

THE BROADCAST PROGRAMMES FOR FEBRUARY 10—FEBRUARY 16

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 280.

[Sold red at the
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FEBRUARY 8, 1929.

Every Friday. Two Pence.

VAUDEVILLE

A SPECIAL VAUDEVILLE NUMBER

'VAUDEVILLE IN THE GLORIOUS PAST'

By M. WILLSON DISHER

□ □ □ □ □

'WE ARE NOW TAKING YOU OVER——!'

How a Music-Hall Relay is carried out

□ □ □ □ □

'THE BACKBONE OF STUDIO VAUDEVILLE'

By GRAHAM ELTHAM

□ □ □ □ □

'WHERE I FOUND THE BUGGINSES'

By MABEL CONSTANDUROS

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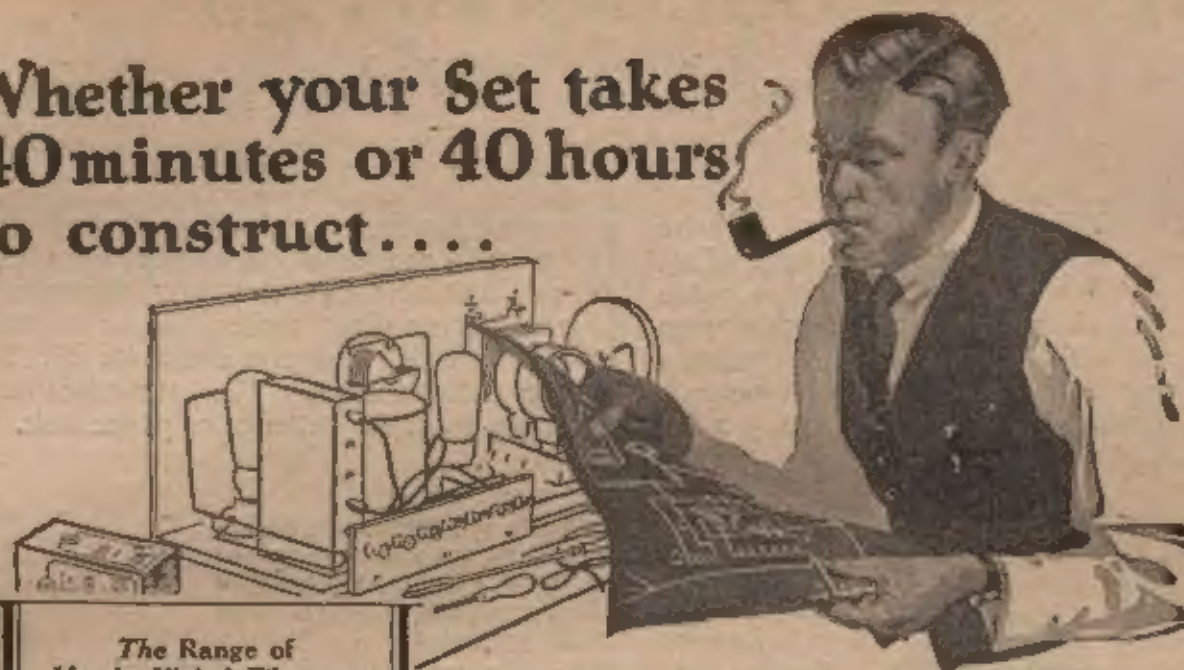
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THE RADIO TIMES

Vol. 22. No. 280.

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

FEBRUARY 8, 1929.

Every Friday. Two Pence.

VAUDEVILLE IN THE GLORIOUS PAST.

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

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

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

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

By M. WILLSON DISHER

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

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

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

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

(Continued overleaf.)

ROYAL TROCADERO MUSIC HALL

CHAPTELBURY AVENUE, W.

Programme for Matinee, Saturday, March 16th, 1929

1	OVERTURE BY THE BAND	13	Mr. CHARLES OSBORN
2	Mlle. NADELLE	14	The MARVELLOUS ORAGGS
3	Mr. N. O. BOSTOCK	15	TOM WHITE'S ARABS
4	The COZANTS	16	Mlle. LESCAUT
5	Mrs. VICTORIA LYTTON	17	Mr. R. G. KNOWLES
6	Mr. GED. FAIRBORN	18	Signor PAUL CINQUEVALLI
7	THE FLETCHERS	19	Miss FEGGY PRYDE
8	Mrs. DAINY WOOD	20	Mr. QUE ELEN
9	SARINA	21	SISTERS LLOYD
10	GARIVET		
11	Mlle. NELLIE WILSON		
12	LIEUT. TRAVIN		

MATINEE EVERY SATURDAY AT 2.30.

IN THE PALMY DAYS OF THE MUSIC-HALL.

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

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

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

(Continued from previous page.)

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

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

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



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

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

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

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

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

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

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

I THINK the person who taught me to be amused and interested by my fellow-creatures was Charles Dickens. I was brought up on him. My father had the greatest admiration for his novels



and would read them to us for hours. It was these readings which made me very early begin to divide the people I met into types.

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

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

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

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

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

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

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

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

Grandma's prototype is still alive, as the bees said about her, perhaps, the better.

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

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

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

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



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

How a music-hall Relay is carried out.

WE ARE NOW TAKING YOU OVER—!

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

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

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

The Acoustic Problem.

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

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

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

Choosing the right 'Act.'

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

Forthcoming Relays from 'The Halls':

THE ALHAMBRA

February 12

THE LONDON PALLADIUM

February 23

THE LONDON COLISEUM

February 25

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

'Four, two, one, over!'

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



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

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

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

Would not be Broadcast!

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

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



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



I Break into Song.

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

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



'She was weeping.'

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

Chorus:

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

Vaudiville.

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

A Sullivan-German Operetta.

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

'The Announcer's' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



Three Great Playwrights.

IT is generally agreed, I believe, that the future of radio drama will be shared between the rhetorical or poetic play and the play of movement and character specially written for broadcasting. Of the latter type of play we have had lately many interesting examples, and it is greatly to be hoped that other authors will follow the lead set by Compton Mackenzie, Cecil Lewis, and Reginald Berkeley. A programme entitled 'Three Great Playwrights,' which is to be broadcast from 5GB on Thursday evening, February 28, will exemplify the other type of microphone drama—the drama of lovely and noble language. This will consist of scenes from *The Persa* of Aeschylus, Marlowe's *Doctor Faustus*, and Stephen Phillips' *Ulysses*. The extract from *The Persa* is that in which the Messenger sent by Xerxes tells to the Queen Mother the story of the sea fight at Salamis in which Greece broke the back of the second Persian invasion. Marlowe is represented by the last scene of *Doctor Faustus*. Of Stephen Phillips little perhaps is known by the younger generation. The author of *Poole and Francesca*, *Harold*, *Herod*, and *Ulysses* was for seven years an actor in the company of his cousin, Sir Frank Benson. He strove hard to restore poetic drama to the stage. That he did not meet with more than transitory success was due to his limited powers of invention and the fact that finally, in his desire to fall in with the traditions of the stage, he allowed his writing to lapse into wild melodrama. But at his greatest he was very fine. When *Poole and Francesca* was performed in 1902, the Press referred to him as the successor of Sophocles and Shakespeare—a tribute which, even allowing for the volatile enthusiasm of dramatic critics, was considerable. Stephen Phillips, moved to intense patriotism by the war, wrote a heroic play in 1914. He died in 1925.

A Drinkwater Play.

TWO short plays are to be included in the London programme on Tuesday evening, February 12. The first of these is a poetic little by John Drinkwater, entitled *X=0*. It tells of the Trojan war. The chief characters are four young men, two Greek, two Trojan. All four are, in their way, poets. They belong to that class of manhood to which every nation looks which possesses the qualities of courage and imagination. In the game of war all four are destroyed—courage cancels out courage, leaving neither side the gainer. *X=0* is a parable of the futility of war, very delicately and beautifully written. The second play is entitled *Isacorigible*, by A. J. Talbot; it also is a play with a lesson, dealing with the discouragement of authors by critics throughout the history of literature. The characters in this piece are Moses, Bunyan, and an author of today, together with the carping critic who persists throughout the centuries in each of six corners.

The Squirrel and his Cage.

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

The Late Adolf Brodsky.

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

An 'A. J. A.' Adventure.

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

A Rousing Evening.

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



'Portrait of a witty speaker.'

three weeks in the Nationalist cause. Mr. Mackenzie has such persuasive enthusiasm that one feels he will carry the young men with him. I am not a Scotoman and so remain immune, but if he were to suggest the liberation of Ruritania, I should be buckling on a sword in an instant. Mr. Boothby, who is Parliamentary Private Secretary to Mr. Winston Churchill, is a Scotoman who represents Aberdeen and Kincardine (E.) in the House of Commons.

With Illustrations by Arthur Watts

BOTH SIDES OF
THE MICROPHONE

Teaching Cocks to Crow.

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



* Not so delightful

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

In Next Week's London Programmes.

LISTENERS may care to note the following musical items in London's programmes for next week: Sunday, February 17, in the afternoon, the Old Sixtet with Kate Winter and Sinclair Logan, and in the evening, the Wireless Military Band with Olive Kavanagh and Jeanne Chervreau, the harpist; Tuesday evening, January 18, the Wireless Military Band, with Francis Russell and Louis Peckham (violin); Friday evening, February 22, a Light Orchestral Concert, with Alice Mason; Saturday evening, an Orchestra Concert with Antonio Brosa (violin). In the 'Foundations of Music' series, Alfred Barker will play, throughout the week, the Violin Sonatas of Handel.

The Three Oranges.

THE next Radio Concert will come from the Free Trade Hall, Manchester, on Thursday, February 21. The principal items in Sir Hamilton Harty's programme will be Haydn's *Concerto in F for Piano-forte and Orchestra*, in which William Murdoch will play the solo part, Respighi's suite *The Fountains of Rome*, Tchaikovsky's overture *Francesca da Rimini* and Prokofiev's score to the opera *The Love of the Three Oranges*. Since Prokofiev is a Russian modernist who lives in Bavaria, He has never troubled to popular favour—though the music of *The Love of the Three Oranges*, brutally sharp and definite though its rhythm and harmonies are, is far from being as 'rabid' as others of his compositions. Some listeners may remember his ballet *Choum* which Diaghilev gave us a year or so back, the very exasperating story of 'the fool who hoodwinked seven other fools.' Prokofiev's opera was performed in 1926. Its 'book' is based upon the dramatic fable of Carlo Gozzi, the eighteenth century Italian dramatist, which tells of the Prince who was dying for need of a hearty laugh—and when he did laugh so annoyed a witch that she cast a spell on him, that he should find no rest until he fell in love with three oranges and had his love returned. The oranges he found in the desert contained three enchanted princesses. Gozzi was a bitter satirist—and there could not be found a composer more suited than Prokofiev to translate his satire into music.

New Records—

FOR the interest of gramophone enthusiasts I am printing as usual particulars of records broadcast by Mr. Christopher Stone on Thursday, January 21: *Ass Regina Motel* (Byrd), Westminster Cathedral Choir, H.M.V. C1000; *Finale from Symphony No. 34 in C (Mozart)*, B. Philharmonic Orch. (Beecham), Col. L2222; *Adieu notre petite table from Mignon* (M. Fauré), Col. L2227; *Spanish Rhapsody* (Chabrier), Detroit Symph. Orch. H.M.V. E522; *The Shepherd on the Rock* (Schubert), Bella Ballie, Col. 9613; *Prelude in A-flat major* (Debussy), Berlin S. O. Orch. Parlo. R286; *Grand March from Aida* (Verdi), Milan Symph. Orch. and Chorus, Col. 9600; *Little David* (Negro Spiritual), Fisk University Singers, Royal C2345; *Sonny Boy* (de Sylva, Brown and Henderson), The Salon Group, H.M.V. C1613; *Mockingbird Memories* (Finck), Band of H.M. Scots Guards, Decca D 2411.

—And New Novels.

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

'Any Nothings.'

ON February 24 Gordon Murray will broadcast 'Any Nothings' and, as he has continued to follow along the lines of his previous successes, *Extra News*, *A Pensively Dolly*, *Pantomimery*, *Clothes Props*, etc. One gathers that *Any Nothings* will be to some extent a burlesque of the programmes, including a National Programme relating to some as yet unrecorded country, a 'taro' relayed from The Colloidium, and a dexterity cruel skit on the seagull scene in *Caribol*. The cast will include Anna Winn and Horace Perival.

Coates, the Sun Worshipper.

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

Two Quartets in Octets.

IT is not often that we hear two celebrated string quartets in one concert. On Monday, February 13, from London, the Postponed and International Quartets will combine in giving us Mendelssohn's *Octet in E-flat*, Op. 20, the Scherzo from *Octet for Strings in A* by Brindley, and Eugene Goossens' *Octet for Strings in One Movement*. Ethel Bartlett and Rae Robertson, the piano-forte duo, will also take part in the concert.

Music from 5GB.

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

Future Plans.

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

'Callender's' from 5GB

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

Adorning the Home.

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



* The era of the oleograph.

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

"The Announcer."

If you like Vaudeville, read this article!

THE BACKBONE OF STUDIO VAUDEVILLE

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



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

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

Masters of the Microphone.

The fact is that music-hall and studio vaudeville are two quite distinct arts; and, generally speaking, should bring into being two distinct sets of artists. Though music-hall stars have not been immensely successful broadcasters it seems more likely that the 'radio stars' of the

future will be those who have specialized in studio work and the particular 'intimate art of the microphone.' At the risk of making invidious distinctions, one may include among those who have already specialized in this technique with great success. Leonard Henry with his persuasive 'Uncle Leonard Caking!'; Kathleen Hamilton in 'People I have never heard' (Miss Hamilton has yet become a Ruth Draper of the microphone!); Tommy Handley with his burlesque talks 'full of dry puns'; Mabel Constanduros, the historian of the Walworth Road; 'Stainless Stephen,' master of punctuation (said 'Stainless' comma, turning as white as his shirt—*whiter!* close brackets!); Clapham and Dwyer, whose friendly antagonism has introduced to the world that almost fabulous beast, 'Cissie the Cow'; and Elsie Carlisle, who, in company with Florence Oldham, Anona Winn, and Jean Allstone, has specialized in the intimate style of syncopation (the only style according to many, in which this rhythmic music with its cynical words is at all palatable).

