

PROGRAMMES FOR FEBRUARY 24—MARCH 2

THE

RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 282.

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

FEBRUARY 22, 1929

Every Friday. Two Pence.

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AMONG THE PROGRAMMES

February 24—March 2

Sunday :

AN EMILIO COLOMBO CONCERT

Monday :

THE WIRELESS MILITARY BAND

Tuesday :

THE FIRST COLISEUM RELAY

Wednesday :

DELIBES' OPERA, 'LAKME'

Thursday :

ROBERT BRIDGES ON 'POETRY'

Friday :

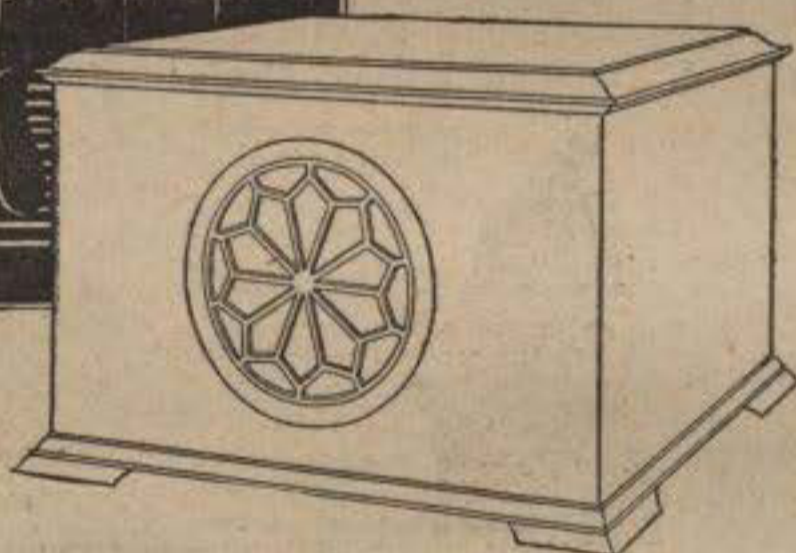
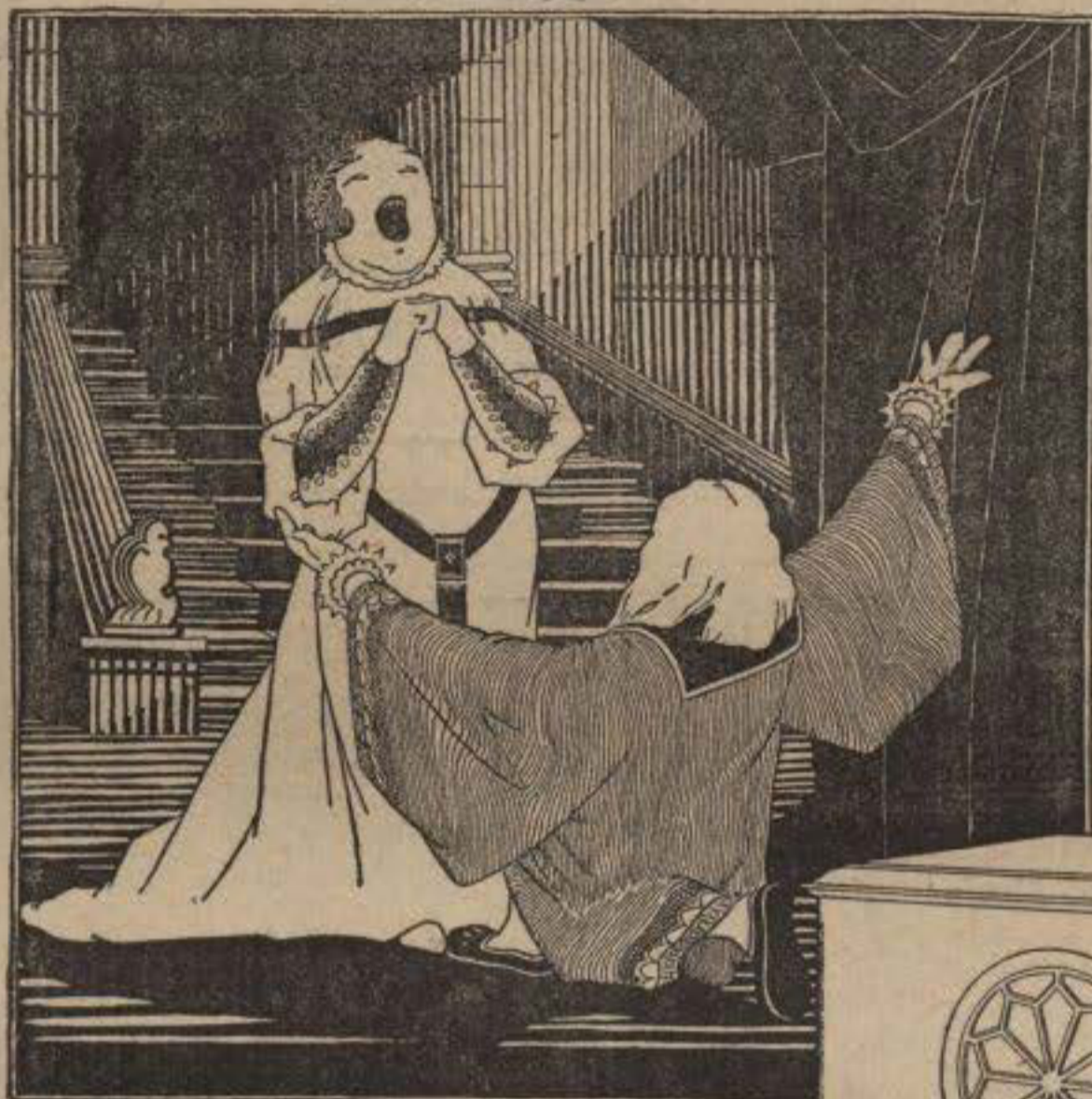
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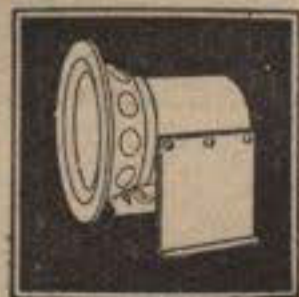
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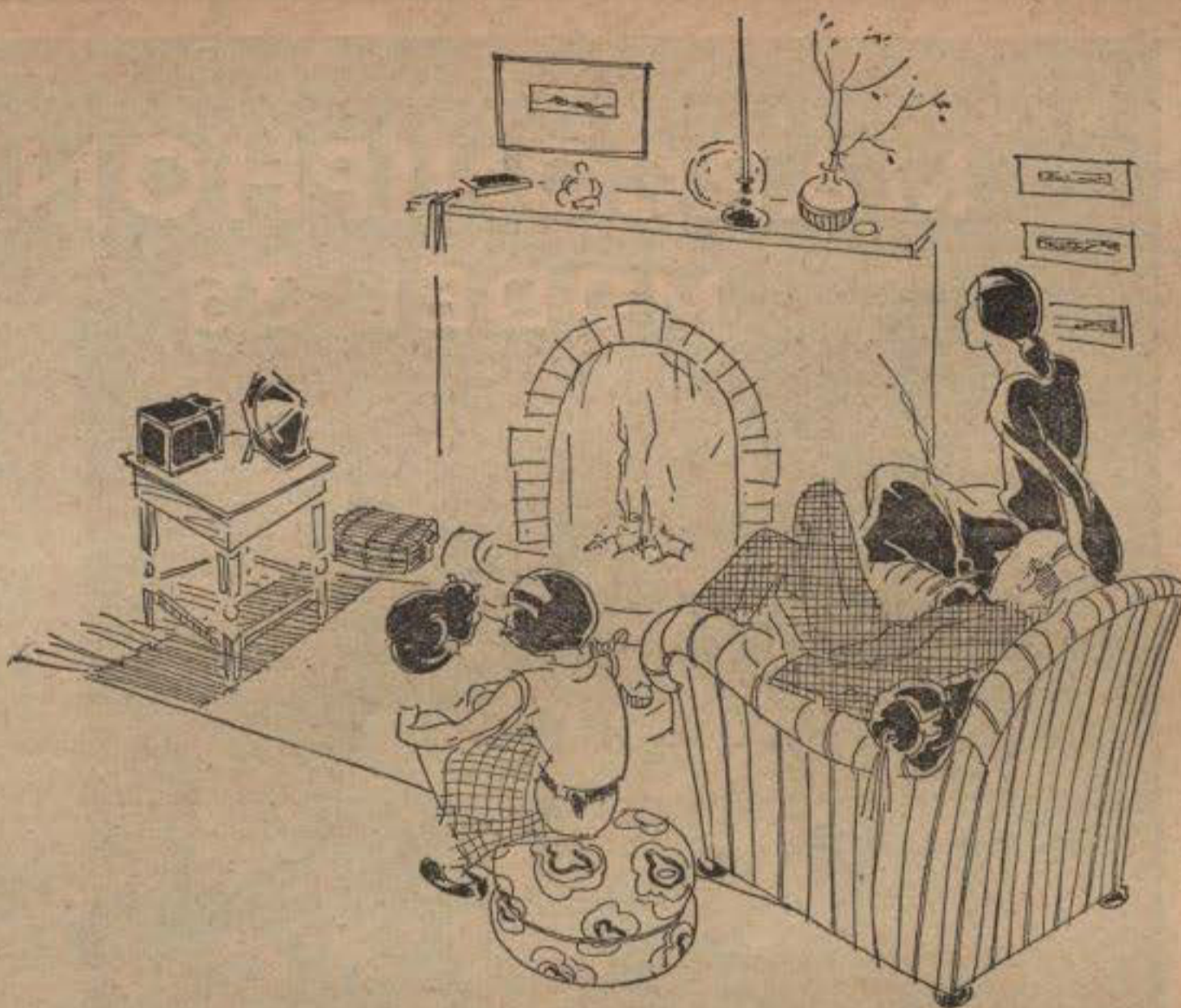
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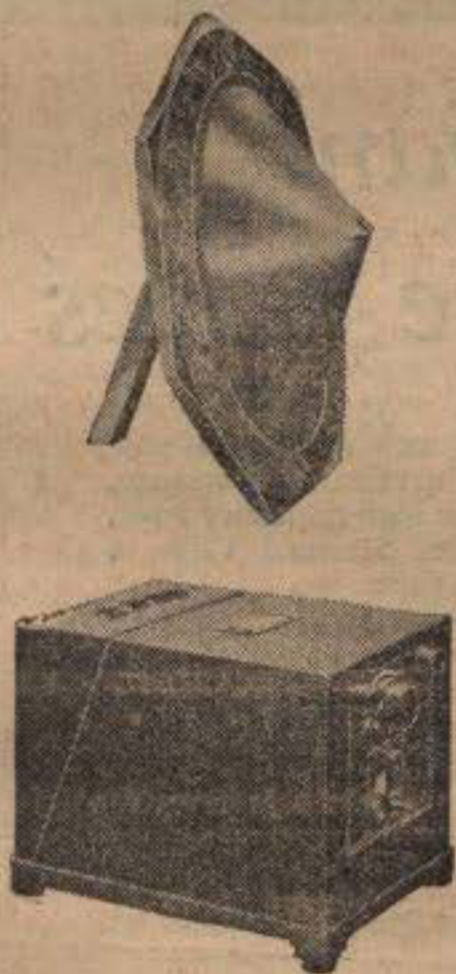
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FEBRUARY 22, 1929.

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THE ORDINARY LISTENER (*AUSCULTOR VULGARIS*)

MAY I introduce myself as one of Sir Walford Davies' 'ordinary listeners'? I think I am a pure example of the species and that if Sir Walford kept a museum I should be there in a glass case labelled 'Auscultor Vulgaris'. A perfect specimen.

I suppose it is principally the gramophone and radio that have brought us into being. In the old days there was no such thing as a listener. You had to be an executant—or nothing. If you were discovered descending the steps of the National Gallery and confessed to an interest in art, no one said 'How interesting! What do you paint?' but you could never say you were fond of music without being asked at once, 'What do you play?' But, of course, there was a reason for this. Concerts were rare; and one had to make one's own music—usually on the piano. Like Mr. Benson's *Queen Lucia*, I could manage the first movement of the *Moonlight Sonata*; I was confined within a narrow compound of slow movements; I rang the changes on a score or so of easy classics.

Then came the gramophone. No more vain wooing of the ivory and adamant keys. The heartrending courtship of an instrument that would yield to the one thing only one could not offer—technique—was at an end. The piano period was over. The invention of the gramophone was in a sense the birthday of the listener. He was accepted; books began to be written for him; and now, in his thousands, he is addressed week by week by Sir Walford Davies. He no longer slinks about the earth in dread of that terrible question, 'What do you play?' He need not stammer the truth, but may proclaim proudly that he is an ordinary listener.

But I have a quarrel with the gramophone. I think it is an unusual one; at any rate, I have never heard it voiced. The stock objections have never weighed with me: surface-noise or the trouble of changing the records. My charge against the gramophone is that it turns one into a musical vampire. One sucks the life-blood of masterpieces. If one were terribly rich (and one would have to be rich indeed) I suppose one could amass a sufficient library of records to make it possible, with a little self-discipline, to exercise restraint in the playing of them; but the ordinary listener very likely has only an ordinary income. One ought to be rich enough (and wise enough) to smash a record to smithereens after playing it fifty times. There is no music in the world that will survive the amount of repetition which in fact the average gramophone

By W. ROOKE LEY

phonist, with the average-sized library, imposes on it. His musical life leaves a trail of noble corpses; his record-cabinet becomes a mausoleum of dead enthusiasm.

You know the process. You bring home a new record with delight. You play it. Increasing delight. You play it again and again. Still more increasing delight. Hidden beauties are revealed, some fresh light on a composer or a period. A climax of appreciation is reached and then the reverse process sets in, a steady decline, the beauties growing stale, the meanings trite, till what is left on your hands is less the record of a masterpiece than an extinct volcano.

I must not, however, say hard things about my gramophone period. After all, it led to the radio period. It began that widening of horizons which radio has steadily continued.

At 9.20 p.m. on Thursday
Mr. ROBERT BRIDGES
(*The Poet Laureate*)

Lectures on 'Poetry.'

This is the first of the new series of
National Lectures.

One hears infinitely more music, and the very virtue of the absence of choice in programme (how silly is that stock objection to radio, 'You can't put on what you want') is that one can never become a vampire.

Further, one hears things that in the ordinary way one would never get a chance of hearing in a lifetime. What concert-programme, for instance, would ever contain Schubert's *First Symphony* or those exquisite dances of Lully's that were broadcast the other day? I choose at random two among countless unknown and altogether delightful things the hearing of which I owe recently to radio. But above and beyond all this, my claim for radio is that one really does 'hear' music. You may put what I am about to say down to the undisciplined and not-yet-delusioned exuberance of a very young radio-fan: but I believe it to be the sober truth.

I wish there were two words for 'hearing,' one of which should express, not the mere transmission of sound through the ears, but that real hearing which brings with it illumina-

tion, which blazes the imagination and sets thought racing along like a forest fire. The ordinary listener's enjoyment of music is largely a matter of suggestion. There is hardly an experience in life which cannot serve him as fuel to some fuller enjoyment. If he has a sense of history, the drums of the French Revolution will throb through many a page of Beethoven; and his summer holidays may bring him visions which form themselves later into backgrounds for music. Scenery and cities play their part. Do the steep roofs of old Vienna never rise in the mind when listening to a quartet of Haydn or of Schubert; or the narrow streets of Salzburg, silver-grey, the baroque palaces, Marie Antoinette's little private parlour at Versailles, during a performance of Mozart? Irresistibly, we make pictures, evoke memories of the places we have visited, the books we have read, the men and women we have known in real life or in novels.

There is nothing more capricious than one's enjoyment of music. He is a pedant who declares that one should enjoy good music equally well anywhere, and that the sanctuary of a well-ordered room, the repose of an arm-chair, are negligible factors. M. Cortot is said to withdraw into himself for five minutes before a recital in order that he may get himself, as he says, into an *état de grâce*. It is that *état de grâce* that every listener needs for the full and complete enjoyment of music. The conditions of the concert-hall are the least satisfactory for its attainment. The very anticipation of the concert for days ahead may stale one; there is the journey, the crowd, the thousand distractions which weigh upon the spirit and clog the proper working of whatever in one's soul corresponds to gastric juices. The conditions under which one listens-in seem to me, an imperfect being in an imperfect world, those eminently suited to the *état de grâce*. Especially if one is alone. For radio displays an odd and quite human impishness in the presence of strangers, especially those of ill-will. It has an uncanny *flair* for the hypercritical; and in the presence of the tone-deaf it is apt to break down altogether.

But be alone with it. Now for the first time does one realize what it is really to hear music, catching the secrets of its revelations and the innumerable connotations which surround it. These winter evenings I turn to my study, where my radio is, with all the excitement with which Mrs. Battle turned into her parlour for her good game of whist, and with her I breathe the same prayer (slightly altered): 'A clear fire, a clean hearth—and no atmospherics.'



A Soldier Poet.

ON March 12 and 13 we are to hear Gabriele d'Annunzio's play, *Francesca da Rimini*, as seventh of the Great Plays series. With d'Annunzio there vanished the last of the true romantics. His story should be immortal—the story of the poet-soldier who, though



'Poetic hot air.'

in frail health, fought in the most exposed trenches on icy Caporetto and, after the war, captured and held Fiume as a protest against the peacemakers' treatment of Italy. For eighteen months d'Annunzio was 'commandant' of the disputed port, and though, enchanted with his own adventure, he talked a great deal of poetic hot air, his speeches in those days were in pleasant contrast to the bitter wrangling undertones heard elsewhere. The truth was that he was born too late. There was something nobly pathetic about his efforts to strike the lyre and rattle the sword in an age which was too busy striking the ukulele and rattling the typewriter to be appreciative.

Paolo and Francesca.

THE world has always exhibited a kindly interest in clandestine love affairs, provided always that they were conducted on a sufficiently picturesque scale. Helen and Paris, Tristram and Iseult, Launcelot and Guinevere, Heloise and Abelard, Paolo and Francesca—these are names with which poets and playwrights have conjured though their owners were woefully lacking in what has been called 'the nonconformist conscience.' One may feel sorry, however, for Francesca da Polenta, the heroine of d'Annunzio's tragedy, *Francesca da Rimini*, for, prior to her passion for her handsome brother-in-law, she had been sold in marriage to Giovanni Malatesta, a cripple of considerable ugliness, by her father, to whom Giovanni's daring as a general had proved of great service. It is said that the husband, being ashamed of his deformities, allowed his younger brother, Paolo, to take his place at the wedding. Later, Paolo and Francesca were discovered in each other's arms and murdered. Of this horribly dramatic story d'Annunzio wove a play of magnificent beauty. Of all the Great Plays series it is, I think, the most suited to the microphone.

A Herman Finck Programme.

THE name of Herman Finck is well known to all followers of the London theatre. For many years, as composer and conductor, Mr. Finck has been connected with the lighter side of the stage. Of the many tunes which he has written none has achieved such immediate and universal popularity as *In the Shadows*, which was featured in pre-war days by Pellisier and his Follies. On Monday, March 4, Herman Finck will conduct a concert of his own music from the London Studio. This should be, for many, an evening of sentimental reminiscence.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Bela Bartok.

