

BROADCAST PROGRAMMES FOR FEBRUARY 17—FEBRUARY 23

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 281.

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

FEBRUARY 15, 1929.

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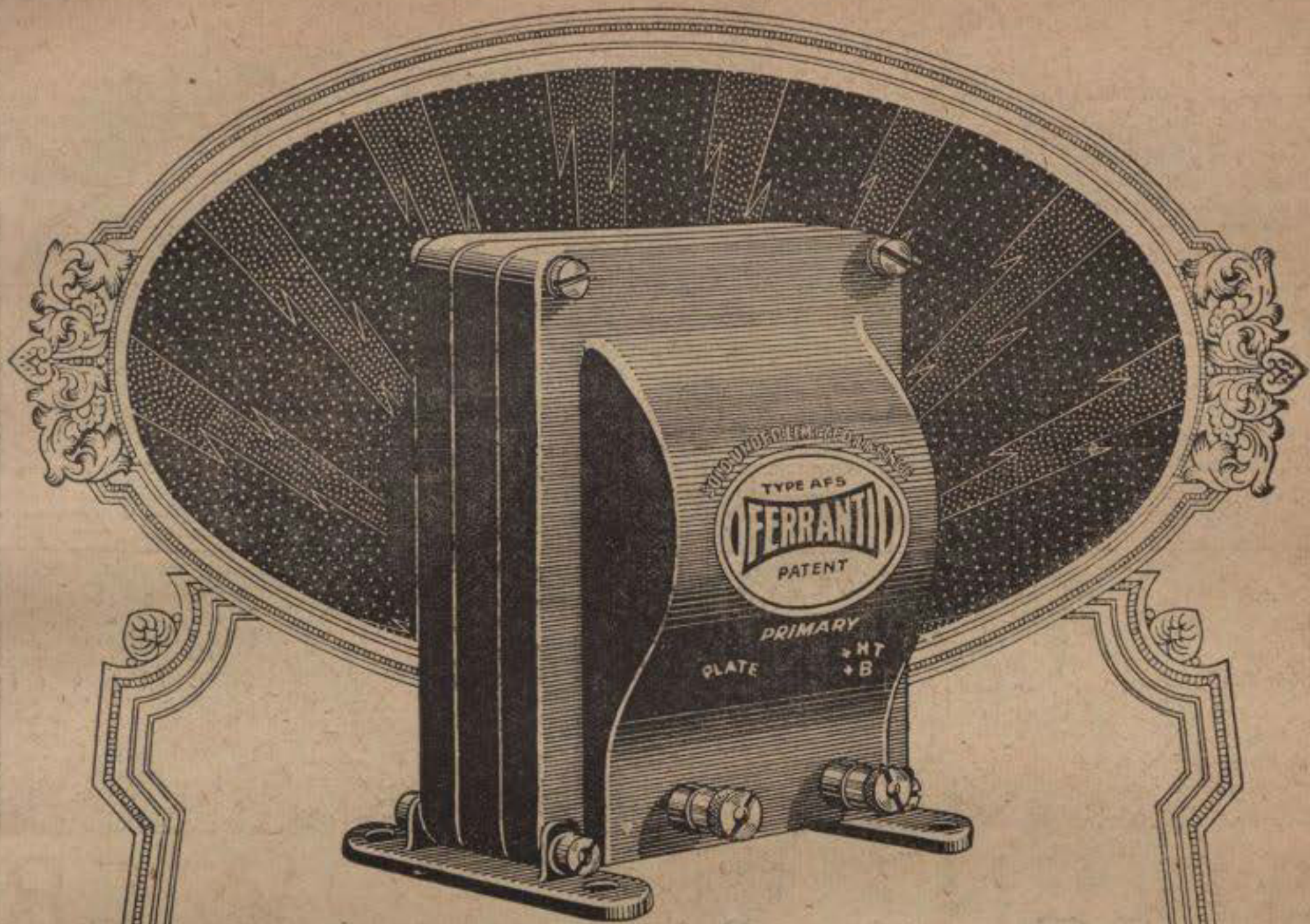


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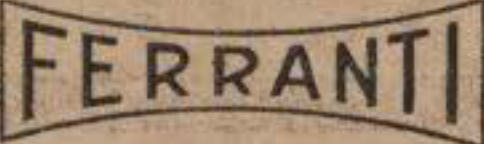
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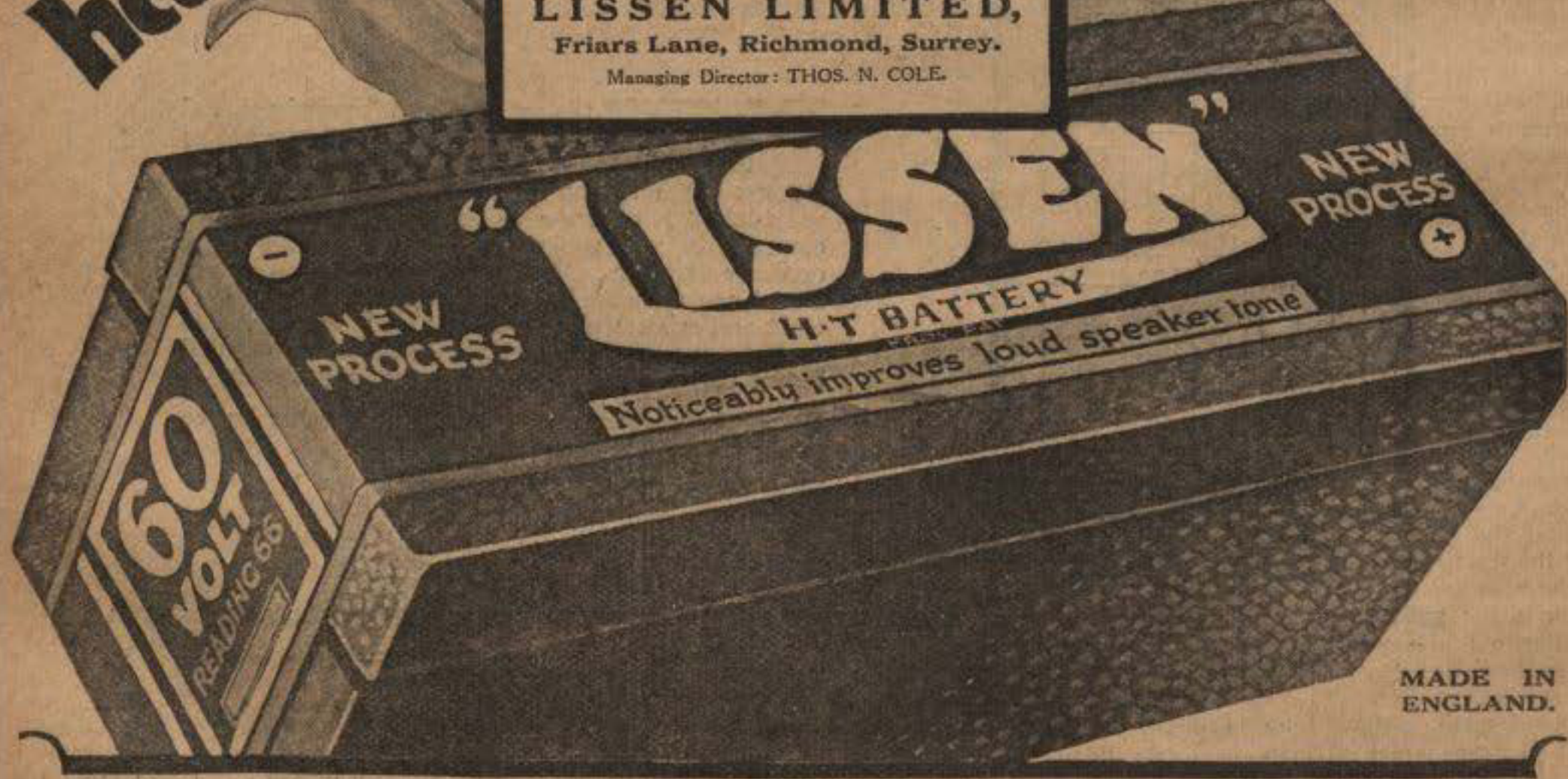
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# THE RADIO TIMES

Vol. 22. No. 231.

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FEBRUARY 15, 1929.

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## TAKING BRITISH LIGHT OPERA TOO LIGHTLY.

IT is scarcely an exaggeration to say that the history of British Light Opera is synonymous with the history of British Opera. The statement may seem as startling as the fact is unwelcome to the musically intense; but its general truth can in no way be denied.

Even the origin of such serious English opera as we have must be sought in soil definitely less tragic than that in which German or Italian serious opera first grew. English opera sprang from the masque, a form more remarkable for lyric than dramatic expression, wherein, moreover, the spectacular element inevitably played a most important part. As we all know, the more ambitious experiments in British dramatic music came to nothing, mainly because their principal exponent, Purcell, died prematurely and never found a worthy successor. It was a great pity from every point of view, because, contrary to what is usually believed, the English masque composers showed especial aptitude for the handling of recitative, and this useful idiosyncrasy, coupled with the characteristic freshness of their musical inspiration, would assuredly have produced a musico-dramatic form of great interest. As it is, the flower of serious English operatic music may be said not only to have bloomed but to have blown in Purcell's music to *The Fairy Queen*, *King Arthur*, and *Diocletian*, not to mention his one genuine opera and greatest masterpiece, *Dido and Aeneas*. For what, after all, came after? Dr. Arne's *Artaxerxes* and such-like bombast in the eighteenth century. In the nineteenth even less, till we come to one or two works by Stanford and Mackenzie—and frankly are not these creditable failures rather than anything else?

The history of British Light Opera, on the other hand, is a very different affair. This may be said to have started in Elizabethan times as incidental music to the drama. Such incidental music, however, despite its secondary position, was of the greatest importance; for the Singing Ballets, dances, such as pavaues, galliards, and jigs, of which it in the main consisted, became immensely popular not only in England but on the Continent, where the English reputation at that time as regards singing music and the drama was at least as great as that of the Russians today. The element of light music in the hopeful operatic experiments of the Restoration has already been emphasized. When, however, the Stuarts and the promise of serious English dramatic music left England more or less simultaneously, this light element remained behind. Even the triumphs of a foreign genius like Handel failed to check the growth of the sturdy

By FRANCIS TOYE

home plant. Doubtless *The Beggar's Opera*, with its amazing vitality, stands to some extent in a class by itself, but the general form of Ballad Opera to which it belongs must be considered as typical rather than exceptional, and though these productions, from the æsthetic point of view, were not unlike modern revue, their frivolity did not prevent them exercising a considerable influence in



A GENIUS OF LIGHT OPERA.

Sir Arthur Sullivan, as a *Punch* cartoonist saw him. Sullivan's opera, *The Emerald Isle*, which was completed after his death by Sir Edward German, is to be broadcast on Tuesday and Wednesday of this week.

Germany, where they are said to have been the direct ancestor of the Singspiel, itself the humble progenitor of German National Opera.

The Ballad Operas may be said to have come to an end in 1762, though some of them, notably *The Beggar's Opera*, have been constantly revived, and nearly always with success. As a popular form of entertainment they were succeeded by the operas of Dibden and Bishop, the former especially being very much like them, except in so far as the tunes were written by one composer instead of being collected from many different sources. Next came works like *The Bohemian Girl* and *Maritana*, both equally detested by the musical pundits. Still, there is no blinking the fact that these popular operas by Balfe and Wallace showed and, indeed, still show, considerable vitality.

What is more, *The Bohemian Girl*, at any rate, in its time achieved a popularity in Europe which has been denied to the works of almost all English serious music composers in the nineteenth century. The only parallel to it must be sought in the sweeping success of *The Mikado* in the 'eighties, and the still remarkable popularity of *The Geisha* in many Continental theatres devoted to light music.

It seems hardly necessary to emphasize the importance of the Gilbert and Sullivan operas. Doubtless they are supremely popular owing to their defects as well as their merits, but the fact remains that Sullivan's music has precisely that calibre which, for better or for worse, appeals essentially to Englishmen. It is also music of a calibre which, for better or for worse, must remain the foundation of any edifice of truly English National Opera. If the historical factor counts for anything in an indication of the manner in which the British Dramatic Muse most naturally expresses herself, there can be no doubt that the favoured idiom is that of Light rather than Heavy Opera. Wagner used to say much the same thing about the French musical theatre and, despite *Carmen*, *Faust*, *The Trojans*, and *Pelléas and Mélisande*, not altogether without reason. Only the French have been fortunate to this extent. Practically all their best composers have at some time or other busied themselves with the comic opera form naturally so congenial to this temperament. Most of our best composers, on the other hand, have eschewed it. Even Sullivan himself as every student knows never took his comic operas quite seriously, feeling confident, apparently, that the world would find his masterpieces in the *In Memoriam* Overture or *The Golden Legend*, than in *The Mikado* or *The Gondoliers*.

Wherefore it seems to me one of the wisest things British musicians can do is to recognize the extraordinary hold that Light Opera has always had on the inhabitants of these islands, and to act accordingly. In short, British Comic Opera should be treated at least as seriously as British Serious Opera. This does not mean that the traditions of the past should be slavishly and pedantically followed. On the contrary. Mere copies of the Gilbert and Sullivan operas or *The Beggar's Opera* indicate nothing but sterility. The new *Mikado*, the new *Beggar's Opera*, if and when they are born, will certainly be as little like their original prototypes as can well be imagined. The seriousness should take quite another form—the ardent exploration with every device that ingenuity can devise of every possibility latent in a form that has always appealed and still appeals especially to the great public of this country.





### Of Coffee and Omelettes.

MANY an English housewife talks of 'French coffee' as though France were the Paradise of coffee-drinkers where no such thing as bad coffee could enter in. Actually, though coffee in general is more palatable in France than in England (principally because it is both hotter and stronger), I have never yet tasted such



'We are as able omeletteers.'

coffee as certain London friends of mine, who know the trick, brew from freshly-ground berries. The same with omelettes. At most little restaurants in France they can turn you out a presentable omelette, though none so gay and effervescent as those made by a famous little tea-shop in Cambridge. The omelette has been under a shadow since the authoress of a classic Victorian cookery book started her recipe with 'take a teaspoonful of flour' and thereby drew upon our heads the scorn of the civilized world. Let us dissipate this national inferiority complex. We are as able omeletteers as any 'demmed frog-eating mounseer' (as my Uncle Wilfred used to call them). At 6 p.m. on Friday, March 1, Miss Marjorie Guy is to broadcast an elegant discourse on 'Omelettes.'

### Fifteen Brass Bands.

SATURDAY evening, March 2, will be the occasion of a positive orgy of brass bands, when a concert by massed bands is to be relayed from the de Montfort Hall, Leicester. The bands taking part will be chosen from those which during the week have competed in the sixth Annual Leicester Brass Band Festival, one of the most important competitions of the year, which is held in aid of the Leicester Royal Infirmary. Fifteen bands will be heard in a programme conducted by Lieut. J. Ord Hume.

### The Next Symphony Concert.

THE programme of the next B.B.C. Symphony Concert, to be relayed from the Queen's Hall on Friday evening, March 1, will consist of *The Damnation of Faust*, by Hector Berlioz. The revival of this splendid work is due to the conductor of the evening, Sir Hamilton Harty, who has worked so consistently to interest us in the composer's music. The life of Berlioz as revealed to us in his letters and memoirs was one of ceaseless poverty and struggle. In those pages we find a 'bohemia' far more genuine, and therefore more appealing, than that of Murger's pasteboard loungers of Montmartre. 'The Life of Hector Berlioz' (you can get it in the inexpensive 'Everyman' series) stands high among autobiographies, for its author, who, when he could not afford to write music, made a living out of journalism, had a wonderful memory combined with a vivid and sensitive style of writing. A record of faith and genius triumphant over as many handicaps as ever faced a man in his career.

## 'The Broadcaster's' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### The Struggle of Hector Berlioz.

TRAINED as a doctor, Berlioz could not face the dissecting rooms at the Medical School of Paris. I myself was once lured into the 'meat shops' (as the undergraduates cynically style them) at Cambridge—I sympathize. Despite his father's advice, he gave up Medicine for Music—but had to be content to earn his living as a chorus-singer in the theatre. For seven years, 1823-1830, he fought poverty with a gaiety which astounds the reader of his memoirs. In 1830, he won the Prix de Rome by a unanimous verdict. He married Henrietta Smithson, an Irish actress. Their marriage was hardly a success. Berlioz, unable to make headway in his career, was driven for years to weary himself with journalism and serial-writing; while his wife, her career having been closed by an accident, grew neurotic. All through those hard years Berlioz managed to find time and energy for composition. That is what fascinates one about the man, the strength and breadth of his inspiration, his intolerance of tradition, his large ambitions to create something new in music—qualities which burned in him so strongly that even when he was most wearied by 'hack work,' he had to invent a system of musical shorthand in order to be able to put his ideas quickly enough on paper. During the past few years, Sir Hamilton Harty has given listeners *The Mass of the Dead* and *The Trojans at Carthage*. We should look forward to March 1 and *The Damnation of Faust*, which contains the celebrated Rakoksky March. The principal singers will be Stiles Allen, Tudor Davies, Harold Williams, and Herbert Simmonds.

### The Craving for Massed Orchestras.

IN his Memoirs Berlioz stated his ideal orchestras as:—  
242 Strings.  
30 Grand Pianos.  
30 Harps.  
Legions of wind and percussion.

The King of Prussia once asked him, 'Are you the musician who always writes for an orchestra of 500 players?' Berlioz replied with dignity: 'Your Majesty has been misinformed. Sometimes I use only 450!' Needless to say, his desires for a massed orchestra were never gratified. *The Mass of the Dead* he scored for two military bands and a whole battery of drums. *The Damnation of Faust* may be called a concert-opera. Attempts to stage it in the opera-house have met with little success. The last occasion on which the work was broadcast was from Newcastle, on March 21, 1928, when a concert by the Newcastle and Gateshead Choral Union and the Newcastle Symphony Orchestra was relayed from the Town Hall.

### New Methods in Our Prisons.

THE series of talks on 'Crime and the Criminal' is to be continued at 9.15 p.m. on Monday, February 25, by Colonel G. D. Turner, Governor of Wakefield Prison, whose subject will be 'Some Recent Experiments in Prison Reform.' Colonel Turner is a distinguished soldier, educationist, and lecturer on international affairs. His interest in problems of adult education led him to enter the prison service. As Deputy-Governor of Wormwood Scrubs and Governor of Exeter and Wakefield Prisons successively, he has during the past four years had opportunity for putting his individual ideas of prison administration into effect.

### First Relay from the Coliseum.

ON Tuesday evening, February 26, listeners will hear the first relay from the London Coliseum, the largest of metropolitan theatres, famous for its revolving stage. From the outside broadcast point of view the Coliseum is a fairly difficult proposition. Very extended closed-circuit tests had to be carried out by the B.B.C. engineers before the metallic echo from the vast stage could be overcome. Special care will have to be taken with the stage setting used for the 'act' to be broadcast and in the placing of the three microphones. The engineers pay tribute to the enthusiastic assistance of the theatre people in preparing for a successful relay on the 23rd. As a theatre, 'the Coliseum' has a very distinct personality. Though it lacks the intimacy of its little brother, the Alhambra, it impresses with the magnificence of its design and the fact that there is seldom, if ever, a seat left unoccupied in the huge auditorium. Its revolving globe has become a familiar landmark of London-by-Night.

### 'The Shy Voice.'

AT 10.45 on Friday evening, March 1, Cecil Dixon is to give a short pianoforte recital of works by Chopin and Brahms. Miss Dixon, it was disclosed some time since, is the 'shy voice' pianist of the Musical Interludes, who announces her own items.

### When We Were Very Young.

THOSE who remember British Broadcasting in the days before the B.B.C. have many amusing stories to tell of the strange programme inspired by the present Chief Engineer of the B.B.C., which used to come from the Marconi Company's Research Station at Writtle (2MT), of the first 2LO, a hundred-watt transmitter on the top floor of Marconi House, and of the second 2LO (as yet pre-B.B.C.) which succeeded it. It is interesting to recall that, from the last-named station, on May 11, 1922, was broadcast a running commentary on the Carpentier-Kid Lewis fight at Olympia—and a very brief commentary it must have been! By agreement with the Press, the present regular system of O.B. commentaries did not come into operation until January, 1927. Arthur Burrows



Just time to reach the kitchen.'

tells a good story of a letter received by him after the transmission of a description of an air race:—

'DEAR SIR,—

'You will be pleased to hear how much I have enjoyed your news of the air race. I have equally enjoyed the three-minute intervals, which have given me time to reach the kitchen and baste the joint for dinner.'

The first transmission of the British Broadcasting Company took place from 2LO on November 14, 1922. It consisted of General Election results. On the next day the Birmingham Station came into operation, followed a week later by Manchester.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### The Passing of 'Marge.'

IF the decision of the B.B.C. Advisory Committee on Spoken English as to the pronunciation of 'margarine' with a hard 'g' is generally adopted (and it is amazing how quickly B.B.C. pronunciations as promulgated by the announcers do become general), we must mourn the



'An old man on a barge.'

passing of that war-time abbreviation, 'marge.' Says a Derbyshire listener in a letter to the Editor: 'I have known it margarine since 1874 and sold many tons of it. I have always called it margarine (with a hard g) and left the "soft g" to the vulgar and ignorant.' That sounds a trifle fierce to me, for I, poor ignorant, had until lately preferred to rhyme 'marge' (a word of Tennysonian sweetness and languor) with 'barge.' Upon a closer examination of the facts, though, it is plain that the B.B.C. is right, and I shall therefore tear up the poem which I once wrote and hoped to publish. It began as follows:—

'There was an old man on a barge  
Whose wife was so terribly large,  
That he cautiously cut her  
Allowance of butter  
Till he found she grew fatter on marge.'

### Who Did Invent Them?

IN the words of one of my correspondents, 'Mr. Edison has invented so many things that there is no need to credit him with the work and discoveries of others.' Many listeners have written to me pointing out our Cinema Historian's error in attributing the original invention of the dynamo, the electric lamp, and the telephone to Thomas Alva Edison. The dynamo was the invention of our English Faraday, and to him alone the credit is due. Edison was merely the first patentee of a commercial dynamo (and, I am told, not a very efficient one at that). In the invention of the electric lamp Edison and Swan ran each other pretty closely. Swan, I believe, was first in the field by a short head, and, after litigation, the two inventors joined forces with the Edi-swan lamp. In the matter of the telephone, Bell's instrument was already in existence before Edison patented his. The author of our Cinema articles assures me that in his unfortunate generalization he had not the least intention of exaggerating Edison's work at the expense of any other inventors.

### British Energy—an American Tribute.

I HEAR that Abe Lyman, whose famous Hollywood band has been relayed from the Kit-Cat Club, was considerably impressed by our energy as dancers—which is an encouraging thought in these days when so many of the palms for endurance are going to Mr. Lyman's fellow countrymen. Some idiot has yet to think of a Dance Band Marathon to test the strength of saxophonists and the stamina of sousaphone players.

### A Little-Known Opera.

MOTHER India has provided the setting for quite a number of operas, among them Bizet's *The Pearl Fishers*, Massenet's *The King of Lahore*, *The Blue God* by Reynaldo Hahn, at least five versions of *Shakuntala*, based on Kalidasa's play, and *Lakmé*, by Leo Delibes, which is to be broadcast on Monday, February 25 (5GB), and Wednesday, February 27 (other Stations). Few British listeners will have heard *Lakmé*, though the 'Bell Song,' much broadcast and recorded, is well known. The story of the opera is not great drama, but that hardly matters to our radio audience, to whom it is no more than the vehicle for the composer's luscious and melodious music. The heroine, Lakmé, is the daughter of Nikalantha, a Brahmin priest and violent enemy of the British Raj. Gerald, a British officer, finds his way into the temple garden and is overcome with Lakmé's charms. The Brahmin finds out that the sanctity of the temple has been desecrated and, pursuing the guilty Gerald, stabs him. The wounded man is carried away to the jungle by his beloved and nursed back to health; but the drums call and Gerald has to march away, leaving Lakmé to eat a poisoned flower and die in despair.

### The Composer of 'Lakmé.'

THE composer of *Lakmé*, Clément Philibert Léo Delibes, is rightly better known for his ballet music than for his opera. To the writer the name 'Delibes' recalls evenings at the Opera in Paris when *Pagliacci* was followed by *Sylvia* or *Coppelia*, beautifully danced to the tripping melodies against that massive, dusty scenery which has become part and parcel of 'an evening at the Opéra.' Delibes became a composer of ballets almost by accident. In 1865, he had been elected second chorus-master at the Opéra; a year later he was commissioned to assist the Polish composer, Minkows, in composing a ballet to be entitled *La Source*. His function in this collaboration was intended to be advisory, but he actually wrote a great deal of the music which turned out to be considerably better than that of his principal. A second opera by Delibes, *Le Roi Pa dit* ('Tis the King's Command), will be broadcast later in the present 'libretto' season. This tells of the adventures of the Marquis de Moucontour, who was fortunate enough to catch Madame de Maintenon's escaped parrot and be presented to Louis XIV.

### Once Violinist to the Czar.

THE evening concert from London on Sunday, February 24, will be relayed from the Hotel Victoria. Emilio Colombo, who will be heard with his orchestra in a popular programme, has had a life of adventure. With his father's orchestra, he left Italy to tour Europe, finally reaching St. Petersburg. In Russia he became a friend of Tchaikovsky. Signor Colombo is the proud possessor of many letters from the composer who encouraged him in his career. Later, after great success at the Liège Conservatoire, Colombo made his home in Russia and was finally violinist to the Czar. Involved in the turmoil of the 1917 revolution, he was forced to escape from his adopted country by way of Siberia. In the crowded trains on the hopelessly disorganized railway, he played to cheer his fellow-refugees. After concert tours in Japan, China, the Dutch Indies, and Canada, he reached England, and has adopted London as whole-heartedly as he once adopted St. Petersburg.

### New Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone on Thursday, February 7, from 1 to 2 p.m., were the following: *Ave Verum Corpus* (Mozart), Westminster Abbey Choir, H.M.V. B2892, 10in., 3s.; *Danza Espanola No. 6* (Granados), Madrid Symphony Orchestra, Col. 9605, 12in., 4s. 6d.; *Entrance of Butterfly* from *Madame Butterfly* (Puccini), Meta Seinemeyer, Parlo. E10805, 12in., 4s. 6d.; *Border Ballad* (Mauder), Prudhoe Gleemen, Regal G9244, 10in., 2s. 6d.; *The Moldau, Part 3* (Smetana), Berlin S. O. Orchestra, Parlo. E10794/5, 12in., 4s. 6d. each; *Era la notte* from *Otello* (Verdi), Apollo Granforte, H.M.V. DB937, 12in., 8s. 6d.; *Songs for Little People*, Lewis James, Zono. 5245, 10in., 2s. 6d.; *Do not go, my Love* (Hageman), Robert Poole, Col. 5195, 10in., 3s.; *Lilac Time Selection* (Schubert-Chutsam), Gandino and his Orchestra, Imperial 2013, 10in., 1s. 6d.; and *Love's Dream, Liebestraum* (Liszt, arr. Bealy), Dora Labbette, Hubert Eisdell, and J. H. Squire Celeste Octet, Col. 9612, 12in., 4s. 6d.

### I Change My Title.

AT the time of writing, the response to my appeal for a new pseudonym has been overwhelming. Listeners suggest that 'The Announcer,' should become 'The Transmitter,' 'The Informer,' 'The Transformer,' 'Tommy Telltale,' 'The Listener's Referee,' 'Anticijator,' 'Keyhole,' 'The Seer,' 'Chanticleer,' 'The Amplifier,' 'Uncle Microphone,' 'Oyez,' 'Radio Tim,' 'The Studio Cat,' etc. I hate to be difficult, but none of these suggestions seem to be quite satisfactory. Talking of studio cats reminds me that we used once to have a most distinguished cat at Savoy Hill. One day he wandered in from the Strand and adopted the B.B.C. He lost an eye in a rattling ten-round contest with a rat—



'A permanently suspicious look.'

and so earned for himself the name of 'Nelson.' He used to sit beside the stalwart commissioner at the north entrance and watch visitors with his remaining eye, which had a permanently suspicious look. After a time he vanished—but his name is not forgotten. Like 'Michael,' the famous British Museum cat, who recently left for the Land of Plentiful Mice, he was a great character and made many friends. But, to return to the point, I feel sure that some of my correspondents will be hurt by the rejection of their pseudonyms. Let me say, in self-extenuation, that I feel my soubriquet must be neat and not gaudy, and am signing myself therefore

'The Broadcaster'



# The Midlands Calling!

Some Future 5GB Events from Birmingham.

## A Choral Concert.

THE old and the new will be presented in the Choral Concert on Sunday, February 24. Listeners will hear Handel's secular oratorio, *Semele* and two parts of the *Hiawatha* trilogy, *Hiawatha's Wedding Feast* and *The Death of Minnehaha*, undoubtedly Coleridge-Taylor's greatest work. Samuel Coleridge-Taylor was a remarkably facile composer. On one occasion, I believe, he was sent half-a-dozen song lyrics by a Miss Walmisley, and to her surprise, she received these back by return of post fully set to music. His first important introduction to the public was the performance of his *Ballade in A Minor* at the Gloucester Festival in 1898. On that occasion the conductor of the Festival invited him to dinner. Coleridge-Taylor did not put in an appearance, and subsequently sent an apology for his absence, explaining that 'a friend' had arrived from London. Afterwards it was discovered that actually at the time of the dinner he was in the Cathedral Gardens proposing marriage to the above-mentioned Miss Walmisley, who afterwards became Mrs. Coleridge-Taylor.

## Versatility.

FEW singers can have had a more versatile career than Denham Charles. His vocal experience ranges from Grand Opera with the original Beecham Opera Company at His Majesty's Theatre to revue at the London Hippodrome, where he has also acted in the capacity of assistant stage-manager. He then appeared with Mrs. Patrick Campbell in the original production of *The 13th Chair* at the Duke of York's Theatre—that time, of course, in a purely dramatic rôle. In his spare time, he tells me, his chief hobby is poster work and costume designing, for which he has a reputation amongst London costumiers. During one German opera season at Covent Garden he prepared an illuminated address for presentation to the chorus master, which drew high praise from Enrico Caruso, who was himself a gifted black-and-white artist, particularly happy in the realm of caricature. Mr. Charles sings in the Light Music programme on Friday, March 1.

## Vaudeville.

VAUDEVILLE takes the stage on Wednesday, February 27. Music-hall life is a hard school, and Jock Walker, who is in the bill, when he made his first appearance at Glasgow, was greeted with 'Go back to yer work in the shipyard' and other instructions in even stronger terms, which, he tells me, would not be fit for the tender ears of readers of *The Radio Times*. Also in the programme are Louis Hertel and Lilian Myers (in a burlesque), Stainless Stephen, the past master of punctuation, and Toni Farrell, the composer and pianiste, who, like her friend, Mrs. Jack London, has had all sorts of adventures ashore and afloat. At one time she lived in the heart of the Malayan jungle, complete with tigers, monkeys, and snakes as fitted, and all the impouiments that every respectable jungle possesses. Her other experiences include a boycott, by a Chinese secret society, an attack in a native bazaar by a gang of roughs, and other incidents which acted as a successful prelude to the nerve-wracking life of a broadcast artist.

## 'Poor Old Sam.'

SEVERAL plays from the pen of F. Morton Howard have been broadcast from Birmingham recently. These little one-act comedies, playing about twenty-five to thirty minutes, with their cast of four or five characters, undoubtedly make good entertainment, particularly during these dreary winter months, and the number of letters and post-cards received to this effect show that these character studies, as most of Morton Howard's plays are, are always sure of a warm welcome. *Money Makes a Difference* and *The Black Sheep* are past successes, and a further example, *Poor Old Sam*, described as a pastoral farce, is in the programme on Wednesday, February 27. It has a most unusual theme—to say more would be to give the game away—and it is interesting to note that this little play has recently been presented in London at one of the famous Green Room Rags, with Cedric Hardwicke, of *Farmer's Wife* fame, in the name part. On February 27 it will be presented by Wortley Allen, Mabel France, Harry Saxton, Courtney Bromet, and Molly Hall.

## First in the Field.

WALTER GLYNNE (tenor), who sings in the Orchestral Concert on Tuesday, February 26, is one of those fortunate, or perhaps I should say far-sighted, persons who have succeeded in being first in the field on more than one occasion. After winning a scholarship at the Royal College of Music and some experience in Light Opera, he was placed in charge of the Guards Brigade concert party in France, which, incidentally, meant donning the motley *only* when out of the line. His was the first concert party in Cologne; he was one of the first to broadcast from Marconi House, and he also took part in the first experimental broadcast to America. He has been heard at all the London Ballad Concerts, and is as well known on the gramophone as on the air.

## The Ritz Players.

A DANCE and vaudeville feature is in the programme for Thursday, February 28, when 5GB listeners will have an opportunity of hearing the Ritz Players. They are well known at hunt balls in the Midlands, and during the summer are to be found in cabaret in Jersey. An interesting point in connection with the Band is the fact that the banjoist is a young lady still in her teens, who has been described by competent judges as one of the finest banjoists in the country. Miss Richardson will play some banjo one-steps during the broadcast. Also in the programme are Chrissie Thomas and her musical glasses, and Mason and Armes (entertainers with a piano).

## Cancer Research.

THE Birmingham General Hospital is one of the few centres chosen by the Medical Research Council for research on cancer, and for seven years has been lent 300 milligrammes of radium by the Government for this purpose. A great deal of research has been carried out by the Medical Staff, aided by generous grants from the British Empire Cancer Campaign. The most encouraging results have been obtained, and there are now numerous records of patients who have suffered from inoperable cancer entirely freed from their disease and remaining well

at the present time. The success of this work has inevitably attracted an ever-increasing number of sufferers from this dread malady, for whom there is an utterly inadequate amount of radium available. If these patients are not to be turned away at least 600 milligrammes are necessary at the present time. Members of the Board have started a fund with £500, and £1,000 is available from the estate of the late Mrs. M. A. Young, of Smethwick. A further £3,500 is required as a minimum to meet the existing needs. Mr. A. Leaney (House Governor) will make an appeal for this purpose on Sunday, February 24.

## High Power Short Waves.

EILEEN LOVELL (pianoforte) will be heard in works by Chopin, Debussy, and Dohnanyi in the Orchestral Concert on Tuesday, February 26.

Rebe Hillier (soprano) and Richard Ralph (violin) are the artists in the City of Birmingham Police Band concert on Tuesday, February 26.

MERCIAN.



A POPULAR BIRMINGHAM DANCE BAND.

The Ritz Players, who will broadcast from 5GB on Thursday, February 28.

## Popular Celebrity Concert.

A FURTHER concert of this series will be relayed from the Central Hall, Birmingham, on Saturday, March 2, the three artists being Frances Morris (soprano), Jane Marcus (violin), and Frank Mullings (tenor).

## 'Tess.'

THE chief programme for the week from 5GB will be the first broadcast performance on Saturday, March 2, of *Tess*, an opera in four acts—the libretto (based on Thomas Hardy's *Tess of the D'Urbervilles*) by Luigi Illica—English translation by Alfred Kalisch. The music is by the Baron Frederic D'Erlanger. There are ten solo characters, and the artists will include Stiles Allen, Keith Falkner, Dorothy D'Orsay, Gertrude Johnson, Frank Titterton, Eric Greene, and Odette de Foras, with the Birmingham Studio Chorus and Symphony Orchestra, under Joseph Lewis, in support. The whole Opera is being produced under the personal supervision of the composer. In addition to the usual programme matter, it is hoped to include in next week's *Radio Times* a full synopsis of the work.



The Subject of a 'National Programme' on Wednesday evening.

# WHERE EAST AND WEST JOIN HANDS.

**T**HE Kingdom of the Serbs, Croats and Slovenes, as Yugoslavia is officially termed, offers more varied attractions than any other country in Eastern Europe. This is due to its geographical position and ethnological character. For Yugoslavia is at once Central European and Balkan; and within its borders East meets West. Here, tradition jostles innovation. The new and the old compete.

Yugoslavia is composed of the following provinces: Serbia, Croatia, Slovenia, Slavonia, Dalmatia and Bosnia, Herzegovina, Montenegro, the Banat and Bachka, and South Serbia (Yugoslav Macedonia).

These different branches of the South Slav racial tree have many things in common, but there are, nevertheless, sufficient differences both in local psychology and local scenery to make life both varied and colourful for the traveller as he passes from province to province in the triune kingdom of Yugoslavia.

Bosnia, for example, like South Serbia, has retained a number of Turkish characteristics—relics of the old days of Turkish dominion. In these provinces the *fez* and the *yashmak* are still worn by the Moslem section of the community, although both have disappeared in Turkey.

The contrast between East and West, the old and the new, is particularly manifest in Skoplje (Uskub), the principal town of South Serbia. There are really two Skopljes, separated by the River Vardar, which runs through the middle of the town. On the one side is a small Occidental town of provincial type. Here is the hotel, the officers' casino, the shops, banks, cafés, and offices.

But walk across the bridge spanning the Vardar and you find yourself in the heart of the Orient—mosque, and minaret, and booth. You pass by in the morning and you observe the innumerable coffee-houses full of grave-looking elders idly sipping Turkish coffee and 'kissing' (a Macedonian speciality), gravely smoking through their amber or wooden (according to circumstance) cigarette-holders. You may pass by again at midday or at eventide and see the same people engaged in the same pursuit. For life moves slowly here. Allah is infinitely wise and good. Why hurry? Indeed, why?

There is one particular spot in Skoplje upon which I love to dwell in memory, because to me it remains a symbol of so much of the Serbian achievement. Under the shadow of a large mosque and sunken low in the ground is a wonderful little Christian church. Its very position of humility and survival beside the tapering minaret of the proud mosque bespeaks the history of this land. For here it was that the flame of Christianity—the flame which lit the lamp of Serbian nationalism—was kept burning during the long night of the Turkish domination. In this church was crowned Czar Donchan, the greatest Emperor of the powerful medieval Serbian Empire—that short-lived glory which came to an end on Kosovo Field under the

trampling hoofs of the horsemen of the Crescent. But today, it is Serbian again. History has come full circle. The little church has triumphed in the end over the great mosque in whose shadow it has dwelt so long.

Belgrade, the capital, also bespeaks the new and the old. Situated picturesquely, between the Danube and the Save, Belgrade looks out on pre-war Serbia on the one side and on the new provinces of post-war Yugoslavia on the other. Old-fashioned, cobble-stoned streets wind their way up from the rivers to the main streets—smooth, modern, well-engineered highways of asphalt. Likewise with the buildings. Here may be seen old Serbian houses, one-storied dwellings, standing cheek by jowl with vast blocks of flats and business premises in the new American style.

Belgrade is the quintessence of Serbia. Every evening the world and his wife, and the army officers, promenade on the Corso, Belgrade's main street, or sit and gossip in the cafés. Not to have sat in these cafés while the world talks politics, and his wife listens to the military band playing lilting Viennese melodies, is to have missed the savour of life as lived by this most lively of peoples.

Then, there is the Skardalia—an old quarter of crooked, cobble-stoned streets and one-storied cottages under the shadow of the new Belgrade. Here you may sit in the bohemian inns and dream away the night listening to the haunting Serbian songs as sung by the Tsigane singers and played by the Tsigane bands. Not to have experienced this is to have missed the key to another side of the Serbian temperament—the dreamy, romantic, sentimental side, the side which is not represented by the atmosphere of business hustle in the newer part of the town.

Passing over into Croatia, we come upon a great plain. Here the Croatian peasant works upon his land, for since the Union of the South Slavs, the system of peasant proprietorship which has always obtained in Serbia is being extended to the new provinces. Zagreb, the capital of Croatia, is a handsome city in the Central European style. The scenery in Croatia—unlike that of South Serbia, which is both hilly and arid, and but slowly coming under cultivation—is flat and cultivated. For miles and miles it stretches, presenting no particular point of interest until, just before you are about to



YUGOSLAVIA AND ITS NEIGHBOURS.

leave Croatia for Slovenia, Croatia suddenly gives you one of the most wonderful and beautiful surprises in all Europe. I allude to the Plitvitchka Jezera, fourteen lakes of purest blue upon two plateaux, one above the other, and all forming a system of cataracts the like of which is to be seen in no other part of the world. On the upper step of this natural terrace there are six lakes, the waters of which fall by means of forty waterfalls into the eight lakes on the lower step. The whole scene is surrounded by luxuriant forestry and noble mountain crags.

