


THE BROADCAST PROGRAMMES FOR JANUARY 26—FEBRUARY 1.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 26. No. 330.

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

JANUARY 24, 1930

Every Friday. TWO PENCE.

THE FOURTH NATIONAL LECTURE

On Monday evening (9.20 p.m.) Sir J. J. Thomson, O.M., D.Sc., LL.D., F.R.S., Master of Trinity College, Cambridge, will broadcast a lecture on 'Tendencies of Recent Investigations in the Field of Physics.' Sir J. J. Thomson is one of the most eminent physicists of our time: his lecture cannot but be at once a notable contribution to science and an event of first interest for listeners.

Sunday, January 26

4.30 'From the Oratorios' (5GB)
9.5 Light Chamber Music (London)

Thursday, January 30

8.0 'Huntingtower,' from Glasgow (London)
8.0 Royal Philharmonic Society Concert (5GB)

Monday, January 27

7.15 Libretto Opera: 'La Bohème' (5GB)
9.20 National Lecture: Sir J. J. Thomson (London)

Friday, January 31

8.0 Eleventh B.B.C. Symphony Concert (London)
9.0 Speech by Bernard Shaw (5GB)

Tuesday, January 28

7.0 H. W. Nevinson 'looks backward' (London)
7.45 Liverpool Philharmonic Concert (5GB)

Saturday, February 1

7.0 An Orchestral Concert (5GB)
7.30 A Vaudeville Programme (London)

Wednesday, January 29

7.50 Libretto Opera: 'La Bohème' (London)
8.30 A Vaudeville Programme (5GB)

'LA BOHÈME'

Puccini's popular opera, 'La Bohème,' is the Libretto Opera this week. Listeners will hear it from London on Wednesday and from 5GB on Monday.

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| <i>Von Suppé</i> | (Organ Solo by Johan Jong) | |
| 2. WALTZ. The Wedding of the Winds. | 7. Kubiik Serenade. | <i>Dräla</i> |
| <i>Hall</i> | (Violin Solo by Hugo de Groot) | |
| 3. The Charlestown Parade. | 8. First Selection of Waltzes. | <i>Robrecht</i> |
| <i>Dixon</i> | 9. SERENADE. | <i>Tarengi</i> |
| 4. SERENADE. | <i>Toselli</i> | |
| 5. Five o'clock tea in the Doll's House. | 10. SELECTION from THE GEISHA. | <i>Jones</i> |
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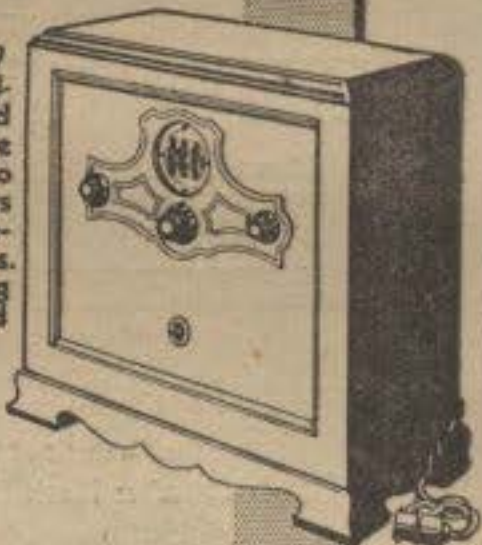


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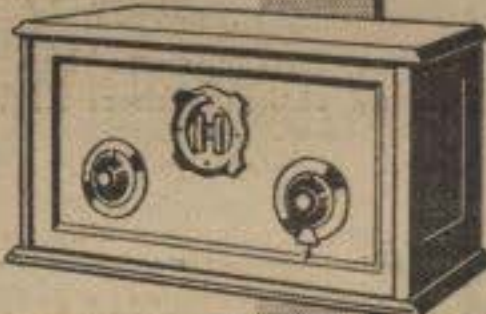
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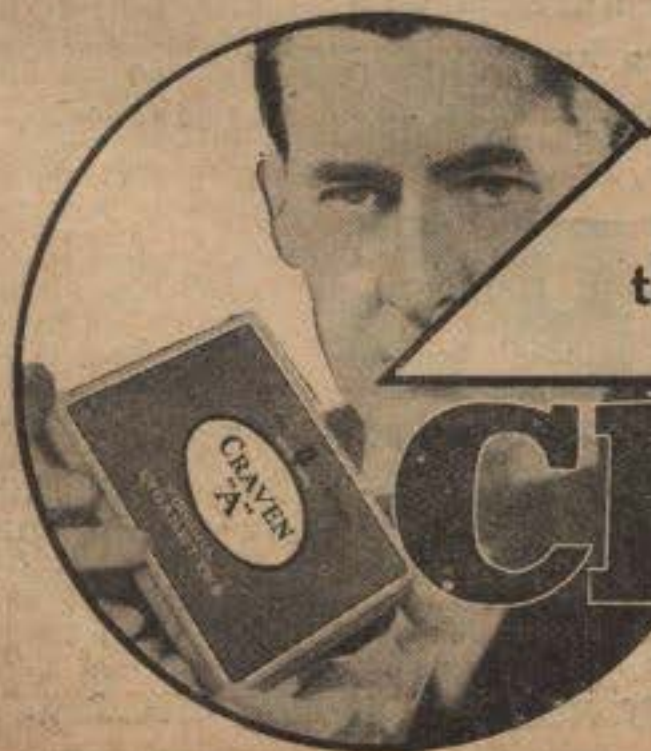
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JANUARY 24, 1930

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THE MISFORTUNE OF BEING UNMUSICAL

MOST of you who, in spite of its title, are settling down to read this article, though probably reserving the option to abandon it after the first sentence, which for that very reason I intend to prolong to the utmost extent of my ability, are in error, in spite of endless attempts to enlighten you, on the much-discussed subject, the tiresome subject which, nevertheless, you continually bring forward in your letters to the Editor—the subject, I say, of Good and Bad Music; a well-hammered subject, but one that refuses to be beaten, for it thrives on the wrong notions which you unmusical people entertain about so-called good music and the people who like it.

I write 'so-called' in order to temper the offensiveness of using the word 'good' for the kind of music I like and 'bad' for the kind that you like. There are, of course, good and bad sonatas in my musical heaven, and good and bad fox-trots in yours; but as the two heavens are difficult to define, in words, and everybody knows what they are, I prefer to use the words good and bad as a kind of shorthand, hoping that no offence will be taken where none is meant.

THERE should be no offence in telling a person that his taste in music is bad, for it casts no reflection upon his intellect, upon his morals, or upon his taste in any other form of art. Everywhere you can meet men and women with the finest brains and most lovable characters who are deaf to good music, and no one can say that they fail to get the best out of life. The musical faculty distributes itself oddly, cutting across all other lines of stratification; and when we look broadly upon the workings of the human intelligence we have to admit that of all the arts and humanities music is the least indispensable. I for one (and I speak for a good many musicians) have no desire to lead any unmusical person into the ways of music, and while I admire the missionary work of the Walfords and the Percies (on whom be peace) I survey it as a spectator. I hope you will detect no virus of Education in any of my remarks. There seems, however, to be a good deal of the first person singular. I will balance the defect by addressing myself to a single reader, and for all I know there is by now only one of you still gracious enough to attend to my thoughts on good and bad music. Well, now that I have got you alone, my dear sir, let me describe you as you appear to me.

YOU are a man of culture; you have a refined taste in literature; you have just discovered a genuine love of Italian painting; you enjoy natural scenery and never leave litter about when you visit it; you can make a good after-dinner speech; you are a good citizen, father, and employer; you are, in fact, one of the better sort. Yet good music, about which such a fuss is made, means nothing to you. Not unreasonably, therefore, you conclude that there is nothing in it. 'So much of beauty and worthiness,' you say, 'comes into my horizon. What can this music be, that gains no entry there? Surely a thing of no value, since it has so little companionship with my riches of the mind and spirit.' You assume that music cannot be an exception to the general run of

What are 'good' and 'bad' music? Why do some people enjoy fine music and others not? Here comes a music critic with an unusually frank statement on the vexed question of Musical Appreciation! You may disapprove—but you will be interested.

things; and that is your first error. Music is an exception. You must take my word for it, for you yourself cannot judge. Men of the same calibre as yourself, who happen also to be receptive to good music, say that their satisfaction in it is of the same order as their satisfaction in all the good things that they share with you. Do they deceive themselves? Are they posing? You cannot judge. Good music is as remote from you as sight from the blind. Is that too extreme a comparison? There exists a barrier between you and good music; if you cannot penetrate it, your failure is absolute, and no comparison can be too extreme to represent it.

Let us drop similes and return from sight to sound. You will say, no doubt, that you have ears as good as mine and can hear what I hear. The statement is true, and in it lies your greatest error, the fundamental error, in fact, of all the misunderstandings that go on between the musical and non-musical worlds. Very often have you sat with me before the loud-speaker and, watching my absorption in a sonata movement, have said: 'What on earth do you see to like in this stuff?' The misunderstanding lies in the words 'this stuff.' By them, you mean your own impression of what we both hear. You think that my impression is akin to yours, the difference between us being that I get it more acutely and that I happen to like it—while you don't. You are wrong. My impression is of a different kind from yours. You must take my word for this, for I cannot prove it.

But I can make a sort of demonstration that may help to persuade you that it is true. If some day you will sacrifice an hour in the cause of truth, I will make an experiment on you with gramophone records. I will choose a dozen pieces of 'good' music that are fairly similar in their outward features. Some of them shall be masterpieces and the others shall be poor stuff; in fact, only pseudo-good. (I shall not want for material.) The choice and the distinction shall be such that I can produce any amount of authority to back up my opinions exactly and decisively. This won't be a case where doctors disagree.

You shall listen to these records, and at the end I will ask you which were the pieces that I and all musicians liked and which were those that I and all musicians condemned. And you will be stumped. Your choice will be at the mercy of chance for its agreements and disagreements with mine. If your impression and my impression of each piece of music overlapped, then that overlap would be, though partial, a definite guidance in every case, and your choice of winners and losers would show a clear tendency to tally with mine. If we were to make a lifetime's habit of such experiments your tendency towards a correct choice would maintain itself steadily. But there is a life-

time's habit of such experiments going on between us in the worlds that we represent. I and my like have hundreds of friends, musical and non-musical, and we can observe day by day and year by year that you and your like show no tendency at all to anticipate our tastes and distastes. There is no overlap. In our gramophone experiment you can no more pick out my winners and losers than you can pick out swans and geese by looking at them through a brick wall.

WHAT is it that enables me, and not you, to discriminate? It must be something that enters into my impression of the music, all the time, and into yours not at all. It constitutes a second impression beyond the aural impression of what we both hear. I do not merely use it for forming decisions pro and con; it is something I can take an interest in for its own sake and not merely for the sake of forming a verdict. What it is, I lack the power to tell you (for music is as much a mystery to its devotees as it is to the outer world); and if you could understand any description of it, it would only be because you were already one of us.

There is another mistake of yours that I would like to correct. You give to our kind of music the word highbrow and you do not mean it as a compliment. Your intention is to condemn the thing itself and at the same time to convict us of an attitude. You are doubly wrong. It is true that there exist pieces of good music that are also highbrow music; but you cannot tell which they are. Sometimes we like them, sometimes we don't; it does not depend upon their highbrowism. The best composers are highbrow only now and then. You may listen to a dozen Promenade programmes and encounter very little highbrow music. When you introduce the term highbrow into your discussions of the kind of music that interests us you are merely giving loose expression to the fact that it does not interest you. As to our attitude towards good music, you must believe me when I say that there is not a ha'porth of highbrowism in it. We take in a piece of music just as naturally and spontaneously as we take in a play, a view, or a dinner. When we enjoy a good bit of quartet-writing by Beethoven we are no more acting or feeling highbrow than you are when you enjoy anything that brings you natural and spontaneous enjoyment.

MUSIC is like a private garden in which we rove free and contented, and from which you are debarred. You have no inkling of what it contains, nor of the kind of pleasure we obtain from it. Yet you deliver judgment. We, too, make our mistakes—some of us. We act as if it were clever of us to hold the key of our garden, and sometimes we offensively pity those who lack the entry to it, forgetting that there are other gardens in the world. Please do not judge the rest of us by the few who foolishly behave in this way. They are the conscious highbrows, if you like; but the folly lies in them, and not in the music.

I hope that you have understood that this is not a brief for music and musicians, but a plea for the better understanding of their case.

W. McNAUGHT.



France's Turn Next.

THE French National Programme, on Thursday, February 6, should attract a larger and more critical audience than most of its predecessors in the series. France is our next neighbour. A large number of us have stood upon French soil, for reasons of either



Who subsists on sausages?

patriotism or recuperation. French, of all foreign languages, is the most generally known and spoken over here. While many still imagine that Germany is inhabited by cropped persons who subsist on sausage and band music, Italy by creatures with mandolines and stiletto, the myths of French Politeness and French Coffee have, since 1914, been exploded. The French Programme, we hear, is not to be cast in that mould of 'expressionism' which so utterly succeeded with the Austrian and so almost failed with the German. It will consist of a representative selection of French music with a seasoning of prose and poetry by French and English writers. Other countries in this year's series will be Czecho-Slovakia, Belgium, Sweden, Italy, Holland, and Poland.

Musical Comedy Contrasts.

A PROGRAMME entitled *Contrasts*, which was broadcast at Christmas time, drew many letters of appreciation. The producer of *Contrasts* is giving us, on Monday, February 3, a programme along similar lines—contrasting the Gaiety type of musical comedy with its syncopated successor. We wonder whether any musical comedy score since *The Maid of the Mountains* will live as long as, say, *The Geisha* and *The Belle of New York* have lived already. Just as in light literature it is the 'good story' which outlasts time, so in light music it is the 'good tune.' There has been a distinct modification in the geography of the musical play. Twenty-five years ago, when the curtain rose on act one, you could safely bet that it would disclose either a corner of the Balkans or a glimpse of the gorgeous East. The musical comedies of today begin and end in England and America with occasional week-ends at Cannes or the Lido. Heroes who once wielded a sword now flourish a mashie. The 'soubrette' who used to cry: 'Have you seen Prince Paul, girls? He's so bronzed and handsome!'—well, heaven knows what streams of transatlantic slang now issue from that baby's lips! We still go to musical shows, however, though they leave us feeling very old and tired.

Speaking to the World.

His Majesty the King must have had a record audience when he spoke from the House of Lords on Tuesday last. His address of welcome was rebroadcast in eleven European countries, U.S.A., Canada, Australia, New Zealand, and Japan. We should hate to have to compute the exact number of listeners in the world who 'attended' the opening of the London Naval Conference.

'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



Weingartner from Frankfurt.

A NOTABLE fact about the recent 'Three Power' Concert (contributed by Cologne, Brussels, and London) was the technical excellence of the transmission. The success of this important concert will have encouraged listeners' faith in the boundless possibilities of 'International S.B.' An immense amount of spade-work has gone to the development of this side of broadcasting—in the 'cleaning up' of international telephone lines, the establishment of chains of 'repeater stations,' and so on. These repeater-stations are established at distances of so many miles along the telephone system used for broadcasting. Engineers listen to the transmission as it passes on its way and ensure that its strength and clarity are maintained over the whole long distance. At 7.45 p.m. on Monday, February 3, we are to hear a concert relayed from Frankfurt. This programme, on its way to London via Belgium, will pass through nine repeater stations. The Frankfurt concert will be conducted by the famous Weingartner, the greatest German conductor of the day. The main item in his programme will be Beethoven's Fifth Symphony—which we last heard when played at the Queen's Hall by the Berlin Philharmonic Orchestra under Furtwängler.

When Even Goethe Gave Way.

NOTHING of Beethoven's could be better chosen to introduce his music to an unfamiliar audience than the Fifth Symphony. Mendelssohn must have realized this when he chose to play it to Goethe, as the old man sat 'in a dim corner of his room at Weimar like a Jupiter Tonens, with the fire flashing from his aged eyes.' The broad and sympathetic tunes of the symphony eventually won the enthusiasm even of this reluctant old conservative. Not that he gave way at once: 'It's only astonishing and grandiose,' he grumbled. But later he could keep up the show of coldness no longer: 'How big it is,' he kept saying, '—quite wild! Enough to bring the house about one's ears! And what it must be with all the people playing at once!' It was by the Fifth Symphony, in fact, that Beethoven made his bow to the world at large. A happy choice, then, for this coming relay from Frankfurt. And that Weingartner will do it superb justice who can doubt?

Poet of the Piano.

SINCE Chopin there has been no composer who catered so sympathetically for the piano as Debussy. Technically, he opened up all sorts of new paths to be explored; whilst, artistically, he enriched the pianist's repertoire with some of the loveliest pianoforte poems ever written. Fountains, rain, dancing ripples in the water, cathedral bells beneath the sea, wind on the heath, snowflakes, goldfish—these are the things he seized upon and coloured with all the lights of his fancy: the tiny lyrical moments of life that are almost gone before most of us have had time to seize them, but which, in Debussy's pianoforte *Preludes*, are pictured for us again, lastingly. He was, in fact, our twentieth-century Chopin (to whose memory, by the way, he dedicated one of his last works: *Twelve Studies*). His pianoforte music, including the famous *Preludes*, will be the subject of the 'Foundations' for the week beginning January 27: the soloist will be Lafitte.

Three Stars.

THREE favourite artists appear in the musical programmes for the week beginning February 2: Suggia, Pouishnoff, and Isolde Menges. Suggia, whose 'cello-playing (to our thinking) has no rival today, is giving a recital on Friday evening, February 7. What her programme will be we cannot say; but we confess that when we are listening to notes like hers, we don't very much mind what it is she plays. (Is it, incidentally, because Augustus John has echoed something of the quality of her notes in his famous portrait of her, that it is so good? Isn't there something of Suggia's 'cello tone in the glowing damson silk and those soft, playing lights?) Pouishnoff's recital is on Sunday afternoon, February 2, and Isolde Menges will be heard the same evening. Isolde Menges plays Mozart's *Concerto in A Major* in a Mozart and Haydn Concert by the Wireless Symphony Orchestra.

New York, U.S.A.

THE 'Leslie Stuart Programme,' which is to be broadcast on February 7, from 5GB, and from other stations on February 8, will be under the supervision of Mr. Philip Ridgeway. Mr. Ridgeway has the rights in Stuart's last musical play, *The Girl from Nyusa*, excerpts from which will form part of the programme. Incidentally, we spoiled the title—and the joke—by spelling it *The Girl from Niusa*. 'Nyusa' is a composite word, its components being N.Y., U.S.A. Some time during February Mr. Ridgeway will also present the first of a new series of 'historical' vaudeville programmes.

Course in Piracy.

THE series of 'Buried Treasure' talks is arousing great interest and much correspondence. Following his excellent introductory talk, Mr. Clifford Collinson received some queer letters. One was from a gifted gentleman who claimed that by merely walking over a piece of ground he could tell whether gold or silver lay buried there. Another correspondent, his adventurous blood afire, wrote, 'Where can I learn how to hunt for buried treasure?' We understand that there is at present no course in 'treasure hunting by post.' This fact has upset our faith in society. In an enlightened civilization, with so many people anxious to educate everybody, it seems



'A hundred-per-cent pirate.'

fantastic that facilities have not been provided for the treasure-hunter. Here at last is the ideal career for your boy! The trouble is that with half the nation treasure-hunting, the supply of huntable treasure will soon be used up. In view of this, we are thinking of instituting a companion course of instruction in 'How to become a hundred-per-cent. pirate.' Can't you see the advertisements—'You were right, my dear, to insist on my going to the Broadcasters' College of Piracy. This morning the Captain made me supercargo with a quarter share in the swag!'

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Truth about the Galleon Gold.

OUR recent comment on buried treasure and the famous Tobermory galleon has occasioned a correction from a correspondent who certainly seems to know all about these things. The *Florenzia*, he maintains, did not run ashore; she was blown up by a lint fuse set to her powder store by one Smollet. Well, our correspondent must be right, for he quotes his reference (Nov. 18, 1588, Records, Lord Burghley to Francis Walsingham, State Papers, Scotland, Elizabeth, XLII). Moreover, beyond a few scattered relics, none of the treasure, which we now learn runs into 30,000,000 Spanish coins, has been 'washed up by the sea': the after-part, in which the bullion is stored, is still intact. We gladly print this correction. We know how it will rouse our romantic readers to learn the truth about those 30,000,000 Spanish coins—representing, our correspondent says, '£3,500,000 sterling.'

Tickets for B.B.C. Chamber Music Concerts.

AS announced in these columns last week, free tickets are available for the remaining B.B.C. Contemporary Chamber Music Concerts, which are to be held in the Central Hall, Westminster. February 3 will be a Stravinsky concert; March 3 modern British; Schonberg's *Pierrot Lunaire* on April 7; and a concert conducted by Scherchen on May 5. Applications, which should be for separate concerts (admitting two), will be dealt with strictly in order of receipt. A stamped addressed envelope must be enclosed.

Four From Westminster.

WOMEN members of Parliament figure largely among the regular broadcasters of 1930. Miss Ellen Wilkinson, at 10.45 a.m. on Wednesday, February 5, gives the first talk in a new series of 'The Week in Westminster,' in which she will take turn and turn about with Lady Astor and Miss Megan Lloyd George. And Mrs. Hamilton, once a popular radio critic of novels, returns to the studio with a series entitled 'New Light on Old Books,' the first of which she is to give on Saturday morning, February 8. The idea is an excellent one. A recent broadcaster informed us that 14,000 books were published in 1929.



'Interest in neglected masterpieces.'

The embarrassment of choosing among so many is too great for the sensitive soul. The brilliancy of jacket-covers dazzles, the publishers' 'blurbs' on the flaps of them would lead one to imagine that geniuses were now as common as the flowers in spring. Now is the time to look back at the past and reconsider what books we may have missed. Broadcasting will be doing a considerable service to literature and reading by reviving interest in such neglected masterpieces.

The Legend of Ys.

IN contrast to *La Bohème*, which you will hear on either Monday or Wednesday, next month's opera, *Le Roi d'Ys* (The King of Ys) must be comparatively unknown to English audiences—though Rozenn's song, 'Vainly I spoke of absence without end,' has been recorded and is sometimes broadcast. The composer of *Le Roi d'Ys* was Edouard Lalo. The legend of the Kingdom of Ys comes from Brittany—it is the story behind a famous French ballad and behind Debussy's exquisite tone-poem *The Cathedral under the Sea*. Margaret and Rozenn, the King's daughters, are both in love with the warrior, Mylio, though Mylio loves only Rozenn. Margaret is betrothed for political reasons to Prince Karnac, but refuses to marry him. Karnac, insulted by this refusal, challenges the King to battle. Mylio fights as the King's representative. Karnac is defeated. Margaret, mad with jealousy of her sister, plots with Karnac to open the sea-gates and flood Ys. As the wedding procession of Rozenn and Mylio returns from the chapel, the sea pours into the city. Margaret, distraught, throws herself into the sea. Stayed by her sacrifice, the waves retreat.

Water on the Stage.

THIS variation from the fourth-century legend, in which the city was completely submerged, was dictated no doubt by practical considerations. Quite apart from the happy ending achieved by a timely turn of the tide, it would have been difficult to stage a really effective flooding of the city. That fun can be had on the stage with water is demonstrated in the Parisian revues—though how the ladies walk down into the pond without getting drowned beats us. A drowned *prima donna* would be expensive to replace (though we imagine it would be difficult to drown a *prima donna*). The legend of submerged cities, from which, on hot summer afternoons, drifts up the sound of cathedral bells and chanting choirs, appeals to the streak of poetry in mankind. King Arthur's city of Lyonesse, they say, lies under the waves off Cornwall. *Le Roi d'Ys* will be broadcast on February 25 (5GB) and 26.

Putting British Music on the Map.

WE should put the performance of William Walton's *Sinfonia Concertante for Piano-forte and Orchestra* high upon any list of the musical events we most enjoyed in 1929. That William Walton is still under thirty matters very little. Brilliant young men are not so rare today as the publicity they sometimes receives suggests. What does matter is that Walton has more than brilliance: he has undoubted genius. Here, in fact, is a composer who seems capable of putting British music at last on the international map. It sometimes pricks our pride to find how little modern British music is known abroad: Walton's name, however, already stands for something there. His *Sinfonia Concertante* will be given another performance at the next B.B.C. Symphony Concert, on Wednesday, February 5, Sir Thomas Beecham conducting. Other music included in the same concert is Debussy's *Rondes de Printemps*, a *Ballet Suite* by Handel, and Tchaikovsky's *Fourth Symphony*.

Maudlin Reminiscences.

WE remember William Walton, a pale young man in shirtsleeves, with a narrow head and a rat-trap mouth, conducting the orchestra for his setting of *Facade*. This Sitwell experiment formed part of a broadcast programme entitled *The Wheel of Time*,



'Thrown in as an extra complication.'

in which three types of entertainment were contrasted: Victorian music-hall songs, modern jazz, and Sitwellism (representing the future). Constant Lambert, himself a rising composer, spoke the poems in *Facade* with at least two Sitwells, Mediaeval Edith and Regency Osbert, we believe, hovering anxiously in the background. Those were days of high old experiment. No D.C. panels at Savoy Hill, by which music and voices could be 'faded' in and out. Everything—orchestra, artists, and effects—in one studio, with an audience thrown in as an extra complication. The contriver of the programme, which was, absurdly, scheduled for 11.15 p.m., had the idea of concluding it dramatically with the midnight stroke of Big Ben. For one reason and another the programme ran a little late, and towards twelve o'clock began quite a race to be in time for the chimes—with Walton feverishly inciting his players, Lambert chanting about 'parrot-coloured sunlight' till his face shone, the authors alternately outraged and anxious. We forget who won—Time or the Programme. It was a great evening of adventure in the days before Man had even dreamed of *Squirrel's Cage* or *The Republic of Austria*.

Theatrical Ball.

IS there anyone more active than Lilian Baylis, the 'mother' of the Old Vic? Her energies are now devoted to the completion of the scheme for reopening Sadler's Wells Theatre. To this end, she has organized a Costume Ball in Aid of the Sadler's Wells Stage Equipment Fund, which will be held on February 4, at the New Agricultural Hall in Greycoat Street, Westminster. Tickets, price 5s., may be obtained at the box-office of the Old Vic, the theatrical and operatic players from which will take part in the festivities.

Dedicated to Listeners.

THE Rev. 'Pat' McCormick, Vicar of St. Martin-in-the-Fields, who recently made such an open and spirited reply to those who accused him of the 'parsonical' voice, is shortly publishing his first book. It is entitled 'Be of Good Cheer' and is intended for reading during Lent. The book, which will be published by Messrs. Longmans, Green, on February 13, is dedicated 'To Listeners—in grateful acknowledgment of their prayer and encouraging letters.'

(Continued in col. 1 overleaf.)

(Continued from previous page.)

'Pompey the Great.'

THOSE who do not know John Masefield's play, *Pompey the Great*, should make sure of hearing it when it is broadcast on Thursday, February 6 (5GB), and Friday, February 7. *Pompey the Great* is the tragedy of the decline of a great career. The historians may argue that Mr. Masefield, who is a poet even when he works in prose, has glorified the character of Cneus Pompeius. Evidence of fact seems to show the great soldier as a man of arrogant and grasping disposition, with a keen sense of the dramatic, but the poet has made such a play of fine language and situation of his downfall that he may be pardoned his glorification. Cneus Pompeius (the literary abbreviation of his name dates from the seventeenth century) was the most spectacular military figure of the Roman world. When Marius and Sulla, in the first century B.C., were quarrelling over the dictatorship of Rome, this young and handsome officer sided with Sulla and quickly won a reputation in the field. His most glorious campaign was against the kings of Asia, when he returned to Rome with hoards of treasure, many captives, and rare curiosities. His downfall was brought about by his own father-in-law, Julius Caesar, who was not so inspired a soldier but a man of greater purpose and self-discipline. Caesar forced Pompey to fly from Italy to Egypt, where King Ptolemy invited him to land, then basely murdered him—a poor ending to a glittering career. Well spoken by the actors, Mr. Masefield's play should make fine hearing.

Repertory at Savoy Hill.

LISTENERS will soon become familiar with the voices of those actors who take part in broadcast plays, for there is now a Repertory Company at Savoy Hill. This company has been gathered together as an experiment towards creating a body of artists who are both trained in microphone technique and accustomed to act 'opposite' each other. As at present constituted, it consists of Barbara Couper, Lilian Harrison, Gladys Young, Katherine Hynes, Andrew Churchman, Frank Denton, Philip Wade, Lionel Millard, and Harman Grisewood. Several of these names will already be well known to radio play enthusiasts—particularly Miss Harrison, for her rendering of 'Jenny Pearl' in *Carnival*, and Miss Couper, who played 'Deirdre' in the recent broadcast of Synge's play.

New Gramophone Records.

LAST week we mentioned in error some of the records which Mr. Christopher Stone had intended to broadcast during the luncheon hour on January 10, but which, owing to the interpolation of the Hague Conference luncheon relay, he was obliged to postpone till the following Friday, the 17th, when the programme also included Purcell's *Nymphs and Shepherds*, sung by the Manchester School Children's Choir (Col. 9,909), Kennedy McKenna (tenor), in Burns' *Bonnie Wee Thing* (Winner 4,971), William Primrose (violin) in Drigo's *Valse Bluette* (Decca F1,597), Thorpe Bates (baritone) in *Shenandoah* (Homochord D1,446), and the New Symphony Orchestra in Arnold Bax's *Tintagel* (H.M.V. C1,619-20). The lighter half of the programme included Cyril Lidington in *The Fairy on the Clock* (Worldecho A1,043), *Running Ragged* quick step, Joe Venuti's *Blue Four* (Parlo. R531), Florrie Ford in her *Old-Time Medley* (Col. 9,780), Charles Coborn in *The Man Who broke the Bank at Monte Carlo* (Col. 5,665), Clarkson Rose in *The Yodelling Coon* (Radio 1,291), and Nat Shilkret's Orchestra in *I'm the medicine-man for the blues* (H.M.V. B5,750).

The Broadcasters.

ALL THINGS CONSIDERED

IT is becoming increasingly clear that fifty years hence wireless will have revolutionized life in almost every department. Yet there are some things that it ought to do, and could, indeed, do quite soon, but which it will never undertake, I am afraid.

Here is one—a double-sided affair. I want to see broadcast particulars of the most heroic, or beneficent, or, in any other way, the finest individual deed of the day. To some extent this is done already, of course—as such things usually come in the ordinary news. But I want the absolute best singled out, and put on what (for want of a better name) will be called the Daily Pedestal. I can easily imagine the B.B.C. doing this. But what I am even more anxious to see—because it is more necessary—is the Daily Pillory. . . .

I suppose that in the long run the mediæval tortures worked out to a pretty average level of merit in their ability to give the client a bad time. At a certain point—fairly early on, we hope—the sensibilities became numb, and in a large proportion of cases the victim (despite contortions which were probably involuntary and due to reflex action of nerves and muscles) was getting the better of his torturers. Still, no doubt, there were degrees of hideousness, and I have always felt that perhaps the worst of all might have been the pillory. Only 'might have been,' for the one good point about the pillory was that you had a sporting chance. The rack, wheel, thumb-screw, and other devices were invariable; but with the stocks and pillory you might be saved by local popularity, or by the fact of your having been put there for a popular cause.

I have often made myself almost physically sick by visualizing a bad case of punishment by pillory. At first the onlookers are few, and missiles are of the soft, unsavoury kind that were always at hand in the mediæval street. Then the crowd thickens, and gets warmed up. Some pitiless devil tries a shot with a stone, and the last shred of mercy is gone. . . . For the better marksmen the victim's hands present scope—for the best type of pillory had crosspieces for his arms and slots for his hands. Think of the wreck that was taken down when his few hours' sentence had been served.

Now, the idea at the back of the pillory was publicity rather than physical torture. The culprit was exposed to the contumely of his neighbours, and any bodily torture that ensued was made the worse by the fact of its being inflicted, not in the obscurity of a penal chamber and by a hired torturer, but in the street and by his fellow-townsmen.

It is a commonplace that there are some crimes for which no adequate punishment is available. How often we hear people say of such, 'Hanging's too good for it.' As for the 'cat,' who can lay it on as it ought to be laid on without being himself degraded? Yet who can read in the Press of horrible cases of cruelty without feeling that something new in the way of a deterrent is needed? For example, not many months ago it was reported that a gang of out-of-work youths were in the habit of spending a good part of their day on the shore of some Northern county (I fancy it was Northumberland) and amusing themselves thus: They caught seagulls, fed them with bread that had been soaked in some chemical solution that had the property of generating gas, set the birds free, and then lounged on the beach awaiting results. The joke, of course, lay in the fact that the gulls flew round in increasing discomfort till they literally exploded in mid-air. . . .

When I read this my flesh crept and my gorge rose—it even costs me an effort to hand it on to you. But now you see what I want? So far as I have been able to ascertain, no punishment was inflicted on these young fiends; and even their names were not made public—at all events in my newspaper. Here is where our Wireless Pillory comes in. It would broadcast nightly to the listening earth for a week the full names and addresses of such devils as these, with details of their crime. And it would do the same in the worst cases of all kinds, from cruelty to animals up to those heartless examples of fraud that stamp their perpetrators as the meanest of their species. There ought even to be a kind of lesser pillory for cases that break no statute, but which are even more contemptible than some that do. The newspapers reported a suitable case last summer: A boy fell into the sea, and would have been drowned had not a bystander saved him at the risk of his own life. The boy's mother gave the rescuer a florin. If the story had ended here we might have charitably concluded that it was all the money she had. But after the incident was apparently closed she approached the rescuer again, and asked for a shilling change! It seems almost too bad to be true, but true it was. That woman was a subject for our lesser pillory—unless, of course, she could prove that the boy was really worth one shilling and not two.

By a coincidence, on the very day after I had sketched out this article, there appeared in *The Times* a leader, entitled 'Publicity as Punishment,' wherein I was interested to read that a mild form of my suggested pillory was being tried in Mexico.

The article begins by saying pretty much what I have said above: 'It was the good old principle of the stocks and the pillory that there are few deterrents so effective as a dose of public shame,' and it goes on to point out that today when 'nearly everybody reads something, the possibilities of the newspaper as a pillory are beginning to be seized.' The pioneer is Mexico, where newspapers have begun to publish the photographs of subscribers who are unduly in arrears.

The theory of publicity as punishment has also been adopted by the Rumanian police, who 'parade reckless motor-car drivers through the streets after fixing a disparaging placard on them.' So I am encouraged in the hope that my project is less wild than it appears to be. The working need not be difficult. A Pillory Panel of seven would be appointed, consisting of three men and four women (I give women the majority because I would trust them to be fired with the right fierce relentlessness where bad cases of cruelty are concerned). The Panel would include a lawyer, who would watch the legal aspects, and a doctor, who might sometimes be able to throw some palliative light on an offence.

All the present tendency is in the direction of punishing crime inadequately; we are becoming sentimentalized, and we show it by our reluctance to inflict any kind of physical punishment—even discomfort—on offenders of the most inhuman kind. But if we shrink at hurting the offender's body, we need have no mercy on his feelings. The Wireless Pillory could do no possible harm; it might conceivably do much good; and it would certainly brighten up the News Bulletin.

Matthew Quinney

MYSTERIOUS 'BALANCE AND CONTROL'

A Word on one of the least-known, though most essential, Departments of the B.B.C.

SHOULD the B.B.C. ever follow the lead of certain broadcasting companies abroad, and be acquired by some large film-producing corporation, certain changes in the presentation of its programmes would inevitably ensue. Most likely one of these would effect the preliminary announcement of any programme—a sort of radio equivalent of those amazing pieces of information which precede the average film, giving every detail, from the name of the original author of the original plot (in small letters) to the address and antecedents of the gentleman responsible for polishing the camera lens.

In these circumstances one might expect the announcement of a musical comedy programme to contain, not only full details of artists, composers, publishers, but further, some information concerning those responsible for the actual success or otherwise of the technical side of the transmission, so that in addition to 'conducted by,' 'sung by,' etc., we should probably find 'balanced by' and 'controlled by,' at the very least.

This would only be justice, for the combined functions of balance and control are more or less the equivalent of those of the cameraman in making a film.

Balance has been defined as the establishment of the relative strengths of sound-producing agents, e.g., piano and voice, string trio, etc., at a given point of impingement, that is to say, the microphone. Rather let us express it more simply, however, and say that the duty of the man on balance is to obtain a correct focus on the sounds produced in the studio, on the analogy of his film colleague, the cameraman. If these careful adjustments were not made, you would hear some strange musical performances, with one instrument perhaps rudely thrusting itself into the programme and the rest 'nowhere.'

The first question which enters one's head is 'What is a good balance?' That is to say, if we are broadcasting from the Queen's Hall do we wish to have an impression of the concert 'qua concert' (that is, just as an occasion), or do we wish to have a perfect detailed reproduction of the component parts of the score, such as would delight the heart of the analytical musician, but the enjoyment of which has been vouchsafed to very few regular concert-goers, and only then by their extreme good luck in securing acoustically fool-proof seats in the concert-hall.

A large number of people seem to favour the idea of broadcasting a concert 'qua concert,' and their reasons for supporting their preference are based on the idea of millions of listeners who have never been to a concert-hall, but who had been introduced to the work of symphony orchestras through the medium of the loud-speaker. These have come to look for a certain perfection of detail which is given them under the present system of balance. Then one fine day they find themselves actually at a symphony concert, and are rather surprised to find that their concert-hall experience does not tally with their wireless idea of orchestral music.

That such a situation might arise, and probably is taking place every day, is not to be denied, but what of it? After all, if it has been made possible through the medium of the microphone to realize many little details of the composer's score which have hitherto escaped us in the concert-hall, so much the better. In all

worth-while scores the composer meant those tricky little inner details or bits of colour to be heard. He did not write them down to make his score look a little more imposing, and it is his misfortune that the uncertainty of the acoustics of buildings has turned many a delicate vignette into a smudge.

In the circumstances one feels sure that no right-minded layman, and certainly no musician, would subscribe to the retrograde step of a concert 'qua concert' balance, but surely would wish the policy of clarity of detail to be carried out as far as possible, and to this end daily experiment is adding to experience at Savoy Hill.

Of course, in matters of balance one man's loud-speaker is another man's poison, because whilst your balance expert takes as his standard an average result obtained on a normal pair of headphones and a normal loud-speaker, the possessor of a high-pitched loud-speaker or earphones will invariably complain that there is no bass to the transmission. One can only urge the fact, however, that in transmission one aims at normality throughout the range of frequencies, that is to say, not too much treble and not too much bass, and as a technical gear is designed to give this result, the remedy for alleged treble-less or bass-less reception lies in somebody else's home than the B.B.C.'s. In outside broadcasts, wherever possible, the multiplicity of microphones is avoided. In the case of symphony orchestras, if one has enough platform space to place the more violently recording instruments, such as heavy brass and percussion, at a sufficient distance from their less obtrusive fellows and the microphone, only one microphone is required.

