERS in Secretaryship, Accountancy, etc." to keep, without charge or obligation. G 7/4.

NAME .....  
(in Capitals)

ADDRESS .....  
Radio Times,  
Feb. 8, 1929.

Thousands of young business men are to-day firmly established in the receipt of big salaries, as a direct result of Postal Training received under the expert guidance of the Metropolitan College, St. Albans. They first realised the urgent need for proficiency in their business or professional life, and then found in the Metropolitan College 124-page "GUIDE TO CAREERS in Accountancy, Secretaryship, Law, Banking and Commerce" the one way whereby it could be most easily and thoroughly acquired.

**SPECIALISED POSTAL TRAINING TAKEN AT HOME, IN SPARE TIME.**

What they have done YOU also can do! Procure now your FREE copy of the GUIDE TO CAREERS which will open up to you a new life of cheerful and abounding Prosperity. Fill in Coupon to-day.

Also free CIVIL SERVICE "GUIDE" Send p.c.

**COUPON—POST NOW!**

Please send me a copy of the 124-page "GUIDE TO CAREERS in Secretaryship, Accountancy, etc." to keep, without charge or obligation. G 7/4.

NAME .....  
(in Capitals)

ADDRESS .....  
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**

**K**ING 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*

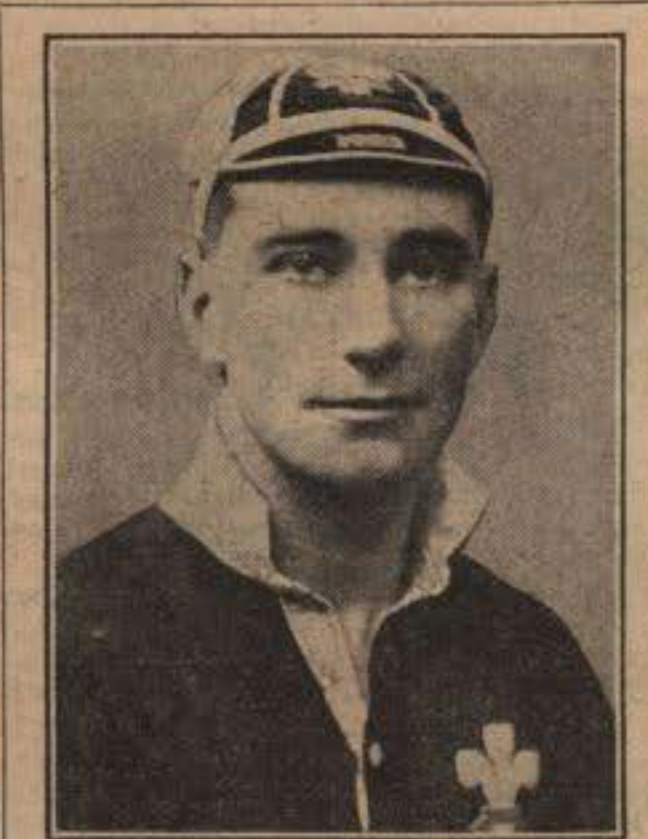
## 6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 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, Solen 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-Grene, 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, Bluntisham; 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, 35, 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. Walfie, 188, Ann's Hill Road, Gosport, Hants; A. H. Good, Deansrook, Cork; R. Mansingham, Apperknowle, Sheffield; 'Cinema Organ-lover,' Bristol; 'C.C.', London, W.3; 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. Bartell, 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 'DOGSBODY' 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.—*Liechins.*

## 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 Vogeland King*?—*Kenneth 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 syncopated 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. Hockaid, 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 Millicent 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.*

# I've finished with Accumulator worries -



I don't have to wait a day for *this* accumulator to be charged . . . It's an Ediswan—charged by the makers all ready for use. Prices from 4/3—Absolutely the best value in accumulators.

You can rely on *Ediswan* Accumulators—charged ready for immediate use when you buy them. They are constructed to give long and steady service. Whether your set consumes a light or a heavy current, whether you use your set every day or only once a week—Ediswan Loten Accumulators will meet all modern conditions.