The Croatian people are industrious and go-ahead, as may be gathered from the big business and banking activity manifest in Zagreb. Superficially, this bears a resemblance to Slovenia. But here, the people are more 'realistic' and more industrious. Also Roman Catholicism is obvious here in a way which is absent in Croatia. For just as Orthodox Christianity is an expression of nationalism to the Serbs, so is Roman Catholicism to the Croats. To the Slovene, however, it is bred in the bone. Two of the most frequent sights in Slovenia are the church spire and the wayside crucifix. Even the politicians the Slovenes send to Belgrade are priests! Ljubijana, the capital, is a neat town, picturesque in the tidy Austro-German style.

Montenegro ('Black Mountain') is, as its name implies, a country of mountains. Its people, a branch of the Serbian section of the South Slav people, are shepherds and goatherds. The country is of a wild, bleak beauty, and the Montenegrins are a simple, strong, open-handed, warrior race.

Cettinje, the capital, is picturesque in a remote and primitive manner. Life in Montenegro is largely patriarchal.

It is when one comes to Dalmatia that one comes to the cream of Yugoslavia. Although in Dalmatia no less than in the other Yugoslav (Continued on page 420).

## TYPES OF YUGOSLAVIA'S VARIED POPULATION.



(Left) A Mohammedan vegetable-seller of Herzegovina. (Centre) A group of typical Macedonians in the market-place at Monastir. (Right) A Croatian bridegroom, wearing the wedding costume of tradition.



*From The Listener's Point of View.*

## LET US HAVE MORE SATIRE!

A Gap in the B.B.C. Programmes—The Satirist's Function in Society—Pillorying our Follies and Fashions—The English do not Resent Satire—The Chance the Athenians gave to Aristophanes.

**I**N launching any kind of criticism against the institution of broadcasting, most people tend to disregard the fact that it is, after all, the veriest infant—a young Gargantua of prodigious size and vast potentialities, but a child none the less; and that in spite of its tender years it has to compete, as though it were completely mature, with the theatre, the opera house, and the concert platform, all of which have been fortified and enriched by centuries of tradition.

As an ordinary, though, I trust, not a too commonplace, listener, I think that the B.B.C. is to be congratulated on the extraordinary diversity of the features of which its programmes are made up, and on the deft skill with which all those different elements are woven into a harmonious whole. For the manner in which it has so far contrived to hold the scales between the various component parts of its programmes—musical, educative, and purely recreational—I have the utmost admiration.

But there is one important feature which very seldom finds a place on its programmes. Music we have of every kind, talks galore on every subject, drama, poetry, comedy—all find their place.

*The one element which is missing in the B.B.C. programmes is satire.*



DEAN SWIFT.

I can only recall one genuine attempt to introduce satire into a B.B.C. programme. That was Ronald Knox's delicious satirical effort about three years ago, which had the grimly ironical fate of being taken seriously. (The drollness of Milton Hayes is more in the province of burlesque than of satire.) Surely today the listening public is a little less naïve and unsophisticated than in the days when it solemnly 'swallowed' the announcement that Greenwich time would not be given that evening by Big Ben but would be given from Edinburgh on Uncle Leslie's repeating watch, and telephoned anxiously to inquire about the latest nefarious exploits of Mr. Popplebury, that energetic but misguided Secretary of the National Movement for Abolishing Theatre Queues.

Satire is, in fact, a social necessity. It is a corrective force which prevents us from becoming cranks. We need the satirist to prevent us from taking ourselves too seriously, and to pillory the follies and fashions, the vices and virtues, and stupidities and cruelties in the midst of which we live.

By means of a dispassionate analysis and a detached sifting of the recognized standards and values of his age—religious, artistic, political, and commercial—the satirist reveals

the ridiculous distortions of them by habitual bending to expediency.

It is not, however, only as individuals but as a nation that we need the mental stimulus which the satirist provokes. Happy is the nation which can laugh at itself! The British fortunately possess this trait. We possess many faults as a nation, but taking ourselves too seriously and regarding life with an air of grandiose solemnity is not one of them. We can even appreciate and be amused by caricatures of our national faults and shortcomings—no trivial achievement.

### SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

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

*Jan. 26.*—The increasing good news of the King's health do lighten men's hearts everywhere. God continue to prosper him herein. An evil thing is our Doris gets a throat, which Dr. Jelkington says is tonsils and out they must come Wednesday, and afterwards to lay up a se'nnight at her mother's. Strange it is how sett be all the doctors now on pruning and gutting us; which was first made the fashion with appendixes, but have since added thereto teeth, tonsils, colons and other interior matters. Whereby, if it goe on, shall presently have noe insides left to us, like drawn chickens.

*Jan. 27.*—(Lord's Day.) Listening-in this night to the quire of St. George's Church in Bolton (from Manchester), they giving us 'The X<sup>mas</sup> Ycare in Hymns' (Advent to Trinity), and to begin with 'Lo! He comes' to the tune Helmsley, a most fine, noble, undulating tune; which do bring me back my schooldays at Loretto, how we did neare lift off the roof of the chapell—being then a tin chapell—in singing it; and how Mr. Potter (that was master of the musique and we boys called him Jedidiah) once, at quire practice, wiped my eare with a hymn-book for flattening the high F sharp, but afterwards excused the wipe by a nervy tooth that had just stopped akeing to his great content, when my flatting of the F sharp started it off agayn.

*Jan. 30.*—Doris goes to hospitall, having a great pity for herself. She doubts she shall ever see us agayn and craves pardon for all past sins, in particular the little blue Baddha in the China cabinet, whose head came off in her hand in dusting him, and stuck it on agayn with white of egg and never told us. So parted from us weeping and cook weeps with her, likewise Mr. Dribbs, the temporary, that comes to oblige while Doris is away. So as never, I believe, was so great a weeping upon so small a cause, and all the 3 maudlin fools as it were to wallow in it.

Coming Squillinger, he says, 'tis pretty sure, by what they heare in the Navy Office, that the electiouns will be in May. Mentioning the broadcasting of electioun speeches that is already begun, he lays the present sad decay of publike oratory to the news-sheets no longer reporting political speakers as they used to, but believes wireless shall revive it. He prayses the microphone for the greatest publicity egent ever devised, and all the cavillings of Fleet St. agaynst Savoy Hill naught but jealousy at the B.B.C.'s disjoynting theyr noses for them. So, if they can bowl out Savoy Hill over this or that, they will; but he doubts they shall be equal to it. Which is, I believe, a true saying.

Mr. Clive Bell has cited as the supreme example of the meaning of that much-abused word 'civilization,' the reception given by the Athenians to Aristophanes' bitter satire on themselves the *Lysistrata*. Despite the war-fever which was raging at the time, and despite the crushing disaster which they had just suffered before Syracuse, the Athenians gave in the public theatre, at the public expense, this satirical masterpiece in which the leaders of their own democracy were mercilessly flayed.

The need for satire is no less in this machine-ridden age than it was in the less complicated society of the Greek city-state.

To quote Ronald Knox in more serious vein than he was in the broadcasting experiment to which I have just referred:—

'Satire is born to scourge the persistent and ever-recurrent follies of the human creature as such. And, for anybody who has the humility to realize that it is aimed at him, and not merely at his neighbours, satire has an intensely remedial effect; it purifies the spiritual system of man as nothing else that is human can possibly do.'

There is, it is true, a great dearth of competent satirists today. One can almost count them on the fingers of two hands, Max Beerbohm, Belloc, Chesterton, Sinclair Lewis, Noel Coward, Humbert Wolfe, A. P. Herbert, Ronald Knox, D. B. Wyndham Lewis—how many more?

This scarcity is not really to be wondered at, for the satirist requires great and rare qualities. It is not sufficient that he should deride; he must enter into imaginative possession himself of those qualities the lack of which he derides in others.

It is somewhat difficult, therefore, to offer any concrete suggestions as to the form which the satirical element should take in the B.B.C. programmes. The object of this article is rather merely to call attention to the complete absence at the present time of any satirical element in those programmes.

Since, however, all generalizations become immediately suspect unless they are accompanied by some concrete proposals, would it not be possible to introduce into the B.B.C. programmes something analogous to the 'mental cocktail' of Mr. D. B. Wyndham Lewis's 'Today's Fable,' or a series of diatribes by modern satirists, or half-a-dozen talks on great satirists from Aristophanes to Samuel Butler?

The B.B.C. has been the means of 'discovering' new artists in many spheres—musical, literary, comic. When will it find us a new satirist?



NOEL COWARD.

C. K. WRIGHT.



## An A B C of the Cinema—V.

## CONSTELLATION.

In the fascination which the Cinema holds for audiences of every kind, the personality of the 'stars' has played a very considerable part. In his fifth article our Historian recalls famous players of the pre-war 'movies,' whose names will be familiar to many who may never, perhaps, have seen them act. On Wednesday evening next the series of talks on 'The Future of the Cinema' will be continued.

I HAD intended in this article to follow the dynasty of great producers from D. W. Griffith to Robison, Pudovkin, James Cruze, and the rest of them. But to do this in practice would be to put the cart before the horse—or rather the driver before the horse! Commercialism made the film industry; the film industry made 'stars,' as their best commercial asset; and the 'stars,' being for the most part, in spite of beauty, good business heads and personality, indifferently educated and not particularly intelligent, compelled the emergence of the directors who could bring out their strong, and slur over their weak, points.

*Bunny, the 'Big Figure' Star.*

Before the producers, then, let us consider the 'stars.' This is, of course, a question of *embarras de richesse*, for in twenty years



JOHN BUNNY,  
the first famous comedian.

of film history the name of cinema 'stars' is legion and their reputation essentially 'bubble.' Their fame, for the most part, has been as perishable as the celluloid which for so short a time recorded their beauty or their antics. And to this generation the earliest 'stars' are hardly even a name or a memory. Fred Ott, of course, stands out—first subject of a close-up, and associate of Edison himself; 'Jean,' Larry Trimble's dog, first of the four-footed 'stars' of which 'Strongheart' and 'Rin-tin-tin' have been the best known; Florence Lawrence, 'the Biograph girl,' who was practically kidnapped by Laemmle in 1910, to be the first 'star' of his newly-formed Independent Motion Picture Company; John Bunny, the ex-market gardener and strolling player, who fell into picture stardom as first of the great comedians by the combination of a stroll on a hot day, the effect of the heat on his girth and his face and the coincidence of his meeting Vitagraph officials in these unromantic circumstances. This was in 1910. There is a tale that, in 1912, Bunny, alarmed by his ever-increasing figure, dieted and reduced drastically. Whereupon the limit of a 'star's' greatness was strikingly demonstrated. His popularity suffered an alarming coincident decline, and Bunny had to go on eating regularly!

*The Very First 'Vamp.'*

I wonder how many of the people who today flock to see Greta Garbo or Dolores del Rio remember Theda Bara. Yet Miss Bara was greatest, as she was first, of the 'vamps'—greatest perhaps mainly because

she was the first. Her real name was Theodosia Goodman, her stage name De Coppett. But Fox pictures went one better, finding her not only a new name, which for shop-girls and clerks held all the exotic mystery of the East, but even inventing for a blameless and even colourless personality a myth of Arab parentage and occult powers, an atmosphere of roses, incense, crystal-gazing, and sex-allure. Theda Bara made forty pictures in three years for Fox, contributed a new word to film vocabulary, and brought the industry into close antagonism with the censor for the first time.

*How Norma Talmadge Started.*

In contrast to such flaming comets it is interesting to realize that some of the favourite present-day stars began their astral careers with Bunny, and, long before Miss Bara burst upon the screen from the brain of Frank Powell, the Fox director. It was in 1910 that Colonel Selig discovered Tom Mix, a United States marshal in Oklahoma. It took Mix fifteen years of 'derring-do' with bronchos, ropes, guns, and steers, to reach the position in which he earned 17,000 dollars a week, and could be photographed riding his famous horse down the gangway at Southampton, all silver trimmings, spurs, stetson, and swagger. Norma Talmadge is another whose career started contemporarily with Bunny and Mix. It is said that, accompanied—as are all American actresses—by her mother, she invaded the Vitagraph studio to adore her own screen favourite, Miss Florence Turner, at close quarters; that she was so moved by the sight of her idol that she dashed at the set and embraced her in the middle of a 'shot'; and that this, her first pictured appearance, was accordingly 'cut out.' Collectors of curios might pay a good price for it today! Anyway, Miss Talmadge impressed the Vitagraph Company somehow, Maurice Costello in particular, and appeared first in *The First Violin* and next in *A Tale of Two Cities*.

It is impossible in such a skeleton sketch as this even to begin to deal comprehensively with the many early constellations of moving-picture actors. Too many of them, alas! are now forgotten as completely as the pictures in which they starred, but in the case of two of them it is harder not to forget them than to realize that they belong to the very beginnings of the motion-picture industry.



THEDA BARA,  
the Goodman, who  
created the term  
'vamp'

## MARY PICKFORD.

Though the golden curls which fluttered our hearts from 1910 onward are now 'shingled' there has been no slackening in their owner's keen and business interest in the film industry. Miss Pickford remains one of the most stirring, and most puzzling, personalities of the screen-world.



I suppose that even today, in spite of such Continental importations as Mr. Jannings, the Big Four of American pictures are Charles Chaplin, Douglas Fairbanks, Harold Lloyd, and Mary Pickford. Although it may sound ungallant, it is really a very sincere tribute to repeat that Miss Pickford is a very early letter in the A B C of the cinema.

*'The World's Sweetheart.'*

She deserves to be the Cinderella of the screen, for her real life has been about as near a fairy tale as any life could be. Her real name was Gladys Smith. She was four years old when her father died in Toronto, leaving her the eldest of a family of three. From her earliest years she displayed initiative, 'push,' and a business sense, sharing the responsibilities of the family upkeep with her mother, and going on to the stage in baby parts in the Valentine Stock Company in Toronto. She became a touring actress, but she was convinced that she would not remain one. She believed in the truism that there is always room at the top, and she accordingly aimed at the highest. The result was that before she was too old to play child parts she was playing one on Broadway for Belasco.

When she had to abandon this period in her career, with characteristic foresight she determined to go into the new picture business, and in June, 1909, she entered the Biograph Studios and asked for Griffith. She never looked back, and the reason was simply that she was far too busy looking forward. She introduced actors; she produced synopses for scenarios. She worked terribly hard. The Mary Pickford tradition is the sweet—almost tiresomely sweet—baby face enshrouded with improbably curling hair. In reality behind the baby face there works an extremely acute brain.

Her first real hit was in a picture called *The Little Teacher*, and the rôle was established which, by continual repetition, was to turn the 'little teacher' into 'the world's sweetheart,' and make ingenuous feminine youthfulness the safest card in the American producer's pack. This may sound odd in the face of such pictures as *Our Dancing*

(Continued on page 406, col. 1.)





## THE CRITIC FROM HIS HEARTH.

By PERCY A. SCHOLES.

The first of a series of articles on Broadcast Music by Percy A. Scholes, who, after five years' service as B.B.C. Music Critic and two years as Musical Editor of *The Radio Times*, is now living in Switzerland. Mr. Scholes' first article is entitled 'THE MAN WHO INVENTED TREMOLO.'

**I**F anyone were to ask me what subject had brought me the greatest number of letters during my five years as Music Critic of the B.B.C. I would not hesitate a moment in my reply—'TREMOLO!'

If anyone were to ask me on which subject my correspondence had shown the most complete agreement amongst B.B.C. listeners, I should give the same reply—'TREMOLO!'

### Two New Waxworks.

I have had hundreds of letters against tremolo—and one for it. That one came from a very intelligent man, by the way. He put up a good argument for tremolo, indeed the only argument possible—he liked it! Therein he stands solitary on a pedestal in a vast desert, void of all companionship. . . 'The man who likes tremolo.' His effigy should be moulded in wax and placed in Madame Tussaud's. There I would place, beside it, in the Chamber of Horrors, the figure of the man who invented tremolo, or at any rate, made it fashionable. As a public entertainer he made a large fortune in his life, and now that he is dead might well be called upon to contribute to the fortunes of others in that line of business. Surely the figure of the man who invented tremolo would attract the gatemoney of all those who love the grim and terrible.

I hasten to tell you that Giovanni Battista Rubini (the King of Tenors, as our great grand-parents called him) founded his fortunes and achieved his reputation by real singing, and that it was only later that he took to tremolo.

He first made a name as the great exponent of Rossini. Then he helped to build the fame of Bellini: he would stay with Bellini when an opera was in process of composition to confer with and advise him about each tenor song as it came to be written. Donizetti wrote thirty-one operas with only moderate success, but in the thirty-second he wrote the tenor part expressly for Rubini, and then his fame, too, was made.

Rubini toured with Liszt—the greatest pianist of the day and the greatest vocalist in double harness. In England he had an immense reputation, singing at innumerable concerts and festivals, as well as holding the position of 'biggest draw' (and, I suppose, biggest salary) at the opera. In Russia, Czar Nicholas appointed him 'Director of Singing in the Russian Dominions' (whatever on earth that may have meant), and in addition had him gazetted as a colonel. In Paris, Rubini was a god.

### The Only Excuse for Tremolo.

Now why did Rubini, this singer of golden voice and warmest expressiveness, why did he of all people, take to tremolo? If only B.B.C. singers remembered, perhaps they would realize the inference we are entitled to draw from their tremolings. Rubini introduced tremolo 'to conceal the deterioration of the vocal organ.' He was not old (he died at fifty-nine), but the Russian climate had damaged his throat.

There is one justification of habitual tremolo and one only—that the singer is vocally in decay. At ninety, one is entitled to speak with a quaver (or shall I say to turn each quaver into sixteen demisemisemiquavers?). But in the full enjoyment of one's manly, or maidenly, or matronly strength the goat-throat palsy of tremolo is a disgrace. That, then, is the one excuse for habitual tremolo—the age or decay of the vocal organs; perhaps extreme nervousness may be grudgingly admitted

as another excuse; but, if people are habitually nervous, let them not sing in public.

But there is more than an excuse, there is a positive reason for an occasional use of tremolo—dramatic effect. If in an opera you are just about to be executed and are not aware that in the next scene a brave rescuer will appear, then you are entitled to a tremolo. A tremolo is also quite in keeping when the heroine, whom you ardently love, is just about to be carried off by the hateful villain; robust determination will return to you in a moment, as you plan her deliverance, but for the moment you are unmanned, and hence the tremolo.

Those are the moments when tremolo is in keeping, and those moments won't produce all the dramatic effect they should do if you and your stage companions have been tremulous without stopping during the previous hour and a half!

### Three Sorts of Tremolists.

There are a number of tremolists who, curiously, don't know they are such. If you told them they would indignantly deny it. There are others who know and regret that they are tremolists—their breath control is defective and they somehow don't get it put right. But there are still others who definitely 'put it on.'

Not long since one of my B.B.C. listeners, a London choirmaster, but a stranger to me, rang me up to ask my advice. Observing the prevalence of tremolo amongst concert singers, he was actually teaching his choir boys the trick, and, a little ill at ease, apparently wanted my approval. Entrusted by a confiding clergyman and pious parents with the white souls of London choir boys, he was deliberately besmirching them with the practice of the most horrible vice known to vocalism.

### 'Taking-in' the Parisians.

To this well-meaning miscreant and others like him I offer a quotation from the greatest master of singing of modern times, Manuel Garcia. He lived to be one hundred and one, and his own voice must have trembled a bit at the last, but he tolerated no tremblings from his pupils:—

'The tremolo is an abomination, it is execrable. . . Many French singers cultivate it, and I will tell you why: there was at one time an eminent vocalist worshipped by the Parisian public. His voice was beautiful in quality, faultless in intonation, and absolutely steady in emission. At last, however, he began to grow older. With increasing years the voice commenced to shake. But he was a great artist. Realizing that the tremolo was a fault, but one which could not then be avoided, he brought his mind to bear on the problem before him. As a result he adopted a style of song in which he had to display intense emotion throughout. Since in life the voice trembles at such moments, he was able to hide his failing in this way by a quality of voice which appeared natural to the situation. The Parisians did not grasp the workings of his brain and the clever way in which he had hidden his fault. They only heard that in every song he sang his voice trembled. At once, therefore, they concluded that if so fine an effect could be obtained, it was evidently something to be imitated. Hence the singers deliberately began to cultivate a tremolo. The custom grew and grew until it became almost a canon in French singing.'

Oh, sweet-voiced, expressive Rubini! where are now your lovely tone and the feeling cadence? 'The evil that men do lives after them; the good is often interred with their bones.'

## THE GREAT PLAYS: DO THEY APPEAL TO A WIDE AUDIENCE?

The Producer's reply to a Listener's Query.

The Editor, *The Radio Times*, B.B.C.

DEAR SIR,—

As a humble member of the listening public, I am a little at sea with regard to the Twelve Great Plays. Though interested in all drama, and in radio drama in particular, I am not either literary nor an expert in dramatic technique, and English writers appeal to me more than foreign. I will, however, admit that, in comparison with *The Passing of the Third Floor Back*, or the radio adaptation of *Carnival*, I am a little disappointed by what I have heard of the series already, and slightly apprehensive of such coming productions as *Sakuntala* and *Electra*. Presumably, the Twelve Great Plays have been chosen for their universal popular appeal. If my assumption is right, I do not think the choice has been very successful. I am, however, more than ready to be corrected if I am looking at the series from a wrong angle. The views of others of your listeners might be interesting.

Edgbaston.

BRABAZON HOWE.

[Editor.—This letter was passed to the Productions Department, and the Editor is glad to publish below it a comment written by the principal producer of the Twelve Great Plays, demonstrating the reasons why they were chosen, and pointing out the audience to whom they are specially addressed.]

Five of this series of twelve plays have now been given, and the interest they have excited has naturally been considerable. It has also—perhaps equally naturally—been varied. Maybe the line of approach to them has not been made clear.

It was never intended that they should be regarded as popular in any sense of the term. They were definitely chosen for their literary value, and for the high esteem in which they were held by competent judges in their own countries and in ours. We may fairly assume that many thousands of listeners who would never get the opportunity of seeing such plays as *The Fantasticks* and *Life's Dream* are at least pleased to be able to hear them spoken.

Presumably the lover of jazz is not equally absorbed in grand opera, and the listener to variety does not find the same fascination in a symphony concert. It is also beside the point that some other form of play or adaptation may be more suitable for radio transmission. These Great Plays are examples of literary stage work and are frankly given as such, with the minimum amount of alteration consistent with time and understanding.

Comparisons are not only odious but should be ruled out from the beginning and each work followed only for the specific interest it contains. A comparison could be made between similar types of writing, but one doesn't compare a water colour with an oil painting to the disadvantage of either.

It is surely a sound principle to leave untouched as far as possible plays written primarily for the theatre. Unquestionably it is good to adapt completely other works and arrange them solely from the listening point of view: But why criticize something for being what it is not meant to be?

Doubtless the ideal studio creation is a work built up solely for wireless transmission, but again it is a far cry from that kind of presentation to the rendering of a drama made for the stage. This, however, should be kept in mind clearly—that both have a claim, and the literary stage play—not to be confused with the essentially theatre play—will always have its interest whatever developments may take place in writing, or building up, for broadcasting, and however desirable progress in this direction may be.

H. R.



The First of Three Simple Bridge Lessons.

CAN YOU PLAY AUCTION BRIDGE?

General interest in the game has been roused by the present series of broadcast Bridge Hands.\* Here you have the first lesson of a brief course of instruction in the game by Mrs. Stafford Northcote. The lessons are given in the simplest possible form; they demand no more than a general acquaintance with card games.

IN my endeavour to explain the fundamental principles underlying Auction Bridge I will, as far as possible, avoid all points of a controversial nature. My object will be to simplify the main features of the game, so that any player who has even but a slight knowledge of Whist can be enabled to take up Auction Bridge with a workable understanding of its essential qualities. I am not writing for the experienced Bridge player.

Auction Bridge is merely Whist with elaborate variations. It is a comparatively simple game to learn, as two hands are seen out of the four, and this means that twenty-six cards out of the fifty-two can be accounted for without any process of deduction; therefore there is less to have to remember than there is at Whist.

The actual trick-winning values of the cards rank the same as at Whist—the Ace being of the highest value and the two the lowest—but whereas at Whist only the Ace, King, Queen, and Knave count as honours, at Auction Bridge the 10 is added; thus making five honours as opposed to four at Whist. Where there are No Trumps, then only the Aces are counted as honours.

All the suits have different values, and they rank in the following order: Where there is a trump declaration of:—

Spades	the value of each 'odd' trick is 9 points
Hearts	.. .. . 8 ..
Diamonds	.. .. . 7 ..
Clubs	.. .. . 6 ..

Where there are No Trumps each trick is valued at 10 points, all the four suits then being equally capable of taking tricks.

The game consists of 30 points, which can only be obtained by actual 'odd' tricks, and which are scored below a line drawn across the centre of a scoring block. Above that line are scored all honour scores and all bonuses or penalties to which you may be entitled; but nothing but trick values may be scored below the line. Nothing less than three of the five honours are counted. Three honours in trumps are rated at twice the value of the suit. Four honours in two partners' hands are four times the value of the suit. Five honours in two partners' hands are five times the value of the suit. Four honours held in one hand are eight times the value of the suit. With four honours in one hand, and the fifth in the partner's it is nine times the value of the suit. With all the five honours in one hand, it is ten times the value of the suit. At No Trumps, three Aces held between the partners' count 30. Four Aces held between



THE OTHER SIDE OF THE MICROPHONE. Four players in the Studio. The author of our Auction Bridge Lessons will be seen on the right of the table. The announcer (standing) is supervising the broadcast of the hand.

them count 40, and four Aces held in one hand count 100. If you win all the thirteen tricks, it is called a Grand Slam, and the bonus for doing this is 100 points. For winning twelve out of the thirteen tricks, which is called a Small Slam, you score 50 as a bonus. The rubber consists of the best of three games, and the rubber points are 250.

All these bonuses are scored in the honour score alone, and do not go towards the winning of the game.

In the matter of the declaration the dealer, after looking at his hand, has the first privilege of saying what suit he will make as trumps, or whether the hand will be played without trumps. In either case, he must declare the actual number of 'odd' tricks—i.e. tricks over and above the number of six—that he will make. For instance, if he decides that Hearts shall be the trump suit, he must say one, two, or more Hearts, and whatever the number he declares that number is his contract, and that number he must make, or pay the penalty for not having done so. He can, if he so wishes, decide to make no declaration at all, and in this case he merely says: 'No bid.' No player is compelled to make a declaration.

After the dealer has declared, each player in turn, beginning on the dealer's left, can pass, make a higher declaration, double the last declaration, or redouble a declaration of either his own or his partner's which has already been doubled by either of the opponents.

A declaration of a greater number of tricks in any suit of a lower value, but which equals in value of points the last declaration, is what is meant by a higher declaration. For example: the declaration is One Spade, and you wish to make Clubs trumps; you will have to declare to make two tricks in

Clubs so as to overcall that One Spade. The value of One Spade being nine points and One Club being six points, it takes two tricks in Clubs to beat the value of the One Spade.

Whichever player wins the final declaration—this means that the other three players have passed his declaration—that player must play the combined cards of his own and his partner's hand, his partner becoming Dummy and placing his cards on the table directly the first card is led. The winner of a final declaration is the player who has originally made that declaration. It does not mean the partner who has merely supported him.

The declaring at Auction is a feature of supreme importance, and is very dependent upon the state of the score. But it would be wise for a beginner to always keep before his mind

this one fact. Let your original declaration be as true a picture of your hand as you can make it; the declaration of your cards must be an entire matter of correct information to your partner. Your object should be to make as perfect a combination of your own and your partner's cards as you would be able to do if you could see your partner's hand exposed upon the table. This may appear, on first reading, to be a very difficult thing to do. Experience has taught me that it is one of the most simple. It is, essentially, a matter of common sense. Do not let your mind become fogged by conflicting opinions of people with whom you play. There are just one or two fixed principles of declaring which have been proved by long experience to work out for better results than any others, and they are easy to acquire, and also are very logical.

Let your declaration as dealer be a matter of Aces and Kings. Do not try to value the trick-winning power of your cards in the light of Whist values. At Whist, if you found yourself with six Hearts to the King ten, and Hearts happened to be trumps, you would look upon it as a good thing. At Auction if you held this hand and even held an Ace in another suit as well, you would pass the declaration. You would not declare to make even the odd trick on the hand with Hearts as trumps.

Remember that when you make your declaration as dealer, you are saying to your partner that you are prepared to make your contract in the suit you declare. You are also telling him that, in the event of No Trumps being declared against you by the opponents, you have tricks in the Hearts suit. It is when you realize what 'tricks'

(Continued on page 420.)

\* The third of the series will be broadcast on Monday evening.





## More 'Balanced Ration' Recipes.

### Stewed Steak.

1 lb. skirt of beef.  
3 ozs. each carrots, onions, turnips.  
1 cube meat extract.

Wipe the meat and cut into neat-size pieces. Place it in a 2-lb. stoneware jam-jar, add the vegetables, prepared and cut into neat pieces. Add the meat extract cube and enough water to cover all, and season to taste. Place jam-jar in a large saucepan, in which there is put water to a depth of about 3 ins. Bring to boil, and keep simmering for two to three hours. Dish meat in a hot dish. Strain the gravy and pour over meat. Serve the vegetables round.

### Steamed Fig Pudding.

6 ozs. flour. 3 ozs. sugar.  
2 ozs. suet. 4 ozs. figs.  
 $\frac{1}{2}$  teaspoonful bicarbonate of soda,  
 $\frac{1}{4}$  teaspoonful baking powder.  
 $\frac{1}{2}$  pint milk.

Mix flour, salt, sugar, finely-chopped suet, soda, and baking-powder. Wash, dry, and chop figs, and add to flour, etc. Mix with milk to a heavy dropping consistency. Put all into greased jam-jar and cover with a greased paper. Place in the same saucepan—two jam-jars will fit into a nine-pint saucepan and three into a ten-pint one. Steam for two hours or more. Turn out. Serve with custard sauce. The potatoes may be steamed in the same saucepan by suspending them from the lid in a piece of previously washed butter muslin. Time required, thirty to forty minutes.

### Tripe and Onions.

1½ lbs. dressed tripe,  
2 large onions.  
 $\frac{1}{2}$  pint milk.  
1 oz. flour.

Wash the tripe and cut into pieces 2 ins. square. Chop the onions and add to the milk. Season. Bring to the boil and add tripe, and simmer slowly for one hour. Mix the flour to a thin paste with water, season and add to the tripe. Bring to the boil, stirring the while. Dish the tripe in a hot dish, pour the sauce over, garnish with parsley and toast.

**T**HE following standard marmalade recipe produces a delicious thick marmalade:—

11 bitter oranges. 8 lbs. of loaf sugar.  
2 lemons. 9 pints of cold water.

Wipe the oranges and lemons, cut in half, remove the juice, and slice the rind thinly, or to save labour, pass through a marmalade shredding machine, removing the pips before doing so. Put into an earthenware basin, add the water, and leave for twenty-four hours. The object of soaking is to soften the peel before commencing to cook it.

Next day pour the contents of the basin into a preserving pan or large, deep saucepan, bring slowly to boiling point and continue to boil very slowly until rather less than half the contents of the pan have boiled away. No difficulty should be experienced in judging when nearly half the liquid has been boiled away, because a small scratch or mark of some kind could be made on the outside of the pan before boiling commences. It is impossible to say definitely how long this will take. Not only must the peel be soft, but it is essential that a very large proportion of the water must be evaporated during the boiling. When satisfied that the excess of water has been driven off, add the sugar, stir until it has dissolved, then boil rapidly for about five to ten minutes or until the marmalade sets when tested on a saucer. Allow it to cool a little, and pour into clean, warm pots.

## Our Boys and Girls.

### The School Child—II.

**W**E will assume that the child has come triumphantly through those pests of the nursery and infants' departments, measles and whooping cough. We know better now than to think that these diseases are a joke. Every case deserves care and good nursing if it is not going to leave some damage behind.

The special danger to which attention is directed begins rather later, about seven and upwards. This is *rheumatism*, which we now know to be one of the gravest diseases of childhood.

Too many people still think of rheumatism only as a disease of the joints affecting middle life and old age. That is one serious health problem certainly, but the rheumatism of childhood which affects mainly the heart and the nerves (Chorea or St. Vitus' Dance) is just as important.

In the very earliest stages rheumatic infection is not easy to detect. Perhaps the most significant symptom is frequent attacks of tonsillitis, or sore throat. Frequent sore throats should mean that the doctor is consulted, and if he recommends that the tonsils should come out, out they should come without delay!

'Growing pains' are another well-known danger signal. They are frequently (though not always) rheumatic; and again it is wise to consult a doctor at home or at school.

If by ill-luck you have the care of a definitely rheumatic child, remember what a treacherous, patient foe you are dealing with. Years of watchfulness and strict attention to doctor's orders will be necessary if the child is to grow up sturdy.

As to guarding against this peril, doctors have unfortunately no clear message at present to give. We know that a large proportion of rheumatic children come from damp houses, and that they probably are predisposed to the disease. (It is not infectious in the ordinary sense). Damp clothes are also an obvious danger. All sensible mothers know the reasonable precaution needed; a good mackintosh, or overcoat, to keep out the rain; sound shoes, and a change of stockings and slippers for wet days in school. This is common sense. We ought to come soon to the day when no little child has to run such a risk. Where money for slippers is scarce, ingenious teachers have found it possible for the elder girls to make neat little shoes of canvas with string soles.

With one very important item in the health of the child school doctors are still thoroughly discontented, and that is *teeth*. Not so very long ago a child crying with toothache was a common sight, and it was a frequent excuse for short absences. Nowadays, this is simply not tolerated, and school dental inspections and regular visits to the private dentist enable decay to be dealt with in time, before it begins to hurt, if possible. Home care in the form of a diet with plenty of hard food and fruit, and brushing with clean tooth-brushes, is also just as important as dental care.

The last of the anxieties which parents have to face, that can be referred to here, is *over-strain*, or *over-pressure*. Quite rightly, parents regard nervous instability as just as serious as any bodily disease, and they distrust an education which is likely to add to the already excessive number of adult neurotics. The signs of over-strain and pallor and debility, irritable temper, easy crying, sleeplessness, tremors, etc., are carefully watched

for by both teachers and doctors. School pressure as a cause of over-strain can, however, be greatly exaggerated. A healthy child who is getting enough food, exercise, and sleep, and whose mind is at peace can stand a deal of hard mental work.

Before we cut off a child's lessons or stop preparation for an examination (which may mean fatal interference with a career), let us be sure that school is really at fault. Look first at the girl herself (for it is usually a girl who gives anxiety in this way) and be sure she is physically quite sound. Then her general hygiene should be overhauled. Is she getting a good nine and a-half or ten hours' sleep, and fresh air, and good food with a hot meal at midday? Sometimes a favourite sport or interest, excellent in itself, is being over-done.

Perhaps the most important thing of all is coming to work with an easy mind. One finds repeatedly that the girl who breaks down is worried by home affairs. Or, again, too ambitious or loving relatives may have made her over-anxious as to an examination result or a place in class. All these points should be cleared up before the school itself is blamed.—From a Talk by Dr. Letitia Fairfield.

## How to Grow Sweet Peas.

**O**NE of the points which have made Sweet Peas so popular is their tendency to produce results out of all proportion to the care and attention we are able to give them. Their few little likes and dislikes can be summed up very quickly. Whilst they will flourish in almost any situation, they certainly resent sour or water-logged soil, and prefer an open, sunny situation rather than the close proximity of trees or buildings. As regards manures, phosphates are welcome, but fertilizers of a nitrogenous nature should not be given too freely. They have their own tiny nitrogen factories on the premises, as it were. These are really little swellings on the roots, the homes of colonies of bacteria which convert the free nitrogen of the air into a state in which it can be assimilated.

When choosing suitable sites for our Sweet Peas we must not forget their value for garden decoration. Perhaps you have an unsightly fence, wall or building? If so a row of Sweet Peas just in front will screen it very nicely. Then again, they make ideal fences or boundary lines between the kitchen garden and the flower garden proper. They are very decorative and effective, indeed, when planted or sown in clumps or circles about 18 inches in diameter and supported with sticks or netting in an unobtrusive manner.

It is late now to talk about soil preparation, but success largely turns on this. Some growers start with a natural advantage, but even poor ground can be greatly improved. There are three words in connection with soil preparation which should be remembered for next season; they are *early*, *deeply*, *liberally*. Move your ground early that it may have time to settle, that winter weather and frosts may pulverize and sweeten it, and also that the manures which you incorporate may disintegrate. As manures, well mix in a good dressing of horse or farmyard manure together with bone meal and wood ashes in the lower layer. In the top layer simply use bone meal and wood ash. If you cannot procure animal manure—and it is difficult these days in many districts—use spent hops or hop manure, and plenty of bone meal as substitutes.

Procure seeds of good quality, and choose varieties which will suit your own personal taste and the particular purposes which you have in mind. If you have not already done so, sow them in pots or boxes in a cold frame or greenhouse within the next three weeks, the sooner the better.

(Continued on page 394.)



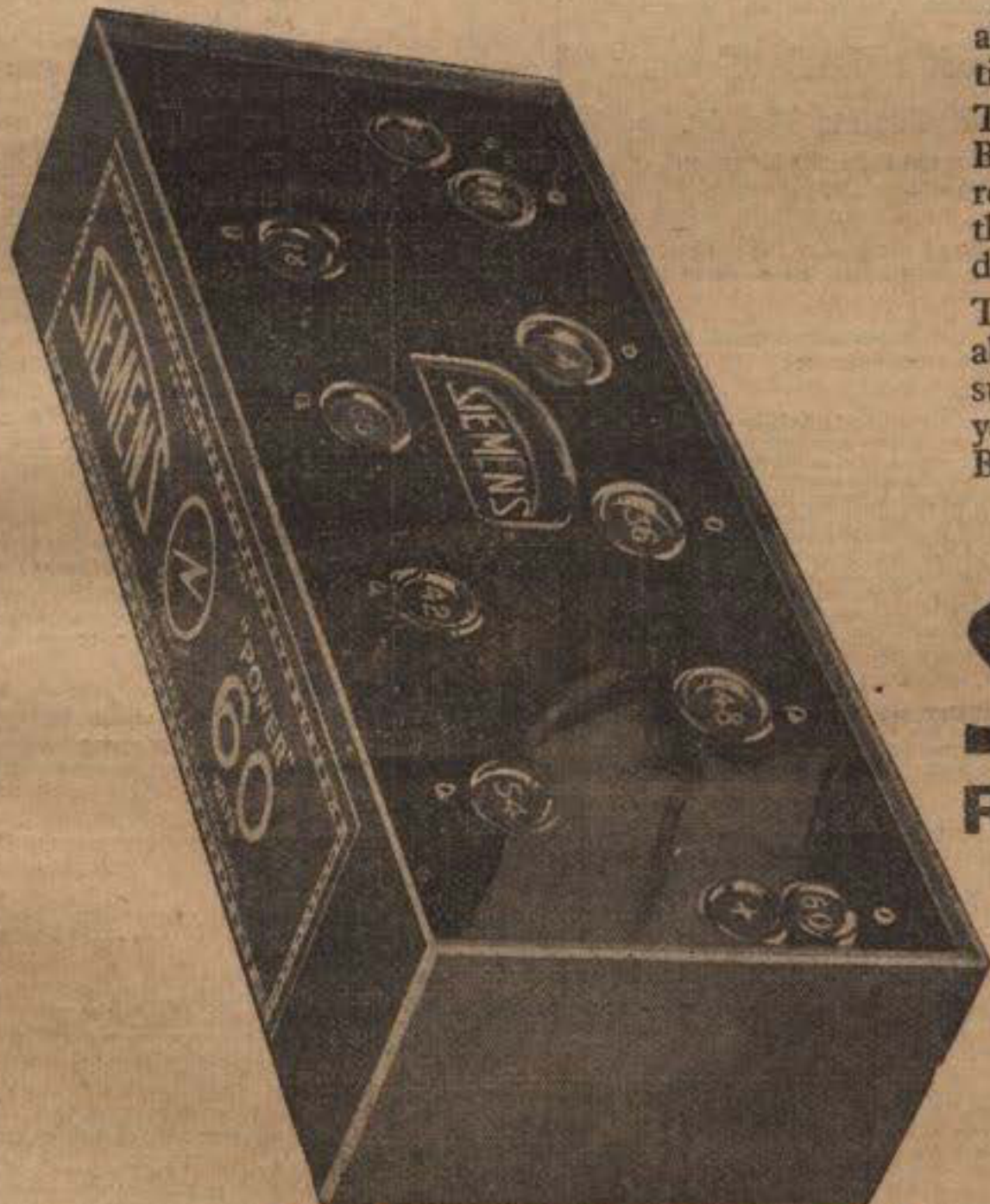


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**3.30**  
**An**  
**Afternoon**  
**Concert**

**SUNDAY, FEBRUARY 17**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,582.5 M. 192 KC.)

**9.5**  
**The Wireless**  
**Military**  
**Band and Artists**

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

**3.30 A CONCERT**

by  
KATE WINTER (Soprano)  
SINCLAIR LOGAN (Baritone)  
and  
THE OLOF SEXTET  
Overture, 'The Seraglio'  
Mozart

THE original name of the Opera which we usually call simply *The Seraglio*, is *The Abduction from the Seraglio*. The story was adapted from a play of that day, modified by Mozart himself; it turns on the capture of a fair lady by a Turkish 'Bashaw' and her rescue by her faithful lover, a young Spanish gentleman. The whole story is treated in the most light-hearted spirit, and Mozart's gay and tuneful music suits it admirably. It is recorded that when the Opera was first performed, in the presence of the Emperor, he thought the scoring too full—it probably was considerably richer than any he was accustomed to—and that he said to Mozart, 'There are too many notes in the music.' If report be true, Mozart replied that there were just as many as there ought to be. The Opera has been heard in this country both under Sir Thomas Beecham's guidance, and afterwards from the B.N.O.C., and one or two of its separate numbers appear frequently in concert programmes. Notable among these are the two airs for bass, 'When a maiden takes your fancy,' and 'Ah, my pretty brace of fellows.' These were specially composed by Mozart for a famous bass of his day with an unusually deep voice, and have always been popular with basses whose lower notes are sufficiently full and resonant to do them justice.