AS the most distinguished composer of the 'modern school,' Bela Bartok has come to typify for the Ordinary Listener all that new music of which the idiom is difficult and indigestible. Therefore, on Tuesday, March 5, when Bartok gives a recital of his own pianoforte compositions from 5GB, many sets will probably seek a simpler alternative on the London or Daventry wavelength. One sympathizes, naturally, with those who find the music of M. Bartok and his contemporaries strange and, at first, unintelligible. Fifty years back the Ordinary Listener was as puzzled by Wagner, and even more recently, by Debussy and Ravel—though all of these names go unquestioned in a programme of today. Those who are disinclined to make the effort necessary to grapple with 'the moderns' should quietly shun the Bartok programme, rather than listen in agony and complain for ever after. For Bartok is a far from slovenly musician and deserves more than a slovenly hearing. He has worked for years upon his study of Hungarian and other folk-music, in his effort to discover an idiom satisfactory to himself. I personally find his music difficult—but I don't want to be an object of scorn to my grandchildren when, twenty years hence, Bartok seems as simple as Wagner.

From the Arts Theatre.

BELA BARTOK will also take part in a Contemporary Chamber Music Concert to be relayed to London—by which I mean, of course, to the London transmitter—from the Arts Theatre Club on Monday, March 4; with him will be Zoltan Szekely, the violinist. The programme will consist of works by Bartok—*Two Rhapsodies for Violin and Pianoforte*, Hungarian and Rumanian folk tunes by Bartok, arranged for the violin by Szigeti, a *Suite for Pianoforte*, *Sonata for Pianoforte* and *Three Rondeaux on Folk Tunes*.

Malko to Conduct Russian Music.

A RUSSIAN Symphony Concert will be broadcast from the London Studio on Friday, March 8. This is to be conducted by Nicolai Malko, conductor of the Leningrad Philharmonic Orchestra. I have been able to find out very little about Malko, except that he was a pupil of Rimsky-Korsakov, and is among the most outstanding of the new generation in Russian music. His programme includes works by his master, by Liadov, Tchaikovsky, and Miaskovsky. The last-named composer was also a pupil of Rimsky-Korsakov and a younger member of the 'Nationalist' group of composers. After six years' service in the Russian army, under both Czarist and Soviet control, he became professor of composition at the Moscow Conservatoire. His *Symphony No. 5 in D* will be given on March 8. This concert will be certain of a wide audience, for since 1913 the British musical public has shown a passionate predilection for things Russian. Before that date, however, Russian music was almost unknown over here, though the Nationalist composers had been appreciated in Europe since the 'Seventies. In the matter of musical appreciation we are, thanks to the Victorians, a generation, at least, in arrears. This fact is making it doubly difficult for us to feel at home with the 'modern' composers, for we are having, as it were, to 'gulp down' music which the rest of Europe has taken half a century to digest.

Next Week's Vaudeville.

ON Monday, March 4, we are to have a quarter of an hour by Fray and Braggiotti, syncopated pianists. Then, on the following Thursday evening, a number of radio favourites will be included in a 'star' programme—Tommy Handley, Ronald Gourley and the Albert Sandler Trio, with Henry Thurston ('The Original Ole Bill') and Diana Landen and Eddie Brandt, who sing American ballads and comedy duets. On Saturday, March 9, there is to be a shorter programme by Arthur Clifford (far better known to millions as 'Stainless Stephen'), Yvette Darnac, and Pauline and Diana.

Relays of Opera.

NEXT week we are to hear operatic excerpts by our two leading opera companies. On Tuesday evening, March 5, 5GB is relaying Act Two of *Lohengrin*, performed at Bradford by the British National Opera Company, while London is to give on the following evening Act II of *Madame Butterfly*, sung by the Carl Rosa Opera Company at the Theatre Royal, Glasgow.

'Where Have I Heard that Before?'

THAT there is no new thing under the sun may be pleaded on the Last Day by many composers whose music to the discriminating ear bears distinct traces of derivation. Worst offenders of all are the writers of 'jazz.' I can recall no instance for the moment but that of a recent 'best seller,' on a theme not unconnected with the fruit-barrow, which must have made Handel stir in his grave with an uneasy sense of reminiscence. On March 6 there will be a feature programme from London entitled *How Dare We?* which will, without a hint of malice, draw attention to instances of what its deviser diplomatically terms 'the long arm of musical coincidence.'

From Our Boxing Correspondent.

IT was an achievement to have persuaded Scott and Sandwina to speak into the microphone at the conclusion of the Albert Hall battle—for boxers in this country of gentlemanly modesty are better at boxing than broadcasting. The B.B.C. official who introduced them was so moved by



'When Patti sang "Home, Sweet Home."'

the occasion that he began by saying: 'And now you are going to hear Teddy Sandwina, the winner of the fight.' One learns that, on hearing this controversial statement, the champion's seconds growled like bears, and had to be restrained from battle by having buns thrown to them. Still, anyone is likely to be confused at the conclusion of a big boxing match, for there is a wildness in the air which must be painful to the shades of the first box-holders, who used to be moved unbearably when Adelina Patti sang 'Home, Sweet Home.'

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Musical Antics.

NOT the least of the many valuable benefits broadcasting has bestowed upon this generation, writes Dr. Ivimey, of Wellington College, 'is the pleasure of listening to music without being distracted by the antics of the performers. By antics I mean exag-



'I love to watch his hands!'

gerated gesture, from which very few public performers are entirely free. The showman idea in music is a comparatively modern infliction and took its rise when public concerts began to be popular late in the eighteenth century. The advent of the celebrity artist introduced the element of personal display in musical performances, and music, like cricket and football, became spectacular, to its great detriment. People assembled in crowds to watch but not to play. As a result the practice of concerted music, once common in the home, died out, and music was relegated to the concert-hall. Audiences paid not to hear, but to see something; and this something was gesture—the antics of the performer. Such asides as these have been overheard—'I love to watch his hands!—'How he rolls his beautiful eyes!—'What a heavenly poise!' etc., etc., *ad nauseam*, but seldom a word about the music. The personality of the artist was obviously the main attraction, and the art suffered. Many misguided people went to the concert as if it were a circus: they expected clowning, and they often got it. From this evil broadcasting has delivered us: in the privacy of our homes we can be alone with music undisturbed by the performer's antics. What a blessing!

Library List.

THE following new novels were mentioned by Mrs. M. A. Hamilton in her talk on February 7: *The Prophet's Wife*, by R. O. Prowse (Gollancz); *Good Conscience*, by Olav Dunn (Harpers); *Our Daily Bread*, by Frederic Philip Grove (Cape); *Napoleon*, by D. Merejkovsky (Dent); *Portrait in a Mirror*, by Charles Morgan (Macmillan); *Private Sahren*, by G. von der Vring (Methuen); *Peril*, by Lloyd Osbourne (Heinemann); *One of These Ways*, by M. Belloc Lowndes (Heinemann); *Mystery of Seven Dials*, by Agatha Christie (Collins).

A Service from St. David's, Lampeter.

A RELIGIOUS service will be relayed to London, Daventry, and Cardiff on Sunday, March 3, from St. David's, Lampeter. St. David's, which was founded in 1827 for the training of Ordination candidates, is not a theological college in the ordinary sense; it holds University status by Royal Charter and is empowered to confer degrees. It is also open to all, irrespective of creed or denomination. The preacher on March 3 will be the Rev. Canon Maurice Jones, D.D., Principal of the College.

Thrillers.

SOME three years ago a melodrama by Stirling Boyd, entitled *The Web*, was broadcast from Manchester and 5XX. This was perhaps the best mystery play ever broadcast; it is to be revived from Manchester on Friday, March 8, when it will also be relayed to 5GB. Another 'thriller' of the near future is Cecil Lewis's adaptation of Victor McClure's novel *Ultimatum*. The story of this play is purely sensational. It tells of a 'super man' who dominates the world by means of a marvellous airship. *Ultimatum* will probably be broadcast in April.

London Music of Next Week.

ON Sunday evening, March 3, London's evening programme will be provided by the Wireless String Orchestra, conducted by John Ansell, with John Thorne as soloist. On the same afternoon there is to be a Military Band Concert. The Wireless Military Band will also be heard on Thursday, March 7. On Tuesday, March 5, following a light programme by the Henry Sensiele Quintet, there will be a recital by Solomon and Sumner Austin. The former will play pianoforte pieces by Schumann, Brahms, and Chopin, while Mr. Austin will sing songs by Brahms and a modern group. On Friday evening, March 8, J. H. Squire's Celeste Octet are broadcasting a popular programme with the Wireless Singers. On Saturday, March 9, the London Secondary Schools Music Festival will be relayed in the afternoon from the Central Hall, Westminster; there will also be a programme from the Studio by Callender's Cable Works Band. In the evening a Popular Concert will come from the Kingsway Hall. The week's 'Foundations of Music' recitals will consist of Mozart's Pianoforte Sonatas, played by Angus Morrison.

Overseas Item.

AS you probably know, many American radio stations begin their day's programme with a short broadcast of 'setting-up exercises.' I hear that this popular item is provided, in certain cases, by the generosity of a prominent insurance corporation. It is to be hoped that the number of 'good lives' is increasing as a result of 'the daily dozen'!

The Liverpool Cathedral Organ.

A N organ recital by Mr. H. Goss-Custard will be relayed from Liverpool Cathedral at 7.45 p.m. on Wednesday, March 6. The Cathedral organ, which is one of the finest in the world, has already been heard by listeners on several occasions. Mr. Goss-Custard's programme includes the *St. Anne Fugue* by Bach, César Franck's *Chorale in B Minor*, and the first movement of Elgar's *Sonata in G Major*.

I Apologize.

I HAVE been properly reproved for my error over the pronunciation of the word 'margarine.' The B.B.C. Advisory Committee had decided, after all, in favour of the soft 'g'—the case for this ruling being that this pronunciation had been too long in general use to warrant a reversion to the more correct hard 'g.' And so my poem about the old man in the barge will have a chance to be included in anthologies of the future. During the week, however, I had composed a second poem, even more beautiful; *this* will now have to be scrapped.

'There was a young milkmaid called Daisy,
Whose notions of duty were hazy.
She remarked, "It's a fa-ag
But you'll have to eat marge.
I can't milk the cow—I feel lazy!"'

New Gramophone Records.

A LIGHT programme of new gramophone records was broadcast by Mr. Christopher Stone on Thursday, February 14, from 1 to 2 p.m. Among them were: *The Invitation to the Waltz* (Weber, arr. Sear), the J. H. Squire Celeste Octet, Col. 9508; Gracie Fields, H.M.V. B2914; the Duncan Sisters, H.M.V. B2915; Jack Smith, H.M.V. B2925; Sir Harry Lauder in *The End of the Road*, Zono 9082; Boieldieu's *Caliph of Bagdad* Ballet Music, Parlo. E10797; *Les Cloches de Cornesville* Fantasy, Edison Bell Radio 004; *In a Clock Store* (Orth), Dominion A62; and Mozart's *Don Giovanni* Selection played by the Bournemouth Municipal Orchestra under Sir Dan Godfrey, Regal G1056.

A Record S.O.S.

THE value of the broadcast S.O.S. was never better illustrated than on Tuesday, February 12, when, at 1 p.m., a call was put out for a motor-cyclist believed to be touring south-western England. The S.O.S. gave the number of the cycle, and at 5 p.m. the tourist was stopped on the road by another motorist, unknown to him, who passed on the message that his father was dangerously ill and asking for him.

'Squirrel's Cage.'

A PROGRAMME of rather special interest next week is Tyrone Guthrie's play, *Squirrel's Cage*, which is being twice broadcast from 5GB at 8 p.m. on Monday, March 4, and from other stations at 9.35 p.m. on the following Wednesday. Of Mr. Guthrie's play I have written before. An interesting novelty in its treatment is the entire elimination of explanatory or 'linking' narrative—a move comparable to that which the cinema is now making towards films without captions.

Ingenuity of Mother.

ONE had somehow assumed that boyhood's imagination was captured by such heroic figures as Richard Lion Heart, Captain Kettle, and the Chancellor of the Exchequer. Recently, however, I learned of a small boy, the son of a friend's friend, who has a sublime admiration for—Clapham and Dwyer. The lad lives his life in terms of Clapham and Dwyer, and for three



'A real live cow, please!'

years has headed his list of Christmas requests with 'a real live cow, please.' His mother, who might have become humanly exasperated with this hero worship, has had the sense to turn it to account. When her son gets silly about the deencies of life, she remarks: 'But Clapham and Dwyer always wash their hands before sitting down to supper!' The result, I am told, is remarkable.

"The Broadcaster"

GIVING MUSIC ITS DUE.

Broadcasting and the Growth of Musical Appreciation.

THE subject of Musical Appreciation has been very freely discussed during the last few years. No educational scheme that does not take the subject into account is worthy of its name. The broadcasting programmes provide a number of weekly or fortnightly music talks dealing with different subjects. Sir Walford Davies devotes himself to the Ordinary Listener; broadcast music is discussed by other critics, both before and after its performance; and Music in the Theatre (opera, ballet, musical comedy, etc.) is dealt with in a separate series of talks. Concerts arranged specially for children are given in various centres, following the excellent lead given by Mr. Robert Mayer in his Saturday morning concerts at the Central Hall, Westminster. The pianola and gramophone have enabled Appreciation Classes to be arranged at a great number of the more enlightened schools of this country. Never have we held in our hands a greater opportunity for educating the musical taste of the coming generation, not to mention those who, at the age of forty, fifty, or even sixty, are beginning to explore the music of the great composers with the zeal of children.

What the Children think.

A few weeks ago I gave some lectures in the North of England, and there received direct evidence that this new movement was both vigorous and spontaneous. When a lecturer faces an audience of children with Music as his subject, he is not long in discovering whether his audience is really interested or not. Children do not sham enthusiasm as a mark of politeness to the instructor. My audiences were secondary school girls in small towns just outside Bradford. I saw no reason to feel that I was being flattered by their close attention, for it was obviously the result of their previous training. It was a habit of mind with them to be interested in anything which could be shown to hold adventure.

It was clear that music was a thing of adventure for many of these children. At one school I had read at the beginning of the lecture an extract from 'The Land Without Music,' by Oscar Schmitz, in which he speaks of England as being the only country without a music of its own—'music-hall ditties excepted.' It was the custom at this school for two of the girls to make short speeches on the subject of the lecture. In this instance both of them took the German's criticism and refuted it with the most engaging indignation. 'I am sure,' one of them said, 'that if that scathing critic visited us in two or three years' time he would have to withdraw his remarks altogether.'

They know what they like.

One of the striking features of the music education in the schools I visited is that teachers and pupils are on a basis of equality in setting out upon their musical enterprises. The adults are as eager to learn as the children. At one of the lectures several of the children had brought their parents. An amusing and instructive incident occurred at the end. I had played over some Dutch folk-tunes, first of all in their original simplicity and then with the harmonizations of a contemporary composer, and had asked the audience to tell me frankly if they had liked the modern versions or not. The majority replied 'Yes.' The chairman, who was a local councillor, and famous in the locality as a choir trainer, upbraided them for their preference. 'Why didn't you speak your minds? I am sure you didn't really like those harmonies. Why, they had nothing whatever to do with the tunes!' This and other incidents impressed upon me the fact that music is a levelling influence. A parent or a teacher, or even a councillor, can discuss a musical work with a child of average intelligence without feeling any loss of dignity or fearing that the child will give himself airs.

This newly awakened interest in music brings new responsibilities. There are dangers. Chief of them is the danger that we shall overwork the word Appreciation. Teachers must see to it that, in their anxiety to avoid the boredom of the old-fashioned music lesson, they do not allow the lesson to degenerate into merely a pleasant relaxation, with no ordered plan of study.

A Note of Warning.

On the other hand, they must beware lest they make Appreciation commonplace and barren by forming that fatal habit, the sanctification of knowledge. There are teachers who imagine that by stating the year of Beethoven's birth, some facts about his life, and the year of his death, they have handed over the key to the innermost secrets of his music, forgetting that the ultimate value of any great work of music to a childlike mind depends not so much upon knowledge as upon understanding, and in this respect music presents its own special problems. It is at once the easiest and the most difficult of the arts to understand; and between those who find it easy and those who have no way of responding there is a great gulf fixed. Very slowly but very surely that gulf is being bridged by means of a number of activities. Of these none is more beneficial in its influence than the broadcasting of music and music criticism.

BASIL MAINE.

Special Articles by
Compton Mackenzie
J. C. Squire
The Productions Director
of the B.B.C.
and
Holt Marvell
in next week's
**RADIO DRAMA
NUMBER**
of *The Radio Times*

This special issue will be largely devoted to the problems of the choice and production of broadcast plays. The above-mentioned writers are all keenly alive to the future of this side of the programmes—and those listeners who enjoy the plays will find much in next week's *Radio Times* to interest them.

Price 2d. as usual. Friday, March 1

(Continued from column 3.)

That opinions divergent from the above were expressed alike by sections of the Press and members of the listening public goes without saying. The general disagreement, however, between published criticism and private opinion is of so distinct a nature that we feel bound to register it in these columns for the further consideration of our readers.

BROADCASTING AND POLITICS.

THE first discussion of a politically controversial topic before the microphone took place on January 22, when representatives of the three parties broadcast from London on the 'De-rating Bill,' an important measure of which the merits and demerits will come in for further and wider consideration at the General Election. That such a free discussion was eagerly welcomed by listeners goes unquestioned; for since the earliest days of the B.B.C. it had been plain that, once the ban against controversial broadcasting was removed, the microphone had a great part to play in furthering a general understanding of political questions—one which has been rendered still more important by the recent extension of the electorate. What we have now to consider, after a reasonable lapse of time, is whether the experiment was a success. We have, during the past few weeks, been able to scrutinize in some detail the opinions of listeners as communicated directly to us and as 'interpreted' by the Press. This scrutiny indicates that, while the Press has, in all but a few instances, endeavoured to ignore or to ridicule the experiment, the B.B.C.'s own public holds quite other views.

It might have been imagined that an enlightened Press would welcome any attempt to induce in the general public an interest in vital matters to which the newspapers devote daily many columns of space. But this is apparently not so.

In view of the divergent evidence which the columns of the Press and the mailbags of Savoy Hill afford on this matter it would be interesting to hear further opinions from our readers. In the meantime, we append a few representative extracts from the Press and from listeners' letters, from a consideration of which they may form their own opinions.

What the Press says:

'The performance was one of disastrous dullness.'

'From the listener's point of view, it is an outrage that this heavy political stuff should be thrust upon a public that pays its money for very different fare.'

'Long before the conclusion of the speeches, listeners were unanimous in hoping that the B.B.C. would allow it (the occasion) to remain unique.'

'For listeners it was a night of "switch that off."'

'If politicians wish to debate politics by wireless, they had better get a wavelength to themselves—and they will have it mainly to themselves.'

Listeners' Opinions:

'Contrary to the opinion expressed by the Press, may I say how very much the new departure was appreciated by this household.'

'What is wanted by all right-minded and thinking people is to get the unvarnished truth of the politics and proposals of different parties without any favour of cloaking, and no better medium can be found than the wireless.'

'It is only by hearing all three parties' opinions that the new electorate will be able to educate themselves.'

'A few more of those discussions will make live voters of women who, like myself, have no means of discussion or getting at the rights of politics, but only get a one-sided view from the newspapers.'

'We are both hoping to use "the flapper's vote" at the next election and hope further political discussions will be broadcast.'

'I have been so very sceptical about the introduction of politics, etc., in the B.B.C.'s programme that I cannot resist writing to say how very much my wife and I appreciated the very instructive discussion.'

(Continued at foot of column 2.)

'Round and About the Programmes.'

THE WILD MAN OF MUSIC.

J. C. Squire on the Composer of *The Damnation of Faust*.

On Friday evening listeners will hear, relayed from the Queen's Hall, *The Damnation of Faust*, a concert-opera by Hector Berlioz. Mr. Squire, in his article, gives a vivid impression of Berlioz, the bohemian and visionary, friend of Heine, Balzac, and Chopin.