*Ediswan Loten Accumulators are 100% British and are made at Ponders End, Middlesex.*

*-Since I bought an*

# EDISWAN LOTEN (DRY CHARGED) ACCUMULATOR

*Tell your dealer:—"It must be Ediswan!"*

Prices from

**4/3**

**Cheapest, Strongest Last the Longest**

THE EDISON SWAN ELECTRIC CO., LTD., 123/5, QUEEN VICTORIA STREET, LONDON, E.C.4

**A wonderfully fascinating pastime for the home**



**Buy a Riley Bagatelle for the Family**

A first payment of **7/9** will bring the very convenient 6ft. size Carriage Paid and 7 days' FREE TRIAL given.

A small outlay for a great amount of pleasure sums up the Riley 6ft. Bagatelle Table which comes to you complete with accessories, carriage paid to your door on the first instalment of 7/9, and 17 monthly payments of 7/9. Cash Price £6. 10. 0.

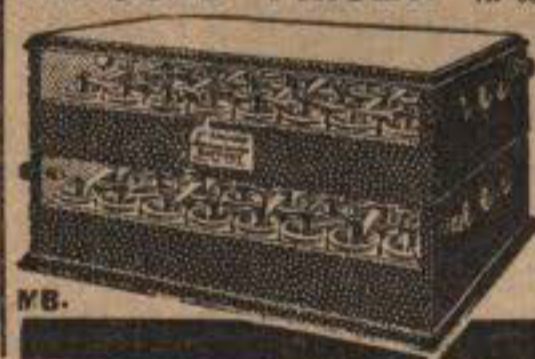
Write for Price List.

**E. J. RILEY LTD., Jasper Works, ACCRINGTON.** And at Dept. 17, 147, Aldersgate Street, London, E.C.1

## NOW 7/6 DOWN SECURES PERMANENT H.T. SUPPLY.

**SHUT** your eyes and ask yourself this question, "To-morrow I shall buy a new H.T. Battery. In a few months from now, shall I need to repeat the process all over again?" Yet for 7s. 6d. down, permanent, economical and trouble free H.T. supply can be yours—and not only permanent—but smoother, better, non-fluctuating H.T. that will infuse a thrillingly magical "difference" into your reception! Install the amazing Standard Wet H.T. Battery and solve H.T. Worries for ever. Over a hundred thousand satisfied users have proved this up to the hilt. Send now to Dept. R.T. for vitally interesting free booklet.

**REDUCED PRICES.**



MB.

96 Volt Under Cabinet Illustrated. Cash £2 2s. 1d. or 7s. 6d. down and five monthly payments of 7s. 6d. No references. No deposit. *Standard's Service, Every's Store and all radio dealers, can supply on exactly the same cash or deferred terms as we do.* **NOTE:—Any size battery supplied. It recharges itself overnight!**

**STANDARD**

WET BATTERY CO. (Dept. R. T.) Head Office, Showroom and Warehouse, 184-188, Shaftsbury Avenue, London, W.2. (Near New Oxford Street end.)

**It recharges itself overnight!**

**New and Simplified Postal Piano Tuition for Men and Women**



This beginner's course is by the world-famous pianist, Billy Mayerl, who played his own compositions in public at the early age of 6 years and passed advanced piano exams at age 11. His tuition will give you real musical proficiency so that even if you cannot yet play a note you can quickly learn to perform your favourite songs, pieces, hymns, etc., through the post in your spare time.

Fees for the whole course of 12 comprehensive lessons are very moderate, and you can pay by instalments, starting as low as 10/-, and learn while you play. Write NOW, enclosing 2d. stamp, for particulars of my wonderful new system for beginners.

**BILLY MAYERL INTERNATIONAL SCHOOL OF MUSIC, No. 16 Studio, 29, OXFORD STREET, LONDON, W.1**

## Hullo Children! UNCLE PETER CALLING

See Page 352

*The Only World-Programme Paper.*

## WORLD-RADIO

For Dominion and Foreign Programmes.

EVERY FRIDAY

2d.

SEND TO-DAY FOR FREE ART LIST.



*Showing Riley's "Home" Billiard Table resting on ordinary dining table.*

## RILEY'S "HOME" BILLIARDS means a happy and contented home life

A first small payment brings the table carriage paid, free of transit risk, and on 7 DAYS' TRIAL

**FOR 14/- DOWN** you can have your own perfect billiard table (Cash price £11 15 0), a 9ft. replica of Riley's famous full-size Billiard Tables. This table rests comfortably on an ordinary dining table and after play can be stored away until the following evening. The balance of the purchase price is paid whilst you are getting enjoyment from the table.