In the case of opera, however, where the position of the orchestra, of course, is static, but the action of the scene is spread over the whole area of a large stage, vantage points have to be found for a series of microphones all of which are capable of being faded in and out as the action approaches or recedes from them.

In rehearsal the score of the opera is carefully marked with these fade-cues, and on the night of the broadcast the balance expert sits at the theatre with his score and operates the fade device by the experience he has gained during rehearsal, whilst his colleague on 'control' is provided with a duplicate score and knows what to expect accordingly.

From the above it will be quite obvious that the problem of balancing large combinations of

musicians in the studio is much more complicated, owing to the sheer physical limitations of space, and this is further complicated by the fact that the balance of the same orchestra is never the same on two days running, even in the same studio. But patient rehearsal and continual watching have achieved a certain amount of success in this direction also.

With regard to the smaller instrumental combinations, however, the studio gives excellent results, but it must be emphasized that every single musical item has its special balance test before the performance, as no one octet is exactly like another, and what is good for the 'Harmonic Three' will not suit the 'Polyphonic Trio,' perhaps because the 'cellist in the former combination has a better instrument, and is a better player than his counterpart in the latter, or perhaps because the latter have been travelling all night, and do not feel inclined to exert themselves, or for a hundred and one other reasons.

Life is full of little problems for the balance expert, for his duties are two-fold, inasmuch as he must see to it that the susceptibilities of the microphone are not hurt by a 'blasting' soprano, and at the same time he must obtain an artistic balance between the lady's vocal efforts and the pianoforte accompaniment, so that, especially if the vocalist is a newcomer to the microphone, he may be able to place her at a safe distance from the microphone to obviate blasting, and then discover that the piano accompaniment is drowning her altogether. But the whole problem boils down to experiment and adjustment and readjustment.

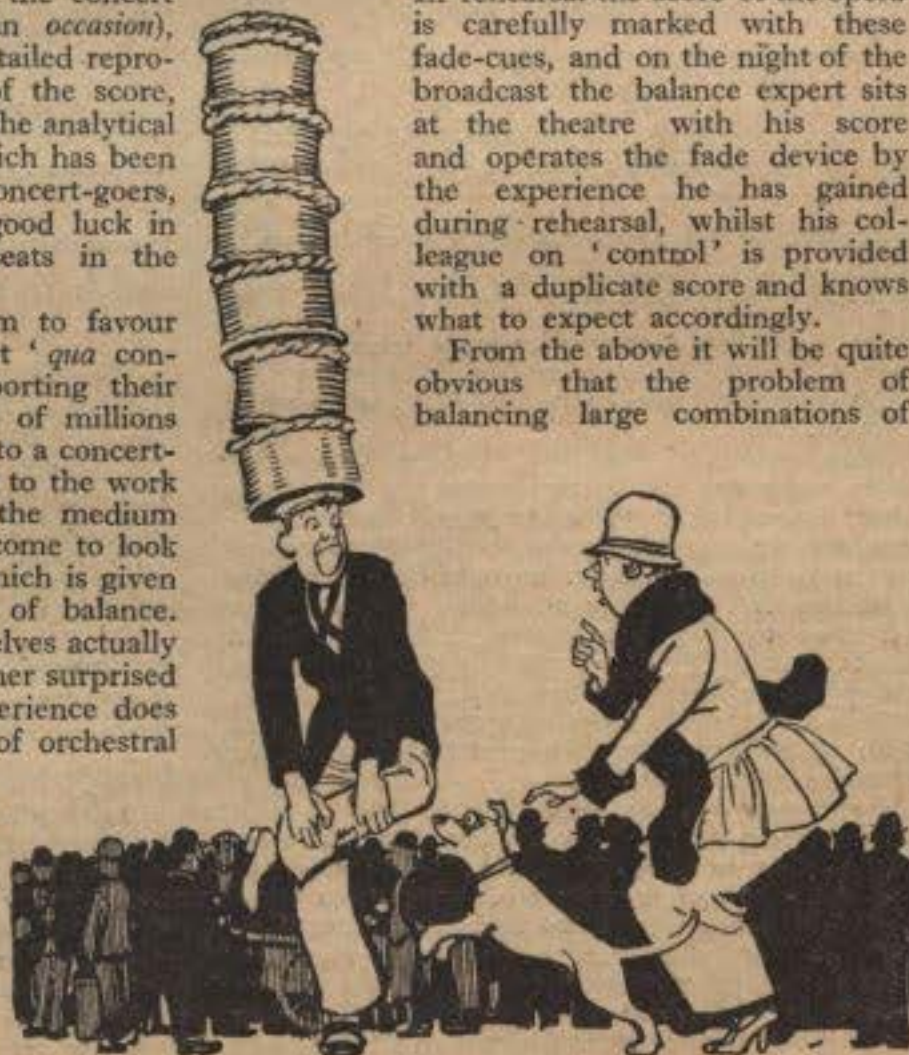
During all rehearsals the balance expert sits with the scores of the works to be performed, and keeps in close touch with the conductor as to what is coming over the microphone successfully, and what is being lost, and by constant co-operation of this description, microphone performances are gradually evolved. In the case of solo artists, a tactful request concerning 'that top B flat' has saved millions from a nasty shock.

From the above it will be seen that the qualifications necessary for the balance expert are many and varied. He must be first and foremost a thoroughly good musician; he must know what the microphone likes, and particularly what it dislikes; he must have infinite patience and be endowed with a certain amount of tact. But on the whole his is one of the most interesting jobs in connection with wireless, and although his work is not well known to the public, he is a very essential cog in the machine which is daily striving towards the production of that elusive ideal the perfect broadcast.

Above all, he and his colleague, 'the man on control,' are the artists' best friends, and there can be no doubt that the continuance of this co-operation forms yet another way of ensuring the pleasure of listeners to broadcast performances.

H. H. S.

A second article in a forthcoming issue will deal with the functions of the Engineer 'on control' who watches over the strength of the programme as it passes through the Control Room on its way to the transmitter.



'BALANCE AND CONTROL' by Arthur Watts.

Your Favourite Opera?

Do not miss hearing *La Bohème* which is to be broadcast from 5GB on Monday and other Stations on Wednesday, with Tudor Davies and Luella Paikin in the leading rôles.

OUR WEEKLY PAGE FOR THE HOUSEWIFE.

If the Dog is your Friend, give him proper attention.

THERE is one thing I particularly want to say to town-dwellers who keep, or are intending to keep animals. It is a very simple thing. *Never keep animals, and especially dogs, in towns unless you are sure you can give them the necessary time and attention.* In the country it is quite a different matter. There is probably lots of open ground, or, at any rate, a garden, where they can run free. But in town, unless you have a garden, or ready access to a park, it is cruel to the animals and not fair to yourself.

To care for one's animals properly often involves a considerable amount of trouble and even self-sacrifice. So steel your hearts, and don't undertake the task unless you are sure you can do it, not only in the first week, but through all the long months of January to December.

When buying an animal, it is well to consider exactly what you want it for. If you have any thought of breeding, even in the smallest way, choose your purchase very carefully indeed. Make inquiries not only into the pedigree of the parents, but also into their temperaments and their freedom from that nervousness which can be the cause of so much trouble in the bigger breeds. But if you simply want a dog for a family pet, you will often find a good mongrel a splendid investment.

Be quite sure you examine your purchase carefully before leaving the shop, or kennels, and if you are buying a dog or cat for show or breeding, read up the essential points of the breed beforehand. If you do not mind the small additional trouble, you will find a bitch delightful as a house-dog, often much more gentle, and, what is a consideration in towns, not given to fighting.

A puppy which is a good doer is quite ready to leave home at eight weeks, or even sometimes a little earlier. When you get him home, remember that he still needs a good deal of care, and don't take him for long walks, or let him get overheated and excited. He still needs lots of sleep, just like a child, and he should be fed several times a day, for his capacity is very small. When he is older, two meals a day are ample, and many dog-owners find one substantial meal in the evening sufficient. Above all things, let his food be regular, both in quality and quantity. Don't, if you can possibly afford something better, just rely on the house-scrap, which may be quite unsuitable, but provide one of the good brands of dog food or biscuits, and plenty of meat if he is one of the larger breeds. A little tip I have found extremely useful is the giving of a spoonful of olive oil two or three times a week.

To keep a dog healthy he should be groomed every day. If there is any tendency to skin trouble, a sprinkling of powdered sulphur well brushed into the coat will be found a great help.

Many dogs with upstanding ears suffer more or less regularly from canker, and the sulphur is good for this, too, while a pinch mixed with their food helps the digestion.

No dog should ever be allowed to harbour fleas: should any appear, get rid of them at once by a good washing with the special soap which can be bought for the purpose, and then keep sprinkling the coat with insecticide. A dog may be troubled with other insects, too, and if this is so, paraffin is an excellent remedy. Rub the dog's coat with it, and then shut him up for ten minutes and afterwards wash him in warm, soapy water. But one word of warning. Although I have myself used undiluted paraffin with excellent results, it seems to be too strong for some dogs, and, therefore, I would recommend diluting the paraffin with water.

Begin training at the earliest possible moment. Be kind, but firm. Never use a whip unless absolutely necessary for really serious crimes, chicken or sheep chasing and the like. Train with the voice as much as possible. And one more don't. Don't ever allow a dog to run loose on a public highway unless you have him under perfect control.

So much for our friend the dog. And now what about the cat? First and foremost, be sure you train your kitten just as carefully as you would a puppy. Get him or her into good habits right from the very start. Don't leave them out all night to be a nuisance both to you and your neighbours. It is quite easy to prevent a cat staying out. Just feed him always last thing at night, and if he is out during the evening, accustom him to come when called. Remember that, in spite of all our fixed ideas, a great many cats do not like milk, so be sure that fresh, clean water is always there.

Cats, especially those with long hair, need to have their coats brushed regularly, and this should be done daily to prevent the fur getting matted. Two meals a day, morning and night, is the ideal to be aimed at. As to food, cats usually have their own ideas, and their owners soon get to know their particular fancies.—*From a talk by Miss Joyce Wedgwood.*

HOUSEHOLD TALKS.

(10.45 a.m.)

Monday—Miss LIZZIE WILLSDEN: The Future of Domestic Service—IV.

Tuesday—Miss F. PETTY: A Week's Dinners on a Minimum Wage.

Friday—Miss A. B. DUTTON: The Children's Playtime Indoors.

Saturday—Lady TREVELYAN: Saving the Countryside—I.

THIS WEEK IN THE GARDEN.

A CERTAIN amount of mystery seems to be attached to the operation of pruning, and yet it is but the application of common sense to the direction of the energies of a tree into desired channels. Before we begin to prune, however, there are two or three things to do.

We must provide ourselves with tools, and the first and by far the most important of these is the pruning knife, a strong knife with a handle that comes easily to the closing hand, and with a blade of a shape that will shear through the wood to be pruned cleanly. This, of course, is impossible unless the knife is kept sharp. Never use a blunt knife in pruning, for it makes wounds with ragged edges, and these are long in healing.

An unhealed wound in a tree lays the tree open to invasion by fungi and bacteria, and that may result in decay and death. Such fungi as those causing silver-leaf and canker enter trees by wounds. They cannot get in through an un wounded surface. It is therefore clear that anything that can be done to hasten the healing of wounds deserves to be done.

One thing is to make all cuts cleanly and to leave no jagged edges to the bark nor rough surface to the wood. If these are left by a cut, pare them down smooth. The knife will not leave them so if

it is sharp, but they may be made when using a saw. A saw is rarely needed if pruning has been properly done from the youth of the tree upward.

Another aid to the rapid healing of wounds is to make the cut in the proper place. If the shoot is small it must be cut just behind a bud—not near enough to damage the bud, but not so far away as to leave an unhealed snag. Where branches have to be cut away they should be cut off close to their parent stem and pared down level with its bark. If their removal leaves a wound more than half an inch across, the cut surface, after being smoothed, should be painted with tar or lead paint as a protection against the entrance of bacteria, etc.

As to the pruning itself, the first thing with all fruit trees is to cut out any branches that cross one another or tend to do so. The next is to cut out all dead and diseased wood, and burn it out of hand. As apples and pears bear their fruits on very short branches or spurs, the side-growths of last year are cut back to three buds from the branch which gave them origin. Red and white currants bear their fruits in a similar way, and need to be pruned in the same fashion.—*Royal Horticultural Society's Bulletin.*

Simple Rugmaking.

THE first is what we call the 'Locker Rug'—for this no frame is needed. The one tool used is simply a combination of a large needle and a crochet hook—the invention of a woman in Ireland. For the locker rug you need a more closely meshed canvas foundation than the ordinary kind—it must have sixteen large meshes to the square inch, instead of the usual nine holes used in knotted rugs. The method of working is as follows:—

Having wound your yarn into a ball, pass the end of the yarn through the eye of the locker needle, and push the needle from back to front of the canvas through one of the small holes between the meshes next to the hole where you wish to begin. Pull up a yard or more of yarn from the ball to the right side of the canvas, and use your left hand to regulate the tension of the thread behind the canvas by holding the thread over the forefinger. Now push the hook through the large mesh and pick up from your left forefinger a loop of yarn, draw it back through the hole and let it run up on to the shaft of the needle; pass on to the next hole and pick up another loop, and so on till you have eighteen or twenty loops collected on your needle, whereupon you pull the whole needle forward through the row of loops—followed by its locking thread.

A very important point in this work is always to pick up the yarn with the hook behind the canvas in the same direction; this must be done in the opposite direction to that used in crocheting—the reason for this is that in passing the hook in this direction you put a slight extra twist or spin upon your yarn; this makes the looped pile take a neat, knot-like appearance. If you hook it up as in crochet you take the twist out of the yarn, and the pile appears like tubes or ribs and is more easily ruffled in wear.

When a line of loops is completed, or if you wish to turn a corner, do not carry your locking thread round on the top of the canvas; if you do it will show as an interruption to the pile—pass the needle to the back through a small mesh and up to the front through another.

When renewing your thread stitch the new length with a fine needle and cotton to the end of the old one—this will entirely obviate knots at the back. You can pick up loops of various successive colours on the same locking thread so long as the latter is of a quiet colour, and so long as your canvas is sufficiently close in mesh not to show the locking thread between the loops. Any simple design, such as is used in Fair Isle knitting, can be used in this work, and many cross-stitch patterns are very good. About four ounces of Turkey wool will cover a square foot of rug—and yet the rug has good weight and substance.—*From a talk by Miss Anns Macbeth.*

(To be continued.)

Peas in Turnip Cups.

6 small white turnips 2 lbs. of peas
1 oz. butter 2 tablespoons flour
1 cupful of milk Pepper and salt to taste
Some dried croutons of bread A little parsley.

Wash well and peel the turnips, then steam them until tender, taking care to keep them whole, and hollow out the centres, prepare and cook the peas in the ordinary way (i.e., if dried, soak overnight with a small piece of soda), then mix the flour, butter, milk seasoning to a paste, stir into the peas, and re-heat them. Fill the centres of the turnips with this mixture and serve very hot on the fried croutons of bread and garnish with parsley.—*Miss Bunting, Old Mill House, Melton, nr. Woodbridge.*

A Tasty and Nutritious Breakfast Dish.

After soaking about ½ lb. butter beans for a few hours, boil until soft. Leave the beans in the liquor, which when cold should be nearly jelly. Next morning place the beans and liquor in a shallow pan or cooking dish with a little butter, margarine, or dripping, salt and pepper to taste, and sprinkle with crisp breadcrumbs, as used for frying purposes. Allow the whole to come slowly to the boil and it is ready for serving. Eat with bread and butter.—*Miss Eleanor Codde, 20, Netport Road, Chorlton-cum-Hardy, Manchester.*

MY FAVOURITE PIRATES

A Very Respectful Survey, By MARC LANGLEY.

The present series of talks on Buried Treasure has brought to the microphone the names of a number of the great pirates of the past. Next Saturday's talk deals with Captain Kidd's Treasure. In this article Mr. Langley recalls some of the picturesque figures of the pirate world.

A SMALL boy of my acquaintance was lately asked by a serious-minded uncle, 'Well, Peter—and what would you like to be when you grow up?' Peter replied, 'A pirate, uncle—in a submarine!' 'Hurrah!' I thought, 'Peter has, very rationally, brought up to date the aspirations of my own youth!' He was no doubt spanked and locked in the housemaid's cupboard for failing to reply, 'A Welfare Worker,' or 'An Industrial Psychologist.' He may be the last boy in the West, bless him, with such splendid dreams. In the East, they contrive these things better: there it is as easy to become a Pirate as to join the Boy Scouts.

Highwaymen no Good!

The energies of my own Edwardian childhood were focused upon two games known in the nursery as 'Pirates' and 'Highwaymen.' They were played at the end of a long, narrow garden beyond an ill-nourished privet-hedge, which was intended, and failed, to conceal a small slut of a greenhouse and an interminable bonfire. We far preferred Piracy to Highwaymanship—a preference which I endorse today for, whereas the Pirates were gorgeous, full-blooded creatures, full of 'guts,' the Gentlemen of the Road, like modern film stars, achieved only a pallid notoriety by exciting the ladies.

Our garden might have been planned as a setting for piratical emprises. The bulbous and hairy cacti in the greenhouse, and the semi-tropical heat of it, had a tremendous 'feel' of

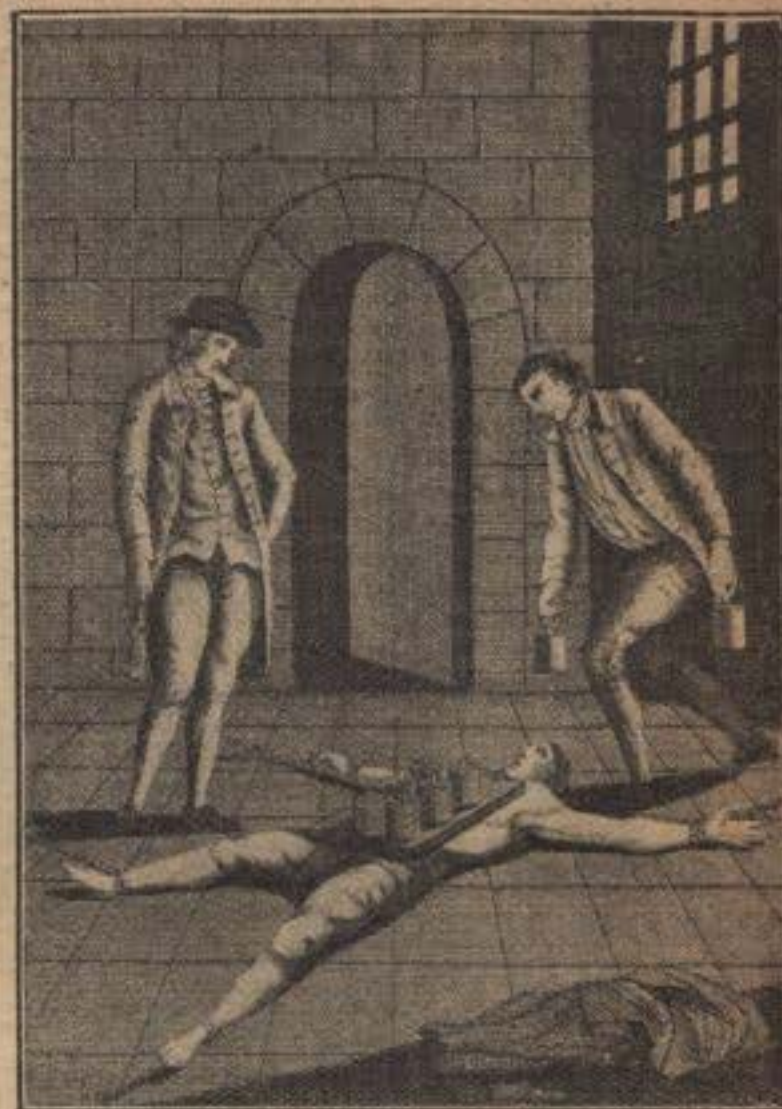
Hispaniola and Tortuga, while the smouldering 'switchfire' was alternately the volcano at the foot of which we buried our treasure and the stake at which we pretended to burn that black-hearted renegade, Don Miguel de Avalrado (my sister with a corked moustache).

Teach, of the Bristling Beard.

The three most famous names on the tarnished scroll of piracy are undoubtedly those of Teach, Morgan, and Kidd. The only one of the three who really lived up to the modern conception of a pirate captain was Teach. He may be said to have inspired all piratical fiction from his own day onward. Edward Teach came from Bristol. The beard which won him his name of Blackbeard was a prodigious growth which would have made Mr. Augustus John and Mr. D. H. Lawrence gnash their teeth with envy. Teach plaited his beard and decked it with ribbons. He went into action fairly bristling with pistols and with lighted matches stuck round his hat-band. Like the pirate of the 'penny dreadfuls,' he was out to inspire terror. A pleasant story is told of Teach's methods. Once, when drinking round the cabin table with members of his crew, he suddenly blew out the light and fired off both his pistols at random under the table. A bullet wounded his mate, Mr. Israel Hands, in the knee, crippling him for life. When asked the reason for this obscure pleasantry, Teach replied that 'if he didn't remind one or two of them now and then, they'd forget who he was!' Teach was finally despatched by a young British naval officer, Lieut. Maynard, after a hand-to-hand duel. Either the pirate was suffering the after-effects of a night of debauchery or his adversary was a most remarkable swordsman, for Blackbeard fell wounded in twenty-five places, while the Lieutenant got off with a cut finger. Truth, you see, is as favourable as Fiction to the British Navy.

Buccaneer who won a Libel Action.

Sir Henry Morgan was more soldier than pirate—though I see that Mr. Philip Gosse includes him in his comprehensive and entertaining 'Pirates Who's Who.'* He was commissioned by the Jamaican Government to harry the Spanish settlements in Central America—which he did with a tactical skill rare among the buccaneers. Though enemies attempted to impeach him, his popularity won him a knighthood, and the libel action which he brought against the publisher of Exquemelin's famous history, 'The Bucaniers of America,' which had depicted him as a cruel and murderous pirate. If Morgan was a pirate, so, too, were Hawkins and Drake. Royal patronage and favour covered a multitude of sins. Today, what is Embezzlement in a



'Pressing a Pirate to plead'—a simple form of persuasion employed upon recalcitrant pirates. Weights were added to the plank on the prisoners chest until, crushed beyond endurance, he pleaded guilty.

defaulting cashier is High Finance in a captain of the City!

Captain Kidd, though we are used to thinking of him as a pirate *par excellence*, was actually a privateer—and a mild one at that! The directorate of his enterprise included a number of distinguished names. When Kidd was captured the directors 'handed him the baby,' and, failing further evidence, he was hanged in 1689 on a charge of striking and killing one of his crew. Tragically, the documents which proved beyond doubt that he had been a privateer waging war against French shipping did not come to light until two hundred years after his death.

'Nagged' into Piracy.

The best reason a man ever had for turning pirate was that which sent Major Stede Bonnet off the straight and narrow path—though the poor Major did not offer it in his defence when he was tried and condemned at Charleston in 1718. This gentleman, having retired from the Army with honour, had settled down on a fine property in Barbados. He had plenty of money and was a distinct 'social success.' The only fly in the ointment was—the acid tongue of Mrs. Bonnet. Her nagging finally drove him beyond endurance, so that, although he knew nothing about the sea, he fitted out a ship and, without a word of farewell, sailed away to be a pirate. For a rank amateur he had a high old time on the high seas before he met the end which awaited seventy-five per cent. of his profession.

Pirates from Cambridge and Eton.

Major Bonnet was not the only instance of a man of birth and education who 'went pirate.' There was Captain Cowley, who sailed with Dampier in the *Revenge* on that wonderful privateering-cum-buccaneering voyage which led to the first discovery of Australia. Cowley was an M.A. (Cantab.). Here is a pleasant extract from his journal: 'Feb. 14. Were choosing valentines and discoursing on the

(Continued overleaf.)



Captain Avery, the Devonshire pirate, who after capturing the Great Mogul's treasure found himself unable to dispose of it to any advantage and died in poverty at Bideford.

* Published in 1924 by Dulau and Co., by courtesy of whom the accompanying picture of 'Pressing a Pirate' is reproduced.

(Continued from previous page.)

Intrigues of Women when there arose a prodigious storm . . . so that we concluded the Discoursing of Women at sea was very unlucky.' Choosing valentines on February 14! A delicious sidelight on the Life Piratical!

Another Cambridge man to carry his Alma Mater's reputation for brilliance into this unconventional field was Dr. Thomas Dover, a Bachelor of Medicine of Caius College. Becoming bored with his practice at Bristol, the doctor financed a privateering expedition to the South Seas, and sailed in command of it—though he must have known no more about the sea than had Major Bonnet. Privateering—the semi-legal harrying of enemy shipping—generally degenerated into piracy. Dover, in the course of a three-years' voyage round the world, sacked Guayaquil and captured a Spanish galleon with a million-pound treasure aboard. He is best remembered, however, for having rescued Alexander Selkirk from the island of Juan Fernandez. Selkirk and his adventures on the island provided Daniel Defoe with the material for 'Robinson Crusoe.' After his one voyage Dr. Dover retired from piracy, set up practice in the Strand, and wrote a medical 'best seller.'

An Old Etonian pirate was Henry Simms—though as a pirate he was hardly a credit to the tradition of his famous school, showing a distinct preference for highway robbery and the picking of pockets. He was hanged in the end for stealing a silver watch—a fact which recalls that there were days, not so remote, when, as the 'Old Bailey Calendar' records, even children of under ten were hanged for petty larceny!

Pease, the Family Pirate.

Pirates, like all men of callous and adventurous nature, were distinctly partial to women. Beauties of any colour were looked upon as desirable booty. But pirates married, too. 'Blackbeard' Teach had fourteen wives. Dear old Captain Pease who, as late as 1850, plundered the coasts of New Zealand in a mild and cowardly manner, was accustomed to say: 'Never take more than two wives with you on a voyage, and choose 'em with care!' Pease may not have been much of a pirate, but he was a great family man. Visitors to his craft recall having seen one Mrs. Pease sitting sewing with the children playing round her skirts, while a second and younger Mrs. P. made tea for the company.

Three Fearless 'Pirates.'

History records at least three famous women pirates—desperate damsels who dressed as men and could hold a cutlass or a pistol with the best of 'em. There was Ann Bonny. Ann was the daughter of an Irish lawyer who had settled in Carolina. Betrayed by her first husband, who cleared out the day after the wedding, she ran away to sea with a famous pirate, 'Calico Jack' Rackham. She proved a braver 'man' than her lover. When their ship was captured by an armed sloop, it was Ann who stayed fighting on deck while Rackham and his men cowered in the holds. She visited him in his cell on the day before his execution. Instead of wasting words of pity, Ann Bonny addressed him as follows: 'If you had fought like a man, Jack, you need not have been hanged like a dog.' Great stuff, this Ann Bonny—yet we have no information that she has been canonized by the Feminists!

Fighting beside Ann in her last battle was Mary Read, a bright spirit of the Moll Flanders type. Mary had been captured from a ship sunk by Captain Rackham. Brought up as a boy—in the fashion of heroines of the eighteenth century and of Sylvia Scarlett, the heroine of Compton Mackenzie's picaresque novel of our own times—she had been a page-boy in the service of a French countess and a soldier in the armies of Marlborough. While warring in Flanders, she had fallen in love with a fellow-trooper, disclosed her sex to him and married him out of hand. While he was alive the couple kept a tavern at Breda. When he died, Mary returned to the roving life.

A more venomous 'piratess' was Maria Cobham, a Plymouth girl who married a smuggler turned pirate. Maria always wore naval uniform. Her favourite sport was pistol practice—the target being a captain or mate of a captured ship lashed up to the rigging. She once poisoned the entire crew of a prize—in order to remove the evidence. In the end she poisoned herself—from remorse, it was said.

Tradition depicts the pirate as a black-bearded, black-hearted devil—and the pirate ship as the abode of cruelty and debauchery, with never a word of pity or religion among the oaths. This was not always so.

A Number of Pious Pirates.

Take the case of Captain Hiram Breakes, the Dutch pirate who every Sunday morning paraded his men on deck and, after making

sure that they had washed behind their ears, read them prayers and a sermon—thus fortifying the brave fellows for another week of toil and bloodshed.' Breakes, who was a Lutheran, did not hesitate, however, when standing off the coast of Minorca, to row ashore and, entering a nunnery, demand of the Abbess, after some polite conversation, a wife for each of his crew. The adventures of those poor nuns suddenly taken to sea on a pirate ship would surely make a story as original as those of the children in Mr. Richard Hughes' enchanting story, 'A High Wind in Jamaica'!

Another pirate, Captain Sawkins, when he caught his men gambling on a Sunday, threw their dice into the sea. The Frenchman, Captain Daniel, having captured a priest, brought him aboard to celebrate Mass. One of the crew behaving indecently during the service, Daniel shot him dead on the spot and, to salve the feelings of the *curé*, presented him with a negro slave, etc.

A final instance of religious observance among the pirates is that of the Sieur Raveneau de Lussan, a French filibuster of noble birth who took to piracy in order to pay off his debts. An excellent reason! This gentleman never sacked and burned a Spanish town without first attending Mass in the local Cathedral.

Unbusinesslike Captain Avery.

The saddest pirate of them all was poor Captain Avery of Plymouth. Avery sailed as first officer in a privateer which the Spaniards had hired to put down French piracy in the West Indies. Arranging a mutiny, he seized the ship and sailed across to Africa, where he indulged in a little profitable slavery. Cruising round the African coast, he came to Madagascar, and finally to the Red Sea, where, joining up with two other pirates, he planned an attack on the Great Mogul's treasure fleet. The attack was partly successful, and the three associates got away with a rich prize on board which was a vast treasure of gold and diamonds. Avery persuaded the others to put all the loot on board his own ship for safety—then, in the night, sailed away with it. Making his way to America, he attempted to dispose of his booty, but, the attempt proving risky, he returned with the Mogul's diamonds to his native Devonshire, hoping to sell them one by one. Avery was evidently no business man. The merchants of Bristol cheated and blackmailed him out of his diamonds—and he died in great poverty.

SAMUEL PEPYS, LISTENER

By R. M. Freeman

1930. Jan. 1.—While we break fast, discoursing with my wife of resolves for the New Year, she says the 1st resolve she sh^d make, an she were me, is to slopp less water over the bath-room of a morning—such a puddle as I make of the whole floor and no dry place for the sole of her foot, like Noah's dove. Whereby was provoked to answer that my 1st resolve, an I were she, is, when she takes French leave of my razer to trim her back-neck with, sh^d return it where she took it from, the troubles and cursings I am put to in hunting high and low for it. To this instantly replies, if I will resolve on her terms for the bath-room, she will resolve in my terms for the razer, and to bet me 100 segarettes to 1 p^t of silk stockings for every breach (on either side) hereof. So catch me nicely, as I cannot in dignity retreat from it. Yet seeing she do use the razer onelie about 2nd a mō, but I the bath-room every morning, how good a bett for my wife! And for all the innocent face she puts on, I perceiue she knows it.

To M^r Blick and his lady, my wife and I, to theyr New Yeaer's rout; 1st progressive games (thredding needles, picking up beans with nitting pins, guessing raw cereals—sago,

tapioka, arrowroot, semoleena, etc.)—with other pesky yet merrie matters; afterwards, tables cleared away, dancing to M^r Kyte's band from Ciro's Clubb. The 1st time of anyone's dancing at the Vicarage since old Blick came to it, and by his forced beamings on us through his spectacles I doubt he likes it, but onelie seems to, because Madam makes him.

In respect of M^r Kyte's name, being no common one, this set me inquisitiving whether perhaps he derive from our g^t Sam^l's Kytes, and an sunt of that name mentiooned in the diary. Which, if it be so, sh^d, methought, be a proud thing for him, being connected, in however remote degree, with our g^t Samuell.

Jan. 4.—Word from *The Radio Times* office of a letter from one from East Bourne, who do, in very civill termes, correct me, my having called 'Edna Lyall' out of her name in my X^{mas} diary, making her Mrs. Ada Bailey instead of Mis Ada Bayly, and did moreover credit her with all the 8 bells of Saviour's, yet in truth gave but 3 of them. Whereof, in respect of the 'Mrs.,' this is what the printers would put in spite of me; they having the greatest possible difficulty in stomacking 'Mis' (with

one 's'), and times there be when nothing on earth shall stop their making 'Mrs.' of it, God forgive them. And in respect of the speling 'Bailey' for 'Bayly,' this is charackteristical Pepysian, like our g^t Samuell, that was always a most fancifull speler both of names and other matters, and I take after him. Yet, in fact, well knew her for Mis Bayly and once had the pleasure of speech with her, we in next stalls at *The Sign of the Cross* (by favour of Mr. Wilson Baret, both of us), soe fell a-discoursing together and a very pleasant discoursable lady I found her, God rest her gentil soul. However, in respect of the bells at Saviour's, her providing onelie 3, not the full 8, I do freely confess myself to stand corrected.

Jan. 6.—To Mitcham to the burying of mine old friend, R. Harvey, that was aforetime master of the quire in the Parish Church there, having a pretty gift of musick and to labour most assiduously herein. No musick to his burying, albeit I had lookt to see the church quire forward to pay the old quire-master a last reverence. Which methought strange and in a manner rather sad.

LATIN QUARTER LOVE—SET TO MELODY.

Puccini's most popular opera, 'La Bohème,' a musical version of Henri Murger's famous story, 'Bohemian Life,' is to be broadcast on Monday (5GB) and Wednesday evenings. Basil Maine, music-critic and broadcaster, writes here of the story of 'La Bohème' and its composer's genius for the theatre.

THE genius of Giacomo Puccini can be discussed from various points of view. There is, for example, the source of lyrical inspiration, upon which he never drew in vain. A close study of his melodic idiom, its shape, its direction, and the intervals it embodies, would provide material for several chapters.

An even larger volume could be filled with an examination of his sense of the theatre, and it is to this sense that I wish to turn the reader's attention in this article. But before I do so let me give a brief outline of the story of *La Bohème*, the opera which will be broadcast on Monday and Wednesday. The libretto (by Giacosa and Illica) is founded upon Henri Murger's book, 'La Vie de Bohème.' Who does not know that it is a story of the famous Latin Quarter of Paris in the setting of a hundred years ago? It is easy to understand why it attracted the composer. Puccini asked for nothing beyond an excuse for rapturous singing, some emotional situation which would justify his characters bursting into the songs he had made for them, whether they happened to be in Japan, the Golden West, China, or Paris. This story provided such situations in plenty, and, moreover, a background that coincided with his talent for orchestral suggestion, and a variety of emotion, ranging from the hearty merriment of students (cf., the opening of the second act), to lover's sorrow. Puccini turned these opportunities to such good account that, spite of the distorted views that must inevitably result from its hackneyed episodes, *La Bohème* can still be regarded as one of his most effective scores.

THE first act shows the garret shared by Rudolph, the poet, Marcel, the painter, Colline, the philosopher, and Schaunard, the musician. The rent is due and cannot be paid; however, this is no matter for despair, but an excuse to rag the landlord. It is Christmas Eve. The room is cold. The fire is low. Marcel is trying to paint 'The Passage of the Red Sea.' This, of course, is intended to be a touch of irony. Rudolph is writing a tragedy. He tears up the first act to keep the fire going. It seems a silly thing to do. Paper burns so quickly. But remember, these are Bohemians. Have you ever been to the Chelsea Arts Ball? If so, you know what they are like. Irresponsible creatures! They do such mad things! Blowing trumpets and squeakers, kicking hats about, sitting on the tops of cabs, and so on! No use trying to make them see reason. They're different, you see. So Rudolph must be allowed to burn his first act (it was probably no good, anyway), just to get a flicker from the fire.

Schaunard has had a windfall. He brings home money and food. Great excitement, everybody talking at once! Note how skilfully Puccini manages this episode and changes the mood. They all set out for the Café Momus to spend Schaunard's earnings—all but Rudolph, who must finish an article and will join them later. Of course, he is interrupted. Whoever heard of an opera tenor left alone on the stage to write a newspaper article? Not even Puccini could wax lyrical over such a situation! So Mimi enters. She was on her way to her room when her candle went out. Rudolph lights it from his own, and from that small incident the composer draws out all the fire of an impassioned duet.



The second act is the square outside the Café Momus. It is a scene of many incidents, all of which are suggested in the vivid score. Musetta's entrance provides an excuse for her famous waltz song. She and Marcel are old friends who have had a quarrel—one of those Bohemian quarrels, you know! No reason at all! It looks as if they are going to make it up. For a moment she rids herself of the old man who is dancing attendance on her, while she and Marcel are reconciled. Then, to celebrate the event, they all have supper at the old man's expense, which is, of course, the really Bohemian thing to do.

It is only after reading this scene in cold print, its snippets of conversation and confusion of events, that one realizes the masterly way in which Puccini has treated it. It is one of his best episodes and has served as a model for many similar scenes. In a musical comedy now running in London, there is a scene, the music of which is quite obviously derived from Puccini's second act. At the beginning of the third act he reaches an even higher level. The scene is one of the city gates of Paris. February, dawn, snow, country folk waiting to be admitted to the city, sleepy customs officers, and singing heard from within a neighbouring tavern, these are the components of an atmosphere which is intensified by the music. Musetta, Marcel, and Rudolph are in the tavern; Mimi comes to look for Rudolph. There has been a case of incompatibility of temperament, and they now decide, not without regrets, to part. Meanwhile, something must be done about the Quartet, which is one of the ingredients of every decent opera. So Musetta and Marcel quarrel while the other two are lingering over their farewells, and there you are!

FOR the last act we return to the sordid attic of the Bohemians. They are up to their tricks again, but rather half-heartedly now, for Rudolph and Marcel are both sad at heart. After a while Musetta brings in the dying Mimi, and then follows the well-known scene which the composer turned to such poignant account. It serves a musical purpose, too, for

while Rudolph and Mimi are recalling the incidents of their first meeting, the composer is able to recapitulate some of his earlier themes.

At the beginning of this article I referred to Puccini's sense of the theatre. Let me attempt an explanation. If music is not to be irrelevant or entirely out of place in the theatre, it must underline or give point to the development of the stage-action either by intensifying the atmosphere or by increasing the significance of the characters of the play. For character-drawing Puccini had no special gift. There are exceptions, of course, such as the contrast between the music of Mimi and that of Musetta in the quartet in the third act, and the riddle scene in *Turandot*. As a general rule, however, he was concerned merely with incident and with the human beings in so far as they were involved in the incident. Therefore the incident must be of a general type, one that would make a ready appeal. That is why the libretto of *Tosca* appealed to him so much. It is melodrama of the most uncompromising kind. Puccini was nothing if not a realist. Nothing pleased him better than to set to music a straightforward situation, this ancient situation of the eternal triangle, for example. Better still, when the angles of the triangle were as acute as they are in *Tosca*.