Recovery of the Music-hall.

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

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

Where are the Comedians?

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

The eyes and ears of the vaudeville people at Savoy Hall are constantly straining after a new comedian and a new comedian is a



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

The Fetish of the 'Big Idea.'

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

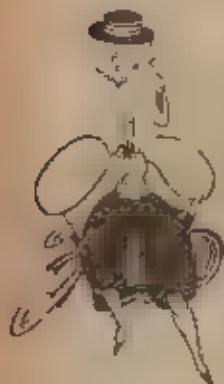
The comedian who is afraid to squander

(Continued on page 320)



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

1890 THE GIRLS



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

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

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

they used



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

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

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

to sing about



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

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

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

THE GIRLS 1929

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



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

they sing

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



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

about today

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



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

THE DANCE ORCHESTRA IN VAUDEVILLE

By Jack Hylton, Famous Director of Dance Music

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

It is largely due to the far-reaching effects of wireless that jazz is progressing so rapidly. With its finality of style and its social features of jazz. But equally it is daily widening the circle of appreciation.

Music transmitted by wireless is intended for dancing, not for listening. Whether the basis is an ordinary song, a classical excerpt, or an operatic air, it is ruthlessly transformed into fox-trots or waltzes. This accounts for the unpalatable 'sameness' of wireless jazz bands about which so many non-dancing listeners complain. 'I can't stand jazz,' they say. 'It's all so monotonous.' An exception, of course, is Jack Payne and his B.B.C. Dance Orchestra, who are thinking all the while of the listener rather than the dancer.

The fact that most jazz is to be danced not heard, also accounts for the extreme artistic poverty of much modern dance music. To dancers this scarcely matters; they want only a lively beat, and are insensible to harmony. For purposes of dancing, a good piece of music is here.

But thousands of folk who sit listening with headphones no doubt find it acutely distressing. Now, on the stage, a jazz band is in very different circumstances. The audience can see the dancers. And because the demand for dancing need not be catered for, it is possible to avoid that dreadful monotony inseparable from dance music. A jazz band can then be presented as something of musical interest. I am keen about jazz as musical entertainment, quite apart from its dancing qualities, and this is the reason I have continued after seven years' experience with my band.

And upon every stage of note in Europe.

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

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

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

Scenic backgrounds and artist effects are useful to a stage band, but easy good humour and a fair leavening of comedy are essential here. A band which is not able to keep its audience laughing at a time without stopping to breathe is not fit to be entertained. And wireless audiences, too, I fancy, respond to the same tonic, for it is possible to make even a band smile through the ether.

The public memory plays an important part in the appreciation of a stage band's efforts, and consequently in the conductor's selection of material. The good old songs of yesteryear, when suitably presented in revivals, revive associations and transport many a listener back to happy, far-off days. On similar psychological grounds it is unwise to feature a 'hit' song until it is fairly well known, or the maximum appreciation is not obtained.

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

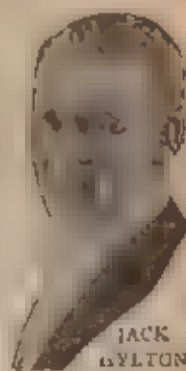
Life in a modern stage band, however, entails real hard work. Often we perform five or six shows a day, not to mention gramophone-recording sessions, and this frequently involves a lot of high-speed travelling. After playing in Paris until the early hours on New Year Eve, for instance, we were the next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

All things considered, the best jazz bands on the stage today are facing a rosier outlook than ever before. There are fewer good stage bands, I am glad to say, as are fading away, for you cannot fool the public.

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

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

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



JACK HYLTON
who is to broadcast with his band on Monday evening next



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

JACK HYLTON.

THE OTHER SIDE OF THE MICROPHONE.

A Listener's Impressions of a Vaudeville Show at Savoy Hill.

I HAVE been behind 'at theatres and had often enough, and when I went into the studio as one of the audience for a vaudeville programme I hardly expected to be surprised. I did not pass the stage when one is thrilled at the mere presence of a famous comedian without a row of footlights between you and him, I went in feeling rather blasé. But it proved to be a totally new experience, and I was surprised after all.

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

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

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

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

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

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

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

I went away feeling that I had been rather foolish to come to the studio at all. There was none of the magic atmosphere of the music-hall. It was the microphone for whom they reserved their confidences—the microphone, and the Smith family gathered round their loud-speaker at the other end.

THE BACKBONE OF STUDIO VAUDEVILLE.

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

his little store of humour as a microphone stands as a lure by his own craftiness.

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



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

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

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

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

My Mrs. Glyn had not already used the expression in another context.

GRAHAM ELTHAM

PART FOUR OF OUR CINEMA A B C.

(Continued from opposite page.)

time an actor, and like so many other exceptional men, he had also been a good many other things. He had been a newspaper reporter. He had written poetry. He had written plays, and even made a hypothetical scenario of Sardou's drama *La Tosca*. It is hardly necessary to add that in 1907 Griffith found no market for his adaptations, but his endeavours to sell it brought him into the film business as an actor and ultimately to the position of experimental director. His first production was called *The Adventures of Dolly*—a simple one-reeler with studio interiors and outside locations in New Jersey. It took him five years, during which he developed most of his theories by practical experience, to reach the stage at which he could begin operations on a grand scale. On October 1, 1913, he left 'Biograph,' who had decided to stick to the short picture common at that time. On October 23 it was announced that Griffith had joined 'Mutual Movies' with a contract, including a large salary, and the right to make two independent pictures of his own every year. It might be objected that the earliest post-show pictures had invented the 'close-up' with such instances as the famous sneeze of Mr. Fred Ott in 1894, but it was unquestionably Griffith who established such technical tricks as close-ups, fade-outs, cut-backs, and so forth in their proper places in the course of

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

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

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

THE NATIONAL LECTURES

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

Mr. ROBERT BRIDGES

The Poet Laureate's subject will be

'POETRY'

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

An ABC of the Cinema—IV.

THE FIRST GREAT PRODUCER.

In this fourth article of his *Miniature Film History*, the writer traces the growth of the cinema from the crudest of its beginnings to the emergence in 1907 of David Wark Griffith, who was later to give it the birth of a Nation and to make it the most powerful of the arts.



D. W. Griffith, producer of *The Birth of a Nation*, etc.

THE unqualified success of the so-called

on Broadway and the qualified triumphs of its copies by the Lumiere brothers in France, and by Mr. Paul in London, produced what can only be called a craze for this new art—the art of the film. But two things were to

menhous revulsion of feeling. One natural enough, and in its effects beneficial; the other merely fortuitous. The former lay in the fact that, very naturally, the thrill of novelty wore off as far as the Vitascope was concerned, in the same way as had previously been the case with the Kinetoscope. The thing became a 'stunt' music hall turn, and went farther and farther to the bottom of the lull as its freshness withered. After all, it was not to be expected that modern democratic audiences could continue to be thrilled indefinitely by pictures, even if they did move, of continual trains going into stations, comedians sneezing, and babies engulfing food with an enthusiasm superior to their table manners. People began to wonder whether the film had any future beyond that of occasionally recording processions and prize-fights.

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

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

it had been manufactured on the roof of the Great Central Palace in London, in spite of that fact achieved a great success.

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

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

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

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

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



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

Big Parade, or *Our Dancing Daughters*, *The Birth of a Nation* and *Intolerance* may seem old-fashioned, but in their day they were terrific. They are still terrific when we consider that they were produced at a time when the film had no history worth speaking of, and had made no progress beyond *The Great Bank Robbery*. Griffith was at one (Continued on opposite page, foot of cols. 1 and 2.)



Housekeeping for One.

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

The amount to be spent on food, lighting, heating, etc., must also be carefully allocated. It is difficult to make a definite statement as to how much any one person should spend on food and other necessities, but it is possible to provide an adequate amount of nourishing but plain food for as little as 18s. per week.

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

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

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

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

Nuremberg Gingerbread.

Beat four eggs thoroughly; mix with them half a nutmeg, grated, six pounded cloves, 3 ozs. each of candied lemon and citron peel, finely chopped, and 5 ozs. of sugar. Stir briskly for ten minutes, then add very gradually ½ lb. of flour (self-raising and a little more).

When well mixed, stir in 8 ozs. of sweet almonds, sliced. Spread on wafer paper about a quarter inch thick, cut into fingers, place on buttered tin and bake from twenty minutes to half an hour. —Mrs. B. Every, 4, Broyle Road, Chichester.

Genoa Stab Cake

1 lb. flour
½ lb. caster sugar
½ lb. butter
6 eggs
2 tablespoonsful baking powder
2 ozs. lemon juice
2 ozs. lemon peel

Beat butter and sugar and cream eggs. Add flour, sugar, and fruit and grated rind of a lemon, and baking powder. Put in a layer of spread almonds on top of cake, and bake in a gas oven for one hour. —Mrs. Dingle, 124 St. P. Terrace, Par Cornwall.

'Balanced Ration' Recipes.

Egg's Pudding.

1½ lbs. apples
½ ozs. sugar
2½ ozs. milk
1 teaspoonful baking powder
3 tablespoonsful milk

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

Sheep's Tongues en Casserole.

5 sheep's tongues
1 Oxo cube
½ pint stock
2 ozs. cornflour

Wash the tongues. Put them in a casserole, cover with water or stock and simmer for two hours. Add the vegetables, which have been prepared and cut into large cubes. Continue to cook till the tongues are tender (about another hour). Remove tongues, skin them, cut each into two lengthwise. Take ½ pint of the liquid in which they were cooked (the remainder goes into the stock pot). To this add the tongues and the vegetables. Mix the cornflour to a thick, smooth paste with a little water. Add this with the Oxo cube to the mixture. Stir all together. Simmer for a few minutes and serve. —From a talk by Prof. V. H. Morison.

Our Boys and Girls.

The School Child.

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

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

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

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

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

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

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

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

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

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

(Continued on page 340.)



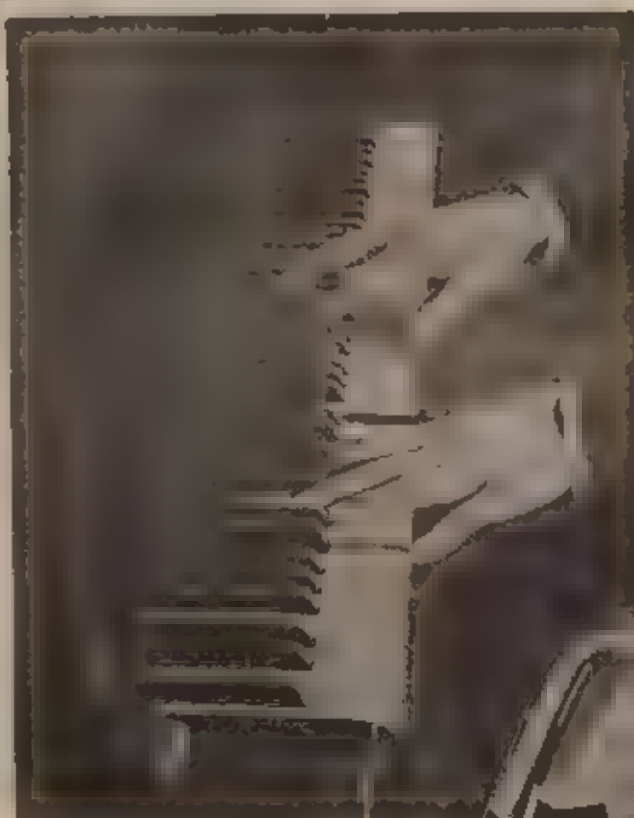
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Symphony Concert from Manchester

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

3.30 A Light Symphony Concert

S.B. from Manchester
THE NEW PHILHARMONIC
ORCHESTRA

London, 1934

Conductor: Sir John Barbirolli

Edith Hall, 1934

Hella Battiste (Soprano) with
Orchestra

And Maria Miss Bruch

Arthur Catterall (Violin) with
Orchestra

Fifth Concerto in A Mozart
Allegro aperto Adagio; Tempo
di Minuetto

Hella Battiste

The Girl and the Nightingale

Orchestra

Second Suite, 'The Maid of Arles'

Edith

5.0 A PIANOFORTE RECITAL

by
Egon Petri

Aria with 30 Variations ('The Goldberg')

Back Concert arrangement by Busoni

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

8.45 THE WEEK'S GOOD CAUSE

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

HOSPITAL appeals are many, but the one that will be broadcast tonight has two peculiarities that distinguish it from the rest. The first is that it is being made in the only voluntary fever hospital in London, and this is the first general appeal that it has made for 120 years. The most pressing need is for a new Central Isolation Building, and for this purpose, and for the renovation of several wards and repairing the fabric of the main building, a sum of £50,000 must be raised.

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

SUNDAY, FEBRUARY 10 2LO LONDON & 5XX DAVENTRY

(1.562.5 Mc. 102 Kc.)

(1.562.5 Mc. 102 Kc.)



THE VIRTUOSO STRING QUARTET

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

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Davertry only) Shipping Forecast

9.5 Chamber Music

THE VIRTUOSO STRING QUARTET

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

Quartet in D Tchaikovsky

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

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

9.5 The Virtuoso String Quartet.

violin throughout. It has two melodies, the one with which the movement opens in a rhythm interchanging between three in the bar and two in the bar, and another which follows on a very naturally a fourth note a reiterated figure with the violoncello plays a plucked notes

The Scherzo is lively and vigorous, and at the end of the first movement a striking effect. In spite of its energy, the minor mood lends it a hint of melancholy, which disappears as the movement progresses.

The chief tune of the last movement begins at the outset. Another important share is given to the first, and at the end it is the first which in a still more vivacious form marks the movement off from the rest.

STEWART WILSON (Tenor)

Total Eclipse, 'Serenade' (Hoyne)
D'un Vainqueur de la 'The Wainwright'
(Hoyne) I cannot Barkham
Dreadful (Hoyne) Hatch (Hoyne)

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

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

6.45 QUARTET

Serenade Hoyne
Tair bounn Goss, arr. Cedric Sharpe
Valse Glazounov

9.55 STEWART WILSON

An Epitaph John Iremay
Trees Katherine Heyman
Fancy's Knot Don Thomas Symons

10.3 Quartet in D Minor.....

10.50 Epilogue

MUSIC OF THE WEEK.