If the 6ft. size is not convenient, there is sure to be one amongst the following—  
 4ft. 4ins. x 2ft. 4ins. £7 0 0 or in 15 monthly payments of 8/6  
 5ft. 4ins. x 2ft. 4ins. £11 15 0  
 7ft. 4ins. x 2ft. 4ins. £15 0 0  
 8ft. 4ins. x 2ft. 4ins. £21 10 0

**E. J. RILEY, LTD., RAYMOND WORKS, ACCRINGTON.** And at Dept. 8, 147, Aldersgate Street, London, E.C.1.



*Riley's "Combine" Billiard and Dining Table, cash price £22 10s. (or on easy terms) one of the many attractive designs shown in art list. Riley's "Combine" Billiard and Dining Table is a very popular piece of furniture for the home. Cash price from £22 10s., or can be had on easy payments.*



**WIRELESS IN EVERY ROOM  
JUST PUSH IN THE PLUG**



**Prices:**

Complete outfit for 2 rooms for a set using L.T. Accumulator and H.T. Battery, including 1 Lotus Relay, 2 Filament Control Wall Jacks, 2 Jack Plugs and 21 yards special 4-strand wire **30/-**

Complete outfit for 2 rooms for set using L.T. Accumulator and H.T. Eliminator **45/-**

Complete outfit for 2 rooms for any make of circuit using All from the Mains set **47/6**

In each case, each additional room, 7/6 extra.

Ah! What a comfort the Remote Control does bring! No need to go and fiddle with the wireless set—no need to tell Bob to be quiet and the children to go away. Sink into your own chair in your own room—pick up that plug in the fender, push it into the wall socket and—ping! the wireless comes on. Comfort! Quiet! Just you and the wireless! What a blessing you wired the house for the Lotus Remote Control.

The Lotus Remote Control system means that every room is fitted with a wall jack and plug. The insertion or withdrawal of the plug operates the set from any distance, so that there is no need to journey to the set to switch on or off. Any number of rooms may listen in simultaneously and without interference, loss of volume, or increased current consumption. You can fix the Lotus Remote Control yourself quickly, easily and cheaply and so provide wireless in comfort throughout the house. Ask your retailer for free instructions and blue prints.

**LOTUS  
REMOTE CONTROLS**

Made by the makers of Lotus Valve Holders, Vernier Dials, Condensers, Coil Holders, Jacks, Switches and Plugs, etc.

**GARNETT, WHITELEY & CO., LTD., LIVERPOOL**



**The Wandering Minstrel**

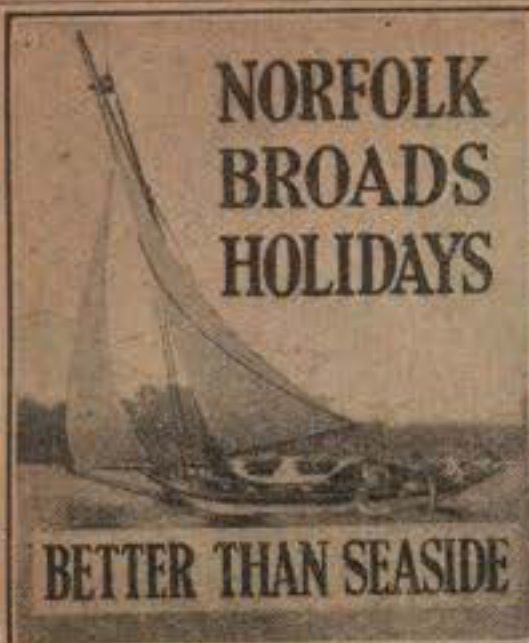
**A nomad. His music, his song and his patten go with him, to entertain a castle feast or a forest picnic.... A modern touch of magic is equal to the old touch of inspiration. Let Burndept Radio be your modern troubadour.**

**Burndept  
radio receivers**

Standard and Portable Sets, Loud Speakers and all Components. Sets from £12.7.0 may be obtained from your local Dealer.