ON Friday Berlioz's *Damnation of Faust* will be broadcast. It is perhaps the best-known work of a composer some of whose major compositions are nowadays never heard. Being by Berlioz, whose life (1803-1869) was one long excitement, it naturally had a stormy passage. The Germans, when it first appeared, were furious, because they thought this vandal of a Frenchman had maltreated their divine Goethe's version of the *Faust* legend. But for many years it has been a general favourite, and especially in England. This last fact would have pleased Berlioz; he was a passionate Anglophile.

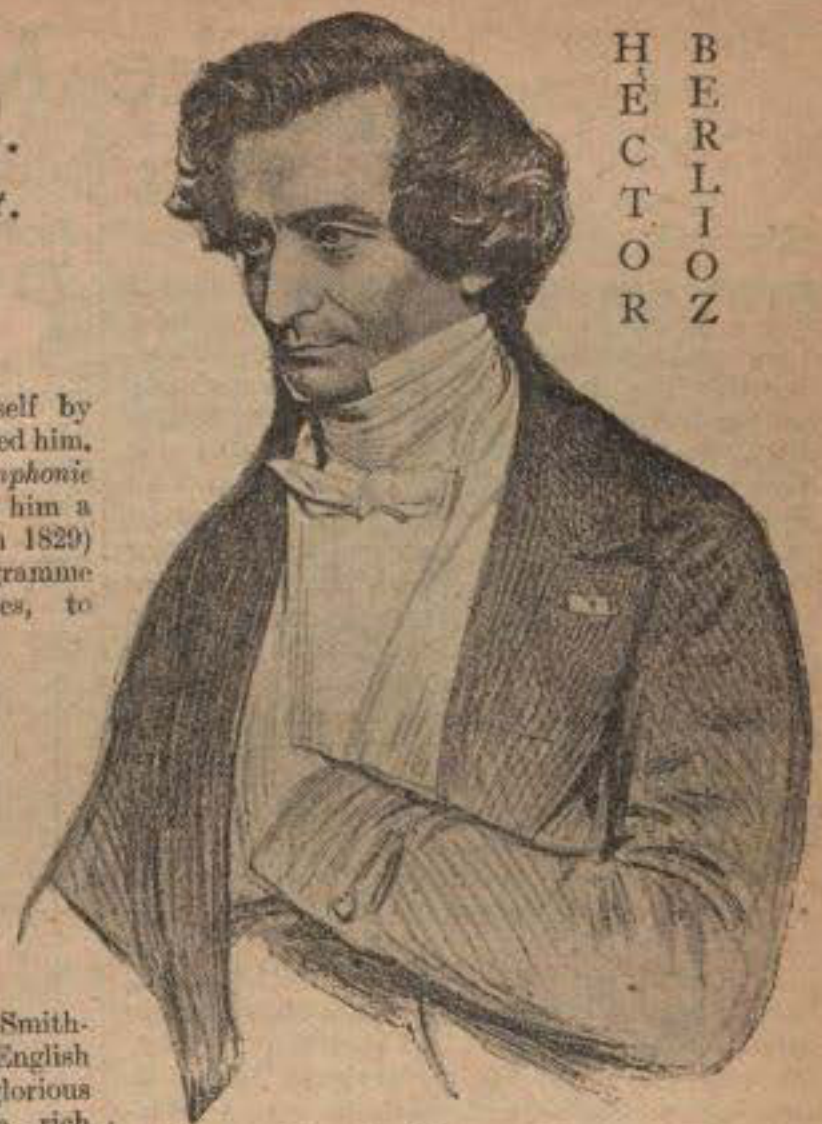
The performance ought to be extraordinarily enjoyable. Berlioz has great musical qualities; he was a consummate master of orchestration, and few composers have had so sure a sense of tone-colour. What are generally regarded as his defects—his straining after the grandiose and his tendency to be melodramatic—may serve him well on the wireless, the conditions of which are favourable to what, elsewhere, is over-emphasis. If the *Faust* should make some listeners curious about the man and his life, they have something in store for them. He wrote his memoirs himself. No musician has ever written with greater brilliancy and vivacity: our contemporary Dame Ethel Smyth vies with him in point of style, picturesqueness, and humour, but even she has not so strange a story to tell. Berlioz was a combination of 'the excitable Frenchman' of English tradition, of the Young Romantic of the Hugo period, and of the 'Bohemian' whose hardships and joys have been sentimentalized over by generations; he wrote beautifully and with engaging candour about his struggles, his dreams, his travels, and his love. 'I have not,' he said, 'the least wish either to appear before God book in hand as the best of men, or to make confessions.' But he could not help being frank and he could not help being charming. The reader of his Memoirs is left with the feeling that he *must* have been one of the greatest of composers,

just as the reader of Benjamin Haydon feels that Haydon must have been a tremendous painter.

He began in the approved manner by quarrelling with his father. The father was a doctor and wanted Berlioz to be a doctor; but Berlioz, though he had no objection to being a student in Paris, was a very reluctant medical student. At twelve and a half he had composed two quintets. At the same age he had learnt the flute; he said later, in his agreeable way, 'the flute, the guitar, and the flageolet—these are the only instruments I play, but they seem to me by no means contemptible. By the by, I can also play the drum.' The bent of his genius was clear: the first time he saw a dissecting-room he felt ill. The outcome was inevitable—a break, poverty, and for a time a diet of bread and raisins. At twenty-one he had composed a Mass, and wrote to Chateaubriand (a complete stranger) for money to finance its production. Chateaubriand's refusal was a masterpiece of phrasing: 'I love art, and I honour artists, but genius often owes its triumphs to its failures.' The Mass was produced next year and ridiculed;

Berlioz, for a time, was supporting himself by singing in a theatre-chorus. Nothing deterred him. He wrote his *Waverley Overture*, then his *Symphonic Phantastique* (which later on produced for him a handsome present from Paganini), then (in 1829) the *Concerto des Sylphes*, which had a programme description relating how 'Mephistopheles, to excite in Faust's soul the love of pleasure, evokes the spirits of the air, and bids them sing, etc.' Next year he won the Grand Prix de Rome with his cantata, *Sardanapalus*. He went to Italy, did not like it very much, but brought back the *King Lear Overture*. On his return he married an Irish actress, Henrietta Smithson, and had to take to musical journalism for a living.

He was one of the finest musical journalists who ever lived, and one of the oddest lovers. Only the books of the period could produce analogies to his love affair. He first saw Miss Smithson when she was playing Ophelia in an English company's performance of *Hamlet*. How glorious was Shakespeare! 'Our two poets are rich continents; Shakespeare is an entire world.' And how beautiful was Miss Smithson! He saw her again as Juliet. 'More experiences of that kind,' he recalls, 'would have killed me.' For some time, in the consecrated phrase, Berlioz 'persecuted her with his attentions,' and she would have nothing to do with this fanatical young admirer. Ultimately a series of events occurred which are thus tersely recorded (after



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A suggestion of collaboration follows. The letter is from the almost mythical Rouget de l'Isle, who, as a young officer more than a generation before, had written the *Marseillaise*! Berlioz's 'state of eruption,' however, did not make him a political revolutionary. An incidental murder of the 1848 outbreak in Europe drew from him the exclamation:—

'Filthy dregs of humanity! a hundred times more stupidly brutal in your revolutionary outbreaks and antics than the baboons and orang-outangs of Borneo.

'Nay,' he gloomily meditated, 'how long will the English themselves resist the contagion?' adding that he and his might have to imitate the Indians who are drawn over Niagara and disappear over the cataract into the abyss beneath with a song in their mouths.'

This was not necessary; he lived to a respectable age, was made a Member of the Institute, and published a standard work on orchestration. If he was at issue with some of his contemporaries, he was very much praised by others, and particularly in foreign countries, where he had triumphant progresses. Severely classical tastes were repelled by his habit of working himself up into musical frenzies; whether he is to be thanked for being a pioneer of 'programme music' is still capable of being disputed. He was, nevertheless, a gallant and generous being with a passion for his art, and ambitions so great that hardly any man could have fulfilled them. It is pleasant to think this country—he had a season as conductor at Drury Lane and another with the New Philharmonic Society, for which he had so affectionate an admiration—has done as much for his posthumous fame as any country. It would not be a bad thing, now that this new medium is at our disposal, were this best known of his works to be followed by others, at convenient intervals. Personally, I have a curiosity to hear his vast opera, *The Trojans*, which may be a failure as a whole, but must surely have good things in it. The score is terrific and would tax the resources of any orchestra; it is unlikely that we shall ever hear it in any English Opera House, though it was recently broadcast, I understand, from 5GB. The man who thinks that a thing must be especially good because it is never performed is diseased; but we should not confine our experience to the 'selected best.' 'To love the lovely that is not beloved,' in Patmore's phrase, is a habit which, putting it on the lowest level, repays cultivation!

'ROUND AND ABOUT THE PROGRAMMES'



J. C. Squire.

The Editor of *The Radio Times* has pleasure in announcing that, under the above title, Mr. J. C. Squire, the well-known writer and journalist, Editor of *The London Mercury*, will contribute to these columns a series of weekly articles, dealing with various aspects of the broadcast programmes.

the Marryat fashion) in one of his chapter-headings:—

I am introduced to Miss Smithson—She is ruined—Breaks her leg—I marry her.

Unfortunately, the idyll did not last. Berlioz worked like a slave, but his wife was rather an invalid and very exacting; jealous without grounds and enraged when he went out to dinner or on one of his numerous journeys to Russia, Germany, or England. They separated. She died in 1854; he mourned the Juliet he had once thought her, and exclaimed, 'Shakespeare! Shakespeare! Where art thou? He alone of all intelligent beings could have understood me.'

He had the strangest variety of friends and contacts. Heine and Balzac were amongst his intimates. The reader of the Memoirs, reaching the year 1830, suddenly encounters this:—

We are strangers, Monsieur Berlioz; are we to become friends? Your head seems to be a volcano in a perpetual state of eruption; there was a straw fire in mine which is burnt out, and has left a little mouldering smoke.

The Midlands Calling!

Some Future 5GB Events from Birmingham.

New Works.

TWO new works will be performed on Saturday, March 9, *Ode to Death*, by James Ching, and *A Skye Symphony*, by Stanley Wilson. The first is a choral work for tenor solo, chorus, and orchestra, and was composed at Oxford in 1924. It creates the moods of joy, triumph, and mystery, but never sorrow. The poems of Walt Whitman have always exercised the greatest fascination for the composer, and the particular words which he has set have a special meaning, as shortly before Mr. Ching wrote the work, he was himself on the point of death. *The Skye Symphony* was written in the autumn of 1927 following a holiday in Skye, and received its reward under the Carnegie scheme in the following year. The music must be taken as 'absolute' music, but it tries to express some of the exhilaration one feels when roaming that beautiful island; its ever-changing scenery; its serene stillness; gorgeous colouring; rugged mountain peaks; wild mists and rain; and beautiful burns and lochs. Stanley Wilson, after studying at the Royal College of Music with a composition scholarship, became Music Master at Ipswich School, which appointment he still holds. A big personal interest is attached to this Concert, as these young composers are life-long friends, and their most considerable work is here being produced for the first time in the same programme.

Up Country.

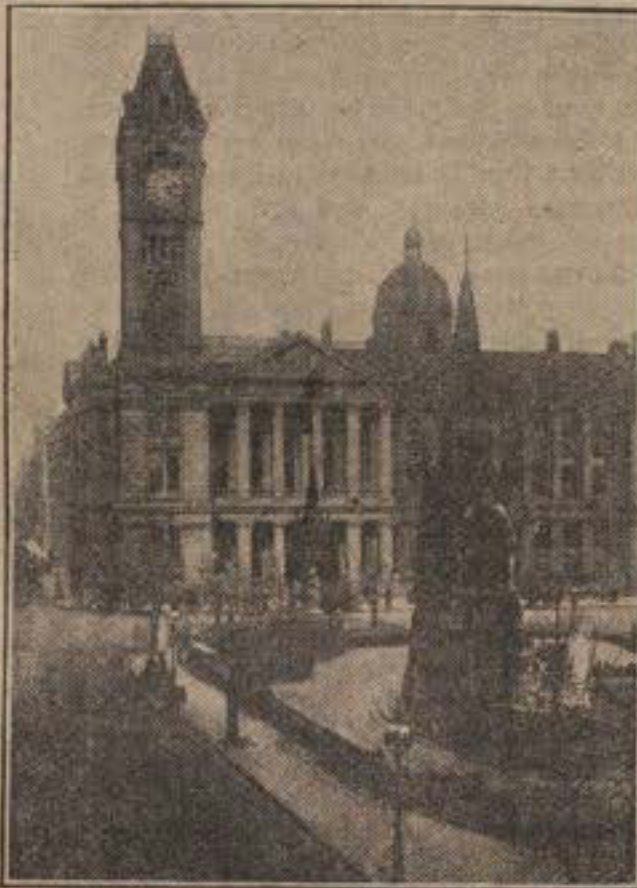
MARIO DE PIETRO, the mandoline and banjo virtuoso, figures in the Vaudeville bill on Wednesday, March 6. He has just returned from a South African tour, during which he formed part of the first full variety bill which had visited Rhodesia for eighteen years. His travels took him as far as the Victoria Falls, and he played for two nights in Livingstone in a primitive hall, the band consisting of a pianola and the scenery a few screens. Mario de Pietro received his early musical training in his native town, Naples, first studying for the violin, after which he concentrated on the mandoline. Following a performance of *Vieuxtemps Ballade and Polonaise* on this latter instrument, one of the leading London dailies said: 'It is difficult to say what the violin could have done which he did not do.' In the programme on March 6 appears Sara Sarony in a further 'Act of Reminiscence.'

'Pan In Pimlico.'

IT has been said that a fantasy, of all plays, makes the most successful broadcast, chiefly because so much is left to the imagination of the listener. If my memory serves me correctly, a correspondent to *The Radio Times* some time ago stated that in his opinion the ideal radio play of the future would consist of 'beautiful words beautifully spoken.' Fantasy would therefore seem to fall in with his pronouncement. Whether he be right or wrong, it is undoubtedly a fact that some of the most successful plays broadcast from Birmingham this winter have been the fantasies, a series which started with *Columbine* and *Paddy Pools*. A further production, *Pan in Pimlico*, by Helen Simpson, is in the programme for Tuesday, March 5. The thought of cloven-hoofed Pan dancing his way over the asphalt roads of the Metropolis most certainly calls for imagination, and this little play should therefore make an attractive broadcast. The cast includes Courtney Bromet, Alphonse D'Abreu, Herbert Lees, and Phyllis Norman.

Sunday Afternoon.

PARTS I and II of Haydn's Oratorio *The Creation*, and Sir Frederick Cowen's Cantata *He Giveth His Beloved Sleep* complete the programme on Sunday afternoon, March 3. The artists are Emilie Waldron (soprano), Geoffrey Dams (tenor), and James Howell (bass), in the first named, and Alice Vaughan (contralto) in the Cantata. Before a recent broadcast from 5GB, Miss Vaughan received a letter from a Dutch listener, who wrote: 'I can assure you that on January 18, living or death, I will listen to your song of the Dutch compositions.'



BIG BRUM.

Every afternoon listeners to 5GB programmes hear the sonorous tones of 'Big Brum,' Birmingham's big clock-bell, which weighs 3 tons 6 cwts. The G.P.O. has a separate transmitter in connection with the bell, as the clock is used as standard time for the telephone services.

'Big Brum.'

IF some great power would agree to make me always think what is true and do what is right, on condition of being turned into a sort of clock and wound up every morning before I got out of bed, I should instantly close with the offer.' So spake Thomas Huxley. And what an interesting world it would be. Every man his own Robot. Goodness to order. But if righteousness resulted only from being wound up daily, I hate to think what might happen if the key got lost. Or if mechanical humanity depended upon internal combustion engines to maintain it along the straight and narrow path, it is too terrible to contemplate the effect of a supply of dirty petrol to any one town and the resultant choked jets. However, I'm wandering. The quotation was really only to introduce you to 'Big Brum,' whose sonorous notes very few realize usher in the afternoon programmes from Birmingham, many listeners imagining 'Big Ben' to be responsible. 'Big Brum's' winding takes five-and-a-half hours, once a week. His pendulum is 15 ft. long, weighing about 4½ cwts., his dials are 10½ ft. in diameter, and his hour bell weighs 3 tons 6 cwts. The Greenwich Time Signal is received daily, and in addition to a broadcasting microphone, the G.P.O. has a separate transmitter installed, 'Big Brum' being used as the standard of time for the telephone services.

An Orchestral Concert.

THE artists in the Orchestral Concert on Tuesday, March 5, are Gladys Palmer (contralto) and Herbert Stephen (violin-cello). In addition to her vocal powers, Gladys Palmer is an actress of more than ordinary ability. Many listeners will remember her in plays in the early days of broadcasting. Herbert Stephen was at one time a member of the Birmingham Studio Orchestra. Included in the orchestral portion of the programme is an *African Suite* by Dorothea Barcroft, a work inspired by a sojourn in East Africa. It is descriptive of a caravan journey, a kral song, plantation boys singing at their work, moonlight on the Tana River, and a festal tribal dance. Miss Barcroft is the organizer of the 5GB Children's Hour.

Military Band Concertos.

THE arrangement of pianoforte concertos for use with military bands is becoming increasingly popular, and in the City of Birmingham Police Band Concert on Wednesday, March 6, Nigel Dallaway is to play the First Movement from the *Pianoforte Concerto in A Minor* by Grieg arranged by O'Donnell. Nigel Dallaway is one of the accompanists at the Birmingham Studios, and as illustrative of the many old friendships which broadcasting has succeeded in reviving, it is interesting to hear that on the occasion of a recent broadcast from Birmingham of Stanelli and Edgar (the Violin Duo), Mr. Dallaway discovered that he and Edgar had been colleagues together twenty years ago in the orchestra of the *S.S. Carmania*, since when they had completely lost touch.

A Musical Comedy Programme.

A MUSICAL comedy programme is always sure of a large audience. Its lighthearted, rollicking melodies with their memories of the colourful glare of the footlights have a wonderfully cheering effect at the end of a tiring day, so that listeners will do well to earmark Saturday, March 9. Majorie Dixon, a young soprano, who appeared with the B.N.O.C. and also took a leading part in Sir Nigel Playfair's production, *Midsummer Madness*, and the lead in *The Duenna*, is the soloist. Other productions in which she has appeared are the last three revivals of *The Beggar's Opera* and *Lilac Time*. On March 9 the programme will include selections from *Lady Be Good* and *Hit the Deck*.

Our Mail-Bag.

DEAR 5GB, I wish to write and tell you how much we appreciated *Cabaradio* last week. My wife was so interested listening that she scorched the baby's socks, almost spoilt the supper, and knitted thirty-four rows of her knitting all wrong. However, we kept smiling, as we enjoyed the show so much.—Yours truly, C. W. S., Gt. Malvern.

High Power Short Waves.

THE Good Cause appeal on Sunday, March 3, is on behalf of the social work of the Birmingham Central Mission. The appeal will be made by the Rev. F. H. Benson.

The service on the same date will be conducted by the Very Rev. Dean Yeo, of St. Mary's-le-Mount Catholic Church, Walsall. The choir of St. Patrick's Church, Walsall, will be conducted by the Rev. Henry McDonnell.

'MERCIAN'

An A B C of the Cinema—VI.

THE COMING OF THE CONTINENTALS.

In this article Our Cinema Historian comes to more modern times. He deals with the sensational capture of the artistic side of Hollywood production by European actors and directors—a phenomenon which has not as yet produced the best results.