The Overture is typical of Mozart in his merriest vein; it is in three sections, the first brisk and sprightly, the second in quieter mood, based on the first scene of the opera, and the third again, like the opening, in bright spirits.

**3.36 KATE WINTER**

To one who passed whistling through the night  
*Armstrong Gibbs*  
Orpheus and his Lute ..... *Sullivan*

**3.45 SEXTET**

Prelude .....  
Serenade .....  
Polichinello ..... } *Rachmaninov*

**4.0 SINCLAIR LOGAN**

And so I made a Villanella ..... *Cyril Scott*  
Dream Valley .....  
Fair House of Joy ..... } *Quilter*

**4.8 SEXTET**

Suite of Four Pieces ..... *Balfour Gardiner*

**4.20 KATE WINTER**

My heart is like a singing bird ..... *Parry*  
E'en as a Lovely Flower ..... *Frank Bridge*  
The Devon Maid ..... *Eric Fogg*

**4.28 SEXTET**

Spanish Dance ..... *Granados*  
Tango ..... *Albeniz*  
Aragonesa ..... *Granados*

**4.43 SINCLAIR LOGAN**

Love for Love ..... *Warlock*  
A Piper ..... *Vaughan Williams*  
So sweet is she ..... *arr. Dolmetsch*  
Some Rival hath stolen my True Love  
*arr. Broadwood*



**FROM OXFORD TO AUSTRALIA.**

A typical party of boys ready to start from Wallingford Farm Training College to their new homes overseas. An appeal for the College will be broadcast from London and Daventry tonight at 8.45.

**4.50 SEXTET**

Hungarian Rhapsody, No. 2  
*List*

(For 5.0 to 8.45 Programmes see opposite page.)

**8.45 THE WEEK'S GOOD CAUSE:**

Appeal on behalf of the Wallingford Farm Training College of the National Union for Christian Social Service by SIR JOHN MARTIN HARVEY

THIS colony, which is controlled by the National Union for Christian Social Service, was established seventeen years ago, at Benson, near Oxford, to train lads and men who had not made a start in life, or who had started and failed. This rather difficult material has been so successfully handled that seventy per cent. of all those received are sent out and become self-supporting in the Dominions or on English farms. The pressure of applications has become so great that the Committee in charge of the colony have purchased and equipped an adjoining farm, erected additional homes for the colonists and staff, and improved the farm buildings, thereby providing accommodation for 300 colonists drawn from all parts of England and Wales. The Committee urgently appeal for a sum of not less than £5,000 to complete the cost of this extension, and in particular to provide a Sanatorium on the colony, which is badly needed.

Contributions should be sent to the Secretary, Wallingford Farm Colony, Benson, Oxford.

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

**9.5 A MILITARY BAND CONCERT**

OLIVE KAVANN (Contralto)  
JEANNE CHEVREAU (Harp)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture, 'Poet and Peasant' ..... *Suppé*

**9.18 OLIVE KAVANN**

I know a lovely garden ..... *Guy d'Hardelot*  
Lullaby ..... *Cyril Scott*  
Fairy Pipers ..... *Brewer*

**9.25 BAND**

Selection, 'Faust' ..... *Gounod*

**9.45 JEANNE CHEVREAU**

Fleuse (Spinning Woman) ..... *A. Hasselmann*  
Bourrée ..... *H. Torgerson*

**9.55 BAND**

Reverie, 'The Voice of the Bells' ..... *Luigini*  
Serenata ..... *Moszkowski*  
Minuet, 'My Lady Lavender' ..... *Leo Peter*

**10.12 OLIVE KAVANN**

Mifanwy ..... *Dorothy Forster*  
Away on the Hill ..... *Langdon Ronald*

**10.20 BAND**

Intermezzo, 'Loin du Bal' (Far from the Ball)  
*Gillet*  
Graceful Dance ('Henry VIII') ..... *Sullivan*  
The Flight of the Bumble Bee ..... *Rimsky-Korsakov*

**10.30**

**Epilogue**

**This Week's Bach Cantata**  
**Church Cantata No. 65.**

'Sie werden aus Saba alle Kommen'  
(The Sages of Sheba)

**I.—Chorus.**

The Sages of Sheba shall come before Thee, gold and incense bringing, and Thy glory shall be shown in them.

**II.—Chorus.**

The Princes of Sheba hither came, with gold and myrrh and incense they came, hallelujah!

**III.—Recitative (Bass).**

These things that Isalah of old beheld are now in Bethlehem fulfilled: lo! hither came the sages, to Jesus' cradle led, and worship Him as King of all the ages. Gold, incense, spices are the mystic symbols three that in the stall at Bethlehem before the Holy Child they offer. My Saviour, when I think of all I owe to Thee, I too must haste, my humble gift to proffer before Thy manger bed: for this glad day to me with joy is fraught, since Thou, O Lord of life, to all the heathen the light of grace hast brought. What can I give to Thee, Thou King of Heaven? O let me lay my heart before Thee, a poor and worthless thing, yet nought more precious can I bring.

**IV.—Aria (Bass).**

Gold of Ophir is but vain, idle dross that man desireth Let the earth her wealth retain, Jesus' love our hearts requireth. Lay your hearts then at His feet for a New Year's offering meet.

**V.—Recitative (Tenor).**

Reject it not, O Thou my soul's true light, this heart that I in homage bring to Thee. For worthless though it be, some sweets therein are stored that from Thy Spirit are outpoured; the gold of faith, the incense born of prayer, the myrrh of true contrition's meek endeavour, all these, O Saviour, will I bring, and offer them before Thy Throne for ever. If Thou to me Thyself wilt give, ah, then indeed my wealth is overflowing! For, rich in Thee, henceforth I live of all things else possesser, on earth the joys of heaven knowing.

**VI.—Aria (Tenor).**

Saviour, take me for Thine own! Contrite heart, I lay before Thee! I am Thine and Thine alone, words and actions all adore Thee. See them, Saviour, at Thy feet, take them, Lord, for service meet!

**VII.—Chorus.**

My God, I give myself to Thee, on Thy great love relying. Do Thou in life my helper be, my light when I am dying. Incline me still to do Thy Will, be that my one endeavour, through all my days to sing Thy praise and worship Thee for ever!

The text is reprinted by courtesy of Messrs. Novello and Co., Ltd.





# THE DAY OF REST.

## Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



(For 3.30 to 5.0 Programmes, see opposite page.)

### 5.0 Children's Service

From St. John's, Westminster  
Conducted by the Rev. Canon C. S. WOODWARD

### 5.30 SCENES FROM OLD TESTAMENT HISTORY

Sennacherib threatens Hezekiah

THE King of Assyria had conquered Israel. For three years he had laid siege to Samaria and now it had fallen, and thousands of Israelites had been taken captive into Assyria. Small wonder, therefore, that Hezekiah, King of Judah, was afraid. True 'he had done that which was right in the sight of the Lord' and had rebelled against the King of Assyria, but Israel's fate appalled him.

Consequently, when Sennacherib captured 'all the fenced cities of Judah' Hezekiah's faith burned low, and he sent to the King of Assyria, offering to pay tribute to him again. Sennacherib demanded three hundred talents of silver and thirty talents of gold, and Hezekiah gave him all the silver that was found in the house of the Lord, and cut off the gold from the doors of the temple—thereby showing the people openly that he no longer trusted in his God to deliver him. Sennacherib was not slow to take advantage of this, and laid siege to Jerusalem.

So certain was he that, having lost faith in their God, the Jews would surrender, that he offered them terms before striking a blow through the captain of his host Rab-shakeh.

First he taunted them with relying on help from Egypt—that broken reed. And then—waxing bold—he mocked at their God. 'Hark not unto Hezekiah when he persuadeth you saying, The Lord will deliver us—Hath any of the gods of the nation delivered at all his land out of the hand of the King of Assyria?'

Next Sunday we shall hear what happened to the host of Sennacherib.

### 5.45-6.15 app. Church

#### Cantata (No. 65) Bach

'SIE WERDEN AUS SABA ALLE KOMMEN' ('The Sages of Sheba')  
Relayed from the Guildhall School of Music

TOM PICKERING (Tenor)

WILLIAM BARRAND (Bass)

LESLIE WOODGATE (Organ)

THE WIRELESS ORCHESTRA  
(Horns, Flutes, English Horns and Strings)

Conducted by

STANFORD ROBINSON

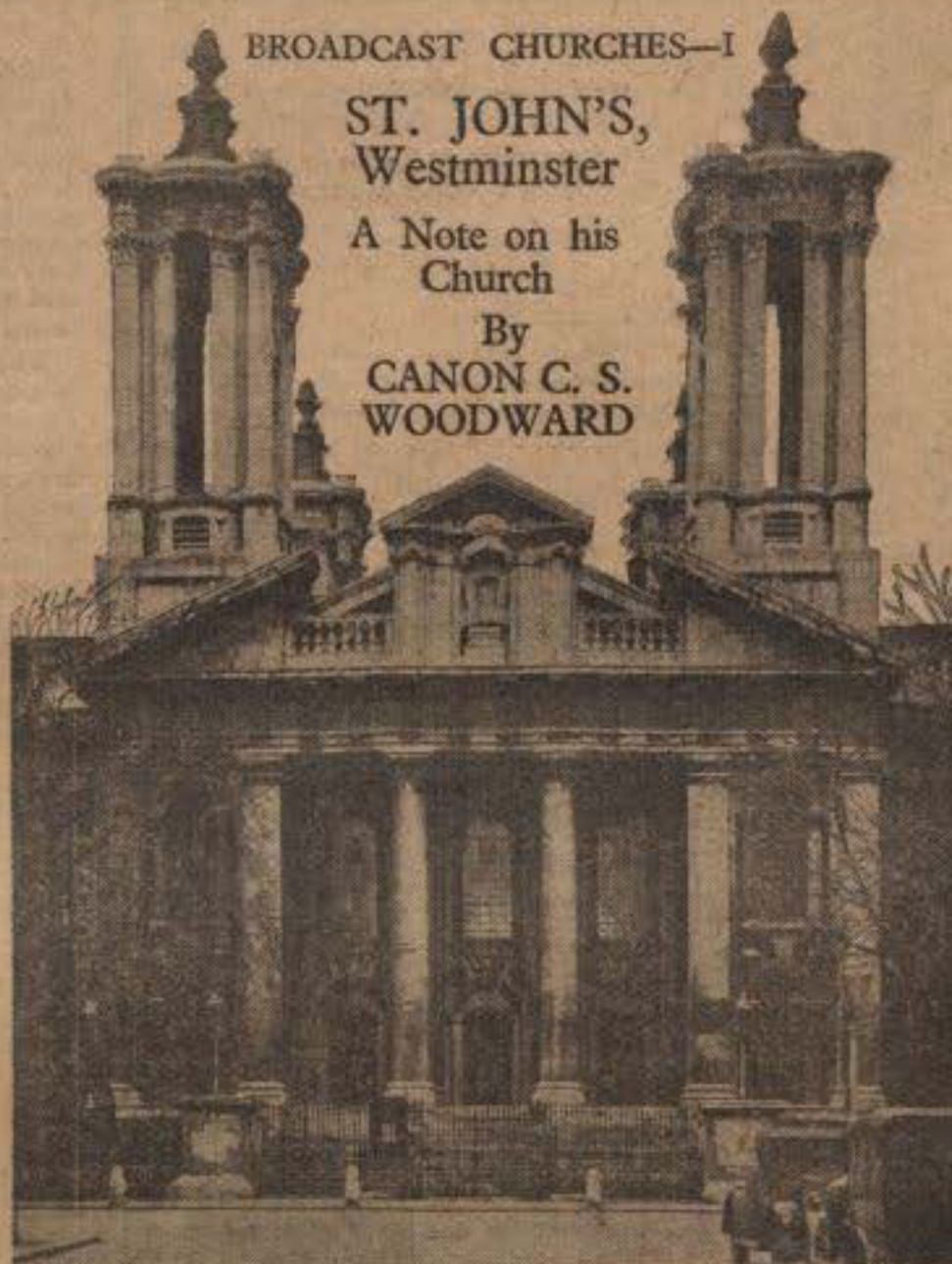
TODAY'S Cantata is the one which I was sung on February 3. It has been decided to repeat in this way each of the Cantatas which the London Wireless Chorus will sing, at intervals of a fortnight. On the intervening Sundays, one or other of the provincial Stations is to repeat

### BROADCAST CHURCHES—I

## ST. JOHN'S, Westminster

A Note on his  
Church

By  
CANON C. S.  
WOODWARD



THE Church of St. John's, Smith Square, is one of fifty London churches for which provision was made by Act of Parliament in the reign of Queen Anne. In response to a message from Her Majesty, who stated that 'the loose and prophane principals openly scattered and propagated amongst the people of London' had caused her very serious concern, the House of Commons decided to impose a duty upon all coals brought into the Port of London and to devote the proceeds to the building of fifty churches. Of these churches St. John's in Westminster was the second to be erected.

The site chosen proved an unfortunate one, for the swampy nature of the soil close to the river bank enormously increased the cost of the church. The building took no less than fifteen years to complete, and cost in all over £40,000—a very large sum when we remember the value of the pound at that period. Its architect was one Thomas Archer, a pupil of Vanbrugh, and it was from the first the target of more or less good-natured criticism. We need hardly say that there is no truth in the story which ascribes its quaint appearance to the petulance of the Queen, who, it is alleged, disliking the architect's original design, kicked over her footstool and commanded the unfortunate man to reproduce the upturned article in stone. The more probable explanation of its four towers is that it was found necessary to provide that the four corners of the building should sink equally in the marshy soil. However that may be, the building did not escape the pleasantries of the critics. 'An elephant with its legs in the air,' 'an upturned parlour table,' 'architecture run mad,' are amongst the comments which were made upon it.

The history of the church has been an uneventful one. The chief incident in its life was a disastrous fire which broke out one Sunday morning soon after it was built, and gutted the interior of the building. Its most remarkable rector, perhaps, was a gentleman who, having been instituted to the living at the beginning of the nineteenth century, obtained a licence from the Bishop to be absent from the parish for a period of twenty-one years; it is recorded that he conducted only four baptisms in the church during the twenty-six years of his incumbency. In quite recent days the Parish of St. John's became notorious as the chief sufferer by the disastrous flood of January, 1928, in which ten lives were lost and over five hundred houses inundated.

It is probable that St. John's has never been so well known, by name at least, as it is today through its Children's Services, which are broadcast half-a-dozen times a year. To its innumerable wireless friends the old church in the Square begs leave to send its hearty greetings.

Cantatas which have already been sung there. In this way it is hoped to give listeners a better opportunity of making themselves familiar with the great wealth of beauty which cannot always be fully appreciated on a first hearing.

(For the words of the Cantata see opposite page.)

### 6.30 (Daventry only)

#### Welsh Service

(In Welsh)

Relayed from Capel Gomer Welsh Baptist Church

S.B. from Swansea

Gweddi

Emyn 184 (Llawyr Moliant), 'Po cawn i'm rhan drysorau'r byd'

Darllo: Ioan xvi, 25-33; xiv, 1-9

Emyn 99, 'At un a wrendy weddi'r gwan'

Gweddi

Emyn 365, 'O Iesu! Addfwyn Geidwad'

Pregoth: Y Parch R. S. ROGERS, B.A.

Emyn 341, 'O Genadwir Hyfryd'

Y Fendith Apostolaidd

Gweddi—Gân

### 8.0-8.45 A Religious Service

From All Hallows Church, Lombard Street

Hymn, 'City of God, how broad and far' (Songs of Praise, 216) (English Hymnal, 375)

Prayer

Lesson: St. Luke xi, 1-13

Hymn, 'Thy Kingdom Come! On bended Knee the Passing Ages Pray' (Songs of Praise, 386) (English Hymnal, 504)

Address: The Rev. Canon TISSINGTON TATLOW, D.D., Gen. Secretary Students' Christian Movement.

Intercessions

Hymn, 'Hills of the North Rejoice' (Songs of Praise, 258)

Benediction

(For 8.45 to 10.30 Programmes, see opposite page.)

### 10.30 Epilogue

GOD IS LOVE

For a time, the details of this closing item of the Sunday programmes were not disclosed, since many listeners seemed to enjoy the element of unexpectation in it. However, during the past few weeks we have received a number of requests from other listeners who would like to know in advance details of the Epilogue in order to be able to join in its hymns and follow its readings. For the benefit of these latter we are printing the details of this week's Epilogue on page 413, where it will not intrude itself upon those who still wish to approach it unprepared.



**SUNDAY, FEBRUARY 17**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**7.55**  
**Birmingham**  
**Cathedral**  
**Service**

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**3.30 A BAND CONCERT**  
 HARDY WILLIAMSON (Tenor)  
 DAVID WISE (Violin)  
 CALLENDER'S BAND  
 Conducted by TOM MORGAN  
 March, 'Callender' .....Percy Fletcher  
 (Dedicated to Sir TOM CALLENDER, J.P.)

**3.40 HARDY WILLIAMSON**  
 O Lovely Night .....London Ronald  
 I'm a-longin' for you .....Jane Hathway  
 The Stars .....Phillips

**3.48 BAND**  
 Selection, 'Songs of Old England'  
 arr. Hubert Bath

**4.0 DAVID WISE**  
 Aria .....Franz Tenaglia—1600  
 Allegro (Sonata in A).....Handel

**4.8 BAND**  
 Morceau, No. 2.....Schumann  
 Mazurka .....Chopin  
 Euphonium Solo, 'Le  
 Rêve d'Amour' ('The  
 Dream of Love') Millars  
 (Soloist, Mr. W. SLOANE)

**4.22 HARDY WILLIAMSON**  
 Daphne ..... Clarke  
 Ah, moon of my delight  
 Liza Lehmann  
 Sigh no more, ladies Aiken

**4.30 BAND**  
 Fantasia, '1914'  
 Holbrooks  
 The Summons;  
 Romance; Fight; The  
 Song; Sadness; Victory

**4.40 DAVID WISE**  
 Souvenir ..... } De Ha  
 Serenade ..... }

**4.48-5.0 BAND**  
 Excerpts from Sullivan's  
 Operas .. arr. Ord Hume

**7.55 A Religious Service**  
 From the Cathedral,  
 Birmingham  
 Conducted by the Very  
 Rev. F. B. McNUTT  
 (Provost and Archdeacon of Leicester)

**THE BELLS**  
*Order of Service:*  
 Hymn, 'Glory be to Jesus' (A. and M., No. 107)  
 Psalm 51  
 Reading  
 Magnificat in F .....Gibbons  
 Prayers  
 Anthem, 'Jesu, the very thought is sweet' Noble  
 Address  
 Hymn, 'My God, I love Thee' (A. and M., No. 106)  
 Benediction  
 (Organist, F. DUNHILL)

**8.45 THE WEEK'S GOOD CAUSE:**  
 (From Birmingham)  
 Appeal on behalf of the Walsall General Hospital  
 by Mr. WALTER FRANCOMBE (Secretary)  
 Donations to be forwarded to the Secretary, the  
 General Hospital, Walsall

**8.50 WEATHER FORECAST, GENERAL NEWS  
 BULLETIN**

**9.0 A String Orchestral Concert**  
 (From Birmingham)  
 THE BIRMINGHAM STRING ORCHESTRA  
 Conducted by JOSEPH LEWIS  
 Variations on 'Barbara Allen' .....Adam Carse

ADAM CARSE studied both in Germany and at the Royal Academy of Music, London, winning the Macfarren Scholarship and many other prizes there. Much of his busy life has been devoted to teaching pianoforte and composition, and he has added very largely to the music available for pianoforte students. He has, however, composed in more important vein, and many of his orchestral works have been heard in London.

These Variations, for String Orchestra, make it clear that he knows well how much varied interest can be won from strings alone, without the aid of the orchestral winds. The tune is first very simply presented, and then a flowing variation follows in the same quiet meditative spirit. A lively and vigorous one succeeds; beginning strongly, it makes way for a quiet little reminder of the tune, in the middle. The next variation is in waltz measure, dainty and gracious, and a more sprightly rhythm comes after it. Then there is a change to minor, with a sombre version of the tune beginning in the basses, and the piece comes to an end with a



Claude Harris

**DAVID WISE**  
 plays some violin solos in the Band  
 Concert from 5GB this afternoon.

brisk two in the bar, worked out at rather more length than the earlier variations.

GEORGE BAKER (Baritone)  
 and Orchestra  
 Aria, 'Revenge! Timotheus  
 cries!' ('Alexander's  
 Feast') .....Handel

**9.20 SHERIDAN RUSSELL**  
 (Violoncello) and Or-  
 chestra  
 Sonate en Concert  
 Vivaldi, arr. D'Indy

IN the early eighteenth century, Vivaldi was a leading figure in the Italian world of music, and both as violinist and as composer of sacred music, left his mark on the music of a good many generations to come. For many years he was in charge of the music at one of the four great schools which gave Venice of that day a prominent place in European music. The pupils

were all religious novices and the choir and orchestra in each was composed entirely of girls. Dr. Burney, in one of his letters from Venice, writes of such a school as 'nightingales who poured balm into my wounded ears.'

Vivaldi's music was counted as of such importance that the great Bach himself studied it thoroughly and transcribed no fewer than sixteen of his concertos for pianoforte and four for organ, besides the one which he re-arranged as a great piece for four pianofortes and strings.

**9.35 ORCHESTRA**  
 Suite, 'Cakes and Ale' .....Felix White  
 GEORGE BAKER  
 Ethiopia saluting the Colours.....Charles Wood  
 Brittany .....Ernest Farrar  
 The Holy Child .....Easthope Martin

**9.50 ORCHESTRA**  
 Two Melodies, Op. 53 .....Grieg  
 SHERIDAN RUSSELL and Orchestra  
 Adagio .....Tartini  
 Gavotte and Menuet .....Veracini  
 Menuet .....Valentin

**10.10 ORCHESTRA**  
 Serenade in E.....Dvorak

**10.30 Epilogue**



# Sunday's Programmes continued (February 17)

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

3.30-6.15 app. *S.B. from London*

6.30-8.0 **A Religious Service** in Welsh  
*S.B. from Swansea*

8.10 **A Religious Service**  
From the Studio  
THE STATION CHOIR  
Address by A MEMBER of the Bishop of Salisbury's Committee for Religion in the Home

8.45 *S.B. from London (9.0 Local Announcements)*

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**

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

3.30-6.15 app. *S.B. from London*

6.30 **A Religious Service** in Welsh  
Relayed from Capel Gomer Welsh Baptist Church  
Relayed to Daventry

Gweddi  
Eryn 184 (Llawlyfr Moliant)—'Pe cawn i'm rhan drysorau'r byd'  
Darllen—Ioan xvi. 25-33; xiv. 1-9  
Eryn 99—'At un a wrendy weddi'r gwan.'  
Gweddi  
Eryn 365—'O Iesu! Addfwyn Geidwad'  
Progeth—Y Parch R. S. ROBERTS, B.A.  
Eryn 341—'O Genadwir Hyfryd'  
Y Fendith Apostolaidd  
Gweddi—Gân

8.0 *S.B. from London*

9.0 Musical Interlude relayed from London

9.5 *S.B. from London*

10.30 **Epilogue**

10.40-11.0 *S.B. from Cardiff*

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

3.30-6.15 app. *S.B. from London*

8.0 *S.B. from London (9.0 Local Announcements)*

10.30 **Epilogue**

**2ZY MANCHESTER.** 378.3 M. 793 KC.

3.30 **A BAND CONCERT**  
WINGATES TEMPERANCE PRIZE BAND  
Conducted by H. MOSS

Selection, 'The Works of Liszt' .... *arr. Rimmer*  
MABEL SKELLEY (Soprano)  
Waltz Song, 'Romeo and Juliet' .... *Gounod*  
One morning very early .... *Sanderson*  
FRANK PARK (Viola)  
Kol Nidrei (Hebrew Melody)..... *Bruch*  
Allegretto ..... *Wolstenholme*

BAND  
Cornet Solo, 'Le Rêve d'Amour' (The Dream of Love) ..... *Milliana*  
(Soloist, E. CLAYTON)  
Tone Poem, 'Lorenzo' ..... *Keighley*

MABEL SKELLEY  
A Dream ..... *Grieg*  
Down in the Forest ..... *Landon Ronald*  
The Lass with the Delicate Air ..... *Arne*

FRANK PARK  
Andantino ..... *Hans Sitt*  
Two Old French Dances ..... *Maraie*  
Larghetto ..... *Weber*

BAND  
Trombone Solo, 'Vale' ..... *Kennedy Russell*  
(Soloist, B. BYERS)  
Egyptian Ballet ..... *Luigini*

5.0-6.15 app. *S.B. from London*

8.0 **A Religious Service**  
Relayed from the Central Hall, Oldham Street  
Organ: Barcarolle from 4th Concerto  
*W. Sterndale Bennett*  
(Organist, JOHN DUCKER)



The Rev. R. S. ROGERS conducts the service at Capel Gomer Welsh Baptist Church, Swansea, which will be relayed also to Cardiff and Daventry this evening at 6.30.

8.5 Hymn, 'Crown Him with many crowns' (M.B., No. 208)  
Prayer and Lord's Prayer  
Anthem, 'The Radiant Morn' ..... *Woodward*  
THE CENTRAL HALL CHOIR  
Scripture Reading—1 John iv. 7-21  
Hymn, 'Fill Thou my life, O Lord my God' (M.B., No. 567)  
Address by Principal W. L. WARDLE, M.A., D.D., of Hartley College  
Hymn, 'Abide with me' (M.B., No. 911)  
Benediction

8.40 Organ: Offertoire, No. 5 ..... *Waly*  
(Organist, JOHN DUCKER)

8.45 *S.B. from London (9.0 Local Announcements)*

9.5 **An Orchestral Concert**  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
Overture, 'The Bartered Bride' ..... *Smetana*  
Second Suite, 'The Wand of Youth' .... *Elgar*  
LEONARD GOWINGS (Tenor)  
Un Aura Amorosa (Her eye alluring) ('Cosi Fan Tutte') ..... *Mozart*  
Recit., 'Lo! here my love'  
Air, 'Love in her eyes sits' ('Acis and Galatea') playing ..... *Handel*

ORCHESTRA  
Italian Caprice ..... *Tchaikovsky*

LEONARD GOWINGS  
I love thee ..... *Grieg*  
Serenade ..... *Brahms*  
Amour d'Automne (Autumn Love) .. *Chaminade*  
The Garland ..... *Mendelssohn*

ORCHESTRA  
Ballade in A Minor ..... *Coleridge-Taylor*

10.30 **Epilogue**

**Other Stations.**

**5NO NEWCASTLE.** 245.9 M. 1,250 KC.  
3.30-6.15 app.:—*S.B. from London.* 8.0:—Religious Service. From the Studio. Hymn, 'Eternal Light' (No. 51, M.H.B.). Prayer, Lord's Prayer (chant) (Reid). Anthem, 'Ood is a Spirit' (Sterndale Bennett). Reading, Hymn, 'Saviour, we know thou art' (No. 224, M.H.B.). Address by Mr. R. Parkinson Tomlinson, M.P. (President of Wesleyan Methodist Local Preachers' Mutual Aid Association). Hymn, 'God who madest earth and heaven' (No. 925, M.H.B.). Benediction. Vesper, 'Lord behold us' (Ramsay). 8.45:—*S.B. from London.* 10.30:—*Epilogue.*

**5SC GLASGOW.** 401.1 M. 748 KC.  
3.30:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Zampa' (Hérold). Philip Malcolm (Baritone) and Orchestra: At last 'tis come (Recit. and Air, 'La Coupe du Roi de Thule') (E. Diaz); Aria, 'Now Heaven in fullest glory shone' (Creation) (Haydn); Young Dietrich (Henschel). Margaret Barrett (Soprano) and Orchestra: Let the bright Seraphim (Handel); Jerusalem, thou that killest the prophets (Mendelssohn). Orchestra: Andantino and Scherzo from the Fourth Symphony (Tchaikovsky). Philip Malcolm; Serenade (Bantock); Eldorado (Walthew); Love is a Bubble (Allison); Mossmates (Lohr). Margaret Barrett: Largo (Handel); When I am laid in earth (Purcell); Morning Hymn (Henschel). Orchestra: Polovtsian Dances (Prince Igor) (Borodin). 5.0-6.15 app.:—*S.B. from London.* 8.0:—The World Students' Christian Federation. Annual Day of Prayer. A Special Religious Service in the Studio. Arranged by the Scottish Student Christian Movement. Conducted by the Rev. A. K. Walton, M.A. Call to Prayer and Short Collect. Psalm No. 100. 'All people that on earth do dwell.' Address—A Day of Prayer: 'What does it mean? Thanksgiving, Intercession and Silent Prayer. Hymn, 'City of God, how broad and far' (R.C.H. No. 209). Closing Prayer, Vesper. 8.45:—*S.B. from London.* 9.0:—Scottish News Bulletin. 9.5:—*S.B. from London.* 10.30:—*Epilogue.*

**2BD ABERDEEN.** 311.2 M. 964 KC.  
3.30-6.15 app.:—*S.B. from London.* 8.0:—*S.B. from Glasgow.* 8.45:—*S.B. from London.* 9.0:—*S.B. from Glasgow.* 9.5:—*S.B. from London.* 10.30:—*Epilogue.*

**2BE BELFAST.** 303.7 M. 991 KC.  
3.30-6.15 app.:—*S.B. from London.* 6.30:—Organ Recital. By Thomas H. Crowe. Assisted by L. Victoria Gordon. (Contralto). Relayed from the Fisherwick Presbyterian Church. Organ: Overture, 'Athallah' (Handel). L. Victoria Gordon: Saviour of Sinners (Cherubini). Organ: Andantino from Sonata, Op. 193 (J. Rheinberger). L. Victoria Gordon: Return, Oh! God of Hosts (from 'Samson') (Handel). Organ: Introduction and Menuet, 'In an Old Abbey, Op. 32 (Basil Harwood). 7.9-8.0:—Religious Service. Relayed from the Fisherwick Presbyterian Church. Order of Services: Scripture Sentences; Doxology, 'Hail! Gladdening Light' (R.C.H. No. 281); Invocation; Praise, 'Give thanks to God' (Metrical Psalm, No. 105) (Tune; No. 118); Reading; Prayer; Praise, 'Be Thou my vision' (R.C.H. No. 477); Anthem, Awake! Awake! Put on Thy Strength, O Zion, and How beautiful upon the mountains are the feet of Him that bringeth good tidings (Stainer); Prayer and Lord's Prayer; Praise, 'Come let us to the Lord, our God' (Paraphrase, No. 30) (Tune; No. 102); Address by the Rev. W. J. Oliver, of Osborne Park Methodist Church; Prayer; Praise, 'Abide with me' (R.C.H. No. 280); Benediction. 8.45:—*S.B. from London.* 10.30:—*Epilogue.*

In her broadcast appeal on behalf of the Musicians' Benevolent Fund on January 20, Miss Violet Loraine referred to the Fund as 'the only one in this country supported by voluntary contributions that distributes its entire funds in samaritan work for the relief of distress in the musical profession.' We are asked to inform listeners that most registered friendly societies connected with the musical profession maintain, as a branch of their activities, samaritan funds supported and administered in a similar manner.

**THE RADIO TIMES.**  
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*The Prince of Wales and***THE BRITISH INDUSTRIES FAIR.**

Tonight at 8.40 listeners will again have the privilege of hearing the voice of H.R.H. the Prince of Wales. He will be speaking at the inaugural banquet of that great trade enterprise, the British Industries Fair of 1929. The following authoritative article explains the occasion and its importance.

**T**HE British Industries Fair is not, as its name might imply to the ordinary English reader, a matter of mingled sales booths and amusements, of showman business and public pleasure. It has a very serious and definite purpose, and the history of its growth is not without interest and significance in these days when the industrial and commercial prosperity of the country is, perhaps, of greater importance than at any other period.

Like a great number of other trade fairs such as those at Lyons, Brussels, Milan, Prague, and Barcelona, the British Industries Fair owes its inception to the conditions brought about by the war of 1914-1918. When, in the first year of the war, it was found that Britain was cut off from the normal sources of supply of a large number of articles required in her manufactures, meetings were arranged where manufacturers might learn of fresh sources of supply for these goods or explain their needs to British firms capable of producing the required goods. Out of these meetings came the first British Industries Fair in 1915.

In its original form the Fair consisted of displays by British manufacturers in a limited number of trades, and only wholesale buyers were invited to attend.

With the return of peace the Fair took on a wider aspect. More trades were permitted to display, and special efforts were made by the Department of Overseas Trade to attract overseas buyers to see what Great Britain had produced. At the same time,

the city of Birmingham, in co-operation with the local Chamber of Commerce, undertook the organization of what is generally termed the 'heavy' section at Castle Bromwich. Since that date both the Fair as a whole and the sections of the Fair in London and Birmingham have grown steadily in practical importance and in international prestige.

It is not too much to say that a successful fair—that is, a fair at which a large number of orders covering the many trades exhibiting are placed by overseas and home buyers—will go far to ensure a prosperous commercial year for the whole country.

Although its primary purpose is the promotion of the sale of British manufactured goods to the trade, the Fair is by no means lacking in public appeal. Most of us, particularly women, find a great fascination in a large departmental store. The British

*'Please remember that by buying British goods you are helping yourself and your fellow countrymen by reducing taxation and increasing employment.'*—

Sir Edward Crowe in a recent broadcast talk.

Industries Fair may be described as a gigantic and varied departmental store. A walk through the six miles of gangway at the White City—should the visitor feel up to the effort—gives a kaleidoscopic view of British productions in about thirty different trades. After passing through a bewildering variety of toys and games and sports goods, the visitor, if interested, can examine an equally



H.R.H. THE PRINCE OF WALES.

large range of British pottery, china, and glassware. In the centre hall will be a magnificently-staged demonstration by the Empire Marketing Board, in co-operation with the Dominions and Colonies, of the numerous ranges of food-stuffs and beverages of Empire origin. In the great halls surrounding what used to be the Court of Honour in the old Franco-British Exhibition will be found displays of goods ranging from textiles and chemicals to wireless, ladies' handbags, and printing machinery.

In all these lines novelty will be the keynote, since many manufacturers now time their production of new lines for the opening of the Fair.

Some idea of the large organization necessary to bring such an exhibition into being may be gained from the following facts. In the London section alone there will be over 1,400 British firms represented, occupying nearly 320,000 square feet of space, involving the erection of stands with a frontage of no less than eight and a half miles. For the past few weeks between 800 and 900 people have been employed at the White City in preparatory construction, and, before the Fair opens, over 3,000 will be at work in the buildings.

To the banquet which celebrates the opening of this great trade fair are invited members of the Diplomatic Corps, the Dominion High Commissioners and Agents-General, representative exhibitors from the London and Birmingham sections of the Fair, and prominent overseas and home business men.

At each of the banquets held during the last three years one of the Princes of the Royal House, in proposing the toast of the British Industries Fair, has used the occasion to review in brief the results of the past year's trade, and to touch on the prospects of British industry and commerce in the year ahead. This will be the third occasion on which the Prince of Wales has proposed this toast.



A view of the Centre Empire Court at 'The White City,' Shepherd's Bush, ready for 'The Fair.' The public will be admitted to 'The Fair' this year each day after four o'clock and on Saturday from 1 p.m. to 8 p.m.



**8.40**  
**The Prince of Wales**

**MONDAY, FEBRUARY 18**

**2LO LONDON & 5XX DAVENTRY**

(356 M. 838 KC.)

(1,562.5 M. 192 KC.)

**11.0**  
**Another Bridge Broadcast**

10.15 a.m. The Daily Service

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

10.45 (Daventry only) Mrs. M. I. Crofts, LL.B.: 'The Law and the Home—VII, The Law and Parents—II

11.0 (Daventry only) Gramophone Records Quintet in B Minor ..... Brahms

12.0 A BALLAD CONCERT  
GLADYS LACK (Mezzo-Soprano)  
WILFRED HOWE-NURSE (Light Baritone)

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

1.0 THE PICCADILLY HOTEL ORCHESTRA  
Directed by LEONARDO KEMP  
From the Piccadilly Hotel

2.0 BROADCAST TO SCHOOLS:  
Reading for Secondary Schools: German, by OTTO SIEPMANN—Schiller: Balladen: Der Taucher and Die Kraniche des Ibykus

2.20 Musical Interlude

2.30 Miss RHODA POWER: 'What the Onlooker Saw (Course II)—Tudor and Stuart Times—VI, The Discovery of the Bermudas'

2.55 Musical Interlude

3.5 Miss RHODA POWER: 'Stories from Mythology and Folk-lore: The Story of the First Hyacinth'

3.20 Musical Interlude

3.30 A Ballad Concert  
MINKA WOODHEAD (Soprano)  
ROBERT BERESFORD (Baritone)  
GEORGE ACKROYD (Flute)

4.15 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:  
Some of 'Seven Songs of Childhood' (Granville Bantock), sung by EVA NEALE

'How the Duke Looked After Himself'—a whimsical story written by Norman Hunter  
'Gopak' (Moussorgsky)  
and other Piano Solos, played by CECIL DIXON  
'Slippery Ann' (Maud Morin), a Girls' School Story

6.0 'My Day's Work—VII, A Country Doctor's Dispenser'

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

6.30 Girl Guide Talk

6.45 THE FOUNDATIONS OF MUSIC  
HANDEL'S VIOLIN SONATAS  
Played by EDA KERSEY  
Sonata in C Minor  
Andante, un poco lento; Allegro; Adagio; Allegro

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Talk—III, A Practical Demonstration with an English Student

7.45 Vaudeville

DOROTHY McBLAIN (The Girl who Whistles in her Throat)

JACK MORRISON (Impersonations)

RUDY STARITA (Saxophone Solos)

GWEN LEWIS (Entertainer at the Piano)

ALBERT WHELAN (The Australian Entertainer)

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

8.40 H.R.H. The Prince of Wales

Speaking at the British Industries Fair Banquet

Relayed from the Mansion House

(See special article on page 386.)

THIS is an even more youthful work of Mendelssohn's than the *Midsummer Night's Dream* Overture. It was composed when he was only sixteen. It has all the freshness and vitality which one expects from youth, but it is masterly in its command of the instruments, and in the skill with which the whole team of eight is used. In every way it betrays the hand of one who was already a master of his job; like the *Midsummer Night's Dream* Overture, it is music which any of the great masters might have been glad to claim as a mature work. Mendelssohn evidently had some special affection for it himself; a good many years later than its first composition he re-scored the second movement, a Scherzo, for full orchestra, and when he was conducting at one of the Philharmonic Concerts in London in 1829, he had it played in his first Symphony, instead of the Minuet movement.

The Octet is for eight string instruments, four violins, two violas, two violoncellos—a double string quartet in effect—and there are four movements. The first is bold and vigorous, the second, the slow movement, is in essence a romance, rich with Mendelssohn's graceful melody; the Scherzo is in something like the same light-hearted measure as the *Midsummer Night's Dream* music, recalling its fairies, and the last is in fugal form. A theme from the scherzo reappears in it; Mendelssohn was among the first of the great masters to make use of this device of recalling an earlier movement in the course of a later one.