Write for catalogues and hire purchase terms to—

**BURNDIPT WIRELESS (1928) LTD., BLACKHEATH, S.E.3.**



**NORFOLK  
BROADS  
HOLIDAYS**

**BETTER THAN SEASIDE**

**£2 PER WEEK**

is the average cost per head of hiring a fully furnished wherry, yacht, motor-boat, houseboat, bungalow, camping skiff, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food. **SPECIAL TERMS FOR EASTER.**

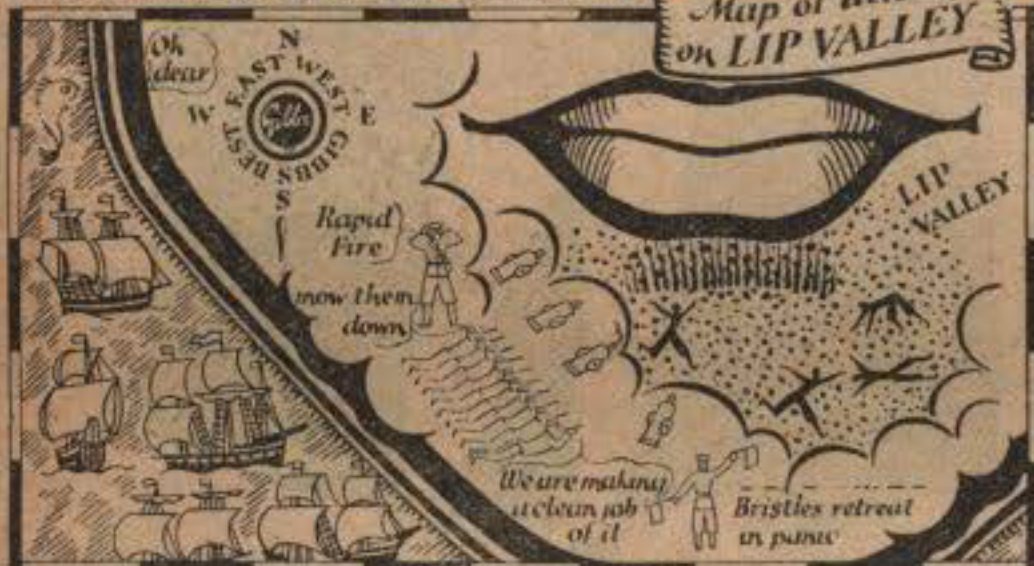
**FREE**—Our 256-page Booklet, containing details of 500 yachts, wherries, motor-boats, houseboats, bungalows, etc. have for hire. Apply now.

ALL CLIENTS WHO HAVE HIRED CRAFT WILL RECEIVE A COPY.

Train Service, Fares, and other information from any L.N.E.R. & L.M.S. Enquiry Office.

BLAKE'S LTD., 19, Broadland House, 22, Newgate Street, London, E.C.1.

With GIBBS on the Beard Battlefront



**GIBBS SHAVING CREAM LATHER MOBILISES AT LIGHTNING SPEED**

**LATEST BULLETIN**

LIP VALLEY Feb. 7th (6.45 Ack Emma)

Mobilising to 22½ times original strength in as many seconds, Gibbs Creamy Bubble Lather Corps attacked and utterly defeated fierce whisker force entrenched here. Rapidity of onslaught gave the enemy no chance. G.H.Q. interrupted second wave advance to get Battalion's Jam return for week ending 15 ult.

**Gibbs  
SHAVING  
CREAM**

*The Cream of Shaves*

1/- and 1/6 per Tube

BRITISH MADE

Gibbs Cold Cream Shaving Stick in the patent thumb-push holder, also gives the famous Gibbs Cold Cream Shave.

In Nickel Holder Case 1/3  
Retail .. .. . 10d.

Gibbs Shaving Cream ensures speedy and absolute victory over the most strongly entrenched beard.

The creamy bubble lather multiplies itself quickly to 22½ times the weight of the cream used, and in a closely-packed mass surrounds and softens each bristle—the razor merely tidies up.

Meanwhile the cold cream is busy in the pores—cooling, soothing, comforting—preventing chafing, healing minute abrasions—leaving the skin soft, satiny, refreshed.

**SAMPLE OFFER**

**Trial Tube and Trial Stick**

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

Indent to: D. & W. GIBBS LTD. (Dept. 51KE), LONDON, E.1.

CS 26 A

**CABINET MODEL**

- 2-Valve Little Giant, cash £8 12 6  
12 monthly payments of 16/3
- 3-Valve Little Giant, cash £10 2 6  
12 monthly payments of 19/-
- 4-Valve Little Giant, cash £11 12 6  
12 monthly payments of 22/-

**TABLE MODEL**

- 2-Valve Little Giant, cash £7 2 6  
12 monthly payments of 13/6
- 3-Valve Little Giant, cash £8 12 6  
12 monthly payments of 16/3
- 4-Valve Little Giant, cash £10 2 6  
12 monthly payments of 19/-



£ **8-12-6** OR **16'3**  
DOWN

2-Valve  
Cabinet  
Model

Please send me your SETS Catalogue.  
ACCESSORIES R.X. 37

Name ..... Write in  
Address ..... block  
..... letters.