FEW things in the history of the film are so extraordinary as the swing of the pendulum from Hollywood to Central Europe. If you have read my previous articles, you will have seen that America was responsible, practically, for the birth of the industry; for a large side of its inventive genius; for the first great producer; for the first star actors; for the first super-film. The United States achieved a start in the cinema race which it was almost inconceivable should be challenged; and yet now just consider the directors and the stars and all the films in the first flight that you see weekly at your pet cinema. It does not matter whether the film has been made with American dollars or with German marks. In about seven cases out of ten you will find Continental stars in the leads and Continental producers in control. I am compelled by the scope of my subject practically to omit British film activities from consideration. They had to call in the quota to save them from extinction, and they are only now engaged in a desperate struggle to justify their existence at all. The real fight has been between Hollywood and Central Europe; and Central Europe won all along the line, until Hollywood was compelled, as a last resort, to try the policy of absorbing its invaders.

Of course, it is a commonplace that America is less a nation than a cosmopolis; but American nationalism is a very real thing, and with the best will in the world it can hardly claim for itself Lubitsch, Stroheim, Pommer, Jannings, Veidt, Greta Garbo, Pola Negri, Sternberg—the list is endless. Where the swing of the pendulum began and its basic cause are difficult to define. My own belief is that the commercial principle—that governing principle of the whole American film industry—overplayed its hand, causing a reaction within itself. It produced Griffith, Rex Ingram, Chaplin, and it then found that making use of men who, fundamentally, were artists was a

dangerous game. They did not keep the rules; they attempted subtlety; they allowed themselves to be ruled by taste. For the first time they made the films interesting for intelligent as well as for entirely commonplace people. The trouble about catering for the entirely ordinary audience is that such an audience is composed of people without much capacity for expression, except in the terms of box-office returns. Appeal to or irritate the intelligentsia and immediately you get written and spoken opinion started, which is promptly misnamed 'public opinion.' Those people can write and do; and can talk and do. A large number of them spend their lives doing nothing else; and it was to those people that the new idea that the film could come under the general heading of 'art'—could be fascinating and absorbing—came as a priceless novelty—as a new subject for their pens and their opinions; and a demand arose for more artistic films.

What follows will, I am afraid, seem extremely offensive to Americans. I don't think it is so really because, as I have said above, the beginning of the whole thing was American. The fact that Ingram was originally Irish, and that Chaplin was a 'Mumming Bird' is, I think, beside the point. They achieved their fame in American conditions. Chaplin was found by an American; Ingram was 'made' by June Mathis and Richard Rowland of Metro Pictures. Chaplin remains the greatest genius of the whole film world, and Ingram, in his own line, is hard to rival. But their successors in America did not see which way the wind was blowing. The Continentals did. Or else it was a fortunate coincidence that film activities in Germany, Austria, and Sweden were already developing on intelligent and artistic, rather than on purely commercial lines.

I am cutting a long story and a bitter



From the masterpiece of a great French director who has yet to be lured to Hollywood—a scene from Jacques Feyder's film *Thou Shalt Not*, adapted from the Zola play *Thérèse Raquin*.

struggle down to its bare bones. You now find Jannings and Lubitsch in the heart of the enemy country, perhaps more highly regarded than that country's native star actors and producers. The clearest definition of the difference between the American and Continental producer is possibly to be found in the fact that the American knows his job and nothing but his job, while the Continental knows a good many other things besides. The Continental is a man of the world; the American is a man of the film world. The whole technical angle—box-office appeal; sex appeal; knowledge of what the tired business man likes to see; the will to spend prodigiously; advertisement—the Americans have nothing to learn on these subjects. It is on the more abstract side—the side that cannot be measured in terms of dollars and box-office returns; in imagination, cultivation and education, that American producers—and English producers, too, for the matter of that—fail lamentably beside their Continental rivals. People may say that the real German triumphs have been triumphs of lighting, setting, and acting; that Wiene's *Cabinet of Dr. Caligari*; Robison's *Warning Shadows*; Seastrom's *Thy Soul Shall Bear Witness* were milestones on the road of cinema technique and cinema acting. But it is true that the camera work, settings, and acting capacity can be found as good in Hollywood as anywhere else. It is the attitude of the producer's mind that is important, that makes the difference. That is proved when you remember what happens when the Continental producer is transferred to Hollywood and his work there is compared with the work that he did in his own country. Take a film like *The Man Who Laughs*. Here you have a superb film, a good entertainment, directed on the Continental principle, and ruined by a final quarter of an hour of transatlantic 'sob-stuff' attached to it in the curious belief that it would increase box-office value. Remember the happy ending so grotesquely used for *The Hunchback of Notre Dame*. Compare the superb

(Continued on page 479.)



(Left) A 'still' from Fritz Lang's picture *Metropolis*, showing Mary ringing the giant gong which warns the children of the flooding of their underworld. (Right) Adolphe Menjou in *A Woman of Paris*, which made the Frenchman a 'star' and proved Charles Chaplin to be as great a director as he is an artist.

THE 'FIENDFUL FORTUNE' OF FAUST

The story of the man who sold his soul to the Devil in exchange for youth and power has provided the theme for countless books and plays, and at least two operas. The accompanying article traces the origin of the legend and the secret of its hold upon the imagination of the centuries.



Faustus as the central figure of a modern film production—a scene from Murnau's famous picture *Faust*.

*My God, my God, look not so fierce on me!
Adders and serpents, let me breathe a while!
Ugly hell, gaze not! Come not, Lucifer!
I'll burn my books!—Ah, Mephistophilis!*

IT was in the year 1588 that Christopher Marlowe wrote the last lines of his *Tragical History of Doctor Faustus*—a play that ranks with the very greatest literature of the Elizabethan age. It was the first of a long series of plays, in which the sombre figure of the scholar who sold his soul to the Devil to gratify his lust for forbidden knowledge and more than human power was put on to the English stage. With the growing materialism of eighteenth-century England the Faust story was coarsened and cheapened until the grimmest legend of Christendom became little more than a pantomime or a harlequinade.

But at the beginning of the next century came Goethe, with his great drama in which again the doom of Faust was seen as the greatest tragedy that could befall a man with a soul to lose. Since Goethe the stage has taken possession of Faust again, and a string of operas, burlesques, and melodramas—amongst them one adapted from the opera of Berlioz, which was performed in Liverpool in 1894—has kept the name and the story of Faust as familiar now as it was when all Europe shuddered at the story of his doom.

For the Faust legend is more than a legend, and the name is one that men once knew. A shadowy figure, this of the original doctor, and elusive, but a figure of whose reality there need be no doubt. The name itself had unhallowed fame even before the sixteenth century, for it was the name of a familiar priest of Pope Clement, around which medieval legends gathered and grew. But in the first half of the century there is a Faustus of whom we read in the books and letters of scholars and men of the world—men like Melancthon, the most famous scholar in Europe, to whom all other scholars flocked, and whose correspondence covered the whole range of contemporary affairs.

Faustus the magician is heard of at Cracow, at Heidelberg, at Erfurt, at Worms. He is an obscure Faust, a travelling conjurer sometimes, or a student of the Black Art; he lacks the dignity of Marlowe's creation; but he is a real man who met and talked with other men in that strange, cosmopolitan Europe where all news was hearsay and records were not kept. And when the story of his damnation was published in 1587 at Frankfort-on-the-Main, it was as a real story that it was read and believed. Even it is recorded, by the bitter old Puritan stage-hater, Prynne, that when the ungodly drama was given at the Belsavage playhouse, the Devil himself appeared terrifyingly upon the stage.

And, of course, in the time of Prynne, as in the time of Marlowe, the story of Faust was readily enough believed. The compact by which Faust sold himself to Lucifer was one with which all men were familiar. Marlowe indeed clothed it in fine words:—

*Say, he surrenders up to him his soul,
So he will spare him four-and-twenty years,
Letting him live in all voluptuousness;
Having thee ever to attend on me,
To give me whatsoever I shall ask,
To tell me whatsoever I demand,
To slay mine enemies, and aid my friends,
And always be obedient to my will.*

That is the compact on the grand scale, phrased by the scholar who has wearied of all the knowledge in the books written by men, who has wearied of humanity and God. But in essence it is the contract confessed to by many a man and woman at the witch-trials that were so common a feature of life in those days. Not a few of the people who saw Marlowe's play had seen a witch tried; many a countryman who saw the strolling players bring Lucifer on their wagon stage had himself known

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

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

Jan 31.—My wife would have had me take her this night to the Albert Hall to see the prize fought between P. Scott and E. Sandwina; but is, to my mind, noe fit spectacle for women, moreover not worth the price of the tickets, and so told her. Whereby must content herself with listening-in to it, instead of seeing it. Which we did, both of us, with a very good hearing not onlie of the announcer's words, but of the thuds of the punches; being to me rather a sickening sound, but my wife loves it, and vext beyond measure when all ends in a foul and soe robs her of the expected hearing of a thumping knock-out.

Contrary to general opinion, women are, I believe, savager than men and have naturally a more ferocious gust of brutal doings, like the Roman ladies that joyed themselves of watching the gladiators chop each other and always the first to turn-down their thumbs. And soe it is even with little girls more than little boys, as cozen Roger Pepys once told me, he taking out a small niece and nephew one morning, and they see a bus overrun a man at Piccadilly Circus Whereat Roger neare to fainting and little master heaving sick. But little mis onlie jumps and claps her hands, and 'Oh, Uncle!' cries she. 'What a lovely scrunch!'

Feb. 2.—Candlemass Day. But no one now keeps it, except religiously in church; which is very sadd. Comes home my new thick outside-coat, from the taylor's (8' 8"), speckly-gray like a Plymouth Rock, which is mighty spruce, but (the weather gotten suddenly warm) it overheats me. So debating with myself whether I shall goe shabby and comfortable-cool in mine old coat, or fine and uncomfortable-hott in my new. Whereby, in the end, plumpt for the new, upon a consideration that it were too vexing a thing to have laid out 8' 8" on a new coat, and then let myself be lightly sweated out of having the publique worth of it.

Received this night the annual report of the Samuel Pepys Club, with great pleasure in reading my name in the members' list, yet with some payn in seeing that we do still owe 882' for Pepys Farm at Brampton, and to pray that all lovers of our g^d Samuell, whose eye this shall catch, be moved to a solid expression of their love herein, alike to mine own and M^r G. Whiteley's, our treasurer's, infinite content. So, having danced awhile with my wife, to the Savoy Hotel musique, 2 great whiskeys and to bed.

the terror in the village when people sickened, crops withered, and cattle died, and the whisper went around that someone was wielding occult powers. They had dragged out the witch to the village pond and tied her thumbs together and put her to the water test (as they have done in the English countryside within the memory of living men), and they had searched her for the devil-marks—the imprint of the Devil's hoof that sealed the hellish bargain, the marks where the flesh became dead so that it could feel no wound. Those were the days when wayfarers belated on their road would pass by graveyards and see newly-opened graves, and then they would hurry fearfully on their way because they knew that some devotees of evil had been robbing the very bodies of the dead to gain the materials for their obscene rites. Now and again some terrified wanderer would come by chance upon the Sabbath itself, that dreadful gathering of the witches in a ruined church, when Mass was said backwards amid foul orgies, when unclean spirits came down and mingled with those who had given themselves into their power; when sometimes, even, it was said, the Father of Evil visited his slaves. The Devil was real to men in those days. They believed in him as sincerely as they believed in their patron saint, and they had every reason for their belief. He was ever looming fearfully in the background of their lives. The witch and the wizard were his servants, and they were everywhere. The terms on which he could be enrolled as man's ally were known. His emissaries were ever in the midst. Men saw his hand in many happenings, and they knew his power.

The story of Doctor Faustus, as Marlowe re-created it from the chapbooks and immortalized it, is almost a pattern story of diabolism, as it is described both in the witch-trials and in the voluntary confessions of those devil-worshippers who repented and 'burned their books' while there was yet time. It is the story of an aristocrat among wizards, and Marlowe's Faustus has in him the seeds of the human tragedy that makes Goethe's Faust. But it is essentially a witchcraft-story all the same, and a story that can be understood only in a Christian age. In many ways it is subtler than the average story of the bartered soul. It is not by means of spells—although he tries them—that Faustus brings Mephistophilis to his side; it is by virtue of his revolt against God. But, once his decision is made, the bargain is carried out in precisely the same way as it would be by the village witch saying the Lord's Prayer backwards by the rifled grave of a new-born babe, or under the gallows on which the bones of a murderer hung. Faustus signs away his soul in a contract written in his own blood. Like the village witch, he has his familiar, and his period of power. And, like the village witch in those grim stories that men told each other, with backward glances, round the fire on winter nights, when his appointed time was come the Devil came for him, and he was carried away despairing to an eternity of Hell.

We moderns may read allegory into the epic story of Faust; we may see it as the tragedy of a man haunted by a craving for more power and more knowledge than it is given to man to have. Or we may attempt to rationalize it into an anthropological survival—even, if we are embittered anthropologists, into a Nature myth. But the story is there, stark and unyielding, the story of a man who sold his soul to the Devil and received his price; and it is in its origins the story that was believed of a real man whom our forefathers knew.

WALTER T. RAULT.

Berlioz' opera 'The Damnation of Faust' will be broadcast on Friday evening

A Famous Architect Discusses THE THINGS WE BUILD.

Mr. Clough Williams-Ellis, author of this article, discusses the 'modern style' of architecture and draws again the very definite distinction between Architecture and Building—one which those responsible for erecting buildings are, alas, too apt to forget.
At 4.15 p.m. on Tuesday Mr. Frederick E. Towndrow will touch upon a similar subject in the second of his two talks to schools.

IN studying the trend or development, of any science, art, or technique, your observations and conclusions are unlikely to be generally illuminating if you confine yourself only to your own immediate neighbourhood. In the case of modern architecture, the man who argued cheerfully merely from his knowledge of Welwyn Garden City would scarcely understand the pessimism of an investigator at Peacehaven; whilst anyone basing his conclusions on his observations in Liverpool (the stronghold of latter-day Classic) would make a very different report from the man who had only studied the new buildings at Braintree in Essex, where, almost alone in England, the quasi-cubist domestic architecture of the Continent has obtained a definite footing.

Even London is too small and too conservative an area to generalize from, and, for that matter, so is England. To begin with—and this is what the general English public never seem to grasp—out of every thousand bricks laid on English soil, only a fraction of one brick is laid with any hope or intention of producing Architecture.

In this country there are hundreds of square miles which, though densely built over, contain not one single example of Architecture. You may walk for mile after mile through tight-packed Victorian streets, or for hour after hour through more loosely-developed post-War suburbs, and light upon no house or building of any sort that has the honourable stigmata that raise mere building into the sphere of architecture.

Now, what are these things that make the difference?

Vitruvius said: 'Well building hath three conditions—commodity, firmness, and delight.' He meant that the quality we call 'Architecture' implied convenience and fitness for purpose (*i.e.*, good planning); durability and soundness (*i.e.*, good construction); and that most illusive attribute of all, the power to please the sensitive beholder.

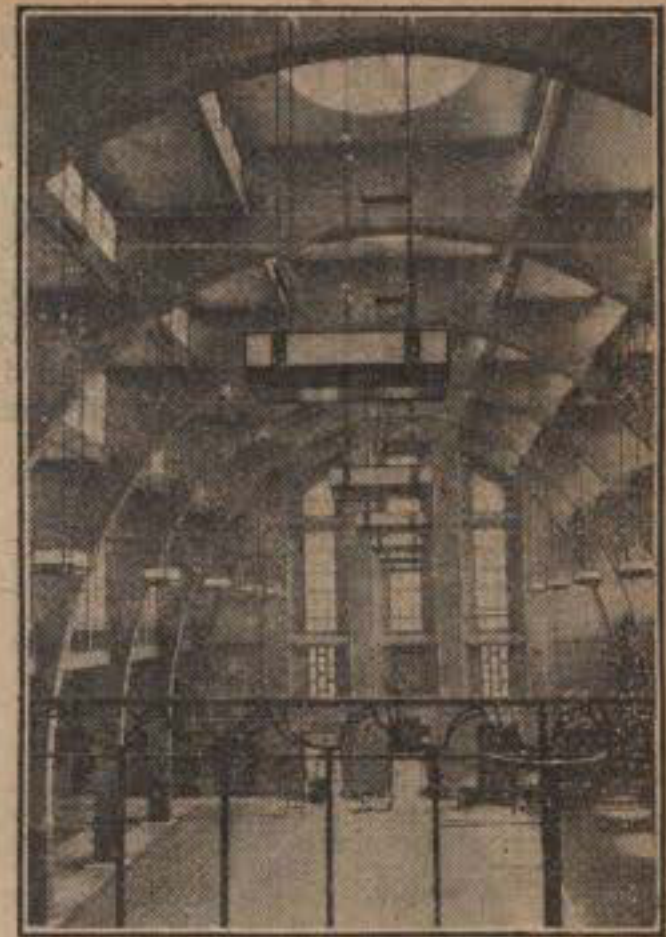
Mr. Geoffrey Scott defines the architectural trinity as mass, line, and coherence; whilst we are all agreed that in judging a building, many marks must be given or withheld for proportion, texture, and colour. But especially for 'proportion.' That is a quality most difficult to define. Sir Edwin Lutyens being asked what it was, replied: 'Proportion is God.' Certainly there is inspiration in it, but also tradition. The moderns say too much tradition, and they prefer new inspirations of their own direct from wherever inspirations come. They take little or no notice of the accepted classical proportions that have, roughly speaking, given delight and satisfaction to the most sensitive and cultivated members of civilized nations for the best part of two thousand years.

They have, so far as is possible, made a fresh start, and some of them have clearly made false starts. They have had the advantage and stimulus of new materials, all kinds of new inventions, and in many places new conditions of life. But there are limits to newness when it comes to useful buildings, especially to dwelling houses—quite definite and obvious limits.

Styles may change, habits may change, but the man who wants a house today is the same size and shape as his ancestor of five thousand years ago. Also the climate of Europe has not altered appreciably since one stone was first laid upon another.

For practical reasons, then, we must, for instance, still have a front doorway at or about ground level, with a stout door in it to shut out the weather, and it is still inconvenient to make it less than two-foot six wide or five-foot-ten high, and wasteful to make it larger than, say, three-foot-six by seven-foot-six. No matter whether your door be of timber or glass or steel, those practical considerations must (or should) govern your design and react on your proportions.

Then your rooms



F. H. Century

THE BIG BUILDING OF TODAY.

The interior of the Royal Horticultural Hall, Westminister, a notable experiment in the use of concrete arches, achieving an effect of simple dignity. The architects were Messrs. Easton and Robertson.