10.5 ETHEL BARTLETT and RAE ROBERTSON  
Concerto Pathétique ..... Liszt

10.20 POLTRONIERI and INTERNATIONAL QUARTETS  
Octet in One Movement  
Eugene Goossens  
(First Performance)

10.40 ETHEL BARTLETT and RAE ROBERTSON  
Carnaval ..... Lyall Barbour  
Lonely Sailing Ship (from Suite, 'St. Tropez') ..... Hugo Anson  
Hardanger ..... Arnold Bax

10.50 POLTRONIERI and INTERNATIONAL QUARTETS  
Scherzo from Octet in A .. Svendsen

AT one youthful stage in his career Svendsen's fortunes were at rather low ebb, when a timely grant from his king saved the situation. It may well be that that has something to do with the dedication of this Octet, one of his early works, to Her Majesty the Queen of Sweden and Norway. A violinist himself, before he turned in earnest to composition, he knew well how to write for strings, and the Octet, for a double string quartet, is admirably laid out for the instruments.

11.0 A Hand at Auction Bridge  
played by  
Major H. S. BROWNING, Mr. A. E. MANNING FOSTER, Mrs. STAFFORD NORTHCOTE, and Mr. JACK DALTON

TONIGHT'S bridge broadcast will be run on rather different lines from the two that have preceded it. The deal will not be known to the players themselves before they enter the Studio, but it will be announced over the microphone. Listeners are, therefore, asked to have ready a pack of cards, sorted into suits, so that they can deal the hand when it is announced.

11.15-12.0 (Daventry only) DANCE MUSIC: AMBROSIO'S BAND from the May Fair Hotel  
(Monday's Programmes continued on page 383.)

**ON THE AIR TONIGHT**

7.45

**VAUDEVILLE**

with

ALBERT WHELAN

RUDY STARITA

JACK MORRISON

DOROTHY McBLAIN

GWEN LEWIS

8.40

A Speech by  
H.R.H. THE  
PRINCE OF WALES

at the  
British Industries Fair  
Banquet

Relayed from  
The Mansion House

9.35

**CHAMBER MUSIC**

with

The Poltronieri String Quartet

The International String Quartet

Ethel Bartlett

and

Rae Robertson

(Duets on two pianofortes)

11.0

**AUCTION BRIDGE**

A Hand played by

Major H. S. Browning

Mr. A. E. Manning Foster

Mrs. Stafford Northcote

and

Mr. Jack Dalton

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

9.20 DOROTHY WARD  
and  
SHAUN GLENVILLE  
(At Home and Abroad-casting)

9.35 Chamber Music

THE POLTRONIERI STRING QUARTET:

ALBERTO POLTRONIERI (Violin); GUIDO FERRARI (Violin); FIGRENOZO MOSA (Violin); ANTONIO VALISI (Violoncello)

THE INTERNATIONAL STRING QUARTET:

ANDRÉ MANGEOT (Violin); BORIS PECKER (Violin); FRANK HOWARD (Viola); HERBERT WITHERS (Violoncello)

ETHEL BARTLETT and RAE ROBERTSON

(Duets on Two Pianofortes)

POLTRONIERI and INTERNATIONAL QUARTETS

Octet in E Flat, Op. 20 ..... Mendelssohn  
Allegro moderato ma con fuoco; Andante; Scherzo—Allegro leggierissimo; Presto





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## MONDAY, FEBRUARY 18 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0  
**'From the Operas'**

### 3.0 LOZELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

Conducted by E. A. PARSONS

- ORCHESTRA  
Overture, 'Iphigenia in Aulis'.....*Gluck*  
LEONARD GORDON (Baritone)  
Maire, my Girl.....*Aitken*  
The Cobbler's Song ('Chu Chin Chow') *Norton*  
ORCHESTRA  
First Selection ('Scheherazade')  
*Rimsky-Korsakov*  
Procession of the Grail ('Parsifal') .. *Wagner*  
Serenade, 'Stars of the Night'..... *Balfour*  
Caprice, 'Echo de Bastions'..... *Kling*  
Ballet Suite ('The Jewess')..... *Halévy*

### 4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA CECIL HARRINGTON and JOHN OLIVER (in Syncopation and Harmony)

### 5.0 A Ballad Concert

- HELEN OGILVIE (Soprano)  
On Wings of Song  
*Mendelssohn*  
A Birthday..... *Woodman*  
Two Frogs..... *Howell*  
Will-o'-the-Wisp..... *Spross*

- 5.8 FRANK POULTON (Baritone)  
A life that lives for you  
*Sullivan*  
My lady..... *J. M. Capel*  
Don Juan's Serenade  
*Tchaikovsky*

- 5.15 HELEN OGILVIE  
She wandered down the mountain side..... *Clay*  
Fantasia..... *Cowen*  
Sing to me, sing..... *Homer*

- 5.22 FRANK POULTON  
The Fishermen of England  
*Phillips*  
High Barbaree..... *Carr*  
Devon, O' Devon ('Songs of the Sea')..... *Stanford*

### 5.30 THE CHILDREN'S HOUR: (From Birmingham)

- 'Fair Maids of February,' by Jessie Bayliss Elliott, D.Sc.  
Songs and Duets by EMILIE WALDRON (Soprano) and PHILIP TAYLOR (Tenor).  
CHRISSE THOMAS (Mandoline)

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

### 6.30 Light Music (From Birmingham)

- PATTISON'S SALON ORCHESTRA  
Directed by NORRIS STANLEY  
Relayed from the Café Restaurant, Corporation Street  
Overture, 'Lurline'..... *Wallace*  
DENHAM CHARLES (Bass)  
If over I meet the Sergeant *T. C. Sterndale Bennett*

- 6.44 ORCHESTRA  
Serenade..... *Schubert*  
Scherzo ('A Midsummer Night's Dream')  
*Mendelssohn*  
CHARLES BADIHAM (Pianoforte)  
Autumn..... *Chaminade*

- 7.5 DENHAM CHARLES  
Don't marry Monday..... *David Richards*  
ORCHESTRA  
Selection, 'Monsieur Beaucaire'..... *Massenet*

- 7.25 NORRIS STANLEY (Violin)  
Spanish Dance..... *de Falla, arr. Kreisler*  
Andantino..... *Martini, arr. Kreisler*  
DENHAM CHARLES  
Coincidence at our Wedding..... *Sanderson*

- 7.45 ORCHESTRA  
Fantasia, 'Tannhäuser'..... *Wagner, arr. Alder*

### 8.0 A Ballad Concert

- HERBERT THORPE (Tenor)  
Come into the garden, Maud..... *Balfour*  
The Gentle Maiden..... *arr. Somervell*  
La Spagnola (Neapolitan)..... *Di Chiara*

- 8.8 ELSIE GRIFFIN (Soprano)  
June is calling..... *Sanderson*  
If there were dreams to sell..... *Ireland*  
The Connemara Shore..... *Howard Fisher*  
Winter..... *Sullivan*

- 8.15 EDWARD J. ROBINSON (Violoncello)  
Légende..... *d' Ambrosio*  
Allegro appassionato..... *Saint-Saëns*

- 8.25 HARRY BRINDLE (Bass)  
Song of the Volga Boatmen  
*arr. Chaliapine-Koenemann*  
Uncle Remo..... *Homer*  
When the Sun Goes Down  
*Robert Jackson*

- 8.32 ELSIE GRIFFIN  
Morn Enchanted..... *Besly*  
I know a Bank..... *Shaw*  
A little Love Nest just for Two..... *Lohr*

- 8.40 EDWARD J. ROBINSON  
Morning Song *Frank Bridge*  
Serenade..... *Victor Herbert*  
Mazurka..... *Popper*

- 8.50 HERBERT THORPE and HARRY BRINDLE  
The Ballad Singers  
*Lane Wilson*  
The Optimist and the Pessimist..... *Lawrie Bowen*

### 9.0 'From the Operas' (From Birmingham)

THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA  
(Leader, FRANK CASTELL)  
Conducted by JOSEPH LEWIS  
TREFOR JONES (Tenor)  
HOWARD FRY (Baritone)  
'CARMEN'  
(Bizet)

- Prelude  
Flower Song, 'See here thy floweret'  
Toreador's Song, 'Sirs, your Toast'

### 9.12 'THE MAGIC FLUTE' (Mozart)

- Overture  
Oh, loveliness beyond compare  
O Isis and Osiris  
Yet once again we come to greet thee

### 9.27 'I PAGLIACCI' (Leoncavallo)

- Prologue  
On with the Motley

### 9.40 'IDOMENEO' (Mozart)

- Sweet peace descending  
To thee, mighty Neptune

### 9.50 'THE LILY OF KILLARNEY' (Benedict)

- The Moon hath raised  
'CAVALLERIA RUSTICANA'  
(Mascagni)

Intermezzo

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC: CIVO'S CLUB BAND, directed by RAMON NEWTON, from Civo's Club

### 11.0-11.15 AMBROSE'S BAND from the May Fair Hotel



ELSIE GRIFFIN,  
the former d'Oyly Carte star,  
sings in the Ballad Concert  
tonight at 8.0.



# Monday's Programmes continued (February 18)

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

**1.15-2.0 An Orchestral Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerddorfa Genedlaethol Cymru)

Selection, 'The Mastersingers'.....Wagner  
Symphonic Poem, 'Rouet d'Omphale' (Omphale's  
Spinning Wheel).....Saint-Saëns  
Suite, 'The Language of Flowers'.....Cowen

ONE of the most scholarly of composers Saint-Saëns turned more than once to the classical mythology for his subjects; in this symphonic poem he sets before us Ovid's story of Hercules' submission to Omphale, of his taking her place at the spinning-wheel among her women, the while she donned his lion's skin and held his club, striking him with her sandals for his clumsiness. Saint-Saëns meant his music to typify the constant triumph, through the ages, of woman's so-called weakness over the vaunted strength of mere man.

The poem begins with a prelude, suggesting the spinning-wheel—classic symbol of the eternal feminine, and then a dainty, tripping tune portrays Omphale. A big, robust tune, played first by bassoon and lower strings, is just as clearly Hercules. These are elaborated at some length, rising to a passionate fervour and falling anon into a quieter mood, and then we hear, in a tune of short crisp notes—an altered form of Hercules' tune—Omphale's use of her sandals in the time-hallowed fashion which the story tells.

All these tunes, as well as one more, closely akin to the Omphale melody, are heard again, and after the spinning-wheel music has returned, the piece comes to an end very softly.

MUCH of Sir Frederic Cowen's bright and wholesome music deals with one picturesque aspect or another of England, particularly England of the open air and the changing seasons. In this bright and graceful Suite, the movements are based on the old-fashioned tradition by which each of the flowers had a significance of its own. There are in all six movements as follows:—

- (1) Innocence (the Daisy).
- (2) First emotions of love (Lilac).
- (3) Fascination (Fern).
- (4) Folly (Columbine).
- (5) Elegance and Grace (Yellow Jasmine).
- (6) Gaiety (The Lily).

**2.30 BROADCAST TO SCHOOLS**  
S.B. from Swansea

**2.55 London Programme relayed from Daventry**

**4.45 Mrs. D. PORTWAY DOBSON:** 'City Life in the Middle Ages: The Play of the City—Sports and Games'

**5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA**  
Relayed from the Carlton Restaurant

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.30 S.B. from Swansea**

**6.45 S.B. from London (9.15 Local Announcements)**

**9.35-11.0 Burke in Bristol**

An Evening with Music at the House of Hannah More

by FROOM TYLER

Characters:

Edmund Burke, M.P. for Bristol  
Mrs. Burke, his wife  
Richard Champion, friend of Burke  
Hannah More  
Guests, Musicians, etc.

Scene: A room in Hannah More's home in Park Street, Bristol, on a night in 1776.

*'If a man were to go by chance at the same time with Burke under a shed, to shun a shower, he would say—this is an extraordinary man.'*

(Dr. Johnson)



BURKE IN BRISTOL.

This is the bicentenary year of the birth of Edmund Burke, who was M.P. for Bristol from 1774 to 1780, and tonight's programme from Cardiff will recall one of his visits to the house of Hannah More. Here are contemporary portraits of the great orator and his hostess.

Songs by IRENE TAYLOR (Soprano)

SEYMOUR DOSSOR (Tenor)

Incidental Music by THE NATIONAL ORCHESTRA OF WALES STRING QUARTET

THIS is the bicentenary year of the birth of Edmund Burke, the great orator and political philosopher. Burke, whom Macaulay described as 'the greatest man since Milton,' was Member of Parliament for Bristol from 1774 to 1780. During that time he was a frequent visitor to the house of Hannah More, then at the threshold of her fame, whom he had met in London at the house of Sir Joshua Reynolds.

**11.0-11.15 S.B. from London**

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

**1.15-2.0 S.B. from Cardiff**

**2.30 BROADCAST TO SCHOOLS:**  
Professor MARY WILLIAMS: 'The Folk Tales of Wales—VI, Will-o'-the-Wisp and Phantom Funerals' (Hen Chwedlau Cymru—VI, Gwmach y Rhibyn a'r Toulu)

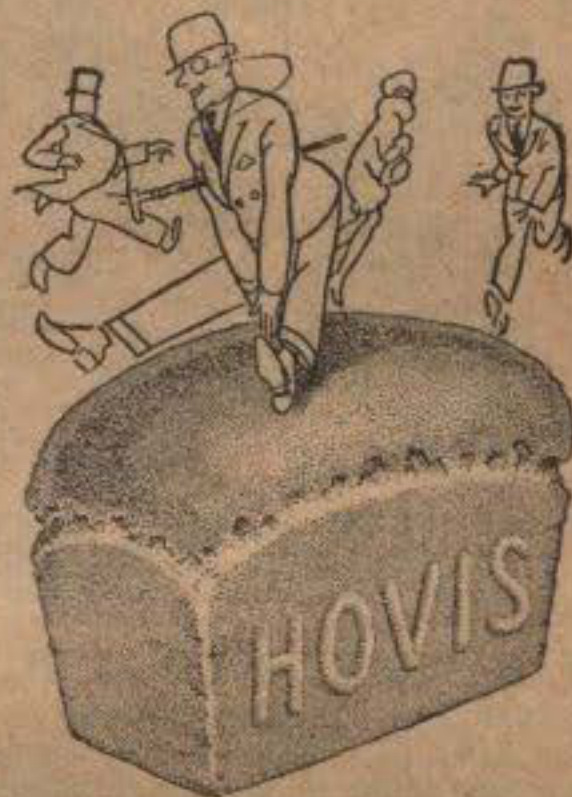
**2.55 London Programme relayed from Daventry**

**5.15 S.B. from Cardiff**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**  
(Swansea Programme continued on page 390.)

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**Monday's Programmes continued (February 18)**

(Swansea Programme continued from page 380.)

- 6.30 For West Wales Girl Guides
- 6.45 S.B. from London
- 9.15 Musical Interlude relayed from London
- 9.20-11.15 S.B. from London

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

- 2.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 For Girl Guides
- 6.45-11.15 S.B. from London (9.15 Local Announcements)

**5PY PLYMOUTH. 390.3 M. 757 KC.**

- 2.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: From A to Z  
'The Beginning of the Cable' (G. G. Jackson) is described in detail  
'Wherefore and Whys' (Eisell) are sung in concord—until we say Au revoir in our final chorus
- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.15 Local Announcements)

**2ZY MANCHESTER. 378.3 M. 793 KC.**

- 2.0 London Programme relayed from Daventry
- 3.20 The Northern Wireless Orchestra  
March, 'London Scottish' .....Haines  
Overture, 'Die Fledermaus' ('The Bat') .....Strauss  
Valse Lyrique .....Sibelius  
A. W. JAGGER (Entertainer)  
ORCHESTRA  
Barcarolle .....Tchaikovsky  
Invitation to the Waltz .....Weber  
ROY WARBURTON (Tenor)  
Come away, death ..... } Quilter  
O, Mistress Mine ..... }  
Blow, blow, thou winter wind ..... }  
ORCHESTRA  
Selection, 'A Life for the Czar' .....Glinka  
A. W. JAGGER  
ORCHESTRA  
Three Dances .....Cyril Scott  
Gavotte; Eastern Dance; English Dance  
ROY WARBURTON  
So Fair a Flower .....Lohr  
Ninetta .....Brewer  
I know of two bright eyes .....Cluteam  
ORCHESTRA  
Shadow Dance ('Dinorah') .....Meyerbeer  
Evensong .....Basthops Martin  
In a Pagoda .....Bratton  
Gopak (Russian Dance) .....Moussorgsky

- 5.15 THE CHILDREN'S HOUR: S.B. from Leeds  
Earth, Air, Fire, Water  
Songs sung by DOBOTHY KITCHEN and J. WOODS SMITH
- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.15 Local Announcements)

**Other Stations:**

**5NO NEWCASTLE. 345.9 M. 1,350 KC.**

- 2.0—London Programme relayed from Daventry. 2.30—Broadcast to Schools: Mr. Frank Sargent, F.R.A.S., 'Popular Astronomy—VI, The Planets: Jupiter, Saturn; Bode's Law.' 3.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15-11.0—S.B. from London.

**5SC GLASGOW. 401.1 M. 741 KC.**

- 3.0—Broadcast to Schools: Schools Bulletin. 3.10—Musical Interlude. 3.15—S.B. from Aberdeen. 3.30—A Ballad Concert. The Station Orchestra: Overture, 'Peter Schmitt' (Weber); Jean B. Blackwood (Soprano): 'Starry Woods' (M. Phillips); Pixie Piper Man (Leslie Elliot); O for a breath of the Moorlands (B. Whelpley); Little Lady of the Moon (Eric Coates); Orchestra: Troubadour Suite (Bath); Sérénade d'Extase (Fletcher); Morceau Caractéristique, 'Charm of Life' (Ohms); Jean B. Blackwood: Villanelle (E. Del' Aquila); Walts Song (Tom Jones) (German); Evening (Korling); Fairy's Love Song (Kennedy-Fraser). Orchestra: Selection, 'H.M.S. Pinafore' (Sullivan). 4.45—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 5.15—The Children's Hour. 5.38—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Bulletin of Juvenile Organizations. 6.45—S.B. from London. 7.45—Irish Garland. The Station Orchestra: Overture to an Irish Comedy (Ansell). Ethel Lewis (Soprano): 'The Stolen Heart, and The Bold, Unbiddable Child (Stanford). James A. Ennis (Irish Piper): 'Callin a' tuirne (Jug), An Gaillimheac (Reel), Slabh Glas (Reel), and An Londubh (The Blackbird) (Traditional). Tyrone Guthrie will read Nutting (Sir Samuel Ferguson). Ethel Lewis and Tyrone Guthrie: 'Duet, 'Oh in the stilly night' (Traditional). Ethel Lewis: 'Must I go bound?' and 'The Mad with the Bonny Brown Hair' (arr. Hughes). James A. Ennis: 'The Independent Hornpipe and Dunphy's Hornpipe (Hornpipe Medley), Gol nambean sidhe (Lament), The Foot Schoiar, Miss Monaghan, Temple Hill (Reel Medley) (Traditional). Tyrone Guthrie will read My Dark Rosaleen (James Clarence Mangan). Ethel Lewis: 'Unaccompanied Song, 'The Blackbird and the Thrush' (Traditional). Orchestra: Two Irish Tone Sketches (O'Donnell). 6.40—S.B. from London. 9.15—Scottish News Bulletin. 9.20—A Recital of Lieder by Dale Smith (Baritone): 'An die Leyer, Der Doppelgänger, and Hark, hark, the lark (Schubert); 'Ich trage meine minne vor wonne stumm, and Zualgnung (Strauss). 9.35-11.15—S.B. from London.

**2BD ABERDEEN. 511.3 M. 984 KC.**

- 3.0—Broadcast to Schools. S.B. from Glasgow. 3.15—Professor J. Arthur Thomson: 'Natural History Round the Year—VI, Seedlings and Sap.' 3.30—Afternoon Concert. The Station Octet: 'Prince Igor' Dances (Borodin). 3.45—Mary E. Chalmers (Contralto): 'A Summer Night (A. Goring Thomas); 'Border Cradle Song (D. H. Kemp); 'A Sharp Pair of Ears (C. F. Forayth). 3.55—Octet: 'A Day in Paris (Christie). 4.5—Fred Davidson (Tenor): 'I'll sing the songs of Araby (Frederic Clay); 'In Summer-time on Bredon (Graham Peel); 'The Garden of your Heart (Francis Dorst). 4.15—Octet: Suite, 'Riviera Scenes' (Brooke). 4.30—Mary E. Chalmers: 'A Mood (Alison Travers); 'The Woman and the Horse (A. Mallison); 'Ring Time (May H. Brahe). 4.40—Octet: 'Two English Dances (Cowen). 4.50—Fred Davidson: 'The Devout Lover (Maud Valerie White); 'Maire, my girl (George Alden); 'It was a lover and his lass (Morley, arr. Keel). 5.0—Octet: 'Dance of the Hours (Ponchielli). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Juvenile Organizations' Bulletin. 6.45—S.B. from London. 9.15—S.B. from Glasgow. 9.20-11.15—S.B. from London.

**2BE BELFAST. 502.7 M. 981 KC.**

- 12.0-1.0—Concert. The Radio Quartet: Selection, 'Samson and Delilah' (Salut-Safna, arr. Alder); 'Lament from Keltic Suite (Foulds); 'Chanson Triste, and Humoreske (Tchaikovsky). Kathleen Howe (Soprano): 'Nymphs and Fauns (Bomberg); 'Oh, listen to the voice of love (James Hook); 'Sea Wreck (Harty); 'Crab Apple (M. Phillips). Quartet: Selection, 'My Son John' (O. Strauss); 'Three Irish Dances (Ansell). 2.0-3.20—London Programme relayed from Daventry. 3.30—A Light Concert. The Radio Quartet: 'Orpheus in the Underworld' (Offenbach); 'Ballet, 'Coppelia' (Delibes, arr. Alder); 'Hymn to the Sun (Rimsky-Korsakov). 4.0—John Downan (Tenor): 'In Summer Fields, and Sunday (J. Brahms); 'An Eriksay Love Lift (arr. M. Kennedy-Fraser); 'Down by the Sally Gardens (arr. H. Hughes). 4.12—Quartet: Selection of Squire's Popular Songs (arr. Baynes); 'Meditation (Glazounov); 'Selection, 'Oh, Kay' (Gershwin). 4.45—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 9.35—Theatre Royal Back Drawing-Room presents 'Black Ey'd Susan' or 'All in the Downs.' A Nautical Drama in Three Acts by Douglas Jerrold. 10.30—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 11.0-11.15—S.B. from London.

**A SPECIAL CHURCH RELAY.**

ON Sunday evening, February 21, there will be heard from all Stations a Service relayed from St. Cuthbert's Parish Church, Edinburgh. This service is to be specially arranged for broadcasting by the Vicar of St. Cuthbert's, the Rev. George MacLeon, and the Rev. C. H. Ritchie, who will give the address. Mr. Ritchie will be remembered by listeners as the former deputy-vicar of St. Martin-in-the-Fields, where he gained experience of the microphone in what must be the most famous broadcasting church in the world.





*a  
Good  
Morning  
Cigarette*

# Player's



*a  
Good  
Evening  
Cigarette*



NCC577



**7.45  
Military  
Band  
Concert**

**TUESDAY, FEBRUARY 19**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.40  
'X=O'  
and  
'Incorrigible'**

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

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

10.45 (Daventry only) **'Menus and Recipes—Veal and Fish'**

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

12.0 **A CONCERT**  
**CHARLES I. RECORDS (Baritone)**  
**THE CELTIC HARP TRIO**

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

5XX (Daventry only).

2.0-2.25. Experimental transmission of still pictures by the Fultograph Process (and at this same hour on the remaining days of the week.)

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

3.30 **Musical Interlude**

3.35 **Monsieur E. M. STEPHEN:**  
**Elementary French**

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

4.15 **BROADCAST TO SCHOOLS:**  
**The Rev. J. A. NAIRN, D.Litt.:** 'The Classics in Translation—III, The Translators of the Augustan Age'

4.30 **LOUIS LEVY'S ORCHESTRA**  
(Continued)

5.15 **THE CHILDREN'S HOUR:**  
*Aboard H.M.S. Sticklebat!*  
The Scene is the Ward Room, wherein those members of the Ship's Company who have promised to appear in 'A Grand Concert' to be given tomorrow evening, are gathered together for a final rehearsal

6.0 **A Reading from the Poems of JOHN DRINKWATER**

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

6.30 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**  
**HANDEL'S VIOLIN SONATAS**  
Played by **EDA KERSEY**  
Sonata in F (First Three Movements)  
Adagio; Allegro; Largo

7.0 **Questions for Women Voters—IX, 'Should Wages be Supplemented by Family Allowances? A Discussion between Miss ELEANOR RATHBONE and Professor D. M. MACGREGOR**

NO one is better qualified to discuss the subject of family allowances than Miss Eleanor Rathbone, whose recent book, 'The Disinherited Family,' did so much to bring the question before the public. To base wages on a supposed family of man, wife and three children means, on Miss Rathbone's showing, that a family wage is going to many wage-earners with no family obligations, and that those with large

families get too little for their needs. Professor MacGregor will discuss the pros and cons of this problem with Miss Rathbone.

7.15 **Musical Interlude**

7.25 **Professor W. E. S. TURNER:** 'Glass in Modern Civilization—V, Breakable and Unbreakable Glass.' *S.B. from Sheffield*

7.45 **A MILITARY BAND CONCERT**  
**FRANCIS RUSSELL (Tenor)**  
**LOUIS PECSKAI (Violin)**



**A Night of the Trojan War**  
**A Poetic Play**  
by  
**JOHN DRINKWATER**

*The Characters:*  
Pronax } (Greeks)  
Salvius }  
Ilus } (Trojans)  
Capys }  
A Greek Sentinel  
A Greek Servant

The Action passes between a Greek tent and the Trojan walls, and is continuous.

**'INCORRIGIBLE'**

**A One-Act Play**  
by  
**A. J. TALBOT**

*The Characters:*  
Edward Pilkins, an author who has yet to arrive  
Aubrey Smythe { (Literary and) present day  
Oliver Smith { dramatic } 1675  
Frobisher Smith { critic } 1587  
Tut-Tut-Smith, Lord High Critic at Pharaoh's Court shortly after the Exodus  
John Bunyan  
William Shakespeare } The well-known authors  
Moses  
Turnkey  
Hebrew Servant  
Scene 1.—Edward Pilkin's garret  
Scene 2.—Bunyan's cell in Bedford gaol, 1675  
Scene 3.—Shakespeare's garret in London, 1587  
Scene 4.—Somewhere in Sinai after the Exodus  
Scene 5.—Edward Pilkin's garret

**THE WIRELESS MILITARY BAND**  
Conducted by **B. WALTON O'DONNELL**  
Overture, 'Oberon' ..... Weber

THE Overture begins with the old notes of Oberon's horn, twice repeated, with a soft fairy-like theme on the strings responding to it. All the first section is fairy music of the daintiest order, and then, with a sudden crash, we are transported to the rush of the mortal world. The first part of the quick section which follows comes to an end with an echo of the horn, and a reminder of the fairy music, and then there is a very lively theme played first by clarinet and afterwards by violins. The next important tune is that of the great air sung by the heroine Rezia, telling of her love for the knight Sir Huon, and another vigorous passage suggests the chivalry and glittering pomp of the Court of Charlemagne.

7.55 **FRANCIS RUSSELL**  
Love's Secret ..... Bantock  
Christmas Roses  
..... Carlos Buchardo

A Summer Idyll ..... Michael Head

8.2 **LOUIS PECSKAI**  
Sonata in A  
..... John Collett, arr. Alfred Moffat

8.10 **BAND**  
Selection, 'The Tales of Hoffmann' ..... Offenbach

8.28 **FRANCIS RUSSELL**  
L'Alba Sefara ..... Posti  
Sigh no more ..... Aiken  
I saw from the beach (Old Irish) .. arr. Herbert Hughes

8.35 **LOUIS PECSKAI**  
Romanza ..... Wieniawski  
Am Springbrunnen (At the Fountain)  
..... Schumann, arr. Rudorff

8.44 **BAND**  
Ballet, 'Les Eriinnyes' ..... Massenet  
Danse Grecque; Le Troyenne regrettant sa patrie; Finale.

8.0-8.30 (Daventry only) **Professor LEONARD RUSSELL:** 'The Modern Outlook' How it Arose—V, The Reasons of the Heart.' Relayed from Birmingham

IN his penultimate talk Professor Russell considers whether those reasons of the heart which men so often accept and act upon, in preference to pure reason and the evidence of the senses, are more reliable as pointers to individual and national life. He gives some account of Kant and the famous conflict between science and morals and the relation of morals to faith.

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

9.15 **Sir WALFORD DAVIES:** 'Music and the Ordinary Listener'

9.35 **Local Announcements; (Daventry only) Shipping Forecast**

9.40 **Two Plays**  
(See centre of page.)

10.40 **DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel**

11.30-12.0 **ABE LYMAN and his CALIFORNIANS** from the Kit Cat Restaurant.

(Tuesday's Programmes continued on page 395.)



# THE CHEERFUL MIND WHICH WINS SUCCESS.

## How To Banish Depression and Rid Yourself of Morbid Thoughts.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the adventure of the coming day who conquers those doubts and difficulties which depress other people and "carries through" his or her work cleanly, gaily and successfully.

This is one of the secrets of the popularity of Pelmanism. People are taking up Pelmanism to-day not merely because it increases Mental Efficiency and Income-Earning Capacity, but because it thoroughly braces the mind, banishes Depression and Morbid Thoughts, develops a spirit of sane, healthy and rational Optimism, and thus enables those who have adopted it to live a fuller, richer, and more enjoyable life.

### What Pelmanism is Doing.

In a book entitled "The Efficient Mind," which you can obtain free of charge to-day, you will read something about the wonderful work that Pelmanism is doing as described in reports from men and women of every type and occupation. You will read how Pelmanism trains the senses and brings increased power and energy to your mind; how it strengthens your Will; how it develops your Personality; how it cultivates those factors which make for Courage, Initiative, and Determination; how it banishes Timidity and Nervousness, and drives away dark, gloomy, morbid, and "defeatist thoughts"; how it helps you to take up a more cheerful and optimistic attitude towards life; how it enables you to cultivate a fuller appreciation of the finer and more beautiful aspects of existence.

Here are a few extracts from letters received from men and women who have taken up Pelmanism, describing some of the benefits they have secured:—

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

**An Accountant** writes that Pelmanism has shown him "how to overcome that paralysing feeling of inferiority."

**A Typist** states that she has abolished groundless fears and now leads a much more happy life.

**A Student** writes: "First and foremost I have learned to take a more cheerful and optimistic view of life and to put more confidence in my own abilities. Improved in memory through exercise of sense organs. More control over the Will and hence more Concentration."

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

**A Housewife** writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the course my character changed. At the present time I am more content and happy than I have ever been before in my life."

**A Retail Tradesman** writes: "Previous to taking up this course I was absolutely dead to the beautiful things of this world. To make money—no matter what way it was acquired—was my only idea. Now I have found that money is not everything. Pelmanism leads one to the path of happiness and contentment."

**A Teacher** writes: "I have more self-confidence and am not so subject to fits of depression."

**An Assistant Analyst** writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure cure for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look on it as a mere physical exercise."

**A Mining Student** writes: "The most important benefit is the general improvement of my outlook on life. Formerly I took life as it came, without asking myself any question about its laws or consequences. Now I have learned to observe to analyse and to compare. I can concentrate and find interest in everything. Recently I have passed a difficult entrance examination. This is due to a new spirit and aim in life."

**A Major, D.S.O., M.C.**, writes that he has secured the following seven benefits as a result of taking the Pelman Course:—

1. Mind-wandering has definitely ceased;
2. Memory has improved;
3. Imagination stimulated;
4. Less effort required to take up work demanding Concentration;
5. Socially, mix much better, and endure those who previously bored;
6. Less self-conscious as a speaker;
7. Generally more purpose and pleasure in life.

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

- |                   |                           |
|-------------------|---------------------------|
| Depression        | Mind-Wandering            |
| Timidity          | The "Inferiority Complex" |
| Shyness           | Indecision                |
| Forgetfulness     | Weakness of Will          |
| The Worry Habit   | "Defeatism"               |
| Unnecessary Fears | Procrastination           |
| Indefiniteness    | Brain-Fog                 |

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

- |                  |                    |
|------------------|--------------------|
| —Concentration   | —Organising Power  |
| —Observation     | —Directive Ability |
| —Perception      | —Forcefulness      |
| —Optimism        | —Courage           |
| —Cheerfulness    | —Self-Confidence   |
| —Judgment        | —Self-Control      |
| —Initiative      | —Tact              |
| —Will-Power      | —Reliability       |
| —Decision        | —Driving Force     |
| —Originality     | —Salesmanship      |
| —Resourcefulness | —Business Acumen   |

And a Reliable Memory.

All qualities of the utmost value in every walk of life.

### THE FOLLOWING LETTER FROM A DOCTOR HAS JUST BEEN RECEIVED BY THE PELMAN INSTITUTE.

"As I mentioned when entering for the Course, I wished to sit for the M.B.Lond. in November, 1928. Everyone who might be supposed to know anything about this exam. and my prospects said that I could not do the work in the time, as I was in a busy general practice. My coach almost refused to let me enter. As a result, I thought the only chance of passing lay in developing a really good memory, mine at the time being very poor. I therefore decided to take a course of Pelmanism, concluding that at the worst I could be no worse off, and I might gain some benefit, although, I must admit, I felt the fee was being wasted.

"As you know, I have only completed 7 lessons out of the 12. In spite of this I have passed the examination with something to spare. . . . This is very pleasing to me, and I must say how astonished I am at the wonderful way in which my memory has improved. My outlook on life has also changed, and ambition has been re-awakened. Even if I obtain no further benefit, I shall always have cause to be thankful that I took up Pelmanism."

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in bus or tram or train or in odd moments during the day.

If, therefore, you wish:—

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

you should send to-day for a copy of "The Efficient Mind," which will be sent you by return, gratis and post free.

The coupon is below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind" and particulars enabling you to enrol for the Pelman Course on specially convenient terms. Write or call for this free book to-day.

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



### POST THIS FREE COUPON TO-DAY.

To THE PELMAN INSTITUTE,  
95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me gratis, and post free, a copy of "THE EFFICIENT MIND," together with particulars enabling me to take a course of Pelmanism on the most convenient terms.

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You stop worrying from the minute you put Germolene on. You feel you've got the right thing on at last. Delightfully cool, it quickly soothes and stops the pain or itching. Then all the poison and pus is pushed out painlessly. Finally, the sore place heals right up—not the sign of a scar remains! It is wonderful the way Germolene heals. Use it for everything—a scratch or an ulcer.

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T. A. Howard, 3, Field Lane, Brentford.

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ECZEMA  
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CUTS  
SCALDS  
BURNS  
and all  
obstinate skin  
complaints

# Germolene

ASEPTIC SKIN DRESSING  
1/3 and 3/4 A Vano Product

## HOME, HEALTH AND GARDEN.

(Continued from page 380.)

Boxes of not less than 5 inches in depth or pots from 6 inches in diameter downwards will do nicely. A specially-prepared potting soil is quite unnecessary, soil from your garden will be perfectly suitable provided it is fairly porous. Sow the seeds 1/2-inch deep, allowing roughly 2 square inches of surface space to each one. Avoid overwatering, and when the younger seedlings begin to poke their heads through the surface, hardy treatment will be essential to keep them sturdy. Some time in April, when weather and soil conditions are favourable, after carefully shaking off the old potting soil from the roots, transplant them firmly into their permanent positions about 6 inches apart.

Perhaps you have neither a garden frame nor greenhouse. Well, in that case, sow out of doors during late February or March in drills about 1 1/2 inches deep made with the point of a hoe. It is wise to allow for possible losses and to sow seeds 2 or 3 inches apart; they can, of course, be thinned out later, if necessary. After transplanting, your Sweet Peas will need little attention beyond an occasional hoeing, but it is advisable to give them their supports early. The first flowers will come along in June, and if you consider the plants are not quite as tall or as vigorous as they should be harden your heart and nip off every flower bud large enough to handle in order to give those which follow a better chance. In late June or early July assist them still further by applying a mulch of loose horse litter or spent hops round their base.

Regularly remove all flowers, keep on cutting as they open, for if seed pods are allowed to form they will act as a brake on growth.—From a talk by C. W. J. Unwin.

### This Week in the Garden.

IF weather permits it is a good time to overhaul the rock garden. All dead and decaying material should be removed, as it is a harbour for slugs. Where groups of plants have died the old soil ought to be cleared out and replaced with fresh compost varying in composition according to the kind of plants it is intended to grow. It is an advantage if this can be done a few weeks before planting, so that the soil may have time to settle down.

Do not be in haste to fork over the herbaceous border, where quantities of bulbous plants are grown, unless their places have been marked. Many plants as well as bulbs are destroyed every season by the ruthless manner in which borders are dug while the plants are invisible. The time for this operation is when the plants begin to peep through. Then make all clean and tidy, and lightly fork the ground over between the plants, giving the border a top dressing of bone meal at the rate of 2ozs. to 3ozs. to the square yard. Plant ranunculuses and anemones as soon as possible this month, putting them 3ins. deep and 6ins. to 8ins. apart. On heavy soils it is well to place a layer of sharp sand below them, and a thin covering on top. Plant the ranunculuses with their claws downwards.

Lawns that require overhauling should be taken in hand at once. Bare patches should be forked up and some fresh soil added in preparation for seed sowing, or relaid with turf. If the grass requires a stimulant, which is generally the case where it is kept constantly mown during the growing season, bone meal at the rate of 2ozs. to the square yard, mixed with sifted soil, will be found beneficial and lasting.

Whenever the soil is in a suitable condition, shallots should be planted without delay. These can be grown along the margins of the vegetable quarters. They prefer a light medium, loamy soil, which has been liberally manured for a previous crop.—Royal Horticultural Society's Bulletin.

Listeners who wish to have a printed copy of the 'Cheese' recipes broadcast from 5XX on Feb. 5th should send a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, London, S.W.1.



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# TUESDAY, FEBRUARY 19

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the Rivoli Theatre
- 4.0 An Orchestral Programme  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Hamlet' ..... P. E. Bach  
HEDDLE NASH (Tenor)  
A Mood ..... Alison Travers  
I love the jocund dance ..... Walford Davies  
The Shepherd's Song ..... Elgar
- 4.22 ORCHESTRA  
Idyll, 'The Banks of Green Willow' .. Butterworth  
KATHLEEN COOPER (Pianoforte)  
Rondo in D ..... Mozart  
Arietta ..... Leonardo Leo  
Sonata in C ..... Scarlatti
- 4.35 ORCHESTRA  
Serenade ..... Percy Pitt

THIS Serenade by the B. B. C.'s own Music Director, is in five movements. The first is an *Allegretto Scherzando*, with the violins, in octaves, beginning the delicate theme against reiterated staccato chords from the winds. The whole movement is built up on that first theme or fragments of it, and is throughout lighthearted and even whimsical in spirit.

The second movement, *Alla marcia*, begins quite softly—flutes, second violins and violas announcing the theme. The movement grows in strength and volume, to die away again softly at the end.

The third movement is a sad little *Intermezzo*, with a plaintive tune which the violins begin, giving way anon to a new melody for the horn. The movement works up to a strong climax but the end is once more in the quiet mood of the beginning. The harp, which has had an effective share of the earlier movements, takes a leading part in number four—*Pizzicato*. The strings play plucked notes almost throughout, while the winds have little snatches of melody, in which for a moment the strings join them.

The last movement is a *Gavotte—Allo Gavotta*, in which the strings have the first strain alone. The next section is for full orchestra, and after each of these has been repeated in the traditional way, there is a *Musette*, mainly in the hands of the woodwinds, while the strings, and later the bassoon, furnish the steady bass which represents the drone. Then the *Gavotte* returns in slightly altered guise.

- HEDDLE NASH  
The Vagabond ..... Vaughan Williams  
And yet I love her till I die ..... } Parry  
Love is a Bable ..... }

- 4.58 ORCHESTRA  
Introduction and Valse ('Eugene Onegin')  
Tchaikovsky  
KATHLEEN COOPER  
Chinoiserie ..... Volonnino  
Impromptu in F Sharp ..... Chopin

- 5.14 ORCHESTRA  
'Coppélia' (Selections from the First and Second Suites) ..... Delibes
- 5.30 THE CHILDREN'S HOUR:  
(From Birmingham)  
'The Seller of Dreams'—a Play by J. B. Powell.  
Songs by HEDDLE NASH (Tenor) and HAROLD CASBY (Baritone)
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
TARRANT BAILEY, JUNR. (Banjo Solos)
- 8.0 A Recital  
JOHN THORNE (Baritone)  
JAMES CHING (Pianoforte)  
JAMES CHING  
Tocatta and Fugue in E Minor ..... } Bach  
Fantasia in C Minor ..... }
- 8.10 JOHN THORNE  
Lehn deine Wang an meine Wang (Lay thy cheek on mine); Marie; Waldesgespräch (Voices of the Woods) ..... Jensen

### 8.35 'The Emerald Isle'



The two famous composers who composed the music of *The Emerald Isle*—Sir Edward German (left) and Sir Arthur Sullivan.