But if Puccini had no great talent for stressing details of character in his music, he possessed the other necessary quality to an extent which amounts to genius. With music he could set his stage, paint his scene, light it, and create his atmosphere with unerring touch. The winter dawn scene in *La Bohème* is an admirable example.

LET us look at this question in another way. When I say that Puccini composed operas with a real sense of the stage, I mean that he was always aware of the environment of the drama and the relationship which his music must always bear to the dramatic situation. In other words, when he composed he never allowed himself to be carried away. I mean, carried away from the theatre. Stage-sense is essentially a practical attitude of mind; even at the moments in *La Bohème* when you are most transported by the lyrical qualities of the music, you may be quite certain that the composer had one eye all the time on stage machinery. Puccini was a successful opera-writer because he was able to effect that compromise without allowing it to dilute the strength of his musical inspiration. Also he was aware of an important fact, which is this: just as music, which is effective in the theatre, loses its quality when separated from its proper environment, so music, which by normal critical standards is accounted 'good' in itself, will not necessarily sound 'good' in relation to a dramatic presentation. The 'goodness' of good theatre music is a quality conditioned by the special circumstances of its origin; and that is what I mean when I speak of the aptitude of Puccini's opera music. He attempted no pretentious orchestral flights; he knew exactly what he could do and what he could not do. As an example of what he could do in the way of colouring and dramatizing a simple story by means of music, *La Bohème* is an excellent example. When it was produced in 1896 Puccini was definitely acknowledged to be the most important of the younger Italian composers of that time.

BASIL MAINE.



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW.

SHOULD THEY APOLOGIZE?

PLEASE allow me a little space in your columns heartily to support Mr. V. Williams, of Chester, and to enlarge on his letter headed 'An Unnecessary Apology.' On one occasion when a romping variety turn had overrun its allotted time, the announcer said, 'I must apologize for the News being late, the cause has now been audible for the last nine minutes. What a contrast to the announcement following an extended symphony concert when many listeners who must have been pacing the room waiting for the News heard the same gentleman say, 'I am sure I need not apologize for the News being late.' The eternal apology seems to be insincere. As Mr. Williams says 'Why apologize at all.' The delay is nearly always unavoidable. Perhaps it is to make nice old ladies write to say that all announcers must be perfect gentlemen!
—*Miss Bristol.*

SUNDAY TALKS AND READINGS.

I THINK it possible that quite a few of us would welcome in the leisure hours of Sunday, some mind-stimulating talk or lecture not necessarily religious. And though I should have many critics were I to suggest language lessons on Sunday, still readings from the great French, German or English writers might not offend. Or again, a study of the Philosophy of Life, or Points of View, of the great minds of the past might be really helpful to the men and women of the present generation, in their endeavour to live this life to the best of their ability. For myself, I greatly regret what I consider to be the wasted opportunities of the leisure hours of Sunday. Still, thank you for what you have already accomplished—no mean achievement.—*G. E. Shepherd, 4, City Gardens, St. Helens.*

ROUGH SHOOTING.

I ENJOYED Dr. Wagner's shooting and ghost stories more than anything I have heard since Mr. Cherry Kearston told of his experiences up a tree in Africa, whilst a rhinoceros wandered



beneath it. On the whole I should say the B.B.C. programmes are well balanced, but there is a regrettable lack of talks on big game hunting and rough shooting. I am an invalid old woman, but I hate having my mind improved, and I hate music, and I do yearn to hear of stirring sport and adventures.—*S. M. Kingsford, Tatsfield, Surrey.*

TREASURE HUNTING ON COCOS ISLAND.

I WAS very interested in the talk by Capt. Malcolm Campbell of his experience on the Cocos Island in the search for the buried treasure. On my voyages as Commander of one of the mail steamers between Valparaiso, Panama, and Central America, I met several who had more or less the same experience as he had, and with the like result: One of my Chief Officers who had also suffered from the notion that he would find the treasure, and told me that he had been put on shore at a small place in Costa Rica and an Indian told him they were all looking on the wrong island, and he told me about the one, that if any treasure was left, it would be found on—that it was not rational to believe that if the immense amount stated to be on Cocos was correct, that the Costa Rican Government would allow these expeditions to go on their own to get it as it was much easier to send their own convicts to search the island thoroughly. No doubt there have been some articles picked up on Cocos, but not sufficient to pay the expenses of any considerable expedition, and I am sure it would simply be throwing good money after bad to go on hunting for the alleged treasure.—*J. C. Moon, 52, Greenfield Gardens, N.W.2.*

BIBLE READINGS.

IT WAS very refreshing to hear the Bible so excellently read last Sunday afternoon; it really did mean something, and was not just a voice intoning a string of words in a pitiful dirge-like succession, the only parallel to which is a poet reading his own lyrics. Wherever you got him from please dig him out again, and give him some poetry to read as well as the Bible. He knows how to do it, and does it. I would like some more of him.—*C. V. Owen, Horley Row, Horley, Surrey.*

THE POINTING OF PSALMS.

IN *The Radio Times* for January 3, I saw Mrs. E. O. Wawn's objection to the new 'pointing' of the psalms at your 10.15 a.m. beautiful little services. May I say that, though I am much nearer eighty years of age than sixty, I thoroughly approve of the new pointing, as it most certainly gives the real meaning of the words sung far better than did the old pointing, though I must say, at first, the new sounded strange, but I would be sorry to return to the old.—*Mrs. L. A. Kelmsley, Tunbridge Wells.*

IN PRAISE OF THE NEW.

I HOPE nothing will induce you to alter the pointing of the Psalms now in use in the Studio services. To me, it is one of the most attractive features of the broadcast programmes, and one regrets that the modern method is not adopted in the churches.—*Mrs. S. Robertson, 13, Laurel Road, S.W.20.*

BARTOK AND AN ELDERLY LISTENER.

I'VE been listening to Bartok's music tonight. As I am over seventy years of age, and all my life have been an enthusiastic lover of music, you will quite understand how I feel about Bartok and his 'noise.' I love Wagner's music, though at first I was bewildered. Never shall I forget the headache I had after a first hearing of the music drama *Tannhäuser*. Then I bought a copy, studied it carefully on the piano, read all about it in a book borrowed from the library in Hull, and how I enjoyed it the next time Moody Manners produced it in the old Theatre Royal, Hull, and *Lohengrin*, *Tristan and Isolde*, etc. Glorious! —*Mrs. Annie Moorby, 8, Linden Avenue, Cottingham, Yorks.*

THE EARLY LUNCHEON SHIFT.

WE long-suffering provincials desire to take this opportunity of concurring whole-heartedly with Fortissimo and Duclos upon the subject of the lunch-time so-called music. Along with roughly two million others, it is decreed that we must lunch between 12 and 1 p.m., during which time we are forced to listen to well-meaning but misguided sopranos, tenors, etc., or the drawn-out wail of church organs, whereas the more fortunate 1 to 2 p.m.'s are entertained with bright, cheery music more suited to the successful digestion of food. With all the humbleness of provincials, we suggest either a 12 to 2 p.m. cheerful programme or that the present programme arrangements be reversed each week.—*G. Kennedy; W. Pick; A. Ashley; E. Daniels, 36, Hartington Street, Barrow-in-Furness.*

—AND THE LATE LUNCHEON SHIFT.

AS two unfortunates who are compelled to take our luncheon interval during the hour from 1 to 2 p.m., we have to protest against the type of music that is broadcast in this period. Why should our sausages squirm to the accompaniment of 'Wedding of Painted Dolls,' 'Monastery Gardens,' and operatic drivel, whilst our more fortunate brethren are treated to enjoyable sonatas, fugues, and concertos so admirably transmitted? And then they wonder why we should wish to feed our souls as well as our mouths during our leisure time!—*Maestros and Saint Botolph, Lorne-Street, Chester.*

SAUCE WITH THE COLD MUTTON.

MAY an elderly listener indicate the two items that are most eagerly looked for in the programmes? As time has robbed the house of the music of children's laughter and age and work have left one a little weary, the tender delicacy of M. Moschetto's Orchestral numbers provides a balm for frayed nerves and tired brain, and is even potent at the lunch-hour to cause cold mutton to cease from troubling. Then, of all the talkers Sir Walford Davies stands supreme for his articulation and pronunciation of English and the interest of his matter. This particularly in a land where the Welsh language and music are considered worthy of Paradise.—*G. W.*

GALE WARNINGS.

I READ with great interest the letter of Messrs. Tickner and Jarrett (of the *S.S. Excell*) in your issue of December 27. Might I, in the interest of this type of listener, suggest that the 'Gale Warnings to Shipping' should be read out as soon as received—a thing that I cannot think is done now—instead of your waiting until a convenient gap in the advertised programme? Might I mention the fact that in a 'Gale Warning' read out today, at 16.45 G.M.T., the announcer stated: 'The following . . . was issued at 14.15 G.M.T.'? It seems to me that the wait of 2½ hours might make a vital difference to a ship which might have to run miles to harbour or lee-way from the impending storm.—*W. Lane, 15, Montpelier Grove, Cheltenham Spa, Glos.*

A LOVER OF DICKENS.

SINCE I WAS one of those who expressed a desire for the inclusion of readings from Dickens' works in the broadcast programmes, I feel it my duty to write and tell you how much I appreciated Mr. V. C. Clinton Baddeley's reading from 'Great Expectations,' short though it was. The 'light' and 'shade' of his speech gave vivid colouring to the passage he read, and I look forward to hearing him on future Thursday evenings.—*A. M. Johnston Westholme, 198, West Street, Dunstable.*

THE PIED PIPER PAINED.

FOR some years I have earned my living by the destruction of rats. At times I have dreamed of some nobler profession, but, on the whole, I have been content with my lot, and, until recently, had settled down to the carrying out of my humble work in that sphere of life to which I had been called. Lately, however, I have come to the definite conclusion that I have missed my vocation. Instead of interesting myself in the



corpses of rodents, my time would be better spent in teaching the many readers and reciters before the microphone how to read and recite poetry. I happen to love poetry, and had hoped to enjoy the broadcast of poems from Savoy Hill. At first I came to the conclusion that the various readers had all suffered recent disasters which had almost broken their hearts. Then—88 others who followed them were equally miserable—I imagined that mine was too frivolous a disposition to appreciate the awful solemnity of good poetry. All the men were apparently on the verge of tears and all the women had lost hope. Since when has it become necessary to read all poems as though they are funeral dirges?—*W. K. T., Bedford Park.*

THE NERVE-RACKING OSCILLATOR.

ALTHOUGH I cannot claim to be a 'poor tired working man' I consider that I occasionally earn an evening's relaxation and enjoyment. In this belief I draw up a comfy chair, lean back and prepare myself for something good. (As to whether it is or not is beside the point, and anyhow grumblers in your columns seem to have a pretty hot time of it.) Then I switch off. This, I say, is good, or alternatively rotten. I get no further. A piercing shriek followed by an agonizing and blood-curdling wail rends the ether. After a sort of switchback of screams and howls, I hear clearly, so I heave a sigh and forgive my enemy. Alas, this is not for long. A high-pitched, penetrating whistle cuts out everything. This time I do not forgive. After fuming impotently—there are times when I envy the 'poor tired working man' his vocabulary—and sticking it to the uttermost point of endurance, I switch off and go to bed programmeless. Heaven deliver me from the oscillator! Can any of your readers suggest a method for eradicating this already out-of-date pest? —*A Defenceless Listener.*

ORGAN OR HARMONIUM.

AS a listener to the great organ at Liverpool for many years I quite concur that the instrument is a whole orchestra in itself. Apart from the cinema organ, the organists at churches, etc., seem to imagine that they can fully express organ music on one manual, or else they are too indifferent to make full use of the instrument at their command and in consequence give a thin and sloppy rendering of music which could be equally rendered from an harmonium—probably the instrument they are most accustomed to.—*Capt. G. Duncan, R.N., Lyndhurst, Clarence Road, Shanklin, I. of W.*

NO LOVER OF TALKS.

I HAVE suffered in silence for a long time. At last I have reached the limit of silent endurance. The super-concentrated boredom of last night's talks proved too much for me. Wherefore, I take up my pen to ask the B.B.C. if they really imagine that any intelligent listener is interested in the dry cacklings of dull nobodies and even duller somebodies? If the 'orators'



in question could only hear the remarks of disgusted listeners as they wearily switch off their sets for the duration of the 'talk' they would be ashamed to look a microphone in the face for the rest of their lives. Will the great majority ever be considered, or must we just go on grinning and bearing dry pills for the sake of a few weirdly-constituted beings who like to listen to it? As a possible compromise I suggest that an alternative 'Tripe Programme' should be broadcast nightly on a wavelength of one gas-meter.—*R. M. Bonner, 4, Lydford Road, N.W.2.*

STOCK EXCHANGE PRICES.

ONE of the most valuable innovations just added to the wireless programme are the announcements of the Stock Exchange prices broadcast in the evening. It may not be quickly realized what great benefit it will be to those women who have, alas, to manage their own money matters and hear at first hand the current value of their investments. I hope the B.B.C. will always continue this practice in spite of probable objections from the non-interest.—*A Grateful Woman.*

CAN THEY SING THE OLD SONGS?

I SHOULD like to enter a word of protest respecting the stuff that is put over and labelled 'For the Old Folks.' One old song that never appears is entitled 'I cannot sing the old songs.' The reason is obvious; modern singers cannot sing them. Old folk who in their time have listened to singers such as Sims Reeves, Barton McGuckin, Signor Foli, and a host of other stars, are fully competent to sit in judgment on the interpretation of old songs as rendered by the so-called vocalists of today, who, in the majority of instances, are competent only in their bleating and whining propensities, which by no means can be called singing. It is really pitiful to listen to their murderous executions, and it is only right that the old people's feelings should be considered. Therefore, until the advent of some vocalists who really know how to sing, I would implore the B.B.C. kindly to refrain from putting on any more of the old songs, because I feel rather than that they be subject to mutilation, it would be far preferable that these almost-sacred memories be allowed to rest in peace.—*H. W., Birmingham.*

A GOOD START.

WITH reference to the letter headed 'A Bad Start,' in your issue for January 10, I wish to state that I strongly disagree with the writer, as I have always found the announcing perfectly plain and in no way interfered with by Mr. Payne and his band, whose playing, I consider, lends itself to the right atmosphere for Vaudeville.—*A. E. Hammerton, Leigh-on-Sea.*

FRIVOLOUS FOLK.

I HAVE been interested to note that it is the opinion of some that the Vaudeville part of your programme is less appreciated than others. May this not be that people who, like myself, particularly delight in this sort of entertainment, are usually too frivolous to record their opinion publicly? *Olive Parker, Denewood, Leighwood Avenue, Eastwood, Essex.*

Pity the Wireless Comedian—his Field must be very limited!

According to Mr. M. Willson Disher, acknowledged expert on the History of the Theatre, the Circus, and the Music Hall—

THERE ARE ONLY EIGHT JOKES!

REMEMBER how Charlie Chaplin stuck forks into rolls of bread and represented a Dutch girl clog-dancing? Somebody muttered to me: 'Pooh! Got that idea from Chirgwin's churchwardens.'



Joke 1.

'True,' I pontificated, 'to an extent. There is a resemblance between the bowl of a pipe and a roll of bread when the inward eye sees them both as feet, but if Chaplin's idea was not new, what joke is?' Very patiently and persuasively I reminded somebody how Granduncle Obadiah (ever playful) bewitched us with visions of high-kicking hussies merely by toying—only at Christmas, of course—with sugar tongs or nut-crackers.

Carried one step farther, this investigation shows that all incongruous dummies which are passed off as visions of female voluptuousness are merely variations on one given theme. Obadiah himself in Aunt Esmeralda's flounced black satin was only repeating the same prank that lay nearest his Freudian heart. And though you and I are not nearly so inhibited and repressed, some of our outbursts at Saturnalian seasons resemble his. When, clothed in a hearthrug, you look through the bars of a chair at some inoffending infant and growl like a wild beast of conglomerate parentage, you are merely—no matter how ingenious you may think you are—performing the ancient, bewhiskered joke of mimicry. It will save you no end of fluster if you can content yourself with opening and shutting your mouth after loudly proclaiming that you are a goldfish. And even if the party applauds your performance as a superb impersonation of Al Jolson, the joke's the same.



Joke 2.

Incongruous mimicry, however, is not the world's only joke. There are several others. If that child, for instance, growing intolerant of your excessive enjoyment at his expense, should hit you with the fire-irons on the pretext that he thinks you really are a man-eater of some species or other, then you are participating in the Joke of the Blow, and the less you enjoy it the more successful the infant Grimaldi's effort becomes. The earliest record of this joke is in Homer, for the noble, fearless Greeks laughed like fun when Ulysses thrashed a poor, deformed coward. The Romans appreciated it in a more sophisticated form when they counted how many slaps Mamercus the mime could take.



Joke 3.

Medieval jesters became the life and soul of feasts by making inflated pigs' bladders resound upon any bald heads which were sufficiently out of favour, and we moderns also, marching in step with our fathers aforetime, hail as the best joke in town that face-slapping contest between Jack Hulbert and friend in *The House that Jack Built*. Decidedly a cruel joke? Not necessarily. When Obadiah slid on the buttered slide we had prepared for him on the

This Week's Vaudeville (on Tuesday and Saturday) includes the Roosters, Derek Oldham and Winnie Melville, Billy Mayerl, Dora Maughan, Mischa Motte, Gracie Fields, Albert Whelan, and Florence Marks.

stairs, our laughter was hushed as soon as we found he had broken his neck.

But we must go warily here. While the application of that roll of Best Dorset on an insecure space was as much an attack on Granduncle's personal comfort as any whack with coal shovel, sudden slips on slippery things, or trips over steps that aren't there, typify incongruous misfortunes, whereas amiable blows, which neither break bones nor let blood, typify incongruous hostility. In other words, the Joke of the Fall is distinct from the Joke of the Blow, even though the two are often combined. Pessimistic misanthropes give up mankind in despair when they contemplate our proverbial delight in the waylaying banana skin. Why? Our laughter is really a form of congratulation to the victim that his injuries are no worse. Once a huge crate fell towards a porter, narrowly missed his head and smashed his big toe. His mates set up a howl of mirth. 'Brutes,' said a dear old lady. They were amazed. Were they not celebrating his escape from utter and entire death?



Joke 4.

That gives us three jokes. Knavery will make a fourth. Take any act, such as theft, which fills beholders with disgust. Then reduce its intensity—turn the object stolen into a mugful of beer—and you have the clue to the psychology of the Joke of Misconduct. Most of the exploits of Joey and the Old 'Un in the Harlequinade come under this category. Those high-spirited youngsters who (bless them—more or less) steal our trousers while we sleep in their parents' house are abiding by its law. And as disgust is aroused by forms of misconduct other than dishonesty, the man who tells you that 'funny story' which puts you completely off your dinner, is also doing his best to amuse you in this time-honoured, psychologically sound way.



Joke 5.

There is next the Joke of Surprise. Now as the point of humour must always be quick, you may think my classification is at fault. If so, I must alter the label. This is the Joke of Alarming Happenings, whose peculiarity is that it is not altogether unmixed with fear. Jack-in-the-Box personifies it; and you exercise your wits upon it when you play 'Peep-bo' to an audience of one superciliously bored modern child. The clown who totters about on the top of a ladder, giving spectators information con-

cerning what casualties were caused by his last fall, is toying with it. The comedian who smashes jugs and dishes is another of its exponents. I like it best of all when it takes the form of a waiter dashing about with a pile of plates so insecure that it is bound to break with a clash and clatter and litter the floor with a thousand noisy pieces. Five.



Joke 6.

Numbers six and seven are closely allied, for both are born of stupidity, though one is the Joke of the Blunderer and the other the Joke of the Superior Person. Most of the half-wits who are created for our amusement are not such fools as they look: without the exercise of brain or muscle, they gain their heart's desire. Most of the professors of comic fiction employ prodigious ingenuity upon tasks which could be successfully carried out by a child. These twin fools, however, represent this pair of jokes but roughly, for their humour is more exactly described as (1) success without effort and (2) effort without success. The world's most subtle witticisms are usually forms of these, for they are essentially jokes of society. Probe deep enough and you will find that they are based on the emotions of superiority and inferiority which bring order into the life of a



Joke 7.

herd of beasts or a community of human beings. When you laugh at your neighbour for buying a tin lizzie, you are regarding him as the comical Superior Person. Should he, out of sheer, blessed ignorance, be duped into buying tin shares which unexpectedly become subject to a spectacular boom, then you smile because he is the comical Blunderer. Eighthly and lastly, the Joke of Joy. Here I must explain, since the psychologists have somehow missed the simple fact that laughter is emotional relief. Joy is the greatest of all the eight primary emotions (though, here again, the psychologists are at fault for they reduce the emotions to seven), since it is the mainspring of all adventure, romance, ambition, enterprise, and active hopefulness. Its joke occurs, of course, when it is incongruous. There are clowns who, merely by grinning without cause, can make us laugh for an evening. There are comedians who can grow so rapturous over an onion that we ache with mirth. And in real life there are lovers who find ecstasy in contemplating such hideous objects of adoration that we think of life as one long jig to a merry tune.



Joke 8.

There are no other jokes; at least, after tabulating all the causes of laughter that I have witnessed, read or heard of, during many years, I have found none that did not resolve itself either into one of these eight or into a combination of two or more of them. Study the subject yourself and see how many you can trace.

WHEN HALLÉ PROFITS WERE 1d.!

WILFRID ROOKE LEY describes the adventurous beginnings of the world-famous Hallé Concerts in Manchester.

WHEN Charles Hallé pocketed his ten threepenny-bits, the profit of the first season of the Hallé concerts, he must have tasted all the joy of the explorer who has defied the omens, kept his course, and found land. It had been a hazardous experiment, as all his friends had warned him. The first half of the season was disastrous. Then gradually people got interested and began to trickle in; at the end of the season there were full audiences—and for profit the ten threepenny-bits: a penny on each of the thirty concerts.

Charles Hallé came to England in 1848, a refugee from Paris and the revolution. In appearance he was not unlike one of the French romantics, many of whom were his very good friends. Actually he was a German, anchored in those pieties that were Haydn's and Mozart's; a considerable musician, a pianist; and if the gods had spared him the torment and the temperament of creative genius they had given him instead the industry, and patience, and enthusiasm of a musical crusader. He was thirty years of age. He knew Berlioz well, and Cherubini; he had sat in adoration at the feet of Chopin; and he had helped Liszt in the purchase of certainly one of his three hundred embroidered waistcoats. He was fresh from Paris, the Athens of music; from the electric air of the boulevards and the eternal debate; from the salon of Mme Sand, the wit of Musset, the irony of Heine, from the superb *ensemble* of the orchestras of Berlioz and the *Concerts du Conservatoire*. He was bringing with him the tradition of music to a land where, as yet, no tradition existed, and whose tradition today is the fruit of his labours.

Manchester must have seemed exile indeed after Paris: the slow, measured speech; the obsession of prosperity; the eternal passing of the great drays piled high with bales; the radiation of every thought and every impulse from its nerve-centre, the Cotton Exchange; the blackening countryside with its 'dark Satanic mills'; and the damp depression of the climate. The climate of Manchester, could he have guessed it, was his stout ally. Musically, she was as barren as any other provincial city: and as barren she would have remained, but for the moisture in the air! In the mysterious chain of circumstance that is tethered at one end in the plantations of Virginia and at the other in the Hallé orchestra today, the climate of Manchester is an essential link. We 'southron folk' are pleased to jest about it: such of us as listen to the Free Trade Hall on Thursday evenings should regard it with reverence. For it made Manchester the centre of the cotton industry. It gave her the monopoly of the world's export trade. It forced the German dealers in self-defence

to come over and set up as exporters. Thus it was responsible for the large German colony, which in its turn was responsible for Charles Hallé.

It was the German colony that lured Hallé from London. There was not much they could promise him at first except pupils. There were plenty of pupils: the youth of Manchester certainly seemed anxious to learn the piano. Hallé's swift reaction to humour yielded a crop of good stories. There was the young lady who played Mozart quite charmingly but was observed to be leaving out all the passages in a minor key. Asked why, she replied: 'Papa does not like the minor.' And the pupil who heard from him the news of poor Chopin's death with the remark: 'Capital! Now I can get all his works bound!' But neither Hallé nor the German colony envisaged a lifetime of piano-teaching. After a hard day's work on the Cotton Exchange, these German merchants wanted the evening amenities of the Fatherland. They were already busily importing them: German restaurants, a Schiller club. Principally, of course, they wanted music. Hallé must tackle the concerts.

Concerts in Manchester were rudimentary: rare events, announced with that wealth of superlatives that nowadays heralds a circus. They were 'grand'; an orchestra was 'grand.' 'The concert will commence' (I quote from a programme) 'with the highly celebrated overture to *Der Freischütz* by C. M. von Weber which received the most decided marks of approbation at Mr. Hughes' concert last Monday evening'; followed some highly-celebrated ballads, a solo or two by a highly-celebrated boy-vocalist, aged only ten, and some virtuosity on the pianoforte; and the grand orchestra wound up the concert appropriately with something bright, something less high-brow than the overture to *Der Freischütz*. How many leagues lay between Hallé now and the *Concerts de Conservatoire*!

But, at any rate, there was the 'Gentlemen's Concerts Society.' This society had been

founded as long ago as 1774 by twenty-six enthusiasts, all of whom played the flute! More varied instruments certainly had crept into their orchestra since then; though the double-basses were still ranged in front of the band, rather as you see them in the painted proscenium of a toy theatre. Hallé says that when he first heard them play he nearly packed up his bags and departed. Still, something could be done even with this material: some good instrumentalists waxed down from London; and at least the double-basses re-arranged! He was offered the conductorship, and set to work. He founded a St. Cecilia society for the encouragement of choral singing. He plodded on bravely till 1857, which was the turning-point in the history of Manchester music.

In that year Manchester, having spun and weaved itself into prosperity, gave a housewarming. It consisted of an Arts Treasures Exhibition. Pictures were collected from all over the place; Royalty was invited; and crowds from the northern counties filed past from spring till autumn. Inevitably there was incidental music, and inevitably Hallé was put in charge of it. The City Fathers certainly did the thing magnificently. The music was to be worthy of the pictures. There was to be a full orchestra and a daily concert. Hallé himself would conduct what would be called a 'symphony' or 'classical' concert every Thursday. To that magnificent gesture—and in those days it was the 'big idea' with a vengeance—we owe the Hallé Concerts.

For those Thursdays were the birthday of music in the soul of many a North Countryman. Hallé realized this. Thousands were attracted to the Exhibition by the pictures, and Hallé knew that of those who halted for an hour to hear the music were few who were not listening for the first time in their lives to a symphony, a concerto. He, in his turn, conceived the big idea: though without the backing of municipal funds if it failed. It was too big even for the German colony to support or encourage. They were appalled at his daring and prophesied disaster. But he had made up his mind. He would keep his Exhibition orchestra together and give a series of thirty concerts during the winter.

And so the ten threepenny-bits which his agent handed him on the morning after the last concert set the seal of success upon a venture whose boldness we, at a distance of seventy years, can with difficulty imagine.

There is, one supposes, a sort of inner conviction of success which is the viaticum of the venturesome, in whatever branch of pioneering. Hallé was a man of vision, but even he could hardly have foreseen what the success of that first season would mean to Manchester—and, indeed, to England.



THE FIRST HALLÉ CONCERT. The opening of the 'Arts Treasures Exhibition,' organized by Manchester in 1857, where Sir Charles Hallé gave his first concert.

Nothing Succeeds on the Wireless —like HOPELESS LOVE

‘NOTHING succeeds like failure’ said the Dean of St. Paul’s many years ago. He may have meant his little paradox to be applied to life and the doings of live men and women. But I am not sure that it would not have been equally true if applied to literature and the stage. To the drama, perhaps, in particular. The spectacle of accomplished human success is as irritating and boring as the tale of a career of unrelieved failure can be depressing. But whereas gloom, depression, and failure are well-known themes for neurotic dramatists, unrelieved success is more than the average unsuccessful audience could stand.

‘Nothing succeeds like failure’ is fundamentally true in literature. The character who by worldly criteria makes a mess of his life, will survive in print for unborn generations as an example of self-sacrifice and noble purpose. And of all the kinds of failure there is none that succeeds like hopeless love.

We have been privileged as listeners lately to hear some of the most hopeless of hopeless love themes broadcast. Jenny Pearl. Well, up to a point things went nicely and it was not her fault that they did not go better. But in the plaintive cries of the seagulls that flew over her murdered body was echoed the impending tragedy of the youth and gaiety and love that were *Carnival*. Jenny’s was a hopeless love, though she came only in the end to realize it. It will live when the report of Mr. Trehella’s shotgun has been lost in the ether.

And then there was *The Prisoner of Zenda*, with its thrilling sequel *Rupert of Hentzau*. ‘But is love the only thing?’ asked the Princess Flavia, when Rudolph Rassendyll begged her to fly with him and leave her country and king. ‘Honour binds a woman, too, Rudolph,’ she continued. ‘My honour lies in being true to my country and my house.’ Should we have loved Flavia more if she had run off with Rudolph and lived happily ever after in a Mayfair mansion? Would she have held our fancy, as she does, if Rudolph had finally taken the King’s place

on the throne and they had ruled and loved together in Ruritania?

No. The beauty of Flavia’s love lay in its impossibility and, though neither she nor Rudolph was at the time conscious of it, in the shadow of impending hopelessness that hung over their very first meeting.

Then, again, there was *The Student Prince*, of which the two most moving scenes were relayed recently from the Piccadilly Theatre. The resemblance is striking between the poignant farewell of the barmaid Kathie to Karl Franz and that of Flavia to Rudolph. Only with Kathie it was a case of ‘Your country needs you more than I do,’ while with Flavia it was country before Rudolph. But both Kathie and Flavia put duty before love and as a result their love, though unfulfilled, will live.



The clatter of the cab-horse’s hooves, as Jenny drove home with Maurice Avery, should have sounded gay. But to me they were ironic. They seemed to mock the happy moment, and when later in the play they were faded back as a hopeless memory, I knew I had been right at the time.

I will not try to analyse too closely the causes of this success of broadcast hopeless love. Doom and gloom are anyhow, in my opinion, intrinsically more fitted to the microphone than fun and frivolity. I hate my loud-speaker when it produces a succession of jolly japes. I want to see their author’s face to assure myself he is a sad little fellow at heart, even if jests are his profession. But tragedy and grief are never out of place. I could listen for ever (in the dark) to broadcast sorrow. For listening is itself a sympathetic business. And all the human poignancy of ‘the not-to-be’ seems to be gathered in its passage through the ether, while no discordant note of close reality interferes with its reception.

The essence of drama is a sense of the impending, and that perhaps is why radio drama has such a rosy future before it. Deprived of our sight, with every silence multiplied to ten times its normal significance, we cannot but read into every word broadcast some hint of the future. Here is where the hopelessness of hopeless love gets its emphasis. But as with the good old silent film our powers of guesswork become tremendously acute, and for this reason it is just as easy to produce an anti-climax on the radio as on the films. Once we have guessed that love must end in sorrow, long drawn-out farewells and expressions of mutual hopelessness cannot but be tedious. Radio dramatists, beware of telling us what we know already!

But, radio dramatists, please give us more luckless love. Short, slick amours such as vaudeville programmes contain may be for others. But love epics, the epic sorrow of whose sacrifices will linger for ever in the ether. . . . We can never have enough of them. Jenny and Rudolph must be slain; Kathie lose her Karl Franz; their love all end in sadness. And all to make a listeners’ holiday, and to prove that if nothing fails like success, nothing succeeds really like failure.

JONATHAN DERRY.

Do not miss hearing
‘HUNTINGTOWER’
T. P. Maley’s adaptation of John
Buchan’s famous romance which
will be broadcast on Thursday.

It may, of course, be objected that barmaid love is in itself of a different order; in a class by itself—in that it is obviously and inherently hopeless. Many of us have no doubt looked tenderly on barmaids in tucked-away Devon inns or in the pinewood taverns of the cold, rustling Black Forest. Have looked and realized mutually the hopelessness of such a romance. In reply, however, I might point to the numerous marriages on these lines that have been successfully made among the peerage and in less exalted circles. No. Hopeless love is hopeless love in whatever ranks it is found, and however sentimental it may appear in real life it is a tremendous success in literature and in drama. Princesses or barmaids, they can all make impossible choices and gain immortality in print. But let no modern author be rash enough to marry his Nelly, or Polly, or even Kathie to Lord Turtleville and hope to retain our sympathies for their love once it has been crowned with success!

I myself will be rash. I will go further and claim for radio an especial success with hopeless love themes. Was it that I knew the stories of Jenny, and Flavia, and Kathie and—deprived of the sight in print or on the stage of the happy hours of their love, while they lasted—could not but interpret the mere sounds in the spirit of impending hopelessness?

The Loud-Speaker says—

THE Academy was not so crowded that I could not recognize a bishop by his legs.—*Harold Nicolson.*

LONDON may be a bad place for foreigners to visit, but it is a very jolly place to live in.—*Harold Nicolson.*

THE Aberdonian idea of central heating is a penn’orth of peppermints.—*Sandy Rowan.*

CITIZENS have learned much better than governments how to get on with each other.—*Vernon Bartlett.*

IN almost every dispute there is a certain amount of right on either side.—*Vernon Bartlett.*

WHEN the War broke out, she (Mrs. Grundy) was paying visits among cathedral cities and watering-places, with Dr. Smiles and expurgated editions of Wordsworth and Browning.—*J. C. Squire.*

THE public woos its favourites, but not so much as the favourites woo their public.—*James Agate.*

THE education of the masses goes hand in hand with the degeneration of the fashionables.—*James Agate.*

A CRITIC has nothing to do with herd-reactions, but with his own reactions.—*James Agate.*

A COLLECTION OF

All about the music of next Friday evening's B.B.C. Symphony



Oliver G. Pike

THE NIGHTINGALE

ERNEST ANSERMET,

and some notes on his programme.

TO many listeners the most interesting feature of Friday evening's Symphony Concert, to be broadcast from 2LO and 5XX, will be the appearance of Ernest Ansermet as conductor. Not only because of the great reputation which his distinguished work abroad has won him, but because of his enthusiastic interest in English music is he a specially welcome guest; his conducting, last year, of a programme by the younger English composers, a task which he carried out with genuine pleasure and with a wonderfully sympathetic insight into that new music, would of itself have endeared him to British audiences. But we knew him, and took our hats off to him long before that already.

And though present-day composers look to him as one who knows well what they are aiming at, he is no mere specialist in modern music, as Friday's programme will make clear to any who might doubt it. It begins with that amazingly fresh old master John Sebastian Bach, whose music is as full of vitality as the most exuberant high spirits of today's young men.

The fourth Orchestral Suite—'Overture,' as Bach called it—is not nearly so well known as No. 3 in the same key. For many years the world was in doubt as to whether it was genuine Bach, but the appearance of the Christmas Cantata, 'Our mouth is full of laughter,' settled the question. The opening chorus there is practically the same as the big first movement of this Suite, an instance by no means rare in Bach of the same music doing duty in quite different ways. This great first movement begins with a solemn Introduction, leading to a joyous quicker mood, with the majestic opening returning at the end. Then there follow three quite short dance movements, Bourrée, Gavotte, and a Minuet, and the last movement is given a name—'Réjouissance' (Rejoicing).

Vaughan Williams' 'Flos Campi.'

ONE of the most interesting pieces of music of our generation, this is called a Suite for solo Viola, small Chorus, and small Orchestra. There are six movements, each of them headed by a quotation which makes its intention clear.

The first, beginning with the oboe and the viola solo alone, the other instruments joining in very softly at first, is inspired by the verse:—

'As the lily among thorns, so is my love among the daughters. . . . Stay me with flagons, comfort me with apples; for I am sick of love.'

The voices enter with sustained chords towards the end of it.

The second movement has as its heading:—

'For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land.'

And here the voices have fuller parts, although singing very softly and for the most part with closed lips.

The solo viola again begins the third movement:—

'I sought him whom my soul loveth, but I found him not. . . . "I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him that I am sick of love." . . . Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek him with thee.'

And the fourth, in a vigorous martial strain, is based on:—

'Behold his bed (palanquin) which is Solomon's, three score valiant men are about it. . . . They all hold swords, being expert in war.'

In the fifth movement, strong and impassioned, an old Biblical instrument, the tabor, makes its appearance. Its text is:—

'Return, return, O Shulamite, return, return, that we may look upon thee. How beautiful are thy feet with shoes, O Prince's daughter.'

And the last movement, simple and for the most part very quiet in tone, illuminates very beautifully the words, 'Set me as a seal upon thine heart.' Throughout the whole work the voices have no actual words to sing, and the vocal tone is used in a very interesting way as though it were part of the orchestra.

Debussy's 'The Sea.'

THIS is one of the works which Debussy himself conducted at the Queen's Hall on the first of his two visits to London. To all intents and purposes a symphony, in the sense in which modern composers use the word, the composer calls it 'Three Symphonic Sketches,' to each of which he has given a name.

The first is called 'From dawn to midday on the Sea.' It begins with quite a long, quiet section, delicate and restrained, and very gradually grows more animated and more rhythmic. But for the most part it makes its effect by means of vague and dreamy orchestral tone colour rather than by obvious themes or rhythms.

The second movement is called 'The Sport of the Waves.' It, too, begins softly, and here again it is the woodwinds which have the first hint of melody. Afterwards strings and horns together have a broader theme. The last movement is 'A dialogue between the Wind and the Sea,' animated and tumultuous, and its name expresses it much better than any ordinary analysis could hope to do. That is, of course, true of nearly all Debussy's music, especially when he sets out, as here, on a piece of musical description—a direction in which his art found its happiest expression.

Rugby in Music.

COMPLETED in Paris, in August, 1928, Honegger's 'Symphonic Movement,' 'Rugby,' made its first appearance very soon afterwards. It was hailed by the French

critics as marking a further stage—'Pacific 231' and the Concertino were earlier steps—in the composer's steady progress towards the sobriety and the real simplicity of the old classic tonality. Other composers, so they said, achieve a merely superficial pretence of simplicity; Honegger's is the real thing, reached by slow and certain steps.