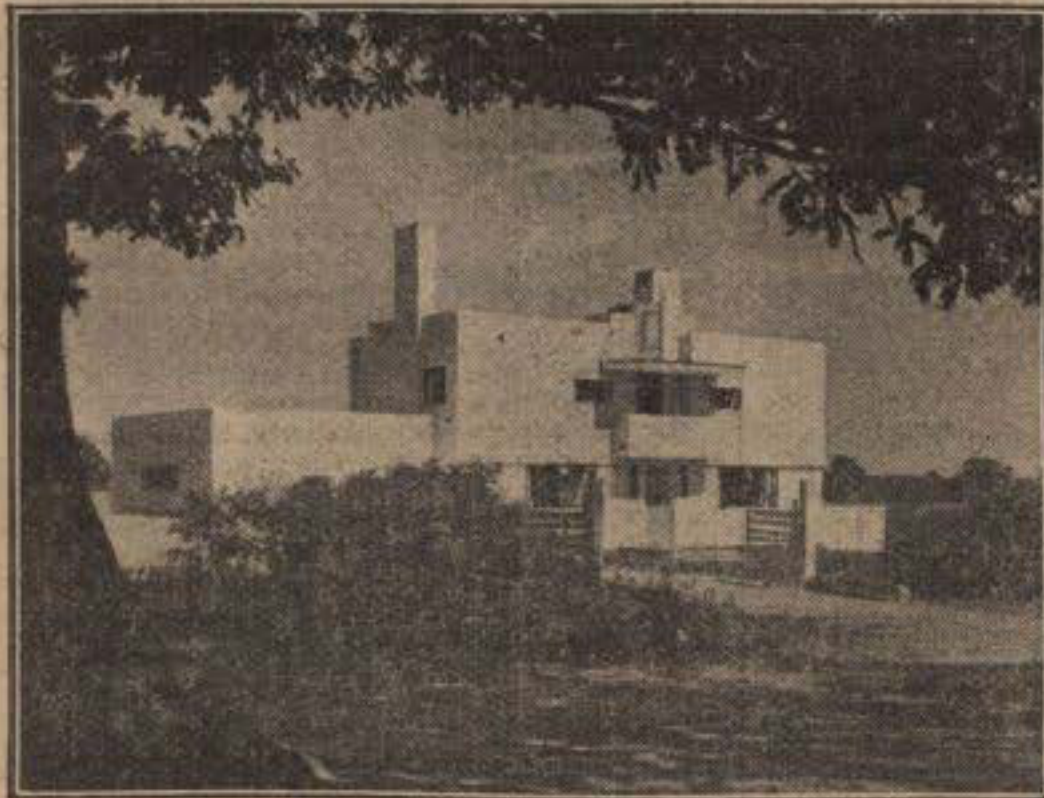
cannot well be less than eight feet high, your windows need to be at a level convenient and pleasant for looking out of and of adequate size for light and ventilation, *i.e.*, for health. Generally speaking, in Northern Europe modern notions of hygiene demand that the windows in a room should be about one-tenth of the floor area.

Thus we see that in spite of reinforced concrete and steel windows and electricity and the rest, the Modernist architect cannot by any means be radically new, so many of the factors being constant. Still, the ingenious architect with a 'modern' mind can always find new ways of meeting old needs, though it is the quite new problems that give him his most exhilarating chances of inventing new solutions.

Outwardly, at least, there is often nothing that is really new about an American skyscraper beyond its immense size. That the latter examples have their upper storeys set back in a series of terraces is due to a city by-law enacted with a view to preventing the undue darkening of the streets. Primarily, it was a purely hygienic-practical-legal measure, though the architects have turned it to great architectural account, and the stepped-back top is now generally accepted as a definite part of 'the skyscraper style.'

Steel, concrete, electric lifts, central heating, rock foundations, high ground values, prosperity, and American idealism are what have made the thrilling New York sky-line not only possible, but perhaps inevitable. But many, if not most, of the American skyscrapers are definitely Romantic, as is also the great new town hall of Stockholm, one of the noblest buildings in the world, ancient or modern. Therefore, even the famous town hall—though alive and

(Continued on page 479.)



S. W. Newbery

A HOUSE IN THE MODERN MANNER,

at Silver End Village, near Braintree, Essex. By Thos. S. Tail, F.R.I.B.A., of the firm of Sir John Burnet and Partners. An example of the 'quasi-Cubist' style of domestic architecture followed to-day on the Continent.



Some Novel Fillings for Sandwiches.

Vevey Sandwiches.

TAKE two bananas, mash them down with a little cream, spread on brown bread and butter, sprinkle a generous amount of grated chocolate on top, cover with another slice of bread and butter and cut into diamond shapes.—*Mrs. J. Anton, Almora, 25, Forest Road, Aberdeen.*

Green Butter Savoury.

Boil 2 ozs. of parsley. Wash and bone 2 ozs. of anchovies and pound with parsley. Put through a sieve and mix with 4 ozs. of fresh butter. Shape into small pats and serve with hot dry toast.—*Mrs. Evans, 15, Bisham Gardens, Highgate, N.6.*

Simple Sandwich Paste.

$\frac{1}{2}$ lb. dates.
2 ozs. desiccated cocoanut (or if preferred, finely milled nuts).
1 lemon.

Put dates into a basin and cover with hot water. Leave about 15 minutes to soak, then drain and pour over another lot of clean hot water. Drain, a second time and they will be clean and soft so that the stones will slip out easily. (Note: If boxed dates are used, one lot of water will do, as they are already clean). Stone and mash thoroughly with a fork. Add cocoanut, mix well, and finally the strained juice of the lemon. Press into jars, and when cool it is ready for use.—*Mrs. H. K. Gray, 160, King Street, Kettering, Northants.*

Home-Made Bloaters Paste.

Take two large-size red herrings; if sold by weight they generally go two to the half pound. Pour on boiling water and let soak all night. Next day take out of water and bone and skin them. Take about 3 ozs. of margarine and mix together with the fish in a basin, with a knife. If served in sandwiches or spread on bread and butter, it makes a nice change in place of jam.—*Miss M. House, The Hawthorns, Amberley, Glos.*

Tasty Sandwich Paste.

1 lb. beef.
 $\frac{1}{2}$ lb. smoked bacon.

Cut into small pieces, put into a basin (without water). Steam until tender enough to be beaten into a paste (about 3 hours). Beat well, season to taste, put into jars. Cover top of paste with a layer of melted margarine. Will keep for a week or two in cold weather.—*Mrs. F. Patrick, 61, Abbey Street, Gateshead, Co. Durham.*

A Halibut Recipe.

Butter a fireproof dish. Put into it a thick slice of halibut. Over it put two sliced tomatoes and sprinkle with pepper and salt. Put on the lid and cook in a moderate oven for $\frac{1}{2}$ hour or so. Make a nice white sauce with 1 oz. butter, 1 oz. flour and enough milk with the liquid from the fish to make rather more than $\frac{1}{2}$ pint. When boiling add 2 tablespoonfuls grated cheese and stir till quite smooth. Pour over the fish, sprinkle with chopped parsley and serve.—*Mrs. Cook, Hillcrest, Thornliebank, N. Glasgow.*

Recipe for Fried Plaice and Bananas.

Wash, fillet, skin and season the plaice. Egg and crumb the fillets. Skin the bananas, cut into two lengthwise and again across, egg and crumb them. Fry in deep fat, drain on soft paper and dish. Serve with a white sauce in sauce boat.—*From a Talk by Prof. V. H. Mottram.*

Listeners who wish to have a printed copy of the breakfast recipes broadcast on February 19, and who have not already applied, should send a postcard to the Empire Marketing Board, 2, Queen Anne's Buildings, London, S.W.1

Foods In Disguise.

THERE are many ways of disguising fat if a person cannot, or will not, take it. Here is a way of cooking carrots so that they take up a good proportion of fat.

Wash and scrape four large carrots. Cut in rings a little thicker than a penny. Place in a lined stewpan with seasoning, $\frac{1}{2}$ oz. butter and three tablespoonfuls of water, and put on a tight-fitting lid. Cook slowly, tossing pan frequently to ensure that carrots do not stick. In ten to twenty minutes the carrots will be tender. Remove lid and cook for a minute or two to evaporate liquid. Dish and garnish with chopped parsley. Eggs again can be hidden in such ways as in the two following recipes.

Invalid Jelly.

Wash two lemons and one orange, grate their rinds; measure their squeezed juice. If not a quarter of a pint, fill to that with water. Place 5ozs. sugar, $\frac{1}{2}$ pt. water, $\frac{1}{2}$ oz. gelatine and the rind in a lined saucepan. Bring slowly to the boil. When all is dissolved remove from fire, add the juice of the fruit and pour the mixture slowly on to two fresh, well-beaten eggs, whisking well. Strain through muslin and put into dainty moulds. When set turn out in the usual way.

Duchesse Potatoes.

Steam the potatoes, sieve and add while hot half an egg and 3ozs. fat for each four potatoes. Season. Place in a bag and vegetable pipe. Pipe in large rosettes in a greased tin. Bake in a hot oven till lightly brown on outside. If liked they may be sprinkled with grated cheese before baking.

And, lastly, milk will often be taken in the form of junket or jelly, when it would otherwise be refused.

Coffee Junket.

Take one pint of milk, two tablespoonfuls of strong coffee and 2ozs. sugar, mix and warm till it is just about body temperature (warm but not hot to the hand). Add the amount of rennet prescribed on the bottle. Pour into custard glasses. When cold, whip some cream, add sugar to taste, and pipe a rosette on top of each cup.

Chocolate Milk Jelly.

Take $\frac{1}{2}$ ozs. chocolate, $\frac{1}{2}$ oz. gelatine (which may as well have been soaked previously in water), $\frac{1}{2}$ oz. sugar and $\frac{1}{2}$ pint of milk, and put all into a lined pan. Warm and stir till gelatine and chocolate are dissolved. Pour on to a well-beaten egg. Return to fire and stir slowly for a few minutes (do not boil). Allow to cool slightly, add vanilla if liked, pour into mould.—*From a talk by Miss J. Lindsay and Professor V. H. Mottram.*

Labour-Saving in Home Training.

WITHOUT being lazy, we all like to save ourselves trouble. The most efficient people are those who know how to save themselves exertion at their work. The same fact applies to those who bring up children. The only difference is that children do not always follow rules. So you cannot make plans ahead as to how to bring them up.

The whole secret of how to labour-save in home training is—never give in till you have trained your child. Let us take a few of the daily troubles we come up against.

The baby crying is one problem. As you know, a baby mostly cries because he is hungry, wet, tired, or has indigestion. But a baby cries also to be picked up. If you do so, he will be quiet for a

moment. But the wise mother sees he is not suffering, turns his pillow, puts him back in his cot, and the baby soon ceases to cry.

Be regular in your day. Children are such creatures of habit, and regularity in the long run will save you both time and trouble. The mother, or woman, who does not work methodically is always behindhand. It is the same with children. If they always get up and do things at the same time, and in the same way, you save yourself constantly giving orders. They do it mechanically.

A child will soon learn to dress himself. Teaching him to do so needs patience, but you soon reap your reward. If every day your children get up, dress themselves, and tidy their rooms, doing it automatically, you will soon feel the week you had to spend in teaching them was worth while. A child loves to help. He loves to feel important. So again with a little patience you get a helper, not a hinderer.

The next problem is the child who is finicky over his food. If your child has learnt to take your 'No,' you will have less trouble than the mother with a spoiled child. But scraps between meals, tastes here and there, and a pandering to too many fads will make the child feel himself important; and from trying to attract attention by not eating, he soon will not be able to eat. If the child learns to lay the table, and takes a pride in having nice table manners, his own healthy appetite will do away with fads.

There is another way which ends in trouble. Never threaten and never bribe. You will soon lose the child's respect if you do.—*From a talk by the Hon. Mrs. St. Aubyn.*

This Week in the Garden.

GROWTH is beginning, and climbing plants and shrubs on walls should be pruned, and the growths necessary to cover bare spaces should be tied in. If the frosts have killed the top growth of any tender shrubs on walls, it is not advisable to root them all out yet. In many cases it would be better to cut them to the ground level for the time being, for some plants will throw up vigorous shoots from the root stock after the top growth has been killed.

Clematis of the Jackmani type ought to be pruned if this is not already done. These clematis may be cut back to where young growths are breaking near the base. For other types such as Anemiflora and Languinosa varieties, the pruning consists of removing weak and worn-out growth, retaining only sufficient vigorous shoots to cover the allotted space. Clematis benefit by a yearly mulch of well-decayed cow manure.

On light soils which work freely, hardy annuals should be sown outdoors. The poor results we so frequently see with annuals can often be attributed to late and thick sowing. The ground should be as well prepared for annuals as for the herbaceous border. The common practice of digging over a small patch and scattering enough seeds on it to sow ten times the area is not the way to get the best results. The seed should be sown thinly, preferably in lines, and then the hoe can be run between the lines when the seedlings are small.

There should be no delay in getting ready every piece of ground in the vegetable garden as it becomes vacant. It is much better to get the ground prepared in advance, so that the manure may be more completely incorporated with the soil, than to sow or plant immediately after manuring.

Spring cabbage should be gone over and the blanks made up, afterwards giving the soil a stir with the hoe.—*Royal Horticultural Society's Bulletin.*

Make the Melody

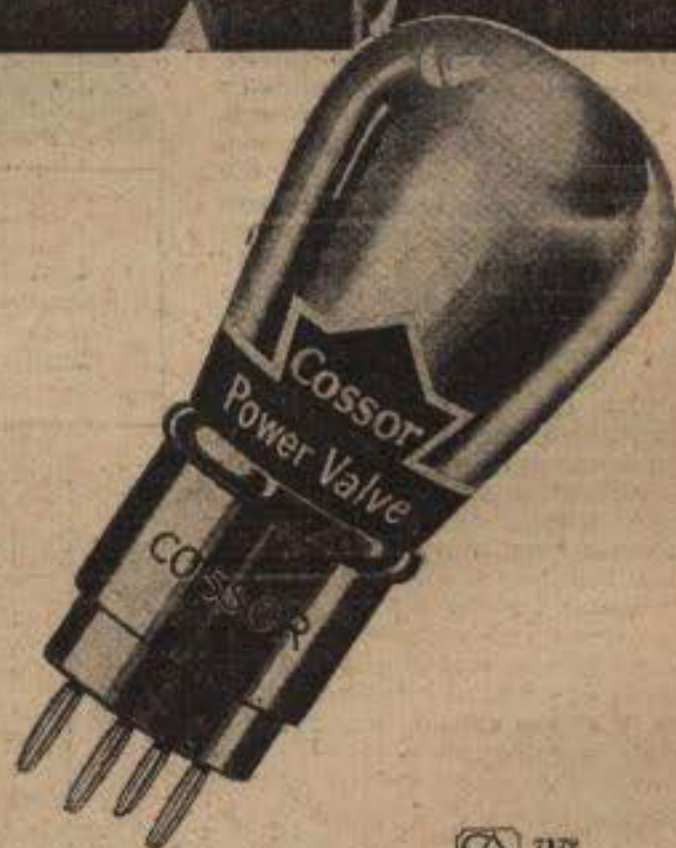
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SUNDAY, FEBRUARY 24
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,502.5 M. 192 KC.)



9.5
Emilio
Colombo

10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

3.30 An Orchestral Concert

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

- Processional March, 'The Queen of Sheba' *Goldmark*
- Suite, 'Caucasian Sketches' *Ippolitov-Ivanov, arr. Finck*
- In the Mountains; In the Village; In the Mosque; Procession of the Sirdar

LIKE Glazounov, Ippolitov-Ivanov has been recognized by the present government of Russia. In 1923 he was given the title of 'People's Artist of the Republic.' Born in 1859, he was a pupil of Rimsky-Korsakov, and has held the posts of conductor at the Tiflis Opera, and Professor of Composition in the Conservatoire at Moscow. In composing music with an Eastern flavour he is on ground which is familiar to him, and these Caucasian Sketches are full of vivid suggestion of the Near East.

3.55 PERCY HEMING (Baritone) and Orchestra

- Wolfram's Arias ('Tannhäuser') *Wagner*
- Gazing around upon this fair assembly
- O Star of Eve

WAGNER was fond of introducing real personages from history into his Operas, and several of the characters in *Tannhäuser* actually belonged to the age which the Opera describes. Wolfram von Eschenbach, who appears as one of the Minstrel Knights, was a distinguished poet of those far-off days; some have thought him the most important figure in the literature of the late twelfth and early thirteenth centuries. He counted himself a soldier rather than a poet, and there is no doubt that with spear and sword he did noble service on behalf of the Landgrave Hermann, his Feudal chief in the Opera, as in real life he actually was. Of his own poetry, he wrote with quite needless modesty, though, so far as we can guess, in all sincerity. A considerable volume of it has come down to the present day; best known is the long poem, 'Parsifal,' in which the story of the Grail and its Knights is set forth with profound reverence and much beauty; reverence was clearly a dominating influence in his life. The sentiments which Wagner gives him to sing as the first competitor in the Song Contest in *Tannhäuser* are very much those which he not only preached, but practised in real life—loyal service and faithful devotion to one lady; here he speaks of her as a star to which his spirit looks with steadfast faith.

His other song, even better known, is taken from the third act of the Opera. Elizabeth has been praying for the errant Tannhäuser at a wayside shrine, and has sadly and gently declined Wolfram's offer to escort her home to the Castle. He sings this song, as he watches her climb the heights, with the evening star rising in the sky above the Wartburg.

4.2 ORCHESTRA

- Scherzo, Op. 45 *Goldmark*
- Valse, Op. 34, No. 1 *Moszkowski*
- Serenade, Op. 7 *Glazounov*

4.22 PERCY HEMING

- Siesta *Besly*
- Oak Tree Bough *Bairdow*
- An Epitaph *Besly*
- Love went a-riding *Frank Bridge*

4.30 ORCHESTRA

- A Phantasy of Life and Love *Cowen*
- Ballet Music, 'Romeo and Juliet' *Gounod*

LISTENERS know Sir Frederic Cowen best as a composer of graceful and happy music

5.0

A VIOLONCELLO RECITAL

by

GASPAR CASSADO

- Adagio *Bach, arr. Siloti*
- Sonata *Locatelli arr. Piatti*
- Allegro; Adagio Minuetto;
- Guitaro *Moszkowski*
- Serenata *Gaspard Cassado*
- Dance of the Green Devil *Gaspard Cassado*

(For 5.30 to 6.15 Programmes see opposite page)

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of Child Haven, the Children's Home of the West Ham Central Mission, by Mrs. R. ROWNTREE CLIFFORD

THE West Ham Central Mission already runs a Church at West Silvertown, an old folks' home, a hostel, and numerous other institutions. Tonight's appeal is for a sum of £2,000 to support for a year the new Children's Home which has just been established in a spacious house, with a playing field, at Hutton, near Brentwood, and for a further £3,000 to provide some necessary extensions. The previous home, which was much smaller, has for seven years given over 300 delicate children from the slums a chance to live, grow strong and make good, and, though many of them were desperately ill, not one died.

Contributions should be sent to the Rev. R. Rowntree Clifford, West Ham Central Mission, 409, Barking Road, London, E.13.

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

9.5 Emilio Colombo and his Orchestra

From the Hotel Victoria

OLIVE KAVANN and PERCY KAHN (Solos and Duets)

- ORCHESTRA
- Minuet for Strings *Bocherini*
- PERCY KAHN
- At Dawning *Cadman*

- ORCHESTRA
- Arabesque *Debussy*
- EMILIO COLOMBO
- Adagio Religioso and Finale Marziale, (Concerto No. 4) *Vieuxtemps*

- OLIVE KAVANN
- Bercesse *Gretchaninov*
- The Star *Rogers*

ORCHESTRA
Selection, Italian Popular Songs *arr. Colombo*

- OLIVE KAVANN and PERCY KAHN
- Harp of the Woodland *Martin arr. Kahn*
- The Old Sweet Song *Kreisler*
- Per Valli; Per Buschi *Blangini*

- ORCHESTRA
- Fantasia, 'Tosca' *Puccini*

10.30 Epilogue

'The Way, the Truth, and the Life'



THE DUCHESS AT CHILD HAVEN.