8.35 'The Emerald Isle'  
or  
'The Caves of Carrig-Cleena'  
A Comic Opera in Two Acts  
Written by BASIL HOOD  
Composed by ARTHUR SULLIVAN and EDWARD GERMAN  
(For the characters, and other details, see London's programme for Wednesday on page 398.)

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.15 APRIL PENDARVIS (Contralto)  
THE PARKINGTON SAXOPHONE ORCHESTRA  
Overture, 'Morning, Noon and Night' .. Suppé  
Intermezzo, 'Love in Cloverland' .. Leo Peter
- APRIL PENDARVIS  
At Dawning ..... Cadman  
A Little Coon's Prayer ..... Barbara Hope
- ORCHESTRA  
Selection from the Works of Tchaikovsky
- APRIL PENDARVIS  
Sewing Song ..... Sanderson  
The Kerry Dance ..... Molloy
- ORCHESTRA  
Selection, 'Rigottaviatore'
- APRIL PENDARVIS  
Songs my Mother taught me ..... Dvorak  
The Lilac Tree ..... Gartlan
- ORCHESTRA  
Minuet in E Flat ..... Mozart  
Prelude in C Sharp Minor ..... Rachmaninov  
Lily of Laguna ..... Stuart  
(Tuesday's Programmes continued on page 396.)



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# Tuesday's Programmes continued (February 19)

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

- 2.30 London Programme relayed from Daventry
- 4.30-5.0 ARCHIE ROBERTS' DANCE BAND  
Relayed from  
*The South Wales Echo Food and Cookery Exhibition at the Drill Hall, Cardiff*
- 5.0 Mr. ISAAC J. WILLIAMS: 'At the Sign of Aladdin's Lamp—Practical Hints on House Decorating'
- PAINTS, varnishes and distempers are easy to buy but not always so easy to apply. Sometimes the walls need special treatment, and a hint in time will save many mistakes.
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 A Welsh Interlude  
S.B. from Swansea

7.25 Professor W.E.S. TURNER: 'Glass in Modern Civilization—V, Breakable and Unbreakable Glass'  
S.B. from Sheffield

### 7.45 A Ladies' Night

ELUNED LEYSHON (Violin) and NINA JONES (Pianoforte)  
First Movement, Sonata, Op. 21....  
*Dohnanyi*

ERNST VON DOHNANYI, whose acquaintance listeners have had several opportunities of making, both as pianist and as composer, is not one of the ultra-moderns who bid defiance to

all the older rules and traditions. Fresh and original though his music is, it is all melodious and easy to enjoy, and the Sonata for violin and pianoforte is a good example of his style.

Although only the first and last movements are to be played in this programme, the Sonata is intended to be played right through without a break, the three movements following on one another continuously. The first is bold and impassioned, with a long melody which the violin plays at the outset. There are other fragmentary tunes, but it is this big one which really dominates the movement.

The second, which is being omitted this evening, is a theme with a set of free variations following on it. The theme itself is a simple one, in swift tempo, but with something of tenderness in its strain; the first variation is whimsical and capricious, the next broad and solemn, the third agitated and hurrying, the last returning to the quiet tenderness of the opening.

The third movement is full of vivacity and high spirits. A few bars of prelude introduce the strenuous theme on which most of it is founded. There is a calm section in the middle, and then the brisk speed of the beginning returns. The movement is rounded off with a reminder of the broad theme with which the first opened.

DINAH EVANS (Soprano) and ANITA VAUGHAN (Contralto)

Soprano Solo, 'Rhosydd Y Glyn'.... D. Evans  
Duet, 'Bugeilio'r Gwenith Gwyn'

*Folk Song, arr. Herbert Bedford*

Contralto Solo, 'Pwysyn myned iw foga ef?'

*William Davies*

Duet, 'Breuddwyd Y Frenhines!'

*Welsh Folk Song, arr. by Herbert Bedford*

TONI FARRELL

Nature Songs from 'Jim Crow's Alphabet'  
*T. Farrell and Mango Dewar*

DORIS PRICE (Violoncello)

Serenade Espagnol..... Glazounov

Toss Y Gareg (Over the Stone)..... Trad.

THE music of the modern Russian school which began with Glinka is in a very real sense national, and presents something of the Russian character in many vivid ways. But, preoccupied as they were with their own idiom and their own traditions, several members of the Russian school turned more than once to other countries for inspiration; Rimsky-Korsakov's 'Spanish Capriccio' and Tchaikovsky's 'Italian Capriccio' come to mind at once in such a connection.

This Spanish Serenade of Glazounov's is a rather slight early work, and the Spanish character is suggested chiefly by the rhythmic accompaniment, somewhat in the manner of a guitar. The melody is of that big and broad order which is eminently well suited to the violoncello.

MABEL TAIT (Poetry Reading)

Mad Tom Tatterman..... John Drinkwater

My Garden..... T. E. Brown

Jardins sous la Pluie..... J. Redwood Anderson

The Insult..... Emma Davidson

- 9.0 S.B. from London
- 9.35 Musical Interlude relayed from London
- 9.40-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. RICHARD QUICK, F.S.A. (Scot.), Curator of the Russell-Cotes Art Gallery and Museum, 'Curio Hunting' or 'The Experiences of a Museum Curator'
- 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)

## 5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
THE AUNTIES and UNCLE'S in a New Revue,  
'Just Smile'
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. BERNARD COPPING: 'Play-



LADIES' NIGHT.

It is Ladies' Night at Cardiff tonight, and here are three of the artists who will take part in it—  
from left to right, Eluned Leyshon, Dinah Evans and Doris Price.

TONI FARRELL (Syncopated Pianists)

Manhattan Serenade..... Louis Alter

Spanish Memory

I'm crazy after you

*Sherman and Lewis, arr. T. Farrell*

DINAH EVANS and ANITA VAUGHAN

Contralto Solo, 'Flowers of Forgetfulness'

*Wakefield Calman*

Duet, 'To a Waterlily at Evening'

*Herbert Bedford*

Soprano Solo, 'O Listen to the Voice of Love'

*James Hook (1745), arr. Liza Lehmann*

ELUNED LEYSHON and NINA JONES

Last Movement, Sonata, Op. 21.... Dohnanyi

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

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 A Welsh Interlude  
PYNCIAU'R DYDD YNG NGHYMRU  
(Current Topics in Wales)  
A Review, in Welsh, by  
E. ERNEST HUGHES  
And Music
- 7.25 S.B. from Sheffield (See London)
- 7.45 S.B. from Cardiff

- writing Giants—II, Sheridan'
- 7.15 S.B. from London
- 7.25 S.B. from Sheffield (See London)
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

## 2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH  
A Gramophone Lecture-Recital  
By MOSES BARITZ
- 1.0 Gramophone Records
- 1.15-2.0 The Tuesday Midday Society's Concert  
Relayed from the Houldsworth Hall  
A Chamber Concert  
THE JO LAMB STRING QUARTET
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
Down on a Farm  
Songs sung by BEATRICE COLEMAN  
Music by THE SUNSHINE TRIO
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. E. RAYMOND STREET (Secretary of the Manchester Chamber of Commerce): 'Hair Shirts'
- 7.15 S.B. from London



# Tuesday's Programmes continued (February 19)

7.25 Professor W. E. S. TURNER: 'Glass in Modern Civilization—V, Breakable and Unbreakable Glass.' S.B. from Sheffield

7.45 Composers of the North—II

Cyril Scott

THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

Two Passacaglias  
Concerto for Piano and Orchestra  
THE COMPOSER at the Piano

GERTRUDE JOHNSON

Rima's Call to the Birds: Scene for Soprano and Orchestra

PIANOFORTE SOLOS played by THE COMPOSER  
Pierrot Triste  
Water Wagtail  
Lotus Land

ORCHESTRA

Two Movements from Suite Fantastique:  
(a) Dance of Spectres  
(b) Goblins and Elves

GERTRUDE JOHNSON

Spring Song  
From Afar  
In the Silver Moonbeams  
Immortality  
Cherry Ripe

Accompanied by THE COMPOSER

ORCHESTRA

Souvenir de Vienne  
Dance of Citizens from Ballet, 'The Short-sighted Apothecary'

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

## Other Stations.

5NO NEWCASTLE. 245.9 M. 1,270 KC.

12.0-1.0:—A Recital of Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—Children's Hour. 6.0:—A Short Pianoforte Recital by Jean Nicholson. Nocturne in A Flat Major, from Miniature Suite (York Bowen); April (from 'Three Sketches') (Frank Bridge); Polonaise in E Flat Major, Op. 22 (Chopin). 6.15:—S.B. from London. 7.0:—Mr. Gordon Manley, 'Is Our Climate Changing?'—III. 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilization—V, Breakable and Unbreakable Glass.' S.B. from Sheffield. 7.45:—Dorothy Ward and Shaun Glenville. At Home and Abroad—casting. 8.0:—A Light Operatic Programme. Light Orchestra, conducted by Olive Tomlinson. Overture, 'Barber of Seville' (Rossini). 8.8:—Dorothy King (Soprano): Page's Song (Huguenots) (Meyerbeer); One Vow Poco (Barber of Seville) (Rossini); Breeze of the Night (Trovatore) (Verdi). 8.18:—William Hendry (Baritone): West Country Lad (Tom Jones) (German); Freedom (A Greek Slave) (Sidney Jones); The Fishermen of England (The Rebel Maid) (Phillips). 8.26:—Dorothy King and Vida Vallance (Contralto): Night of Love (Offenbach); Flower Duet ('Madame Butterfly') (Puccini). 8.35:—John Armstrong (Tenor) 'Un' Aura Amorous (Cool fan tutti) (Mozart); Le Reve de des Grieux and Prince Paul's Song (Grand Duchess) (Offenbach). 8.45:—Vida Vallance: Knowest thou that dear land? (Mignon) (Thomas); The Flower Song (Faust) (Gounod). 8.50:—Orchestra: Boccaccio March (Suppe). 9.0:—S.B. from London. 9.40:—Variety. Light Orchestra, conducted by Olive Tomlinson. Waltz, 'Tales from the Vienna Woods' (Strauss); Farandole (Bizet). 9.40:—Lawrence Baskomb (Entertainer) in Songs at the Piano. 9.52:—Daisy Kennedy (Violin) and Orchestra: Introduction and Rondo Capriccioso (Saint-Saens). 10.4:—Orchestra: Old Italian Love Song (Sammartini); Hungarian Dance (Drdla). 10.10:—Daisy Kennedy: Gavotte (Lecclair). Rural Dance (Weber, arr. Burmeister); Prelude and Allegro (Pugnani, arr. Kreisler). 10.19:—Lawrence Baskomb in further songs at the Piano. 10.28:—Orchestra: Tango (Albeniz); From the Cranebrake (S. Gardner). 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.29:—M. Jean Jacques Oberlin (assisted by Madame Oberlin): Elementary French—VI, Dialogue: Theatre Moderne—'La Poudre aux Yeux' Acte 1. Scene 2. 3.45:—Dance Music from the Waldorf. 4.0:—A Concert. Amy Murdoch (Soprano) and Helen Nesbit (Contralto). Night of Stars and Night of Love (Offenbach); Farewell to Summer (Noel Johnson). Amy Murdoch: The Bird with a Broken Wing (F. Gosson); Spring's Awakening (Sanderson); Bird Songs at Eventide (Coates). Helen Nesbit: Today the Thrushes woke me (E. Newton); Meadowweet (May Brabe); To Music (Schubert); O Lovely Night (London Ronald). Amy Murdoch and Helen Nesbit: Till Dawn (G. Loewe); The Dream Minnet (Beethoven). 4.30:—Dance Music from the Waldorf. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—S.B. from Edinburgh. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilization—V, Breakable

and Unbreakable Glass.' S.B. from Sheffield. 7.45:—S.B. from Aberdeen. 8.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.45:—Dance Music relayed from the New Palais de Dance. 4.15:—Studio Concert. The Station Octet: Overture, 'Morning, Noon and Night' (Suppe). 4.25:—Jean Kemp (Mezzo-Soprano): My dearest Heart (Arthur Sullivan); The Dawn has a Song (M. F. Phillips); Who'll buy my Lavender? (Edward German). 4.35:—Octet: Miniature Suite (Coates). 4.50:—Jean Kemp: Dance while the world is young (Herbert Oliver); Can't Remember (Alma Goatley); Good morning, Brother Sunshine (Liza Lehmann). 5.0:—Octet: Ballet, 'Coppelia' (Delibes). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilization—V, Breakable and Unbreakable Glass.' S.B. from Sheffield. 7.45:—Callie Herring. A Hearing of the Lives of Men at Sea. 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.



THE CURIO HUNTER.

Mr. Richard Quick, who will talk from Bournemouth this evening on 'Curio Hunting,' is here seen examining a piece of old Chelsea china.

2BE BELFAST. 302.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0:—A Pianoforte Recital by Claude de Ville. Nocturne in B Major, Valse in G Flat, Mazurka in F Minor, Polonaise in A Major (Chopin). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Major J. D. M. McCallum, D.M.—II, 'Badminton.' 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilization—V, Breakable and Unbreakable Glass.' S.B. from Sheffield. 7.45:—Dublin Visitors. Orchestra: Allegro con brio from Symphony on Irish Airs, Op. 50 (Esposito). Irish Suite (F. W. Wadely). 8.8:—Ida Starkey O'Reilly (Violoncello): Aria (Bach, arr. Statter); Minuet (Gluck); Ave Verum (Mozart); Bourree (Handel). 8.18:—A. J. O'Farrell (Baritone): 'Twiss in the lovely month of May, From out my tears are springing, I gaze into thy tender eyes, and I blame thee not (Schumann); I love but thee (Grieg). 8.30:—Orchestra: The Mountain Sprites, from 'Two Irish Tone Sketches' (O'Donnell). 8.35:—Ida Starkey O'Reilly: Chant du Menestrel (Glazounov); Orientale (Cesar Cul); Mazurka (Popper). 8.45:—A. J. O'Farrell: If I can live (T. W. Stephenson); The Little Ship (R. Loughborough); The Great Adventure (P. Fletcher). 8.55:—Orchestra: At the Pattern, from 'Two Irish Tone Sketches' (O'Donnell). 9.0:—S.B. from London. 9.40:—Old Tivoli Nights. Ivan Firth, Phyllis Scott, Fred Masters, Thornley Dodge, Ann Merlyn, Peter Wyatt, A. S. Loxton, The Braniffs. Orchestra conducted by Harold Lowe. 10.40-12.0:—S.B. from London.

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**8.30**  
**A Glimpse**  
**of**  
**Yugoslavia**

**WEDNESDAY, FEB. 20**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

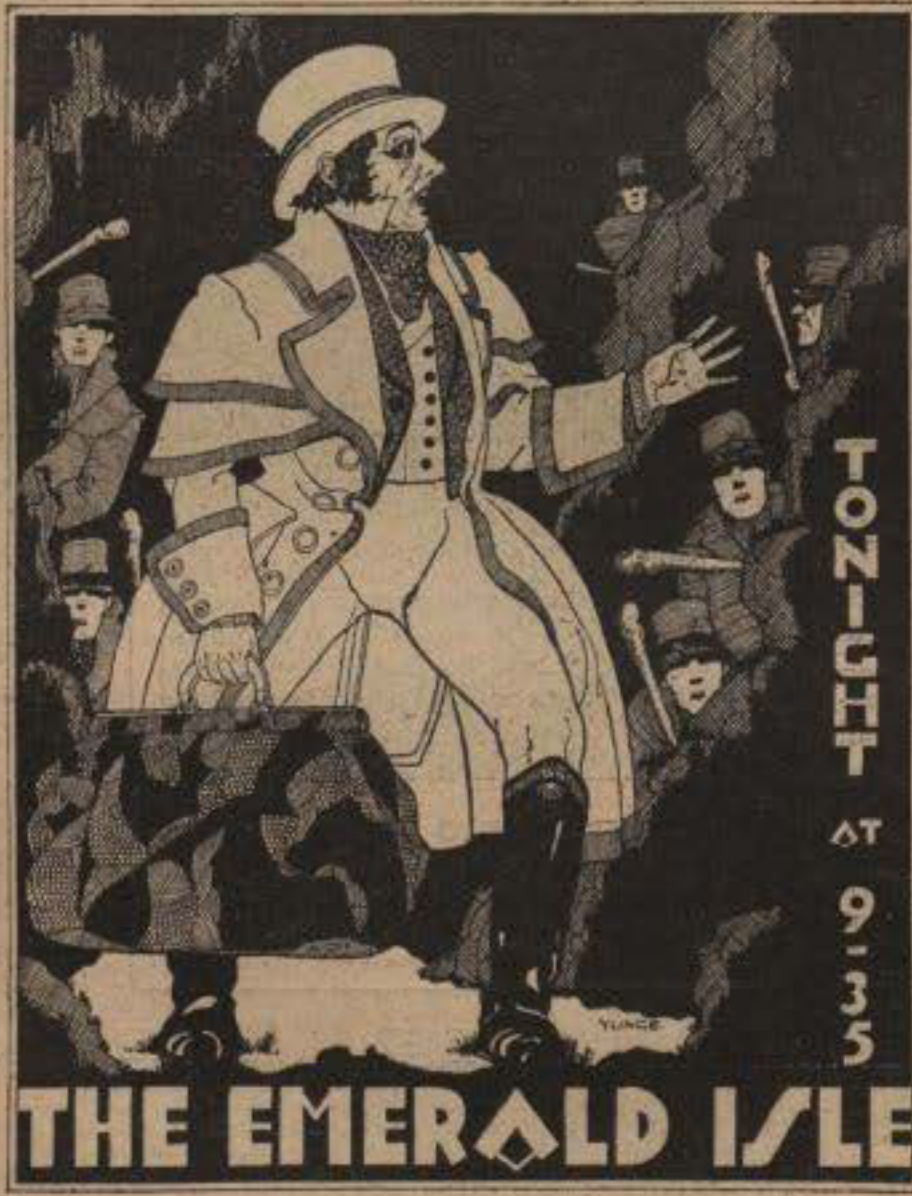
**9.35**  
**'The Emerald Isle'**  
**A**  
**Comic Opera**

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) 'A Woman's Commentary' by Mrs. OLIVER STRACHEY**
- 11.0 (Daventry only) Gramophone Records: Some Chopin Nocturnes**
- 12.0 A RECITAL OF GRAMOPHONE RECORDS**
- 12.30 A BALLAD CONCERT**  
MOLLY EVERINGTON (Soprano)  
REGINALD OLLEY (Baritone)
- 1.0-2.0 A Recital of Gramophone Records by Mr. CHRISTOPHER STONE**
- 2.30 BROADCAST TO SCHOOLS:**  
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—VI, Awakening of Frogs and Toads'
- 2.55 Musical Interlude**
- 3.0 Mr. J. C. STODART and Miss MARY SOMERVILLE: 'Foundations of Poetry—(Course II), English Poetry from Milton to Wordsworth—Blake'**
- 3.30 Mrs. M. M. PRIESTLEY: 'Reading for Busy Women—V, Detective Stories. Relayed from Birmingham'**
- 3.45 Light Classical Music**  
THERESA GORDON (Mezzo-Soprano)  
EVELYN RUEGG (Violin)  
MILLY STANFIELD (Violoncello)  
BERHA HAGART (Pianoforte)
- TRIO**  
Trio, Op. 1, No. 3, in C Minor, *Beethoven*  
Allegro con brio; Andante cantabile con variazioni
- 3.55 THERESA GORDON**  
Du bist die Ruh (Thou art my peace) ..... *Schubert*  
Gretchen am Spinnrade (Margaret at her spinning wheel) ..... *Schubert*  
Heiden röslein (Wild Rose) ..... *Bor*  
Cradle Song ..... *Bor*
- 4.10 TRIO**  
Trio No. 6, in D ..... *Haydn*  
Allegro; Andante; Allegro, ma dolce  
Fantasy Trio ..... *Ireland*
- THIS comparatively slight work of John Ireland's presents no difficulty at all to the listener; from beginning to end it is frankly melodious, and its themes are all good-going tunes which are easily remembered. There are four sections, although the work is played without a break. The violoncello begins the first with a fine broad melody, which the violin afterwards takes up. It is heard more than once at later stages of the Trio, notably in the third section, which is largely a repetition of the first. The second is the only slow part, and the last is very lively.**
- 4.45 ORGAN RECITAL by EDWARD O'HENRY**  
From Madame Tussaud's Cinema
- 5.15 THE CHILDREN'S HOUR:**  
Selections by THE OLOF SEXTET  
A New Brer Rabbit Story, told by ETHEL MALDEN  
'Buckboard Hardesty,' an Adventure Story of the Far West (*Edwin Hoover*)
- 6.0 Wireless Organizations Bulletin**
- 6.5 A Recital of Gramophone Records**
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 6.30 The Week's Work in the Garden, by the Royal Horticultural Society**
- 6.40 Musical Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**  
HANDEL'S VIOLIN SONATAS  
Played by EDA KERSHY
- Sonata in F (Last Movement)  
Allegro  
Sonata in A, No. 1  
Andante; Allegro; Adagio; Allegro
- 7.0 Sir WOODMAN BURBIDGE: 'The British Industries Fair.' (Under the auspices of the Department of Overseas Trade)**

- Traum durch die Dämmerung (Dream through the Twilight) ..... *Strauss*  
Ständchen (Serenade) ..... *Strauss*
- 8.8 KATHERINE GOODSON**  
Prelude in C Sharp Minor ..... *Rachmaninoff*  
Scherzo, No. 2, B Flat Minor ..... *Chopin*
- 8.20 OLIVE GROVES**  
Noontide Song  
The Birds ..... *Fagge*  
Dream Pedlary ..... *Herbage*

- 8.30 Yugoslavia**  
A NATIONAL PROGRAMME  
(See also page 375.)
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Mr. GEORGE W. PEARSON: 'The Future of the Cinema'—IV**



T-O-N-I-G-H-T AT 9.35

**FEW** men in the British film industry have had more experience of film production than Mr. Pearson, who gives the fourth talk in this series tonight. He has worked for companies so famous in the early history of motion pictures as Gaumont, Pathé, and Samuelson, as well as his own firm, Welsh Pearson Elder; he has made pictures in England, France, America, and the West Indies; and among the sixty odd films with which he has been associated are *Auld Lang Syne*, *Huntingtower*, *Squibs*, *Maud Emily*, *Garryowen*, and *A Study in Scarlet*, which have brought into the film business such stars and authors as Betty Ballour, Sir Harry Lauder, John Buchan, Conan Doyle, and H. de Vere Staepoole.

- 9.30 Local Announcements; (Daventry only) Shipping Forecast**

**9.35 'The Emerald Isle'**  
or  
**The Caves of Carrig-Cleena**  
A Comic Opera in Two Acts  
Written and told by BASIL HOOD  
Composed by ARTHUR SULLIVAN and EDWARD GERMAN  
The Earl of Newtown, K.P. (Lord-Lieutenant of Ireland)  
Dr. Fiddle, D.D. (his Private Chaplain)  
Terence O'Brian (a Young Rebel)  
Professor Bunn (Shakespearian Reciter, Character Impersonator, etc.)  
Pat Murphy (a Fiddler)

- Black Dan ..... } (Irish Peasants)  
Mickie O'Hara .. }  
Sergeant Pincher .. } (H.M. 11th Regiment of Foot)  
Private Perry .... }  
The Countess of Newtown  
Lady Rosie Pippin (her Daughter)  
Molly O'Grady (a Peasant Girl)  
Susan (Lady Rosie's Maid)  
Nora ..... } (Peasant Girls)  
Kathleen .. }  
THE WIRELESS CHORUS  
(Chorus Master, STANFORD ROBINSON)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
The cast includes  
LEONARD HENRY  
JACK MORRISON  
ARTHUR HOSKING  
STUART ROBERTSON  
VIVIENNE CHATBERTON  
MAVIS BENNETT

- THE** British Industries Fair is accepted as the most important occasion on which British manufacturers can display their goods to buyers at home and from all over the world. The Prince of Wales's speech at the banquet held in connection with the opening of the Fair was broadcast on Monday night, and this evening a talk on the significance of this year's Fair is to be given by Sir Woodman Burbidge, one of the biggest figures in the retail trade.
- 7.15 Musical Interlude**
- 7.25 Professor V. H. MOTTRAM: 'Diet: Its Principles and Practice—V, The Fuel Foods (for Body-Warming)'**
- 7.45 A RECITAL**  
by  
OLIVE GROVES (Soprano)  
KATHERINE GOODSON (Pianoforte)
- KATHERINE GOODSON  
Intermezzo, Op. 118, No. 2, in A ..... } *Brahms*  
Intermezzo, Op. 119, No. 3, in C ..... }  
Pastorale ..... } *Scarlatti*  
Capriccio ..... }
- 8.0 OLIVE GROVES**  
Wie einst (As once) ..... *Mato*

- Act I. Outside the Lord-Lieutenant's country residence  
Act II. The caves of Carrig-Cleena  
Period: About a hundred years ago  
**11.0-12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**



# WEDNESDAY, FEB. 20

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 8.0 Light Orchestral Music

- 3.0 THE CITY OF BIRMINGHAM POLICE BAND**  
(From Birmingham)  
Conducted by RICHARD WASSELL  
March, 'The Spirit of Pageantry' .... Fletcher  
Overture, 'Joan of Arc' ..... Verdi
- 3.18 JOYCE WRIGHT (Violin)**  
Melody ..... Gluck, arr. Kreisler  
Spanish Serenade .... Chaminade, arr. Kreisler  
Waltz in A ..... Brahms, arr. Hochstein
- BAND**  
Selection, 'I Pagliacci' .. Leoncavallo, arr. Wright
- HELENA MILLAIS (The Actress-Entertainer)**  
Songs and 'Fragments from Life'
- 3.48 BAND**  
Two Bavarian Dances ..... Elgar, arr. Godfrey  
No. 1, in D; No. 2,  
in G

**ELGAR'S** Op. 27 is a Suite for Choir and Orchestra, called 'From the Bavarian Highlands,' an echo of the composer's travels in that kindly part of the world. Three numbers of the Suite are for orchestra alone, and these are often played separately. The first is a light-hearted dance, in which the tune enters boldly at the third bar. Once or twice its course is interrupted by a still more animated movement, and there is a more suave melody sometimes heard alone and sometimes along with the merry tune of the opening.

The second dance, called 'In Hammersbach,' opens with three introductory bars, and then the first violins play the leading tune. Here, too, there is another, more smoothly-flowing, melody heard along with the first, and a quieter section in the middle of the piece.

**JOYCE WRIGHT**  
Rondino on a Theme by Beethoven arr. Kreisler  
Prelude and Allegro .... Pugnani, arr. Kreisler

**1.5 BAND**  
Selection, 'Carmen' Suite .. Bizet, arr. Godfrey

**HELENA MILLAIS**  
Further Selections

**1.20 BAND**  
Second Hungarian Rhapsody ..... Liszt

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

Cecil Harrington and John Oliver  
(in Syncopation and Harmony)

**5.30 THE CHILDREN'S HOUR:**  
(From Birmingham)  
'The Pedlar o' Pigeons,' by Robert Jenkin.  
Songs by KATE WINTER (Soprano). HELENA MILLAIS will entertain. 'The Cinematograph,' by Major Vernon Brook

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

- 6.30 Light Music**  
**THE ZIGUNER (GIJSY) ENSEMBLE**  
Directed by ALFRED BONDY  
Overture, 'Boccaccio' ..... Suppé
- 6.40 NINO MAUDINI (Tenor)**  
Wings of Night ..... } Nino Maudini  
Beneath the Stars ..... }
- 6.48 ZIGUNER ENSEMBLE**  
Intermezzo ..... Josef Strauss  
Voices of the Spring (Waltz) .. Johann Strauss
- 7.0 RITA COLERE (Soprano)**  
June is Calling ..... Sanderson  
Murmeldes Lütchen (Murmuring Breezes) Jensen
- 7.8 ZIGUNER ENSEMBLE**  
Selection, 'The Gipsy Baron' .. Johann Strauss



**RITA COLERE,**  
soprano, sings in the programme of Light Music this evening at 6.30.

**7.24 NINO MAUDINI**  
Serenata ..... } Tosti  
O dolce meradia ..... }

**7.32 ZIGUNER ENSEMBLE**  
Folk Song and Fairy Tale ..... Komzak  
Waltz, 'The Blue Danube' .. Johann Strauss

**7.45 RITA COLERE**  
Amor and Psyche ..... d'Albert  
Now Shines the Dew ..... Rubinstein  
Sing, joyous bird ..... Phillips

**7.52 ZIGUNER ENSEMBLE**  
Waltz, 'Girls of Vienna' .. Ziehrer

### 8.0 A Light Orchestral Programme

(From Birmingham)  
**THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA**  
(Leader, FRANK CANTILL)  
Conducted by JOSEPH LEWIS

Overture, 'Rosamunde' ..... Schubert  
**KATE WINTER (Soprano) and Orchestra**  
Waltz Song, ('Romeo and Juliet') .... Gounod

**8.18 ORCHESTRA**  
Suite, 'Cephale and Procris' .. Grieg, arr. Mottl

**8.33 EDNA WILLOUGHBY (Pianoforte)**  
Theme and Variations, Op. 72 .... Glazounov

**8.50 ORCHESTRA**  
Slavonic Rhapsody No. 1, in D, Op. 45 Debrah  
**KATE WINTER**

E'en as a lovely flower ..... Frank Bridge  
The Nightingale ..... Grieg  
The Little Shepherdess ..... Monica West

**9.8 ORCHESTRA**  
Ballet Suite, 'Sylvia' ..... Delibes

**9.30 A Short Story Reading**

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

**10-15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND, from the Hotel Cecil**

**11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**

(Wednesday's Programmes continued on page 100.)

# FOR YOU!

"We have pleasure in enclosing cheque value

# £1,485"

Think of the joy of receiving such a letter, and such a cheque! That joy can be yours, and here is the plan that will bring it to you. It is the Investment Insurance Plan devised by the Sun Life of Canada—the Great Annuity Company whose Government-Supervised assets now exceed £100,000,000—to enable salaried men and women more easily to provide for their later years of life and for their dependents. This is the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its Group Life and Pension Policies.

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#### 26 10s. MONTHLY IF PERMANENTLY DISABLED.

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#### ANY AGE, ANY AMOUNT.

25 has been taken as an example, but the plan applies equally well to any other age, and for any other amount. Why not allow us to send you the exact figures, according to your own age and requirements? This places you under no obligation.

#### FILL IN AND POST THIS FORM TO-DAY.

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

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

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ADDRESS .....

OCCUPATION .....

EXACT DATE OF BIRTH .....

R.T. 15-2-29.



# Wednesday's Programmes continued (February 20)

**5WA CARDIFF.** 523.2 M. 92.8 KC.

**1.15-2.0 A Symphony Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
Symphony No. 6, in B Minor, Op. 74

*Tchaikovsky*

**TCHAIKOVSKY** began a sixth Symphony in a mid-Atlantic—so his diary tells us—on his voyage from the States in the early summer of 1891. But the work did not please him, and he destroyed it, beginning immediately afterwards the new sixth Symphony, with such enthusiasm and energy that the whole thing was clearly outlined in his mind in less than four days. He wrote of it as a Symphony with a programme, 'but a programme of a kind which remains an enigma to all—let them guess it who can,' and his intention was to call it 'A Programme Symphony.' The work was completed by August of that year, and Tchaikovsky had no doubt himself that it was the finest music he had ever composed or would compose, a conviction which many of his admirers share.

The name 'Pathétique' was suggested by his brother, and though Tchaikovsky agreed, he changed his mind and wrote afterwards to the publisher asking him simply to call it Symphony No. 6.

The first movement begins with a sombre slow section, the bassoon giving out shadowy hints of the first main tune. The principal part of the movement, in quick time, begins with the chief tune on the violas, the flutes following with a counter-tune. This is elaborated at some length to reach a great climax and the music dies away solemnly, to introduce a slower second tune. It is repeated and finally fades to silence. The working out, by no means orthodox in pattern, introduces further tunes, and when the first main tune returns, it does so with impressive effect. The very end of the movement, with the splendid tone of the brasses above solemn descending scales on the strings, has always been regarded as one of the finest parts of the work.

The second movement is a very happy reaction from the tragedy of the first; in purport it is a Scherzo and Trio, although not in the usual form. The tune, flowing along very naturally in 5-4 rhythm, is a really happy one, contrasting with the wistful tune of the Trio with its solemn drum accompaniment.

The third movement begins with a triplet figure which persists throughout the movement until a great March tune sweeps everything else aside.

The last movement is a profoundly solemn slow one, instead of the quick movement with which a Symphony is accustomed to end. There are two main tunes, both of them inspired by a real sense of tragedy.

**2.30 BROADCAST TO SCHOOLS:**  
Mr. H. E. PIGOTT: 'Instruments of the Orchestra by their Players—VI, Oboe, Clarinet, and French Horn'

These instruments will be played in turn, so that their resemblances and differences may be noted.

**2.55 London Programme relayed from Daventry**

**3.45 The Beethoven Trios**

**THE STATION TRIO:**

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENCELLY (Pianoforte)  
Trio in E Flat Major, Op. 1, No. 1  
Scherzo and Finale

In the third movement of this early work of Beethoven's (as was pointed out when the first two movements were played, it is not

regarded as actually his first work) he makes one of the advances on the music of his predecessors which was destined to have an important bearing on the course of all future concerted music. The usual movement in this place, in a Trio by Haydn or Mozart, was a Minuet, either dainty or vigorous, but almost invariably in the usual set form. Beethoven gives us, instead, a Scherzo, bigger not only in dimension, but in character, than the old Minuets, although so much of the old form is still retained that there is a contrasted section, still known as a 'Trio,' after which the opening returns.

The fourth movement is in the most joyous good spirits, and hurries along at great speed. It is somewhat more in Mozart's manner than the other movements.

**4.5 JOHN ARTHUR (Tenor)**

The English Rose ..... German  
I hear a Thrush at Eve ..... Cadman  
Passing By ..... E. C. Purcell  
**THE STATION TRIO**  
Carissima ..... Elgar  
Waltz, No. 1 ..... Cyril Scott  
Vesperale ..... Cyril Scott  
Dream Castle ..... Brian Hope



REMNANTS. From Cardiff this evening at 7.45.

**JOHN ARTHUR**  
O Vision Entrancing ..... Goring Thomas  
Where'er you walk ..... Handel  
Who is Sylvia? ..... Schubert

**TRIO**  
Chant Intime, Op. 2, No. 1 ..... Catoire

**4.45 ARCHIE ROBERTS' DANCE BAND**

Relayed from

THE 'SOUTH WALES ECHO' FOOD AND COOKERY EXHIBITION at the Drill Hall, Cardiff

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

**7.45 'Remnants'**

A Quick-Sale Revue

Under the Direction of DOROTHY EAVES

Bargain-Hunters include:

BLONDE and BRUNETTE

SIDNEY EVANS

ERNEST G. THOMAS

THE STATION ORCHESTRA

Chorus of Shop Assistants, Shopwalkers, and Shoplifters

Departments for Everybody

All Listeners are invited to give their attention to this Startling Attraction. A whole Store of good things, displayed to the best advantage, are set out on approval.

**9.30-11.0 S.B. from London (9.30 Local Announcements)**

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

**1.15-2.0 S.B. from Cardiff**  
**2.30 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**  
**9.30 Musical Interlude relayed from London**  
**9.35-11.0 S.B. from London**

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

**2.30 London Programme relayed from Daventry**  
**6.15-11.0 S.B. from London (9.30 Local Announcements)**

**5PY PLYMOUTH.** 398.3 M. 757 KC.

**2.30 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR:**

Wonders of the World

A Collection of wonders has been gathered in the studio—one of which is 'The Wonderful Tea Kettle' (Mrs. T. H. James), and we shall endeavour to describe them to you

**6.0 London Programme relayed from Daventry**

**6.15-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)**

**2ZY MANCHESTER.** 378.3 M. 793 KC.

**2.30 London Programme relayed from Daventry**

**3.0 BROADCAST TO SCHOOLS:**

Mr. R. E. SOPWITH: Poems Worth Reading—Narrative Poetry—VI, Tennyson's 'Morte d'Arthur' S.B. from Sheffield

**3.20 THE NORTHERN WIRELESS ORCHESTRA**  
Overture, 'Nachtlager in Granada' ..Kreutzer

**3.30 London Programme relayed from Daventry**

**3.45 THE NORTHERN WIRELESS ORCHESTRA**

Petite Suite (Little Suite) ..... Debussy  
Romance and Two Dances ('The Conqueror')  
Edward German

LESLIE D. PAUL (Pianoforte)

Allegro in D (Harpichord Suite) ..... Grieg  
Pavane, 'The Earle of Salisbury' ('Parthenia')  
Byrde

Gavotte (Harpichord Sonata No. 5) .... Arne  
Prelude and Fugue in C Sharp ..... Bach

ORCHESTRA

Ten Woodland Sketches ..... MacDowell

LESLIE D. PAUL

Prelude, Fugue and Variation

César Franck, arr. Bauer  
Rhapsody, Op. 11, No. 3, in C ..... Dohnányi

ORCHESTRA

Chanson de Matin (Morning Song) ..... Elgar  
Réveries du Soir (Evening Meditation) Saint-Saëns  
Selection, 'Le Roi d'Ys' (The King of Ys)  
Lalo, arr. Tavan

(Manchester Programme continued on page 403.)



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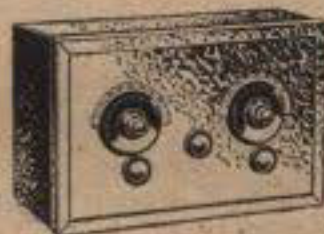
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Eliminator extra, as above.



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# Wednesday's Programmes continued (February 20)

(Manchester Programme continued from page 100.)

- 5.15 **THE CHILDREN'S HOUR:**  
S.B. from Leeds  
Card Games—I  
The family plays Counties of England
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's Bulletin
- 6.40 S.B. from London
- 7.45 **DOROTHY WARD**  
and  
**SHAUN GLENVILLE**  
At Home and Abroad-casting
- 8.0 **KLINTON SHEPHERD**  
(In New Ballad Successes)  
**CULLEY and GORTON**  
(Broad Grins in Broad Yorkshire)  
**WALTER JONES and PARTNER**  
(The Quiet Songsters)
- 8.30-11.0 S.B. from London (9.30 Local Announcements)

## Other Stations.

- 5NO **NEWCASTLE.** 243.9 M. 1,230 KO  
2.30:—London Programme relayed from Daventry. 3.45:—Henry Hubber (Jazz Pianist). Arthur Robson and James Walker (Entertainers). 4.15:—Music, relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.0:—S.B. from London.

- 5SC **GLASGOW.** 401.1 M. 740 KO  
3.0:—Broadcast to Schools. Mr. George Burnett: 'Burns and his Forerunners—VI. A Treasury of Song.' 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—A Concert of Light Music. The Station Orchestra: Overture, 'Chal Romano' (Ketelbey). Lucy Hartley (Soprano): A Pastoral (Corey); Forest Echoes (Phillips); A Birthday (Woodman); A Brown Bird Singing (Haydn Wood). Orchestra: Selection, 'Funny Face' (Gershwin). Lucy Hartley: Love the Jester (Phillips); Down in the Forest (Ronald); Butterfly Wings (Phillips); Songs my Mother Taught Me (Dvorak). Orchestra: Entr'acte, 'Laughing Eyes' (Finck); Valse, 'Ausgeretten Tänze' (Gungl). 4.45:—Dance Music from the Waldorf. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Laying out a New Garden'—II. and Topical Gardening Notes. 6.45:—S.B. from London. 7.45:—'Roy-u-Itis.' A Microphonic Antidote for the Blues. Prescribed by the Radi-optimists. 8.30:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

- 2BD **ABERDEEN.** 311.2 M. 964 KO  
3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—Stedman's Orchestra, directed by George Stedman, relayed from the Electric Theatre. 5.0:—A Short Vocal Recital by Jessie Gray (Contralto): Sapphic Ode and Minnelied (Brahms); Turn Once Again (Giordani); Thou'rt like a lovely flower (Schumann); Dove Song (Mozart). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

- 2BE **BELFAST.** 302.7 M. 991 KO  
12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Concert. Orchestra: Cornelius March in D, Op. 108 (Mendelssohn); Andantino, in modo di canzona (from Symphony No. 4) and Valse, allegro moderato (from Symphony No. 5) (Tchaikovsky); Scenes Pittoresques (Massenet). 4.22:—Violet Curran (Soprano): Star Vaino (S. Rosa); The Child and the Twilight (Parry); Violets (M. Herbert); Song of the Little Folk (E. Coates). 4.35:—Orchestra: 'The Golden Butterfly' (Eric Foggy). 4.47:—Philip Whiteway (Violin): Serenade (Arensky); Liebeslied (Kreisler); Air on the G String (Mattheson); Liebeslied (Kreisler). 4.57:—Orchestra: Suite from the Ballet 'Dornroschen,' Op. 66a (Tchaikovsky). 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40-11.0:—S.B. from London (9.30 Regional News).