London and Daventry.

Sunday, Feb. 10.

3.30. Light Symphony Concert.
9.5. Chamber Music.

Monday, Feb. 11.

3.30. Ballad Concert.
9.35. Military Band.

Tuesday, Feb. 12.

7.45. Gershwin Parkington Quintet.

Wednesday, Feb. 13.

3.45. Light Classical Concert.
10.20. Ballad Concert.

Thursday, Feb. 14.

4.0. Studio Concert.
9.35. Musical Comedy Programme.

Friday, Feb. 15.

8.0. B.B.C. Symphony Concert, No. VIII.

Saturday, Feb. 16.

7.30. Light Orchestral Concert.

Davertry Experimental.

3.30. Military Band.
9.0. Choral Concert.

5.0. Ballad Concert.
6.30. Light Music.

4.0. Orchestral Programme.
7.45. Liverpool Philharmonic Concert.

3.0. Military Band Concert.
6.30. Light Music.

3.0. Symphony Concert from Bournemouth.
7.30. City of Birmingham Orchestra.

6.30. Light Music.

9.0. Chamber Music.

Other Stations.

3.30. Manchester Light Symphony Concert.
9.5. Cardiff Concert of the Cardiff Musical Society.

3.30. Glasgow Orchestral Concert.
7.45. Belfast French Composers.

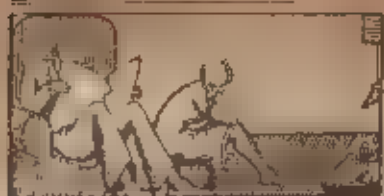
4.0. Glasgow Light Concert.
7.45. Belfast Light Orchestral Concert.

3.45. Manchester Orchestral Concert.
10.20. Belfast Concert.

7.45. Cardiff Orchestral Concert.
7.45. Manchester Band Concert.

4.0. Glasgow Orchestral Concert.
8.0. Belfast Symphony Concert.

4.0. Glasgow Light Orchestral Concert.
7.45. Cardiff Popular Concert.



(For 3.25 to 5.30 Programmes see opposite page)

5.30 SONGS FROM OLD TESTAMENT HISTORY

Jehu and Jezebel

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

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

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

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

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

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

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

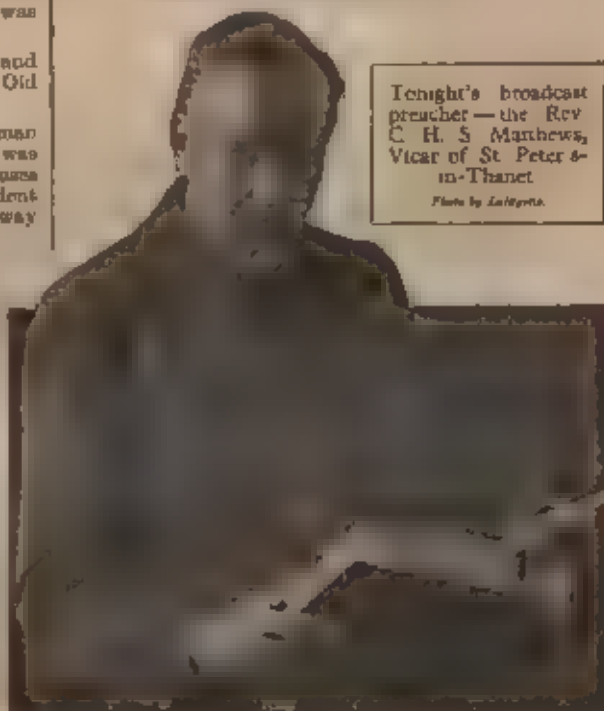
THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry.

5.45-6.15 app. Jubilee Cantata (No. 59) Mac

From St. Ann's Church
S.B. from Monchaster
"LOVE DEN HERRN MEIN SEELE"
Bella Baillet (Soprano)
Constance Phelps (Contralto)
Arthur Wilson (Tenor)
Reginald Whitham (Bass)
THE ST. ANN'S CHURCH CHOIR



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

Photo by Lintgraph.



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

7.55 A Religious Service

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

8.0-8.45 THE SERVICE
Hymn, 'Gracious Spirit, Holy Ghost';
Confession and Thanksgiving, Psalm 23,
Lesson, I Corinthians xiii; Magnificat;
Prayers; Hymn, 'Love Divine, all loves
excelling'; Address, Rev. C. H. S.
Matthews (Vicar St. Peter's-in-Thames);
Hymn, 'The King of Love'; Blessing

(For 8.45 to 10.25 Programmes see opposite page.)

10.30 Epilogue

"HIS SERVANTS"

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

10.40-11.0 (Daventry only)
The Silent Fellowship S.B. from Ouriff

This Week's Bach Cantata.

Church Cantata, No. 69.

"Lobe den Herrn, meine Seele" ('Praise Him, my Soul, yes, praise Him alway.')

COMPOSED probably in 1723 or 1724, it is among the most impressive of the Church Cantatas. The text is one of those which appealed strongly enough to Bach to make him compose it twice—the other Cantata to the same words is No. 43. The large orchestra is used when we begin at 10.40 on a day on which the festival occasions besides the usual string and continuo there are three choirs, a bassoon, and three trumpets. The score is a fine piece of work, with the most effective of the Cantata is almost one which is characteristic of the Master at his very best.

The Cantata begins with a most beautiful scene—there is a chorus of men with a solo and a flute, and the true setting is on a solo note of voice. The scene is built up on one of Bach's favourite themes of rejoicing. The middle section of the movement is a very effective contrast.

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

(English Text by E. M. Bar Deag, copyright by the I.C.C. 1928.)

I.—Chorus.

Praise Him, my Soul, yes, praise Him alway
A Redeemer and His great mercy and goodness!

II.—Recitativo (Soprano).

How many, Lord, Thy mercies be!
Thou lead'st me to the light,
And eye sustains me!
God watcheth o'er the creatures here below
None is unworthy in His sight.
For all things great and small
His love is manifested so,
I needed e'en a sparrow cannot fall.
Oh, would that I a sacrifice might bring
Thee!

A worthy song of praise might sing Thee!
How may I tell with humble voice and lowly,
Thy praise and glory, God on High, most
holy!

III.—Aria (Alto).

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

IV.—Recitativo (Tenor).

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

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

V.—Aria (Bass).

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

VI.—Chorus.

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

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

Sunday's Programmes continued (February 13)

3WA CARDIFF. 313.2 M. 919 KC.

- 3.30 S.B. from Manchester
 5.0 S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55 S.B. from London
 8.45 THE WEEK'S GOOD CAUSE:
 Appeal on behalf of the Aberllyry and District
 Hospital by Mr. FRANK HODGES, J.P.
 8.50 WEATHER FORECAST, NEWS (S.B. Local An-
 nouncements)

9.5 Cardiff Musical Society

Second Concert of the Season 1937-1938

The Second Part

Relayed from the Park Hall

'KING OLAF'

by

FRANK

ALBERT

MIRIAM L. EVANS (Soprano)

TREBOR JONES (Tenor)

JOSEPH PARSONS (Bass)

THE CHORUS OF THE CARDIFF MUSICAL SOCIETY

THE NATIONAL ORCHESTRA OF WALES

Leader: ALBERT VOORHANS

Conducted by WARWICK BRAITHWAITE

THE WRATH OF ODIN

Chorus (Ballad), 'The guests were loud'

Recit., 'Sisters, sing ye now the Song'

S. R. D.

Soli (Soprano and Tenor) and Chorus, 'Sigrid

sits in her high abode

Recit. (Bass), 'Hark, she dies from Woodland

forth'

T. R.

Chorus (Ballad), 'A little bird in the air'

Duet (Soprano and Tenor), 'The grey land breaks

to lively green'

Chorus Recit., 'After Gull's death'

THE DEATH OF OLAF

Chorus, 'King Olaf's dragons take the sea'

FRANK

Solo and Chorus, 'In the Convent of Dron-

ary

(By permission of Novello and Co., Ltd.)

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

The work, which was produced in 1896, begins with an Introduction and then the chorus sings the great challenge of Thor, 'I am the god Thor, I am the War god.' The tenor soloist sings of

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

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

10.15 A Studio Concert

FOR GALEY'S SINGERS

DAVID THOMAS (Tenor), ARCHIE GAT (Tenor),
 TALBOT THOMAS (Baritone), RONALD CHIVERS
 Bass

Musical Director, JAC. JENKINS

Harriet
 Ar Hyd Y Nos } T. R. Jones
 Annie Laurie } JAC. JENKINS



MR FRANK HODGES.

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

H. R. P. G. G. G. (Pianoforte)
 Preludes, Nos. 1, 4, 6, 7, 20 and 21.... Chopin
 THE SINGERS
 O Mary, don't you weep } JAC. JENKINS
 Integer Vitas }

10.40-11.0 The Silent Fellowship

Relayed to Deventry

5SX 283.1 M. 1,029 KC.

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

6BM BOURNEMOUTH. 280.6 M. 1,040 KC.

- 3.30 S.B. from Manchester
 5.0 S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55 S.B. from London (S.B. Local Announce-
 ments)

Epilogue

5PY PLYMOUTH. 286.8 M. 787 KC.

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

MANCHESTER. 372.5 M. 783 KC.

3.30 A Light Symphony Concert

Relayed to London and Deventry

THE NORTHERN WIRNITS ORCHESTRA

Leader: JAC. JENKINS

Conducted by T. H. MONAGHAN

Ballet, Arcadio } JAC. JENKINS

Bella Baillie (Soprano), with Orchestra

Ave Maria } Muz. Bruch

ARTHUR CATTARALL (Violin) with Orchestra

4th Concerto in A } JAC. JENKINS

Adagio sports; Adagio Tempo 1 Mo. ad o

Bella Baillie

The Old and the Nightingale } JAC. JENKINS

ORCHESTRA

Second Suite, 'The Maid of Arles'.... } JAC. JENKINS

5.0 S.B. from London

5.45-6.15 app. Church Fantasia (No. 69) Bach

From St. Ann's Church

Relayed to London and Deventry

'LOOK DEE HEUM, MEINE SAELN'

(Praise Him, my Soul)

Bella Baillie (Soprano)

ARTHUR CATTARALL (Violin)

REGINALD WHITFIELD (Bass)

THE ST. ANN'S LUTHERAN CHURCH

Conducted by T. H. MONAGHAN

GRAND ORCHESTRA

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:

Councillor EDWARD HALLS appealing on behalf

of the League of Memory

Donations should be sent to the Hon. Sec.,

Mr. Arthur B. Williams, Haslemere, Spring-

bridge Road, Alexandra Park, Man. 10.15

or to the Hon. Treas., Leeds' Wounded Warriors'

Welfare Committee, Mr. George Wood, Duncan

Street, Leeds

8.50 S.B. from London (S.B. Local Announce-
 ments)

Epilogue

Other Stations.

5NO NEWCASTLE. 343.0 M.

- 3.30 S.B. from Manchester (See London) 5.50 S.B. from London
 5.45-6.15 app. S.B. from Manchester (See London)
 7.55 S.B. from London
 9.0 S.B. from London
 10.30 S.B. from London
 10.40-11.0 S.B. from London

5SC GLASGOW. 401.0 M.

- 3.30 S.B. from Manchester 5.0 S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55 S.B. from London
 9.0 S.B. from London
 10.30 S.B. from London
 10.40-11.0 S.B. from London

2BD ABERDEEN. 317.0 M.

- 3.30 S.B. from Manchester 5.0 S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55 S.B. from London
 9.0 S.B. from London
 10.30 S.B. from London
 10.40-11.0 S.B. from London

2BE BELFAST. 307.0 M.

- 3.30 S.B. from Manchester 5.0 S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55 S.B. from London
 9.0 S.B. from London
 10.30 S.B. from London
 10.40-11.0 S.B. from London

The Wireless Male Voice Chorus

2LO LONDON & 5XX DAVENTRY

(1.552.6 mm, 197 kcal)

**Jack Hylton
and
his Band**

C. F. Dixon, a *quintet* of three Piano Solo
Quintet, H. J. T. WAKELAM and wife, Further
Notes on How to Play Right English
'Trade Winds', (Red) a new set Songs sung by
C. F. DIXON

6.45 THE FOUNDATIONS OF MUSIC
A RECITAL OF SONGS BY PURCELL
Sung by ROBERT HEYDEN (Baritone)



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

THE actual date and place of the birth of our great English composer have been quite definitely fixed; all that can be said with certainty is that Purcell was born in 1658 or 1659 in London, and that he died there in 1695. Nor can we say with certainty when many of his greatest works were produced, and had it not been for the industry and enthusiasm of the Purcell Society, comparatively few of his works themselves would be known to us today. As it is, we possess a great store of music, good and bad, for almost every known combination of voice and instruments, ranging from opera to quite small pieces.

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

Other songs come from Oden and J. pieces composed for special occasions, and belong to his church's music.

70 Mc. DEMMON MACCARTHY: Literary Criticism

7 13 Musica: Interludio

T'm the Drunken
Heart of a Man
The Mountain
The Nut-brown Maiden
Horns to the Maiden
Vive a l'Amour
(All from "The Nut-brown Maiden")

IN A SPECIAL PROGRAM
OF THE
LATEST MARCH 1958

30 WEATHER FORECAST
GENERAL NEWS BULLETIN

15 'Crimes and the Criminals' by Lord FEVERSHAM The 3rd of Probation'

LORD FLEVERHAM, who is only twenty-three, is President of the Association of Probation Officers. On leaving school he went to South Africa, dropped out and worked for two years under the Chief Probation Officer of the Union Government. Finding out how people of all sorts really lived. He is now studying agriculture at Oxford, and working as a probation officer in London.

9 10 Local Antiquesports, (De an
try only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

GWLADYS NAISH (Soprano)
PATRICIA EVELINE (Violon Solo)
THE WHIZZLES. *Hot Crazy Band*
Directed by R. W. J. S. D. S. J.