Last May the Duchess of York performed the opening ceremony of the new children's home for which an appeal is to be broadcast from London and Daventry tonight. She is here seen receiving the key from a crippled boy.

which often has for subject the fresh open air of England. Here he is in more serious vein, and this Fantasy of Life and Love is a full-sized orchestral poem. He has given us no clue, beyond its title, to the images or thoughts it expresses, and the hearer is left to exercise his own imagination. It begins with a stern movement with two closely allied tunes, and after some stress and conflict, passes to a tranquil mood with a melody which the clarinet begins. It soon grows more strenuous and impassioned, and though there are again one or two quiet moments, it is the thought of striving which mainly prevails, until we reach another broad, impressive section near the end.



(For 3.30 to 5.30 Programmes see opposite page)

5.30 SCENES FROM OLD TESTAMENT HISTORY

The Destruction of Sennacherib's Army

IN his distress Hezekiah rent his clothes and covered himself with sackcloth, and went into the house of the Lord; his servants he sent to Isaiah the prophet to ask his advice.

Isaiah prophesied the immediate destruction of the Assyrian host, and the imminent death of Sennacherib by the sword in his own land.

But in spite of this, Hezekiah received a letter from Sennacherib once again demanding his surrender. This time, however, he took the letter and laid it before the Lord in the temple. That night his prayer was answered, for the angel of the Lord went out, and smote in the camp of the Assyrians an hundred fourscore and five thousand: and when they arose early in the morning, behold, they were all dead corpses.

5.45-6.15 app. Church Cantata (No. 113) Bach

Relayed from the Church of the Messiah, Birmingham

'HEER JESU CHRIST, DU HOCHSTES GUT'

'Lord Jesus Christ, Thy Blessed Grace'

LILIAN COOPER (Soprano)

ESTHER COLEMAN (Contralto)

JOHN ARMSTRONG (Tenor)

HAROLD WILLIAMS (Baritone)

CYRIL CHRISTOPHER (Continuo)

THE BIRMINGHAM STUDIO CHORUS

and

ORCHESTRA

Conducted by JOSEPH LEWIS

The words of the Cantata are as follows.

I.—Chorus.

Lord Jesus Christ, Thou Fountain pure Of grace and mercy blessed, See Thou the torment I endure, How sore I am oppressed, As cruel darts that pierce my heart I feel the pang of conscience smart, Of sin I stand confessed.

II.—Aria (Alto).

Have pity, Lord, oh take from me My sin, my desolation, For Thou hast died upon the Tree That I might know salvation, That evil may not bring me low, To suffer lasting pain and woe, And at the last to perish.

III.—Aria (Bass).

I know, when I have God sworn, When from His way my feet have wander'd Nor on His word my thought hath ponder'd, How I by grief and fear am torn, And sore my troubled heart hath chafed, But that Thy word hath hope vouchsafed.

IV.—Recitative (Bass).

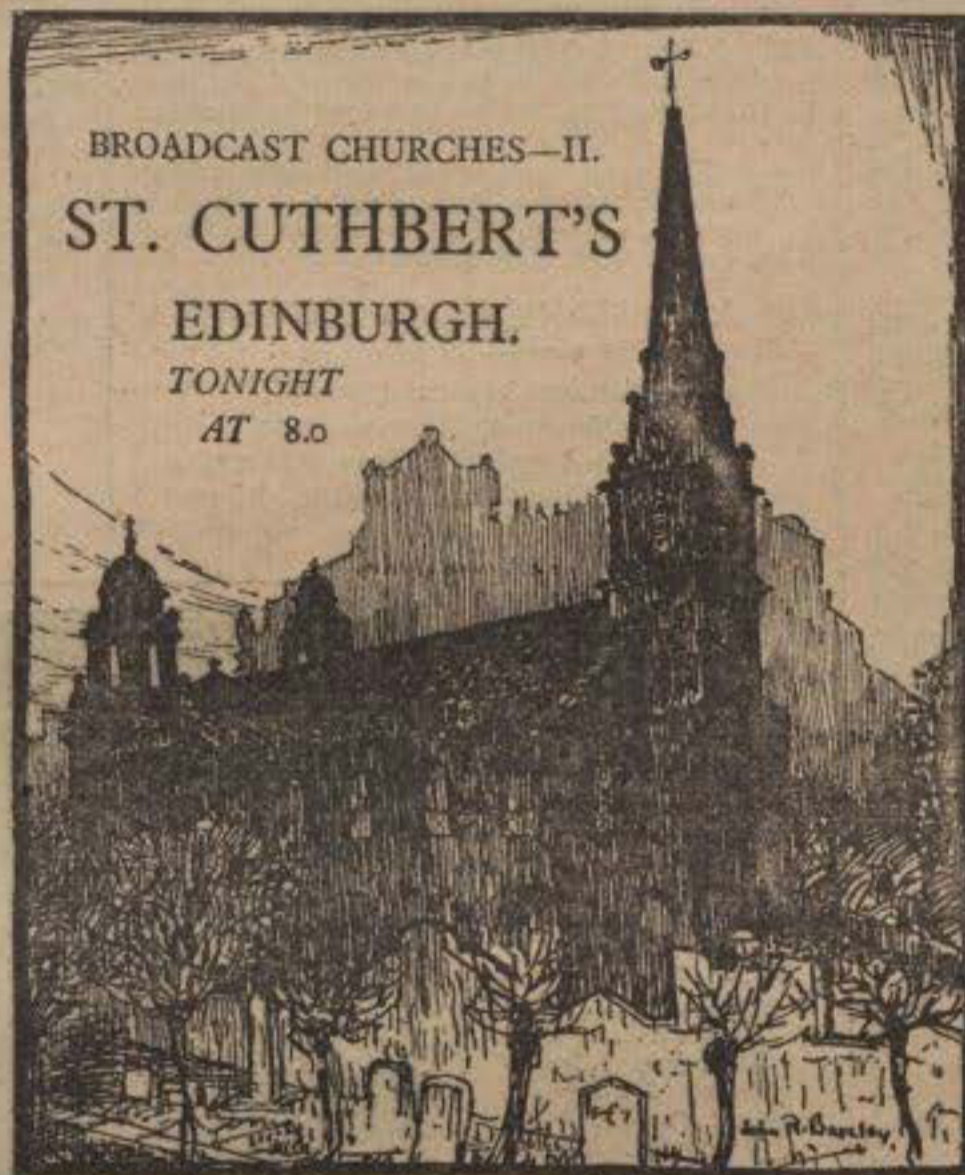
Thy healing Word hath brought me hope, O Saviour mild and tender, And now my breast, that was by cruel fears oppress'd, To new won pow'r and joy shall waken, The sorely grieving heart that only tears had known and bitter smart, The Saviour's grace unto itself hath taken; Such comfort in my soul His Word hath wrought, And to my spirit joy hath brought, As of the Spring-tide's splendour, My soul is fill'd with gladness; No more can gnawing conscience afflict my heart with sadness, For God all merciful hath said At last His faithful ones and holy With manna shall be fed, When to our Saviour we are led In spirit meek and lowly.

V.—Aria (Tenor).

Jesus saith to sinners, 'Come,' Gracious word of hope that blisseth! He gives repentant sinners peace, And brings to everyone release, Who all his sin confesseth.

THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry



BROADCAST CHURCHES—II.
ST. CUTHBERT'S
EDINBURGH.
TONIGHT
AT 8.0

ST. CUTHBERT'S PARISH CHURCH, EDINBURGH.

By THE RT. REV. NORMAN MACLEAN, D.D.

THE Parish Church of St. Cuthbert, Edinburgh, which is now the centre of many of the services broadcast in and from Scotland, occupies one of the most beautiful sites in the world. The loch beside which St. Cuthbert founded the original church has been drained, but the castle, high-perched on the unscaleable rock; looms above it, and the roar of the traffic swinging along the streets is muffled by trees, so that the great church in the mouth of the valley, with the centuries brooding over it, is a centre of calm in the surge. There the worship of God has never ceased for 1,250 years. It is the oldest of all the sacred sites in Edinburgh.

None can visit it without a wistful feeling of the strange vicissitudes of time coming across the heart. For on that site worship has been offered after many forms—Roman Catholic, Presbyterian, Episcopalian, and Presbyterian at last. It has seen many poignant scenes. In the year when the great Marquis of Argyll went to the scaffold and the horrors of persecution were let loose, the minister of St. Cuthbert was David Williamson. He was driven out, but in his farewell sermon he prophesied: 'I will return again and die minister of this kirk.' After twenty-eight years the prophecy was fulfilled. At the Revolution Settlement he returned to his old church.

The present church, impressive from its vast size, was built over thirty years ago. Nothing remains of the ancient churches. The reason is that every time the castle was besieged, the church stood in the line of fire as the ramparts replied to the enemy batteries across the valley. Century after century the church was rebuilt, only to be again battered to pieces by the guns. Now peace lies like a shaft across the valley, and the peals of St. Cuthbert's chime out their message of hope over the city. Though church has given way to church, the site is the same. And round the church lie the generations in their resting graves. On the top of a little knoll lies Dr. Quincey, sleeping a deeper sleep than opium ever brought him; and only the other day the mother of the late Lord Haldane was here gathered to her fathers after a life of over a hundred years. The 'great cloud of witnesses' broodeth over the church in the hollow.

The church is unique in that it is served by two collegiate ministers who are equal in status. It would seem impossible but it works. The church can seat over 2,000 worshippers. It has a highly trained choir and a famed organist. It has a membership of over 3,600 communicants. At the Easter Communion of last year the community numbered 2,206. This year the church has been beautified and the organ reconstructed. Doubtless the coming years will bring their changes also, for nothing abideth constant; but the great church will still stand in the heart of the city witnessing to the passing generations that life is greater than livelihood and that man's chief end is to glorify God.



VI.—Recitative (Tenor).

The Saviour bids all sinners come; How sweet that word upon mine ears is falling He calls: 'Come ye to Me, all ye that labour and have striven, Come to the Fountain of mercy given, For to Myself my lov'd ones I am calling.' I hear Thee, Lord, I come to Thee, as a pilgrim repentant praying, And with a humble heart, 'O God, have mercy!' saying, Oh, comfort Thou my weary soul, And by Thy precious blood, oh make me whole, And from my sin set free; so with the blessed ones of God enfold me And safe within Thine arm in love and faith that cannot fail, oh Saviour, hold me, Thy child in Heaven let me be.

VII.—Duet (Soprano and Alto).

Pardon me, Lord, to Thee I pray, nor let thy righteous wrath confound me, This heavy yoke oh take away, in chains of sin hath Satan bound me, Lord, with Thy peace my heart be filled, So shall my life show forth Thy praise thro' all my days, And go the way that Thou hast willed.

VIII.—Chorus.

So with Thy spirit strengthen me, For me Thy side was wounded; Cleanse me with blood that flowed from Thee When my last hour hath sounded; Take me to Thee when seems Thee best, In faith I come at Thy behest To be with Thee united.

English text by D. Millar Craig, copyright by the B.B.C. 1928.
Next week's Cantata is No. 12, 'WHEN BLACKEN' ('Weeping, mourning').

8.0-8.45 A Religious Service

S.B. from Edinburgh

Relayed from St. Cuthbert's Parish Church, Edinburgh

Order of Service:

Metrical Psalm, No. 95, vv. 1-8

Prayer

Hymn, 'We sing the praise of Him Who died' (R.C.H., No. 109) (A. and M., No. 200)

Scripture Lesson

Hymn, 'When I survey the wondrous Cross' (R.C.H., No. 106) (A. and M., No. 108)

Prayer

Anthem, 'Blessing, Honour, Glory and Power' Bach

Address by the Rev. C. H. RITCHIE, M.A., Rector of St. John's Episcopal Church, Edinburgh (formerly of St. Martin-in-the-Fields)

Hymn, 'At even, ere the sun was set' (R.C.H., No. 277) (A. and M., No. 20)

Benediction

(For 8.45 to 10.30 Programmes see opposite page)

10.30 Epilogue

'THE WAY, THE TRUTH AND THE LIFE'

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 unexpectedness 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 474, where it will not intrude itself upon those who still wish to approach it unprepared.

★
Tune in
HILVERSUM

(1,071 metres)

on Sunday Night
February 24

for the Brandes Radio Concert
conducted by Hugo de Groot

5.40 P.M. to 7.10 P.M.

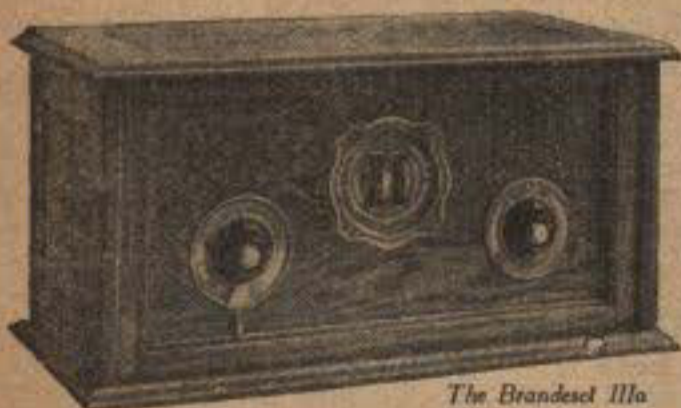
★
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PROGRAMME

1. OVERTURE, *La Dame Blanche*, by Boieldieu.
2. INVITATION A LA VALSE, by C. M. v. Weber.
3. MOMENT MUSICAL, by Schubert.
4. HUNGARIAN RHAPSODIE, Nr. 14 in F minor, by Fr. von Liszt.
(Piano-solo with accompaniment of Orchestra.)
Solo by Bernard Drukker.
5. OVERTURE, *The Merry Countess*, by Joh. Strauss.
6. VIENNA BEAUTIES, by C. M. Ziehrer.
7. SELECTION, Chimes of Normandy, by Robert Planquette.
8. TANGO, Rosita, by Paul Dupont.
9. Parade of the Elephants, by A. de Basque.
10. BALLET MUSIC, Dances of the Hours, from *Gioconda*.

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SUNDAY, FEBRUARY 24
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A POETRY READING FOR LOVERS OF TREES, selected from the Modern section of 'The Book of the Tree,' an Anthology edited by Georgina Mase

'The verie essence, and, as it were, spring-heads and origine of all musick is the verie pleasaunte sounde which the trees of the Forest do make when they growe.'

4.0 A MILITARY BAND CONCERT

MAY HUXLEY (Soprano)

HUBERT EISEDELL (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Grand March, 'Invocation to Battle' (Rienzi) Wagner

4.8 HUBERT EISEDELL

Have you seen but a whyte lily grow

Anon., arr. Dolmetsch
Sweet Nymph, come to thy Lover*Morley, arr. Keel*

Go to bed, sweet muse

Jones, arr. Keel

Whither runneth my sweetheart?

Bartlet, arr. Keel

4.16 BAND

Ballet Music, 'Carmen'..... Bizet

Prelude, 'The Toreadors'; Intermezzo, 'Nocturne';

Entr'acte, 'The Dragoons of Alcala';

Bohemian Dance

4.32 MAY HUXLEY

Scene and Cavatina, 'Bel raggio'

('Bright ray')

('Semiramide')

Rossini

4.38 BAND

Gipsy Overture, 'Chal Romano'..... Ketelbey

4.48 HUBERT EISEDELL

You in a Gondola..... Clarke

London Bridge..... Besly

The Sea hath its Pearls..... Percy Harmon

4.56 BAND

Selection, 'La Gioconda'..... Ponchielli

5.12 MAY HUXLEY

Romance, 'Thou art flown' ('Tales of Hoffmann')

Offenbach

Chant Venitien..... Bemberg

5.20-5.30 BAND

Three Dream Dances..... Coleridge-Taylor

8.0 A Religious Service

From the Birmingham Studio

Order of Service:

Hymn, 'All ye who seek a comfort sure' (English Hymnal, No. 71)

Prayers

Hymn, 'Have mercy, Lord, on me' (English Hymnal, No. 74)

Reading

Hymn, 'Jesus, Lord of Life and Glory' (English Hymnal, No. 75)

Address by the Rev. C. A. H. Lowe, of St. Mary's Church, Bearwood

Hymn, 'The Highest and the Holiest Place' (English Hymnal, No. 210)

Benediction

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Birmingham General Hospital, by Mr. A. LEANEY (House Governor). Contributions should be sent to the House Governor, General Hospital, Birmingham

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Choral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS

and

AUGMENTED ORCHESTRA

Leader,

FRANK CANTELL

Conducted by

JOSEPH LEWIS

LILIAN COOPER

(Soprano)

ESTHER COLEMAN

(Contralto)

JOHN ARMSTRONG

(Tenor)

HAROLD WILLIAMS

(Baritone)

I

'HIAWATHA'

(Coleridge-Taylor)

Part 1: Hiawatha's Wedding Feast.

Part 2: The Death of Minnehaha

ALTHOUGH Coleridge-Taylor had produced a number of other works before it, many of which won more than merely respectful interest, it was the appearance of the first part of 'Hiawatha,' in 1898, which spread his fame all over the English speaking world. And as it was his first really important success, so it has

remained the most popular of all his music; in its vivid and yet simple rhythm, its fresh and natural melody, and in the warmth of its orchestral treatment, his music is obviously ideally mated with Longfellow's poem. The 'Wedding Feast' was given alone at first, the second part, 'The Death of Minnehaha,' appearing a year later at a North Staffordshire Festival. 'Hiawatha's Departure,' which completes the trilogy, was first given by the Royal Choral Society in London in the spring of 1900.

II

'SEMELE'

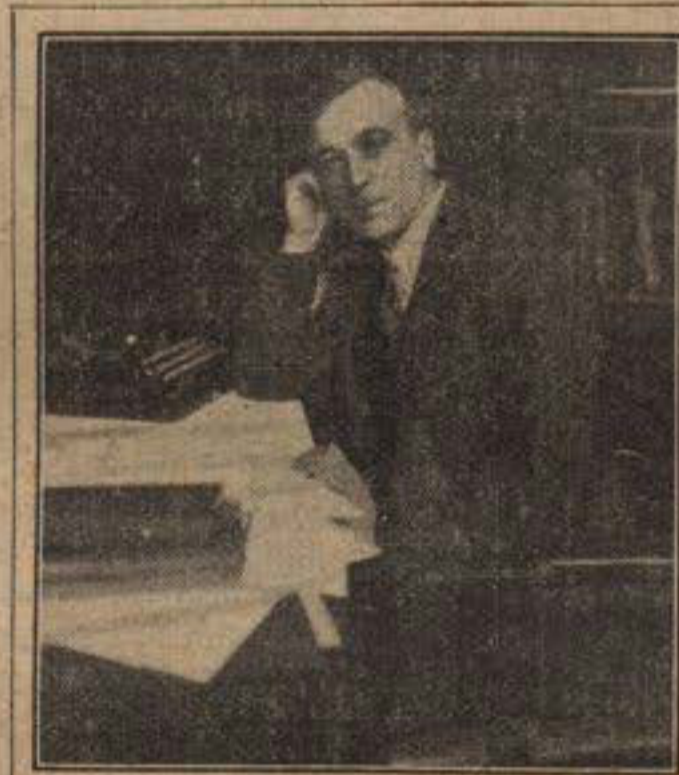
(Handel)

Selections from the above Secular Oratorio will be sung

HANDEL'S *Semele* was never quite sure whether it was an opera or an oratorio, and it really matters very little which it is called. It has its strongly dramatic moments, and the music would be in every way as well suited for stage performance as many of his operas, although there is not very much action nor opportunity for spectacular effect. The text was adapted from a book of Congreve's which appeared in 1707, and the first performance of Handel's work was at Covent Garden Theatre in 1744. It was announced as 'Semele, after the manner of an Opera,' and very soon afterwards as 'Semele, after the manner of an oratorio.' It has also been called 'A Dramatic Performance' and one authority describes it as 'An English Opera, but called an Oratorio.'