## Notes from Southern Stations.

### Plymouth.

**M**R. BERNARD COPPING has chosen Bernard Shaw as the final illustration of his 'Playwriting Giants.' His series of talks will conclude with this subject when it is broadcast on Tuesday evening, February 26.

### Bournemouth.

**O**N Thursday afternoon, February 28, Mrs. Robert Meyrick will give another of her local sketches, the subject being 'Fairs, Ancient and Modern.' Mrs. Meyrick will deal with the origin and uses of country Fairs, especially with reference to those held in the Middle Ages at St. Giles Hill, Winchester, at Weyhill, and many other localities, including that surviving to the present day at Woodbury Hill, near Bere Regis in Dorset. Reference will also be made to other celebrated English Fairs, and the quaint customs connected with them.

### Cardiff.

**A**SERIES of three afternoon travel talks, by Mrs. Vera Pilcher, begins on Thursday afternoon, February 28. Her first afternoon is in Bruges. Whether an afternoon abroad is to be active or passive depends largely upon how the morning has been spent. The tourist who 'does' churches and picture galleries with guide and guide-book in the morning is usually content with a conducted drive, if not a conducted tour in the afternoon, but the independent traveller takes life less strenuously, and although he frequently misses the recognized sights, he makes discoveries on his own account. Subsequent afternoons will be spent in Paris and Milan.



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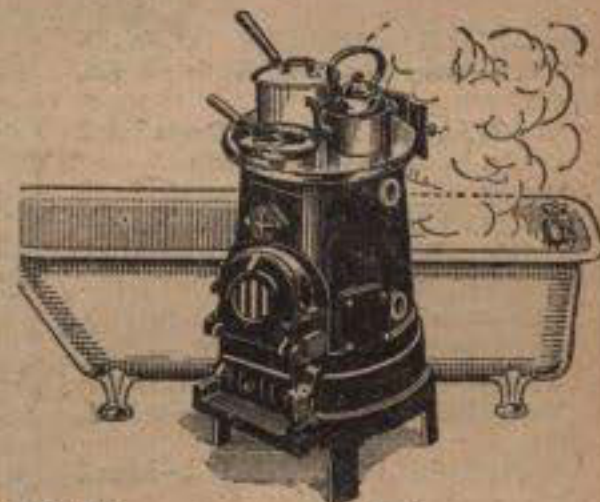


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# TONIGHT'S HALLÉ CONCERT.

This evening the Hallé Concert from the Manchester Free Trade Hall is being broadcast from Manchester, London and other Stations. Below are given some notes on the more important music which it is hoped will help our listeners to follow the concert with increased enjoyment.

The Fountains of Rome ..... Respighi

**R**ESPIGHI'S three best-known orchestral works all deal with his native city of Rome, with its fountains, its pines, and its church windows, so that flippant people talk of him as a 'Musical Baedeker' to the city. The 'Fountains' was the first of the three to appear, and is, not unnaturally, still the best known. It is in four movements, each of which describes for us in music one of the famous fountains, and the Suite takes us also through the whole of a Roman day.

The first movement is the Fountain of Valle Giulia at Dawn. The music is pastoral in character, and with his mind's eye the hearer can see droves of cattle passing and fading into the cool mists of morning. The second part is still morning, and presents the Triton Fountain. It opens with resounding horn calls, over trilling figures on the rest of the orchestra, and it is easy to imagine the figures of the Fountain coming to life and joining in a laughing dance among the sparkling streams of water.

In more solemn mood, the third movement is the Fountain of Trevi at Noon. Over an undulating figure in the main body of the orchestra there is a solemn theme which is passed from the woodwinds to the brasses. Something of a triumphal note can be heard in it, and while trumpets sound, we are to fancy the sea-horses of Neptune drawing his chariot, with a train of sirens following it over the shining water. The chariot and its train pass by, and the piece ends with soft trumpet notes as if from a great distance. The fourth movement is Evening—the Fountain of the Villa Medici at Sunset. There is something of sadness in its theme, and while a pealing of bells fills the evening air, we can hear, too, the rustling leaves and the twittering of birds as they fly homeward. And as evening passes into the silence of night, the music dies away very softly.

Suite, 'The Love of the Three Oranges' Prokofieff  
(First time in Manchester)

**T**HIS Suite is made from the music of an Opera of which the text is also by Prokofieff, one of the young revolutionary spirits in the present-day world of music. The Opera, based on a fantastic fairy tale, tells of a Prince who was dying because he had lost the power of laughing. All attempts to restore him fail, until a witch unwittingly breaks the spell about him. By way of undoing her good deed, she lays a curse upon him, to the effect that he must die unless he can win the love of one or other of three Oranges. These are, of course, Princesses under enchantment, and at the end the Prince finds one, and the tale has the usual happy ending.

The first movement is called 'The Clowns.' It comes from the first scene of the Opera, and begins with a bold theme played by woodwinds and brasses while the strings rush about in strenuous semiquavers. There is a theme like a fanfare in character, and then after more of the hurrying music from the opening, there is a gentler little tune, played by flutes and clarinets, accompanied by the strings, pizzicato. But soon the hurrying figures from the beginning return, and the movement closes boisterously with great energy.

The second movement is from a scene in the infernal regions, with the Magician Teheli and Fata Morgana playing cards together. The movement begins with a scale figure, rising upwards, and a little later, with a change of time, there is a reiterated figure on bassoons and violoncellos which becomes the bass for some really funny effects from the orchestra. The movement rises to a loud climax, and then there is a new theme, which is afterwards reiterated beneath more grotesque effects in the upper voices of the orchestra.

The third movement is a March opening with trumpet notes, after which oboes begin the theme softly. A second tune is played first by the violins, and then the first is heard again, with the brasses added, while the strings hurry about in scales. The movement comes to an end with the whole orchestra strenuously engaged.

A very lively Scherzo follows; flutes and harp begin it, and there is a reminder of the fanfare figure from the opening movement.

The fifth movement tells of the Prince finding his Princess, and the two voices are given at first to the flute and to the viola. In striking contrast to the previous movement this one is chiefly quiet and tender in character, though the viola tune has more vigour than the one on the woodwinds, which is no doubt the Princess. There is an effective little solo for the horn in the middle of the movement, and after a modified version of the first part, it closes softly.

The last movement—The Flight—is again full of vigour and vitality, and here, too, the listener will note the composer's fondness for the reiteration of a definite figure. Near the beginning there is one strongly rhythmic theme played by the whole orchestra, and it is the basis of most of the movement. Trumpets interrupt the course of it more than once, and towards the end there is a theme interchanged between the oboe and horn; the movement ends on a note of bustle and excitement.

Falling on ears attuned to the traditional harmonies, this music must necessarily sound bizarre and strangely dissonant, but none can fail to hear its abounding vitality and its whimsical humour.

Francesca da Rimini ..... Tchaikovsky

**T**HE episode in the Inferno on which this work is based is the one of which Leigh Hunt speaks as 'like a lily in the mouth of Tartarus.' Familiarity with the episode in question, a quotation from which prefaces the score, would make it easier to understand Tchaikovsky's music. Francesca begins it, telling how she and Paolo read together the old tale of Launcelot.

The beginning of the music illustrates for us 'the infernal hurricane that never rests.' We are to hear also the ceaseless wandering of condemned souls and the howling winds which for ever haunt the unhappy lovers. Only after a long, stormy section do we hear the very beautiful melody describing the episode in which Francesca tells of her hapless love. It is played first by clarinet, carried on in a major strain by the higher strings, and finally taken up by the violoncellos. The horn breaks in on the end of it, and then the stormy music of the opening returns.

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SONG OF THE VOLGA BOATMEN—Theodore Chaliapin—DB 1103, 8/6

'CARMEN' PRELUDE TO ACTS 1 & 2—State Orchestra, Berlin—E 468, 4/6

'PAGLIACCI' Prologue Parts 1 & 2—John Brownlee—D 1385, 6/6

'PAGLIACCI' ON WITH THE MOTLEY—Browning Mummery—C 1300, 4/6

'MAGIC FLUTE' OVERTURE—State Opera Orchestra, Berlin—E 464, 4/6

'OBERON' OVERTURE—State Opera Orchestra, Berlin—D 1316, 6/6

VAGABOND—Peter Dawson—B 2297, 3/-

FANTASIA IN C MINOR—Marcel Dupré—D 1356, 6/6

GRETCHEN AM SPINNADE (Schubert)—Elena Gerhardt—DB 916, 8/6

FOUNTAINS OF ROME—London Symphony Orchestra—D 1429 & D 1430, 6/6 each

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**7.50  
A  
Hallé  
Concert**

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

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

10.45 (*Daventry only*) **'Our Boys and Girls: Mr. F. M. EARLE, "Choosing the Best Work for your Boys" — I**

THIS is the first of a series of four talks in which Mr. Earle, of the Institute of Industrial Psychology, will explain the modern method of applying the principles of psychology to the choice of a career for a child. The Institute has already done much to ascertain the causes of industrial fatigue and the incidence of the strain of modern industry on the workers and their work. By taking care to choose suitable careers for children, it should be possible to reduce the waste and friction caused by square pegs in round holes.

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

Concerto in A Minor for Pianoforte and Orchestra .. Schumann

12.0 **A CONCERT**

NELLIE PALLISEB  
(Mezzo-Soprano)  
JOHN DUNN (Violin)  
ENID WYKES  
(Pianoforte)

1.15-2.0 **A  
Mid-day Concert**

THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by  
ADRIAN BOULT

Relayed from The Town Hall, Birmingham

2.30 **BROADCAST TO SCHOOLS**

Mr. A. LLOYD JAMES:  
'Speech and Language'

2.50 **Musical Interlude**

3.0 **Evening Song**

From Westminster Abbey

3.45 **Letters from Overseas**

4.0 **A Concert  
in the Studio**

JOSEPH GREEN (Tenor)  
MARGARET HOLLOWAY'S LADIES' ORCHESTRA

5.15 **THE CHILDREN'S HOUR:**

'THE COURAGE OF YVONNE':  
A Play by C. E. HODGES  
Scene: The Island of Sark  
Time: 1803 A.D.

Characters:

Yvonne Carré, a girl of 18 years  
Peronnelle, her young sister  
John, their elder brother

Phillippe Sèvezac }  
André Bouillon } Three Frenchmen who are  
Pierre le Noir } plotting the capture of Sark

6.0 **Lenten Address**

The Rev. ERIC SOUTHAM, M.A., 'Teach us to Pray—II, When ye pray say, "Hallowed be Thy Name."' S.B. from Bourne-mouth

The word 'hallow' means to hold worthy. Man, according to Christ's teaching, must desire that God and all things of God be revered and worshipped. Worship today is greatly neglected. People say they get no good from it.

7.20 Mr. H. G. DALWAY TURNBULL: 'India—V, The Life of the People'

IN this evening's talk Mr. Turnbull considers the life of the people of India. Few systems of society are so complex or so interesting as the social systems of India. Mr. Turnbull explains the Hindu caste system, the joint family, and the Hindu attitude towards marriage and women, with a short consideration of that recent remarkable book, 'Mother India.' He points out that the 'unchanging East' is now rapidly changing, and that the India which was once a land of peasant cultivators is rapidly absorbing the Western system of modern industry. He gives a brief account of Indian village life, and draws a contrast between the proverbial wealth of the India and the real poverty of India.

7.40 **A  
PIANOFORTE RECITAL**  
by

BERKELEY MASON

Intermezzo, Op. 116, No. 2 }  
Capriccio, Op. 116, No. 3 } *Brahms*  
Humoresque }  
*Balfour Gardiner*

7.50 **Hallé  
Concert**

From the Free Trade Hall, Manchester

S.B. from Manchester  
(See also opposite page)

THE HALLÉ ORCHESTRA  
Conducted by  
SIR HAMILTON HARTY

WILLIAM MURDOCH  
(Pianoforte)

Concerto in F for Piano-forte and Orchestra

*Haydn*

The Fountains of Rome  
*Respighi*

8.33 app. **Poems**  
read by  
Miss LILLIAN HARRISON

**THE MOST FAMOUS ORCHESTRA IN THE NORTH.**



*Cafayelle, Manchester*

THE Hallé Orchestra made its first appearance in 1857. The Art Treasures Exhibition was being held in Manchester at the time, and the Committee engaged Mr. (later Sir) Charles Hallé to give some orchestral concerts. From such a chance beginning developed the great musical institution of the north, for the concerts were so successful that Hallé was encouraged to come to live in Manchester and conduct further series. Sir Charles Hallé conducted the orchestra until his sudden death in 1895. He was followed by Sir Frederic Cowen; then, in 1899, Dr. Hans Richter came to settle in Manchester and for thirteen years poured his genius into the Society's work. The orchestra became world-famous for both its personnel and its programme. 'The Hallé' has never truckled to popular taste in its choice of music to perform. Many now famous works received their first performances

at these concerts. In 1912 Richter returned and Michael Balling came from Bayreuth to take charge. The War cut short his association—and from 1914 to 1920 it was left to Sir Thomas Beecham to keep the fame of the Hallé Orchestra high during difficult times. In 1920 the present conductor, Sir Hamilton Harty, took over. What music, not only in Manchester but in all England, owes to him is yet to be appreciated. With his great orchestral control, his Celtic imagination and passionate enthusiasm, he is adding laurels each year to the proud record of the Society.

The Hallé Orchestra, with Sir Hamilton Harty on the conductor's dais, is seen above, photographed in the Free Trade Hall, from which its concert this evening will be relayed. Particular interest is given to this picture by the fact that, standing with a violin in his hand to the right of the conductor, is the late Dr. Adolf Brodsky.

Tonight's address deals with worship as an essential part of the life of one who prays: 'Hallowed be Thy name.'

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

6.30 **Market Prices for Farmers**

6.35 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**  
HANDEL'S VIOLIN SONATAS  
Played by EDA KERSEY

Sonata in D  
Largo maestoso; Allegro; Larghetto; Allegro con brio

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 **Musical Interlude**

8.43 app. **Hallé Concert**  
(Continued)

S.B. from Manchester

Suite, 'The Love of Three Oranges' Prokofieff  
(First time in Manchester)  
Pianoforte Solo, 'Carnaval' ..... Schumann  
Francesca da Rimini ..... Tchaikovsky

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

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

10.15 **SURPRISE ITEM**

10.30-12.0 **DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel**  
(Thursday's Programmes continued on page 407.)



## CONSTELLATION.

(Continued from page 377.)

Daughters, but the truth is that Joan Crawford, in that film, is simply playing a Mary Pickford part brought up to a rather more sophisticated date.

Mary Pickford perceived with unerring glance the fundamental sentimentality of the motion-picture audience. It is the exploitation of that perception which has taken her from a Toronto street to her mansion in Beverley Hills, where she entertains every distinguished visitor to California; just as Douglas Fairbanks, her husband, has become what he is by exploiting the essential schoolboy qualities of fantastically unreal gallantry and adventure, lacking all real blood, and including the invariable dummy princess, apparently stuffed with sawdust-qualities as charming as they are eternal in the subconscious soul of every man.

After Pickford, Chaplin. In the summer of 1913, Mr. Adam Kessel happened to see a skit called *A Night in a London Club* in a New York music-hall. A small man with large trousers and a funny walk attracted his attention, giving him the idea that he might be useful in Keystone comedies. He went round to interview the comedian, and suggested that he should break into pictures, but the latter, with native Cockney caution and native Cockney accent, seemed distinctly dubious. It was not until November, 1913, that Chaplin was persuaded to start work with Keystone in Los Angeles and to leave Fred Karno's Mummie Birds behind. Like Mary Pickford, Chaplin deserved his triumph, if it is deserving to have come through bad times before achieving greatness. He is said to have been a child labourer in a toy factory, and to have been born in a troupe of strolling English players in the course of a tour in France. He was first tried out in a one-reel film called *Kids' Auto Races*. In this he merely appeared with his usual music-hall properties and his usual music-hall tricks. It was not until the film was run through that Mack Sennett realized that in the little man he had found a peculiar screen personality. Here, too, we have an example of a great film 'star' achieving greatness by appealing to one of the fundamentals in human nature. Chaplin is always the downtrodden, ragged under-dog, blundering into heroism by mistake, achieving momentary success, and finally disillusionment, and facing the latter with the sad grin of the eternal clown. To an Anglo-Saxon audience this character has been, and always will be, irresistible. With Chaplin's personality and real genius superimposed upon it, it has become, perhaps, the most famous character in the world.

He had one stroke of supreme good luck. Mack Sennett had been perfectly content with his one-reel comedies, but suddenly he was fired to compete in his own line against Griffith's Napoleonic schemes. During 1914 Los Angeles was buzzing with rumours about preparations for *The Birth of a Nation*, and in April of that year Sennett produced the first six-reel comedy, *Tilly's Punctured Romance*, with Marie Dressler, Mabel Normand, and Charles Chaplin. G.

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## VAUDEVILLE.

ON Tuesday, February 26, Murray Ashford's Concert Party is to give a half-hour programme from the Studio. The main Vaudeville show of next week, though, will be broadcast on Thursday evening, February 28. The responsible post of *compère* will be taken on this occasion by Julian Rose; the company which he will introduce is to include Muriel George and Ernest Butcher, Charles Higgins, the comedian (in his sketch, *The Gas Man*), and Gwen Farrar and Billy Mayerl. On the following day Deslys and Clark, the well-known syncopated singers, whose intimate style, cultivated in the smaller cabarets, is so suited to the microphone, will be heard for a quarter of an hour.

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# THURSDAY, FEBRUARY 21

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 1.10-1.50 Lunch-Hour Service

(From Birmingham)

Relayed from St. Martin's Parish Church  
Speaker, The Rev. CHARLES MATTHEWS (of St. Peter-in-Thanel, Kent)

### 3.0 A Symphony Concert

by THE FOLKESTONE MUNICIPAL ORCHESTRA  
Relayed from the Leas Cliff Hall, Folkestone  
Conducted by ELDRIDGE NEWMAN

ORCHESTRA  
Capriccio Espagnol ..... Rimsky-Korsakov  
Symphony No. 5, in E Minor ..... Tchaikovsky

TINA BONIFACIO (Harp)  
Concert Study ..... Godefroy

ORCHESTRA  
Ballet Music, 'Le Cid' ..... Massenet

### 4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN (Organ)  
Overture, 'Coriolanus'

Simple Aveu ..... Thomé

GRACE FIELD (Soprano)  
Blackbird's Song ..... Scott

Daffodil Gold ..... Hodgson

FRANK NEWMAN  
Selection, 'La Traviata'

Valse, 'One Hour of Love'

Pierrette ..... Chaminade

GRACE FIELD  
She wandered down the  
Mountain Side ..... Clay

A Lullaby ..... Harty

FRANK NEWMAN  
Suite, 'Three Irish Pic-  
tures' ..... Wood

### 5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'In the Sea Queen's Palace,' a Play by Margaret  
Dangerfield

'Mermaids' and other Songs by MARJORIE  
PALMER (Soprano)

BITSUM and PERCUM will Entertain

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

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

TARRANT BAILEY (Jnr.)  
(In Banjo Solos)

### 8.0 Music by John Ansell

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA

Leader, FRANK CANTELL  
Conducted by JOHN ANSELL

Overture to 'An Irish Comedy'

Pastoral Suite  
When the Hawthorns Bloom; Poppies and  
Cornflowers; The Autumn Moon; Holly and  
Mistletoe

Suite of Three Irish Pictures  
Military Overture, 'Private Ortharis'

A Children's Suite  
Punchinello; The Musical Box; The Box of  
Soldiers; The Story Book; The Fairy Doll

Ballet Suite, 'The Shoe'

The Sabot; The Ballet Shoe; The Court  
Shoe; The Sandal; The Brogue

### 9.0 Vaudeville

(From Birmingham)

WALLACE CUNNINGHAM presents a Ventriloquial  
Sketch

MAY JONES in Mimicry

BEN LAWES (Entertainer)

PATRICIA ROSSBOROUGH (Syncopated Pianissimo)

MASON and ARMES (Entertainers with a Piano)

PAUL RAFFMAN and his BAND

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 A Light Symphony Concert

BEETHOVEN—EARLY WORKS

WILLIAM PRIMROSE (Violin)

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by HERBERT  
MENDES

ORCHESTRA

Overture, 'Coriolanus'  
(1807)

10.25 WILLIAM PRIMROSE  
and Orchestra

Romance in G (1803)

10.35 ORCHESTRA

Symphony No. 1, in C  
(1800)

Adagio molto—Allegro  
con brio; Andante  
cantabile con moto;  
Menuetto, Allegro molto  
e vivace; Adagio—Allo-  
gro molto e vivace

11.0-11.15 ORCHESTRA

Ballet Music, 'The Men of  
Prometheus' (1801)

IT is a little odd, at  
this date, to think of  
Beethoven, stern, austere  
character that he was,  
as being instructed by a dancer to write  
music for a ballet. Such was, however, the  
origin of the music for *Prometheus*. The ballet  
was designed by one Vigano, who, along with his  
wife, Maria Medina, enjoyed such a reputation in  
Vienna at the end of the eighteenth century that  
they were called on to produce a ballet in honour  
of the Empress. It was founded on the classical  
myth, and two statues, brought to life by music  
instead of by the stolen fire of the original story,  
are taught by the immortals on Parnassus in  
dancing, drama, and music. Beethoven wrote an  
Overture, an Introduction, and sixteen other  
numbers; the Overture is still fairly often played.  
The last movement has this special interest that  
one of its themes is used again in the last move-  
ment of the 'Eroica' symphony and in the  
Pianoforte Variations and Fugue, Op. 33.

Belonging, as it does, to Beethoven's earlier  
period, the music has some suggestions both of  
Mozart and of Haydn, bright, melodious, and, on  
the whole, slighter in form and structure than  
most of his orchestral music.

(Thursday's Programmes continued on page 408.)



BEN LAWES  
figures in Birmingham's Vaudeville  
programme tonight.

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music for a ballet. Such was, however, the  
origin of the music for *Prometheus*. The ballet  
was designed by one Vigano, who, along with his  
wife, Maria Medina, enjoyed such a reputation in  
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Pianoforte Variations and Fugue, Op. 33.

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### 10.15 Light Symphony Concert

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# Thursday's Programmes continued (February 21)

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

- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. GWENDA GRUFFYDD: 'Famous Welsh Women—Welsh Women who wrote in English'  
The most famous example was Mary Ann Evans—better known as George Eliot. Her family came from South Wales.
- 4.0 London Programme relayed from Daventry
- 5.0 MAX CHAPPELL'S BAND  
Relayed from Cox's Café
- 5.15 THE CHILDREN'S HOUR
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.45 S.B. from London
- 7.40 Musical Interlude
- 7.45 **A Symphony Concert**

Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Leader, ALBERT VOORSANGER  
Conducted by WARWICK BRAITHWAITE

Overture, 'Tragic' ..... Brahms  
THE Overture was composed in the same year (1880) as the 'Academic Festival Overture,' and the two works made their first appearance in the same programme at a concert which was given in Breslau, with Brahms himself conducting; the occasion was his graduation as honorary Doctor of Philosophy, at the University there. The work has no special programme, and its title is the only clue which Brahms gave to the mood of its music.

Two chords from the whole orchestra introduce a typical Brahms theme in a steady tempo; the strings begin it softly, the winds joining them soon. In a slightly changed form the opening is repeated, and then there is a short theme, four bars long, of which the third and fourth bars are the first and second turned upside-down. After some development there is a tune played first by oboes and then horns, which trombones and tubas carry on, with something menacing in its mood. After that, the real second theme is heard for the first time, a more serene and happy tune, but soon the music grows more agitated and works up to a climax. There, we hear still another new theme before the earlier ones return to form the customary recapitulation. Towards the end there is a little fugato made of a bit of the first tune, and the Overture closes with a coda, also built up on it.

ELSIE SUDDABY (Soprano) and Orchestra  
Dove Sono (Where am I?) ('Figaro') .. Mozart  
ORCHESTRA  
Symphony No. 7, in E ..... Bruckner  
(First Performance in Wales)

THIS is the first occasion in recent times on which a Bruckner Symphony has been presented to the B.B.C.'s listeners, and his name has very seldom figured in the programmes. In Germany and Austria, however, he is regarded as having a very important place of his own among the composers of the age which succeeded Beethoven, and whenever opportunities of hearing his work are given, its bigness and dignity can immediately be recognized. Born in 1824, dying in 1896, he spent most of his life in Vienna, teaching, playing the organ, and composing. He was a distinguished organist, and in 1871, when he gave a series of recitals here, at the Exhibition and at the Crystal Palace, his playing excited unusual interest. He was a devout Roman Catholic, and composed much church music, some of it in the largest forms; even his symphonic music is to some extent influenced by his religion and by his organ playing. In

almost all the Symphonies an important part is taken by chorale-like themes. His orchestration has always been regarded as masterly, although his use of the wind instruments often recalls the organ. The way in which his movements are built up is a logical development of Beethoven's style, and there is this coincidence between his work and Beethoven's, that Bruckner also left nine Symphonies.

It was this seventh which first made it clear to the whole world of music that he deserved more than merely respectful recognition. Composed between 1881 and 1883, it was first performed at Leipzig, with Nikisch conducting. Of the principal theme of the first movement, Bruckner himself told how a friend appeared to him in a dream and dictated it, prophesying that it would bring him success. It is a fine, joyous, song-like, theme which flows along with an impulsive sweep; a short tranquil section with a melody begun by oboe and clarinet follows, and there is another quiet section with a theme for woodwinds accompanied by a busy figure on the strings. With a return to the speed of the opening there is an imposing theme in downward passages, and on these and variants of them, the big movement is solidly built up.

The slow movement is always regarded as



**A FAMOUS WRITER FROM WALES.**  
'George Eliot,' one of the first great women writers of English, whose real name was Mary Ann Evans, was born in South Wales. Mrs. Gwenda Gruffydd will refer to her in her talk from Cardiff this afternoon.

among the most beautiful things Bruckner wrote. Of its theme, too, he had a story to relate—that it occurred to him one day when he was thinking of Wagner, with a melancholy presentiment that the great master's life must be nearing its end. Before the movement was completed news of Wagner's death reached him, and the last part of the movement was specially composed as a tribute, the composer himself marking it 'Funeral Music.' That part of the movement was appropriately played at Bruckner's own funeral.

The Scherzo, which comes next, opens with a trumpet theme above an octave figure in the strings, and the movement is concise and straightforward, the Trio, in slower and more suave measure, forming a striking contrast to the opening.

The last movement begins with only violins and viola; oboe and flute soon add little phrases, out of which the first part of the movement grows, to reach a bold and vigorous section for the whole orchestra. A little later there is a fine chorale-like theme for four trumpets, and after a return of the vigorous opening the strings, in

turn, have a similar simple theme. But again the movement grows in energy and vigour, to work up to a really brilliant and vociferous close.

9.0 MICHAEL PENN  
A SHORT STORY

9.15 **Symphony Concert**  
(Continued)

ELSIE SUDDABY  
Orpheus with his Lute ..... Vaughan Williams  
To Daffodils ..... Delius  
The Fields are Full ..... Armstrong Gibbs  
The Maiden ..... Parry

ORCHESTRA  
Fantasy, 'Francesca da Rimini' .. Tchaikovsky

9.40-12.0 S.B. from London (9.55 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 7.50 S.B. from Manchester
- 8.33 app. S.B. from London
- 8.43 app. S.B. from Manchester
- 9.40 S.B. from London
- 9.55 Musical Interlude relayed from London
- 10.0-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mr. GEORGE DANCE, F.R.H.S., 'For Gardeners—Notes on Early Vegetables'
- 4.0 London Programme relayed from Daventry
- 6.0 **Lenten Address**  
The Rev. ERIC SOUTHAM, M.A.: 'Teach us to Pray—II, When ye pray say, "Hallowed be Thy Name"'
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers of Southern Counties
- 6.35 S.B. from London
- 7.50 S.B. from Manchester
- 8.33 app. S.B. from London
- 8.43 app. S.B. from Manchester
- 9.40-12.0 S.B. from London (9.55 Local Announcements)

**5PY PLYMOUTH.** 396.3 M. 757 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**  
'The Giant with a Million Heads' (W. H. Wosenroft) visits the Plymouth Station, so all attention, for he is perfectly marvellous  
(Plymouth Programme continued on page 411.)



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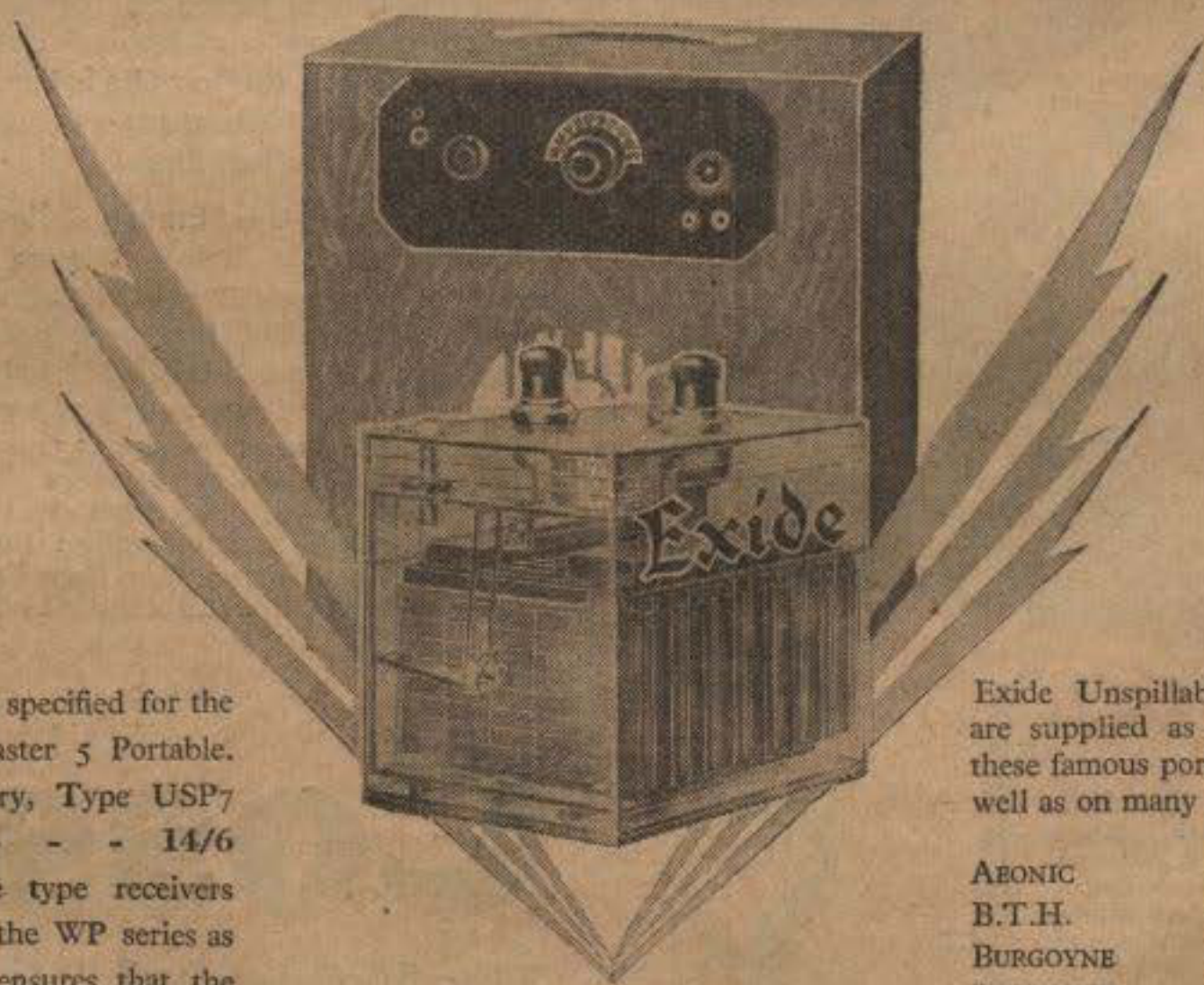
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# Thursday's Programmes continued (February 21)

(Plymouth Programme continued from page 408.)

- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 7.50 S.B. from Manchester
- 8.33 app. S.B. from London
- 8.43 app. S.B. from Manchester
- 9.40-12.0 S.B. from London (9.55 Local Announcements)

## 2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 A BALLAD CONCERT  
DORA LEECH (Pianoforte)
- Impromptu in A Flat ..... Schubert
  - To the Spring ..... Grieg
  - DORIS AINLEY (Mezzo-Soprano)
  - Maiden's Lament ..... Arco
  - Hark, hark, the Lark! ..... Schubert
  - CHRIS STOTT (Baritone)
  - Song of the Waggoner ..... Beccvills-Smith
  - Gingham Gown ..... Pown
  - Harlequin ..... Sanderson
  - ELGAR CLAYTON (Cornet)
  - For you alone ..... Gecht
  - On with the Motley ..... Leoncavallo
  - DORA LEECH
  - First Three Pieces from Suite 'To Music' ..... Ernest Austin
  - DORIS AINLEY
  - Dirge in Woods ..... ('English Lyrics')
  - Looking Backwards ..... Hubert Parry
  - CHRIS STOTT
  - The Devout Lover ..... Maul Valerie White
  - When Childher Plays ..... Walford Davies
  - Invictus ..... Huhn
  - ELGAR CLAYTON
  - Honour and Love ('Monsieur Beaucaire') Rosse

## 4.30 A GRAMOPHONE RECORD CONCERT of FOLK SONGS and FOLK DANCES

## 5.15 THE CHILDREN'S HOUR: A Fly-Away Programme

Songs sung by BEATRICE COLEMAN and HARRY HOPEWELL

- 6.0 Bournemouth Programme relayed from Daventry (See London)
- 6.15 S.B. from London
- 6.30 Market Prices for North of England Farmers
- 6.45 S.B. from London

## 7.50 Hallé Concert

From the Free Trade Hall  
Relayed to London and Daventry  
THE HALLÉ ORCHESTRA  
Conducted by Sir HAMILTON HARTY  
WILLIAM MURDOCH (Pianoforte)

Concerto in F, for Pianoforte and Orchestra ..... Haydn  
The Fountains of Rome ..... Respighi

- 8.33 app. S.B. from London
- 8.43 app. Hallé Concert (Continued)
- Suite, 'The Love of the Three Oranges' Prokofiev (First Time in Manchester)
- Pianoforte Solo, 'Carnaval' ..... Schumann
- Francesca da Rimini ..... Tchaikovsky
- 9.40-12.0 S.B. from London (9.55 Local Announcements)

## Other Stations.

### 5NO NEWCASTLE. 845.9 M. 1,330 KC.

12.0-1.0:—A Recital of Gramophone Records. 2.30:—Prof. H. M. Hallsworth, 'Commerce—VI, The Improvements in Transport.' 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 7.50:—S.B. from Manchester (See London). 8.33 app.:—S.B. from London. 8.43 app.:—S.B. from Manchester (see London). 9.40-12.0:—S.B. from London.

### 5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—Gramophone Records. 2.45:—Mid-Week Service conducted by the Rev. J. Gardiner Smart, M.A., of Stevenson Memorial U.F. Church. Prayer, Scripture Reading, Matthew, chap. xiv, vv. 22-23. Address, 'Buoyancy.' Praise, Hymn (B.C.H., No. 479). 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Mrs. Hughes, A.R.I.B.A.: 'Our Interests as Good Citizens—VI, Buildings for Use and Beauty.' 4.0:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Masaniello' (Auber). Jack Fletcher (Baritone): The Two Grenadiers (Schumann); Tommy Lad (Margeson): The Floral Dance (Moss); O'er the Moor (Lawson). Orchestra: A Children's Suite (Holiday); Suite, 'The Purple Vipe' (Ancliffe). Jack Fletcher; Vulcan's Song (Gounod); Drink to me only (Quilter); When the Sergeant-Major's on Parade (Longstaffe); Devonshire Cream and Cider (Sanderson). Orchestra: Lyrical Melody, 'Pearl o' Mine' (Fletcher); Waltz, 'Night of Love' (Lincke). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.50:—S.B. from Manchester (see London). 8.33 app.:—S.B. from London. 8.43 app.:—S.B. from Manchester (see London). 9.40:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.30:—Dorothy Ward and Shaun Glenville. At Home and Abroad-casting. 10.45-12.0:—S.B. from London.

### 2BD ABERDEEN. 511.2 M. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Dance Music, relayed from the New Palace de Danse. 4.45:—Studio Concert. Peggy Henderson (Soprano): Ballatella (Bird Song) ('Pagliacci') (Leoncavallo); A Brown Bird-Singing (Haydn Wood); A Fairy's Love Song (Kennedy-Fraser). 4.53:—Ruby Duncan (Pianoforte); Prelude and Fugue (J. S. Bach); Doctor Gradus ad Parnassum (Debussy); Le Bal Poudre (Orlando Morgan); Serenata (Felix Swinstead); Rambling Sailor (Alec Rowley). 5.8:—Peggy Henderson: Waltz Song, 'Tom Jones' (Edward German); Good Morning (Decca Cleaver). 5.15:—Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.50:—S.B. from Manchester (see London). 8.33 app.:—S.B. from London. 8.43 app.:—S.B. from Manchester (see London). 9.40:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.

### 2BE BELFAST. 502.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.0:—Contrasted Ballet. Orchestra: Egyptian Ballet (Ligini); Ballet Suite (Lully, arr. Motil). 4.24:—A Vocal Interlude by Lida Hartley (Soprano): Das Erste Veilchen and Winterlied (Mendelssohn); Amarilli (Caccini); Sylvella (Sinding). 4.36:—Ballet Music (continued). Orchestra: Concert Suite, arranged from 'The Good-humoured Ladies' (Senaratti, arr. Tommasini); Dance of the Priestesses of Dagon and Bacchante ('Samson and Delilah') (Saint-Saëns); Suite from Ballet 'Casse-Noisette' (Tchaikovsky). 5.15:—Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (see London). 6.15:—S.B. from London. 7.40:—Gramophone Records. 8.0:—Chamber Music. The Radio Ensemble Players, relayed from the Ulster Minor Hall: Quartet in C, Op. 59, No. 3 (Beethoven). 8.35:—Radio Singers: Madrigal, 'April is in my mistress's face' (Thomas Morley—1594 and 1600); Canzonet, 'Some time she would' (Giles Farnaby—1588); Madrigal, 'Adieu, sweet Amarilli' (Wilbye—1598); Canzonet, 'Pearce did dance with Petronella' (Giles Farnaby—1588). 8.50:—Radio Ensemble Players: Quintet in A Major (Mozart). 9.20:—Radio Singers: Madrigal, 'Young Cupid hath proclaimed' (Thomas Weelkes—1597); Madrigal, 'Fair Phyllis I saw' (John Farmer—1599); Elizabethan Part Song, 'Come, Phyllis, come into these bowers' (Thomas Ford); Madrigal, 'Camilla fair tripped o'er the plains' (Batteson—1618); North Country Folk Tune, 'Bobby Shaftoe' (arr. W. G. Whittaker). 9.32:—Radio Ensemble Players: Poësis, 'Les Vendredis' (Sokolov-Glazunov-Ljadov); Sketch, 'By the Tarn' (Goossens); Irish Reel, 'Molly on the Shore' (Grainger). 9.40-12.0:—S.B. from London (9.55 Regional News).

Contributors to Next Week's Issue Include  
**HUMBERT WOLFE.**  
**J. C. SQUIRE.**  
**CLOUGH WILLIAMS-ELLIS.**

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Mr. ROBERT BOOTHBY, M.P.