BAND
Marche Heroïque. "Siegfried"
Overture, "Leonora, No. 3" Beethoven

556 GWLADYS NAIEN
Flowers of Forgetfulness
Ren. and Belshazzar. "I Forgetful"

10.2 BEATRICE EVKLIN
The Bard's Legacy *by O'Connor Morris*
Serenade *by H. H. H.*

10.12 Band

10 25 GWELOYS NAUEN	
Invocation (A Prayer for Mary)	170
Singing Time	1

10.32 BEATRICE EVERTS
 Piece in Habitual Form
 Intermixing from Opera, * Goyens

to 42 Band
Sate, *The Crown of India
Introduction and Dance
Majest Warriors Dance
of the Mogul Emperors

11.0-12.0 (*Dance only*) DANCE MUSIC.
MASTERS B. WINTER + BAND, from the Hotel
(cont.)

Monday's Proceedings	Sat. 4.16	Sat. 4.17	2	1
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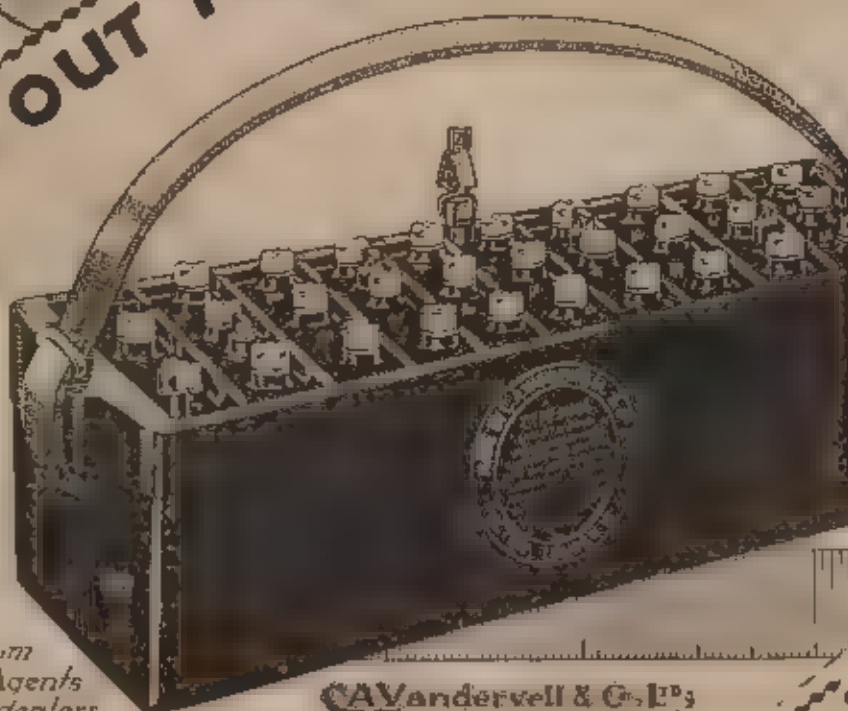
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Notes on Future Programmes from Cardiff

Ruler in Brasted

IT was in London at the house of Sir Joshua Reynolds that Burke met Hannah More, but at he was Member of Parliament for Bristol for a time, and as she had a year in the city, it was natural that the friendship started a letter, and a pen. This year is the bicentenary of the birth of Edmund Burke, who is described as one of the foremost statesmen and orators who lived in England, although his long career for the fairly long years has a youthful period by which a more graduate course was not marked by the usual distinctions. A programme entitled Burke in Bristol has been arranged by Froom Tytler for Monday February 12. It takes place at the house of Hannah More. There will be a use of the period and most speaking for Burke is an honoured guest.

The Old Crafts of Wales

A SPECIAL study of the wooden yarn factory at Haverly st. East Branch has been made by Mr. Lawrence H. etc. who got the black and white photograph, from time to time, of the Old Cr. & Co. Wagon. In the photograph a photograph of the factory with the machinery and cradle. The photograph was taken prior to its removal to the National Museum of Wagon. The other photograph shows the interior of the wagon and the cradle. The photograph of the wagon was taken from the rear of the wagon. The photograph of the cradle is installed temporarily in the basement of the Museum, but when the East Wing is built, the machinery will be placed in a gallery on the first floor, together with other material illustrative of the rural industry of Wagon.

The Lucky Thin Man

THE alto, clarinet, and English horn will be used by Mr. Pappas in his broadcast to schools on 'Instruments of the Orchestra' on Wednesday February 26, at 2.30 p.m. The clarinet has been aptly described as 'a section of tubing covered over with salt spoons and three-penny bits.' The clarinet player who will illustrate Mr. Eggott's talk told me that he spent many years in the Army in India, and that he went to the medical officer one day—he was worried about his health because he was so thin. The M.O. was a corpulent man himself, and as the temperature was one hundred in the shade at the time, he stared at the patient as if he thought he must be a lunatic. He then told him more forcibly than politely that he was extremely lucky to be so thin in such weather, and he wished he had such luck himself.

Sport in a Medieval City

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

U'it'it'-the-wood

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

Phantom Funtails

I REMEMBER that in Professor Mary Wollstonecraft's book for Monday February 18, she was glibly talking with Fido of F. Morris as well as Wilkie's Wasp, so I asked him about them. "They are to be seen," he said, "in Carmarthenshire and Carmarthenshire. One night some men reaping by moonlight were surprised to see a big funeral procession pass. What amazed them most was that it did not follow the usual road. Not long afterwards the real funeral took place; a bridge had broken down, and so the procession had to take the other road." I tried to force Daw into an admission, "The real funeral," I repeated; "then you do believe that they saw something, that in some way a future event was revealed to those men?" Daw recovered himself at once with native agility. "May I remind you that the title of the series of talks is: "Folk Tales of Wales"? " he said. "Now I must go, as I promised to take the chair tonight at a scientific lecture on "Marvels of the Universe," "including ghouls and ghosts?" I called after him, but he was gone.

'STEEP ROADM.'



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

George Ewart

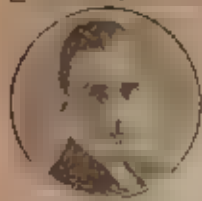
[illegible]

The Village Green.

AN attempt is being made in many parts of the country to interest the public in the history of their own surroundings. The public often finds it difficult to express himself, and thus a fund of interesting information often goes to the bottom of the sea. It often goes to the grave with him. Where the history is not kept in shape, our historians deal with past history, and current history is supplied by those with a passion for collecting and filing reports of public events. The public is not interested in the newspaper or the magazine, and the writer of the article is not interested in the public. A series of six talks is being given, three on Wednesday evening and three on Wednesday afternoon. The first talk was given by Mr. J. Kyrie Fletcher on the village of South Wales, for the arrangement of the church and the village were unusual. The village was not after St. Peter, as is popularly supposed. St. Fagans is named after a Welsh saint. The village grew round the little cell of the saint, and the castle came after. Many villages grew up round the castle or manor, and Mr. Kyrie Fletcher has chosen St. Fagans for this talk just because of its distinction in this respect.



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



9.40
Stanley
Holloway
in
Vaudeville

TUESDAY, FEBRUARY 12

2LO LONDON & 5XX DAVENTRY

(655 M. 835 MC.) (1,582.5 M. 192 MC.)

Elsie Carlisle
in
Vaudeville



- 10.15 The Daily Service
- 10.30 THE CHILDREN'S HOUR: 'Toss 'em if you can!'
- 10.45 (Daventry only) Breakfast for the day
- 11.0 The Children's Hour: 'Toss 'em if you can!'
- 12.0 A Variety Item relayed from THE ALHAMBRA
- 12.10 HARRY THURSTON, the original 'Old Bill.'
- 12.20 ALPHONSE'S BAND, from the Hotel Cecil
- 2.30 BROADCAST TO SCHOOLS: Sir Walford Davies
- 3.30 (b) An Intermediate Course with a short Concert
(c) A Short Advanced Course
- 3.50 Musical Interlude
- 4.15 Monsieur E. M. STEPHAN: Elementary French
- 4.30 Louis Levy's ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion
- 4.45 BROADCAST TO SCHOOLS
Professor P. J. NOL BAKER: The Changing World
A Introduction to International Affairs
- II Political and Intellectual aspects
- 4.50 Louis Levy's ORCHESTRA (Continued)
- 5.15 THE CHILDREN'S HOUR: 'Toss 'em if you can!'
- A most suitable opportunity for the Wicked Uncle to demonstrate the art of pancake-making in his front garden.
- The programme also includes 'The Prophet Bird' (Schumann) and several other Violin Solos, played by DAVID WATTS; and 'Queer Zoo Menus' according to LESLIE G. MAISELAND
- 6.0 A Reading from the Poems of WALTER DE LA MARE
- 6.15 TIME SIGNAL, CHURCH OF WEATHER, and FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
A RECITAL OF SONGS BY PURCELL
Sung by HERBERT HEYKER (Baritone)
- 7.0 Mr. ROGER FRY
The Dutch Exhibition
- 7.15 Musical Interlude
- 7.25 Professor W. F. S. FRY
Lectures in Music: 'The History of Modern Glassmaking,' S.B. from Sheffield
- 7.45 A Light Concert
THE GERSHWIN PARKINGTON QUINCY
GLADYS PARR (Soprano)
WALTER GLENN (Piano)
- QUINCY
Nocturne in E Major Chopin

9.40
VAUDEVILLE
STANLEY HOLLOWAY,
lately appearing in *Song of the Sea*,
with WOLSELEY CHARLES at the piano.

MABEL CONSTANDUROS
'Mrs. Buggins.'

ELSIE CARLISLE
in syncopated songs
and light ballads.

HARRY THURSTON,
the original 'Old Bill.'

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

A VARIETY ITEM
relayed from
THE ALHAMBRA



Intermezzo. 'Pas des Fleurs' (Ballet)

QUINCY
The Children's Hour: 'Toss 'em if you can!'

THE programme for the evening is a most suitable one for the Wicked Uncle to demonstrate the art of pancake-making in his front garden.

The programme also includes 'The Prophet Bird' (Schumann) and several other Violin Solos, played by DAVID WATTS; and 'Queer Zoo Menus' according to LESLIE G. MAISELAND

QUINCY
Romance
Arabesque
Minuet
Dance

WALTER GLENN
The Gentle Maiden
Oh! Lovely Night
GLADYS PARR
Soprano (M. P. M.)
Indian Squaw Song ...
Dance

QUINCY
Romance
Arabesque
Minuet
Dance

WALTER GLENN
Valse
The Little Irish Girl
Jenny kissed me
QUINCY
Legende
The Little Irish Girl
Lauderdale Air
arr. O'Connor Morris

8.5-9.30 (Daventry only)
Professor F. S. FRY
Lectures in Music: 'The History of Modern Glassmaking,' S.B. from Sheffield

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Sir WALFORD DAVIES: Music and the Ordinary Language
- 9.15 Local Announcements: (Daventry only) Shipping Forecast
- 9.40 Vaudeville
See column 2.)
- 10.40 DANCE MUSIC: ALFREDO'S BAND, and the New Prince's Orchestra from the New Prince's Restaurant
- 11.15 12.5 ALPHONSE'S BAND, from the May Fair Hotel

Tuesday's Programmes continued (February 12)

SWA CARDIFF. 273.2 M. 928 KC.

2.30 London Programme relayed from Daventry
5.0 Mr. Sam Jones: "Everyday Things—The Story of the Newspaper"

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

5.15 THE CHILDREN'S HOUR
5.45 London Programme relayed from Daventry
6.15 S.B. from London

7.0 A Welsh Interlude
by Mr. IOWARTH PRATT (Director of A. Llewellyn National Museum of Wales)
1. "The Welsh Lullaby"
2. "The Welsh Lullaby"
3. "The Welsh Lullaby"
4. "The Welsh Lullaby"

7.25 Professor W. E. S. TURNER: Class in Modern Civilization—IV. Modern Gas-making. S.B. from London

7.45 A CONCERT
Relayed from the Winter Gardens Pavilion, Weston-super-Mare
Western Chorus Pavilion
Directed by WILLIAM BIRD

In a Persian Market
Salut d'Adieu
SYDNEY COLTMAN (Tenor)
To Mary
I pitch my lonely caravan
Moon Dances
Intermezzo, "Demosella Chie"
Fletcher
Selection, "Classical"
COLLEGE CHORUS—and a Piano
In Songs and Impressions
On the Sea
Loudspeaker Air
Selection, "Haydn Wood's Songs"
9.0-12.0 S.B. from London (9.35 Local Announcements)

SPY PLYMOUTH. 266.3 M. 757 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
I'm a Kid

The Jumbies, having completed their new serial, Jumbies, will be back to you in a magic hour

5.0 London Programme relayed from Daventry
5.15 S.B. from London

7.0 Mr. BELSHAM: Friends "Playwriting Guide"—I. Shakespeare

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

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

7.0 Major W. PIERCE GROVES: "Mars—Three Stages of History"

7.15 S.B. from London

7.25 Professor W. E. S. TURNER: Class in Modern Civilization—IV. Modern Gas-making. S.B. from Sheffield

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

1. Overture, "Gwendolyn"
2. Overture, "Gwendolyn"
3. Overture, "Gwendolyn"
4. Overture, "Gwendolyn"

Overture, "Gwendolyn"
Laurie Kloss: Schumann's (A little Night Music)
(for Strings only)
Symphony No. 4

8.40 Interlude

from the Manchester Studio

8.45 Mr. JAMES ANDREW: "The Music"

Impromptu in A flat, Op. 90, No. 4

Nocturne in B, Op. 90, No. 1

Andante and Rondo (Op. 90, No. 14)

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

10.40-12.0 DANCE MUSIC
Bentley's Dance Band, relayed from the Finches Restaurant, the

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BEHIND THE SCENES

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

SSX SWANSEA. 264.1 M. 970 KC.

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

6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.0 A Welsh Interlude
S.B. from Cardiff

7.25 S.B. from Sheffield (See London)

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 268.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

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

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

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

2ZY MANCHESTER. 274.3 M. 783 KC.

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

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA
Overture, "Asterlana" Thurban

4.15 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA
March, "On the Quarterdeck" Alfred

Overture, "Orpheus in the Underworld" Offenbach

5.15 THE CHILDREN'S HOUR
S.B. from London

I know a lovely garden
Garden Songs sung by DOROTHY KIRKES and WINIFRED RANSON

JACK SAYEN tells us what Billy thinks about

6.0 London Programme relayed from Daventry

6.15 S.B. from London

ISC GLASGOW. 263.7 M. 991 KC.