The work is not to be understood as depicting an actual game, and it would be idle to seek in it for descriptions of fierce forward rushes, nimble passing movements, or brilliant individual runs. The idea of the game as a whole—its struggle, its joy, its strength—has furnished Honegger with images which he sets before us by dynamic and rhythmic devices. There are two themes, clearly akin one to the other, and these are set forth, developed, and recapitulated, in various rhythmic guises, to form a piece which is modelled on free Sonata form.

An Andersen Tale to Music.

STRAVINSKY'S opera *The Nightingale* was completed in 1914, but a good deal of his own earlier music was embodied in it. He himself felt that the result was not wholly satisfying, and he accordingly made a Symphonic Suite of the second and third Acts, in which form Ansermet is conducting it. A Ballet was also made of it which had a big success. The music is based on a story of Hans Andersen's.

1. *The Fete at the Palace of the Emperor of China.*

For the reception of the Bird of Song, the most extraordinary preparations have been made. The walls with their porcelain glow in the light of a myriad lamps of gold; the most brilliant flowers, the loveliest little bells, fill the corridors. The moving throng sets the air in movement, ringing the little bells. The Nightingale is set upon a golden perch, and a Chinese march proclaims the entrance of the Emperor.

2. *The Two Nightingales.*

The Nightingale sings so divinely that tears fill the eyes of the Emperor and of all his Court. There arrive messengers from the Emperor of Japan bringing a mechanical Nightingale. He is wound up and begins to sing, and at the same time to move his tail, sparkling with gold and silver. He has no less success than the other and pleases the eye even more. But where is the real Nightingale? No one had noticed his flight through the window. But from without is heard the song of a fisherman who has recovered his friend.

3. *Sickness and Recovery of the Emperor.*

The poor Emperor can hardly breathe. He opens his eyes—to see Death placing on his head the Emperor's crown, and holding a sabre in his hand. All around, in the folds of the great velvet curtains, the Emperor sees grotesque heads—his own good and evil deeds. The mechanical bird refuses to sing. Then outside the window the voice of the real Nightingale is heard, and at the sound the visions grow paler and paler, and Death himself bids the Nightingale continue his sweet song. Like a cold white mist, Death disappears through the window, and the Emperor falls into a calm and healing sleep. The sun shines across the window as he awakes strong and in full health. There is a funeral march, as the courtiers enter to gaze for the last time upon their dead Emperor, and are astonished as he greets them cheerfully, 'Good morning.' The fisherman, to whom the Nightingale has returned, sings his song once more.

MUSICAL PICTURES

Concert (the Eleventh) and one of the composers represented

VAUGHAN WILLIAMS.

A study of the man and his work.

ONE of the most striking features of Vaughan Williams's music is its directness. In works so different from one another as the lovely song-cycle *On Wenlock Edge*, the bluff *Sea Symphony*, and the dignified *Mass in G Minor*, this characteristic stands out. It is evident at every point that the composer's first business is to present the truth as he finds it. That quality, and an intense sincerity, contribute to the supremely English feeling of his music.

The story of Vaughan Williams's career is chiefly an account of his successive compositions. After leaving Charterhouse in 1890 he pursued a course of musical study at the Royal College of Music (1890-92), Trinity College, Cambridge (1892-95), returning to the R.C.M. (1895-96). Later he proceeded to Berlin for composition lessons under Max Bruch. He took his D.Mus. degree at Cambridge in 1901; the fact may be named as marking the end of his scholastic career.

It was at this time that Vaughan Williams began to turn his attention more particularly to the study of English folk-tunes which has influenced his whole outlook. Yet we have only to examine a song written during that period, such as *Linden Lea*, to realize that then, as now, his work is absolutely independent in character. It is equally clear in the *Three Norfolk Rhapsodies* that Vaughan Williams does not use folk-song idiom from any desire to pose as a nationalist in music, but simply because that idiom provides the best means to express what he has to say.

His valuable work as musical editor of 'The English Hymnal' enhanced Vaughan Williams's growing reputation as a musician of distinction. The first composition to gain for him wide attention as a writer of choral music was *Toward the Unknown Region*, for choir and orchestra, produced at the Leeds Festival (1907). Whitman's poetry corresponds happily with the rugged utterance which here Vaughan Williams favours. In *A Sea Symphony*, performed at the next Leeds Festival (1910), he goes again to Whitman for his text. The work had been in preparation some seven years before its production. It is finely built with full-blooded melodies and harmony, exhibiting a clear-cut straightforward style which Vaughan Williams has made peculiarly his own.

Meanwhile, in 1909 *On Wenlock Edge*, consisting of poems from Housman's 'A Shropshire Lad,' had received a first performance in London with Gervase Elwes as soloist. This song-cycle contains six songs for tenor voice, string quartet, and pianoforte. Despite a period of study which Vaughan Williams had previously undergone with Ravel these songs do not, as is often suggested, contain a strong reflection of Ravel's influence. What is chiefly noticeable, as a result of Ravel's tuition, is a great advance in technique. The songs bear evidence of careful experiments with

modal scales whose employment proves completely successful.

Vaughan Williams's incidental music to *The Wasps* was written for a production at Cambridge (1909). The jovial Overture has steadily won its way to an assured position in the concert repertoire. The remaining music is best known in an arrangement for orchestral suite. Among other notable compositions belonging to this period are the *Fantasia on a Theme by Tallis*, for strings (1909); *Five Mystical Songs*, with words by George Herbert (1911); and the familiar *Fantasia on Christmas Carols* (1912).

A London Symphony was first played in public at an orchestral concert conducted by Geoffrey Toye in March, 1914. Opportunities for its repetition were interrupted by the Great War. During the enforced lull in musical activities, Vaughan Williams was occupied with service in Macedonia and France. After the War the British Music Society arranged for the symphony to be produced at their first annual congress, the concert taking place at Queen's Hall, under the direction of Albert Coates, in May, 1920. In the years which had elapsed since the first performance, the composer made considerable revisions. The score, bearing a dedication to George Butterworth, has been published by the Carnegie Trust. This step has resulted in the symphony being played extensively on the Continent, apart from regular performances enjoyed in England.

Although the composer has stated that no programme is attached to *A London Symphony*, it is noticeable that realistic touches, such as the Westminster Chimes, are included. These, however, are incidental to the main scheme. The success of the music by no means depends upon such details. The symphony is sombre and powerful. Further acquaintance reveals more fully its dignity and strength. There is wonderful beauty in the slow movement. The Scherzo is, perhaps, the least attractive part. The first and final movements are especially vital in their eloquent melody and satisfying thought. Viewed as a whole this symphony is among the most poetic of Vaughan Williams's compositions.

The Lark Ascending, a romance for violin and orchestra, written in 1914, did not receive its first public performance until 1921. Its reflective nature is finely conceived, though the design makes the work appear a little evasive. So much is due, also, to a deliberate choice of limited harmony. Yet this tranquil rhapsody contains some charming music and repays careful study. A sharp contrast of style is found in the lively opera *Hugh the Drover*. It was composed between 1911-14, but no public production took place until the British National Opera Company presented it in 1924. *Hugh the Drover* is one of Vaughan Williams's most robust and delightful undertakings. Throughout the two acts it is evident that the composer and Harold Child, the librettist, are unusually sympathetic to the life of the country. The opera abounds in cheerful melody, and its essentially English character ensures a direct appeal. The deserved success



DR. R. VAUGHAN WILLIAMS.

attending the first and subsequent productions shows clearly Vaughan Williams's talent for such spirited enterprise.

His first post-war composition of considerable size was the *Pastoral Symphony*, performed under Adrian Boult in January, 1922. This symphony is entirely free from any realistic detail. The whole atmosphere is contemplative. Out of four movements only one—the third—contains any genuinely quick passages. The calm spirit pervading the work is profoundly attractive. A simplicity in the music reveals intimately the direct nature of the composer. The storms and stress visible in *A London Symphony* have no place here. Tranquillity is supreme.

Of a similar mood is the scene from 'The Pilgrim's Progress,' entitled *The Shepherds of the Delectable Mountains* (1922). This opera in one act, though it has charming qualities, displays a vagueness which rather detracts from the composer's intent. The *Mass in G Minor* (1923) is, on the other hand, concise to a point of severity, but the austere writing which Vaughan Williams affects is remarkably telling. His treatment results in impressive music, clear and dignified in thought, and well-suited to the purpose. Frequent performances of the *Mass* have served to illustrate the success with which Vaughan Williams has combined traditional methods with a modern idiom. When one turns from the *Mass in G Minor* to so lighthearted a work as the ballet *Old King Cole* (1923) it becomes plain that the method is far from being confined to a single mood. *Old King Cole* exhibits a genuine love of fun, and its effectiveness is owing partly to the sincerity which Vaughan Williams evinces in every department of his art.

Flos Campi, a suite for viola solo, voices, and small orchestra, was first played at a Queen's Hall Symphony Concert conducted by Sir Henry Wood on October 10, 1925. On that occasion the viola part was played by Lionel Tertis. The suite made an immediate impression on account of its intimate and attractive qualities, and each subsequent performance has confirmed this verdict. The simple personal nature of Vaughan Williams's

(Continued on page 240.)

5GB Calling!**TWO EVENINGS OF VAUDEVILLE.**

Popular Merrymakers at Birmingham—Lunch Hour at the Town Hall—Church Music in the Studio—Saturday Plays—An Operatic Programme—The Composer of a Hundred Songs.

Vaudeville from Birmingham.

LISTENERS who look forward with especial enjoyment to Vaudeville programmes will find their taste well catered for during the first week in February, for entertainments of this type appear in the fare from Birmingham on two successive evenings, Wednesday, February 5, and Thursday, February 6. On the Wednesday the fun is to be provided by that general favourite, Tommy Handley, together with such other popular merrymakers—that is, persons who make others merry—as Colleen Clifford and Dudley Glass in 'Musical Comedy Memories,' 'He and She' in 'Odds and Ends,' Jack Venables and Walter Randall in syncopated piano duets, and Myles Clifton, the light comedian. On the following evening, Mabel Constanduros will turn the searchlight on to yet another episode in the career of the Buggins family. Louis Hertel also appears in this programme with short sketches, as well as Grace Ivell and Vivien Worth in light songs and harmony, Walter Todd the entertainer, the d'Alton Instrumental Quartet, and Harry Jacobson, syncopating at the piano. The dance band engaged for the Wednesday is 'The Revellers,' and 'The Dominoes' will be playing on Thursday.

From Birmingham Town Hall.

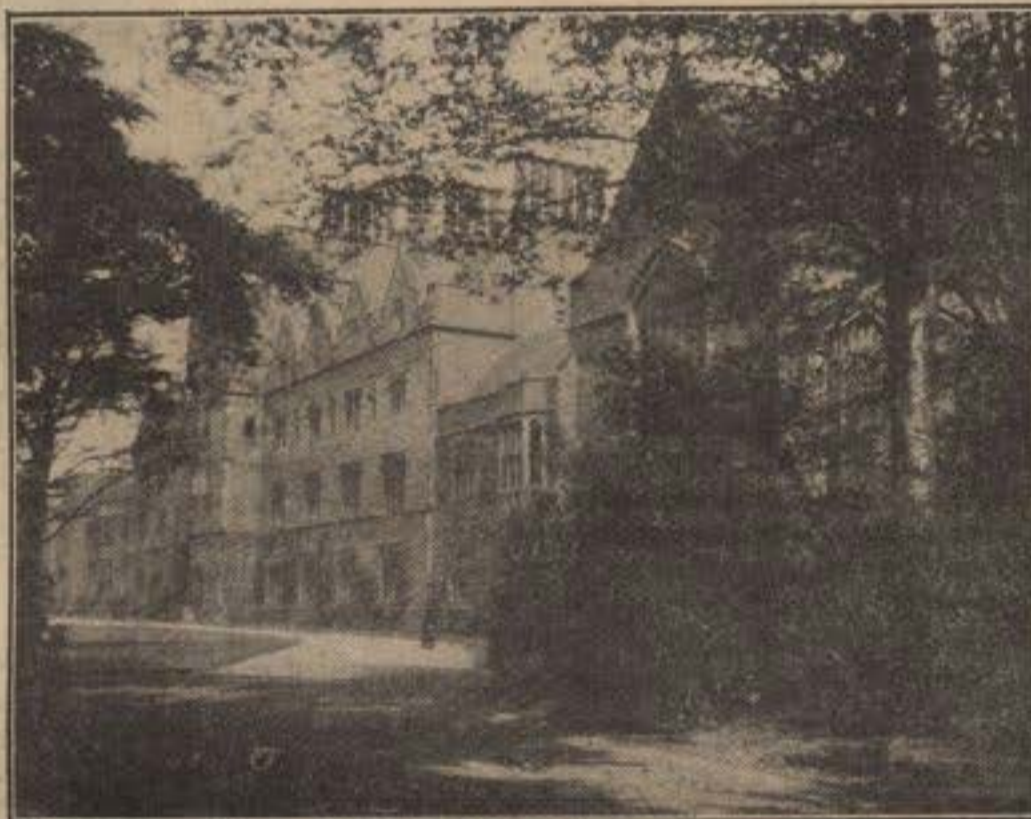
ALUNCH hour concert is being relayed from the Birmingham Town Hall for 5GB listeners on Thursday, February 6, beginning at 1.15 p.m. The City of Birmingham Orchestra, conducted by Adrian Boult, will play the Overture to *Prince Igor*, by Borodin, a Suite for Oboe and String Orchestra by Milford, and three movements from Schumann's No. 4 *Symphony in D Minor*.

Masters of Church Music.

THE music at the service which is to be broadcast from the Birmingham Studio on Sunday evening, February 2—the Feast of Candlemas—merits special attention, even apart from its primary function as a portion of the evening's devotion. The 'Schola Cantorum' (or School of Singers) at St. Mary's College, Oscott, on the outskirts of Birmingham, was founded, like other institutions of similar title elsewhere, expressly for providing a training which should keep alive and extend the splendid tradition of the best church music. Listeners will therefore have the assurance that they are hearing samples of the work of the great sixteenth-century masters, Vittoria and Viadana, as well as more modern work, interpreted by singers who are specialists in that type of music. Vittoria, a Spaniard, was roughly contemporary with our great English composer William Byrd, and was a personal friend of Palestrina. Viadana, an Italian, who was slightly their junior, was also among the foremost in the great company of church musicians of that age. The service will be conducted by the Right Rev. Monsignor Canon G. E. Price, of the Church of the Sacred Heart at Aston, Birmingham, and the singers will be under the direction of the Rev. A. McDonald.

'The Crossing.'

THE subject of the After Life is one which fascinates, while it troubles, humanity—a fact which is exploited by our daily newspapers, which can always be sure of a ready response to a symposium of articles under some such title as 'What happens when we die?' Though the views of poets, politicians, and chorus girls as expressed in such articles are of sensational interest, they do not modify the private beliefs of each one of their readers. Both the Stage and broadcasting have contributed to this discussion—the former with Sutton Vane's challenging play *Outward Bound*, the latter with *The Crossing*, a slighter fantasy on the same theme by Holt Marvell and Cyril Lister. *The Crossing* has been broadcast on several occasions,



ST. MARY'S COLLEGE, OSCOTT,
the choir of which will sing in the service from the Birmingham Studio on Sunday, February 2.

and the demand for its revival has been considerable. The play will be repeated on Saturday, February 8, from the Birmingham Studio. The name of Holt Marvell is now well known to the wireless audience in connection with his adaptations of *Carnival*, *Rupert of Hentzau*, etc., as well as with a number of revues and other light programmes. Mr. Marvell is now engaged on an adaptation of Arnold Zweig's great war-novel *The Case of Sergeant Grisha*, which is to be broadcast in the spring. Cyril Lister is the pen-name of one of the announcers at Savoy Hill, who has acquired his knowledge of radio technique at first-hand. *The Crossing* will be followed on February 8 by *Witch Wife*, a short one-act play by Mabel Constanduros and Michael Hogan, which is truly Grand Guignol. It contains some exceedingly strong characterization, and there is an added interest on this occasion, as it will be presented by a cast drawn entirely from Nottingham.

Violin and Organ.

NUMEROUS listeners will be glad to learn that a further opportunity of hearing an organ and violin recital from the Church of the Messiah, Birmingham, will occur on Friday, February 7. As on previous occasions, the violinist will be Frank Cantell, with Gilbert Mills at the organ.

A Cluster of Operatic Jewels.

AN unusual assortment of popular operas contributes to a concert from the Birmingham Studio on Tuesday evening, February 4. Beginning with the Overture to Rossini's *Barber of Seville*, the programme includes an air from the Russian opera *Boris Godounov*, sung by Harry Brindle with orchestral accompaniment, the 'Gipsy Chorus' from the English opera *The Bohemian Girl*, sung by the Studio Chorus, and 'The Dance of the Hours' from the Italian opera *La Gioconda*. Then come favourite examples of Bizet, Mozart, and Puccini, the peerless 'Bridal Chorus' from *Lohengrin*, and a duet from Benedict's *Lily of Killarney*, sung by Trefor Jones and Harry Brindle, and the programme concludes with the Overture to Wagner's *Flying Dutchman*. The soprano solos will be sung by Gertrude Johnson.

'Accompanied by the Composer.'

THESE words may be relied upon to add considerably to the interest wherewith any programme to which they relate will be anticipated by listeners. One feels, naturally, that they convey a kind of guarantee that the accompaniment, at any rate, will be performed as the mind which conceived it intended. And when the singer and the composer-accompanist are husband and wife, the guarantee may be expected to cover the contribution of both parties. Thus listeners may look forward to as perfect an interpretation as they could desire of Montague Phillips's songs on Saturday, February 8, for Clara Butterworth, the well-known soprano, who will sing them, is in private life Mrs. Montague Phillips, and her husband, the composer of *The Rebel Maid*, and of over a hundred songs, will be at the pianoforte. Later the

same evening Clara Butterworth will be heard as soloist in an Orchestral Concert, also from the Birmingham Studio. In this instance she will sing favourite airs from *Aida* and *Cavalleria Rusticana* accompanied by the Studio Symphony Orchestra.

Songs by the Fireside.

THOSE listeners who have expressed the opinion that our programmes might with advantage contain more community singing will doubtless have noted with satisfaction that the quarter of an hour of 'Fireside Songs' led by the Birmingham Studio Chorus have now become a regular weekly feature. Combined singing round the hospitable hearth is, after all, among the most natural pastimes for a winter evening, and it must rank with dancing and the telling of stories as the oldest. It is not so long since no one was entitled to be considered sociable unless he could take his personal share in entertaining the company with song or story, and now that mechanical contrivances for the reproduction of sound are accused, however falsely, of making many listeners and few performers, it is all to the good that broadcasting itself should sometimes stimulate the sociable art of community singing.

'MERCIAN.'



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"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me is that one can learn so well without using a single word of English." (I.M. 124.)

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Relayed from THE GUILDHALL
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DORIS OWENS (Contralto)
TOM PURVIS (Tenor)
WILLIAM BARRAND (Bass)
THE WIRELESS CHORUS

Players
JOHN FIELD (Oboe)
AMBROSE GAUNTLETT
(Violoncello)

LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA
(Three Trumpets, Tympani, Three Trombones,
Oboe, Bassoon and Strings)
Conducted by STANFORD ROBINSON

I. *Sinfonia* :

II. *Chorus* :

Lord, my God, my spirit was in heaviness and deep
affliction; but, Lord, Thy consolations have my soul re-
stored.

III. *Aria (Soprano)* :

Sighing, weeping, sorrow, need, anxious longing, fear of
death, rend my troubled heart in twain; I am torn by grief
and pain.

IV. *Recitation (Tenor)* :

Why hast Thou then, O God, in this my need, in this my
fear and anguish, thus quite forsaken me? Ah! knowest
Thou not Thy child? Ah! hear'st Thou not the mourning
of those who to Thyself in faith and truth are bound?
Thou hast been my delight, and now I see Thee not. I
seek for Thee in every place, I call, I cry to Thee alone, my
grief and woe are full, when Thou, O God, regardest not.

V. *Aria (Tenor)* :

Past my bitter tears are flowing,
Find I none to comfort me.
Waves and storms are o'er me going,
All this dark and troubled sea
O'er my fainting spirit rolleth,
Mine affliction none consoleth,
Floods of sorrow close me round,
Where can light and help be found?

VI. *Chorus* :

Wherefore grieve'st thou, O my spirit, and art so unquiet
in me?
Hope thou in God; for to Him I will give thanks,
For He is the help of my countenance, and He is my God.

VII. *Recitative (Soprano and Bass)* :

Lord Jesus, my repose, my light, where art Thou gone?
Behold, O Spirit, I am with thee,
With me? but here is only night!
I am thy faithful friend that
watcheth in the night, when
evil is abroad.
Then comfort with Thy light
and radiance enter in!
The hour is coming soon when,
all thy conflicts o'er, thou
shalt a sweet reward secure.

VIII. *Duet (Soprano and Bass)* :

'Come, my Saviour, and restore
me.
Yea, I will come and will
restore thee.
Shed Thy grace and gladness
o'er me.
Shed thy grace and gladness
o'er thee.
O'er this spirit that shall perish
Yea, thy spirit I will cherish,
That shall its continual sorrow
never vanquish,
Nor beneath continual sorrow
shalt thou languish.
Yea, ah, yea, I am rejected,
Thou hatest me.
Nay, ah, nay, thou art elected,
I care for thee.
Lord Jesus, Thou bringest me
joy and salvation.
Soon thou for thy sorrow shalt
find consolation.
Come, my Saviour
Yea, I come



IN TODAY'S PROGRAMMES.—WILLIAM PRIMROSE (left) is the soloist in the
orchestral concert in the afternoon; YVONNE ARNAUD will make an appeal for
the Santa Claus Home (from London only) at 8.45; and EDWARD ISAACS (right)
gives a pianoforte recital at 5.45.

IX. *Chorus* :

'Now again be thou joyful, O my spirit.
Of what avail our bitter sorrow? of what avail our pain
and grief?
Of what avail that each new morrow still finds our woe
beyond relief?
Thy reward is of God.
Think not, when high thy trouble swelleth,
That He in distant darkness dwelleth,
That Thou by God forsaken art,
Who fills with joy thy waiting heart.
Thy reward is of God.

X. *Aria (Tenor)* :

'Rejoice, O my spirit, in thy consolation,
For now from thy sorrow thou findest salvation.
The water of grief God hath chang'd into wine,
All sadness is over and gladness is mine.
Within me there burneth and shineth the pure light of
love, and of comfort in spirit and heart, for Jesus doth
my consolation impart.
Rejoice my spirit.

XI. *Chorus* :

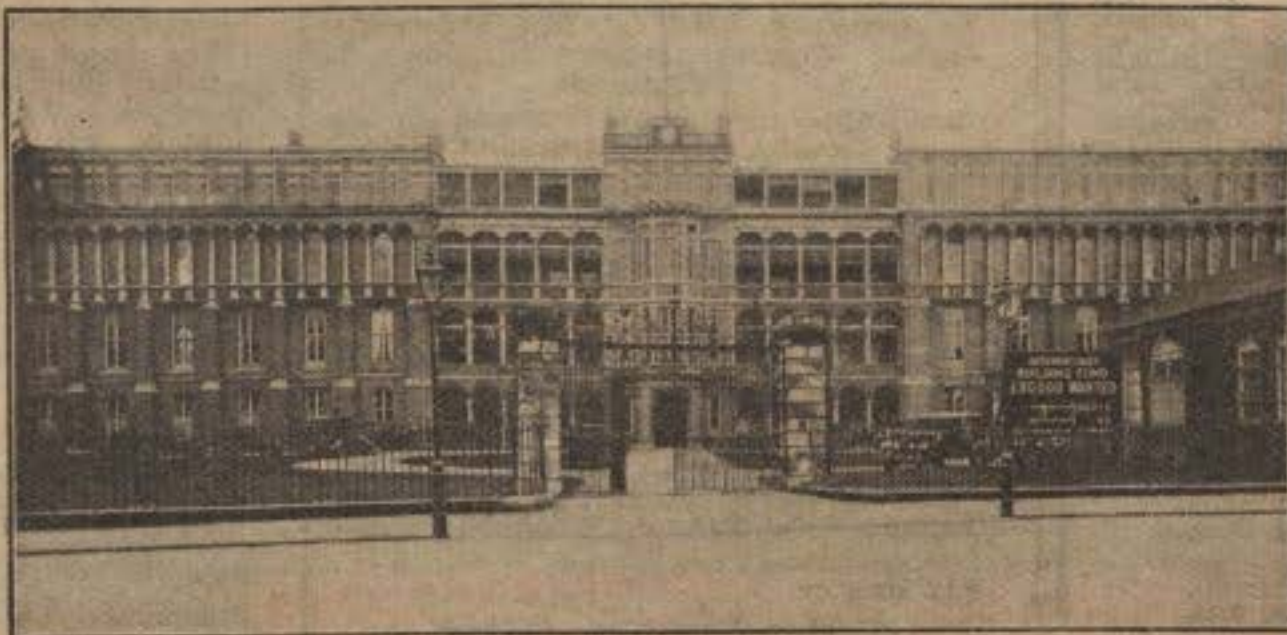
The Lamb that was slain for us is worthy to have all
pow'r, and riches, and wisdom, and strength, and honour,
and glory, and praise.
Praise, and honour, and glory, and power be to our God,
for evermore and evermore. Hallelujah, Amen.
(The text is reprinted by courtesy of Messrs. Novello and Co., Ltd.)

3.50 BIBLE READING
Paul's Letters—VII (Romans xii and xiii)

4.5-4.25 FOR THE CHILDREN

4.30 A Light Orchestral Concert

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Overture, 'Espagnole' Widor
Norwegian Rhapsody Svendsen
WILLIAM PRIMROSE (Violin) and Orchestra
Concerto No. 12 in E Vivaldi
Allegro; Largo; Allegro



ADDENBROOKE'S HOSPITAL, CAMBRIDGE, for which an appeal will be broadcast
(from Daventry only) tonight at 8.45.

ORCHESTRA
Gipsy Suite German
WILLIAM PRIMROSE with
Pianoforte
Nocturne in E Flat
Chopin, arr. Sarasate
Minuetto
Pugnani, arr. Kreisler
Molly on the Shore (Irish
Reel) Grainger, arr. Kreisler
ORCHESTRA
Overture, 'Der Freischütz'
(The Marksman') . . . Weber

5.45-6.15 A PIANOFORTE
RECITAL
by EDWARD ISAACS
S.B. from Manchester

7.55 SERVICE FROM
CHESTER CATHEDRAL
S.B. from Manchester
THE BELLS

8.0 Hymn, 'Songs of thankfulness and praise'
(Ancient and Modern, 81)
Confession and Prayer; Psalm No. 84
Reading from Scripture: St. Luke xi, 5-13
Magnificat: Scott-Baker in B Flat.
Creed: Lord's Prayer: Prayers
Anthem: 'O Lord, give Thy Holy Spirit'
T. Tallis (1529-1585)

Address by the Very Reverend F. S. M. BENNETT,
DEAN OF CHESTER
Hymn, 'Blest Creator of the light' (A. and M. 38)
Benediction

8.45 The Week's Good Cause
(London only)

An Appeal on behalf of THE SANTA CLAUS HOME
FOR CRIPPLED CHILDREN by Miss YVONNE
ARNAUD

Contributions should be sent to Mr. W. H.
Gillett, Hon. Treasurer, Santa Claus Home,
Highgate, London, N.6.

8.45 (Daventry only)

Appeal on behalf of ADDENBROOKE'S HOSPITAL,
CAMBRIDGE, by Sir HUMPHREY ROLLESTON,
K.C.B., M.D.

Contributions should be sent to Sir Humphrey
Rolleston, Bart., K.C.B., M.D., Addenbrooke's
Hospital, Cambridge.

8.50 'The News'

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

9.5 Light Chamber Music

THE HUNGARIAN STRING
QUARTET

EMMERICH WALDBAUER
(Violin), TIVADAR OBSAGH
(Violin), JEAN DE TEMES-
VARY (Viola), EUGENE DE
KERPELY (Violoncello)
Quartet in C (Op. 59, No.
3) Beethoven

IVAN PHILLIPPOWSKY
(Pianoforte)

Papillons (Butterflies)
Schumann
Hungarian Rhapsody, No.
12 Liszt

QUARTET
Quartet No. 1, in C Minor
(Op. 2) Kodaly

10.30 Epilogue

'LORD, WHAT IS MAN?'
'THE SEARCHER'

(For details of this week's
Epilogue see page 232.)

Columbia
New Process RECORDS

BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Monday: NORWEGIAN RHAPSODY (Orchestra Symphonique de Paris) (No. 9707-4s. 6d.). Lon. & Dur.
TROVATORE—Selection (Percy Pitt and B.B.C. Orchestra) (No. 9185-4s. 6d.). Day, Exp.
LA BOHEME—Complete Opera on Thirteen Records (Pampanini and International Italian Artists) (4s. 6d. each). Day, Exp.

Tuesday: MR. CINDERS—Selection (Deboy Somers Band) (No. 9690-4s. 6d.). Lon. & Dur.

Wednesday: ESPANA—Waltz (Jacques Jacobs' Ensemble) (No. 9685-4s. 6d.). Lon. & Dur.
SCHUMANN'S CONCERTO IN A MINOR—Intermezzo (Fanny Davies and Royal Philharmonic Orchestra) (No. 9618-4s. 6d.). Day, Exp.
THREE REARS—Phantasy (Piazza Theatre Orchestra) (No. 9499-4s. 6d.). Day, Exp.
SLAVONIC DANCE No. 1 IN G MINOR (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L2513-6s. 6d.). Day, Exp.

Thursday: MARTIAL MOMENTS—Medley (H.M. Grenadier Guards Band) (No. 9065-4s. 6d.). Day, Exp.
ORPHEUS IN THE UNDERWORLD—Overture (Lucerne Karsaal Orchestra) (No. 9648-4s. 6d.). Day, Exp.

BOHEMIAN GIRL—Overture (Percy Pitt and B.B.C. Orchestra) (No. 9160-4s. 6d.). Day, Exp.
BALLET EGYPTIEN (Orchestra Symphonique de Paris) (Nos. 9566-9567-4s. 6d. each). Day, Exp.

Friday: L'HEURE EXQUISE (Jean Lemaire's Orchestra) (No. 4011-5s.). Day, Exp.

Saturday: SIEGFRIED—Forest Murmurs (Bayreuth Festival Orchestra) (No. L2014-6s. 6d.). Day, Exp.
ROSENKAVALIER (ROSEBAREK)—WALTZ (Orchestra—With Vocal Duet) (No. L2340-6s. 6d.). Day, Exp.
CAPRICCIO ESPAGNOLE (Sir Hamilton Harty and Hallé Orchestra) (Nos. 9716-9717-4s. 6d. each). Day, Exp.
LE VILLI—Witches' Dance (Percy Pitt and B.B.C. Orchestra) (No. 9114-4s. 6d.). Day, Exp.
OBERON—Overture (Mengelberg and Concertgebouw Orchestra) (Nos. L2312-L2313-6s. 6d. each). Day, Exp.
TSCAIKOWSKY'S CONCERTO IN D (Huberman and Berliner Staatskapelle Orchestra) (Nos. L2335-L2336-6s. 6d. each). Day, Exp.
SCENES PITTORESQUES (Orchestra Symphonique de Paris) (Nos. 9491-9492-4s. 6d. each). Day, Exp.

Instrumental.

Sunday: BEETHOVEN'S QUARTET IN C, OP. 59, No. 3 (Léner String Quartet) (Nos. L1860-L1863-6s. 6d. each). Day, Exp.

Wednesday: SLAVONIC DANCE IN E MINOR (Joseph Seligst-Violin) (No. L1965-6s. 6d.). Day, Exp.

Thursday: SHENANDOAH-Sea Shanty (W. H. Squire-Cello) (No. L2186-6s. 6d.). Day, Exp.
BY WATERS OF MINNETONKA (Cherniavsky Trio) (No. 3368-3s.). Day, Exp.
CZARDAS (Yvonne Curli-Violin) (No. 5299-3s.). Day, Exp.

Friday: LA CINQUANTAINE (W. H. Squire-Cello) (No. D1622-4s. 6d.). Day, Exp.
HANDEL'S LARGO (W. H. Squire-Cello) (No. L2128-6s. 6d.). Day, Exp.
APRES UN REVE (Lionel Tertis-Viola) (No. D1562-4s. 6d.). Day, Exp.

Saturday: ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9275-4s. 6d.). Day, Exp.
FIBICH'S POEM (J. H. Squire Celeste Octet) (No. 3796-3s.). Day, Exp.
SI MES VERS AVAIENT DES AILES (J. H. Squire Celeste Octet) (No. 3551-5s.). Day, Exp.
CZARDAS (See Particulars above). Day, Exp.
SALUT D'AMOUR (Pittman-Organ) (No. 4231-3s.). Day, Exp.
GLORIA (Rudy Wiedoeft-Saxophone) (No. 4083-3s.). Day, Exp.

Vocal.

Sunday: BOHEME—Si mi chiamano Mimi (Pampanini-Soprano) (No. 9849-4s. 6d.). Day, Exp.
BOHEME—Musetta's Waltz Song (Luba Mirella and Concerted Vocal) (No. 9851-4s. 6d.). Day, Exp.

Wednesday: DON GIOVANNI—Batti, batti (Miriam Licetto-Soprano) (No. 9911-4s. 6d.). Lon. & Dur.

SEA FEVER (Roy Henderson-Baritone) (No. 5396-5s.). Day, Exp.
ROADSIDE FIRE (Rex, Palmer-Baritone) (No. 4502-3s.). Day, Exp.

Thursday: GINCHY ROAD (Harold Williams-Baritone) (No. 4498-3s.). Day, Exp.
OLD CLOTHES AND FINE CLOTHES (Norman Allan-Bass) (No. 5140-3s.). Day, Exp.
BILLY BOY-Sea Shanty (Greenock Male Choir) (No. 4523-3s.). Day, Exp.
MOTHER O' MINE (Francis Russell-Tenor) (No. 4501-3s.). Day, Exp.
TO-MORROW (Harold Williams-Baritone) (No. 4925-3s.). Day, Exp.

Friday: TREES (Dance Clara Butt-Contralto) (No. X337-6s.). Day, Exp.

Now on Sale at all Stores and Dealers.

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SUNDAY, JANUARY 26
5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
A MILITARY BAND CONCERT

4.30 **From the Oratorios**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
GWLADYS NAIISH (Soprano)
FRANK TITTERTON (Tenor)
KEITH FALKNER (Baritone)
THE BIRMINGHAM STUDIO CHORUS
Excerpts will be given from
'Athalie'
(Mendelssohn)
'Samson'
(Handel)

BAND
Characteristic Suite, Op. 9
Glazounov, arr. Gerrard Williams
Introduction and Rustic Dance; Intermezzo, Scherzando and Trio; Carnival
JOHN THORNE
Two Songs from 'The Princess'
Lynedoch Moncrieff
I sank and slept; Come down, O Maid
MAY HUXLEY
The Bubble Song *Martin Shaw*
The Little red Lark *Stanford*
Rain *Curran*

BAND
Two Irish Tone Sketches *Walton O'Donnell*
The Mountain Sprite; By the Pattern
THAT the popular conductor of the B.B.C. Military Band in London is much more than a thoroughly



KEITH FALKNER (left) and GWLADYS NAIISH sing in the Oratorio programme from Birmingham this afternoon, and JOHN THORNE (right) in the Military Band Concert tonight at 9.0.

'St. Paul'
(Mendelssohn)
'Judas Maccabaeus'
(Handel)

5.45-6.15 **Religion in the Light of Psychology**
By the Rev. E. S. WATERHOUSE, D.D.—IV,
'Sense and Symbols: The Value of Imagination'

7.55 **SERVICE FROM CHESTER CATHEDRAL**
(For details of Service see London)

8.45 **The Week's Good Cause**
(From Birmingham)
An Appeal on behalf of THE BIRMINGHAM ANIMAL WELFARE SOCIETY by Mrs. R. BLANKENSEE
Contributions should be forwarded to the Secretary, 15, Islington Row, Birmingham

8.50 **'The News'**
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 **A MILITARY BAND CONCERT**
MAY HUXLEY (Soprano)
JOHN THORNE (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Naiads'.... *Sterndale Bennett*
MAY HUXLEY
Si mi chiamano Mimi (They call me) Mimi) ('La Bohème') *Puccini*
Musetta's Waltz ('La Bohème').....

equipped Military Bandmaster, has long ago been made abundantly clear by the success of his orchestral music and songs, to name two other directions in which he is best known to the great listening public. And he is, of course, particularly happy in making use of the folk songs of his native Ireland.

The first of these two Sketches, *The Mountain Sprite*, begins with a plaintive tune for the English horn alone. Like a free Recitative, it is an expressive and sad little tune such as a shepherd among the hills might play on his pipe in solitude. That furnishes a little introduction and then in a gently moving time a clarinet solo plays the flowing tune. It leads straight into a bustling little section with a brisk melody, and then the first part returns, now with something of sorrow in its mood. The movement is rounded off by a little return of the opening tune for the English horn.

The second piece is called *By the Pattern*, a pattern being a dance at the crossroads. It is supposed that the word was derived from 'Patron,' and that the dance was originally in honour of St. Patrick. Two bars of introduction serve to bring in the merry tune played, to begin with, on the clarinet. It hurries along on nimble feet, but in the middle is interrupted by a slow section which the brasses begin with a solo. Then the merry dance returns to bring the piece to an end with boisterous vigour.

JOHN THORNE
In Summertime on Eredon *Graham Peel*
The Song of the Palanquin Bearers
Martin Shaw

BAND
Benedictus *Mackenzie*

10.30 Epilogue

Sunday's Programmes continued (January 26)

5WA CARDIFF. 968 kc/s. (309.9 m.)

3.0 S.B. from London
 4.30 S.B. from Swansea
 5.45-6.15 S.B. from Manchester (see Manchester Programme)
 7.55-8.45 S.B. from Manchester (see Manchester Programme)
 8.50 S.B. from London
 9.0 West Regional News

9.5 A CONCERT

Relayed from THE PALLADIUM, ABERDARE
 NATIONAL ORCHESTRA OF WALES
 Leader, LOUIS LEVITUS
 Conducted by WARWICK BRAITHWAITE
 Bacchanale (' Tempter ' Suite) German
 TOM KINNIBURGH (Bass) and Orchestra
 Si tra i ceppi (If amid the chains) (' Borenice ')
 Handel
 ORCHESTRA
 Divertimento No. 17 in D Mozart
 Allegro; Menuet; Rondo
 THE CHOIR OF THE BETHEL CHORAL SOCIETY
 Conducted by DAN EDWARDS
 How lovely are thy Dwellings Brahms
 MEGAN THOMAS (Soprano)
 Starry Woods Phillips
 The Blackbird Weatherly
 ORCHESTRA
 Welsh Rhapsody German

10.0 S.B. from London
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship

5SX SWANSEA 1,040 kc/s. (288.5 m.)