# FRIDAY, FEBRUARY 22

## 2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,502.5 M. 192 KC.)



Mr. COMPTON MACKENZIE.

### 9.20 SCOTTISH NATIONALISM

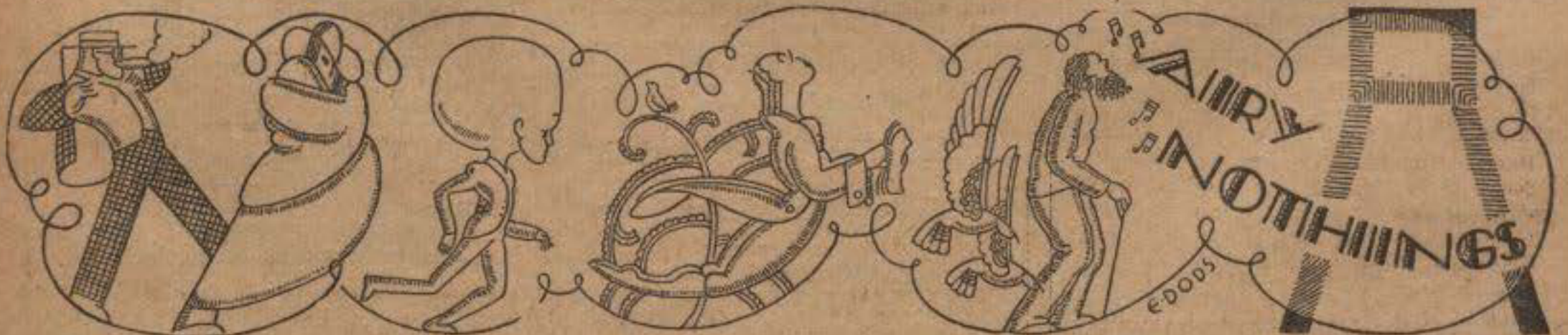
A discussion between Mr. Compton Mackenzie and Mr. Robert Boothby, M.P.

SCOTTISH Nationalism has long been an aspiration; it has lately burst into the region of practical politics as a demand and a scheme. The result has been that people have become interested in the question of Scottish Home Rule who never paid much attention to it before, and tonight's debate should provide a useful opportunity of hearing the arguments for and against put by worthy representatives of the two sides. Mr. Compton Mackenzie (right), the novelist, is a Nationalist of the most fervent type, and he has been very prominent in the campaign. Mr. Boothby (left) has been in Parliament, where he represents East Aberdeenshire, only since the General Election of 1924, but he soon came to the front, and he has been Parliamentary Private Secretary to the Chancellor of the Exchequer since 1926. He is not yet thirty years old.

- 10.15 a.m. **The Daily Service**  
 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST  
 10.45 (Daventry only) 'Menus and Recipes'  
 11.0 (Daventry only) Gramophone Records  
 12.0 Miscellaneous  
 A SONATA RECITAL  
 HELEN LUARD (Violoncello)  
 MAUDE DIXON (Pianoforte)  
 Sonata in F ..... *Brahms*  
 Allegro vivace; Adagio affettuoso; Allegro passionato; Allegro molto  
 12.30 ORGAN RECITAL  
 by  
 LEONARD H. WARNER  
 (From St. Botolph's, Bishopsgate)  
 First Sonata ..... *Borowski*  
 Allegro ma non troppo; Andante; Allegro con fuoco  
 Two Chorale Preludes ..... *Parry*  
 St. Cross; Croft's 136th  
 Scherzo ..... *Harvey Grace*  
 1.0-2.0 LUNCH TIME MUSIC  
 MOSCHETTO and his ORCHESTRA  
 From the May Fair Hotel  
 2.30 BROADCAST TO SCHOOLS:  
 Dr. B. A. KEEN: 'The Why and Wherefore of Farming—(Course II), Agriculture in the British Isles: VI, The Broad Divisions (Continued)'  
 2.55 Musical Interlude  
 3.0 Mr. J. GRANVILLE SQUIERS: 'Round the World—The Pampas and the Gauchos,' Relayed from Birmingham  
 3.20 Musical Interlude  
 3.25 Mrs. ANABEL WILLIAMS-ELLIS: 'Great Discoverers—VI, Pasteur'  
 3.40 Musical Interlude  
 3.45 Concert to Schools  
 Under the Direction of  
 Sir WALFORD DAVIES  
 THE SYBIL EATON STRING QUARTET  
 SYBIL EATON (1st Violin); PIERRE TAS (2nd Violin); RAYMOND JEREMY (Viola); ALLEN FORD (Violoncello)  
 CHRISTINE McCLORE (Mezzo-Soprano)

- 4.30 FRANK WESTFIELD'S ORCHESTRA  
 From the Prince of Wales Playhouse, Lewisham  
 5.15 THE CHILDREN'S HOUR:  
 'Manners Maketh Man!'  
 —the same would apply to dragons, according to 'The Polite Dragon' (R. de Rohan)  
 Some extracts from 'Our Own Book of Etiquette' with a word or two on 'Politeness' (Turner) to say nothing of 'Charles Augustus Fortescue,' whose exemplary behaviour has been recorded by Hilaire Belloc and set to music by Liza Lehmann  
 6.0 Mr. W. POWELL-OWEN: 'The Small Poultry Keeper—III, Poultry Keeping as a National (and non-Nuisance) Asset'  
 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
 6.30 Ministry of Agriculture Fortnightly Bulletin  
 6.45 THE FOUNDATIONS OF MUSIC  
 HANDEL'S VIOLIN SONATAS  
 Played by EDA KERSEY  
 Sonata in A, No. 6  
 Adagio cantabile assai; Allegro; Largo, Allegro  
 7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'  
 7.15 Musical Interlude  
 7.25 Professor H. MUNRO FOX: 'Mind in Animals—V, The Modern View of Instinct,' Relayed from Birmingham  
 NOWADAYS it is no longer fashionable to describe the unknown as being magnificent and to leave it at that. On the contrary, we demand the why and wherefore and a studied explanation of everything. It is this method as applied to animal instinct which Professor Fox will discuss in the penultimate talk of his series.  
 7.45 A Light Orchestral Concert  
 ALICE MOXON (Soprano)  
 THE WIRELESS ORCHESTRA  
 Conducted by JOHN ANSELL  
 March, 'La Reine de Saba' ('The Queen of Sheba') ..... *Gounod*  
 Overture, 'Di Ballo' ..... *Sullivan*

- 8.5 ALICE MOXON with Orchestra  
 Cavatina ('The Pearl Fishers') ..... *Bisot*  
 Vainement, ma bien Aimée (Vainly, my dear love) ('The King of Ys') ..... *Lalo*  
 8.12 ORCHESTRA  
 Cotswold Suite ..... *Alexis Gunning*  
 Selection, 'La Boutique Fantasque' .. *Rossini*  
 8.38 ALICE MOXON  
 To Daisies ..... *Quilter*  
 I know a bank ..... *Martin Shaw*  
 Sing, break into Song ..... *Mallinson*  
 8.45 ORCHESTRA  
 Poem, 'Sennen Cove' ..... *Billy Mayerl*  
 March ('Tannhäuser') ..... *Wagner*  
 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements (Daventry only) Shipping Forecast  
 9.20 'Scottish Nationalism'—a Discussion between Mr. COMPTON MACKENZIE and Mr. ROBERT BOOTHBY, M.P.  
 (See above)  
 10.20 'Airy Nothings'  
 (Second Edition)  
 2LO—calised  
 by  
 GORDON McCONNEL  
 With the Assistance of  
 ANONA WINN  
 HORACE PERCIVAL  
 PIERS OSBORNE  
 JOHN DERWENT  
 Pianos:  
 \* PATRICIA ROSSBOROUGH and DORIS ARNOLD  
 The hiatus will be *Compèred* by the Spirit of Burlesque, who has compiled a programme incorporating the following items:—  
 A Talk  
 Some Vaudeville  
 Poetry Reading  
 A Turn from the Colodium  
 Radio Drama  
 A Cerebrumian National Programme  
 The Prize Surprise  
 11.0-12.0 (Daventry only) DANCE MUSIC:  
 ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant





# FRIDAY, FEBRUARY 22

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 9.0 Military Band Concert

**3.0 ORGAN RECITAL**  
by  
**LEONARD H. WARNER**  
From St. Botolph's, Bishopsgate

Overture, 'Prometheus' *Beethoven, arr. Lemare*

**SOPHIE WYSS**  
Airs:  
Ohne dich, du goldne Freiheit (Without thee, thou golden freedom)... (*Judas Maccabaeus*)  
Dann tont der Laut'und Harfe Klang (Then sounds the lute and harp) *Handel, arr. Julius Stern*

**ORGAN**  
Fantasie-Impromptu ..... *W. G. Alcock*  
La Cygne (The Swan) *Saint-Saëns, arr. Guilmant*  
Siciliano ..... *Bach, arr. Archer*

**SOPHIE WYSS**  
Air, 'Mein glaubiges Herze, Frohlocke' (My faithful heart rejoice) (Whitsun Cantata) *Bach*  
La Procession ..... *César Franck*

**ORGAN**  
'Occasional' Overture ..... *Handel*

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

**GRACE IVELL and VIVIEN WOETH** (Songs and Duets at the Piano)

**5.0 'How It Strikes Me'**  
by  
**Miss Sybil Thorndike**

The third of a series of four lectures, relayed from the private theatre of the Royal Academy of Dramatic Art

**JUST** as the first two talkers in this series—Mr. Bernard Shaw and Sir Gerald du Maurier—had strong claims to the titles of our greatest living dramatist and actor-manager, Miss Sybil Thorndike is regarded by many people as our greatest living tragic actress. The list of the parts in which she has scored successes is a long one, but she will probably be remembered primarily for her performance in Shaw's *Saint Joan*.

**5.45 THE CHILDREN'S HOUR:**  
(From Birmingham)  
'Coltsfoot,' by D. Hanson. Songs by **GEORGE DAMS** (Tenor), 'Mouillon the Boodle,' by Mildred Forster. **HAROLD MILLS** (Violin)

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

**6.30 Light Music**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by **JOSEPH LEWIS**

'Occasional' Overture ..... *Handel*  
**DAISY NEAL** (Contralto) and Orchestra  
When you come home ..... *Squire*

**6.42 ORCHESTRA**  
Selection, 'San Toy' ..... *Jones*  
**HAROLD MILLS** (Violin)  
Sonata in D ..... *Handel*

**7.8 ORCHESTRA**  
Intermezzo, 'The Old Spinnet' ..... *Hoby*  
Malaguena ('Boabdil') ..... *Moszkowski*

**HAROLD MILLS**  
Menuet ..... *Mozart*  
Air on the G String ..... *Bach*  
Hullamzo Balaten ..... *Hubay*

**7.25 ORCHESTRA**  
Lyrical Melody, 'Pearl o' Mine' ..... *Fletcher*  
**DAISY NEAL**  
Praise ..... *Haydn Wood*  
Nightfall at Sea ..... *Phillips*  
A Farewell ..... *Liddle*

**7.45 ORCHESTRA**  
Selection, Ballet Music, 'The Sicilian Vespers' *Verdi*

**8.0 Chamber Music**  
**THE HUNGARIAN STRING QUARTET:**  
**EMERICH WALDBAUER** (Violin); **TIVADAR ORSZAGH** (Violin); **JEAN DE TEMESVARY** (Viola); **EUGENE DE KERPELY** (Violoncello)

Quartet in F Minor ..... *Haydn*  
Allegro moderato; Menuetto; Adagio; Finale—Fuga in two soggetti

**8.20 ISOBEL LAMOND** (Soprano)  
Spiagge amate (The Beloved Shores).... *Gluck*  
Plaisir d'amour (Love's Happiness).... *Martini*  
L'Invitation au Voyage..... *Duparc*  
Mandoline, Automne ..... *Fauré*

**8.35 QUARTET**  
Fourth String Quartet  
*Bela Bartok*  
(First Performance)

**9.0 A MILITARY BAND CONCERT**  
**THE WIRELESS MILITARY BAND**  
Conducted by **B. WALTON O'DONNELL**

March, 'Heroique' *Saint-Saëns*  
Overture, 'Fidelio'... *Beethoven*

**9.14 SYDNEY NORTHCOTE** (Tenor)  
Serenade ..... *Järnefelt*  
Death of Robin Hood ..... *Eva Pain*  
In Fountain Court ..... *Murick Herbert*

**9.22 BAND**  
The Welsh Rhapsody ..... *German*

**9.38 SYDNEY NORTHCOTE**  
Love's Worship ..... *Kenneth A. Wright*  
Lovely kind and kindly loving ..... *Scott*  
Who is Sylvia? ..... *Quilter*

**9.45 BAND**  
The Young Prince and the Princess ('Scheherazade')..... *Rimsky-Korsakov*  
Fugal Fancy No. 3  
*Victor Hely-Hutchinson, arr. Gerrard Williams*  
Spoon River *Percy Grainger, arr. R. J. F. Howgill*

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

**10.15 DANCE MUSIC: THE PICCADILLY PLAYERS**, directed by **AL STARITA**, and **THE PICCADILLY HOTEL DANCE BAND**, directed by **JAMES KELLEHER**, from the Piccadilly Hotel

**11.0-11.15 ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA**, from the New Princes Restaurant  
(Friday's Programmes continued on page 414.)



Sydney Northcote (left) sings in the Military Band Concert to-night at 9.0, and Harold Mills takes part in the programme of light music that will be broadcast from Birmingham at 6.30.

This Week's 'Epilogue'  
**'GOD IS LOVE'**  
'Love Divine, all loves excelling,'  
1 John iv, v. 7-21.  
'Hark, my Soul! It is the Lord.'  
St. John xv, v. 12.

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# Friday's Programmes continued (February 22)

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.30 **ARCHIE ROBERTS' DANCE BAND** relayed from *The South Wales Echo* **FOOD AND COOKERY EXHIBITION** at the **DBILL HALL, CARDIFF**

5.15 **THE CHILDREN'S HOUR**

6.0 Mr. J. KYBLE FLETCHER: 'Village Histories—IV, St. Fagans'

**ST. FAGANS** has the curious distinction that it is a Welsh Saint's town. St. Fagans Castle is the seat of the Earl of Plymouth.

6.15 S.B. from London

6.30 Mr. HOWARD SCOTT: 'Emigration'

6.45 S.B. from London

## 7.45 Memories of Leslie Stuart

**THE STATION ORCHESTRA**  
Conducted by **WARWICK BRAITHWAITE**  
Selection, 'Havana'  
**JOHN RORKE** (Light Baritone)  
I may be crazy  
Little Dolly Day Dream  
**COLLEEN CLIFFORD** (Soprano)  
Way down in Pensacola  
**ORCHESTRA**  
Selection, 'Florodora'  
**COLLEEN CLIFFORD** and **JOHN RORKE**  
Louisiana Loo  
Tell me, pretty maiden  
**ORCHESTRA**  
Selection, 'The School Girl'  
**COLLEEN CLIFFORD**  
Sweetheart May  
My little Octoroon  
**JOHN RORKE**  
In the Shade of the Palm  
**ORCHESTRA**  
Selection, 'The Belle of Mayfair'  
**COLLEEN CLIFFORD** and **JOHN RORKE**  
Is yer Mammy always wid yer?  
Lily of Laguna  
**ORCHESTRA**  
Finale, 'The Soldiers of the King'

9.0-11.0 S.B. from London (9.15 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Musical Interlude relayed from London

9.20-11.0 S.B. from London

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

2.30 London Programme relayed from Daventry

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

**5PY PLYMOUTH.** 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** 'The Magic Flute,' a story by Charles Dickens, with musical interludes

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Forthcoming Events, local Announcements)

**2ZY MANCHESTER.** 376.3 M. 793 KC.

3.0 **BROADCAST TO SCHOOLS:** Canon C. E. RAVEN, 'Birds of the North Country—VI, Birds of the Lakes and Streams' S.B. from Liverpool

3.20 London Programme relayed from Daventry

4.30 **The Northern Wireless Orchestra** Selection, 'The Emerald Isle' *Sullivan and German*

10.20-11.0 **Requests**  
**THE NORTHERN WIRELESS ORCHESTRA**  
Three Dances, 'In Days of Old'..... *Ball*  
Selection, 'The Prodigal Son'..... *Wormser*  
Gopak (Russian Dance)..... *Moussorgsky*  
A Musical Sketch..... *Aiford*

## Other Stations.

**5NO NEWCASTLE.** 243.9 M. 1,230 KC.  
2.30:—London Programme relayed from Daventry. 5.15:—Children's Hour. 8.0:—A Short Chopin Recital by Gladys Willis. Waltz in G Flat, Op. 70, No. 1; Prelude, Op. 45; Study, Op. 10, No. 4; Valse Brillante, Op. 34, No. 1. 6.15-11.0:—S.B. from London.

**5SC GLASGOW.** 401.1 M. 748 KC.  
2.30:—Broadcast to Schools: Mr. Robert Grant, 'Travellers' Tales of Other Lands—The Soudan.' 2.45:—Musical Interlude. 2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Play for Schools: 'The Rivals' (Sheridan). 4.0:—A Scottish Concert. The Station Orchestra: Overture, 'Tam o' Shanter' (Drysdale). Richard L. Maguire (Tenor): 'O gin I were a baron's heir (arr. Diack); The Isle of Mull (arr. Moffatt); Ae fond kiss and The Wee Cooper o' Fife (arr. Diack).  
**ORCHESTRA:** Scottish Dances (Cole); Fantasia, 'Gems of Scotland' (Sibold). Richard L. Maguire: Turn ye to me (arr. Diack); My Nest Auburn Maid (arr. Moffatt); Deirdre's Farewell to Scotland (Kennedy-Fraser); Willie's gane to Melville Castle (arr. Diack).  
**ORCHESTRA:** Overture, 'Cridhe an Ghaidhhl' (Macpherson). 5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.45:—S.B. from London. 7.45:—An Organ Recital by Herbert Walton, from the Elder Memorial Chapel, the Western Infirmary. Romance (Goss Custard); Old English Air (Varied) (Arne); March in B Flat. (Silas). 8.0:—Musical Comedy. The Station Orchestra: Overture, 'The Arcadians' (Monckton and Talbot). Herbert Simmonds (Baritone): 'Love o' Mine (Gipsy Love) (Lehar); Red Rose (Monsieur Beaucaire) (Messager). Herbert Simmonds and Wynne Ajello (Soprano): 'Tis the Merry Month of May (Merrie England) (German); Dancing Honey-moon (Battling Butler) (Braham). The Orchestra: Selection, 'Song of the Sea' (Kunneke). Wynne Ajello: Pipes of Pan (The Arcadians) (Monckton); Dancing Time (The Cabaret Girl) (Kern). 'Fair and Warner,' an Interlude by Gordon McConnel. The Orchestra: Selection, Virginia (Furber). 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.



**THE ENTRANCE TO ST. FAGAN'S CASTLE,** the seat of the Earl of Plymouth. Mr. Kyrle Fletcher will talk about St. Fagans in his series of 'village histories' from Cardiff this evening at 6.0.

Melodie in E..... *Bachmaninov*  
Schön Rosmarin (Fair Rosemary)..... *Kreisler*  
Suite Poetique..... *Block*  
Shepherd's Hey..... *Grainger*

5.15 **THE CHILDREN'S HOUR:** S.B. from Leeds  
Submerged in a Submarine  
Songs sung by **WINIFRED RANSOM** and **PETER HOWARD**  
Talks for the Teens—**RICHARD WESTERN**, 'How to Prepare and Maintain Aquaria'

6.0 Miss **FAY KERSHAW:** 'The Troubadours'

6.15 S.B. from London

7.45 **A Review of Sports**  
Featuring:  
**BOATING**  
**MOTORING**  
**SKATING** and  
**HUNTING**  
Topical Lyrics specially composed and performed by **PURSALL** and **STANBURY** (Composer-Entertainers)  
With Cameos specially written and performed by **THE SMILESMITH**  
And Incidental Music by **THE NORTHERN WIRELESS ORCHESTRA**

9.0 S.B. from London (9.15 Local Announcements)

**2BD ABERDEEN.** 311.2 M. 964 KC.  
2.30:—Broadcast to Schools. S.B. from Glasgow. 2.50:—S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra, directed by E. E. Cahill, relayed from the Picture Playhouse. 5.0:—Mrs. Percy Dale: 'A Stranger in Florence'—II. 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Dorothy Ward and Shaun Glenville: At Home and Abroad-casting. 8.0:—S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-11.0:—S.B. from London.

**2BE BELFAST.** 303.7 M. 991 KC.  
12.0:—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.), relayed from the Grosvenor Hall. Voluntary in C (M. Ormeau); Serenade at Sunset (Meale); Allegro molto from Sonata in G Minor (Holloway); Rondo in B Minor (Bach, arr. Archer); Fantasia on American Airs (Dicks); Golden Wedding (Chaminade, arr. Bellairs). 12.30-1.0:—Light Music. The Radio Quartet: Prelude (Bachmaninov); Berceuse (Järnefelt); Selection, 'Hit the Deck' (Youmans); Dances Miniatures de Ballet (Ansell). 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Larry Brennan and his Piccadilly Revolvers, relayed from the Plaza. 5.0:—A Song Recital by Mariel Childs (Contralto). Thou whom my soul doth cherish (Gluck); Carol of Jesus Child (H. Hughes); In Corbar Woods (Baxter); Sappho Ode and Love Song (Brahms). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band conducted by E. Godfrey Brown: Overture, 'Semiramide' (Rossini); Ballet Suite, 'Sylvia' (Delibes). 8.15:—Hugh Carson (Baritone): Ethiopia saluting the Colours (C. Wood); Sea Fever (J. Ireland); Jane (L. Barker). 8.27:—Band: Three Symphonie Dances, Op. 64 (Grieg). 8.42:—Hugh Carson: The Pibroch (C. V. Stanford); The Bebel (W. Wallace); Requiem (S. Homer). 8.54:—Band: Polish Dances, No. 1, Op. 3 (Scharwenka). 9.0-11.0:—S.B. from London (9.15:—Regional News).



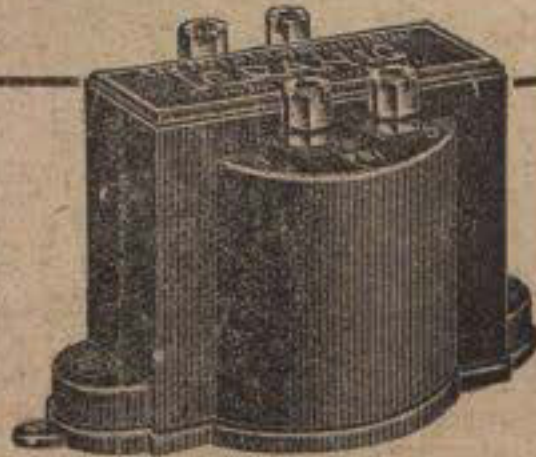
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The Igranitic "Indigraph" Vernier Knob and Dial makes tuning easy and accurate, and enables you to record tuning positions. Smooth and silky in action and entirely free from backlash, the "Indigraph" is a notable addition to every receiver. Reduction ratio 8:1. Price 6/- With 500:1 reduction ratio, 9/6.

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More than convinced, amazed. Amazed that this 47/6 Speaker can give results equal to those of a five guinea model. An ingeniously designed Cone Unit construction makes this feat possible. Hear this Whiteley Boneham instrument yourself and see if you, too, are not amazed.



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Deep-seated, splendidly proportioned and luxuriously upholstered with real FIBRE and HAIR stuffing and long coppered-steel springs in seat, back and front edge, this magnificent Easy Chair is absolutely supreme for quality and value. Only enormous demand, backed by scientific production in the largest factories in the world devoted solely to Upholstery, make it possible to sell the Berkeley at its amazing low price.

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LOOSE COVERS from 16/6







## Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.



A CRIPPLED VIOLINIST.

This boy, who was past school age, and too crippled to work, has been given a violin and free tuition by the Cardiff Poor Cripples' Aid Society, and has earned excellent reports.

### A Way of Escape.

AN appeal on behalf of the Cardiff Poor Cripples' Aid Society will be made by Sister Ida German, the Hon. Secretary, on Sunday evening, February 24. The first aim of the Society is to cure cripples, and it pays for maintenance while patients undergo treatment, also providing surgical appliances where necessary. Incurable cases are assisted by providing a nurse or by supplying a more comfortable bed or chair or even a hand-propelling tricycle. Still more interesting is the work the Society does in aiding incurables to find employment and to get something out of life in spite of their handicap. One story, perhaps, may help to show the personal and individual attention given. The education authorities asked the Society to come to the rescue of a boy who was past school age and too crippled to work. Sister German visited the boy and found that he was the son of a widow who had to work to support her family. The boy had a talent for music, and a poor violin which he played constantly. The Society paid for lessons and gave him a good violin, and the report on his work is that he has 'both talent and grit.' His mother wrote: 'I am sure some day he will do his best to repay you. He works very hard at his music; without it, he would have nothing to interest him.' Miss German is a sister of Sir James Gotman, who is so well known in the district for his philanthropic work.

### The Folk Tunes of Wales.

FOLLOWING upon Professor Mary Williams' series of talks to schools on the Folk Tales of Wales comes a series on Welsh Folk Tunes by Miss Jenny Williams. Miss Williams is an acknowledged authority on folk songs and won a special prize at the Carmarthen Eisteddfod for the best collection from the counties of Cardigan, Carmarthen, and Pembroke. Most of the songs have now been published in the journal of the Welsh Folk-song Society. Miss Williams has given illustrated lectures at the University of London, also in Paris, Dublin, Geneva, Florence, and many other cities at home and abroad. She sings folk songs in Welsh, English, French, German, Russian, Italian, Spanish, and Czech. Her first talk, on Monday afternoon, February 25, is entitled 'Our Folk Tunes: Their History and Meaning.'

### Dewi Sant.

THE Welsh interlude on Tuesday, February 26, will be a talk by Professor Ernest Hughes on the Wales of Saint David and Saint David of Wales. Professor Hughes, who takes such a living interest in all cultural tendencies in modern Wales, has a happy way of making the past living and potent. This interlude will be a preparation for St. David's Day, which follows three days later. The first part of the programme on Friday, March 1, will be given from the studio, when the National Orchestra of Wales will play a Fantasia on Welsh Folk Melodies, and Wateyn Wateyns (baritone) will sing Welsh songs. At 8.20 p.m. the speeches at the Saint David's Day Banquet of the Cardiff Cymrodorion Society will be relayed from the City Hall, Cardiff. Principal Thomas Phillips is to propose the toast Dewi Sant; the President, the Rev. H. M. Hughes, that of Ein Gwestai (Our Guest), to which the Very Rev. Dean Inge responds. The Cardiff Cymrodorion is singularly happy in its choice of guests. Last year's guest was Mr. Lloyd George, and the guest of the year before was the Prime Minister. Annie Davies (soprano) and Rhys David (baritone) will sing, and the proceedings will be broadcast from 5GB as well as the Welsh Stations. At 10.20 p.m. the same evening Act V, Scene I, of *Henry V* will be given from the studio, the parts of Fluellen being taken by Richard Barron, of Gower by Jack Parkin, and of Pistol by Donald Davies.

### Oh Dear! What Can the Matter Be!

THE post office in a village is a magnet to which all, sooner or later, succumb. Many a gossip goes to buy a stamp as an excuse for entering the building, and it is easy to build stories on the visit of someone from the manor to send a telegram, or the dispatching of a large parcel to foreign parts, with the necessary declaration of contents. The experienced village gossip is as a fortune-teller visit cards. On the basis of a few items, inconsiderable in themselves, he raises a marvellous pile in which he comes to believe himself. A programme in a country post office, entitled 'Postage Stamps,' has been arranged for Thursday, February 28, at 10.5 p.m.

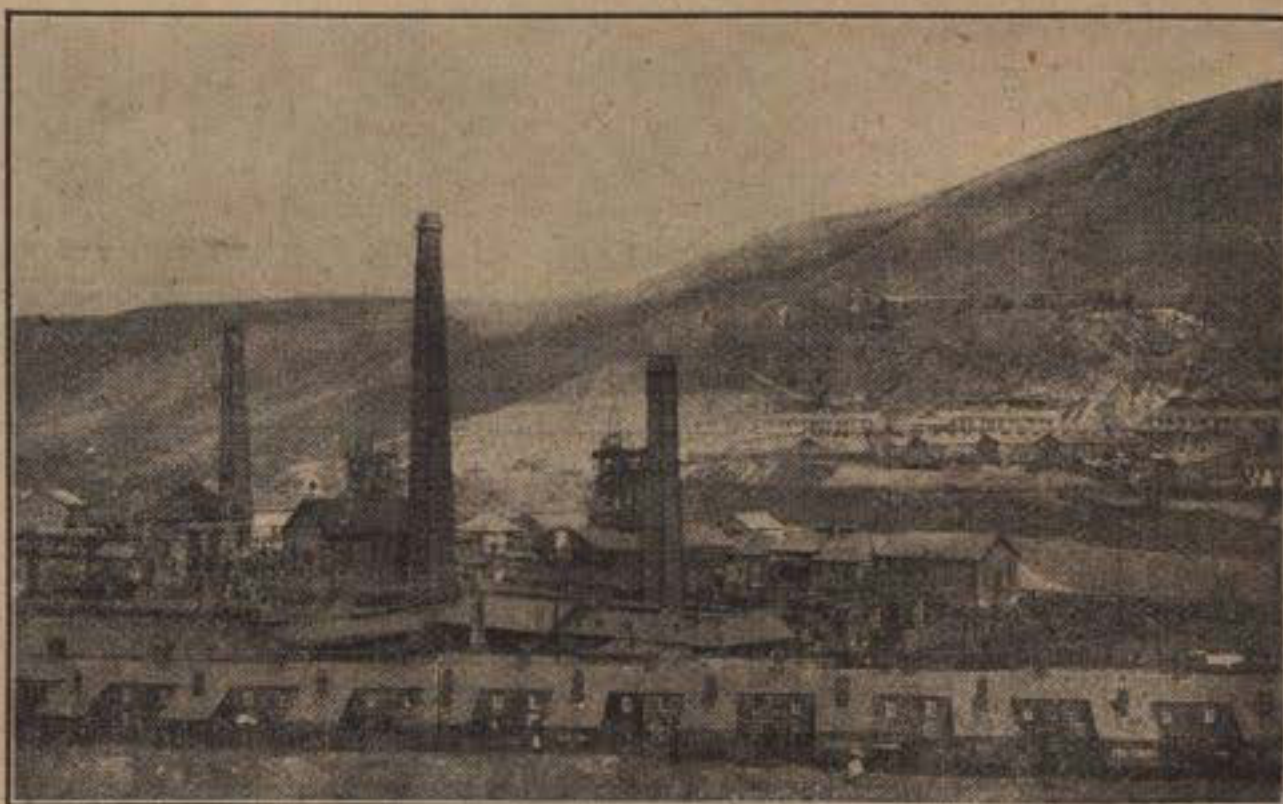
### A Bristol Comedy Club.

THE Bristol Times and Mirror Comedy Club is nine years old, and is composed of members of the Children's Corner who refuse to grow up. Their first production at the Prince's Theatre, Bristol, was *San Toy*, in which their efforts were extremely successful and well received. All profits go to local charities, and three cots are maintained at the Children's Hospital. Within the last four years over £1,000 has been distributed. This Club is giving a musical comedy programme on Monday evening, February 25.

### Wales and the Sea.

A WELSH programme on Monday evening, February 25, includes four Welsh sea shanties sung by Rhys Williams (baritone). These songs hail from Welsh ships. The great seafaring counties in the north were Anglesey and Carnarvon, and in the south Cardigan and Pembroke, and the houses in these parts still record the travels of their sailor-men, for brightly coloured pictures of local schooners and brigs adorn the walls, and the Bay of Naples, with Vesuvius in the background, is a regular line. On the occasional tables are treasures from the seven seas, snouts of swordfish, sharks' teeth, flying-fish wings, Chinese crockery, and opium-pipes. Shanties, as is well known, are in a different category from ordinary sea-songs; they are used to assist work. Anchors have to be weighed, yards sent up and sails furled, and all these jobs are done by shanty. The best singer is recognized as the shanty-man, and the men sing the refrain in chorus. Another artist in this programme is Nan Davies (harpist), who accompanies Mr. Gunstone Jones (Penillion singer). At one time the old Welsh harp was strung with horse-hair, and, by the Eisteddfod laws, the pupil spent three years in practising on a harp of that stringing. The harp used to be regarded with veneration and was handed down to the members of the family who showed the most promise as bards. They were thus both the musicians and the historians of the family. This programme for the Western group comes from the Swansea Studio.

'STEEP HOLM.'



A MINING VILLAGE IN SOUTH WALES.

St. David's Day this year finds South Wales in a sad state of poverty and distress. This picture shows the collieries in Merthyr Vale.



**7.30**  
**Popular**  
**Symphony**  
**Concert**

**SATURDAY, FEBRUARY 23**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.35**  
**From the**  
**London**  
**Palladium**

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

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

10.45-11.0 (Daventry only) Miss ANN KIN  
DERSLEY: "Handicraft in Colours"

1.0-2.0 **THE CARLTON HOTEL OCTET**  
Directed by RENÉ TAPPONNIER  
From the Carlton Hotel

3.30 **Instrumental Solos**  
PIERRE FOL (Violin)  
JESSIE CORMACK (Pianoforte)

PIERRE FOL  
Menuett ..... *Porpora, arr. Kreisler*  
Aubade Provençale ..... *Couperin, arr. Kreisler*

3.38 JESSIE CORMACK  
Prelude in G Sharp Minor ..... } *Rachmaninov*  
Humoresque ..... }

3.45 PIERRE FOL  
Après un rêve (After a Dream) ..... *Fauré*  
Le Printemps (Spring) ..... *Milhaud*

3.52 JESSIE CORMACK  
En Automne (In Autumn) ..... *Moszkowski*  
Serenade ..... *Borodin*  
The Dragonfly ..... *Palmgren*

4.0 **Dance Music**  
ALFREDO and his BAND from the New Princes  
Restaurant

5.15 **THE CHILDREN'S HOUR:**  
Peeps into the Diary of Samuel Pepys, in honour  
of his birth on this day, in 1633

6.0 **Musical Interlude**

6.15 **TIME SIGNAL, GREENWICH;**  
**WEATHER FORECAST, FIRST**  
**GENERAL NEWS BULLETIN; An-**  
**ouncements and Sports Bulletin**

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF**  
**MUSIC**  
HANDEL'S VIOLIN SONATAS  
Played by EDA KERSEY

Sonata in E  
Adagio; Allegro; Largo; Allegro

7.0 Mr. HARVEY GRACE: 'Next  
Week's Broadcast Music'

7.15 An Eye-Witness Account by  
Mr. L. J. CORBETT of the Wales v.  
France Rugby International (S.B.  
from Cardiff)

THE long-awaited revival of  
Welsh Rugby football appears  
this year to be in sight, and this  
afternoon's match at Cardiff may  
do much to strengthen Wales's  
bid for the international champion-  
ships. French visiting sides never  
fail to play hard, keen football, but  
they are seldom truly representative  
when travelling overseas, and the  
Welsh side that beat Scotland should  
have an excellent chance of account-  
ing for the youngest country in  
the international tournament. This  
afternoon's play will be described  
by Mr. Corbett, the famous Bristol  
three-quarter, and former captain  
of the England XV.

7.30 **A Popular Symphony**  
**Concert**  
ANTONIO BROSA (Violin)



A Variety Item from the London Palladium  
will be a feature of the Vaudeville Programme  
at 9.35.

THE WIRELESS SYMPHONY ORCHESTRA  
Leader, S. KNEALE KELLEY  
Conducted by STANFORD ROBINSON  
Overture, 'Euryanthe' ..... *Weber*

7.40 ANTONIO BROSA and Orchestra  
Concerto in G Minor ..... *Max Bruch*  
Prelude; Allegro Moderato; Adagio; Finale,  
Allegro energico

8.10 ORCHESTRA  
Symphony, No. 4 in A (the 'Italian')  
*Mendelssohn*  
Allegro vivace; Andante con moto; Con moto  
moderato; Saltarello, Presto.

IT was Mendelssohn himself who gave this  
Symphony its name. It was largely written  
during travels in Italy in 1831, and embodies  
much of the brightness and sunshine which he  
enjoyed so thoroughly there.

The principal tune of the first movement is  
played at the outset by the violins, a tune which  
bubbles over with exhilaration and freshness.  
Mendelssohn himself said that this was going  
to be the gayest orchestral music he had ever  
written, and it is easy to agree with him. The  
second main tune, no less joyous than the first,

is played to begin with by clarinets and bassoons,  
and as the first part of the movement ends, there  
is a gracious little melody which appears again  
in the coda. At the beginning of the working-  
out section a new theme is begun by second  
violins, on which a short Fugato is built up,  
leading to the return of the first theme. The  
second theme is then heard as a violoncello solo.

For some unknown reason, the second move-  
ment has been given the name 'The Pilgrims'  
March.' The principal tune is begun by violas  
and woodwinds, and carried on by violins along  
with flutes. There is another tune in the  
second part of the movement which clarinets  
play first. The movement is quiet and serious  
in mood as compared with the others.

The third movement is not really a Scherzo;  
something like a Minuet, it has a gracious tune  
which strings play first. In the alternative  
section (the Trio) there is an important phrase  
for horns and bassoons, to which first violins  
and then flutes reply.

The last movement is a very light-hearted and  
bustling Saltarello or Tarantella in which there  
are three tunes, all vigorous merry dance rhythms.

8.35 ANTONIO BROSA  
Chanson—Meditation ..... *R. Cottenet*  
Valse Romantique ..... *Debussy*  
Sonatine ..... *Paganini, arr. Vasa Prihoda*

8.47 ORCHESTRA  
Danse Polovtsienne ..... *Borodin*

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

9.15 Mr. C. R. ASHBE: 'The Ugliness Exhibi-  
tion—Can we save the Countryside?'

NEXT Monday Mr. Ramsay MacDonald will  
open, at the R.I.B.A. Galleries in London,  
the 'ugliness exhibition' organized by the  
conference of societies interested  
in the preservation of rural England,  
which has already appeared, and  
will later appear in many provincial  
towns. The exhibition is designed  
to show in the most graphic fashion  
how careless and flagrant advertising  
and unconsidered building can mar  
the most beautiful countryside and  
deface the most historic monuments.  
The work of the Countryside and  
Footpaths Conference has already  
resulted in the removal of many  
disfigurements up and down the  
country, and it is particularly  
gratifying that many large advertisers  
and owners of sites have agreed to  
abandon the use of unsightly signs,  
at considerable loss to themselves.

9.30 **Local Announcements. (Daven-**  
**try only) Shipping Forecast**

9.35 **Vaudeville**

CLAPHAM and DWYER  
(in Another Spot of Bother)

HEREWARD DRYSDALE  
(Whistling Solos)

MAMIE SOUTTER  
(The Queen of Comedy)

TOMMY HANDLEY  
(Comedian)

A VARIETY ITEM  
from

THE LONDON PALLADIUM

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

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

(Saturday's Programmes continued  
on page 421.)



A PASSING GLIMPSE.

A striking picture of Fred Elizalde and his Savoy Hotel Band, who, as  
was recently announced, will say farewell to listeners on Thursday next,  
February 28. In the meantime, you will hear him tonight at 10.35.

Cecil Barton



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YOU EVER  
DREAMT OF**



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made by Mr. R. H. Dent and his staff of scientists, the smallest yet most far-reaching method of alleviating distressing deafness and head noises. Made in a very wide range of types and fitted to individual needs—strain is removed and hearing improved. You can be helped to hear whether slightly or acutely deaf, due to wax, heredity, measles, flu, fever (quinine), sclerosis, perforated drums or no drums at all. Users report wonderful results from all angles and ranges in church, theatre, when shopping, in conversation, for music, telephone, wireless, sports, etc. Whispers distinct.

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gives the widest range in the smallest compass, and is fast revolutionising the deaf world because it combines utility with invisibility, and is just the boon the deaf and scientists working in their interests have long awaited. ENTIRELY DIFFERENT from all else and uncopyable—there is nothing like it—the ONLY individual method, and carrying a guarantee.

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| No large disc              | No heavy battery         |
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| No headbands               | No distorting amplifiers |

NOTHING TO HOLD BY LISTENER OR SPEAKER.

Ignore the failure of others if they cannot help you and say your case is incurable or unaidable—If you can hear at all HEAR ALL the "ACOUDENTE" way.

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FOR DEAF EARS

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Note New Offices: 37, Jameson St., HULL; 64, Park St., BRISTOL.