11.0-12.0 Gramophone Records 1.0-2.0 Dinner 3.15
Musical Interlude 3.20-4.00 Dance Music 4.05-4.15
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Dance Music 12.05-12.15 Dance Music 12.15-12.25
Dance Music 12.25-12.35 Dance Music 12.35-12.45
Dance Music 12.45-12.55 Dance Music 12.55-1.05

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

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

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

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

The sample is quite large
enough for a washing test

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Mr, or Miss

Full Postal
Address

Small size Envelopes at one UNNEALED Envelope by it post at a POST CARD. y. d. post



The Sixth of the Great Plays Series.

'SHAKUNTALA'

An Introduction to the Play by Vishnu Karandikar.



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

THE story of an innocent maiden, dazzled by the glamour and polish of court life, who is abandoned and forsaken

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

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

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

Anyone familiar with the mentality of the aristocracy of the land, when it comes into touch with the people of the country, would follow King Dushyanta with pleasure and see the subtle art of the poet when he makes the King compare the girls in the hermitage with the ladies of his court.

The woodland plants outshine the garden flowers! There is again the same touch of delicate irony when the old lady of the hermitage unconsciously interrupts Dushyanta's passionate wooing of *Shakuntala* and inquires whether her fever was subsiding. 'I am sprinkling holy water on you,' she naively informs the love-lorn maiden, 'and I am sure you will be all right now.' The dramatic way in which Dushyanta is prevented from kissing *Shakuntala* on the stage and thus committing an unpardonable scientific error, is also one more example of the varied talent of Kalidasa. Seeing the approach of the old lady, some of *Shakuntala*'s girl friends, who had been keeping watch outside the bower of creepers where Dushyanta and *Shakuntala* were having their first love scene, cry out a warning and the kiss is not given.

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

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

credit on the master-writer of modern times.

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

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

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

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

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

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

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

SAMUEL PEPYS, LISTENER.

By R. M. Freeman

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

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

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

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

HOME, HEALTH AND GARDEN

(Continued from page 322.)

This Week in the Garden.

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

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

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

If you have planted raspberries this season be content to see them grow into good plants. Do not expect fruit. Cut them down to within 15 inches of the ground so as to encourage the growth of new canes for fruiting in 1930. If you have not done so follow our advice of last week as to the sowing of autumn-fruiting raspberries like 'October Red' and 'November Abundance' do it now, but cut to within 3 inches of the soil.

Those who have not already obtained their seed potatoes should do so now. And when they arrive the tubers should be set up in boxes to sprout. The so-called 'rose-ends,' that is, the ends which carry most of the 'eyes,' should be placed uppermost. The boxes should be placed in a light, cool, frost-proof place—down the stairs. Society's Bulletin.

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Think what it means. You can pick up Paris, or Rome, or Madrid, or Vienna or Hollywood and not only hear every word but understand it! Opera, Lectures, Drama gain a new meaning a new interest. And the Linguaphone Method of learning with the aid of specially prepared Gramophone records is so quick, so easy, so interesting that even if you have no special "gift" for languages, you can become a good linguist in an amazingly short time—much less than the time of a good H.I. Battery!



See how easy it is



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

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WEDNESDAY, FEB. 13

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 812 K.C.)

Transmitted on 11.00 AM. 11.00 AM. 11.00 AM. 11.00 AM.

An Old Folks Hour

3.0 A MILITARY BAND CONCERT

(From Birmingham)

The Birmingham Military Band

Conducted by W. A. Clarke

Overture, "Tantalusquon" (The Terrors of

Supper)

March, "The Terrors of Supper"

March, "The Terrors of Supper"

3.21 News

March, "The Terrors of Supper"

March, "The Terrors of Supper"

March, "The Terrors of Supper"

March, "The Terrors of Supper"

March, "The Terrors of Supper"

March, "The Terrors of Supper"

3.55 T. C. STERNDALE GLENN

W. A. Clarke

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W. A. Clarke

It begins with a short section in 6-8 time that is the ordinary baroque measure, in which the strings begin the happy flowing melody. It is a fine introduction to the main theme and is a regular tune. A still more vigorous melody is appearance soon on the wood and these together form the groundwork for the main part of the Overture. It comes to an end with a strong echo of the opening.

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

First Suite from "Le Conte d'Avril" (The April Story).

First Suite from "Le Conte d'Avril" (The April Story).

First Suite from "Le Conte d'Avril" (The April Story).

First Suite from "Le Conte d'Avril" (The April Story).

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First Suite from "Le Conte d'Avril" (The April Story).

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

SLAY MARCH Philadelphia Symphony Orchestra—D 1046, 6/6

"LEONORA"—Overture—Royal Albert Hall Orchestra—D 125, 8 D 105, 6/6 each

"COLESLAR"—Intermezzo—Paula Cress—DB 1067, 8/6

"LA PATOMA"—Spanish Serenade—Jesse Crawford—B 2337, 3/6

DRINK'S DRIM—B 2743, 3/6
LITTLE PLAYER—C 1313, 4/6
Peter Dawson

INVICTUS—John Brownlee—E 442, 4/6

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

O LOVELY NIGHT Walter Glynn—B 2395, 3/6

BY THE WATERS OF MINNETONKA—Mavis Bennett—B 2451, 3/6

GOPAK—Mark Hambourg—B 2818, 3/6

CAPRICE VIENNOIS—Kreutzer—DB 191, 8/6

GLOR OF THE SEA—Peter Dawson—B 2275, 3/6

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

"CARNIVAL"—Overture—Royal Albert Hall Orchestra—D 1062, 6/6

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

I KNOW OF TWO BRIGHT EYES—Derek Wham—B 2870, 3/6

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

CARO NOME—Evelyn Scovell—D 1435, 6/6

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8.0 An Old Folks Hour

The Birmingham Studio Chorus

Led by Joseph Lewis

G. B. Crews (Tenor)

9.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

9.15

Vaudeville

(From Birmingham)

(In Impressions and Character Studies)

STAINLESS STEPHEN (Entertainer)

GRACE IVINS and VIVIAN WORTH

(The Syncopated Two)

VICTOR SEYMOUR BRIDGE

ALBERT and RUDY

The Whisker and his Friend

PAUL RAFTMAN and his BAND

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

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

Wednesday's Programme continued on page 742

POSSIBILITY may be a word which is not often used in the ordinary conversation of the average man, but it is a word which is of great importance in the life of the artist. It is the possibility of the artist to create a new world, a new world of his own, a world which is not bound by the rules of the ordinary world. It is the possibility of the artist to create a new world, a new world of his own, a world which is not bound by the rules of the ordinary world. It is the possibility of the artist to create a new world, a new world of his own, a world which is not bound by the rules of the ordinary world.

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Exhibit 1000 - National Bureau of Mines
Department of the Interior

[illegible][illegible][illegible]

The best movie
made here in years,
with a star-studded
cast, and a story
and a picture that
will make you
cry day after
day. The movie
of the year, and
the best picture of
the year. It's a
must-see movie.

The ...
...
...
Violence ...
Very ...
... ..

[illegible][illegible][illegible]

The drug was administered as a rhythmic figure 8 at 100 Hz for 10 min. The stimulus was delivered by a Grass S4 stimulator.


The first of these is the fact that the
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230 broadleaf to Shrubbery -

Mr. GUY POUCHER, ~~Director~~ of the Orchestra,
by ~~the~~ Play on "The Russian"

MR. GUY: Our King was away taking
a tour of the world. I was the president of
the American Society of Music, even before I also
gave a tour of the world. I was at the time in
the position of the first in the country.
I was the first for the general, the first in the

The fish on the Bassoon will be captured by the larvae in places where they are abundant.



opium... we
use he used to
show the price of
the bassoon in the
market.

255 London T
of 1910
Early Discovery

345 The Beethoven
Trop.—No. 1

There is a far more
of a worldly sense
in what I think
of as the "Fascist"
is what will be per-
mitted.

THE STATION IN A
FRYER, 180000
AFTER THE RAIN
HARVEST (A 100-
00) HENRY
POWELL (1800-
1800)

Tr. No. Or.
a. b. Flat. E. = 5
Second M. s. 100, 103

4.5 2-й этап работы (Реорганизация)

Orrizonte until his face ++ Still warm
The cold blood on the white & wet.

THE STATION 1810
 1000 CANTON ST. ALBANY, N. Y.

Lily Cratichneumon

The Shepherd's Song	-	P. per-
gway & Co.	+ app. Hobs. & Co.	per

Fluo
No. 1 of 'Four Seasons' Pictures *B. Allen*

445 Let for Program 36 to apply into Dwellers.

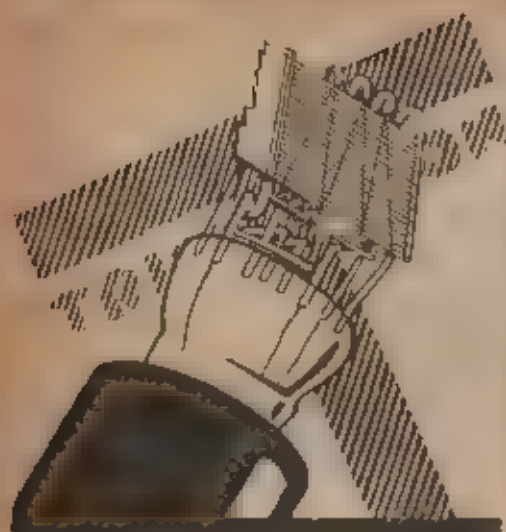
515 THE CHURCH & HOME

60 Lesson Programme January 1991

815 S. H. from L. on 1015 (Lost Amount)

10 20 A PROGRAMME
related from Cox & Co. and
By THE CARBIDE STATION STAFF

11.0-11.30 DAN L. MUSE MAX
CHAPELL & BAND from Cox & Co. Cart + B



Fine as Gossamer
Tough as Steel
—the filament
of—



**GIVES MORE
EMISSION
ON LESS CURRENT**

SUPER-POWER VALVE

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

10.15 a.m. The Daily Service

10.30 (Daunt only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST

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

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

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

**12.0 A Concert
in the Studio**
LESLIE WESTON (Tenor)
KENNETH PARK (Violoncello)
NORMAN FRANKLIN (Pianoforte)

**10-2.0 A Recital of Gramophone
Records**
By **CHRISTOPHER STONE**

2.30 Broadcast to Schools
Mr. A. LLOYD JONES Speech and
Language

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

3.0 Epitaphs
From Westminster Abbey

3.15 Letters from Overseas

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

4.0 A Concert
L. F. C. SMITH
CUTBERT SMITH (Baritone)
CALLENDER'S BAND
Conducted by **TOM MORRIS**

6.15 THE CHILDREN'S HOUR:
'Olden Days,' 'The Yuletide,' and other songs at
the Piano, sung by **IVAN MERRIES**
'Rough Diamonds,' an Adventure Story (*George
R. Burns*)
Price 10's Post Bag: the contents of which
should be interesting on this St. Valentine's Day

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

THURSDAY, FEBRUARY 14
2LO LONDON & 5XX DAVENTRY
(7.50 M. 8.50 M.) (7.50 M. 10.10 M.)

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

**9.35
Musical
Comedy
Programme**

Musical Interlude

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

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

7.15 Musical Interlude

**7.25 Mr. H. G. DALWAY TURNBULL: 'India—IV.
The Great Religions'**

IT has been said that the history of India is the history of Indian religions. The religious aspect of Indian life is the subject of Mr. Turnbull's talk this evening. He explains the difference between the old Vedic religion with its growth of religious philosophy, its ethics, and its methods, and the formation of modern religions. He also points out that the rise and fall of the various religions of India, and the worship of the Gods, are but a worship of the Far East. Lastly, he touches the ever-burning question of Christianity in India.

7.45—VAUDEVILLE—7.45

TOMMY HANDLEY & JEAN ALLISTON	ANN Imper-	PEARL sonator	MURIEL GEORGE & ERNEST BLITCHER
	 BYNG  LESTER in Comedy Songs LESLIE WESTON, Comedian		
	 THE HYDE SISTERS		
	With HARRY PEPPER at the Piano		

7.45 Vaudeville

ANN PEARL
(Imperator and son)
THE HYDE SISTERS
(in Syncopated numbers, with
HARRY PEPPER at the Piano)
TOMMY HANDLEY
and
JEAN ALLISTON
in 'Hilarious Lullaby'
DOUGLAS BYNG and **LESLIE WESTON**
(The Popular Artists from G. B.
Company)
LESLIE WESTON
(in Songs and Stories)
MURIEL GEORGE and **ERNEST BLITCHER**
(Folk Songs and Dances)
JACK PAYNE
and
THE B.B.C. DANCE ORCHESTRA

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

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

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

6.30 Market Prices for Farmers

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

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

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

**9.35 A Musical Comedy
Programme**

VIVIANNE CRATTERTON (Soprano)
GEORGE FIZZY (Baritone)
THE WOODMEN ORCHESTRA
Conducted by **JOHN ARNELL**

10.35-12.0 DANCE MUSIC Fred ELISALDE
and his SAVOY HOTEL ORCHESTRA, from the Savoy
Hotel

THURSDAY, FEBRUARY 14

5GB DAVENTRY EXPERIMENTAL

(482.2 M. 822 MC.)

75 WATT OUTPUT. 1000 CYCLES PER SECOND. 1000 WATT OUTPUT. 1000 CYCLES PER SECOND.

10.15 Military Band Concert

1.10-1.50 Lunch-Break Service

Relayed from St. Martin's Parish Church, Birmingham.

Speaker, Canon E. S. Woods (of Geydon).

3.0 Symphony Concert

Relayed from the Winter Gardens, Bournemouth. No. 19 of the Thirty-fourth Winter Series.

THE Bournemouth Municipal Augmented Orchestra.