3.0 S.B. from London
 4.30 **A**
Silver Band Concert

THE MYSYDDYGARREG SILVER BAND
 Conducted by D. T. GRAVELL
 DAN JONES (Tenor)
 MORLAIS MORGAN (Bass-Baritone)

BAND
 Selection from the Music of Liszt arr. Rimmer

DAN JONES
 Y Wlad Well.. William Davies
 Galwad y Tywysog.. John Henry
 Eleanore..... Coleridge-Taylor

BAND
 Trombone Solo, 'Lead me your aid'
 Gounod
 (P. J. GRAVELL)

DAN JONES and MORLAIS MORGAN
 Mae Cymru'n Barod... Joseph
 Plant y Cedryn J Parry
 The Moon hath raised her
 Lamp above Benedict

BAND
 March, 'Valorous'... Rimmer



DAN JONES (left) sings during this afternoon's concert from Cardiff and Swansea. TOM KINNIBURGH (right) takes part in the concert which Cardiff is relaying from the Palladium, Aberdare, tonight.

MORLAIS MORGAN
 Can y Marchog Joseph Parry
 Can y llanc chwethynllyd Vaughan Thomas
 The Blind Ploughman Coningsby Clarke

BAND
 Recollections of Schubert arr. Rimmer

5.45-6.15 S.B. from Manchester
 7.55-8.45 S.B. from Manchester
 8.50 S.B. from London
 9.0 West Regional News. S.B. from Cardiff
 9.5 S.B. from London

10.30 Epilogue
 10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.0 S.B. from London
 5.45-6.15 app. S.B. from Manchester (See London)
 7.55 S.B. from Manchester

8.45 The Week's Good Cause
 Appeal on behalf of the Disabled Sailors and Soldiers Workshops at Bournemouth by Major-General Sir HARRY BROOKING, K.C.B., K.C.M.G., K.C.S.I., K.C.I.E.

8.50 S.B. from London
 9.0 Local News
 9.5 S.B. from London
 10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.0 S.B. from London
 5.45-6.15 S.B. from Manchester
 7.55-8.45 S.B. from Manchester
 8.50 S.B. from London (9.0 Local News)
 10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3.0 S.B. from London
 4.30 **An Orchestral Concert**
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 ADA GIBSON (Soprano)

5.45-6.15 **A PIANOFORTE RECITAL**
 by EDWARD ISAACS
 Relayed to London and Daventry

7.55 **A RELIGIOUS SERVICE**
 Relayed from CHESTER CATHEDRAL
 Relayed to London and Daventry
 (For details of Service see London)

8.45 The Week's Good Cause
 An Appeal on behalf of THE SALFORD ROYAL HOSPITAL by Mr. GEORGE ROBEY
 8.50 S.B. from London

9.0 North Regional News
 9.5 **A Light Orchestral Concert**
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 HARRY WALSH (Bass) with Orchestra
 10.30 Epilogue

Other Stations.

5SC GLASGOW. 750 kc/s. (398.9 m.)
 3.0:—S.B. from London. 5.45-6.15:—S.B. from Manchester (See London). 7.55-8.45:—S.B. from Manchester (see London). 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN 995 kc/s. (301.5 m.)
 3.0:—S.B. from London. 5.45-6.15:—S.B. from Manchester (See London). 7.55-8.45:—S.B. from Manchester (see London). 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. S.B. from Glasgow. 9.5:—London. 10.30:—Epilogue.

2BE BELFAST. 1,330 kc/s. (242.5 m.)
 3.0:—London. 5.45-6.15:—Manchester. 7.55-8.45:—Manchester. 8.50:—London (9.0 Regional News). 9.5:—An Orchestral Concert. May Turtle (Soprano). Carrodus Taylor (Violoncello). The Symphony Orchestra. Conducted by E. Godfrey Brown. 10.30:—Epilogue.



THE PALLADIUM, ABERDARE, from which Cardiff is relaying a concert by the National Orchestra of Wales tonight at 9.5.

Watson's Studio

£200 A YEAR WHEN YOU RETIRE

£200 as a salary is small, but as a private income it may make a world of difference to your comfort and well-being in years to come. Those later years will be very happy years if you are freed from the cares and anxieties of earning a living. This plan will give you that freedom.

It is a plan which enables a man of moderate means to retire at an early age, without unduly sacrificing the pleasures of the present time. Indeed, it may not require any sacrifice at all. £200 a year is here mentioned, but the plan is available for larger or for smaller amounts, to suit individual circumstances.

You make annual deposits of a sum you can spare from your income, and these deposits, looked after by the Sun Life of Canada, accumulate to your credit, and to them are added the extraordinary profits made possible by the sound success of this most prosperous Company. Supposing your age is now 35 and you take up this plan, say, for £200 a year for life to commence at age 55, this is how the plan will help you and yours. The figures quoted here are based on present bonus rates. There is, first, the

£200 A YEAR FOR LIFE

At 55 you have the choice of £200 a year for life or a cash sum of about £2,400.

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If sickness or accident permanently incapacitates you from earning a living, you cease making deposits, and £14 a month will be paid to you until the £200 a year is due.

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You get a substantial rebate of Income Tax on each deposit you make, and you pay no Income Tax on the bonuses you receive—a double advantage.

£1,400 PLUS PROFITS FOR YOUR FAMILY

If you do not live to be 55, your family will receive £1,400, plus the accumulated profits. If death results from an accident, £2,800, plus the profits, will be paid.

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The Sun Life of Canada has assets of over £100,000,000, which are under Government Supervision. In addition to the foregoing Plan, this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education.

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To H. O. LEACH (Manager)
SUN LIFE ASSURANCE COMPANY OF CANADA,
12 Sun of Canada House, Cockspur Street, Trafalgar Square, London, S.W.1.

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

Name
(Mr., Mrs., or Miss)

Address

Occupation

(Exact Date of Birth)

R.T. 24-1-30.

9.20
A GREAT
PHYSICIST
LECTURES

MONDAY, JANUARY 27
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.15
MADRIGALS
AND
HARPSICHORD

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'The Future of Domestic Service—IV, How a General Servant Sees It,' by Miss LIZZIE WILSDEN

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission by the Baird Process

12.0 ORGAN MUSIC

Played by EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL
Sonata in F Minor Rheinberger

IVY RAINIER (Solo Violin)

Chaconne Vitali

EDGAR T. COOK

Prelude and Fugue in C Böhm

Choral Prelude, 'Lobe Gott-
ihr Christen, Allzugleich' } Buxtehude

Chaconne }

IVY RAINIER

Slow Movement (Concerto in A) .. Bach

EDGAR T. COOK

Fantaisie—Impromptu Alcock

Canto popolare ('From the South')

Elgar

Fantaisie Dialoguée Böllmann

1.15 AN ORCHESTRAL CONCERT

Relayed from THE NATIONAL MUSEUM OF WALES

S.B. from Cardiff

NATIONAL ORCHESTRA OF WALES

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Der Freischütz' ('The

Marksmen') Weber

Air Bach

Symphony, No. 36, in C Mozart

Legend, 'The Swan of Tuonela'

Sibelius

Overture, 'Le Baruffe Chiozzotte' ('The

Hubbub at Chioggia') Sinigaglia

2.0 FOR THE SCHOOLS

French Dialogue—Mlle CAMILLE VIÈRE
and Monsieur E. M. STÉPHAN—I, 'Ed
Bateau'

2.15 Dr. A. R. PASTOR: Spanish Reading

2.30 Miss RHODA POWER: 'Days of Old—
Tudor and Stuart Days—II, Coronation Day
in 1547'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger
Pupils—II, The Leprechaun and the Scarlet
Garters (Irish)'

3.20 Jack Payne
and his B.B.C. Dance Orchestra

4.15 LIGHT MUSIC

THE PICCADILLY GRILL ROOM ORCHESTRA

Directed by MAX JAFFA

from the PICCADILLY HOTEL

5.15 THE CHILDREN'S HOUR

Where do your treasures go to when you lose
them? Carey Grey offers a solution in 'Once
under a Time'

'Shepherd's Hey' (Grainger) and other Pianoforte
Solos played by CECIL DIXON

Still more Hints on How to Play Association
Football by GEORGE F. ALLISON
'The Cobbler's Song' and others, sung by
ARTHUR WYNN

6.0 Air Commodore L. E. O. CHARLETON: 'Mexico
City'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

CEDRIC SHARPE
Romance William C. Hann
Orientale Cui
An Irish Love Song }
Under the Greenwood Tree } arr. Cedric Sharpe

BAND

Norwegian Rhapsody Lalo

RISPAH GOODACRE

The Silver Lamps Phillips

The Silver Ring Chaminade

Come, let's be Merry arr. Lane Wilson

BAND

Mazurka Elgar

Rigaudon Raff

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN; Local News;
(Daventry only) Shipping Forecast,
Stock Exchange Summary and Fat
Stock Prices

9.20 National Lecture

Sir J. J. THOMSON, O.M., D.Sc.,
LL.D., F.R.S.,

Master of Trinity

'Tendencies of Recent Investigations
in the Field of Physics'

Sir J. J. THOMSON has been Master of
Trinity since 1918, previous to which
he was Cavendish Professor of Experi-
mental Physics at Cambridge. He has
had an extremely brilliant career, being
awarded Nobel Prize for Physics in
1906: he is also a Member of the
Institute of France. His books include
'The Structure of Light,' 'Conduction
of Electricity Through Gases,' etc.

10.15 A RECITAL

THE TEMPLARS (Madrigals)

RUDOLF DOLMETSCH (Harpsichord)

THE TEMPLARS

Begone, dull care ... arr. A. C. Dixon

O Mistress Mine Byrd, arr. A. C. Dixon

Strawberry Fair Folk Song

Requiem Paul Edwards

Bobby Shaftoe arr. Whittaker

RUDOLPH DOLMETSCH

Tocatta and Fugue in G Minor ... Bach

The King's Hunt Dr. John Bull

Dr. JOHN BULL at the age of about twenty
became organist of Hereford Cathedral,
and three years later a member of the
Chapel Royal. Although his position in
the world of music was a very eminent
one, and he was a Doctor of Music

both of Cambridge and of Oxford, in 1591 his
circumstances were so bad that he had to petition
Queen Elizabeth to relieve his great poverty,
which altogether hinders his studies. He sur-
vived the Queen and continued to hold his foremost
position in the next reign, and his fame spread to
other parts of Europe, too. He left this country
about 1613, and in 1617 became organist of Antwerp
Cathedral. He died there, and is buried on the
south side of Notre Dame, in the city which was
also his birthplace.

THE TEMPLARS

Diaphenia Pilkington, arr. A. C. Dixon

The Maid for my Bride Norman Stone

Two Nursery Rhymes: 'Bless You,' 'A Tragedy'

Walford Davies

Chinese March Julius Otto

11.0-12.0 DANCE MUSIC

SYDNEY KYTE and his CIRO'S CLUB BAND

From CIRO'S CLUB

Tonight's National Lecture



Sir J. J. Thomson, O.M., F.R.S., Master of Trinity
College, Cambridge, will discuss 'The Tendencies of
Recent Investigations in the Field of Physics' (9.20 to 10.15)

6.40 THE FOUNDATIONS OF MUSIC

OLD ITALIAN VIOLONCELLO SONATAS

Played by IVOR JAMES

7.0-7.20 Mr. DESMOND MACCARTHY: 'Books in
General'

7.25 Monsieur E. M. STÉPHAN: French Talk

7.45 A MILITARY BAND CONCERT

RISPAH GOODACRE (Contralto)

CEDRIC SHARPE (Violoncello)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

March, 'The Spirit of Pageantry' Fletcher

RISPAH GOODACRE

My heart is weary ('Nadeshda')

Goring Thomas

BAND

Suite, 'The Garden of Allah' ... Landon Ronald

Prelude; The Garden of Antoine; Kyrie

Eleison; Dance of the Ouled Nail

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MONDAY, JANUARY 27 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.15
A BROADCAST
OF
'LA BOHÈME'

- 12.0 A BALLAD CONCERT
GERALDINE WILTON (*Soprano*)
MERVYN LAMBERT (*Baritone*)
- 12.30 Gramophone Records
- 1.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA, from THE PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE
ORCHESTRA
(From Birmingham)
Conducted by ERNEST PARSONS
Hungarian Concert Overture *Keler-Bela*
Chant El gigue *Tchaikovsky*
Selection, 'Cavalleria Rusticana' .. *Mascagni*
A Desert Romance *Ketelbey*
Intermezzo, 'April's Lady' *Ancliffe*
Ballot Music, 'Coppelia' *Delibes*
Paso Doble Espanol, 'Dolores' *Billi*
- 5.15 The Children's Hour
(From Birmingham)
'The Crossword Mystery,' a Detective Play by
Mabel France
EDITH JAMES will Entertain
JAMES DONOVAN (*Saxophone*)
- 6.0 ORGAN MUSIC
Played by EDWIN J. GOBOLD
Relayed from LOZELLS PICTURE HOUSE,
BIRMINGHAM
Selection, 'Il Trovatore' *Verdi*
Somewhere a Voice is calling *Tate*
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.40 JACK PAYNE
and his B.B.C DANCE ORCHESTRA
- 7.15 'La Bohème'
ACT I
An Opera in Four Acts by GIUSEPPE GIOIOSA and
LUIGI ILICA
Music by PUCCINI
Founded on the novel, 'LA VIE DE BOHEME,' by
HENRI MURGER
(English Version of Acts I and II, by WILLIAM
GRISH and PERCY PINKERTON, and Acts III and
IV by PERCY PINKERTON)

- THE WIRELESS CHORUS
Chorus Master: STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
Leader: S. KNEALE KELLEY
Conducted by PERCY PITT
(Relayed from the Parlophone Studio by the
courtesy of the Parlophone Company)
- Rudolph, a Poet TUDOR DAVIES
Schaunard, a Musician FRANKLYN KELSEY
Benoit, a Landlord SYDNEY RUSSELL
Mimi LUELLA PAIKIN
Parpignol TOM PURVIS
Marcel, a Painter CUTHBERT REAVELEY
Colline, a Philosopher WILLIAM ANDERSON
Alcindoro, a Councillor of State SYDNEY RUSSELL
Musetta EVELYN HANSON
Custom House Sergeant STANLEY RILEY
Students, Work-girls, Citizens, Shopkeepers,
Street Vendors, Soldiers, Restaurant Waiters,
Boys, Girls, etc.
- TIME: About 1830 in Paris
NARRATOR: FILSON YOUNG
(See below)
- 8.0 Mr. BONAMY DOBRÉE:
'English Personalities of the Eighteenth Century
—II, Lord Chesterfield'
- LORD CHESTERFIELD has gone down to history chiefly because (so it was said) he kept Dr. Johnson waiting in an anteroom, and thus occasioned the famous letter in defence of men of letters. But popular history is usually a very unfair and prejudicial thing. Lord Chesterfield was also a great statesman and politician. He was renowned for his wit and for his courtesy. If he was (as is alleged) rude to the great Doctor, his last words on his deathbed would seem to show there was perhaps some occasion for it, or some mistake: 'Give Dayrolles a chair,' he said, when his friend was brought in to him. As politician, Chesterfield's fame rests chiefly on his brilliant administration of Ireland. As an author he is to be remembered by the 'Letters to his Son.'
- 8.30 'La Bohème'
ACTS II, III and IV
- 10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



PUCCINI

PUCCINI'S FAMOUS OPERA

'LA BOHÈME'

founded on Henri Murger's novel of the
Latin Quarter, 'La Vie de Bohème'



MURGER

WILL BE BROADCAST FROM 5GB TONIGHT

ACT I WILL BE BROADCAST BETWEEN 7.15 AND 8.0, AND THE
REMAINING THREE ACTS OF THE OPERA BETWEEN 8.30 AND 10.15.

For cast see above.

An article on the opera, by BASIL MAINE, will be found on page 197, and the libretto,
in the English version, is included in the series of librettos published by the B.B.C.

LA BOHÈME WILL BE BROADCAST AGAIN, FROM LONDON
AND DAVENTRY, ON WEDNESDAY NIGHT.

Monday's Programmes continued (January 27)

5WA CARDIFF. 958 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 AN ORCHESTRAL CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
(Relayed to London and Daventry 5XX)
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Der Freischütz' ('The Marksman')
Weber
Air *Bach*
Symphony, No. 36, in C *Mozart*
Legend, 'The Swan of Tuonela' *Sibelius*
Overture, 'Le Baruffa Chiozzotte' ('The Hubbub
at Chioggia') *Sinigaglia*

2.0 London Programme relayed from Daventry

4.45 Mr. F. J. HARRIES: 'A Famous
Welsh Arctic Explorer'

5.15 The Children's Hour

6.0 London Programme relayed from
Daventry

6.15 S.B. from London

9.15 West Regional News

9.20-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE
DAILY SERVICE
Relayed from Daventry

1.15-2.0 S.B. from Cardiff

2.0 London Programme relayed from
Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from
Daventry

6.15 S.B. from London

9.15 West Regional News. S.B. from
Cardiff

9.20-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.0 London Programme relayed from Daventry

5.15 The Children's Hour
'THE ARKVILLE DRAGON'
(S. G. Hulme Beaman)
This is arranged as a dialogue story.

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.0 London Programme relayed from Daventry

3.20 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Arcadians'
Monckton and Talbot

3.26 JACK CAIRNS (Baritone) (from Newcastle)
Song of the Toreador *Bizet*
Lorraine *Sanderson*
When the Sergeant-Major's on Parade
Longstaffe

3.36 ORCHESTRA
Waltz, 'Rouge et Noir' ('Red and Black') *Lotter*



Sir WILLIAM EDWARD PARRY,
the famous Welsh Arctic explorer, of whom Mr. F. J.
HARRIES talks from Cardiff this afternoon at 4.45.

3.45 JACK CAIRNS
Devonshire Cream and Cider *Sanderson*
Cradle Song *William*
The Rebel *Wallace*

3.55 ORCHESTRA
Petite Suite Moderne *Rosse*
In a Country Garden; Nocturne; Humoresque

4.10 DONALD W. EDGE (Syncopated Pianist)
Puppets' Suite } *Mayerl*
Golliwog; Judy; Punch }
Sleepy Piano }

4.20 ORCHESTRA
An Eastern Romance *Haines*

ORCHESTRA
Evensong *Martin*
Demoiselle Chic *Fletcher*

4.35 DONALD W. EDGE
Jazzmistrix *Mayerl*
I've got a Feeling I'm falling
Rose Link and Waller, arr. Lowry
Jack in the Box } *Mayerl*
Miniatures in Syncopation }
Muffin Man; Clockwork }

(Manchester Programme continued on page 214.)

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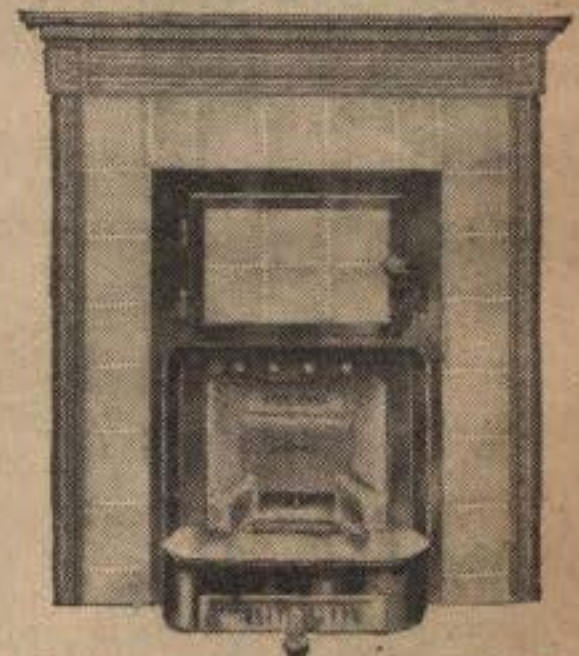
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Bath Size 10d.

Monday's Programmes continued (January 27)

(Manchester Programme continued from page 213).

- 4.45 ORCHESTRA
Selection, 'The Merry Widow' Lehar
March, 'The Spirit of Pageantry' Fletcher
- 5.15 The Children's Hour
SCHOOL DAYS
DORIS GAMBELL and HARRY HOPEWELL will sing songs from the Harrow School book and other school songs
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 Light Music and Humour
THE NORTHERN WIRELESS ORCHESTRA
Marche Militaire Granados
Suite, Valses Piquantes Peel
REX COSTELLO (The Society Entertainer)
ORCHESTRA
Selection, 'Philemon and Baucis' Gounod
REX COSTELLO
ORCHESTRA
No. 3 from Cameos Coleridge-Taylor
Pastoral Sketches Mayerl
A Legend; Lover's Lane; A Village Festival
- 9.0 S.B. from London
- 9.15 North Regional News
- 9.20-11.0 S.B. from London

Other Stations.

- 5SC GLASGOW. 752 kc/s. (398.9 m.)
10.15-10.30 :- The Daily Service, Relayed from Daventry
2.40 :- For the Schools: Dr. R. Stewart MacDougall: 'Natural History Round the Year—III, A Woodland Area in Spring,' S.B. from Edinburgh. 3.0 :- An Hour with Schubert. The Octet:

Overture, 'Alphonso and Estrella.' Marjorie Macgregor (Contralto); Who is Sylvia?; Whither?; Bliss. The Octet: Two Serenades. Marjorie Macgregor: Hark! hark! the Lark; Ave Maria; The Birds; Cradle Song. The Octet: Selection on the Music of Schubert (arr. Petras). 4.0 :- Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 4.30 :- Milestones of Musical Comedy—X, War-Time, II. Helen McKay (Soprano): The Flower that never dies ('The Beauty Spot') (Tate); The Lilac Domino ('The Lilac Domino') (Cuvillier); If you look in her eyes ('Going Up') (Hirsch). Octet: Selection, 'Katinka' (Friml). Helen McKay; Beware, and My Lady of the Dance ('Yes, Uncle') (Nat. D. Ayer); Tickle Toe ('Going Up') (Hirsch). Octet: Selection, 'The Boy' (Monckton and Talbot). 5.15 :- The Children's Hour. 5.57 :- Weather Forecast for Farmers. 6.0 :- London Programme relayed from Daventry. 6.15 :- S.B. from London. 9.15 :- Scottish News Bulletin. 9.20-11.0 :- S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
10.15-10.30 :- The Daily Service relayed from Daventry. 2.40 :- For the Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year—III, A Woodland Area in Spring.' S.B. from Edinburgh. 3.0 :- An Hour with Schubert. Marjorie Macgregor (Contralto). The Octet. S.B. from Glasgow. 4.0 :- Dance Music. S.B. from Glasgow. 4.30 :- Milestones of Musical Comedy—X, War-Time, II. Helen McKay (Soprano). The Octet. S.B. from Glasgow. 5.15 :- The Children's Hour. S.B. from Glasgow. 5.57 :- Weather Forecast for Farmers. S.B. from Glasgow. 6.0 :- London Programme relayed from Daventry. 6.15 :- S.B. from London. 9.15 :- Scottish News Bulletin. S.B. from Glasgow. 9.20-11.0 :- S.B. from London.

2BE BELFAST. 1,258 kc/s. (242.5 m.)
10.15-10.30 :- The Daily Service, Relayed from Daventry. 12.0-1.0 :- Gramophone Records. 2.0-3.20 :- London Programme relayed from Daventry. 3.30 :- Dance Music: The Plaza Band, relayed from the Plaza, Belfast. 4.30 :- E. H. Emery (Pianoforte): Two Preludes and Fugues (Bach). Geoffrey Garrod (Tenor): Shenandoah; Haul away, Joe; The Drummer and the Cook; Blow, my bully boys blow and Whisky Johnny (arr. R. R. Terry). 4.48 :- E. H. Emery: Reverie, and Gardens in the Rain (Debussy). 5.0 :- 'Stop Press.' (?). 5.15 :- The Children's Hour. 6.0 :- London Programme relayed from Daventry. 6.15 :- S.B. from London. 7.45 :- An Orchestral Concert by The Ballymena Philharmonic Society in Co-operation with the B.B.C. Relayed from the Town Hall, Ballymena. The Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'Oberon' (Weber); Symphony in G Minor (K.550) (Mozart). 8.15 :- Stuart Robertson (Baritone) and Orchestra: Reel, 'I rage, I melt, I burn'; Aria, 'O Rudder than the Cherry' ('Acls and Galatea') (Handel); Vulcan's Song (Gounod). 8.25 :- Orchestra: Theme and Six Diversions (German). 8.40 :- Enid Cruickshank (Contralto) and Orchestra: The Flower Song, and When all was young ('Faust') (Gounod). 8.50 :- Orchestra: Second Valse de Concert, Op. 51 (Glazouanov). 9.0-11.0 :- S.B. from London (9.15 Regional News).

LONDON'S ALTERNATIVE PROGRAMMES

The B.B.C. is anxious to help all those who have not fully understood the implications of the alternative programme tests which are now taking place. Any listener in difficulty and requiring information is invited to fill in the following questionnaire and send it to the Chief Engineer, Savoy Hill, W.C.2.

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4. When tuned to one programme do you hear an alternative programme in the background?
5. Is your set a valve set or a crystal set?
6. If your receiver is a valve set, is it of the portable type?

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7.25
THE MEANING
of
PICTURES

TUESDAY, JANUARY 28
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.40
A SKETCH
by the
ROOSTERS



Anderson Photo

LEONARDO DA VINCI,
from the self-portrait in Florence.
Mr. S. C. Kaines Smith will deal with
Leonardo, Botticelli and their con-
temporaries in his talk this evening
at 7.25.



Anderson Photo

SANDRO BOTTICELLI,
from his 'Adoration of the Magi.'
Botticelli and Leonardo represent the
culmination of the tendencies in
Florentine painting that Mr. Kaines
Smith will describe at 7.25.

5.15 THE CHILDREN'S HOUR
Viennese Folk-song (*Kreisler*) and other Violin
Solos played by DAVID WISE
'The Weakest Corner' (*H. Mortimer Batten*)
More News from the Zoo—this time 'The Winter
Zoo,' by Leslie G. Mainland

6.0 Readings from Victorian Poetry:
Swinburne
Read by ROBERT HARRIS

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 THE FOUNDATIONS OF MUSIC
OLD ITALIAN VIOLONCELLO SONATAS
Played by IVOR JAMES

7.0-7.20 'Looking Backwards'—III, Mr. HENRY
W. NEVINSON: 'Memories of a War Corre-
spondent.'

7.25 Mr. S. C. KAINES SMITH: 'The Meaning of
Pictures—II, A Century of Research'

7.45 English Light Music
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
HUBERT EISEDELL (Tenor)

ORCHESTRA
Overture, 'H.M.S. Pinafore' *Sullivan*
Three Dauces ('Hullo, America') *Finck*
HUBERT EISEDELL with Orchestra
Music, when soft Voices die }
Hey ho! the wind and the rain } *Quilter*
The Jealous Lover }

ORCHESTRA
Entr'acte, 'Coquette' } *Robert Chignell*
The Spaniards March }
Fantasy, 'Cinderella' *Eric Coates*

HUBERT EISEDELL with Pianoforte
Rose of Yestereve *K. Parker*
Trysting Song *Liza Lehmann*
My Love is like a red, red Rose
Old Scotch, arr. Moffatt

ORCHESTRA
Suite Française *Foulds*
Scène Espagnole, 'Sevillana' *Elgar*

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER
FORECAST
10.45 'The Countrywoman's Day'—IV. Miss
FLORENCE PETTY: 'Dinners for a Week on a
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12.0 A Ballad Concert
CECIL LUCAS (Contralto)
GLYN DOWELL (Tenor)
12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from TUSSAUD'S CINEMA
1.0-2.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA
From THE PICCADILLY HOTEL
2.30 FOR THE SCHOOLS
SIR WALFORD DAVIES: Music
(a) A Beginner's Course
(b) A Miniature Concert
(c) An Advanced Course
3.30 Interlude
3.35 Monsieur E. M. STÉPHAN: Elementary
French
4.0 Light Music
THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
Relayed from THE BRIXTON ASTORIA
4.15 Special Talk for Secondary Schools: Mr.
H. WILSON HARRIS: 'Newspapers and the
World'—I
4.30 ORGAN MUSIC
Played by PATTMANN
and the
BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
Relayed from the BRIXTON ASTORIA



Photo. by L.S.A. Staff Photographer

IN THE BALKAN WAR.

This photograph shows Mr. H. W. Nevinson, the
famous war correspondent, at the front during the
Balkan War of 1910. He will give his reminiscences,
in the 'Looking Backwards' series, this evening at 7.0.

8.0-8.30 (Daventry only)
Professor LEONARD HILL: 'Modern Won-
ders of Science—Air Pollution—II'

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News, (Daventry only) Ship-
ping Forecast, Stock Exchange Summary and
Fat Stock Prices

9.20 Dr. G. DYSON: 'The Progress of
Music'—II, Dr. JOHN BULL

THE subject of Dr. Dyson's second talk on the
principles of design in music is Dr. John Bull,
the Elizabethan composer. The two particular
illustrations chosen are his 'Spanish Pavane'
and 'The King's Hunting Jig.'

9.40 Vaudeville
The Roosters Concert Party
in
an Army Snapshot
'TOMMY'S LITTLE DAY'
By PERCY MERRIMAN
BILLY MAYERL (Syncopated Piano Solos)
FLORENCE MARKS (Irish Entertainer)
MISCHA MOTTE (The Five Voiced Entertainer)
WINNIE MELVILLE and DEREK OLDHAM
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
and

AN ITEM from
THE COLISEUM

10.45-12.0 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND, from
GROSVENOR HOUSE

12.0 midnight-12.30 a.m.
Experimental Television Transmission
by the Baird Process

TUESDAY, JANUARY 28
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

12.0 **A CONCERT**
KATHLEEN LENNARD (*Soprano*)
MARIE DARE (*Violoncello*)
DOROTHY FRASEK (*Pianoforte*)

1.0 **ORGAN MUSIC**
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA, BOURNE-
MOUTH

2.0-3.0 **Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Military March Schubert
Suite, 'A Day in May' Friml
Fantasy, 'Mignon'
Ambroise Thomas, arr.
Tavan
Idyl, 'The Call of the
Angelus' Walton
Venetian Boat Song
Mendelssohn, arr. Marie
Selection, 'Mr. Cinders'
Ellis and Myers
Three Oriental Sketches
Langley

5.15 **The Children's Hour**
(From Birmingham)
'The Whimsical Doings
of Sidney Squirrel,' by
Anthea North
PHYLLIS NORMAN in
Light Songs
Getting at the Root of
Things—The Bread on
your Table,' by Major
Vernon Brook
Songs by HAROLD CASEY
(Baritone)

6.0 **THE BIRMINGHAM
STUDIO CHORUS**
(From Birmingham)
Conducted by JOSEPH
LEWIS

in
'FIREICE SONGS'
6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 **ORGAN RECITAL**
By Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Sonata, No. 1, in F Minor Mendelssohn
Allegro moderato; Adagio; Andante re-
citativo; Allegro assai vivace
Minuetto Gigout
Allegro vivace (Symphony No. 1) Vienne
Grand Solemn March Smart

ONE of the most distinguished of present-day organists, Louis Vienne was a pupil of César Franck and of Widor. After being Widor's assistant at Saint Sulpice for some years, he became organist of Notre Dame in Paris, and has been tirelessly active not only as a player, but as a composer. He first played in this country in the beginning of 1924. Known to us almost solely by his organ music, earnest and solid and with those poetic qualities for which one looks in César Franck's disciples, he has written chamber music and for orchestra, too, and in France is regarded as taking an important place among present-day composers.

His younger brother, also an organist, was killed in the last year of the War, fighting for his native land.



TATIANA MAKUSHINA
is the soloist in the Liverpool Phil-
harmonic Concert which will be
relayed this evening at 7.45.

7.45
**A CONCERT
FROM
LIVERPOOL**

LIKE many of his illustrious predecessors in the English world of music, Sir George Smart was a chorister of the Chapel Royal. Making his name first as a teacher of the harpsichord and singing, he afterwards won a foremost position as conductor and composer. He had, too, a gift but rarely possessed by artists, a considerable administrative ability, and had a big share in the English Festivals in the first half of last century. But it is probably as a teacher of singing that he will be best remembered; he carried on that work until he was over eighty, and counted such distinguished people as Jenny Lind among his pupils.

His father could look back on hearing Handel conduct his own oratorios, so that he was long recognized as knowing the real Handel tradition. And he himself could boast of having once had a lesson on the drums from Haydn. At one of Haydn's concerts in London he volunteered to act as deputy for the absent drummer, but Haydn was so little satisfied with his efforts that he left his conductor's place and showed him there and then, how the drums should be played.

7.15 **A LONDON TRIFLE**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
The Soldiers in the Park
Monckton
Miriam Ferris and Harold Clemence
Present
'A COCKNEY CAMEO'
Arranged by GORDON MCCONNELL
ORCHESTRA
Coliseum Mixture
arr. Edward Green

7.45 **LIVERPOOL PHILHARMONIC SOCIETY'S CONCERT**
Relayed from THE PHILHARMONIC HALL
S.B. from Liverpool
THE LIVERPOOL PHILHARMONIC ORCHESTRA
Conducted by BASIL CAMERON
Overture, 'Patrie' ('Fatherland') Bizet
Symphonic Fragments, 'St. Francis of Assisi'
Malipiero
TATIANA MAKUSHINA (*Soprano*)
Aria, 'Tatiana's Letter Song' Tchaikovsky
ORCHESTRA
Symphony, No. 1, in E Scriabin

8.50 **Pianoforte Interlude**

9.5 **Liverpool Philharmonic Society's Concert**
(Continued)
Relayed from Liverpool
ORCHESTRA
L'Apprenti Sorcier Dukas
TATIANA MAKUSHINA
Song of Parassia ('The Fair of Sorotchintz')
Song of Khivria Mussorgsky
ORCHESTRA
'Italian' Symphony Mendelssohn

10.15-10.30 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
(Tuesday's Programmes continued on page 218.)

LOOK for THESE

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Telephone: Museum 6116-7, (Plc. Bch. Exch.)

Tuesday's Programmes continued (January 28)

THE RAWLPLUG METHOD



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THE OLD METHOD



A.81



BRISTOL'S LAST TOWN CRIER, Joseph Croat. The office was a relic of the days when churchwarden pipes were still smoked in Bristol inns. Mr. F. C. Jones talks on Old Bristol and the Romance of Tobacco from Cardiff this evening.

5WA CARDIFF. 968 kc/s. (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. F. C. JONES: 'Old Bristol and the Romance of Tobacco'
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London

7.45 A Symphony Concert
Relayed from The Central Hall, Tonypandy
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

- Overture, 'In der Natur' ('Nature') Dvorak
- BEN MORGAN (Tenor) and Orchestra
- Recit. and Air, 'Sound an Alarm' ('Judas Maccabaeus') Handel
- ORCHESTRA
- Suite, 'Peer Gynt' No. 1 Grieg
- AMY EVANS (Soprano) and Orchestra
- Ave Maria Max Bruch
- ORCHESTRA
- Symphony No. 5, in C Minor Beethoven
- 9.0 S.B. from London
- 9.15 West Regional News
- 9.20-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 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 Egwyl Gymraeg
'Pyncian'r Dydd Yng Nghymru'
Gan:
Yr Athro E. ERNEST HUGHES
A WELSH INTERLUDE
'Current Topics in Wales'
A Review, in Welsh, by
Professor E. ERNEST HUGHES
- 7.25 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.15 West Regional News, S.B. from Cardiff
- 9.20-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. HAROLD TATTERSALL: 'The Southern Sea Fisheries (Coasts of Hants, Dorset, and Isle of Wight)'
- 7.25 S.B. from London
- 9.15 Local News
- 9.20-12.0 S.B. from London

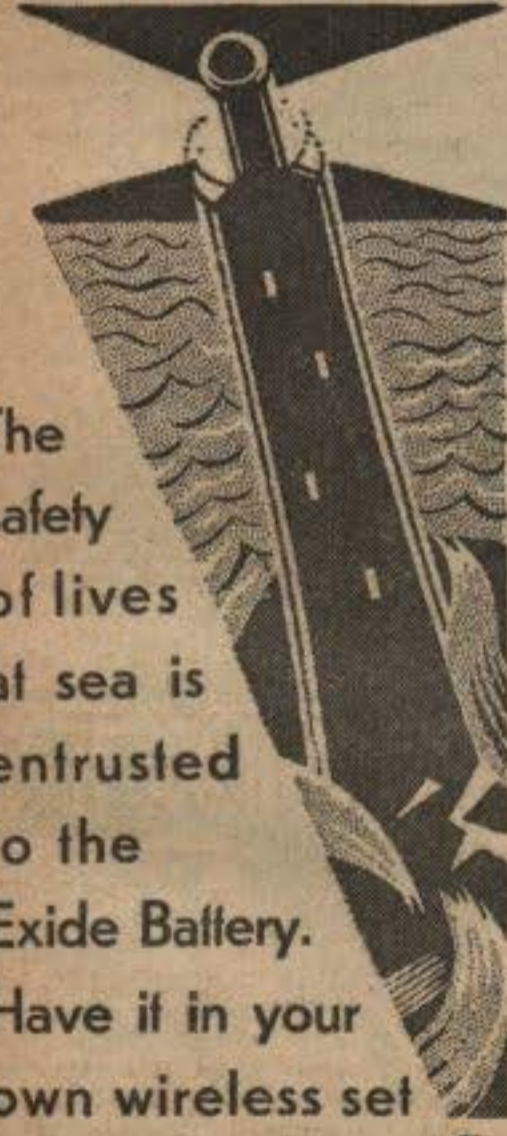
5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 London Programme relayed from Daventry



THE CENTRAL HALL, TONYPANDY, from which a concert given by the National Orchestra of Wales is being relayed and broadcast from Cardiff this evening at 7.45.

Exide



The safety of lives at sea is entrusted to the Exide Battery. Have it in your own wireless set

Tuesday's Programmes continued (January 28)

(Plymouth Programme continued.)

- 2.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
We continue the incredible adventures of Professor Branestawm. Today we hear of the third, when the Professor borrows a book
Songs by TOM ROBINS (Baritone)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Dr. RALPH DUNSTAN: 'The Old Songs of Cornwall.' With Illustrations sung by TOM ROBINS (Baritone)
- 7.25-12.0 S.B. from London (9.15 Local News)

2ZY MANCHESTER. 797 kc/s (376.4 m.)