10.30

Epilogue



H. Baker

Mr. A. LEANEY,
House Governor of the General Hospital,
Birmingham, for which he will broadcast an
appeal tonight.

4

Sunday's Programmes continued (February 24)

5WA CARDIFF. 323.2 M. 928 KC.

3.30-6.15 app. *S.B. from London*
6.30 A Religious Service
 Relayed from Conway Road Wesleyan Church
Order of Service:
 Hymn, 'Hail, Thou once despised' (M.H.B., No. 189)
 Brief Invocation and Lord's Prayer (Chanted)
 Hymn, 'Come unto Me, ye weary' (M.H.B., No. 287)
 Scripture Lesson, John xii, 12-36
 Anthem, 'In humble faith and Holy love'
George Garrett
 Prayer
 Hymn, 'Guide me, O Thou great Jehovah' (No. 615)
 Sermon by the Rev. A. WINSOR YEO
 Hymn, 645, 'The day Thou gavest'
 8.0 *S.B. from Edinburgh (See London)*
 8.45 **THE WEEK'S GOOD CAUSE:**
 An Appeal on behalf of 'Cardiff Poor Cripples' Aid Society,' by Sister IDA GERMAN
 8.50 *S.B. from London (9.0 Local Announcements)*
 10.30 **Epilogue**
 10.40-11.0 **The Silent Fellowship**

5SX SWANSEA. 294.1 M. 1020 KC.

3.30-6.15 app. *S.B. from London*
 6.30 *S.B. from Cardiff*
 8.0 *S.B. from Edinburgh (See London)*
 8.45 *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. 1040 KC.

3.30-6.15 app. *S.B. from London*
 8.0 *S.B. from Edinburgh (See London)*
 8.45 *S.B. from London (9.0 Local Announcements)*
 10.30 **Epilogue**

5PY PLYMOUTH. 398.3 M. 757 KC.

3.30-6.15 app. *S.B. from London*
 8.0 *S.B. from Edinburgh (See London)*
 8.45 *S.B. from London (9.0 Local Announcements)*
 10.30 **Epilogue**

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 **The Northern Wireless Orchestra**
 Conducted by T. H. MORRISON
 Overture, 'Leonora' *Beethoven*
 Water Music *Handel, arr. Harty*
THE CHILWORTH SINGERS
 Hymn before Action *W. Davies*
 Indian Dawn *Zameerik*
 Viking Song *Coleridge-Taylor*
ORCHESTRA
 Second Symphony in D *Haydn*
 Adagio, leading into Allegro; Andante;
 Menuetto; Allegro spiritoso
THE CHILWORTH SINGERS
 Harmonized Songs:
 (a) The Meeting of the Waters ... } *Irish Air*
 (b) Off in the Stilly Night }
 (c) Oh, Breathe not His Name *Charles Wood*
ORCHESTRA
 Overture, 'The Magic Flute' *Mozart*

5.0-6.15 app. *S.B. from London*
 8.0 *S.B. from Edinburgh (See London)*
 8.45 **THE WEEK'S GOOD CAUSE:**
 Brigadier-General Sir BROMLEY DAVENPORT, K.C.B., C.M.G., C.B.E., D.S.O., T.D., Lord-Lieutenant of Cheshire, appealing on behalf of the Chester Royal Infirmary
 Donations should be sent to the Chester Royal Infirmary, Chester
 8.50 *S.B. from London (9.0 Local Announcements)*
 10.30 **Epilogue**



The Rev. A. WINSOR YEO will preach in the service from Conway Road Wesleyan Church that will be relayed by Cardiff Station this evening at 6.30.

Other Stations.

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

3.30-6.15 app. :- *S.B. from London.* 8.0 :- *S.B. from Edinburgh.* 8.45 :- *The Week's Good Cause: Appeal on behalf of the Byker Sun-Ray Clinic by Sir Thomas Oliver.* 8.50 :- *S.B. from London.* 10.30 :- *Epilogue.*

5SC GLASGOW. 401.1 M. 798 KC.

3.0 :- *S.B. from Aberdeen.* 5.0-8.15 app. :- *S.B. from London.* 8.0 :- *S.B. from Edinburgh.* 8.45 :- *The Week's Good Cause: The Glasgow Council of Juvenile Organizations. Appeal by Col. J. A. Roxburgh, LL.D., J.P., Hon. Vice-President.* 8.50 :- *Weather Forecast, News.* 9.0 :- *Scottish News Bulletin.* 9.5 :- *S.B. from London.* 10.30 :- *Epilogue.*

2BD ABERDEEN. 311.2 M. 964 KC.

3.0 :- *A Gaelic Service, conducted by the Rev. Roderick MacLeod, Superintendent of the Highland Missions, United Free Church. Relayed from King's College Chapel.* 3.45 app. :- *An Octet Concert. The Station Octet: Military March (Schubert); Overture, 'Coriolanus' (Beethoven). Ernst Hargreaves (Tenor), with Octet Accompaniment: The Prize Song ('The Mastersingers') (Wagner); All hail thou dwelling ('Faust') (Gounod). Octet: Suite in D Major (Bach); Water Music (Handel). Ernst Hargreaves: Your tiny hand is frozen ('La Boheme') (Puccini); The Sun Returns ('Eugene Onegin') (Tchaikovsky); Lend me your aid ('Irene') (Gounod). Octet: Drink to me only with thine eyes (Quilter); Mennet and Finale from Symphony No. 11 (The Military) (Haydn). 5.0-6.15 app. :- *S.B. from London.* 8.0-8.45 :- *S.B. from Edinburgh.* 8.50 :- *S.B. from London.* 9.0 :- *S.B. from Glasgow.* 9.5 :- *S.B. from London.* 10.30 :- *Epilogue.**

2BE BELFAST. 362.7 M. 951 KC.

3.30-6.15 app. :- *S.B. from London.* 8.0-8.45 :- *S.B. from Edinburgh.* 8.50 :- *S.B. from London.* 10.30 :- *Epilogue.*

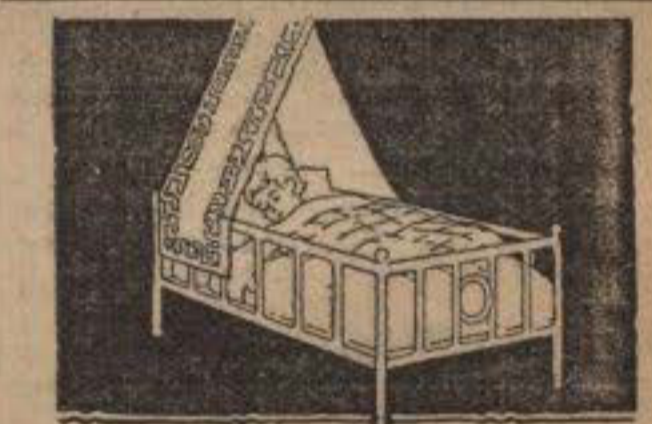
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**7.45
Military
Band
Concert**

- 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—VIII, The Law and Citizenship'**
 11.0 (*Daventry only*) **Gramophone Records**
 Clifton (Part I) *Bizet*
 12.0 **A BALLAD CONCERT**
 ENID LEGGETT (Soprano)
 F. H. GRISEWOOD (Baritone)
 12.30 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
 1.0-2.0 **ORGAN RECITAL**
 by **EDGAR T. COOK**
 From Southwark Cathedral
 MONA LEIGH (Violin)
 EDGAR T. COOK
 Introduction and Fugue in G Minor *Filson Young*
 Prelude on Hyron Tune, 'Irish' *Kilson*
 In Exitu Israel *Harwood*
 MONA LEIGH
 Romance in F *Beethoven*
 EDGAR T. COOK
 Fantasia and Fugue in G *Parry*
 MONA LEIGH
 Pastorale *Vaughan-Williams*
 Sicilienne and Rigaudon *Krcialer*
 EDGAR T. COOK
 Toccatina (King's Lynn) }
 Cradle Song } *Harvey Grace*
 Scherzo }
 Laus Deo (Praise to God) }
 2.0 **BROADCAST TO SCHOOLS**
 Reading for Secondary Schools: French, by **CAMILLE VIEBE: Rostand, 'Les Romanesques,' Act III, Scenes III and IV**
 2.20 **Musical Interlude**
 2.30 **Miss RHODA POWER, 'What the Onlooker Saw (Course II): Tudor and Stuart Times—VII, The First English Ambassador comes to India'**
 2.55 **Musical Interlude**
 3.5 **Miss RHODA POWER, 'Stories from Mythology and Folk Lore—How the Birds and the Flowers were given their Colours' (Flemish)**
 3.20 **Musical Interlude**

MONDAY, FEBRUARY 25
2LO LONDON & 5XX DAVENTRY
 (358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.35
An Hour
of
Chamber Music**

- 3.30 **A Ballad Concert**
 MURIEL SOTHAM (Contralto)
 ROLAND JACKSON (Tenor)
 SPENCE MALCOLM (Violin)
 4.15 **ALPHONSE DU CLOS and his ORCHESTRA**
 From the Hotel Cecil
 5.15 **THE CHILDREN'S HOUR:**
 CECIL DIXON will play 'Ragamuffin' (*John Ireland*) and other Pianoforte Solos
 'The Pirate's Aunt' (to say nothing of his victims!)—a humorous Story written by W. W. Kersley Holmes
 Sea Shanties (*Terry*) will be sung by REX PALMER
 'Things to Remember when playing Association Football,' by G. F. ALLISON
 6.0 'My Day's Work'—VIII, Mr. F. CLIFFORD PARRY—A Cowman
 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
 6.30 **Boys' and Girls' Clubs Bulletins.** National Council of Girls' Clubs—Miss MABEL BRUCE—'Are we afraid of Freedom?': National Federation of Boys' Clubs Bulletin
 6.45 **THE FOUNDATIONS OF MUSIC**
 BEETHOVEN—VARIATIONS FOR PIANOFORTE
 Played by V. HELY-HUTCHINSON
 7.0 **Mr. DESMOND MACCARTHY: Literary Criticism**
 7.15 **Musical Interlude**
 7.25 **Signor S. BREGLIA: Italian Talk—III, from the first Novella by E. Castelnovo, from line 4, p. 29, 'Non c'era,' to line 8, p. 32, 'due giorni'**
 7.45 **A MILITARY BAND CONCERT**
 TOM KINNIBURGH (Bass)
 BERNARD SHEAFF and ALFRED CAMMEYER,
 Vibrante Banjo Duets
 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 March, 'The Liberty Bell' *Sousa*
 Overture, 'Rosamunde' *Schubert*
 8.0 **TOM KINNIBURGH**
 The Arrow and the Song *Balfe*
 A Dream of Plymouth Hoe *Sanderson*
 8.8 **BAND**
 Piccolo Duet
 (ROBERT MURCHIE and CHARLES STAINER)
 Theme and Variations ('The Two Pigeons')
Messenger

- 8.18 **ALFRED CAMMEYER and BERNARD SHEAFF**
 The Jolly Mariner }
 Miniature, No. 3 } *Cammeyer*
 Humoresque }
 It's Monday Night (Quickstep) }
 8.30 **BAND**
 Valse, 'Indigo' (A Thousand and One Nights)
Johann Strauss
 8.40 **TOM KINNIBURGH**
 The Scavenger }
 Why shouldn't I? } *Kennedy Russell*
 8.48 **BAND**
 Selection, 'A Princess of Kensington' .. *German*
 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
 9.15 'Crime and the Criminal'—IV, Col. G. D. TURNER, Governor of Wakefield Prison, 'Recent Experiments in Prison Reform'
 9.30 **Local Announcements (Daventry only); Shipping Forecast**
 9.35 **Chamber Music**
 ALFRED M. WALL (Violin)
 CARL FUCHS (Violoncello)
 EDGAR L. BAINTON (Pianoforte)
 Trio in B Flat (K. 502) *Mozart*
 Allegro; Larghetto; Allegretto
 ANNE THURSFIELD (Soprano)
 Song of the Shadows *Gibbs*
 The Market Girl *Bax*
 Early Morning *Peel*
 The Buckle *Bliss*
 Japanese Death Song *Sharp*
 Don't come in, Sir, please *Carpenter*
 TRIO
 Trio in C Minor *Brahms*
 Allegro energico; Presto non assai; Andante grazioso; Allegro molto
 THIS is very big and solid music which the ordinary listener who does not know it, may find rather strong nourishment. But none can fail to hear in it something of dignity and strength, and all its melodies are clear and easily recognized.
 It is emphatically a piece which it is well worth while to try to enjoy, even though the listener may think it above his head; and it is quite short, the longest movement taking only six minutes to play, and the shortest little more than three.
 10.45 **POETRY READING**
 11.0-12.0 (*Daventry only*) **DANCE MUSIC:**
 AMBROSE'S BAND from the May Fair Hotel

PRISONS OF TODAY



AND YESTERDAY



In his talk tonight at 9.15 Lieut.-Col. Turner, Governor of Wakefield Prison, will describe the modern movement in prison reform. These pictures show an interesting contrast in prison conditions. On the left is a scene in the Barminstrasse women's prison, Berlin, supposed to be one of the most enlightened of modern prisons, a cell in which is shown in the middle picture. On the right is Rowlandson's famous picture of the Racquet Court in the Fleet, the debtor's prison of a hundred years ago.

THE "BEST WAY" OF LEARNING LANGUAGES.

How to Learn French, German, Spanish or Italian Without the Usual Drudgery and in Half the Usual Time.

"I find that the Pelman Method is the best way of learning French without a teacher."

So writes Gen. Sir Aymer Haldane, G.C.M.G., K.C.B., D.S.O., of the new Pelman "direct" method of learning Foreign Languages without using English.

Another distinguished military officer who recommends this method is Major-Gen. Sir Arthur Dorward, K.C.B., D.S.O. He writes:—

"Since I began the Pelman Course I have learnt more French than in eight years spent at school and college. The Course is without doubt the best method of learning a Foreign Language. The study has been a pleasure."

"The study has been a pleasure." This is a highly important point in favour of the new Pelman method. Many people start to learn languages. They attend a class or they purchase a grammar and a dictionary. But after a time they get tired. They cease to attend the class. They leave the grammar and dictionary on their bookshelves. Why is this? In nine cases out of ten it is because they have found the study dull. It is the grammar which has bored them—the pages of rules and exceptions which they are asked to plough through before the doors and delights of French, or Italian, or German or Spanish literature are thrown open to them. And so they give up.

Dreary Grammar Avoided.

By the new Pelman method this difficulty is avoided. When you take up a Pelman Course in French, German, Spanish or Italian, you are introduced to that language straight away. You learn to speak, write, read and understand it. Formal grammar is avoided. You pick up the grammar almost unconsciously as you go along. If, after you have learnt to use the language, you would like to study the grammar you can do so. But the *Grammar comes last*, the living *Language comes first*. That is why the new method is so interesting—and so successful. The following letter shows how interesting this new plan is:—

"It is what the student has wanted for years. Having laboriously and unsuccessfully studied French for some months before taking up the Pelman method, I am beginning now to realise that your method is the only satisfactory way of learning a language. I am unable to express the pleasure I have experienced. With this method the task of studying is annihilated, for one is able to learn without experiencing that dreadful mental fatigue." (B. 130.)

Now this sounds rather incredible. But it is perfectly true, and you can obtain, free of charge, a little book entitled "The Gift of Tongues" which shows you exactly how this is done. By means of the Pelman method you can learn any one of these languages without using a single word of English. You can take up a 48-page book, written entirely in French, German, Italian, or Spanish and read it right through without making a single mistake. The present writer has done this himself, so he knows it is true.

No Vocabularies.

It's all very amazing. Yet it is quite simple. And so you will find it when you take up one of the Courses. Many advantages follow. There

are no long vocabularies to be learnt by heart. The words you need you learn by using them and in such a way that you never forget them. There is no translation (either mental or on paper) from one language into another. By learning a language as a native learns it you learn to speak it more fluently; there is none of that hesitation (due to translating mentally words of one language into words of another language) which is almost unavoidable when you learn French, Spanish, German or Italian by the obsolete and unscientific old-fashioned way.

Learning Quickly.

Here are two further letters:—

"I am more than satisfied. I am astonished. It would have taken me as many years to learn by any ordinary system as much as I have learnt in months by yours." (P. 145.)

"In sending in the last paper to the Institute I must congratulate it on its splendid method. I have only been learning German for five months, now I can not only read it but also speak it well." (G.M. 148.)

The point mentioned in these letters is often being made. People write to say how quickly they have learnt French, Spanish, Italian, or German by this new method. "I learnt for years at school," they write, "but you have taught me more in as many months." "Recently" (writes Student No. S.C. 191) "we received a visit from Professor —, Senior Language Examiner to the —, with whom I had a conversation in Spanish for about 45 minutes. He was astounded that in *Six Months*, by any particular method, and starting from an absolute ignorance of the method, such progress could be possible. His own words were: 'You are a walking advertisement for the Pelman Institute—it is absolutely phenomenal.'"

Remarkable Letters.

Thousands of letters have been received from men and women who have learnt French, German, Spanish or Italian by this new method. Here are a few examples:—

"The lessons are most interesting and I have enjoyed the (Italian) Course very much." (I.C. 119.)

"I thank you most heartily for all the attention and help I have received. But for the Pelman System I should still be where I was a year or two back, for when one gets home late in the evening one feels too tired to wade through heavy grammars. I have thoroughly enjoyed the Pelman Course. It is very easy to understand and very interesting." (S. 865.)

"The (German) Course is splendid. I have recommended it to my friends, as I think it is the simplest way of learning and the most delightful." (G.C. 268.)

"I had no knowledge of the language when I commenced the Course, but thanks to the excellent Pelman method, I found myself acquiring a good knowledge of Spanish without any difficulty whatever." (S.K. 113.)

"I wish to say how much I have enjoyed the (Italian) lessons, and how short the winter evenings have seemed because of them." (I.D. 106.)

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

"Now that I have completed the German Course, I would like to say how much I have enjoyed it. Whenever I have the opportunity I shall praise your splendid method of language teaching most highly." (G.B. 107.)

"I am writing to let you know that I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction and am most grateful to you for it." (M. 1404.)

The new Pelman method is taught by correspondence. There are no classes to attend, which means that you can study in your own home, or when travelling to and fro to your work in train, tram or omnibus, or in odd moments during the day. Moreover if you wish you can pay your fees by instalments.

"The Gift of Tongues"—Free.

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

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

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



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

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

FREE APPLICATION FORM.

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

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

FRENCH, SPANISH, GERMAN, ITALIAN, } Cross out three of these.
without using English.

NAME

ADDRESS

.....

.....

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



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MONDAY, FEBRUARY 25

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

- Overture, 'The Siren' Auber
- LEONARD HUNT (Baritone)
- Pass, Everyman } Sanderson
- Shipmates o' Mine }
- (Accompanied on the Organ by FRANK NEWMAN)
- ORCHESTRA
- Suite, 'Gaelic Melodies' Foulds
- The Dream of Morven; Deirdre crooning; Merry MacDoon
- Three Bavarian Dances Elgar
- Cavatina Raff
- First Suite, 'The Maid of Arles' Bizet

JOHN HERBERT FOULDS, a native of Manchester, began his musical career as a member of the Hallé Orchestra. Since leaving it, he has had considerable experience as conductor and concert organizer, holding such posts as Musical Director at the London Central Y.M.C.A. and conductor of the University of London Musical Society. He has been a prolific composer, though comparatively few of his bigger works are as yet at all well known. The one which has hitherto made the greatest impression is his *World Requiem*, a choral piece on a very large scale, produced at the Albert Hall on Armistice Day, 1923. He has invented, or at any rate imported into English music, some quite new orchestral effects by the use of quarter tones, an innovation which presents difficulties no less to the performers than to the hearers. Here, however, he is in lighter vein, almost in holiday mood, turning, as he has more than once done, to Celtic lore for inspiration. In this Suite he does achieve some resemblance to the Celtic Muse, which is as well as anyone may hope to do who is not himself a Gael.