Conducted by

Dr. JOHN IVINEY

" "

Sir DAN GODFREY

PAUL WITTKENSTEIN (The Left-Handed Pianist)

Orchestra

Overture, 'Carnival' John I. Iviney

New Symphony in U. John I. Iviney

" "

Conductor, Sir DAN GODFREY

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

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

7.30 An Orchestral Concert

THE CITY OF BIRMINGHAM ORCHESTRA

Conducted by ADRIAN BOULE

Relayed from the Town Hall, Birmingham

Cornedv Overture Joseph in

Egon Petri (Pianoforte, and Orchestra)

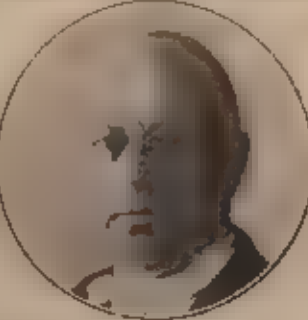
Indian Fantasy Buss

Suite, 'La Mer' Debussy

8.35 app. Interval

during which DONALD RUSSELL RICHARDS will read from the Birmingham Star the Cotswolds in

8.50 app. FOCK PETRI and Orchestra
Symphonic Variations Cesar Franck



THREE DISTINGUISHED MUSICIANS

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

PAUL WITTKENSTEIN and Orchestra
Variations on a Theme by Beethoven

Frans Schmidt

Orchestra

Valence Nobles of Sentimentales Frans

Spanish Rhapsody Chabrier

PAUL WITTKENSTEIN

Gondellied (Boat Song) (Songs arranged for

Singling Prochardes M. de lauchon

Des Abends (At Evening) Schumann

Sehnsuchtslied (Sonder Song) Schumann

Two Studies Chopin, arr. Gounnessy

10.30 LOZELL'S PICTURE HOUSE ORGAN

(From Birmingham)

Overture, 'Morning, Noon, and Night' Suppl

Saint d'Amour Mlyar

SAMUEL SAUL (Baritone)

Invictus Hahn

Life and Death Cateridge-Taylor

FRANK NEWMAN

Selection, 'I Paghaod' Leonce into

Evening ba-thyrs Martin

Vocal Song ('Tina') Rubens

SAMUEL SAUL

Maiden of Morven art. L. Green

I know of two light eyes Chatham

FRANK NEWMAN

Suite, 'Cobweb Castle' Lehmann

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Birds' Party, a Musical Sketch by MERYL and VERNON BARRETT, assisted by MARY PARLORE (Soprano) and ERNEST WILLIAMS (Comedian)

ORCHESTRA

Tone Poem, 'With the Wild Geese' Harty

9.30 A RECITAL

by WANDA LANDOWSKA (Harpsichord)

Concerto Antonio Vivaldi, arr. Bach

Wolsey's Will William Byrd

La Coccinelle (The Cockoo) Claude Debussy

Rondo Alla Turca (Rondo in Turkish Style) Mozart

Concerto Italian Bach

Allegro, Andante; Presto

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Raymond' Ambrosius Thomas

Two Excerpts, 'The Rose Cavalier' Richard Strauss

Entrance of Rose Bearer and Duet; Oulu'

Waltz

10.33 ROBERT EASTON (Bass)

Quintet in G major (Within these)

Sacred Halls The Magna Carta Mozart

Rogues here you (The Seraglio)

10.40 BARK

Algerian Suite Bortol-Saen

11.0 ROBERT EASTON

The Lady in their Handcuffs Somervell

A Soft Day Stanford

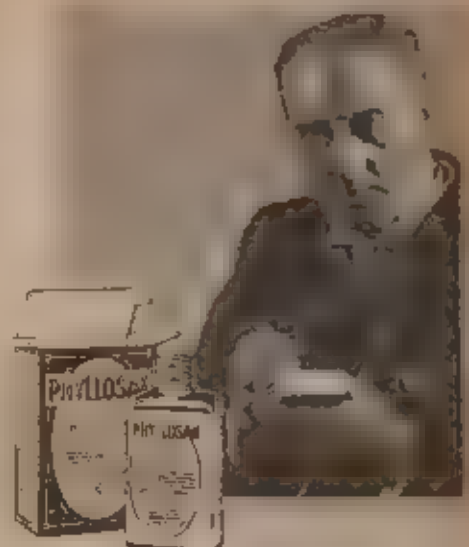
The Bold Unbiddable Child

11.7-11.15 BAND

Rhapsodic Dance, 'The Bamboule'

Cateridge-Taylor

(Thursday's Programme continued on page 248.)



Fight 'Flu with 'PHYLLOSAN'

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

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

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

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Thursday's Programmes continued (February 14)

5WA **CARDIFF.** 223.2 M. 92.8 KC.

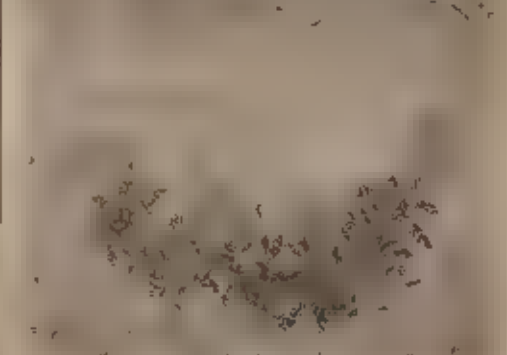
2.30 London Programme relayed from Daventry

3.45 RAY KAY: 'Birds and Beasts—The Avians—Some Gorgeous Forecasts—'

RAY KAY'S first three talks dealt with the pets which most families keep at one stage or another. In this talk he will try to stimulate listeners to be more venturesome, and he will tell of gorgeous forecasts and what they need for their table d'hôte.

4.0 London Programme relayed from Daventry

5.0 Max CHAPPELL'S DANCE BAND
Relayed from Cox's Café, Cardiff



ST. VALENTINE'S DAY

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

5.15 The CHILDREN'S HOUR

6.0 Bournemouth Programme relayed from Daventry

6.15 A.B. from London

6.30 Market Prices for Farmers

6.45 S.B. from London

7.45 An Orchestral Concert

Relayed from the Assembly Room, City Hall.

NATIONAL ORCHESTRA OF WALES
(Cwmbrân Gyneddfarth Cymru)

Conductor: ALBERT VOORNBERG
Conductor: Sir HENRY WOOD

The Solists' Dance and Trio from the Opera
L'Après-midi d'un Faune (The Afternoon of a Faun) ... Delussy
Double Concerto for Solo Violoncello and Orchestra ... Brahms
Solo Violin Louis PERKER
Solo Violoncello H. ROBERT WITHERS
Hungarian Rhapsody No. 2 in D Minor and G
Last, arr. Wood

9.0 R.H. from London (9.30 Local Announcements)

9.35 St. Valentine's Progress

Three Stepping Stones to this Year of Grace by HILDA M. ISAACS

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

Prologue

The Courtyard of Windsor Castle. 1874. February 14. 9 a.m.

When Valentine's Day came, even the great Queen was not averse from receiving letters of adoration.

Queen Elizabeth GWYN JAMES
Mistress Throckmorton, Maid of Honour to the Queen MABEL CHIFFMAN
Mistress Mary BERNICE DAVIES
The Earl of Essex DAVID THOMPSON
Sir Walter Raleigh CLAUDE W. JAMES
A Poet DONALD DAVIES
Page to Sir Walter Raleigh STUART JAMES
Page to the Earl of Essex TATE JAMES

Whitehall, a century later, February 14. 4 p.m. His Majesty, Charles II's Bedchamber. The Merry Monarch is weary, for he returned to Whitehall at 6 a.m., and has forgotten all about St. Valentine's Day. Clifton has decreed that the first lady he meets shall be his Valentine.

King Charles II DAVID ROBERTS
Clifford, Gentleman-in-Waiting to the King CLAUDE W. JAMES

A Lavender Seller STUART JAMES
The Duke of Monmouth, York, Buckingham

Queen and Ladies of the Court, and Attendants
The Blue Bear Inn, London
St. Valentine's Eve. Two o'clock

Samuel Weller, Senior, is married to a woman in the Blue Bear Inn, and learns that his son is in the parlour writing by the candle.

Mr. Samuel Weller, Senior DONALD DAVIES
Mr. Samuel Weller, Junior JACK JAMES
A Barnard THOMAS DAVIES

1 couple in the Tap-room
Songs and Duets by MARGARET WILKINSON (Soprano) and J. MALDWIN THOMAS (Tenor)

10.35-12.0 S.B. from London

5SX **SWANSEA.** 224.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 Bournemouth Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.30 Musical Interlude relayed from London

9.35-12.0 S.B. from London

6BM **BOURNEMOUTH.** 224.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

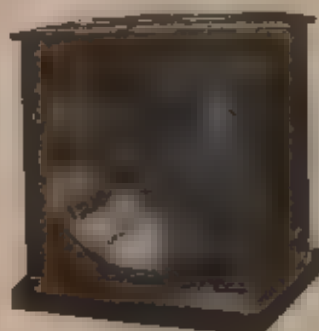
2.30 London Programme relayed from Daventry

3.45 Mrs. GOULD: 'St. Valentine's Day'

4.0 London Programme relayed from Daventry
(Bournemouth Programme continued on page 34P.)

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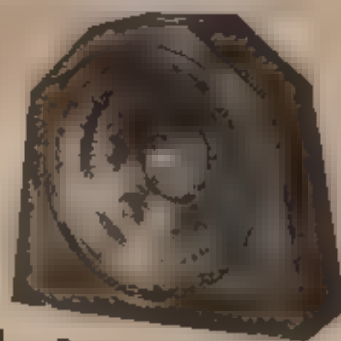
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Type CZ4, 40 amp. hrs.	
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In case ...	19.5
4 volt Battery (2 cells), in	
case ...	33.3
6 volt Battery (3 cells), in	
case ...	47.9

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THE ALL ELECTRIC VALVE

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

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

Met-Vick All-Electric Valves will improve a set out of all recognition.

With these wonderful valves and All-Electric operation the H.T. never fades away, the L.T. is always just right.

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



The Model "B" Eliminator connected to a wall plug or lamp socket provides heater current for the All-Electric Valves. Five tappings for the H.T. supply, up to 100 volts 25 milliamperes, and an automatically regulated grid bias taps for the last stage. Price complete with Met-Vick Rectifying Valve for A.C. £2. For D.C. £7 2 6.



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

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

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

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



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

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



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



Met-Vick 5 Valve All-Electric. More powerful of course than the Met-Vick 4. In beautiful cabinet with cupboards for L.T. and large size H.T. Eliminator, 220 volts 25 milliamperes. For A.C. or D.C. supply price complete with all accessories, except Loud Speaker and including Royalties, in Oak £47 8 0. In Mahogany £50 19 0. Eliminator extra; see opposite.

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

Thursday's Programmes continued (February 14)

6.0 Lenten Address—1
The Rev. RALPH SOUTHAM: "Touch us to pray. When we pray say—'Our Father which art in Heaven'."

6.15 S.B. from London

6.30 Market Prices for Southern Farmers

9.35-12.0 S.B. from London (9.39 Local A.)
The programme.

5PY PLYMOUTH. 308.3 M. 787 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR.
For forty-five minutes or so we discuss 'An Adventurous Journey' (Helen M. Turner) and decide that we have not had A Dull Afternoon (Farjeon).

6.0 Bournemouth Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local A.)
The programme.

22Y MANCHESTER. 378.3 M. 783 KC.

12.0-1.0 A BALLAD CONCERT
S.B. from Liverpool

From my knees in (Pianoforte) 4 m. 4 m.
The first of the three (Pianoforte) 8 m. 4 m.

FRANK VICARY (Violin) 1. 4 m.
They call me Mabel. 1. 4 m.

LOVE'S PHILOSOPHY. 1. 4 m.
FRANK VICARY (Violin) 1. 4 m.

Andante (Symphonie Espagnole). 1. 4 m.
PERCY EVANS (Bass) 1. 4 m.

Hear me, ye winds and waves. Handel. 1. 4 m.
Within these sacred bowers. 1. 4 m.

Loggins, Kevron 1. 4 m.
Fantasia, "Rigoletto". 1. 4 m.

PAULINE COOTE 1. 4 m.
The Moon and the Moon 1. 4 m.

FRANK VICARY 1. 4 m.
Lo Gheron. 1. 4 m.

PERCY EVANS 1. 4 m.
Valencia Song. 1. 4 m.

Samboe Woods. 1. 4 m.
The Tinker's Song. 1. 4 m.

4.30 An Orchestral Concert
Relayed from Parker's Restaurant

FARMER'S ORCHESTRA
MUSIC DIRECTOR L. E. LARKE

Folk Dance, "Dickon o' Devon" 1. 4 m.
Valse, "Unrequited Love" 1. 4 m.

ROSE KNOWLES (Soprano) 1. 4 m.
Cherry Ripe. 1. 4 m.

The Splendour of the Moon 1. 4 m.
ORCHESTRA 1. 4 m.

Solentia, "Cavalleria Rustica" 1. 4 m.
Of Italian Dance, No. 2. 1. 4 m.

Selection, "Good News" 1. 4 m.
De Sylva, Pinner and 1. 4 m.

5.15 THE CHILDREN'S HOUR:
Songs sung by D. Nickola and Osborn's Little

6.0 Bournemouth Programme relayed from Daventry (See London)

5.15 S.B. from London

6.30 Market Prices for Northern and Eastern Farmers

6.45 S.B. from London

7.45 A BAND CONCERT

THE ECCLES BOROUGH BAND
Conducted by JAMES DOW

Overture, "Scitania" 1. 4 m.
Excerpts from the Works of Schumann 1. 4 m.

Description Piece, "A Sailor's Life" 1. 4 m.
Golf Clubs' 1. 4 m.

At the Golf Professional, CHARLES VESNITT
H. A. M. 1. 4 m.

Produced by DAVID E. OMBROD
The Miscellany is the Professional's work

shop at the rear of the Club-house. Fowell is busy putting the finishing touches to a new

musical. 1. 4 m.
S. A. M. 1. 4 m.

Na. 1. 4 m.
Na. 1. 4 m.

9.0-12.0 S.B. from London (9.30 Local A.)
The programme.

Other Stations.

5NO NEWCASTLE. 347.3 M. 787 KC.

12.0-1.0 A BALLAD CONCERT
S.B. from Liverpool

From my knees in (Pianoforte) 4 m. 4 m.
The first of the three (Pianoforte) 8 m. 4 m.

FRANK VICARY (Violin) 1. 4 m.
They call me Mabel. 1. 4 m.