## A CHAT WITH JIM.

I call him "Jim" because I've known him a long time. Most of his friends call him "Jim." I think he likes it, but at the College it is "The Governor." "Jim," I said to him this morning, "you are looking rare and fit these days and yet you seem worried. What is it?"

"Fit? Yes," says Jim, "that's golf. Worried? No, not a bit, but I admit I am just a bit anxious."

"Anxious?" I said. "What the—I mean you cannot have anything to be anxious about. Splendid health, family all well, business booming. Where does Mr. Anxious come in?"

"That's it," says Jim with a snap. "You've hit it. Business is booming; the College goes ahead with leaps and bounds; young men, in fact all sorts of people, seek my advice about employment and careers, and my help must be good or the College would not continue to prosper. I am absolutely dependent upon the success of the students. I must help them in life, or fail myself." "Well, Jim," I said, "the public must be satisfied or they would go elsewhere. You are not the only pebble on the beach."

"No," says Jim, "I am not at all anxious about the success, but where will it stop, that's the point? I advertise that I will give advice about careers free, and the people have gained such confidence in me that they come to me for all sorts of advice, and I am scared stiff for fear that I may not come up to their expectations. I would not let them down for a kingdom, and I am anxious that they should not expect too much. I know where the demand exceeds the supply, and I know what careers are suitable, but I am not an employment agency, and I cannot manufacture employment if it does not exist. (I wish I could.)" "But Jim," I said, "you told me that there is a big demand for trained, efficient men in many branches of activity."

"Quite right," says Jim, "but some people expect to get first-class jobs with second or third-class credentials (if any), and some want to go into jobs for which they are not suitable, or which are not open to them—butchers' lads wanting to be engineers without apprenticeship; unfit men wanting to be policemen; and it simply can't be done. I return hundreds of pounds every week to students who send their money for unsuitable courses, and instead of thanking me they think I will not give them a chance."

"They ought to ask your advice first of all, Jim," I said, "unless they really know what they want. Perhaps," I said, "they do not like to take up your valuable time."

"Jim," I said, "if you had more letters to write you would have less golf." "Golf be hanged!" said Jim with a snarl. I knew I had hurt him, so I kept silent.

Presently, "Golf," says he. "Golf. Yes, golf, billiards, motoring—all these pleasant things I enjoy, but can you tell me in all this wide world is there one greater pleasure than giving a helping hand to a fellow-worker? None. That's the pleasure that lasts. To live only for yourself you may as well be a hog. It is not life; it is only existence, but to live to help others as well as yourself is to live."

That's Jim. He is the founder and governor of The Bennett College, Sheffield, and an enthusiast in his work. Isn't it nice to be in love with your work like Jim?

## Mrs. Stafford Northcote on 'AUCTION BRIDGE'

(Continued from page 379.)

at No Trumps really means that you can judge how trickless a suit of six, or even seven, headed only by a King or Queen is. A suit of four with the Ace and King and no trick in any other suit is of infinitely greater value than is a long suit without the Ace and King at the head of it.

Here is a hand on which I would be happy if some Whist-playing readers who are not Bridge players would tell me what they would declare as dealer. It is a typical hand, and one which brings many regular Bridge players to grief:—

♠, A, Kn, x, x, x, x; ♥, x; ♦, Kn, x, x;  
♣, 10, x, x.

In my next article, in *The Radio Times* for March 1, I will deal further with principles of declaring.

DORIS STAFFORD NORTHCOTE.

If you stay at home on

FRIDAY, MARCH 1

You Will hear

## 'THE DAMNATION OF FAUST'

By Hector Berlioz

relayed from the Queen's Hall.

## WHERE EAST AND WEST JOIN HANDS

(Continued from page 375.)

provinces the majority of the population is peasant, nevertheless, it is from this province, where Serb and Croat are intermingled, that the *élite* of Yugoslavia's intelligentsia takes its origin. Some of the best poets, artists, sculptors and philosophers of Yugoslavia have come from Dalmatia. Dalmatia also provides the fishermen and sailors of Yugoslavia.

Scenically, Dalmatia is the most beautiful part of Yugoslavia. Bordering the Adriatic Sea it is a Riviera in embryo. Between the blue waters of the Adriatic at its feet and the mountainous ranges at its back, lie richly cultivated lands. Olive groves rise in terraces up the sides of its hilly slopes. Palm trees line its undulating shores. The 'classic' atmosphere of Dalmatia is particularly manifest in its wonderful coastal towns. Spalato (Split) contains the wonderful remains of the palace of the Roman Emperor Diocletian, with its three beautiful gates, the Golden Gate, the Silver Gate, and the Iron Gate, and also an aqueduct constructed by the Romans. Dalmatia is also a link with medieval Italy. At Subenico there are the great walls of the Fort of St. Nicolo. Here there is the beautiful loggia in the sixteenth century Venetian style, the lovely Cathedral, and the many artistic buildings by the great Gothic artist, Giorgio Orcini. Then there is Ragusa (Dobrovnik), known as 'The Pearl of the Adriatic,' with walls and fortifications dating from the eleventh and sixteenth centuries. On these magic shores one may bathe in the warm waters of the Adriatic by moonlight; or lie upon the golden beach and listen to sweet-sad Slav songs under the blue and gold of an Adriatic night.

C. F. MELVILLE.



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# SATURDAY, FEBRUARY 23

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 8.0 Vaudeville from Birmingham

**3.30 A Band Programme**  
(From Birmingham)  
THE METROPOLITAN WORKS BAND  
Conducted by GEORGE WILSON  
March, 'Simplicity' ..... *Ord Hume*  
Overture, 'Egmont' ..... *Beethoven*

**3.45 WATCYN WATCYN** (Baritone)  
Our Lady's Bedstraw ..... *Stewart Baxter*  
The Caravan ..... *Martin Shaw*  
Stars all dotted over the Sky .. *Evelyn Sharpe*  
Ships of Yule ..... *Martin Shaw*

**BAND**  
Cornet Solo, 'The Lost Chord' ..... *Sullivan*  
(Soloist, W. STEPHENS)  
Entr'acte, 'Malinda's Fairy Bower' *Ord Hume*

**4.3 HELEN ALSTON** (Songs at the Piano)  
Two Cautionary Tales and a Moral .. *Lehmann*

**BAND**  
Selection, 'Moments with Meyerbeer'  
*arr. Rimmer*




**6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin**

**6.40 Sports Bulletin** (From Birmingham)

**6.45 Light Music**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTRELL  
Overture, 'Robespierre' ..... *Litolff*  
MARGARET COLLIER (Soprano)  
Villanelle ..... *dell' Acqua*  
The Lass with the Delicate Air.....*Arne*

**7.5 ORCHESTRA**  
Valse, 'Stories of the Vienna Forest' *Strauss*  
The Little Clock on the Mantel ..... *Wheeler*  
EDITH PENVILLE (Flute)  
Italian Rhapsody ..... *Rougnon*  
Air de Ballet ..... *Saint-Saëns*

## THREE STUDIES IN TERROR

 <p><b>'IN A GONDOLA'</b> By Robert Browning.</p> <p>Presented by Ida Gilbert and Gabriel Toyne.</p>	 <p><b>'DANGER'</b> By Richard Hughes.</p> <p>Jack.....<i>Suart Vinden</i> Mary.....<i>Vera Ashe</i> Mr. Byd.....<i>George Worrall</i> The scene is a gallery in a Welsh coal mine.</p>
 <p><b>'THE MAN WITH A FLOWER IN HIS MOUTH'</b> By Luigi Pirandello.</p> <p>The Man with a Flower in his Mouth..... <i>Gabriel Toyne</i>, A Belated Traveller..... <i>Howell Davies</i>, The scene is the pavement outside a cafe shortly after midnight.</p> <p>The first broadcast presentation of a fine play by Italy's leading dramatist: 'The Man with a Flower in his Mouth' has been played on the London stage, where Pirandello's longer play 'The Mock Emperor' is at present to be seen.</p>	

**4.25 WATCYN WATCYN**  
The West Wind .....  
The Fair .....  
Trottin' to the Fair .....  
*Stanford*

**BAND**  
Euphonium Solo, 'The Broken Melody'  
*Van Biens*  
(Soloist, DONALD STOKES)  
Tone Poem, 'Lorenzo' ..... *Keighley*

**4.45 HELEN ALSTON**  
After you, there'll be somebody else after me  
*Bornard*  
I wish I had a talking picture of you *Tennant*  
Half Way to Heaven ..... *Robinson*

**BAND**  
Fox-trot from 'Hit the Deck'  
*Youmans, arr. Hume*  
Entr'acte, 'The Monk's Dream' .. *Ord Hume*

**5.0 A PIANOFORTE RECITAL**  
by GORDON BRYAN  
(From Birmingham)  
Suite, Bergamasque (1890) ..... *Debussy*  
Prelude; Menuet; Moonlight; Passepied  
Rigaudon from Suite, 'Le Tombeau  
de Couperin' ('In Memory of Couperin')  
Sonatina ..... *Ravel*

**5.30 THE CHILDREN'S HOUR:**  
(From Birmingham)  
'Pioneers, oh! Pioneers—The Vikings,' by  
Margaret Kennedy  
Songs by DALE SMITH (Baritone). HELEN ALSTON  
will Entertain

**7.25 MARGARET COLLIER**  
Sing, sweet bird ..... *Ganz*  
Snowflakes.....  
A Birthday .....  
*Cowan*

**ORCHESTRA**  
Selection, 'Sally' ..... *Kern*

**7.48 EDITH PENVILLE**  
Nocturne ..... *Field, arr. Revell*  
Hungarian Fantasy ..... *Field*

**ORCHESTRA**  
Morris Dance, 'Skipton Rig' ..... *Holliday*

**8.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**  
TARRANT BAILEY, JUNIOR (Banjo Solos)

**9.0 Three Studies in Terror**  
(From Birmingham)  
(See above)  
Incidental Music by  
THE MIDLAND PIANOFORTE SEXTET  
WINIFRED COCKERILL (Harp)  
ST. MARTIN'S MALE VOICE QUARTET

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

**10.15 Sports Bulletin** (From Birmingham)

**10.20-11.15 Another Sing-Song**  
(From Birmingham)  
THE BIRMINGHAM STUDIO CHORUS  
and ORCHESTRA  
Conducted by JOSEPH LEWIS  
DALE SMITH (Baritone)  
(Saturday's Programmes continued on page 422.)




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# Saturday's Programmes continued (February 23)

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

12.0-12.45 **A Popular Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
Waltz, 'Blue Danube' ..... Strauss  
Suite, 'Rustic Revels' ..... Fletcher  
Serenade ..... Quilter  
Overture, 'Carnival' ..... Deorak

3.30 London Programme relayed from Daventry

5.0 **MAX CHAPPELL'S BAND**  
Relayed from Cox's Café

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 **MR. M. L. WILLIAMS-ELLIS: 'Treasure Trove in Wales'—III**

7.15 An Eye-Witness Account of the Rugby International Match, Wales v. France, by Mr. L. J. CORBETT

7.30 **DOROTHY WARD**  
and  
**SHAUN GLENVILLE**  
At Home and Abroad-casting

7.45 **A Popular Concert**  
Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
Leader, ALBERT VOORSANGER  
Conducted by WARWICK BRAITHWAITE

Overture, 'Fingal's Cave' ..... Mendelssohn  
TREFOR JONES (Tenor) and Orchestra  
Blow, blow, thou winter wind..... Quilter  
ORCHESTRA  
Simple Aveu ..... Thomé  
(Solo Violoncello, RONALD HARDING)  
Idylle Arabe ..... Chaminade  
JOHN EDWARDS (Pianoforte) and Orchestra  
Concerto, No. 4, in C Minor..... Saint-Saëns  
TREFOR JONES and Orchestra  
Cielo e Mar (Sky and Ocean) ('La Gioconda')  
Ponchielli  
ORCHESTRA  
Suite, 'Henry VIII' ..... Saint-Saëns

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



Listeners to the running commentary on the match between Plymouth Albion and Devonport Services (broadcast from Plymouth at 3.15 this afternoon) should follow Mr. Butcher's narrative on this plan.

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

12.0-12.45 S.B. from Cardiff

3.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.30 S.B. from London

9.30 Sports Bulletin. S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 S.B. from London.

6.40 Sports Bulletin

6.45 S.B. from London

7.15 S.B. from Cardiff

7.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**5PY PLYMOUTH.** 398.3 M. 757 KC.

12.0-1.0 **A GRAMOPHONE RECITAL**

From Musical Comedy and Revue  
Selection, 'Song of the Sea' ..... Kuanke  
Waltz, 'My Hero' (The Chocolate Soldier)  
Strauss  
Piano Medley, 'The Desert Song' ... Romberg  
Fox-trot, 'Kitty's Kisses' (The Girl Friend)  
Kahn and Conrad  
Selection, 'Show Boat' ..... Kern  
Waltz, 'Rainbow of your Smile' (Castles in the Air) ..... Wenrich  
Fox-trot, 'World of Love' (The Blue Mazurka)  
Whidden  
Selection, 'Lady Mary' ..... Kern  
Fox-trot, 'The one I'm looking for' (The Girl Friend) ..... Gershwin  
Fox-trot, 'A Tree in the Park' (Peggy Ann) Hart  
Selection, 'Lumber Love' ..... Adams

3.15 **Plymouth Albion v. Devonport Services**

A Running Commentary on the Rugby Football Match  
Relayed from Beacon Park  
Commentator, Mr. E. G. BUTCHER

4.45 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**  
'Abracadabra'—mystic words with mystic meaning. Goodness only knows what may happen

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.15 S.B. from Cardiff

7.30-12.0 S.B. from London (9.30 Local Announcements; Items of Naval Information; Sports Bulletin)

**2ZY MANCHESTER** 378.3 M. 793 KC.

12.0-1.0 The Northern Wireless Orchestra  
Overture, 'Stradella' ..... Flotow  
Chanson de Mai ..... Bantock  
(Manchester Programme continued on p. 425.)





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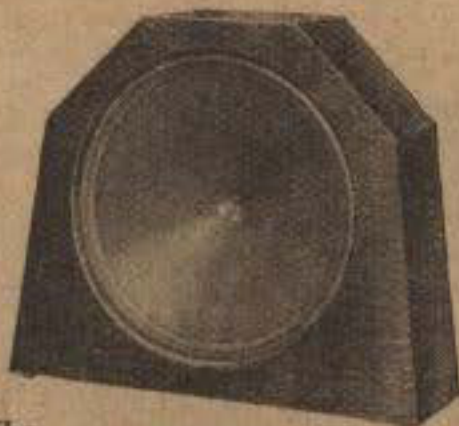
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Saturday's Programmes continued (February 23)

(Manchester Programme continued from page 422.)

**HAROLD CHADWICK (Baritone)**  
 The Drum Major ..... *Sanderson*  
 Sunday ..... *Brahms*  
 Now no more ..... *Mozart*

**ORCHESTRA**  
 Mystic Beauty ..... *Finck*  
 Whispering of the Flowers ..... *Blon*

**HAROLD CHADWICK**  
 Son of Mine ..... *William Wallace*  
 Youth ..... *Allisen*

**ORCHESTRA**  
 Scenes from an Imaginary Ballet  
*Coloridge-Taylor*  
 Blarney Stone ..... *Engelmann*

**3.30 DOWN SOUTH**  
**THE NORTHERN WIRELESS ORCHESTRA**  
**THE HARMONIC SINGERS:**  
**ALEXANDER PERKINS (First Tenor); WILLIAM DALE (Second Tenor); EDWARD THOMAS (Baritone); ALBERT PRESTON (Bass); DAVID MILNER (Banjo)**

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme from Daventry**

**6.15 S.B. from London**

**6.40 Regional Sports Bulletin**

**6.45 S.B. from London**

**7.0 Mr. H. MARTIN WILSON; 'Spare the Rod...?'**

**7.15 Mr. F. STACEY LINTOTT: Sports Talk**

**7.30 Playwrights of the North—III**  
**'The Younger Generation'**

A Comedy in Three Acts by **STANLEY HOUGHTON**  
*Cast:*  
 James Henry Kennion (the Father) **GEORGE BERNARD SMITH**  
 Mrs. Kennion (the Mother) ..... **LUCIA ROGERS**  
 Maggie (the Maid) ..... **EDITH TOMS**  
 Reggie Kennion ..... **CHARLES NESBITT**  
 Grace Kennion ..... **HYLDA METCALF**  
 Thomas Kennion (the Uncle) **FRANK A. NICHOLLS**

Mr. Leadbitter (Of the Longton) **D. E. ORMEROD**  
 Mr. Fowle... (Park Political Association) **LEO CHANNING**  
 Arthur Kennion ..... **HAROLD CLUFF**  
 Mrs. Hannah Kennion (the Grandmother) **MARY EASTWOOD**

Clifford Rawson ..... **HECTOR B. WILLIAMS**  
 Supported by the **NORTHERN WIRELESS ORCHESTRA**  
 Produced by **VICTOR SMYTHIE**  
 Scene: The dining-room of Henry Kennion's house in Longton Park, a suburb of the large manufacturing town of Salehester. The action takes place within a space of twenty-four hours.  
 Act I. Saturday Evening  
 Act II. Sunday Morning  
 Act III. Sunday Afternoon

**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.** 243.9 M. 1,230 KC.

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms.  
 3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from

Daventry. 6.15:—S.B. from London. 7.15:—Mr. T. W. Bell, Secretary of the Northumberland Football Association: 'Association Football.' 7.30:—Variety. The Brancepeth Colliery Silver Prize Band, conducted by J. B. Wright. Alexander McCredie (Tenor), Chilton and Hately (Entertainers), Sam Rouse (Concertina). 9.0:—S.B. from London. 10.35:—Dance Music. Tilley's Dance Band, relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0:—S.B. from London.

**5SC GLASGOW** 401.1 M. 748 KC.

11.0-12.0:—Gramophone Records. 3.30:—Dance Music from the Waldorf. 4.0:—An Afternoon Concert. The Station Orchestra. William Gylchrist (Tenor). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Dr. James Devon: 'Old Scots Types—I, The Doctor.' 7.15:—S.B. from Aberdeen. 7.30:—The Renfrew Burgh Band. 8.0:—Two Scots Plays. 'The Double T.' A Comedy in One Act by Hal Stewart. 'Drumsheuchan Bells.' A Play in One Act by Cumming Tait. 9.0:—London. 9.30:—Scottish News and Sports Bulletins. 9.35-12.0:—London.

**6BI ABERDEEN** 511.2. 564 KC.

11.0-12.0:—Gramophone Records. 4.0:—A Popular Concert. Relayed from the Sculpture Court, The Art Gallery. The Station Orchest. Juliette McLean. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—Mr. C. B. Forbes: 'Scottish League and Cup Football.' 7.30:—'Impertinent Waves.' With Dorothy Forrest, Juliette McLean, Addie Ross, A. Edwin Cruickshank,

ON TOUR THIS WEEK.



**DOROTHY WARD and SHAUN GLENVILLE**

will broadcast from

**LONDON** on Monday  
**NEWCASTLE** on Tuesday  
**MANCHESTER** on Wednesday  
**GLASGOW** on Thursday  
**ABERDEEN** on Friday  
**CARDIFF** on Saturday



George Harvey, Douglas Raitt, Speciality Pianists: Nan Main and Jimmy Ross. 8.30:—The Playhouse Orchestra, directed by R. E. Cahill. Relayed from the Picture Playhouse. 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.

**2BE BELFAST** 502.7 M. 291 KC.

2.45 app.:—A Running Commentary on the International Rugby Football Match, Ireland v. Scotland. Relayed from Dublin. Under the direction of the Dublin Broadcasting Station. Commentator, W. P. Collopy, ex-Irish International. 5.0:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour during the Radio League Party. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. 7.30:—An Orchestral Concert. Symphony Orchestra, conducted by E. Godfrey Brown. 8.10:—Francis Russell (Tenor). 9.0-12.0:—London.

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## B.B.C. PUBLICATIONS.

### 'LAKMÉ.'\*

On February 25 and 27 there will be broadcast the sixth of the series of twelve well-known operas, this time *Lakmé*, 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 *Lakmé* 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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### 'FRANCESCA DA RIMINI.'\*

*Francesca da Rimini*, by D'Annunzio, to be broadcast on March 12 and 13, is the seventh 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 *Francesca da Rimini* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining six of the series for 1s.

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#### B.B.C. SCHOOL BROADCASTING PAMPHLETS.

Easter Term, 1929.

The undermentioned pamphlets are published in connection with the afternoon broadcasts to Schools. They will also be found of assistance to listeners generally.

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Elementary French Manual, No. II. E. M. Stéphan.

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The Why and Wherefore of Farming, Course 2. B. A. Keen.

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# WHAT THE OTHER LISTENER THINKS

MODERN MUSIC IN GENERAL AND STRAVINSKY IN PARTICULAR  
—THINKING THINGS OVER—THE AEROPLANE PROPELLER—  
SUNDAY PROGRAMMES AGAIN—JAZZ CHANGES ITS NAME.



## THE 'MODERN' COMPOSER.

I HAVE read carefully Mr. Evans's article in your issue of February 1, in which an attempt is made to explain 'what the modern composer is driving at,' and I was much interested to learn that, according to Mr. Evans, they are dissecting sound, and putting it together in hundreds of different ways. I am of an inquiring turn of mind, and have always wanted to know 'how it works' and 'how it is made,' and it is one of my chief delights to pull to pieces everything which is capable of being so treated, but I should never contemplate reassembling deliberately, in wrong order, and then exhibiting the result as a thing of beauty or increased efficiency. It is, of course, possible to dissect and reassemble many things incorrectly, as, for instance, a wireless receiving set, but it will not function correctly, nor are the results produced, when incorrectly assembled, in any way beautiful. This would appear to be a possible explanation of what has happened in the case of some of the 'modern composers.' They have dissected sound, and are utterly incapable of putting it together again correctly, which results in complete chaos.—H. Sharp, 17, Valley Road, Sherwood, Notts.

With respect to Mr. Edwin Evans's brief for modern composers of the dissonance order: Are all sounds to be included under the head of music? True, discord has been allowed in composition; but has an hour of high orchestrated discord, however skillfully produced, any claim to be called music at all? Harmony we know it isn't. I would humbly suggest, in passing, that nobody who has to put up with electric drills and motor-cycles, with a railway station near, wants any of that kind; and to call it music merely adds insult to injury. Further, Mr. Evans suggests that the limited tastes of an old autocracy placed a restraint upon the old composers; democracy has made him free. So far as Haydn is concerned, his argument sounds feasible, but it does not hold so far as most of the great masters were concerned: the musical pedants and intriguers were their bane, and neither pedants nor the plain folk. Pedants and puzzlemongers have driven things to wrong issues before, and we hoped that old order was gone, but we begin to doubt.—J. Wesley Hart, The Chase, Clapham Common, S.W.4

I READ the article by Mr. Evans in *The Radio Times* of February 1 with pleasure and interest. It is a clever instance of special pleading and reminds me of an address by a first-rate counsel with a very bad case. My dictionary (Chambers's 20th Century) defines 'music' as 'A connected series of sweet sounds: melody or harmony: the science which treats of harmony: the art of combining sounds so as to please the ear.' This dictionary would, evidently, be hopelessly wrong if it had not continued 'heated argument, also amusement.' If it had gone a little further and said 'acute annoyance to the ordinary listener,' it would have fitted in better with 'music' as the moderns would have it. There can be no possible objection to the performance and broadcasting of the works of ultra-modern composers, even if only a few people enjoy them. I only protest against their being described as 'music.'—Noel W. Lurbridge, Pudfoot, Sheffield.

## A MUSIC LOVER AND STRAVINSKY.

In giving us the opportunity of hearing 'Le Sacre du Printemps' (Stravinsky) and other seldom performed or new works the B.B.C. is performing a very valuable service (in this connection the growing popularity of Delta is probably due, in part, to the broadcasting of his works), and trespasses but slightly on the sun total of the hours of broadcasting.—Kenneth V. Shute, 25, Osborne Road, Levenshulme, Manchester.

All listeners ought to be grateful to the B.B.C. for the opportunity of hearing *Le Sacre du Printemps*; but only once. Thank you! I tried to get the spirit of its title—unsuccessfully. 'The Nightmare of the Boller-maker' or 'Main Road Motor Lorry Traffic on a Slippery Hill' seem far more appropriate titles. The B.B.C. are doing the right thing in exploring such unknown realms and giving us the chance of hearing their discoveries, but I do hope that they will not do it too often.—'Sunfer all,' Colerhill, Birmingham.

## CARRY ON WITH THE GOOD WORK.

I FEEL that your correspondent's remarks about Stravinsky's *Le Sacre du Printemps* call for some reply. Mr. Vauhin apparently was too busy with his running commentary to bother about listening to the music. Even a deputy-organist cannot talk and listen to music at the same time. Mr. Webber says children could do better with saucepan lids. This reminds me of the time when it was said that all the street organs in Berlin playing together would sound less vile than *The Master-stoppers*, or, to go still further back, of the time when it was said that Mozart must have ears of brass to be able to tolerate his own discords. In Mr. Clearnook's case, perhaps his dictionary is to blame for a misleading definition; there are passages in the works of such men as Beethoven and Wagner which cannot be said to be 'so modulated as to please the ear.' In conclusion, let me say a word in praise of the B.B.C. Despite the agonized cries which are heard every time anything more radical than Strauss or Elgar is heard, they continue to carry on with the good work of broadcasting important modern works, and will, I hope, continue to do so.—H. Roberts, 62, Osborne Road, Stockport, Cheshire.

## THE FUTURE OF STRAVINSKY.

THE CONSECRATION OF SPRING seems to have dismayed the musical tenderfoots. I partly agree with 'M. A. V.' in so far as I like Beethoven, and Bach is my Old Testament—not my Bible. But for goodness' sake let us throw no mud at Stravinsky! I take it for granted that 'M. A. V.' is aware of what people were saying about Beethoven a hundred years ago? Beethoven is now accepted as a matter of course—and Stravinsky stands well in the running for like future honours.—W. Atackintosh, Putworth.

## THE ONLY WAY.

I WRITE, but not to fall against the B.B.C. Because each programme isn't especially for me. Nor do I claim one which throughout my interest shall be central. Until your engineers invent a wave-length for us all.—G. B. Sutgrave, Acacia Green, Birmingham.

## THINKING THINGS OVER.

In reply to 'Listener, West Country,' I should say it is about time the B.B.C. did switch off if they cannot give us in return for our two-thirds of a penny a day greater variety than: Church services, organ recitals, chamber music, symphony concerts, military bands, brass bands, wind orchestras, jazz bands, ballad concerts, concert parties, pianoforte solos, singers, lunch-time music, gramophone records, plays, operas, poetry reading, talks, language lessons, talks to schools, children's hours, news bulletins, weather forecasts, Big Ben, Greenwich pips, running commentary, and 'Good night everybody, Good night.'—Vice la B.B.C., West Hartlepool.

## POETRY READINGS.

I AM glad that Poetry Readings have become a regular feature in the programmes. Poetry (I mean the kind that is usually read now) is to me almost as comforting and lovable as the most beautiful music, when it is read by understanding people like Eilian Harrison, Ella Voysey, Alan Howland and Cecil Lewis—to name only a few of the 'understanding' ones.—A.F., London, S.W.

## LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

## VILLAGE COMMUNITY COUNCILS.

REGARDING your article in a recent issue of *The Radio Times* concerning Community Councils in our villages. May I venture to correct you when you state that the most northerly of these is in Derbyshire. For nearly two years now there has been a Community Council in the remote but go-ahead village of Lotherdale in Yorkshire, about five miles from Skipton-in-Craven. This Council is doing great work in its small way, uniting all social, recreational, educational and devotional agencies to one common purpose of advancing the general welfare of the community at large.—Edmond Wilson, Surpili, 24, Broad Oaks Road, Salf., Manchester.

## CLASSICAL MUSIC.

IN the same way as your correspondent, H. W. Clearnook, urges thought before using the word 'music,' is it not as well to use the same care with regard to the word 'classical' when applied to music? This word is nowadays used to describe the latest nine days' wonder, the newest fox-trot, and, worst of all, the latest outpourings of futuristic composers. A classic, surely, is a work that has stood the test of time, an historical or standard work—not a temporarily popular effort or startling innovation. Therefore, please do not in the name of art try and list on us modern 'woud-be' classics. They must first conform with H. W. Clearnook's definition of music before they have an earthly chance of remaining an example for posterity. Jazz, with all its caricature of melody, is at least an honest noise, and the epithets usually hurled at its merry exponents are more richly deserved by the inept and pretentious modern composers.—Reginald A. Higgs, Putworth.

## THE FAMILY CIRCLE.

MY father is a regular wireless enthusiast. Once the wireless is put on, we have to remain as silent as mice so long as 'Dad' is about. 'Dad' likes the Birmingham Police Band, especially the solos given by P.C. Cooke. Let us hope we shall have the pleasure of hearing him again! Mother, especially likes the services broadcast from St. Martin-in-the-Fields.—Pat Wootton, Oak Street, Wolverhampton.

## 'RHYTHM' NOT 'JAZZ.'

IN reply to so many of your readers who would dearly love to obliterate our one little hour of 'dance music' nightly, I would like to point out that there is a vast difference between the one-time 'onrestful jazz' and the dance music played and broadcast by the dance bands of today. 'Dance music' at the present time is 'rhythm' pure and simple, not 'jazz' as it once was. I am a working man's wife with a family of grown-up sons and daughters, and although I find many items of interest and enjoyment on the 'wireless' during the day, I am not ashamed to say that I particularly look forward to the nightly dance music, and eagerly scan the pages of *The Radio Times* for a vaudeville turn.—W. Mercer, 117, St. James Street, Doncaster.

## 'SYNCOPIATION'—NOT 'JAZZ.'

WHY will those antagonistic highbrow people still talk about 'jazz'? There is no such thing nowadays, it died years ago. Can't these learned ones distinguish syncopation from 'jazz'? If they feel they must curse 'this modern dance stuff,' let them wake up and call it by its proper name.—Topsy D., Birmingham.

## THE MALIGNED SAXOPHONE.

ANY instrument sounds bad in the hands of an incompetent performer. A 'Keltic Lament' recently played by the Wireless Military Band showed what a delightful instrument the much-maligned saxophone is when played by an intelligent musician. Dance bands, with their eternal vibrato and exaggerated portamentos use the saxophone to 'act daff' with (to use a Northern expression), and their performances, though highly appreciated by children and the mentally deficient, should not be taken seriously. It is also grossly unfair to criticize or regard the members of these much-boomed combinations as 'musicians.'—A. H. Blackpool.

'C. A., SALFORD' was very sarcastic with his remarks regarding the saxophone as a solo instrument. I don't think he has ever heard a saxophone solo. I should think that what he has heard is what is termed as a 'dix' chorus in a dance band, but that is not a saxophone solo.—M. Woods, Grange Road, Ealing.

## THE AEROPLANE 'PROPELLER.'

IN a recent issue of *The Radio Times*, in an article entitled 'The Wireless Vocabulary,' by Mr. Arthur Sleigh, your correspondent makes the statement 'Propeller is inaccurate, of course, when used as it generally is in aviation to designate a tractor screw.' This statement is very misleading and quite inaccurate in itself. Mr. Sleigh has looked at the matter merely from the point of view of the position of the propeller in regard to the engine of an aeroplane, whether it is in front or behind, and not from the correct point of view of how it is made and how it does its work. No matter where the propeller (or as it is sometimes called with equal truth 'pusher') is placed in an aeroplane, it does its work by pushing and not by pulling. The same applies in the case of a steamer such as the goods ferry-boats on the Mersey at Liverpool, which have propellers at both ends; both do their work by pushing. There is no such thing as a tractor screw. An examination of a propeller fitted to the engine of an aeroplane will convince Mr. Sleigh that this statement is correct.—N. G., Broomborough.

## SUNDAY SERVICES.

THE present arrangements of Sunday services are on the whole very excellent. These broadcast from places of worship are perhaps preferable and may have a stronger appeal to the ordinary listener. Although a Methodist myself, I can find helpful enjoyment in the services conducted in any branch of the Christian Church. These services serve another purpose. Preachers may judge for themselves how or how not to speak or read, and those responsible for the service of praise in our Churches, may gather many useful hints in the direction of good congregational singing.—P. Armitage, Auldrie, Berry Hill Lane, Mansfield.

## THE RISING GENERATION.

MR. RENNET T. GOLDSMITH has earned the friendship of the rising generation with regard to the Jazz being broadcast on Sunday. Our parents have had their 'feelings' so should leave us to enjoy our rhythm and syncopation, which they cannot understand. We would greatly appreciate it on Sundays.—P. N. P., Clapham Common, S.W.4.

## SUNDAY PROGRAMMES.

PLEASE, oh, please do not let them alter the Sunday programmes! They are splendid. Many and myself have enjoyed the services so much—they are such a comfort and help when one is ill and unable to get out. I have so enjoyed all that I have listened to last week. We are very grateful to the many kind hearts and minds that are working hard for our pleasure.—One More Lonely Listener.

## BEETHOVEN'S SONATAS.

WILL you please accept the grateful thanks of a student of pianoforte music who appreciated the splendid rendering of Beethoven's Sonata (Opus 2, No. 1) this evening? I have a great love for the Beethoven Sonatas and the B.B.C. gave me my first opportunity of hearing this beautiful Sonata played as it was meant to be played. I am so grateful for this, and my music practice will now possess an added interest.—Barbara D. D. Bruce, 28, Gray Street, Glasgow.



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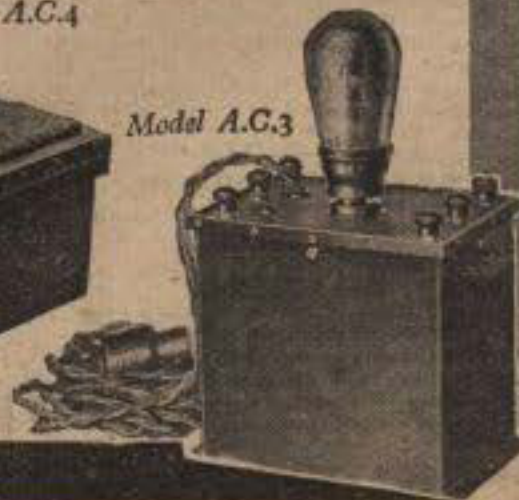
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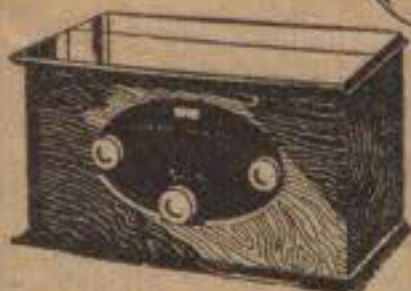
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**£7.2.6** OR  
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Table Model.

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

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3-Valve " " ...	£10 2 6	19/-
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**TABLE MODEL.**

	Cash.	12 monthly payments of
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3-Valve " " ...	£8 12 6	16/3
4-Valve " " ...	£10 2 6	19/-

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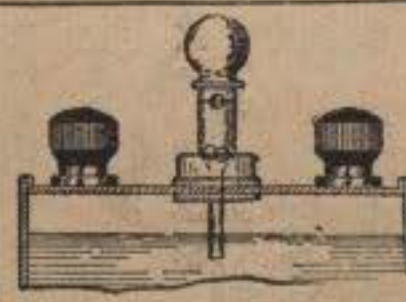
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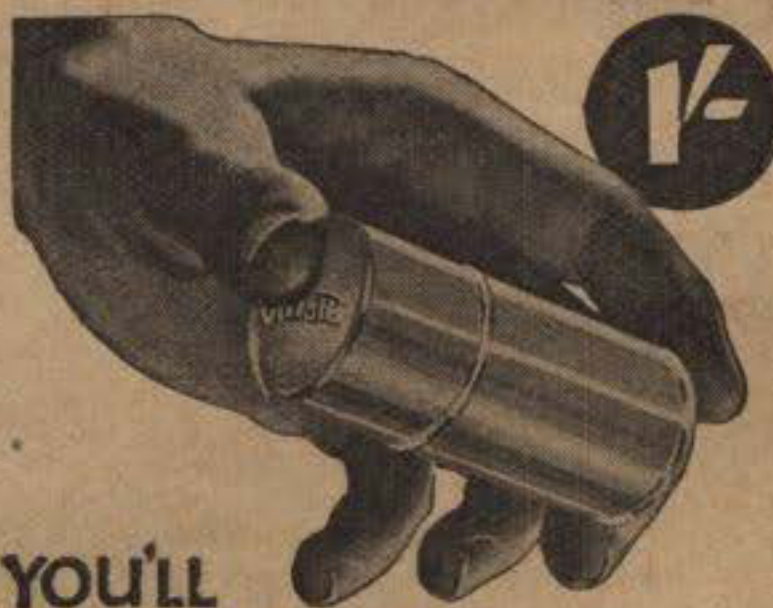
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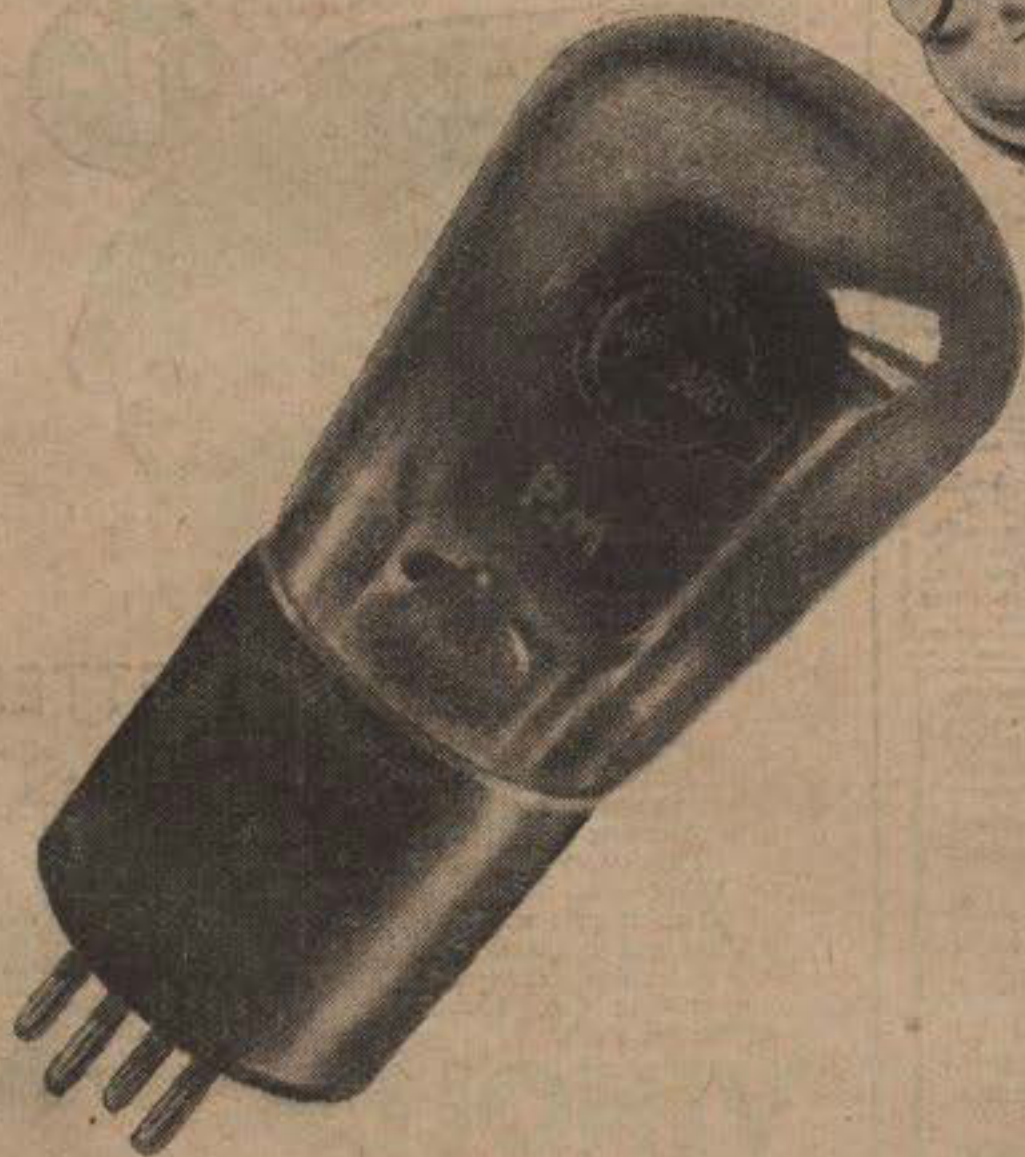
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