10.15-10.30 **THE DAILY SERVICE**

Relayed from Daventry

12.0 A Gramophone Lecture Recital by MOSES BARITZ

1.0 Gramophone Records

1.15-2.0 **The Manchester Tuesday Middy Society's Concert**

Relayed from the Houldsworth Hall

A Pianoforte Recital by REGINALD PAUL

2.30 London Programme relayed from Daventry

4.30 **THE NORTHERN WIRELESS ORCHESTRA**

5.15 **The Children's Hour**
Dance to your Daddy
BEATRICE COLEMAN and THE SUNSHINE TRIO

6.0 Mr. J. EDWARD: MASON
'The War's Message in Literature'

6.15 S.B. from London

7.0 Dr. WILFRID JACKSON: 'Northern Cave Men and the Ice Age'

7.25 S.B. from London

7.45 **The Liverpool Philharmonic Society's Concert**

Relayed from the Philharmonic Hall
S.B. from Liverpool, relayed to 5GB

THE LIVERPOOL PHILHARMONIC ORCHESTRA
Conducted by BASIL CAMERON

Overture, 'Patrie' ('Fatherland') Bizet
Symphonic Fragment, 'St. Francis of Assisi' Malipiero

TATIANA MAKUSHINA (Soprano)
Aria, 'Tatiana's Letter Song' Tchaikovsky
ORCHESTRA
Symphony No. 1 in E..... Scriabin

9.0 S.B. from London

9.15 North Regional News

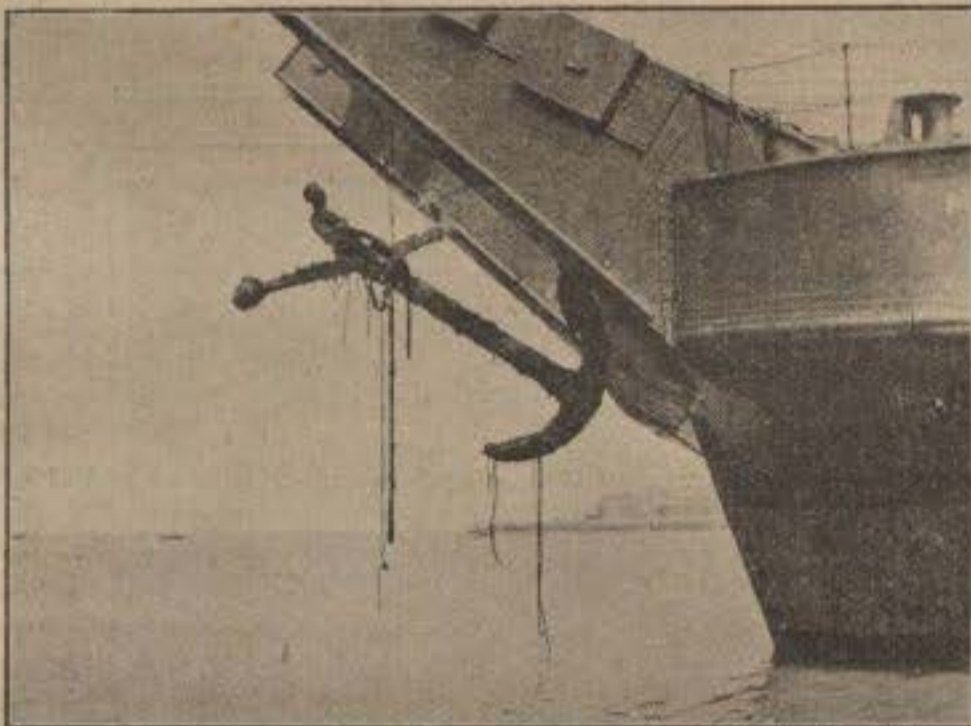
9.20-12.0 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s (398.9 m.)

10.15-10.30—The Daily Service relayed from Daventry.
10.45—Miss Lily Gilmour: 'Grilling.' 11.0-12.0—A Recital

of Gramophone Records. 2.40—For the Schools. M. Jean-Jacques Oberlin: Elementary French—IV. 'A Talk on the Parts of a Book.' Dictation. 3.5—Musical Interlude. 3.10—Mr. Alexander L. Taylor: 'Greek Myth in English Literature—III. Myths of Darkness: Gorgons and Hydras and Chimerae Dire.' 3.30—An Afternoon Concert. The Octet: Intermezzo, 'Goyecus' (Granados). Andrew F. Martin (Baritone): The Pipes of Pan (Elgar); The Kerry Dance (Molloy); Hope, the Hornblower (Ireland). James Chalmers (Trombone): Friend o' Mine (Sanderson); Trixie (Ray Stilwell); Arloso, 'Pagliacci' (Leoncavallo); My Mother bids me bind my Hair (Haydn). Octet: Selection, 'Le Roi d'Ys' (Lalo). Andrew F. Martin: Love went a-riding (Frank Bridge); Bonnie George Campbell (arr. Keel); West Country Lad (German); The Adventurers ('Lords of the Sea') (W. Wallace). James Chalmers: The Trumpeter (Dix); Legend (Cyril Jenkins); Mosquito (Moss). Octet: Suite, 'Fantasie' (Gabriel-Marie). 4.45—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—Mr. Donald A. MacKenzie: 'When Rob Roy ran away.' Relayed from Edinburgh. 6.15—S.B. from London. 7.0—'I Remember...—III. Mr. L. M. Balfour Melville. S.B. from Edinburgh. 7.25—S.B. from London. 7.45—'What's Right with Scotland?' A very modern Revue. Produced by Kennedy Stewart. S.B. from Edinburgh. 8.0—S.B. from London. 9.15—Scottish News Bulletin. 9.20-12.0—S.B. from London.



International Graphic Press.

CLEARING WAR DEBRIS FROM THE SOLENT.

War wreckage lying at the bottom of the sea is causing great damage to nets and trawls in the Solent. This anchor is one of the many objects which have been salvaged. Mr. Harold Tattersall talks on the Southern Sea Fisheries from Bournemouth this evening at 7.0.

2BD ABERDEEN. 995 kc/s (301.5 m.)

10.15-10.30—The Daily Service relayed from Daventry.
11.0-12.0—Relayed from Daventry. 2.40—For the Schools. M. Jean-Jacques Oberlin: Elementary French—III. 'A Talk on the parts of a book.' Dictation. S.B. from Glasgow. 3.5—Musical Interlude. S.B. from Glasgow. 3.10—Mr. Alexander L. Taylor: 'Greek Myth in English Literature—III. Myths of Darkness: Gorgons and Hydras and Chimerae dire.' S.B. from Glasgow. 3.30—An Afternoon Concert. Andrew F. Martin (Baritone); James Chalmers (Trombone). The Octet. S.B. from Glasgow. 4.45—Dance Music. S.B. from Glasgow. 5.15—The Children's Hour. S.B. from Glasgow. 5.57—Weather Forecast for Farmers. S.B. from Glasgow. 6.0—Mr. Donald A. MacKenzie: 'When Rob Roy ran away.' S.B. from Glasgow. 6.15—S.B. from London. 7.0—'I Remember...—III. Mr. L. M. Balfour Melville. S.B. from Edinburgh. 7.25—S.B. from London. 7.45—'What's right with Scotland?' S.B. from Edinburgh. 8.0—S.B. from London. 9.15—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0—S.B. from London.

2BE -BELFAST. 1,238 kc/s (242.3 m.)

10.15-10.30—The Daily Service relayed from Daventry.
2.30—London Programme relayed from Daventry. 4.30—Percy Fletcher's Music. The Radio Quartet: March, 'Spirit of Pageantry'; Suite, 'Sylvan Scenes'; Romance, 'Love's Eventide'; Suite, 'Rustic Revels.' The Fun of the Fair. 5.0—'Stop Press.' (?) 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.0—Mr. Thomas Rodger (District Manager for Northern Ireland): 'The Jubilee of the Telephones in Ireland.' 7.15—Musical Interlude. 7.25—S.B. from London. 7.45—A Military Band Concert. Albert V. Froggatt (Baritone). The Station Military Band, conducted by William Allan. Band: Imperial March (Elgar); Overture, 'Semiramis' (Rossini); Suite, 'The Wand of Youth' (Elgar). 8.23—Albert V. Froggatt: Harlequin (Sanderson); Magie Lauder (MacCunn); Eleanore; (Coleridge-Taylor); The Floral Dance (K. Moss). 8.33—Band: Danza Esotica (Mascagni). 8.40—Albert V. Froggatt: Maiden of M rven (arr. M. Lawson); Ye banks and braes (MacCunn); She is far from the land (Lambert); Sergeant of the Line (Squire). 8.50—Band: Gipsy Suite (German). 9.0-12.0—S.B. from London. (9.15 Regional News).

Notes from Southern Stations.

A LIFE OF ORGAN PLAYING.

Mr. H. Moreton's Forty-five Years at Plymouth—Stories of Sir Henry Irving—Smuggling in Olden Days—Birmingham Programmes for 5GB.

Over Three Thousand Recitals.

THE first of two talks on the development of organ music from the seventeenth century until the present day will be given by Mr. H. Moreton, Mus.Bac., to West Country listeners at 7 p.m., on Tuesday, February 4. The talks will be illustrated on the organ of St. Andrew's Parish Church, Plymouth, where Mr. Moreton has been organist for forty-five years. Mr. Moreton was only ten years of age when he was appointed organist of Stoke Damerel Church, Devonport, and at fourteen he was acting as Assistant Organist at Winchester Cathedral. For thirty years he has been Plymouth's City Organist, and, up to the end of last December, had given no fewer than 3,094 recitals on the magnificent organ in the Plymouth Guildhall.

An Interesting Talk.

ON Tuesday, February 4, at 7 p.m., Mr. Richard Quick, who is the Curator of the Russell-Cotes Art Gallery and Museum, will broadcast a talk from Bournemouth on Sir Henry Irving's associations, personal and professional, with Bournemouth and Boscombe.

When Smugglers Were Afraid.

THE hero of Mr. A. R. Dawson's next talk from Cardiff in the series on 'What the vellum-bound volumes contain' is an old-time revenue officer who had hooks instead of hands. Mr. Dawson will tell how this officer came to be appointed to Gower, and he will relate stories which illustrate the ingenuity of a plucky man. He will also tell of an encounter with smugglers. But behind all this is the story of a heroic action lasting three days between a British merchant ship and a French privateer. The only person needed to complete this picture of a century and a quarter ago was the Prince Regent, and he duly appears. This talk will be broadcast on Thursday, February 6, at 6.0 p.m..

For 5GB Listeners.

THE City of Birmingham Police Band, conducted by Richard Wassell, is giving a military band concert on Sunday evening, February 2. The programme includes also songs by Gladys Parr (contralto) and violin solos by Louis Godowsky.

A light orchestral programme will be broadcast from the Birmingham Studio on Monday, February 3, beginning at 6.40 p.m. The soloists are May Huxley (soprano) and Walter Heard (flute). The Studio Orchestra, under Joseph Lewis, contributes an interesting selection of numbers.

Another light orchestral programme is to be provided during the lunch hour on Wednesday, February 5. In this instance listeners will hear, in addition to the Birmingham Studio Orchestra, soprano songs by Bertha Armstrong and piano-forte playing by Allan B. Sly.

The artists taking part in a ballad concert from Birmingham, beginning at 12 noon on Thursday, February 6, are Florence James (soprano), John Langley (tenor), Arthur Smith (baritone), and Bernard Moor (violin).

Maurice Cole, the well-known pianist, appears among the artists contributing to an instrumental concert from Birmingham on Saturday afternoon, February 8.

7.0
THE PRESIDENT
OF THE
BOARD OF TRADE

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 10.45 MRS. OLIVER STRACHEY: 'A
Woman's Commentary'
- 11.0 (Daventry only) Gramophone
Records

11.0-11.30 (London only)
Experimental Television
By the Baird Process

- 12.0 A Ballad Concert
EDERN JONES (Baritone)
HARRY PELL (Cornet)
- 12.30 A Recital of Gramophone
Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECR
From THE RESTAURANT FRASCATI
- 2.30 FOR THE SCHOOLS
Miss C. VON WYSS: 'Nature Study
for Town and Country Schools—II,
Winter Buds of Common Trees'
- 2.55 Interlude
- 3.0 Miss MARJORIE BARBER: 'Stories
and Story-telling in Prose and Verse
—II, Chaucer (The Knight's Tale)'
- 3.25 A Light Classical Concert
SOPHI SCHÖNNING (Soprano)
THE HETTY BOLTON TRIO

Trio in E Flat Schubert
The two Pianoforte Trios are Schubert at his very best, the Schubert of the big C Major and the 'Unfinished' Symphony. The first main theme of the first movement of number two is emphatically set forth at the very outset by all the instruments in unison; the second, when it appears, in a soft whisper at first, is in striking contrast to it, and the whole long movement is built up in the most interesting way on these two.
The slow movement is among the most beautiful things in the whole domain of chamber music. Beginning with a steady march rhythm, it has a theme of profound sadness, which merges gradually into a mood of strength and vigour to return at the end to a slower version of the opening.
The Scherzo has a Canon which the pianoforte begins and the violin and violoncello together imitate at the distance of one bar, with a vigorous Trio in the middle as contrast.
The last movement, long and lovingly worked out, begins with a sprightly theme which soon becomes bold and energetic, making way afterwards for a second main theme which runs about lightly on repeated notes. Towards the end the sad march theme of the slow movement is heard again in a new rhythm, but now it leads to a major close with a wonderful sense of strength and exaltation.

WEDNESDAY, JANUARY 29
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

LONDON LISTENERS, PLEASE NOTE!

Listeners should note that an Alternative Programme Test Transmission takes place tonight, following the First General News Bulletin and continuing until the time of closing down. The programme for London, as given below (6.30 p.m. until midnight) will be broadcast by the National Programme Transmitter working on a wavelength of 261.3 metres—and, as usual, by Daventry (5XX). At the same time the London Regional Transmitter, on a wavelength of 356 metres, will broadcast the scheduled programme for Daventry (5GB), details of which are given opposite. A similar test will be carried out on Saturday evening next.

(See also Questionnaire on page 214).



An Opera in Four Acts by Giuseppe Giacosa and Luigi Illica
Music by PUCCINI

Founded on the novel 'LA VIE DE BOHEME' by HENRI MURGER
(English Version of Acts I and II, by WILLIAM GRISH and PERCY
PINKERTON and Acts III and IV by PERCY PINKERTON)

THE WIRELESS CHORUS—Chorus Master STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA—Leader, S. KNEALE KELLEY
Conducted by PERCY PITT

(Relayed from the Parlophone Studio by the courtesy of the Parlophone
Company)

Characters

- Rudolph, a Poet TUDOR DAVIES
- Schaunard, a Musician FRANKLYN KELSEY
- Benoit, a Landlord SYDNEY RUSSELL
- Mimi LUELLA PAIKIN
- Parpignol TOM PURVIS
- Marcel, a Painter CUTHBERT REAVELEY
- Colline, a Philosopher WILLIAM ANDERSON
- Alcindoro, a Councillor of State SYDNEY RUSSELL
- Musetta EVELYN HANSON
- Custom House Sergeant STANLEY RILEY
- Students, Work-girls, Citizens, Shopkeepers, Street Vendors, Soldiers,
Restaurant Waiters, Boys, Girls, etc.

TIME: About 1830 in Paris
NARRATOR: FILSON YOUNG

An article on the opera, by Basil Maine, appears on page 197.
The picture above is from the film version of 'La Bohème,' made
by Metro-Goldwyn-Meyer some years ago, with Lilian Gish
as Mimi, and John Gilbert as Rudolph.

7.50
PUCCINI'S
FAMOUS
OPERA

SOPHI SCHÖNNING
Gin' il sole dal Gange ('Tis the Sun
of the Ganges) Scarlatti
Pur dicesti (Truly thou sayest) Lotti
Batti batti (Beat me) Mozart
Alleluia
TRIO
Trio in C Minor Brahms

4.45 ORGAN MUSIC
Played by REGINALD NEW
Relayed from THE BEAUFORT
CINEMA, WASHWOOD HEATH, BIR-
MINGHAM
Overture, 'A May Day' Haydn Wood
Dream Castles
Nocturnette Brian Hope
In a Gondola
Waltz, 'España' Waldteufel

5.15 THE CHILDREN'S HOUR
Down South!
Negro Songs and Melodies by Genial
Jemima
'The Further Adventures of Beer
Rabbit,' told by ETHEL MALDEN
Negro Folk Stories told by GLADYS
HAYFORD

6.0 Ministry of Agriculture Fort-
nightly Bulletin

6.15 'The First News'
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.40 THE FOUNDATIONS OF MUSIC
OLD ITALIAN VIOLONCELLO SONATAS
Played by IVOR JAMES

7.0-7.20 The Rt. Hon. WILLIAM
GRAHAM, M.P., President of the
Board of Trade: 'Our Export
Trade.' (Under the auspices of the
Department of Overseas Trade)

7.25-7.45 Professor GRAHAM KERR:
'Links in the Chain of Life—II,
The Earthworm.' S.B. from Glas-
gow

So simple a form of life as the earth-
worm is not usually considered to be
worth our serious attention. That
the earthworm, however, is an
interesting creature and one the
study of which provides some
stimulating food for thought, Pro-
fessor Graham Kerr will show us
tonight. His talk will tell us of the
earthworm's habits, its structure,
the functions of its body, its feeding
arrangements, its nervous system,
and its brains.

7.50 'La Bohème'
(The Bohemians)
Acts I and II
(See centre of page.)

9.0 'The Second News'
WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN: Local
News; (Daventry only) Shipping
Forecast, Stock Exchange Sum-
mary and Fat Stock Prices

9.20 'La Bohème'
Acts III and IV

10.30 'The end of the Sicilian Expe-
dition,' from Hobbes' translation of
'Thucydides,' read by Mr. RONALD
WATKINS

11.0-12.0 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND,
from THE CAFE DE PARIS

WEDNESDAY, JANUARY 29
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30
VAUDEVILLE
AND A
SKETCH

12.0 BACH RECITAL
by
WALTER S. VALE
EVA DISTIN (*Soprano*)
Relayed from All Saints, Margaret Street

1.0 Gramophone Records

1.30 A Light Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'The Jolly Robbers'..... *Suppé*
SEYMOUR DOSSOR (*Tenor*)
Sea Fever..... *Rogers*
To Mary..... *Maudie Valerie White*
Let her believe ('Girl of the Golden West')
Puccini

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 An Orchestral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Overture, 'Le Roi Pa dit' ('The King hath
said it')..... *Delibes*
HERBERT SIMMONDS (*Baritone*) and Orchestra
The Vagabond..... } *Vaughan Williams*
The Roadside Fire..... }



LEONARD HENRY (left), VERA ASHE, and JACK VENABLES (right) are three of the people who take part in Birmingham's Vaudeville programme tonight at 8.30.

ORCHESTRA
Intermezzo (Pianoforte Concerto)..... *Schumann*
A Musical Snuff-Box..... *Liadov*

2.0 NORRIS STANLEY (*Violin*)
Slav Dance in E Minor..... *Dvorak*
Berceuse (Cradle Song)..... *Townsend*
Humoresque..... *Tchaikovsky, arr. Kreisler*

ORCHESTRA
Fantasy, 'The Three Bears'..... *Eric Coates*

SEYMOUR DOSSOR
Thoughts have Wings..... *Liza Lehmann*
The old plaid Shawl..... *Battison Haynes*
Ah, love but a Day..... *Beach*

ORCHESTRA
Three Pieces..... *Massenet*

2.40-3.0 NORRIS STANLEY
Cradle Song..... *Tor Aulin*
Mazurka, Op. 67, No. 3 .. *Chopin, arr. Rieding*

ORCHESTRA
Petite Suite, 'La Maison d'Or' ('The House
of Gold')..... *Mouton*

5.15 The Children's Hour
(From Birmingham)
'Puppy Dog Tales—The Pekingese,' by Margaret
Madeley
Songs by CUTHBERT FORD (*Baritone*)
'East of the Suez Canal,' a Travel Talk by
Frances Pearman

6.0 HAROLD CASEY (*Baritone*)
(From Birmingham)

Five Romantic Ballads.
The Walls of Rio; There sails a Ship; There
came three Kings; O, Maiden, go gather; A
Knight went riding
(The words by MYRBEA BANTOCK)
(Set to music by E. DOROTHEA BARCROFT)
(First Broadcast Performances)

TOM BROMLEY and Orchestra
Pianoforte Concerto, No. 2, in A..... *Liszt*

ORCHESTRA
Minuet (arranged from Sonata in D Flat by
Basil)..... *Wagner*
First Slav Dance..... *Dvorak*

HERBERT SIMMONDS
Tavern..... *Michael Mullinar*
Angelus at Sea..... *St. A. Johnson*
A Warwickshire Wooing..... *James*

ORCHESTRA
Scottish Rhapsody..... *Charles Hoby*
Three Dances ('The Tempest')..... *Sullivan*

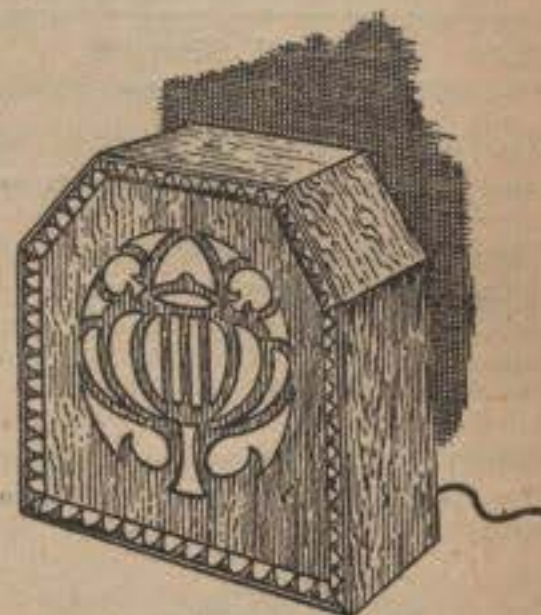
8.0 Mr. OTTO SIEPMANN: German Language
Talk.

8.30 Vaudeville
(From Birmingham)

JEAN PAULE and LEONIE LASCELLES (in Light
Songs and Harmony)
LEONARD HENRY
JACK VENABLES (Syncopated Pianisms)
VERA ASHE and PARTNER
Present
'THE BRUTE'
A Sketch by F. MORTON HOWARD
PAULINE and DIANA (Instrumental Act)
SUTHERLAND FELCE (Raconteur)
PHILIP BROWN'S REVELLERS BAND

9.45 A Pianoforte Recital
by
LESLIE ENGLAND

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
(Wednesday's Programmes continued on page 222.)



All stations
will
now switch
over to

Player's
please



Wednesday's Programmes continued (January 29)

5WA CARDIFF. 988.5 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 A Symphony Concert
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru
Overture, 'Barber of Baghdad' .. Cornelius
Symphony in E Flat ('Philosopher') Haydn
Variations on a Theme by Tchaikovsky
Arensky
Rhapsody, 'España' ('Spain')... Chabrier

2.30 London Programme relayed from Daventry

3.25 A Concert THE STATION TRIO

FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
Trio in E Minor, Op. 33 Goldmark
First Movement

MAUDE FOLLAND (Soprano)
Proud Maisie Parry
Welsh Lullaby Parry
My Heart is like a singing Bird..... Parry

BERYL TICHBON (Pianoforte)
Prelude (English Suite No. II in A Minor) Bach
Prelude and Fugue in D..... Bach
Gavotte (French Suite No. V in G)..... Bach

THE TRIO
Pieces Maris le Clair

MAUDE FOLLAND
Roses and Rue Foulds
Gavotte Herbert Howells
The Trout Schubert

BERYL TICHBON
Tango Albeniz
Sing a Song of Sixpence
Leo Livens, Concert transcription by Godovski
Elves Tobias Matthay
Witches Dance MacDowell

TRIO
Calme est la Nuit Nicolai, arr. Krein
Nocturne Scriabin, arr. Krein
Berceuse Reuchael

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

7.25 Prof. GRAHAM KERR: 'Links in the Chain of Life,—II, The Earthworm.' S.B. from Glasgow

7.50 S.B. from London

9.15 West Regional News

9.20-11.0 S.B. from London

5SX SWANSEA. 1040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

1.15-2.0 S.B. from Cardiff

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

7.25 S.B. from Glasgow (See Cardiff)



MAUDE FOLLAND (left) and BERYL TICHBON (right) take part in this afternoon's concert from Cardiff.

7.50 S.B. from London
9.15 West Regional News. S.B. from Cardiff
9.20-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See Cardiff)

7.50 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

Words of Wisdom given on Topical Subjects

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See Cardiff)

7.50-11.0 S.B. from London (9.15 Mid-week Sports Bulletin; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

3.25 An Afternoon Concert THE NORTHERN WIRELESS ORCHESTRA

March, 'The B'hoys of Tipperary' Amers

3.30 JOHN CAREY (Entertainer) (From Leeds)

3.40 ORCHESTRA
Suite, 'A Day in Naples' Byng

3.50 JOHN CAREY

4.0 ORCHESTRA
Selection, 'The Yeomen of the Guard' Sullivan

4.17 CHARLES ASHWORTH (Tenor)

My Dreams Tost
I seek for thee in every Flower Ganz

4.27 ORCHESTRA
Glow Worm Linck
In the Shadows Finck

4.38 CHARLES ASHWORTH

Follow the golden Star Latham
Rose of my Heart Lohr
Ma little Banjo Dickmond

4.48 ORCHESTRA
Dances Miniatures de Ballet John Ansell
Overture, 'Zampa' Herold

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See Cardiff)

7.50 S.B. from London

9.15 North Regional News

10.30-11.0 HERMAN and Mrs. VAN DYK (Duets on Two Pianofortes)

Improvisation on a Gavotte by Gluck Reinecke
Cauchemar ('Nightmare') Rebikov
Le Matin (Morning) Chaminate
La Ballerina van Dyk

Other Stations.

5SC GLASGOW. 782 kc/s. (386.9 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old
—Figures from Scotland's Past—III, King James the First.'
S.B. from Edinburgh. 3.0:—'The Necklace,' by Guy de Maupassant, adapted for Broadcasting and produced by Percival
Steed. 3.25:—Musical Interlude. 3.30:—A Scottish
Concert. Edith Royan (Soprano); Alec Sim
(Violin). S.B. from Aberdeen. The Octet. 4.45:—
Dance Music by Charles Watson's Orchestra,
relayed from the Playhouse Ballroom. 5.15:—
The Children's Hour. 5.57:—Weather Forecast
for Farmers. 6.0:—Mr. Dudley V. Howells:
'Topical Gardening Notes.' 6.15:—S.B. from
London. 7.25:—Professor Graham Kerr:
'Links in the Chain of Life—II, The Earthworm.'
Relayed to London and Daventry. 7.50:—S.B.
from London. 9.15:—Scottish News Bulletin.
9.20-11.0:—S.B. from London.

2BD ABERDEEN. 895 kc/s. (331.5 m.)

10.15-10.30:—The Daily Service relayed from
Daventry. 2.40:—For the Schools. Mr. R. L.
Mackie: 'The Men of Old—Figures from Scotland's
Past—III, King James the First.' S.B. from Edin-
burgh. 3.0:—S.B. from Glasgow. 6.0:—Mr. George
E. Greenhow: Horticulture. 6.15:—S. B. from
London. 7.25:—S.B. from Glasgow. 7.50:—S.B.
from London. 9.15:—Glasgow. 9.20-11.0:—
London.

2BE BELFAST. 1,288 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service relayed from
Daventry. 12.0:—Organ Music, played by George
Newell, relayed from the Classic Cinema. 12.30-1.0:—
Light Music. The Radio Quartet. 2.30-3.25:—
London Programme relayed from Daventry. 3.30:—
An Afternoon Concert. Orchestra. Elsie McCullough
(Soprano). Mark Hemingway (Trumpet). 5.0:—
'Stop Press' (?). 5.15:—The Children's Hour.
6.0:—London Programme relayed from Daventry.
6.15:—London. 7.25:—Glasgow. 7.50-11.0:—
London (9.15 Regional News.)



THE NATIONAL MUSEUM OF WALES, from which a Symphony Concert will be relayed and broadcast from Cardiff today between 1.15 and 2.0.

An Outstanding Three For Constructors

World-wide broadcast reception on the loud-speaker is the aim of this set—reception on ultra-short, the medium—and the long-wave bands. Hundreds of listeners will want to build this set. All details and full-size layout and wiring diagrams given in the February WIRELESS MAGAZINE, now on sale.



The "Inceptor Three" comprises screened-grid H.F., Detector and Pentode Power Valve. Use has been made of standard parts, the cost of which, including valves and cabinet, is less than ten guineas.

There are over sixty features in this issue some of which are:—

"Wireless Magazine" Set Buyers' Guide—More Than 250 Sets Classified by Type and Price—Capt. Round on High-power Broadcasting—What Is Happening in Television? The "TRANSPORTABLE FOUR." A New Design by J. H. Reyner—Leaky-grid or Anode-lead Detection? By W. James.



Special Tests of Commercial Receivers to Help the Buyer—THE "TRIMMER." A Simple Unit to Improve the Selectivity of Any Set—Why Not Broadcast Talks? Suggestions for A New B.B.C. Activity—The "PROGRAMME TWO." An Efficient Set for Loud-speaker Operation—Our Tests of New Apparatus. The BROOKMAN'S FOUR Beats the Band! W. James Has More to Say About His Latest Design, Which Employs Two Screened-grid Valves.—New Records Criticised by Whitaker-Wilson. The ALL-NATIONS THREE. A Loud-Speaker Set for the Ultra-Short Waves.

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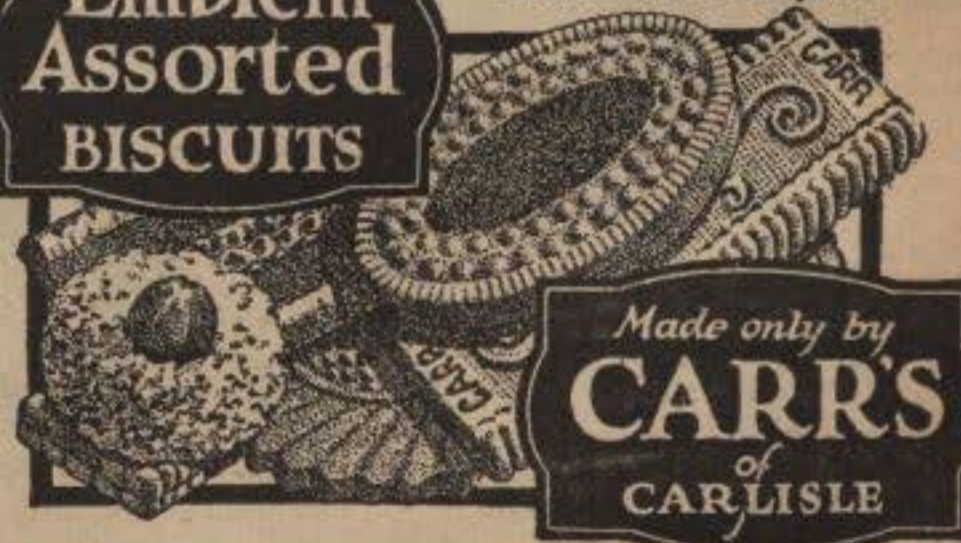
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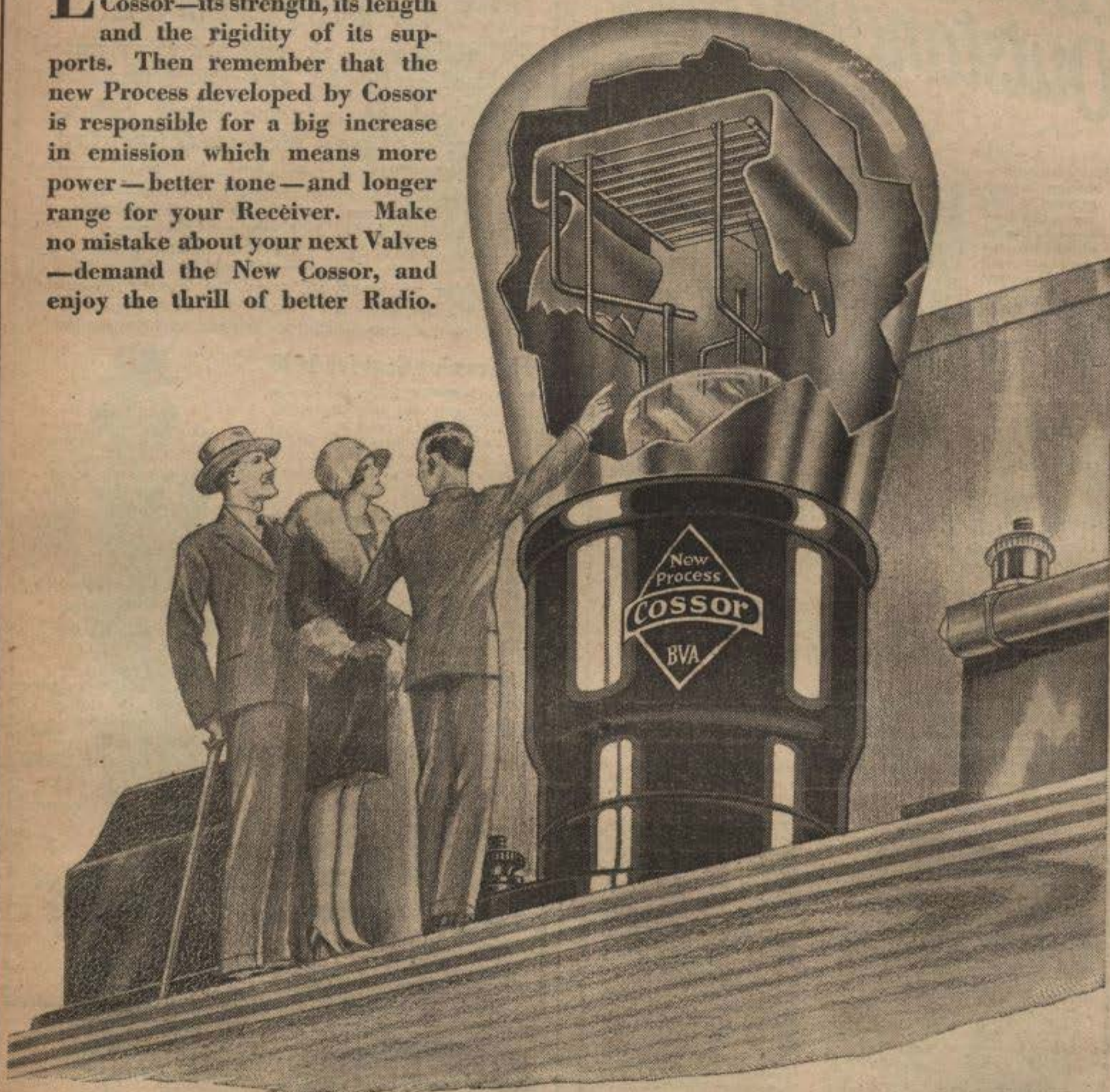
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6.0
A READING
FROM
DICKENS

THURSDAY, JANUARY 30
2LO LONDON & 5XX DAVENTRY

8.0
'HUNTINGTOWER'
AS A
RADIO DRAMA

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Listeners' Recipes
11.0 (Daventry only) Gramophone Records

6.0 Mr. V. C. CLINTON BADDELEY reading from 'Great Expectations' by Charles Dickens (from Chapter VIII)
6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.45 Shepherd Munn (Pianoforte)
Sonata No. 2 (In One Movement) Dobrowen (First Performance in England)
Jeux d'eau (Fountains) Ravel

11.0-11.30 (London only) Experimental Television Transmission by the Baird Process

12.0 A CONCERT
PATRICIA ELSLEY (Soprano)
GWYNETH TROTTER (Violin)
LILIAN GRINDROD (Pianoforte)
1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA, BOURNEMOUTH
S.B. from Bournemouth

2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'
2.50 Interlude

3.0 EVENSONG
FROM WESTMINSTER ABBEY

3.45 A Concert
MURIEL SOTHAM (Contralto)
HUGH MACKAY (Tenor)
THE GERSHOM PARKINGTON QUINTET
Overture, 'A May Day' Haydn Wood
Waltz, 'Mon Bijou' Lepaige

4.0 MURIEL SOTHAM
Open thy blue Eyes Massenet
Soft footed Snow Sigurd Lie
Little Good People Phillips

4.8 HUGH MACKAY
The Rune of Hospitality Rubbra
Coillo Chaoil Sidney Young
Peggy Bawh D. Cleghorn Thomson

4.15 QUINTET
Prelude and Call ('Mary Rose') O'Neill
Canzonetta D'Ambrosio
Passepied Delibes

4.28 MURIEL SOTHAM
A Blackbird Singing Heal
The Tryst Sibelius

4.35 HUGH MACKAY
Yirsteen } Kennedy Fraser
Seabird flying hither }
The Crane's creel }

4.42 QUINTET
Ballet Music ('Faust') Gounod

5.15 THE CHILDREN'S HOUR
'THE ARKVILLE DRAGON'
Being another incident in the somewhat chequered careers of Ernest the Policeman and his fellow-citizens (S. G. Hulme-Beaman)
Incidental Music by THE GERSHOM PARKINGTON QUINTET



or
'THE ADVENTUROUS HOLIDAY OF
MR. DICKSON McCUNN'

Being JOHN BUCHAN'S novel,
'HUNTINGTOWER'
adapted for broadcasting and produced by
T. P. MALEY

And set forth in
A Prologue
A Prelude
The Adventure
and
An Epilogue

To be broadcast from London and
Daventry (S.B. from Glasgow)
tonight at 8.0.

6.35 Market Prices for Farmers
6.40 THE FOUNDATIONS OF MUSIC
OLD ITALIAN VIOLONCELLO SONATAS
Played by IVOR JAMES
7.0-7.20 Mr. JAMES AGATE: 'Plays and the Theatre'
7.25 Mrs. M. DOROTHY GEORGE: 'Life in England in the Eighteenth Century—II, Changes, Social and Political'

Mr. SHEPHERD MUNN, who, after a course of study in Leipzig, bids fair to take a high place among pianists of today, was for some time a member of the B.B.C.'s staff, first at Edinburgh and then at Newcastle Station. His pianoforte playing, and his participation as an Uncle in the Children's Hour, and in many other broadcasts, are still happily remembered in those parts of the world.

This Sonata is a very interesting example of the fusion of classical and modern ideals. Its first performance in Britain will give musicians a good illustration of its composer's modern idiom. Dobrowen was for some years in Dresden as a Professor of Composition; he is now Conductor of the Philharmonic Society of Oslo. A Russian by birth, he is winning a big reputation as a conductor, for his masterly handling of the orchestra, and for the originality and fidelity of his readings.