LOVE'S PHILOSOPHY. 1. 4 m.
FRANK VICARY (Violin) 1. 4 m.

Andante (Symphonie Espagnole). 1. 4 m.
PERCY EVANS (Bass) 1. 4 m.

Hear me, ye winds and waves. Handel. 1. 4 m.
Within these sacred bowers. 1. 4 m.

Loggins, Kevron 1. 4 m.
Fantasia, "Rigoletto". 1. 4 m.

PAULINE COOTE 1. 4 m.
The Moon and the Moon 1. 4 m.

FRANK VICARY 1. 4 m.
Lo Gheron. 1. 4 m.

PERCY EVANS 1. 4 m.
Valencia Song. 1. 4 m.

Samboe Woods. 1. 4 m.
The Tinker's Song. 1. 4 m.

4.30 An Orchestral Concert
Relayed from Parker's Restaurant

FARMER'S ORCHESTRA
MUSIC DIRECTOR L. E. LARKE

Folk Dance, "Dickon o' Devon" 1. 4 m.
Valse, "Unrequited Love" 1. 4 m.

ROSE KNOWLES (Soprano) 1. 4 m.
Cherry Ripe. 1. 4 m.

The Splendour of the Moon 1. 4 m.
ORCHESTRA 1. 4 m.

Solentia, "Cavalleria Rustica" 1. 4 m.
Of Italian Dance, No. 2. 1. 4 m.

Selection, "Good News" 1. 4 m.
De Sylva, Pinner and 1. 4 m.

5.15 THE CHILDREN'S HOUR:
Songs sung by D. Nickola and Osborn's Little

6.0 Bournemouth Programme relayed from Daventry (See London)

Aerial-Earth Equipment

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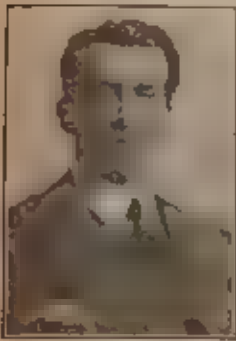
1. 4 m.
1. 4 m.

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

PORTRAIT OF COATES. 'THE POEM OF ECSTASY'.

By Percy A. Scholes.

By Edwin Evans.



Albert Coates.

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

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

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

Apart from Wagner, we most of us associate Coates chiefly with Russian music, and this is natural, for he has been the first to reveal to us the wonders of many Russian works. The B.B.C. concert-performance of Rimsky-Korsakoff's opera, *Katka*, at Covent Garden, in March, 1928, will be remembered by many listeners. In the present writer's memory it still remains one of the high-water marks of B.B.C. enterprise. As a half-Russian, Coates feels the Russian music and makes others feel it too. Moreover he has had the advantage of close association with the Russian composers of his time. I once witnessed a wonderful scene of enthusiasm in the Augusteo at Rome after his conducting of Scriabin's *Poem of Ecstasy*—and let it be said that at the same concert he impressed the Romans just as much with his interpretation of Brahms' First Symphony.

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

Of Coates' compositions the world does not yet know as much as, I fancy, he would like. There is an opera, *Assurbanipal*, that was announced for 1915 at Moscow, but I think has not yet been heard there or elsewhere. Coates is fortunate in possessing a domestic librettist, Sheldon, once a girl friend of P. A. S.

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

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SCRIBIN is one of the most tantalizing figures in modern music history. He was forty-three when he died (April 14, 1915) and the question whether his last works were his best is a matter of controversy. He was a man of great energy and ambition, and he was a man of great talent. His five great symphonic works, of which the *Poem of Ecstasy* is the fourth, are so full of life and energy that they seem to be the work of a man who was engaged in a great struggle when he died.

Some of the most interesting of his works are his *Symphony No. 1*, *Symphony No. 2*, *Symphony No. 3*, *Symphony No. 4*, and *Symphony No. 5*. These are great works of music, and they are great works of art. They are great works of music, and they are great works of art. They are great works of music, and they are great works of art.

These are great works of music, and they are great works of art. They are great works of music, and they are great works of art. They are great works of music, and they are great works of art.

Let us give a name to the *Symphony No. 1*, his third, *The Divine Poem*, is the self-expression of a man who was a man of great energy and ambition, and he was a man of great talent. His five great symphonic works, of which the *Poem of Ecstasy* is the fourth, are so full of life and energy that they seem to be the work of a man who was engaged in a great struggle when he died.

These are great works of music, and they are great works of art. They are great works of music, and they are great works of art. They are great works of music, and they are great works of art.

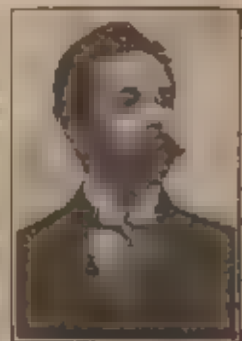
Such a name means the complete story of a man's life. It is a name which has prompted so many symphonies and other works of music. It is a name which has prompted so many symphonies and other works of music. It is a name which has prompted so many symphonies and other works of music.

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Let us now take the musical craftsman and his methods. Scriabin began as a keyboard composer strongly influenced by Chopin. By the time he had reached his second symphony the dominant influences were Wagner, and more particularly Liszt, who, for all his turbulent life, was himself something of a mystic. In other words Scriabin was a man of great energy and ambition, and he was a man of great talent.

Technically that romanticism rests largely upon the use, subsequently the abuse, of a certain group of devices which admit of brief explanation. If you alter an essential note of any chord, raising it or lowering it from the place it should occupy, it will develop a strong feeling of yearning to get back to its right place in the chord. If, by the time you allow it to do this, the chord itself has moved on and become another, the note will correspond to a chord in its new position which will thus be prolonged. Later this mode of expression, which produced some of the best results of Wagner's *Tristan* and is used to great effect in Scriabin's *Poem of Ecstasy*, is known as 'polytonality' from the effect of pathos engendered by the yearning of the note for its resolution. It is to an extraordinarily skilful use of such devices that is due the emotional intensity of Scriabin's music.

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



Alexander Scriabin

Alexander Scriabin was a man of great energy and ambition, and he was a man of great talent. His five great symphonic works, of which the *Poem of Ecstasy* is the fourth, are so full of life and energy that they seem to be the work of a man who was engaged in a great struggle when he died.

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Edwin Evans.

Hullo Children!

UNCLE PETER CALLING

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

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

Beginning , Saturday , February 16th.

[illegible]

A TRADE FOR EVERY SUIT

(Friday's Programmes continued on page 304).

Friday's Programmes continued (February 15)

Columbia
New process **RECORDS**

ELECTRIC RECORDING WITHOUT SCRATCH

THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

QUARTET IN D MINOR (Mozart).
Played by the Léner String Quartet. In Six Parts on Three Records (Nos. L2855 to L2857—6s. 8d. each).

FROM THE NEW WORLD, Symphony (Dvorak).
Played by the Halle Orchestra, conducted by Sir Hamilton Harty. In Ten Parts on Five Records (Nos. L2858 to L2862—6s. 8d. each).

COPPELLIA, Ballet (Léonide).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5114—4s. 6d.).

LEONORE, No. 3, Overture (Beethoven).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5115—4s. 6d.).

PAGLIACCI, Balladella (Leoncavallo).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5116—4s. 6d.).

LE VILLI—Witches' Dance (Puccini).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5117—4s. 6d.).

ALFONSO AND ESTRELLA (Rosamunde).
Overture (Schubert).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Sir Hamilton Harty (No. L2863—6s. 8d.).

A MIDSUMMER NIGHT'S DREAM, Overture (Mendelssohn).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Sir Hamilton Harty (No. L2864—6s. 8d.).

SYMPHONY No. 4, in D Minor (Schumann).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5118—4s. 6d.).

CARNIVAL Overture (Dvorak).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5119—4s. 6d.).

WITH THE WILD GESE (Sir Hamilton Harty).
Played by the Royal Philharmonic Orchestra, conducted by Sir Hamilton Harty (No. L2865—6s. 8d.).

MAGIC FLUTE (Mozart).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5120—4s. 6d.).

SONATA in A (Mozart).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5121—4s. 6d.).

AIDA—Ritorna vincerli (Verdi).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5122—4s. 6d.).

VALKYRIE—Ride of the Valkyries (Wagner).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5123—4s. 6d.).

TOSCA—Vissi d'Arte (Puccini).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5124—4s. 6d.).

1812, Overture (Tchaikovsky).
Played by the R.B.C. Wireless Symphony Orchestra, conducted by Percy Pitt (No. 5125—4s. 6d.).

COLUMBIA ARTISTS IN THE PROGRAMMES

BELLA BAILLIE, Soprano
REX PALMER, Baritone
RAYMOND NEWELL, Baritone
ROBERT EASTON, Bass
ARTHUR CATERALL, Violin
T.C. STERNDALE BENNETT, Entertainer at the Piano

Sir DAN GODFREY and the Bournemouth Municipal Orchestra
JACK PAYNE and the R.B.C. Dance Orchestra
RAY STANITA and the Bournemouth Band

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Complete Catalogue of Columbia "New Process" Records—sent free—COLUMBIA
174 102 Dr. Fenchurch Road, London E.C.3

SWA CARDIFF. 823.2 M. 870 KC.

10.20 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 JOHN STITT, N.C.A. CELEBRITY
Omniscience
Relayed from the Curzon Restaurant
5.15 THE CHILDREN'S HOUR
6.0 Mr. F. W. HARTLEY: 'The Timber of Poetry'
—I
6.15-11.0 S.B. from London (10.0 Local Announcements)

SSX SWANSEA. 284.1 M. 1,020 KC.

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

ZZY MANCHESTER. 874.3 M. 793 KC.

2.0 Limerick to Dancers.
Canon C. E. RAYNES: 'Birds of the North Country'—V, Birds of the Moors: Larger Bird S.B. from Liverpool
3.20 London Programme relayed from Daventry
4.30 An Eric Coates Programme
THE NORTHUMBRIAN WIRELESS ORCHESTRA
Overture 'The Merry Maids of France', Jaynes Youth Waltz, Wood Nymphs' Suite, 'Four Ways'
THE CHILDREN'S HOUR:
Sunshine and Rain
Rays from THE SUNSHINE TRIO
Songs sung by BEATRICE COLEMAN
Talks for Toons: Miss ANNE LAMPTON
'Keeping Pigeons and How to Make a Dancer and Pigeon Cote'
6.0 Mr. W. HASLAM: More About Bananas



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

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

6BM BOURNEMOUTH. 894.8 M. 757 KC.

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

EPY PLYMOUTH. 894.8 M. 757 KC.

2.30 London Programme relayed from Daventry
6.35 THE CHILDREN'S HOUR
We go 'Aboard the Dordot' (G. G. Jackson), but are cheered by the re-appearance of Tor's and Boris in new songs and duets
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (10.0 Forthcoming Events, Local Announcements)

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

10.20-11.0 Sailor Shanties and Banjo Solos

THE MANCHESTER SHIP CANAL LATERFORD MALE VOICE CHORUS

Conducted by TOM PEARSE

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

HARRY GRAY (Banjo)
Banjo-variety
Piano
Dainty Miss }

Choir
Bully Boy } arr. Terry
Piano
The Sailors Chorus }

HARRY GRAY
Butter Fingers Fillis
Get Coin' Mandel
Go-Go Volschko

Johnny, come down to Rife } arr. Terry
Blow the man down
Song of the Jolly Roger Chudleigh Caudish

Programmes for Friday.

Other Stations.

5NO	NEWCASTLE	241
2.30	10.15	5.15
6.15	10.15	5.15
6.45	10.15	5.15
7.15	10.15	5.15
7.45	10.15	5.15
8.15	10.15	5.15
8.45	10.15	5.15
9.15	10.15	5.15
9.45	10.15	5.15
10.15	10.15	5.15

5SC	GLASGOW	4.10
2.30	10.15	5.15
6.15	10.15	5.15
6.45	10.15	5.15
7.15	10.15	5.15
7.45	10.15	5.15
8.15	10.15	5.15
8.45	10.15	5.15
9.15	10.15	5.15
9.45	10.15	5.15
10.15	10.15	5.15

2BD	ABERDEEN	4.10
2.30	10.15	5.15
6.15	10.15	5.15
6.45	10.15	5.15
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7.45	10.15	5.15
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8.45	10.15	5.15
9.15	10.15	5.15
9.45	10.15	5.15
10.15	10.15	5.15

2BE	BELFAST	4.10
2.30	10.15	5.15
6.15	10.15	5.15
6.45	10.15	5.15
7.15	10.15	5.15
7.45	10.15	5.15
8.15	10.15	5.15
8.45	10.15	5.15
9.15	10.15	5.15
9.45	10.15	5.15
10.15	10.15	5.15

Notes From Southern Stations.

Bournemouth

ON Tuesday, February 10, Mr. Richard Q. Curator of the Bournemouth Museum, Bournemouth, will speak on his experience as a curator of Art for nearly forty years.

Plymouth

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

A Rugby football match between Plymouth Albion and Devonport Services is always a popular event, and when these well-known West Country teams meet at Beacon Park on Saturday afternoon, February 22, many who are unable to see the match will welcome the opportunity of listening to Mr. E. G. Roberts, who will describe the play from the B.B.C. observation hut overlooking the ground.

Dorchester Experimental

A PROGRAMME of music by John Ansell, conductor of the Wireless Orchestra at 2LO, will be broadcast from 5.15 on Thursday, February 21. Mr. Ansell will conduct the programme himself.

Gordon Bryan will give a half-hour recital on Saturday, February 23, by Debussy and Ravel.

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

Cardiff

A SPECIAL talk is now being given every Thursday, at 4.30 p.m. of Market by Carl H. and Swainson.

The dictionary defines a remnant as a 'piece of cloth offered at a reduced price when greater part has been used up.' An astute salesman once found that he could sell remnants better if he marked

them with a cigarette-end. Bovers then felt that they were having a real bargain. Miss Dorothy, who is responsible for the remnants on Wednesday evening, describes this entertainment as a quick sale revue. There will be a quick sale of remnants on Wednesday evening. She does not say that there will be detectives, so it looks as if the shop-lifters will have a good time.