FELLOWS WIRELESS, PARK ROYAL, N.W. 10

**NOT A TRACE OF DISTORTION**

All Sets sent on 7 days' approval on receipt of cash price or first instalment.

Little Giant Sets are the most popular sets in the world because of their remarkable clearness of tone. They give the purest reception possible, and are constructed of the **FINEST BRITISH MATERIAL** in our three huge factories.

Little Giant Sets are complete in every detail, including valves, batteries, loud speaker and aerial equipment.

Every set is sold through our Head Office and Branches only, cutting out all middlemen's profits. It is delivered to your home on receipt of cash price or first instalment. It is **FIXED FREE OF ALL CHARGE** by one of our engineers, who will be ready to help you at any future time.

WEST END SHOWROOMS:  
LONDON: 2, Prince's St., Cavendish Sq. (one door from Oxford Circus).

PROVINCIAL BRANCHES:  
BIRMINGHAM: 245, Corporation Street.  
BRIGHTON: 31, Queen's Road.  
BRISTOL: 30, Narrow Wine Street.  
CARDIFF: Dominion Arcade, Queen Street.  
EDINBURGH: 6a, Stafford Street.  
GLASGOW: 4, Wellington Street.  
ISLE OF WIGHT: "Sunningdale," The Cliff, Sandown.  
LEEDS: 65, Park Lane.  
LIVERPOOL: 57, Moorfields.  
MANCHESTER: 53, John Dalton Street.  
NEWCASTLE: 36, Grey Street.  
NORWICH: 4a, Exchange Street.  
NOTTINGHAM: 50, Bridlesmith Gate.  
PORTSMOUTH: 7, Pearl Buildings, Commercial Road.  
SHEFFIELD: 11, Whingate.  
TONBRIDGE: 34, Quarry Hill.  
WORTHING: 15, Portland Road, Montague Street.

2750.

**FELLOWS  
WIRELESS**

# The Listener

THE B.B.C. NEW WEEKLY

2d

*This Week's Features include:*

"THE BAD CHILD"

PROFESSOR CYRIL BURT

"PROTECTION FOR WOMEN  
WORKERS"

DAME ADELAIDE ANDERSON

"ON HEARING 'LE COQ D'OR'  
BROADCAST"

J. C. SQUIRE

"GLASS IN MODERN CIVILIZATION"

PROFESSOR W. E. S. TURNER

"THE LISTENER'S CHOICE"  
(PROGRAMMES FOR NEXT WEEK)

*Now on Sale*

*At Newsagents and Bookstalls everywhere. Rates of Subscription to "The Listener" (including postage), Twelve months (British & Canadian) 13s. 6d. Twelve months (Foreign) 14s. 6d. Subscriptions should be sent to The Publisher, "The Listener," 8-11, Southampton Street, Strand, London, W.C.2*



# Jack Payne's own idea of RHYTHM



MADE IN ENGLAND.



Jack Payne says: "In modern syncopated music, rhythm is all-important." *And what Jack Payne does not know of modern dance music is not worth knowing.*

Get clear-cut rhythm from your loud-speaker and you will have dance music that is good to dance to, good to sit and listen to. You can't get rhythm by merely using a Lissen New Process Battery, but if there is rhythm about you will get clear-cut rhythm by putting a Lissen Battery in your set.

The secret process and new chemical combination of the Lissen Battery produces a flow of pure D.C. current, steady, sustained, and silent, so smooth that there is never a sign of ripple in it, never a trace of hum. That is why more and more people are insisting upon the Lissen New Process Battery. 10,000 dealers sell it; ask for it in a way that shows you will take no other.

- 50 volt (reads 66) .. .. . 7/11
- 100 volt (reads 106) .. .. . 12/11
- 50 volt Super Power .. .. . 12/6
- 36 volt .. .. . 4/-
- 8 volt Grid Bias .. .. . 1/6
- 4 volt Pocket Battery (4/6 a doz.) .. .. . 5d. each
- Single Cell Torch Battery .. .. . 4d.

**LISSEN LIMITED, Friars Lane, Richmond, Surrey.**  
Managing Director: THOS. N. COLE.