8.0 'HUNTINGTOWER'

or
'The Adventurous Holiday of Mr. Dickson McCunn'
Being JOHN BUCHAN'S novel, 'Huntingtower,' adapted for broadcasting and produced by T. P. MALEY
And set forth in
A Prologue
A Prelude
The Adventure
and
An Epilogue

9.45 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Stock Exchange Summary

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

10.20-12.0 DANCE MUSIC
JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

(Thursday's Programmes continued on page 227.)

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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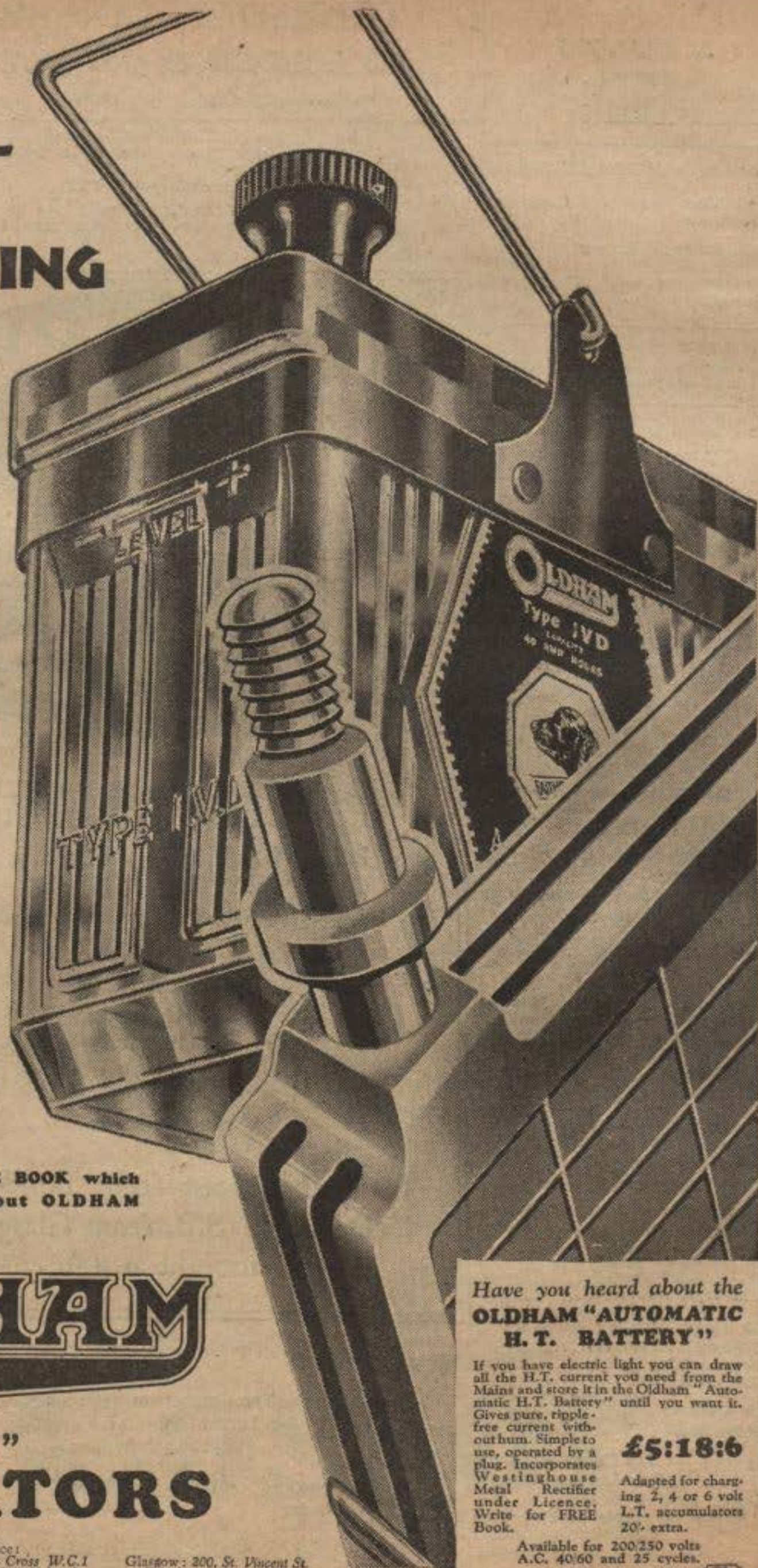
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
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THURSDAY, JANUARY 30

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

12.0 A BALLAD CONCERT

(From Birmingham)

LEONARD GORDON (Baritone)
 Why shouldn't I? Kennedy Russell
 The Tune the Bosun played Loughborough
 The Ginohy Road Lauri Edward
 CHRISTINE SMYR (Pianoforte)
 Fantasie Impromptu Chopin
 Wichtelmännchen (Brownie) Korngold
 ALEX PENNEY (Soprano)
 The Wren } Liza Lehmann
 The Owl }
 O bother! sang the Thrush }
 BARRS PARTRIDGE (Violin)
 Andante (Concerto in E Minor) Mendelssohn
 La Précieuse Couperin, arr. Kreisler

LEONARD GORDON
 Old Clothes and fine
 Clothes Martin Shaw
 The old Road .. Scott
 Trade Winds Keel

CHRISTINE SMYR
 Second Intermezzo
 Op. 4.... Schumann
 Billy Boy } (Two Sea
 Shenandoah } Shanties)
 arr. Harold Rutland

ALEX PENNEY
 By the Waters of
 Minnetonka
 Licuance
 At the Well Hagemann
 Good Morning, Brother
 Sunshine
 Liza Lehmann

BARRS PARTRIDGE
 Melody, Op. 42, No. 3
 Tchaikovsky
 Czardas (Hungarian
 Dance) Monti

1.0 LIGHT MUSIC
 Maurice Toubas and his
 Orchestra
 FROM THE KIT-CAT
 RESTAURANT

2.30-3.0 ORGAN
 MUSIC
 Played by REGINALD NEW
 Relayed from THE BEAUFORT CINEMA, WASH-
 WOOD HEATH, BIRMINGHAM
 Pot-pourri, 'Martial Moments' arr. Winter
 Little Modern Suite Ross

5.15 The Children's Hour
 (From Birmingham)
 'Upstairs and Downstairs—Wee Willie Winkie'
 a Play by Gladys Ward
 JACKO and TONY in Duets
 Musical Selections by THE MIDLAND PIANOFORTE
 SEXTET

6.0 ORGAN MUSIC
 Played by REGINALD NEW
 Relayed from THE BEAUFORT CINEMA, WASH-
 WOOD HEATH, BIRMINGHAM
 Overture, 'Orpheus in the Underworld' Offenbach

6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 Mr. J. SWINBURNE: 'The Story of Electric
 Light—II, The Sub-division of Electric Light'

7.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by RICHARD WASELL
 Overture, 'The Bohemian Girl' Balfe, arr. Godfrey
 Egyptian Ballet Music Luigini
 BERNARD ROSS (Baritone)
 The Bachelor Ship David Richards
 Hunting Song of the Seconee Pack .. Eric Fogg
 Revenge Hatton
 BAND
 Under the Lime Trees } (Suite, 'Alsatian Scenes')
 In the Wine Shop } Massenet
 Dream Dance, No. 3 Drigo, arr. Godfrey
 Mazurka ('La Source') (The Fountain)
 Delibes, arr. Kappey

8.0 A SIR EDWARD ELGAR CONCERT

BERNARD ROSS
 Beating up the Charnel
 Sanderson
 Mother o' Mine... Tours
 Tomorrow Keel
 BAND
 Selection, 'Siegfried'
 Wagner

8.0 Royal Phil- harmonic Society Concert

Music by Sir
 EDWARD ELGAR
 Conducted by the Com-
 poser
 Relayed from THE
 QUEEN'S HALL
 Sole Lessee Messrs.
 Chappell & Co., Ltd.
 Overture, 'In the
 South'
 Concerto for Violin and
 Orchestra in B Minor
 (Soloist, ALBERT
 SAMMONS)
 9.5 app. INTERLUDE FROM
 THE STUDIO
 ERNEST LUSH
 (Pianoforte)

The Sea..... }
 Bird Song..... }
 The Dragon fly } Palmgren
 Finnish Lullaby }
 En Route }

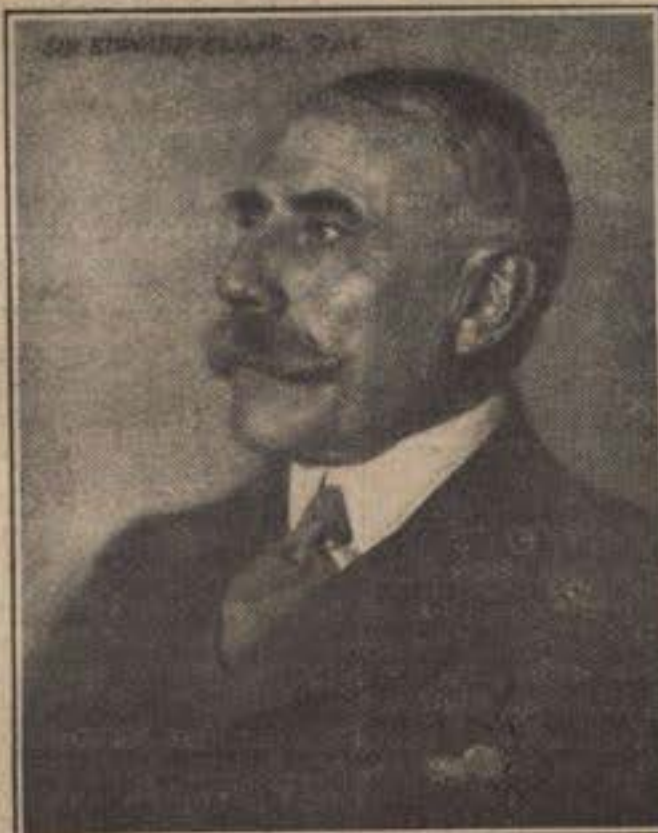
9.20 Royal Philharmonic Concert

(Continued)

Symphony No. 1
 WHEN a Festival of Sir Edward Elgar's music
 was organized in 1904, a persistent rumour
 was abroad that it would include a Symphony
 which had not as yet made its appearance. The
 world of music, however, had to wait four years
 longer before the eagerly-expected work was
 heard. It is dedicated, with the kindness with
 which Sir Edward often invests his dedications,
 'To Hans Richter, true artist and true friend,'
 and it was Richter who gave it its first per-
 formance, with the Hallé Orchestra, in 1908.

It begins with a slow introduction, leading to the
 great first Allegro; the second movement is a
 Scherzo with Trio; the third a very big Adagio,
 whose first theme is made of the same notes as the
 beginning of the Scherzo in an entirely new
 rhythm. The last movement also has a slow
 introduction before the powerful Allegro which is
 its main part.

10.15-10.30 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN
 (Thursday's Programmes continued on page 228.)



Sir EDWARD ELGAR
 conducts the Royal Philharmonic Society's
 Concert, which will be relayed from the
 Queen's Hall tonight at 8.0.



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Now even the VERY DEAF hear everything, everywhere with the marvellous new "UNIVERSAL" FORTIPHONE

The Very Latest Invention for the Deaf!

Many who had been deaf 10, 25, 50 years have found new interest and joy in life through this marvellous invention, which is the result of 25 years' research by three eminent scientists.

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 The new "Universal" FORTIPHONE responds equally to every note in the scale, every tone of the voice; it is not necessary to face the speaker, you have nothing to hold. You hear voices and music from any angle, at any normal hearing distance, as clearly as the whisper of the person sitting by you.

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 The whole world of sound is restored to you—even the song of birds and the ticking of the clock. The new "Universal" FORTIPHONE is entirely free from atmospherics, the "crackling" and "buzzing" noises which make ordinary hearing aids so distressing to use. No headband is necessary.

ALMOST INVISIBLE IN WEAR!
 On a woman the new "Universal" FORTIPHONE can be quite invisible; on a man, far less conspicuous than eye-glasses. Light and inconspicuous, it nevertheless surpasses even the most cumbersome box devices in its power to make you hear. Undoubtedly one of the greatest scientific marvels of modern times.

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Name

Address

Telephone: Langham 1034. R.T. 24/1/30.

YOUR

"Wonderful Nerves"

Your whole life is dominated by your NERVES. They are the sentinels that warn you of approaching danger. They are the dynamos of power for every organ and system. They regulate and control every function. There is no part of your body they do not reach or traverse, and not an inch of your skin where they do not have their terminals.

Upon their condition and quality depend your degree of physical and mental health.

There is no more tragic state than that of Neurasthenia or Nerve-Starvation. No ailment receives less sympathy: none needs it more. It chooses its victims among the more brainy, refined and sensitive men and women.

It is a condition, too, in which medicines and drugs are even worse than useless. *Any honest physician will tell you that.*

WHAT, then, is the victim of NERVES to do? HERE IS THE REPLY

WHY YOUR NERVES NEED MORE AND BETTER NOURISHMENT TO-DAY.

Your NERVE-CENTRES are the "Little Brains" of your body.

It is these "Little Brains" that are responsible for the "myriad miracles" upon which your daily existence depends for digestion and assimilation, and it is the MALNUTRITION of these vital nerve-centres that causes most of the Neurasthenia, Nervous Exhaustion, Insomnia, Brain Fag, Dyspepsia, so painfully common to-day.

These tiny nerve-cells, scientists declare, are the last stage reached by man in his slow ascension through the centuries, and are therefore the first to suffer in the tension and conflict of modern life. As we live faster, especially in a mental and nervous sense, than our ancestors, the proper nourishment of the nerve-cells, that regulate all our subconscious life, are the prime essentials of Nerve Health and Nerve Strength, then what is the radical way to prevent or overcome Nerve Weakness and the many functional disorders and derangements incidental thereto?

Feed Your Nerves.—That is the logical way to meet the tension of life to-day, and thus

SAVE YOUR NERVES

from utter collapse and bankruptcy. *But Food is not always Nourishment.* These Nerve-Cells must have Food that not only contains the essential elements for their repair and reconstruction, but contains it in a readily easy and quickly assimilable form. Such a Food is the Muller Nutrient, which is first, last, and always a special food for the upbuilding of strong and sound nerve-tissue.

YOUR NERVES NEED A SPECIAL CONCENTRATED FOOD

Not drugs, stimulants, tonics, sedatives, or artificial agents. The Muller Nutrient is a Food for tired Nerves. It is Nourishment for Starved Nerves. It helps to build up better Nerve-Tissue. It strengthens all the Nerve-Cells and restores easy, regular, and full functioning power to all the Nerve-Centres. It is made only in the Muller Laboratories and contains all the vital elements of Nerve-Nutrition that are either absent in the food you eat or unassimilable by the enervated system. It is a certain remedy for Neurasthenia, Neuralgia, Neuritis, Insomnia, Nervous Headaches and Nervous Dyspepsia and Nervousness, Languor, Depression, and other symptoms of Nervous Exhaustion.

A limited supply of the Muller Nutrient has been reserved for FREE trial purposes. You can obtain a free trial supply to-day for the asking. Each box contains sufficient to last for seven days, and the only outlay you are asked to make is three stamps to cover cost of postage and packing only. With this Free Trial Supply you will also receive a copy of the most remarkable book on the Nerves and their treatment that has ever been offered to the public. It is most interesting and helpful, and though originally published at 1s., it will be sent to you on receipt of your name and address only, with three stamps for postage and packing. Write TO-DAY.

300,000 copies of this Remarkable Book have been distributed.

Send Full Name and Address, with stamps, to No. 508, The Muller Laboratories, Scientific Food Specialists, 37, Manchester Street, Manchester Square, London, W.1, and book, with Free Trial Supply, will be sent to you at once in Sealed Cover. Future supplies from all good Chemists, or Direct from above address.

Thursday's Programmes continued (January 30)



EDMUND KEAN

as Shylock. In his talk on Old Theatres of the Bath and South Wales Circuit, from Swansea this evening, Mr. W. H. Jones refers to Kean's association with Swansea.

5WA CARDIFF. 968 kc/s. (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.45 LIGHT MUSIC
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
- 5.15 The Children's Hour
- 6.0 S.B. from Swansea
- 6.15 S.B. from London
- 6.35 Market Prices for Farmers
- 6.40 S.B. from London
- 8.0 S.B. from Glasgow (See London)
- 9.45 S.B. from London
- 10.0 West Regional News
- 10.5-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 Mr. W. H. JONES: 'Old Theatres of the Bath and South Wales Circuit'
- 6.15 S.B. from London
- 6.35 S.B. from Cardiff
- 6.40 S.B. from London
- 8.0 S.B. from Glasgow (See London)
- 9.45 S.B. from London
- 10.0 West Regional News. S.B. from Cardiff
- 10.5-12.0 S.B. from London

6BM BOURNEMOUTH 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
FROM THE REGENT CINEMA, BOURNEMOUTH
Relayed to London and Daventry
- 2.30 London Programme relayed from Daventry
- 6.0 Mrs. GOULD: 'High Days and Holidays in Merrie England'
- 6.15 S.B. from London
- 6.35 Market Prices for South of England Farmers
- 6.40 S.B. from London
- 8.0 S.B. from Glasgow (See London)
- 9.45 S.B. from London
- 10.0 Local News
- 10.5-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
'OUT OF PRINT'
A glimpse into the past
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 8.0 S.B. from Glasgow (See London)
- 9.45-12.0 S.B. from London (10.0 Local News)



Mrs. SIDDONS,

the great tragic actress, whose association with Bath will be recalled by Mr. W. H. Jones in his talk from Swansea this evening. This picture is from the portrait by Gainsborough in the National Gallery.

Programmes for Thursday

ZZY MANCHESTER. 797 kc/s. 376.4 (m.)

- 10.15-10.30 **THE DAILY SERVICE**
Relayed from Daventry
- 12.0-1.0 **A Ballad Concert**
FRED BUTROID (*Baritone*) and H. SALMON (*Tenor*)
Before the Battle *Hedgecock*
Stars of the Summer Night *Newton*
Gendarmes' Duet *Offenbach*
THOMAS HALLFORD (*Pianoforte*)
Impromptu, in B Flat, Op. 142, No. 3 .. *Schubert*
Appassionata Study, in D Flat, Op. 9 *Rosenbloom*
DOROTHY BREWER (*Mezzo-Soprano*)
April is a Lady *Phillips*
A Prayer to our Lady *Donald Forster*
Johnsen *Stanford*
FRED BUTROID and H. SALMON
Watchman! What of the Night? *Sargeant*
Silvia *Sargeant*
It was a Lover and his Lass *Quilter*
THOMAS HALLFORD
Intermezzo No. 2, Op. 117 *Brahms*
Rhapsody *Ireland*
DOROTHY BREWER
Solveig's Song *Grieg*
Cradle Song *Dawson*
A May Morning *Denza*
- 4.30 **DANCE MUSIC**
Relayed from THE DANSE SALON, THE
PICCADILLY PICTURE THEATRE, MANCHESTER
- 5.15 **The Children's Hour**
6.0 Miss KATE LOVELL: 'Lancashire Witches.'
S.B. from Liverpool
6.15 *S.B. from London*
6.35 Market Prices for Northern English Farmers
6.40 *S.B. from London*
8.0 *S.B. from Glasgow (See London)*
9.45 *S.B. from London*
10.0 North Regional News
10.5-12.0 *S.B. from London*

Other Stations.

- 5SC GLASGOW.** 752 kc/s. (296.9 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
10.45:—Mrs. Lockie: 'Exercising for Health'—H.L. *S.B.*
from Edinburgh. 11.0-12.0:—A Recital of Gramophone
Records. 2.30:—For the Schools: Mr. Robert McLeod
'Musical-Making'—H.L. 'Hearing and Seeing How Far Sounds
are Separated from One Another.' *S.B.* from Edinburgh. 3.0:—
Musical Interlude. 3.5:—A Talk about the League of Nations.
3.15:—Musical Interlude. 3.20:—Sir W. Leslie MacKenzie:
'More Famous Scottish Doctors.' *S.B.* from Edinburgh.
3.35:—Musical Interlude. 3.40:—Mid-Week Service, conducted
by the Rev. A. C. Craig, M.C. 4.0:—A Concert. The Octet.
Agnes Innes (Contralto). W. Fred Hartley (Pianoforte). 5.15:
—The Children's Hour. 5.57:—Weather Forecast for Farmers.
6.0:—Special Talk for Scottish Farmers: Dr. Norman C. Wright,
'Eliminating Tuberculosis in Cattle.' *S.B.* from
London. 6.35:—Bulletin of Scottish Market Prices for
Farmers. *S.B.* from Edinburgh. 6.40:—*S.B.* from London.
8.0:—'Huntingtower,' the adventurous holiday of Mr. Dickson
McCunn. Being John Buchan's Novel, 'Huntingtower.' Adapted
for broadcasting, and produced by T. P. Maley. (Relayed to
London and Daventry.) 9.45:—London. 10.0:—Scottish News
Bulletin. 10.5-12.0:—London.
- 2BD ABERDEEN.** 895 kc/s. (331.5 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-12.0:—Programme relayed from Daventry. 2.30:—For
the Schools. *S.B.* from Edinburgh. 3.0:—Musical Interlude.
S.B. from Glasgow. 3.5:—A Talk about the League of Nations.
S.B. from Glasgow. 3.15:—Musical Interlude. *S.B.* from
Glasgow. 3.20:—Sir W. Leslie MacKenzie: 'More Famous
Scottish Doctors.' *S.B.* from Edinburgh. 3.35:—Musical
Interlude. *S.B.* from Glasgow. 3.40:—Mid-Week Service.
S.B. from Glasgow. 4.0:—A Concert. Agnes Innes (Contralto).
W. Fred Hartley (Pianoforte). The Octet. *S.B.* from Glasgow.
5.15:—The Children's Hour. *S.B.* from Glasgow. 5.57:—
Weather Forecast for Farmers. *S.B.* from Glasgow. 6.0:—
Special Talk for Scottish Farmers: Dr. Norman C. Wright,
'Eliminating Tuberculosis in Cattle.' *S.B.* from Glasgow.
6.15:—*S.B.* from London. 6.35:—Bulletin of Scottish Market
Prices for Farmers. *S.B.* from Edinburgh. 6.40:—*S.B.* from
London. 8.0:—'Huntingtower.' *S.B.* from Glasgow. 9.45:—
London. 10.0:—Scottish News Bulletin. *S.B.* from Glasgow.
10.5-12.0:—London.
- 2BE BELFAST.** 1,253 kc/s. (242.5 m.)
10.15-10.30:—The Daily Service, relayed from Daventry.
2.30-3.45:—London Programme relayed from Daventry.
3.50:—An Afternoon Concert. Scandinavia. Orchestra. 4.20:
—A Vocal Interlude. Kathleen Beant (Soprano); 4.30:—
Light Opera and Comedy. Orchestra. 5.0:—'Stop Press'
—(?) 5.15:—The Children's Hour. 6.0:—Miss Florence
Irwin: 'Old Cookery Books.' 6.15:—London. 8.0:—Glasgow.
9.45-12.0:—London (10.0 Regional News).

Both Sides of the Bristol Channel.

AN EISTEDDFOD RECORD?

Sir Thomas Hughes' Forty Attendances—His Great Work for Wales—Distinctions of Which he is Proud—The Adventures of the 'Chilean Maid.'

Topical Talks.

SIR THOMAS HUGHES, who figures fortnightly in the current series of Topical Talks on events affecting both sides of the Bristol Channel, has had a career of distinction from the day when he was placed first in the Kingdom in the First Class Honours Lists of the Law Final Examination. He was the first Welshman to gain this distinction. Sir Thomas built up an extensive practice in Glamorgan as a solicitor and was one of the foremost advocates in the South Wales courts. When Glamorgan was split up into electoral areas in the late eighties, his draft scheme was adopted by the late Lord Swansea, Chairman of the County Council, and was put into force. In 1911, when National Insurance was being inaugurated, Sir Thomas relinquished his practice and became Chairman of the Welsh Insurance Commissioners, a post he held until he retired on reaching the age limit a little over a year ago.

Introducing Dickens.

LAST year, Sir Thomas gave an interesting talk on the National Eisteddfod, which he has attended for more than forty years. It was entitled 'My First Eisteddfod in 1888.' The broadcasts he most enjoyed giving, however, were his Dickens Recitals. He told me that he used to train his memory by learning chapters of Dickens and Macaulay on alternate weeks. His recitals brought a heavy postbag from unknown listeners, many of whom thanked him for introducing them to Dickens for the first time. He made the pleasing discovery that copies of Dickens' works were difficult to obtain at the free library after his broadcasts, for they were constantly borrowed.

Two Distinctions.

TWO distinctions have been bestowed upon Sir Thomas of which he is justly proud. He is a Chevalier de la Couronne, an honour granted for his work on behalf of Belgian refugees in South Wales during the War. The other distinction is unusual. He is mentioned in the preface to Murray's Dictionary, for the late Sir James Murray was one of his masters at Mill Hill School, and Sir Thomas, in his early twenties, had the privilege of collaborating with him and was entrusted with the whole of the Addison Spectator period.

Heavy Weather.

A PROGRAMME with Sea Shanties' is the sub-title of a feature called 'Tywydd Mawr' (Heavy Weather), which is to be broadcast on Thursday, February 6, at 7.45 p.m. It has been arranged by Miss Hilda Isaacs, who has written four scenes which will be given by the Cardiff Radio Players. The sea shanties will be sung by the Æolian Octet, and items by Ethel Gomer Lewis (mezzo-soprano) will also be heard. The first scene in 'Tywydd Mawr' is set in the clipper *Chilean Maid*, off South America, in 1870. Later we hear that the clipper is bound for Bristol and is experiencing a lively time rounding the Horn. Finally we arrive at the tavern of The Three Merry Men in Bristol.

(Continued on page 235.)



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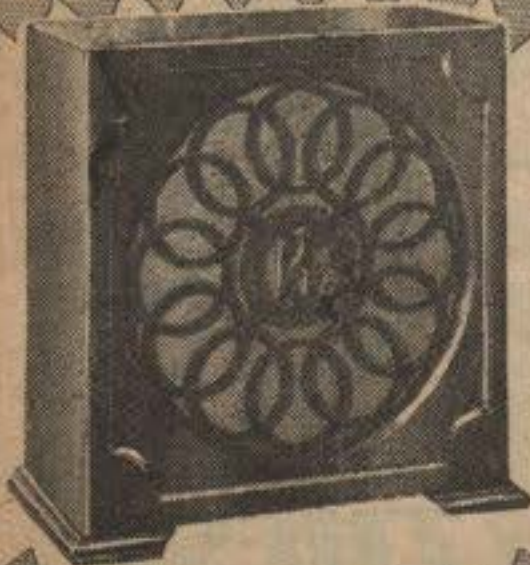
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MR. ERNEST
NEWMAN'S
MUSIC
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10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 'The Townswoman's Day'
—IV, Miss A. B. DUTTON: 'The
Children's Playtime Indoors'

11.0 (Daventry only) Gramophone
Records

11.0-11.30 (London only)
Experimental Television Trans-
mission by the Baird Process

12.0 A Sonata Recital
VICTOR OLOF (Violin)
SYDNEY CROOK (Pianoforte)
Sonata in D Minor.....Ireland

12.30 ORGAN RECITAL
By R. WALKER-ROBSON
Organist and Master of the Choris-
ters, Christ Church, Crouch End
Relayed from ST. MARY-LE-BOW
Allegro in B Flat.....Handel
(Last Movement Concerto in B Flat)
Reverie in D Flat....Joseph Bonnet
Allegro in E Flat (First Movement of Sonata I)
Bach
Legende.....Vierne
A Song of Sunshine.....Hollins
Scherzo in G Minor.....Bossi

1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS
Dr. B. A. KEEN: 'Farming—I, The Crops
Needed on a Dairy Farm'

2.55 Interlude

3.0 'Peoples of the World and
their Homes'—II, The Rt.
Hon. Sir HERBERT SAMUEL,
G.C.B., G.B.E., M.P.: 'Palestine'

3.20 Interlude

3.25 Hints on Athletics and
Games. Miss D. M. WILKIE—
'Netball'—I

3.40 Interlude

3.45 Play for Schools
Scenes from
'THE TEMPEST'
(Shakespeare)

4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR
Unison and Part-Songs by THE
SOUTHERY COUNCIL SCHOOL
CHOIR

'The Magic Soap,' written and
told by RALPH DE ROHAN
The Story of 'A Sack of Cob-
nuts' (Mabel Marlowe)

6.0 Lady SETON: 'Some As-
pects of Town Gardening'

6.15 'The First News'
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.35 Radio Association Quar-
terly Bulletin



'THAT CERTAIN TRIO,'

consisting of William Walker (left), Anne de Nys and Patrick Waddington
(right), will give a quarter of an hour of syncopation this evening
at 7.45.

6.40 THE FOUNDATIONS OF MUSIC
OLD ITALIAN VIOLONCELLO SONATAS
Played by IVOR JAMES

7.0-7.20 Mr. ERNEST NEWMAN: The B.B.C.
Music Critic

7.25 Dr. C. DELISLE BURNS: 'After-War Social
Tendencies—II, Mechanism and Personality'

It is an old complaint, and has been the cause of
dissatisfaction ever since the inauguration of the

industrial age, that machines, by
displacing hands and by taking
from the sense of creating, are a
positive harm, even a retrogression.
That is one view. Another is that
machines abolish 'hard labour'
(in America men don't dig, but
machines do), and that under the
reign of mechanistic devices men
can change jobs more easily—since
their jobs are mainly machine-
minding. Moreover, mechanization
is really habit; which, since it
thereby frees man's mind and
creative energies to play along
whatever directions he himself may
choose, is not a bad thing. These
are views which Dr. Delisle Burns
will discuss at length tonight in his
second talk in the series.

7.45 WILLIAM WALKER and ANNE
DE NYS
with
PAT WADDINGTON
(That Certain Trio)

8.0 Symphony Concert—XI

Relayed from THE QUEEN'S HALL

(Solo Lessees, Messrs. Chappell and Co., Ltd.)

(See foot of page.)

Suite, No. 4 in D.....Bach

Overture; Bourrée i and ii; Gavotte;
Menuet i and ii; Rejouissance

Suite, 'Flos Campi,' for Viola, Chorus, and
Orchestra.....Vaughan Williams
La Mer (The Sea) (Three Symphonic Sketches)

Debussy
From Dawn to Noon on the Sea; Waves;
Dialogue of the Wind and The Sea

9.10 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.25 Symphony Concert
(Continued)

Rugby (Symphonic Movement)

Honegger
Le Chant du Rossignol (Night-
ingale's Song)

(Symphonic Poem in three
parts, after the story by
Hans Andersen). Stravinsky
The Fête in the Em-
peror of China's Palace;
The Two Nightingales;
The Emperor of China's
Sickness and Recovery

10.0 Local News (Daventry
only); Shipping Forecast and
Fat Stock Prices; Stock Ex-
change Prices

10.5 The Hon. HAROLD NICOL-
SON: 'People and Things'

10.20 SURPRISE ITEM

10.35-12.0 DANCE MUSIC:
THE PICCADILLY GRILL BAND,
directed by JERRY HOEY, and
THE PICCADILLY PLAYERS,
directed by SID BRIGHT, from
THE PICCADILLY HOTEL

12.0 midnight-12.30 a.m.
Experimental Television
Transmission by the
Baird Process.



ERNEST ANSERMET

The Eleventh B.B.C.
Symphony Concert

of the season

will be relayed from the Queen's Hall
tonight at 8.0

(The second part of the Concert will
begin after the Second News, at 9.25)

Solo Viola, Bernard Shore

The Wireless Chorus

(Chorus Master, Stanford Robinson)

The B.B.C. Symphony Orchestra

(Principal Violin, Arthur Catterall)

Conducted by Ernest Ansermet

The Programme will be found in col. 3,
and notes on the Concert on page 202.



BERNARD SHORE

FRIDAY, JANUARY 31

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.30
'WHAT
ABOUT
IT?'

?

Why not fried fish?

Have a change. Call in for a nice hot supper—fried fish. It's so deliciously tasty.

Deep frying in clear fat seals up every atom of flavour in a crisp golden batter. Inside, the firm texture of the fresh caught fish is tempting and snowy white. You'll enjoy every bit.

The fried fish industry is growing by leaps and bounds. Nearly half the fish landed is now sold by fried fish shops.

Why not try and see for yourself how good fried fish can be?

Eat more fried Fish



★ COOKERY & FOOD EXHIBITION,
Olympia, London, January 14th—25th. See
professional fish friers from all parts of the country
demonstrating their skill.

12.0 LUNCH HOUR CONCERT
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Hamlet' Bach
CHATTERLY INGRAM (Contralto)
Now sleeps the crimson Petal Quilter
Slumber Song Liszt
Thou art like a tender Flow'ret Henschel
Morning Hymn
ORCHESTRA
Pot-Pourri, 'Chopiniana' arr. Finch
CHATTERLY INGRAM
Trees Rasbach
The Old Song Grieg
The Young Birch Tree Spross
Will-o'-the-Wisp
ORCHESTRA
Suite, 'Thunderbird'
Cadman
Scenes from an Imaginary
Ballet... Coleridge-Taylor

1.15 LIGHT MUSIC
MOSCHETTO and his
ORCHESTRA
From THE MAY FAIR
HOTEL

2.0-3.0 ORGAN RECITAL
By STANLEY BLIZARD
Organist and Director of
the Choir, St. Barnabas,
Clapham Common
Relayed from St. Mary-lo-
Bow
4th Organ Concerto
Handel
Andante Maestoso;
Adagio; Allegro

MORGAN JONES (Tenor)
Sing to me, my Mother;
Mountains over the
Water; Fall O Dew; The
Water Chain (Jugo-
Slavian Folk Songs);
arr. Julia Chatterton

STANLEY BLIZARD
Prelude, Fugue, and Varia-
tion Franck
Fugue in G (Pastoral
Sonata) Rheinberger

MORGAN JONES
The Wood will be still be green .. } (Jugo-Slavian
The Cuckoo } Folk Songs)
Tell me, O my Darling } arr. Julia
I will bring you Jewels } Chatterton
A Bird sings to me..... }
STANLEY BLIZARD
Benedictus
Allegro molto ('Sonata Britannica') .. Stanford

5.15 The Children's Hour
(From Birmingham)
'He's and She's and Skis,' a Talk on Switzerland,
by MARGARET M. KENNEDY
Whistling Solos by JACK PAYNE (The Coventry
Newsboy)
'The History of the Play—The Strolling Players,'
by Helen M. Enoch
COLLEEN CLIFFORD (Soprano)

6.0 Leonard Dennis (Violoncello)
(From Birmingham)
Melody Massenet
Minuet De Fesch
La Cinquantaine Gabriel Marie
Largo Handel

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A CONCERT
BARRINGTON HOOPER (Tenor)
THE GERSHOM PARKINGTON QUINTET
Slav Rhapsody Volpatti
L'Heure Exquise (The Exquisite Hour) .. Hahn

6.45 BARRINGTON HOOPER
An Eriskey Love Lilt..... } arr. Kennedy Fraser
The Reiving Ship }

7.0 QUINTET
Aime moi (Love me) } Bemberg
Chant Hindou (Hindoo Song) }
Violin Song ('Tina') Rubens

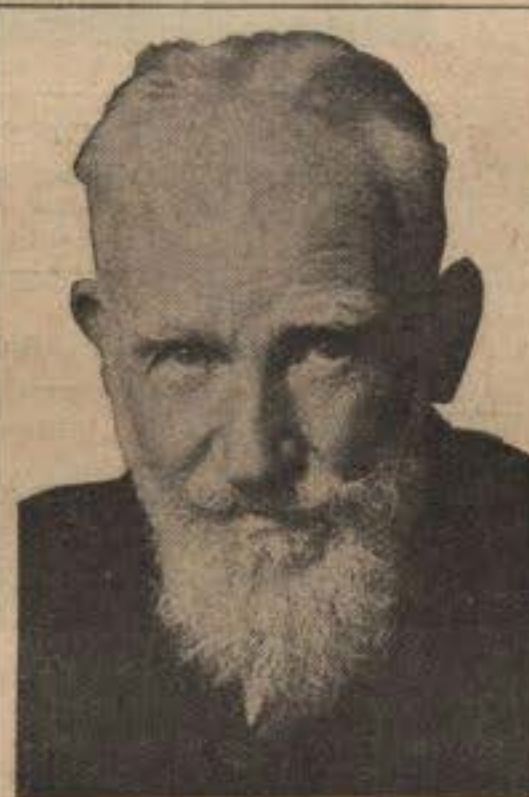
7.12 BARRINGTON HOOPER
Duna McGill
Heart's Delight.... Clarke

7.18 QUINTET
Waltz, 'Beautiful Spring'
Lincke
Après un Rêve (After a
Dream) Faure

7.30 'What About
It?'
(From Birmingham)
Book, Lyrics, and Music
by COLLEEN CLIFFORD
ANN BRADLEY
GEORGE DAWKINS
COLLEEN CLIFFORD
JOHN RORKE
HAROLD CLEMENCE
and
At the Pianofortes
PATRICIA ROSSBOROUGH
and
JACK VENABLES

8.30 Mr. STANLEY CASSON:
'Sculpture'—II

9.0 A SPEECH
by
MR. GEORGE
BERNARD SHAW



BERNARD SHAW

is without doubt one of the wittiest
and most stimulating speakers of
the day, and his views on the
question of a National Theatre lack
nothing in piquancy. Listeners
will be able to hear them tonight
at 9.0.

at a public meeting at THE KINGSWAY HALL,
convened by THE BRITISH DRAMA LEAGUE in
Support of THE NATIONAL THEATRE
Relayed from THE KINGSWAY HALL

9.30 JACK PAYNE
and his B.B.C. DANCE ORCHESTRA

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
(Friday's Programmes continued on page 234.)

This Week's Epilogue:

'LORD, WHAT IS MAN?'
THE SEARCHER

Anthem, 'Expectans expectavi'
(Chas. Wood)

Ecclesiasticus vi, 18-21 and 27-37
Hymn (Ancient and Modern, 238) 'As
pants the hart'
Thessalonians i, v. 19-23



So said Sir-Loin—

"Humph! Take it from me you fellows, Bisto's the stuff, my 'goodness' it is. We Loins like to have a lot of Bisto Gravy around us, gives a distinguished air, you know, and makes us wonderfully popular."

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price 1s.