Mr. Isaac Williams is a craftsman as well as an artist and therefore he is extremely practical. In his talk, 'Practical Hints on House Decoration' on Tuesday, February 19, at 5 p.m., he will consider the problems of the house, cleaned down during spring-cleaning, and awaiting the home-decorator. How to begin! It is one thing to buy rolls of paper and pots of distemper and varnish, quite another thing to use these goods skilfully. Many a housewife who meant to save money by doing the work herself has to call the expert in at the end. Here is the expert before she begins. Mr. Williams travels in the Far East nearly every year and the fruits of his travels are apparent in all his talks. Above all, he will remind listeners that fresh colours cost more than drab ones.

B.B.C. PUBLICATIONS.

'LAKME.'

On February 25 and 27 there will be broadcast the sixth of the series of twelve well-known operas, this time *Lakme* by Delibes. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Lakme* at 2d. each, (2) the complete series of twelve for 2s. 6d. or (3) the remaining seven of the series for 1s. 2d.

1. *Lakme* only.

Please send me.....copy (copies) of *Lakme*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.

2. *The Complete Series*.

Please send me.....copy (copies) of each of the twelve Opera Librettos, as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.

3. *The Remaining Seven of the Series*.

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

'SHAKUNTALA.'

Shakuntala, by Kalidasa, to be broadcast on February 11 and 13, is the sixth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Shakuntala* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining seven of the series for 1s. 2d.

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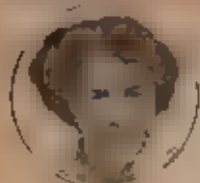
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SATURDAY, FEBRUARY 16

2LO LONDON & 5XX DAVENTRY

(1224 M. 828 KC.)

(1552.5 M. 107 KC.)

A Review by
Ernest
Longstaffe



- 10.15 **THE DAILY SERVICE**
- 10.30 (Daventry only) **THE SIGNAL**
The Wireless Orchestra
- 10.45-11.0 (Daventry only) **MISS VIOLET**
Home Dressmaking—J. How to
Turn a Coat into a Spring Coat Frock
- 12.0 **School Prizegiving**
Distribution of Prizes by Lady CLARENDON
- 1.0-2.0 **THE CARLTON HOTEL OCTET**
Directed by RENE TAPPOVITZ
From the Carlton Hotel
- 2.55 **The F.A. Cup**
A Running Commentary by Mr. GEORGE
J. ALLISON on the 4th Round of the
F.A. Cup Match
Swindon Town v Arsenal
Relayed from Swindon Town F.C. Ground

- 4.30 **JACK PAYNE and THE B.B.C. DANCE**
ORCHESTRA
- 5.15 **THE CHILDREN'S HOUR**
'FAT KING MELOD and PRINCESS CARAWAY'
A Play by A. P. HERBERT
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN; AD-
vancements and Sports Bulletin**
- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
A RECITAL OF SONGS BY PURCELL
Sung by HERBERT HEVNER (Baritone)
- 7.0 **MR. HARVEY GRACE: 'Next Week's Broad-
cast Music'**
- 7.15 **Col. M. F. McTAGGART: 'The Mastery of
a Horse'**

People who are interested in horses have
heard Mr. McTaggart's talk on the subject of
the 'Mastery of a Horse' at the Agricultural Hall,
London, on the 1st and 2nd inst. He will be
repeating his talk by Col. McTaggart, who will be
remembered for previous talks on horses and
horsemanship, comes, therefore, at a very
appropriate time.

7.30 A Light Orchestral Concert

HILDA BLAKE (Soprano)
THE WESTMINSTER SINGERS
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

March, 'Rev. Grimbald's Ex!' *Faber*
Overture, 'The Black Domino' *Auber*

7.40 HILDA BLAKE with Orchestra

Cure Nome (Dear Name) ('Rigoletto') Verdi

In the first Act of Verdi's *Rigoletto*, the
handsome and dashing Duke has been
making love to Gilda, the daughter of his
Court Jester, Rigoletto. The Duke has not
revealed his identity, calling himself simply a
student. Here Gilda, left alone, has her
innocent mind full of his image, and sings in
soliloquy, that his name is carved on her heart.
The air is one of Verdi's brilliant show pieces
which has been sung by all the most famous
Coloratura singers since it was composed
there are few indeed of Verdi's melodies so
universally popular.

7.46 THE ORCHESTRA

Selection, 'Good News'
Do Sylva, Brown and Henderson
Valse, 'Sant à Toi'.... *Faerber*



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AFTERNOON'S CUP-TIE BROADCAST

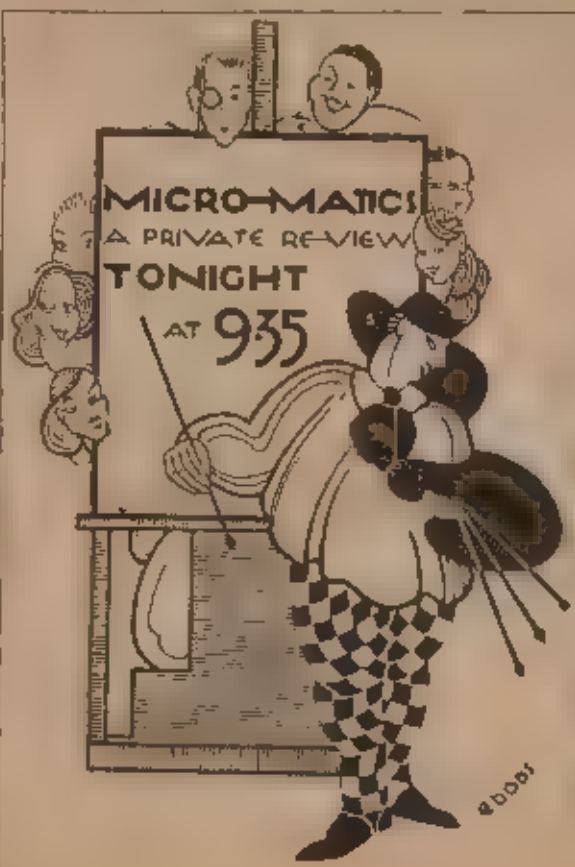
7.50 WESTMINSTER SINGERS

An Island Shouting Song *Robertson*
What is Love? ... *Trinity*
There was a Song to Boy

8.5 ORCHESTRA

Overture to a Comedy *Chabrier*
Airs de Ballet ... *Cornu*
Contemplation, Impression
Cavotta *Leoncavallo*

FOR some weeks past London listeners have
had an opportunity of becoming acquainted
with Mrs. Marib's music, in 'The Rose and
the Ring,' the fantastic Thackeray play which,
in a new version, with her music, has had a
successful run.



He is a simple strain, an
and modern. In the
of Mozart
his courtly
of the
and naturally infectious. Scored
for woodwinds, horns, and strings, the
Overture displays, within its concise
compass, a real mastery of the resources
on which it calls. It begins with a
lively tune on the first violins which
woodwinds afterwards imitate, and aug-
ment with another melody shared by the
flute, this furnishes material for the
merry opening. With it there alternates
another and more smoothly flowing
tune heard at first on the violins.

8.20 HILDA BLAKE

Where'er a swallow leaves the sky
Let us ...
We are fully ...
And of it ...

8.42 WESTMINSTER SINGERS

Fair would I change that note I rapture of ...
The Long Day Closes

8.48 ORCHESTRA

The Ride of the Valkyries ... *Wagner*

INTENDED by his parents to be a lawyer,
and for some time a Civil Servant, Chabrier
had no regular instruction in music, and the
brilliance of his work is regarded as inspired
by a really natural genius. He had his own
fair share of the hardships and misfortunes
which so often attend on genius, and was only
fifty-three when he died.

Rhapsodie 'Espagne' was composed after a
journey in Spain, and is based on the national
dance tunes. There is an introductory section
in which the tunes are hinted at and then
we hear the first, a Jota, and a Fandango,
both brilliantly set forth with full orchestra
tune. The next two tunes are smoother and
more easily flowing and the fourth is again
lively. The fifth, the most obviously
Spanish of the themes, has since become very
widely known apart from its use in this
Rhapsody. The whole work is straightforward
and clear and conceived in the gayest
spirit.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Six Strange Saturdays'—VI

by
HOLT MARVELL

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 'Micro-Matics'

A Private Re-view of Sketches and Composi-
tions

Designed by ERNEST LONGSTAFFE
Colour Series

Red ... *FRANK RICHARDS*
Blue ... *ROSE BAKER*
Yellow ... *ANONA WAIN*
Green ... *ON ...*
Orange ... *FRANK GIBBS*
Pink ... *JEAN HARTLEY*
Mauve ... *JEAN ALLSTON*

REVUE CHORUS

JACK PAYNE and the B.B.C. DANCE
ORCHESTRA will be in attendance

10.35-12.0 DANCE MUSIC: FRED ELMALDE and his SAVOY HOTEL MUSIC from the Savoy Hotel

Saturday's Programmes continued (February 16)

SWA CARDIFF. 322.1 M.
928 KC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cardiff) (Geddes) (Cymru)

To: ...
S: ...
M: ...
E: ...

2.55 London Programme relayed from Daventry

5.0 MAX CHAPPELL'S DANCE BAND
Relayed from Carl's Cafe, Cardiff

5.15 THE CHILDERN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 MR. M. I. WILLIAMS-ELLIS: 'Treasure Trove in Wales' - II

KING COAL has come to be associated with Wales in these days, but other minerals are to be found for the working, and Mr. Williams-Ellis, who is an authority amongst mining engineers, will tell an interesting story this evening.

7.15 S.B. from Swansea

7.30 DOUGLAS BYNG

LANE LISTER

The Popular Artists from C. B. Cochran's Revue

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES

(Cardiff) (Geddes) (Cymru)

Overture, 'Cockaigne' Elgar

KENNETH ELLIS (Bass) and Orchestra

Si Tia i Cippi ('Berenice') Handel

On ...

Molly on the Shore

Air from Countess ...

Shepherd's Boy

F. ...

ORCHESTRA

'Peer Gynt' Suite, No. 1 ...

KENNETH ELLIS and Orchestra

Vulcan's Song ('Philemon and Baucis') Gounod

ORCHESTRA

Valer Triste ...

Rhapsodie Espagnole ...

9.0-12.0 S.B. from London (9.30 Local Announcements) - Sports Bulletin

5SX SWANSEA. 754.1 M.
1,070 KC.

12.0-12.45 S.B. from Cardiff

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.15 Mr. Rowe Harding, 'Rugby Football'

7.30 S.B. from London

9.30 Sports Bulletin, S.B. from Cardiff

9.35-12.0 S.B. from London

6BM BOURNEMOUTH 328.5 M.
1,040 KC.

12.0-1.0 Gramophone Recital

2.55 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

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

SPY PLYMOUTH. 395.3 M.
767 KC.

12.0-1.0 A GRAMOPHONE RECITAL OF PLANTATION MELODIES AND NEGRO SPIRITUALS

Fox-trot, 'Ol' Man River' (Show Boat) Kern

Deep River ...

Imagin to ...

Vocal Solo, 'The Old Folks at Home' Traditional

Negro Spirituals

I've been thinking ...

Gwine lay down my life ...

Plantation Melody, 'I've come back to old Virginia' ...

Four do Loma a-cry ...

Black and white ...



Mr ROWE HARDING,

the old International, who has captained Cambridge and Wales, gives a talk on Rugby from Swansea this evening.

Fox-trot, 'Can't help lovin' dat man' (Show Boat) ...

Negro Song, 'Water Boy' ...

Negro Spiritual, 'Swing low Sweet Chariot' ...

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Kiddies, including a reading, 'The Puzzle Nut' ...

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

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

22Y MANCHESTER. 375.3 M.
762 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

MABEL WHITELY (Contraalto)

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Relayed from Leeds

At ...

Songs sung by GUNNELL HAMILTON and M. DUFFY BURN BENHAM

An Animal Competition

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Alderman MISS E. MITCHELL: 'A Landscape from Canada'

7.15 S.B. from London

7.30 A Popular Concert

Arranged by THE PLAYERS OF THE NORTHERN WIRELESS ORCHESTRA

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Ruslan and Ludmila' ...

Three dances by Handel ...

... W. ...

O Isis and Osiris

Who treads the path of ...

... (The Magic Flute) ...

ORCHESTRA

Symphony in E Flat ...

CHARLES COLLIER (Harp)

... Military Patrol ...

... Ballet Suite ...

REINOLD WITTEHEAD with Orchestra

A Devonshire Wedding ...

... the Sergeant-Major's on Parade Longstaff

... Roaming Life ...

... SYR ...

... Procy ...

... CAPRICCIO ...

... Gavotte in B Minor ...

ORCHESTRA

French Military March ...

9.0 S.B. from London

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 343.5 M.
1,150 KC.

12.0-1.0 — Music relayed from the Oxford Galleries, 2.55 —

London, 4.30 — Music relayed from the Oxford Galleries, 5.15 —

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... 10.15 — ...

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... 10.45 — ...

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... 11.15 — ...

... 11.30 — ...

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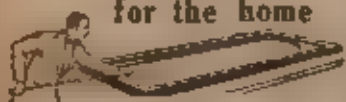
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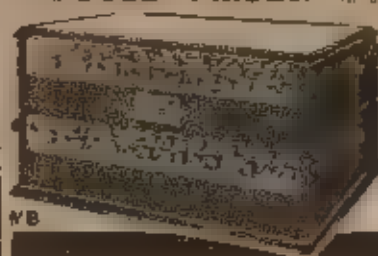
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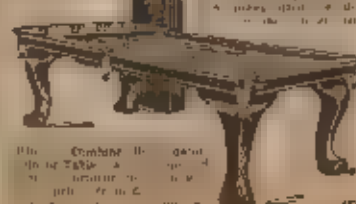


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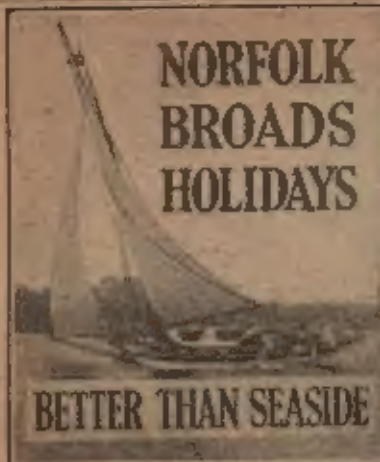
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