House- hold Talks

Friday's Programmes continued (January 31)

5WA CARDIFF. 968 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 Mr. JAMES ROSS, Deputy City Librarian, Bristol Central Library: 'Bristol Library and some of its Treasures'
6.15 S.B. from London
10.0 West Regional News
10.5-10.35 S.B. from London

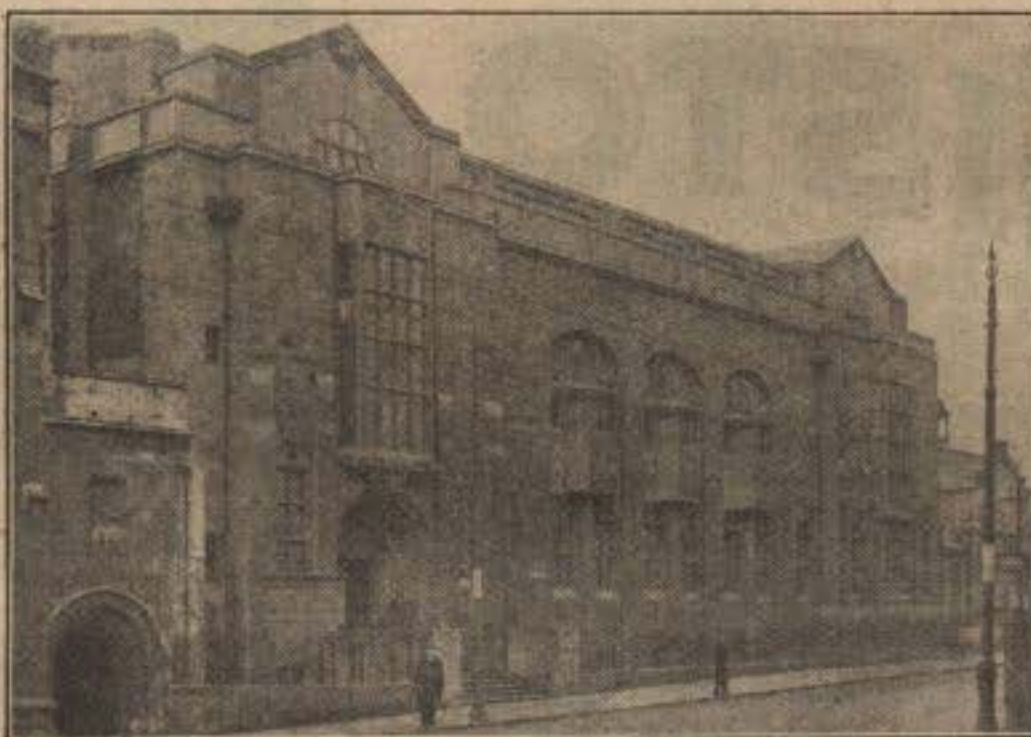
5SX SWANSEA. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15-10.35 S.B. from London (10.0 Forthcoming Events; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
2.30 London Programme relayed from Daventry
4.30 THE NORTHERN WIRELESS ORCHESTRA
5.15 The Children's Hour
6.0 Mrs. L. HAWARD: 'Fighting the Dirt in the Industrial North—IV, The House Beautiful'
6.15 S.B. from London
10.0 North Regional News
10.5-10.35 S.B. from London



BRISTOL CENTRAL LIBRARY.

Mr. James Ross, the Deputy City librarian, will describe the library and some of its treasures from Cardiff this evening at 6.0.

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
10.0 West Regional News. S.B. from Cardiff
10.5-10.35 S.B. from London

6BM BOURNEMOUTH. 940 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
2.30 London Programme relayed from Daventry
6.15 S.B. from London
10.0 Local News
10.5-10.35 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
2.30 London Programme relayed from Daventry

for the Girls' Guildry: Miss C. M. Stevenson: 'How to swell the Company Exchequer.' 6.10:—Bulletin of Juvenile Organizations. 6.15:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-10.35:—S.B. from London.

2BD ABERDEEN. 935 kc/s. (301.5 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry. 2.30:—For the Schools. 'Travellers' Tales of Other Lands'—III. Mr. Ian C. Hannah. 'Japan'—I. S.B. from Edinburgh. 2.50:—Musical Interlude. S.B. from Glasgow. 2.55:—'My Day's Work'—III. Miss Kitty F. Barrie. 'As a Mill Girl.' S.B. from Glasgow. 3.10:—Musical Interlude. S.B. from Glasgow. 3.15:—Three Episodes from the History of Edinburgh Castle. Adapted for Broadcasting by Charles A. Malcolm. The Black Dinner. The Specter Regiment. The Escape of the Earl of Argyll. S.B. from Edinburgh. 4.0:—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 4.30:—Edward German. Betty Berrie (Soprano): Oh, where the Deer do lie; Oh, Peaceful England and Love is meant to make us Glad ('Merrie England'). The Octet: Romance and Two Dances. 'The Conqueror.' Betty Berrie: Dream o' Day Jill ('Tom Jones'); Orpheus with his Lute; Charming Clove. The Octet: Selection. 'Tom Jones.' 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—A Talk

2BE BELFAST. 1,250 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service. Relayed from Daventry. 12.0:—Organ Music. Played by Herbert Westerby, relayed from the Grosvenor Hall. Eighteenth-Century English Composers: Overture in G (Dr. Greene); Introduction and Fugue (Dr. Cooke); Andante Pastorale (Chas. Wesley); Adagio and Allegro Fugato (Stanley); Allegro ('Sixth Concerto') (Dr. Arne). 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Light Music. The Orchestra: Overture, 'Nell Gwyn' and Three Dances from 'Nell Gwyn' (German); Four Dances ('The Rebel Maid') (Phillips). 5.0:—'Stop Press.' 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-10.35:—S.B. from London (10.0 Regional News).

Other Stations.

5SC 752 kc/s. (398.9 m.)

GLASGOW.

10.15-10.30:—The Daily Service. Relayed from Daventry. 2.30:—For the Schools. 'Travellers' Tales of Other Lands'—III. Mr. Ian C. Hannah. 'Japan'—I. S.B. from Edinburgh. 2.50:—Musical Interlude. 2.55:—'My Day's Work'—III. Miss Kitty F. Barrie. 'As a Mill Girl.' 3.10:—Musical Interlude. 3.15:—Three Episodes from the History of Edinburgh Castle. Adapted for Broadcasting by Charles A. Malcolm. The Black Dinner. The Specter Regiment. The Escape of the Earl of Argyll. S.B. from Edinburgh. 4.0:—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 4.30:—Edward German. Betty Berrie (Soprano): Oh, where the Deer do lie; Oh, Peaceful England and Love is meant to make us Glad ('Merrie England'). The Octet: Romance and Two Dances. 'The Conqueror.' Betty Berrie: Dream o' Day Jill ('Tom Jones'); Orpheus with his Lute; Charming Clove. The Octet: Selection. 'Tom Jones.' 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—A Talk

Both Sides of the Bristol Channel. (Continued from page 229.)

CHILDREN'S CONCERTS AT THE MUSEUM.

A New Interest in the National Orchestra of Wales—Meat Roasting in Olden Days—An Operatic Programme at the City Hall—Stories of a Famous African Explorer.

A Children's Concert.

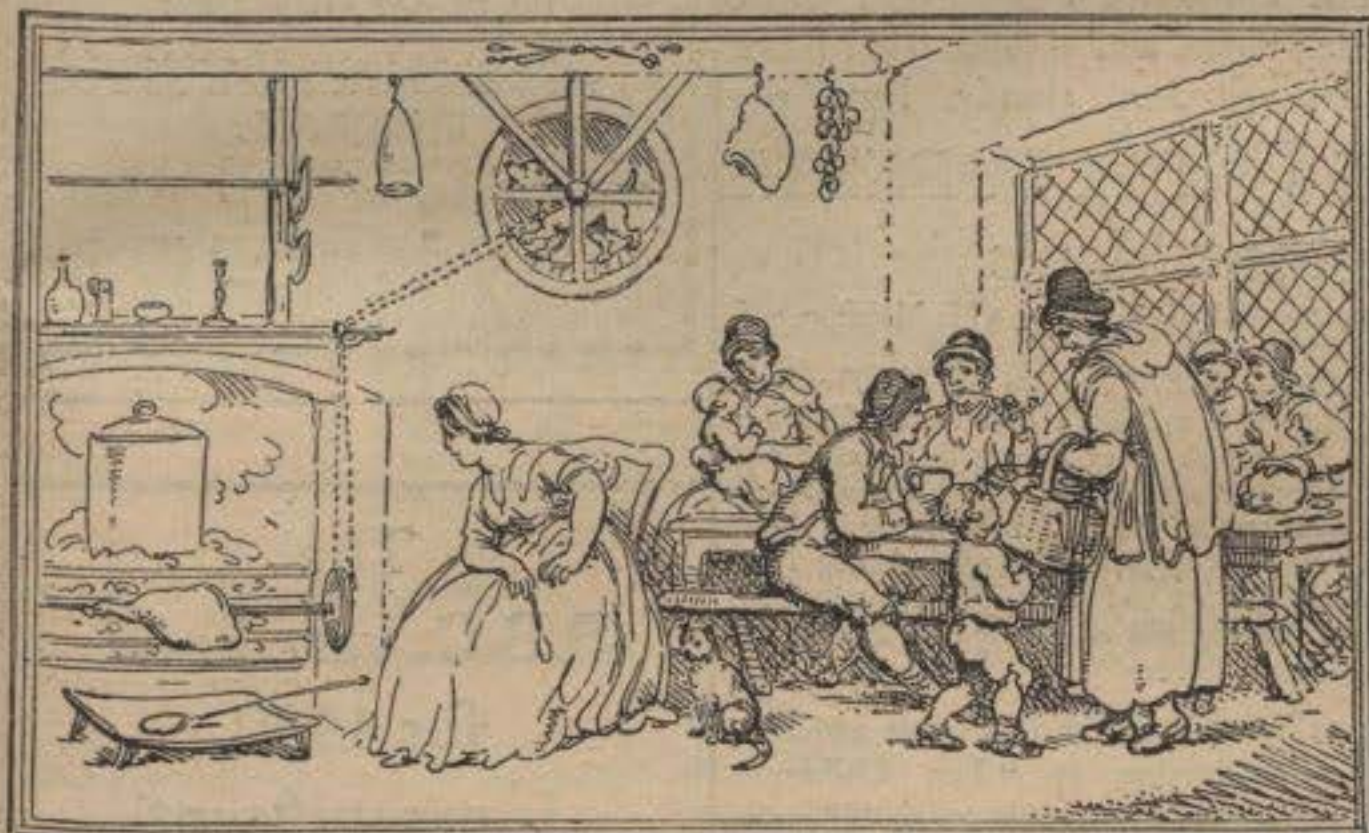
A NEW and pleasing feature of the midday concerts at the National Museum of Wales at Cardiff is that the Saturday concert will in future be for children. I believe that schools are taking up the idea in a most encouraging manner, and that contingents of children will be brought to listen to the programmes. But, apart from the visitors, there is also the large unseen audience, and when the first concert was given two weeks ago, many listeners who did not know that there was any special intention in the building of the programme expressed delight at the daintiness of the playing. The programme arranged for Saturday, February 8, at noon, begins with Weber's *Invitation to the Dance*, and includes a 'Rondo,' by Mozart, excerpts from *The Mastersingers* and *Lohengrin*, and Delius' *On Hearing the First Cuckoo in Spring*.

The Dog-Spit.

HEARTH appliances as found in Wales are of great interest, one important example being the large number of different appliances for roasting meat. Especially interesting is the dog-spit, which remained in use down to the last century. This type of spit, of which a specimen from Cardiganshire in 1797 has been illustrated in one of Thomas Rowlandson's aquatints, now in the National Museum of Wales, was worked by a 'turnspit' dog placed in the wheel to paw it round.

An Operatic Concert.

THE weekly concert in the Assembly Room, City Hall, Cardiff, will take place on Saturday, February 8, at 7.45 p.m., when an operatic programme will be given. Gertrude Johnson (soprano), William Michael (baritone), and the Lyrian Singers will also take



National Museum of Wales

THE HEARTH-SIDE IN BYGONE WALES.

A Rowlandson drawing of 1797, showing the dog, in his wheel near the ceiling, turning the spit. Mr. Iorwerth C. Peate will give another of his talks on 'Life in Bygone Wales' on Tuesday, February 4.

Life in Bygone Wales.

MR. IORWERTH PEATE takes the 'Hearth' as the subject for his second talk on 'Life in Bygone Wales,' which is to be broadcast on Tuesday, February 4, at 7.0 p.m. Wherever our ancient ancestors halted they made a fire. With the coming of agriculture, the hearth and the abode became fixed, the fire being in the centre of the hut. For thousands of years this continued to be its normal position, and it remained so in the halls of the great as late as the thirteenth century, and is still to be seen in that position in different parts of the world. The transition to the modern fireplace was a long and gradual process, and there are still scores of houses in Wales which have a ground fire at one end of the room, the only difference from the primitive hearth being a change of position, thus leaving a larger space of floor unimpeded. The development of the chimney followed, the inner roof and canopy and the great mantel—y fantell fawr—becoming a notable feature of the Welsh kitchen.

part in the concert, which will include the 'Miserere Scene' from *Il Trovatore*. The Lyrian Singers will also give 'The Pilgrims' Chorus' from *Tannhäuser* and the 'Soldiers' Chorus' from *Faust*. The concert will be broadcast from 7.45 to 9.0 p.m.

Sir H. M. Stanley.

PROBABLY the most interesting of all the stories of Welsh adventures is the one Mr. F. J. Harries takes for his next talk on Monday, February 3, at 4.45 p.m. It is the story of Sir H. M. Stanley, the famous African explorer, who was born in Denbigh and abandoned by his mother in infancy. Stanley lived with his grandfather, and when the old man died, the boy, known then as John Rowlands, was sent to the workhouse at St. Asaph's. When he was eighteen he went to New Orleans, where he won the sympathy of a broker named Stanley, whose name he afterwards took.

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CHILDREN'S ENCYCLOPEDIA

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Great Gift to the World's Childhood

This boy and girl have "The Children's Encyclopedia" in their home. It is a delight to them every moment of the day, their constant companion, their greatest help. Their teacher will tell you that when she wants a quick and intelligent answer in class she can be sure of it from either of them. "The Children's Encyclopedia" captivates the child's mind, and makes learning a joy.

The Simple Plan that wins the children

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The making of the earth.—Lives of great men and women.—The march of mankind from barbarism to the League of Nations.—How things are made, where they come from.—The world's art treasures.—The wonders of plant life.—The story of five continents and a hundred nations.—The marvels of engineering.—The world's great books.—The story of the world's greatest book, the Bible.—Answers to children's questions.—Great words that inspire mankind.—Our bodies, minds and citizenship.—Little lessons in Reading, Writing, Arithmetic, Drawing, Music, French.—Things to make and do; experiments, tricks, legends, fables.—Twelve hundred poems of all times and countries.—A wonderful picture atlas. The great Index makes a wonderfully efficient reference work which the whole family uses and enjoys.

Each one of the Nineteen Departments is described fully in the 32-page Booklet, which is yours free for the asking.

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WEEK OF MONDAY JAN. 27
DAILY AT 2.15-5.15-8.15

SIR HENRY WOOD

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AND HIS FAMOUS

SYMPHONY ORCHESTRA OF 80 MUSICIANS

(LEADER—CHARLES WOODHOUSE).

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ONE PROGRAMME ON MONDAY & WEDNESDAY,
ANOTHER ON TUESDAY, THURSDAY, AND
SATURDAY.

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2.35
LISTEN TO THE
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INTERNATIONAL

SATURDAY, FEBRUARY 1
2LO LONDON & 5XX DAVENTRY
8.42 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
EXCERPTS FROM
MUSICAL
COMEDIES

LONDON LISTENERS, PLEASE NOTE!

Listeners should note that an Alternative Programme Test Transmission similar to that carried out on Wednesday takes place tonight, following the First General News Bulletin and continuing until the close of the programme. The programme for London, as given below (6.30 p.m. until midnight) will be broadcast by the National Programme Transmitter working on a wavelength of 261.3 metres—and, as usual, by Daventry 5XX. At the same time the London Regional Transmitter, on a wavelength of 356 metres, will broadcast the scheduled programme for Daventry (5GB), details of which are given overleaf. See also Questionnaire on page 214.



Aeroflins

SCOTLAND v. WALES AT MURRAYFIELD.

Follow Captain Wakelam's description of the Rugby International on this plan this afternoon.

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 'Saving the Countryside'—I, 'A Problem for Everyone,' by Lady TREVELYAN
- 11.0-2.0 LIGHT MUSIC
THE COMMODORE GRAND ORCHESTRA
Conducted by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH
Selection, 'Potted Overtures' . . . J. Engleman
Waltz, 'Goodnight' Herd Brown
Miniature Suite Eric Coates
Foxtrot Ballad, 'Your Mother and Mine'
Joe Goodwin
Selection, 'The Last Waltz' O. Straus
Foxtrot Ballad, 'I've got a feeling I'm falling'
Harry Link
Slavonic Rhapsody Friedeman
Waltz, 'Let me have my Dreams' Harry Akst
A Hunting Scene Bucalossi
Foxtrot Ballad, 'If you were Mine'
George Meyer

2.35 Scotland v. Wales
A Running Commentary by Captain H. B. T. WAKELAM on the International Rugby Football Match
Relayed from MURRAYFIELD, EDINBURGH
S.B. from Edinburgh

4.15 A BALLAD CONCERT
HEIDA BLAKE (Soprano)
WILLIAM ANDERSON (Bass)

4.45 ORGAN MUSIC
Played by
REGINALD NEW
Relayed from THE
BEAUFORT CINEMA,
WASHWOOD HEATH,
BIRMINGHAM
Overture, 'The Ar-
cadians'
Monclon and Talbot
Suite, 'Three Light
Pieces' Fletcher

5.15 THE CHILDREN'S
HOUR
'MAGIC'
A Play with music
written for the micro-
phone by CAREY GREY

6.0 Musical Interlude

6.15 'The First News'
WEATHER FORECAST,
FIRST GENERAL NEWS
BULLETIN; ANNOUNC-
MENTS and Sports
Bulletin

6.40 Regional Sports
Bulletin

6.45 THE FOUNDATIONS OF MUSIC
OLD ITALIAN VIOLONCELLO SONATAS
Played by IVOR JAMES

7.0 'The Day's Work (Continued) I'—'In the
Flying Post Office,' by Mr. P. J. MARDLIN

7.20 The Week's Work in the Garden by the
Royal Horticultural Society

7.30 Vaudeville

- MAURICE TOUBAS
Violin and Saw Solos,
by permission of the
Kit-Cat Restaurant
- ALBERT WHELAN
The Australian Enter-
tainer
- BETTY BLACKBURN
Entertainer
- GEORGE PIZZEY
Singing Compeere
- PATRICIA ROSSBOROUGH
and IVOR DENNIS
and
Two Pianos
- DORA MAUGHAN and
WALTER FEHL
In Songs and Surprises
- RUPERT HAZEL and
ELSIE DAY
('Harmonylarity')

GRACIE FIELDS
(Comedienne)

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

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (Daventry only) Shipping
Forecast and Fat Stock Prices

9.20 'Buried Treasures of the World'—V, Mr.
GRANVILLE SQUIERS: 'Captain Kidd and his
Hidden Hoard'

THE career of Captain Kidd is among the great romances (if the term is not too elastically used here) in pirate literature. In 1695, we are told, he came to London with a sloop of his own to trade. Such was his respectability that he was recommended as fit to command a vessel sent to cruise the Eastern seas against pirates. With the King's commission in his pocket he sailed from Plymouth and, in 1697, reached Madagascar where, instead of hunting the pirates down, he consorted with them. Such was the fall of Captain Kidd. Two years later he was arrested and found guilty of murder and hanged. So strange a story makes a grand conclusion to this exciting series about those rogues who, for all their atrocities, still appeal to the simple man in all of us.

9.35 Musical Comedy Excerpts

ANN WELSH (Soprano)
GEORGE BAKER (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

10.30-12.0 DANCE MUSIC
AMBROSE'S BAND, from THE MAY FAIR HOTEL

TONIGHT'S VAUDEVILLE

GRACIE FIELDS
COMEDIENNE

DORA MAUGHAN
and WALTER FEHL,
IN SONGS AND SURPRISES

BETTY BLACKBURN
ENTERTAINER

RUPERT HAZEL
and ELSIE DAY
In 'HARMONYLARITY'

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GEORGE PIZZEY
AGAIN THE SINGING COMPERE

MAURICE TOUBAS
VIOLIN AND SAW SOLOS
BY PERMISSION OF THE KIT-CAT
RESTAURANT

ALBERT WHELAN
THE AUSTRALIAN ENTERTAINER

Patricia
ROSSBOROUGH
and IVOR DENNIS
AND TWO PIANOS

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R.T.

SATURDAY, FEBRUARY 1 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.0
BIRMINGHAM
STUDIO
ORCHESTRA

2.30 A Children's Concert

Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT

Forest Murmurs ('Siegfried') Wagner
Overture, 'Hänsel and Gretel' Humperdinck
Nocturne ('A Midsummer Night's Dream')
Mendelssohn

First Suite ('Carmen') Bizet
Waltz, 'Der Rosenkavalier' ('The Rose Bearer')
Strauss

3.45 A MILITARY BAND CONCERT

EDITH FURMEDGE (Contralto)

MELSA (Violin)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'King Stephen' Beethoven
Grande Valse Brillante
Chopin

EDITH FURMEDGE
A Summer Night
Goring Thomas
June Quilter

BAND
Four Flemish Dances,
Op. 26 Bloch

MELSA
On Wings of Song
Mendelssohn, arr. Achron
Poem
Fibich, arr. Kubelik

The Bee Schubert
Piedmontese Rhapsody
Sinigaglia

BAND
Capriccio Espagnol,
Op. 34
Rimsky-Korsakov

Alborado—Variazioni
—Alborado; Scena e
Canto Gitano—Fan-
dango Asturiano

EDITH FURMEDGE
Si mes vers avaient des
ailes (If my songs had
Wings) Hahn

Obstination Fontenailles
Still wie die Nacht (Still as the Night) Böhm

BAND
Aria from Suite No. 3 Bach
Three Fugal Fancies
Hely-Hutchinson, arr. Gerrard Williams
The Witches' Dance ('Le Villi')
Puccini, arr. Howgill

5.15 The Children's Hour

(From Birmingham)

'Snooky Goes Skating,' a further Adventure by
Phyllis Richardson

EDA KERSEY (Violin)

Simple Conjuring Lessons by CYRIL SHIELDS
ALGERNON MOORE and ELSA MAY will entertain

6.0 JAMES DONOVAN (Saxophone)

(From Birmingham)

Czardas (Hungarian Dance) Monti
Salut d'Amour (Love's Greeting) Elgar
Lady of the Lake Doly, arr. Wheeler
Gloria Hager and Ring

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Announcements and Sports-Bulletin

6.40 Midland Sports Bulletin (From Birmingham)

6.45 Students' Songs

(From Birmingham)

By THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS

7.0 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

EDA KERSEY (Violin)

ORCHESTRA

Overture, 'Oberon' Weber

EDA KERSEY and Orchestra

Concerto... Tchaikovsky
Allegro moderato;
Canzonetta—An-
dante; Finale



EDA KERSEY
is the soloist in the Orchestral Concert
from Birmingham this evening at 7.0.

TCHAIKOVSKY'S violin
concerto was originally
dedicated to Auer, but
he showed so little
interest in it that it
was left to Adolf
Brodsky to make the
work known.

One interesting thing
about the Concerto is
that though Tchaikovsky
himself liked the work
as a whole when it was
finished, feeling that it
ought to be successful, the
original slow movement
seemed to him less satis-
factory than the other
two. He accordingly
destroyed it and wrote
instead the one which
we now know. It begins
with a short prelude on
the woodwinds, and then
the soloist plays the first
big theme, a fine broad
melody in Tchaikovsky's
vein of quiet melancholy.
It has a fine and

beautifully orchestrated accompaniment, not less
interesting than the melody itself. The second
theme is another flowing tune given to the solo
violin; unlike the first, which begins with an
upward movement, this one opens with a
downward flow.

7.40 ORCHESTRA

Suite, 'Picturesque Scenes' Massenet

EDA KERSEY
Romance, 'The Lark' Glinka, arr. Auer
Spanish Serenade Chaminade, arr. Kreisler
Caprice Wieniawski, arr. Kreisler

ORCHESTRA

Second Suite, 'Wand of Youth' Elgar

8.30 A Reading from Eighteenth-century Prose by Mr. MICHAEL REDGRAVE

9.0 DANCE MUSIC

(From Birmingham)

BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
ALGERNON MOORE and ELSA MAY
(Light Songs and Harmony)

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

Saturday's Programmes continued (February 1)

5WA	CARDIFF.	968 kc/s. (309.9 m.)
10.15-10.30	THE DAILY SERVICE Relayed from Daventry	
12.0-12.45	A POPULAR CONCERT Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)	
	Le Rouet d'Omphale (Omphale's Spinning Wheel)..... <i>Saint-Saëns</i> Suite, 'Beni Mora'..... <i>Holst</i> Variations on a once popular Humorous Song <i>Haydn Wood</i> Overture, 'Rionzi'..... <i>Wagner</i>	
2.35	Edinburgh Programme relayed from Daventry (See London.)	
4.15	London Programme relayed from Daventry	
4.45	DANCE MUSIC THE CONEY BEACH FIVE Relayed from the THE DANSANT, HOTEL METROPOLE, SWANSEA	
5.15	The Children's Hour	
6.0	LEIGH WOODS: 'West of England Sports'	
6.15	S.B. from London	
6.40	Regional Sports Bulletin	
6.45	S.B. from London	
7.0	CHANNEL CURRENTS A series of Talks on the affairs of Wales and the West	
7.20	S.B. from London	
9.15	West Regional News	
9.30	S.B. from London	
9.35	'Munitions of Mercy' (See centre of page)	
10.40-12.0	S.B. from London	


6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
10.15-10.30	THE DAILY SERVICE Relayed from Daventry	
12.0-1.0	A Gramophone Recital	
2.35	Edinburgh Programme relayed from Daventry (See London.)	
4.15	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Sports Bulletin	
6.45	S.B. from London	

4.15	London Programme relayed from Daventry
5.15	The Children's Hour Reading, 'Porridge' from 'Psammyforshort' (Edgar Dickle)
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 (9.15 Items of Naval Information; Local News)

TO BE BROADCAST FROM CARDIFF TONIGHT AT 9.35

'MUNITIONS OF MERCY'

A Fireman's Programme, arranged by HAROLD MARKHAM
Played by the Cardiff Radio Players



I

The Fire Brigade Committee of Sleafborough agrees with the Mayor that it is better to be merciful to the ratepayers than to have a new equipment for the Fire Brigade. There is one dissentient, Councillor Looms. Alderman Sir ARCHIBALD ACKROID, Mayor of Sleafborough
Alderman WRIGGLESWORTH, Chairman of the Fire Brigade Committee
Councillor GEORGE LOOMS, a grocer, also of the Committee
Colonel HORLINGTON, also of the Committee

II

Councillor LOOMS is defeated, but not vanquished

III

The Sleafborough Fire Brigade holds its annual dinner
Captain JIM MAINBRACE, Chief Officer of the Sleafborough Fire Brigade
Mr. WILLIAM HAWKINS, the Volunteer Second Officer of the Brigade
MARSHALL, Foreman Fireman of the Brigade
WALKER, First Driver of the Brigade
SMITHERS, a Fireman of the Brigade
Captain CHALLIS, Chief Officer of the Silverford Brigade

IV

An Urgent Call

V

The Rescue
Mademoiselle ELISE, a Cabaret Dancer

2ZY	MANCHESTER.	787 kc/s. (376.4 m.)
10.15-10.30	THE DAILY SERVICE Relayed from Daventry	
12.0-1.0	THE NORTHERN WIRELESS ORCHESTRA EDNA WILKINSON (Piano-forte)	
2.35	S.B. from Edinburgh (See London.)	
4.15	A Concert THE NORTHERN WIRELESS ORCHESTRA March, 'Huotamo'..... <i>Ancliffe</i> Barcarolle No. 6..... <i>Tchaikovsky</i> JACK WILDMAN (Tenor) Invictus..... <i>Hahn</i> Ladybird..... <i>Schumann</i> The Dream..... <i>Rubinstein</i> Ichabod..... <i>Tchaikovsky</i> ORCHESTRA Selection, 'All Around the World'..... <i>Yoshitomo</i> JACK WILDMAN O Vision entrancing ('Fameralda') <i>Goring Thomas</i> Little House of Dreams <i>Glass</i> Little Waves of Baffiny <i>Brooks Brewer</i>	

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
10.15-10.30	THE DAILY SERVICE Relayed from Daventry	
12.0-12.45	S.B. from Cardiff	
2.35	Edinburgh Programme relayed from Daventry	
4.15	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.15	S.B. from London	
6.40	S.B. from Cardiff	
6.45	S.B. from London	
7.0	S.B. from Cardiff	
7.20	S.B. from London	
9.15	West Regional News. S.B. from Cardiff	
9.20-12.0	S.B. from London	

9.15	Local News	
9.20-12.0	S.B. from London	
5PY	PLYMOUTH.	1,040 kc/s. (288.5 m.)
10.15-10.30	THE DAILY SERVICE Relayed from Daventry	
12.0-1.0	A GRAMOPHONE RECITAL CHAMBER MUSIC First Movement, Quartet, No. 10, in E Flat..... <i>Beethoven</i> Adagio, Sonata in D Minor, Op. 108..... <i>Brahms</i> Quartet in D—Larghetto Movement... <i>Frank</i> Finale, Pianoforte Quintet in E Flat, Op. 44..... <i>Schumann</i> Minuetto, Clarinet Quintet in A..... <i>Mozart</i> Sonata for Violoncello and Pianoforte, First Movement..... <i>Ireland</i> Presto, Quartet in D Minor..... <i>Schubert</i> Presto, Trio for Pianoforte, Oboe and Bassoon..... <i>Poulsen</i>	
2.35	Edinburgh Programme relayed from Daventry (See London)	

Ninetta..... <i>Brewer</i>	
ORCHESTRA Three Dances ('The Little Minister')..... <i>Mackenzie</i> The Yeomanry Patrol..... <i>Squire</i>	
5.15	The Children's Hour 'A KING IN HIDING' A Play by DOROTHY HOWARD ROWLANDS
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	Mr. W. P. CROZIER: 'How the North Moves'
7.20	The Royal Horticultural Society's Bulletin for Northern English Listeners
7.30	S.B. from London
9.15	North Regional News
9.20	S.B. from London

Saturday's Programmes continued (February 1)

(Manchester Programme continued from page 239.)

9.35 'Northern Notions'

A Revue

Book by E. A. BRYAN, R. GUY REEVE,
and ROBERT RUTHERFORD

Special Numbers by ERNEST LONGSTAFFE

Additional numbers by well-known Composers

THE NORTHERN WIRELESS ORCHESTRA

Cast

D. W. KING

D. E. ORMEROD

H. R. WILLIAMS

A. G. MITCHESON

J. WOODS-SMITH

HYLDA METCALF

MARY BRASH

F. A. NICHOLS

MARJORIE FARNHAM

KLINTON SHEPHERD

THE REVUE CHORUS

and the

NORTHERN WIRELESS ORCHESTRA

10.30-12.0 S.B. from London

Other Stations.

5SC

GLASGOW

752 kc/s.
(300.9 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 2.35:—A Running Commentary on the International Rugby Football Match—Scotland v. Wales—Relayed from Murrayfield. Commentator, Captain H. B. T. Wakelam. S.B. from Edinburgh. Relayed to London and Daventry. 4.15:—An Afternoon Concert. The Octet: Selection, 'Nadesda' (Thomas). Broughton Shatford (Baritone); The Grenadier (Eric Coates); When the Bugles Call (David Derwood); The Sergeant's Song (Gustav Holst); Tommy Lad (E. J. Margotson). The Octet: Suite, 'The Children's Corner' (Debussy). Broughton Shatford: There's a Land (P. Alltson); Rose of my Heart (Lohr); Ho, Jolly Jenkin (Sullivan); At the Bottom of the Deep Blue Sea (H. W. Petrie). Octet: Slavonic Wedding (Glinka). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical

Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. David West: 'The '98 Gold Rush.' S.B. from Aberdeen. 7.20:—Musical Interlude. 7.30:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-12.0:—S.B. from London.

2BD

ABERDEEN.

895 kc/s.
(331.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
11.0-12.0:—A Recital of Gramophone Records. 2.35:—A Running Commentary on the International Rugby Football Match, Scotland v. Wales, relayed from Murrayfield. Commentator, Captain H. B. T. Wakelam. S.B. from Edinburgh. 4.15:—An Afternoon Concert. Broughton Shatford (Baritone). The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Musical Interlude. S.B. from Glasgow. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—Mr. David West: 'The '98 Gold Rush.' 7.20:—Musical Interlude. S.B. from Glasgow. 7.30:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0:—London.

2BE

BELFAST

1,238 kc/s.
(242.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.
2.35:—Edinburgh Programme relayed from Daventry. 4.15:—An Afternoon Concert. The Orchestra. Herbert Woodburne. 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—The Royal Horticultural Society's Weekly Bulletin. 7.25:—Musical Interlude. 7.30:—S.B. from London (9.15 Regional News and Sports Bulletin). 9.20:—S.B. from London. 9.35:—'Baghdad on the Subway.' A New York Phantasmagoria. 10.30-12.0:—S.B. from London.

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VAUGHAN WILLIAMS the man and his work

(continued from page 203)

genius observed in the *Pastoral Symphony* is found here in an intense degree. Each of the six sections is associated with a text from the *Song of Songs*. We have no indication whether or no the music is directly stimulated by this poetic reference. Be that as it may, *Flos Campi* is a particular revelation of the composer's mind. The nebulous feeling of the Suite is heightened by the wordless choral part. The whole work is amazingly delicate, and inevitably carries absolute conviction of its worth.

Nothing could be less academic in style than the delightful *Concerto Accademico* (1925) for violin and orchestra. It ranks with Vaughan Williams's most cheerful compositions. The concerto contains much graceful and lovely writing. Jelly D'Aranyi has made the work widely known by her exquisite interpretation of its beauties. The oratorio *Santa Civitas* (1926) is related more to the mood of the *Mass in G Minor*. It is an eloquent example of the composer's recent phase. Whatever direction is taken by his art in the future, we may be sure that Vaughan Williams will maintain unswervingly those principles which have won for him the deserved reputation of a significant composer.

ROBERT H. HULL.

B.B.C. Educational Broadcast Pamphlets

Easter Term, January to April, 1930

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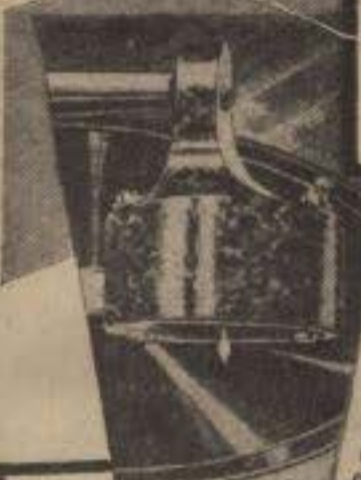
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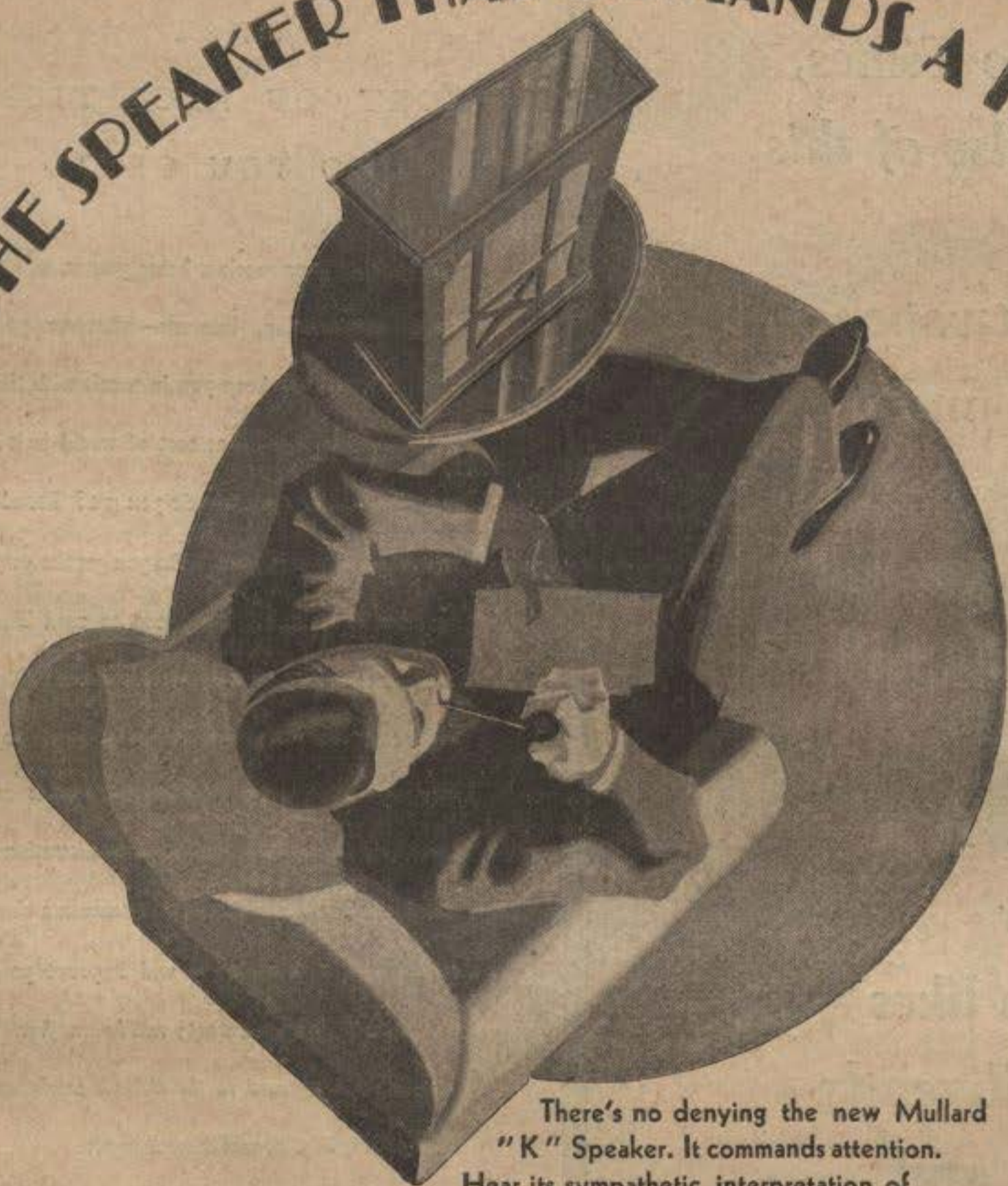
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