THE first *Maid of Arles* Suite begins with a prelude for which an old folk tune from Provence forms the foundation. There is a slower middle section in which the saxophone and clarinet have a duet.

The second movement is a joyous Minuet, and here again, in the middle section, the saxophone has a fine melody given to it. A very short, slow movement follows, taken from a point in the play where two old lovers meet after being parted for more than half a lifetime.

The fourth movement is a carillon in which the effect of bells is cunningly made by horns, harp, and strings. The tune for three bells persists through most of the movement, but here again there is a middle section of contrasting character, the flutes having the chief share in it.

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

GRACE IVELL and VIVIEN WORTH (Songs and Duets at the Piano)

5.0 A Ballad Concert

LOUISE WAY (Soprano)
WILLIAM BARRAND (Bass)

- LOUISE WAY
- Boat Song Harriet Ware
- Cherry Ripe Horn
- 5.8 WILLIAM BARRAND
- Sea Fever Ireland
- The Fisherman's Tomb Bernard Everett
- My Love's an Arbutus Stanford
- 5.15 LOUISE WAY
- Forest Echoes Phillips
- The Dreams of London Eric Coates
- 5.22 WILLIAM BARRAND
- The Pride of Tipperary Lochhead
- Tomorrow Keel
- The Tramp H. Stanley-Taylor

7.15 Delibes' Opera Lakmé



Noel Eadie 7.15 Tudor Davies

LAKMÉ

An Opera in Three Acts by DELIBES
 THE WIRELESS SYMPHONY ORCHESTRA
 Leader, S. KNEALE KELLEY
 THE WIRELESS CHORUS
 Chorus Master, STANFORD ROBINSON
 Conducted by PERCY PITT
 Relayed from The Parlophone Studio
 (By courtesy of The Parlophone Company)

- Lakmé NOEL EADIE
- Mallika GLADYS PALMER
- Gerald TUDOR DAVIES
- Nilakantha JOHN THORNE
- Frederic HERBERT SIMMONDS
- Hadji TOM PURVIS

(English Text by Claude Aveling)

- A Manx Suite, 'The Elfin' Court de Massi-Hardiman
- Intermezzo, 'Carissima' Elgar
- Suite, 'Scenes of Childhood' Hoby

7.15 'Lakmé' Act I

(See centre of page)
(See also special article on page 462.)

- 8.10 INTERLUDE
- A Short Pianoforte Recital by ERNEST LUSH
- Four Mood Phases York-Bowen
- Sunshine; Rest; Joy; Gaiety
- Two Studies Dorothy Howell
- G Sharp Minor; E Major

8.25 'Lakmé' (Continued) Acts II and III

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club
- 11.0-11.15 AMBROSE'S BAND, from the May Fair Hotel
(Monday's Programmes continued on page 456.)



YOU WILL NOT GET

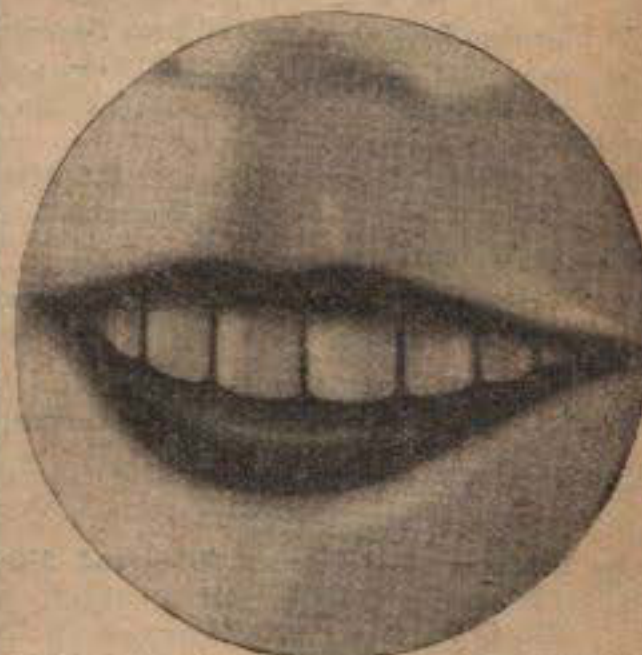
INFLUENZA

or any other germ-caused illness if you rinse your mouth *before* every meal with half a teaspoon of Milton in half a tumbler of water.

And when the present 'flu epidemic is over, continue the habit. You clean your teeth—why not your mouth? It is a splendid safeguard, the best and most "comfortable" habit you have ever formed. Safety! Freshness! Sweet breath! Get a bottle of Milton to-day—6d., 1/-, 1/6, or 2/6.



And "there's a reason!" Your Doctor or your Dentist can now tell you that the above dilution of Milton will kill every disease germ in the mouth within 5 minutes, and that it is the only mouthwash which can do it.



Monday's Programmes continued (February 25)

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)

March Hongroise ('Faust')
Danse des Sylphes Berlioz
Nocturne } ('A Midsummer Night's Dream')
Scherzo... } Mendelssohn
Symphonic Poem, 'Les Préludes' Liszt

THE so-called 'War-Song of the Hungarians' which Berlioz incorporated in his stirring March, is, strictly speaking, an old 'Hymn of Hate' directed against the Austrians. The tune was given to Berlioz during a concert tour in that part of the world, so that he might compose a piece to be played in Pesth which would be likely to capture the public favour. It did so to a degree which exceeded even Berlioz' hopes. It had thus nothing to do with *Faust*, but, in order to enrich that score with a piece which was so obviously popular, Berlioz invented a new episode which he tacked on to the story, so that *Faust* might visit Hungary and hear this very March. In the whole work, which is to be played at the Symphony Concert on Friday, the March comes at the end of the first scene.

Before the 'Dance of Sylphs' begins, Mefistopheles has bewitched *Faust* into deep sleep, through which runs a dream of youth and beauty. The dancers are spirits of the air, who hover about him while he sleeps, and as the dance comes to an end, they vanish one by one. It is a dainty dance, in delicate tone throughout, flowing along gracefully in waltz rhythm. With the single exception of the March, it is probably the best known number from the whole work.

LISZT, whose pet theory it was that music must convey an impression as definite as that of words, chose as the basis of his Symphonic Poem 'Les Préludes,' a passage in Lamartine's 'Méditations Poétiques,' the passage which begins 'Is this life of ours anything but a series of Preludes to that unknown song of which death intones the first solemn note?' The music depicts the happiness of early life, storms which assail the human soul, its moments of calm reflection, the trumpet call to arms, the clash of battle, and the final victory over conflict when man gains entire possession of his own forces.

2.30 BROADCAST TO SCHOOLS
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mrs. IRENE WARNER STAPLES: 'Trekkling by Caravan in South Africa—I, A Rough Night'

5.0 JOHN STEAN'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

7.45 S.B. from Swansea

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

9.35-11.0 A Musical Comedy Programme
by MEMBERS of *The Bristol Times and Mirror* COMEDY CLUB
The Bristol Times and Mirror Comedy Club was founded some nine years ago under the title of *The Children's Corner* Comedy Club, and was chiefly composed of grown-up members

of the Children's Corner of that paper. The first production at the Prince's Theatre, Bristol, was a success which was far greater than even the most sanguine had anticipated. Local charities have benefited to a great extent by the Club's activities, over £1,000 being distributed during the last four years; the Children's Hospital in particular have to thank the Comedy Club for the maintenance of three 'C.C.' cots.

THE STATION ORCHESTRA
Selection, 'Rose Marie' *Friml*

GEORGE M. BROOKMAN
Come to the Ball ('The Quaker Girl') *Monckton*
The Toreador ('The Toreador')
Caryll and Monckton

JOAN MAXWELL (Soprano)
The Pipes of Pan ('The Arcadians')
Monckton and Talbot
Racketty Coo ('Katinka') *Friml*



A MUSICAL COMEDY PROGRAMME
will be broadcast from Cardiff Station by members of the *Bristol Times and Mirror* Comedy Club. The photograph above shows, from left to right, Mr. Jimmie Morris, Mr. George Pratt, Miss Lily Marsh, Miss Joan Maxwell, Miss Gladys Davis, Mr. Frank Bate and Mr. George Brookman.

ORCHESTRA
Selection, 'San Toy' *Sidney Jones*

LILY MARSH and F. B. BATE
Two Little Chicks ('The Country Girl')
Monckton and Rubens

COMEDY CLUB SEXTET
Toll Me, Pretty Maiden ('Florodora')
Leslie Stuart

LILY MARSH
Rhoda and her Pagoda ('San Toy') *Sidney Jones*

F. B. BATE
Chin Chin Chinaman ('The Geisha') *Sidney Jones*

ORCHESTRA
Vilia's Song ('The Merry Widow') *Lehar*

JIMMIE MORRIS
My Motter ('The Arcadians')
Monckton and Talbot

COMEDY CLUB QUARTET
Back to London ('San Toy') *Sidney Jones*

ORCHESTRA
Selection from the Musical Comedy, 'Turnable In'
Friml

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

1.15-2.0 S.B. from Cardiff

2.30 BROADCAST TO SCHOOLS:
Miss JENNIE WILLIAMS: 'The Folk Tunes of Wales (Talks, with Musical Illustrations)—I, Our Folk Tunes: Their History and Meaning.' Alawon Gwerin Cymru—I, Ein Alawon: Eu Hanes a'i Hystyr

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

7.45 Rhaglen Gymraeg
(A Welsh Programme)

TRIAWD YR ORSAR (The Station Trio)
The Druids' March (from 'Coridwen')
Joseph Parry
Invocation from 'Cambria'
Joseph Parry, arr. T. D. Jones

RHYS WILLIAMS (Baritone)
Four Welsh Sea Shanties from 'Cerddi Huw Puw'
J. Glyn Davies
Can Huw Puw (Hugh Pugh's Song); Yn Harbwr Corc (In Cork Harbour); Y Sgwner Tri Mast (The Three-Masted Schooner); Noson Aflawen (The Noisy Night)

ANNIE JENKINS (Soprano)
Yr Eos Lais (The Voice of the Nightingale) *Songs of Wales*
Aderyn y Tô (The Sparrow)
E. T. Davies
Hiraeth (Yearning)... *David Jenkins*

TRIAWD (Trio)
A Welsh Fantasy... *arr. T. D. Jones*

Penillion Singing by GUNSTONE JONES
Accompanied on the Harp by NAN DAVIES

Mynd yn Hen..... 'TREBOR MAI'
Cwm Pennant 'ELFTON WYN'
Y Sipsi Fach 'CRWYS'
Gwraig y Pysgotwr..... 'ALUN'

NAN DAVIES
Harlech (Welsh Airs)
Codiad yr Hedyddj *arr. John Thomas*

RHYS WILLIAMS
Y Ferch o'r Scôr ('The Maid of Scôr') *Traditional*
Rhyfelgyrch Cadben Morgan (Captain Morgan's War March) *Welsh Airs*

TRIAWD (Trio)
A Celtic Lament (Celtic Saite) *Foulds*

9.0 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

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

2.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

Programmes for Monday

5PY PLYMOUTH. 396.3 M. 757 K.C.

2.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 Pencils and Papers ready for another Competition—this time it is 'Joshua Jollyfoot's Adventure' (C. E. Hodges)
 6.0 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 K.C.

2.0 London Programme relayed from Daventry
 3.20 THE NORTHERN WIRELESS ORCHESTRA
 J. A. STEPHENSON (Bass-Baritone)
 GWEN RODGERS (Soprano)
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London

7.45 Bands and Choirs of the North—V

FROM SHEFFIELD

THE CRESWELL COLLIERY BAND
 Conducted by DAVID ASPINALL
 FROM STOKE

THE NORTH STAFFORDSHIRE AND DISTRICT
 CHORAL SOCIETY
 Conducted by JOHN JAMES
 (Relayed from the Woodall Memorial Church,
 Burslem)

9.0-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 K.C.

2.0—London Programme relayed from Daventry. 2.30—Broadcast to Schools: Mr. Frank Sargent, F.R.A.S., 'Popular Astronomy—VII, The Planets—Uranus, Neptune, and the minor planets.' 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.45—Muriel George and Ernest Butcher (in Folk Songs and Dances). 8.0—'Admiral Guinea.' A Play in One Act by W. E. Henley and B. L. Stevenson. 9.0-11.0—S.B. from London.

5SC GLASGOW. 401.1 M. 748 K.C.

3.0—Broadcast to Schools. Schools Bulletin. 3.10—Musical Interlude. 3.15—S.B. from Aberdeen. 3.30—The Station Orchestra. Boyd Steven (Soprano). 4.45—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 5.15—Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Talk for Juvenile Organizations: Miss Elma Story, Convener of the Headquarters Committee of the Girls Guildry. 'A Girl of Today.' 6.40—Bulletin of Juvenile Organizations. 6.45—S.B. from London. 7.45—The Station Orchestra. 'My First Smoker,' by William McCulloch. 9.0—S.B. from London. 9.30—Scottish News Bulletin. 9.35-11.0—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 K.C.

3.0—Broadcast to Schools. S.B. from Glasgow. 3.15—Professor J. Arthur Thomson: 'Natural History Round the Year—VII, The Circulation of Matter.' 3.30—Aileen Milne (Mezzo-Soprano). Harry T. Robertson (Tenor). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—S.B. from Glasgow. 6.40 app.—Juvenile Organizations' Bulletin. 6.45—S.B. from London. 7.45—S.B. from Glasgow. 9.0—S.B. from London. 9.30—S.B. from Glasgow. 9.35-11.0—S.B. from London.

2BE BELFAST. 302.7 M. 991 K.C.

12.0-1.0—The Radio Quartet. Dorothy Craig (Contralto). 2.0-3.20—London Programme relayed from Daventry. 3.30—Orchestra. Robert Aitken (Baritone). 4.45—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Musical Interlude. 6.45—S.B. from London. 7.45—A Light Orchestral Concert. The Orchestra. 9.0—S.B. from London. 9.35—Musical. A Little Play by Louis N. Parker. 9.55—Musical Interlude by the Orchestra. 10.3—'Captain Cook and the Widow.' A Comedy by Stuart Ready. 10.30—Musical Interlude by the Orchestra. 10.35-11.0—Dance Music: Larry Brennan and his Pleadingly Revellers, relayed from the Plaza.

Notes from Southern Stations.

Plymouth.

'REMINISCENCES of My Police Career' is the title of a talk to be broadcast on Tuesday evening, March 5, by Mr. Herbert H. Sanders, Chief Constable of the City of Plymouth. The talk will have some useful injunctions on the 'Safety First' problem.

Bournemouth.

'RECORDS in Sport' will be the subject of a talk by Mr. F. R. Kittermaster on Tuesday, March 5. Mr. Kittermaster, who is a master at Canford School, was captain of the Rugby XV. and the R.M.A., Woolwich, and he has also played for the Harlequins.

It is fitting that the first of a series of talks on 'Rural Industries of Wessex,' to be broadcast from Bournemouth, should concern the Parchment-Making industry of Havant in Hampshire, which, according to tradition, has been carried on at that place for one thousand years. Contrary to general belief, there is yet a demand for English parchment, particularly from America, and it is said that no better material is turned out anywhere than that fashioned at Havant by the same methods and the same tools that have served for so many centuries. Local report has it that its quality is due to a hard-water spring which, having percolated through the chalk of Portsdown Hill, bubbles up again through the chalk and gravel to serve the factory. On Thursday, March 7, the Archdeacon of Portsmouth, who is also Rector of Havant, will give an account of this ancient Hampshire industry.

Daventry Experimental.

BERT ASHMORE (tenor) and Joseph Bourne (tenor) sing in the relays from Lozells Picture House on Monday and Thursday, March 4 and March 7, respectively.

Margaret Harrison (soprano) and Michael Mullinar (pianoforte) are the artists in the Light Music on Monday, March 4.

Dorothy Silk (soprano) will be heard in the relay of the City of Birmingham Orchestra, under Adrian Boult, on Thursday, March 7. In addition to two arias she will take the vocal part in Mahler's *Symphony No. 4 in G*. The Studio Interlude in this concert will be provided by Gabriel Toyne, who recently broadcast in plays from Birmingham, with an excerpt from his own book 'A Mummer's Manual.'

A *Thé Dancant* on Saturday, March 9, will be given by Priestley's Vaudeville Four, and Chrissie Stoddard and Alfred Butler will present *Further Pleasant Memories*. This time they concern Peter, Peggy, and a Production.

The Children's Hour.

ON Monday, March 4, there will be a story by Elizabeth B. Healy, *Granny's Glass Slipper*, and a second story by Margaret M. Kennedy, *The Portuguese Voyager*. Tony will entertain, and Olive Hibbert will be heard in mimicry.

Gladys Ward provides another Nursery Rhyme play, *Jack and Jill*, for the Tiny Tots on Tuesday, March 5. There will be songs by Marjorie Hovert (soprano) and Harold Casey (baritone)

On the following day there will be a school story by T. Davy Roberts, and mandoline and banjo solos by Mario de Pietro. Jacko will be present with a piano, and William Hughes will discuss 'Crying over Spilt Milk.'

A sketch by Mary Richards, entitled *Father Time Up to Date*, will be given on Thursday, March 7. There will be song items by Mary Pollock, and instrumental items by the Midland Pianoforte Sextet.

On Friday, March 8, children will hear more of 'Legend Land of the Western Isles.' The singer will be Denne Parker, and the story-teller Martin Gilkes. In addition to this recital Arthur Lindsay will entertain.

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

"His Master's Voice" RECORDS

ROMANCE IN F (Beethoven) — Thibaud — DB 904, 8/6.

SHIPMATES O' MINE — Manuel Hemingway — B 2573 3/.

THE LITTLE SHEPHERD (Debussy) — Stanley Roper — B 2645, 3/.

MILITARY MARCH (Schubert) — Backhaus — DB 1125, 8/6.

LEONORE OVERTURE, No. 3 — Royal Albert Hall Orchestra — D 1051 and 1052, 6/6 each.

DOWN IN THE FOREST — Garda Hall — B 2523, 3/.

SOUVENIR (Drdla) — Kreisler — DA 975, 6/.

AIR ON THE G STRING — Isolde Menges — D 1288, 6/6.

Oh, FOR THE WINGS OF A DOVE — Master Lough — C 1329, 4/5.

SI OISEAU J'ETAIS — Moisevitich — E427, 4/6.

BEE'S WEDDING — Irene Scharrer — D 1333, 6/.

LOVER'S CURSE — Margaret Sheridan — DA 985, 6/.

SADKO — Hindu Song — Noel Eadie — C 1542, 4/6.

VALSE DES FLEURS (Tchaikovsky) — Reginald Foot — C 1386, 4/6.

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

IOLANTHE — Selection — Coldstream Guards Band — C 1368, 6/6.

FINLANDIA — Tone Poem — Royal Albert Hall Orchestra — D 1089, 6/6.

DAMNATION OF FAUST — Hungarian March — Berlin Philharmonic Orchestra — D 1498, 6/6.

LITTLE LADY OF THE MOON — Sydney Coltham — B 2742, 3/.

Greatest Artists—
 Finest Recordings



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

7.45
Light
Orchestral
Concert

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

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

10.45 (*Daventry only*) **Recipes suitable for British Legion Women's Section Home Produce competition**

THIS morning's talk will be of special interest to members of the Women's Section of the British Legion, as the recipes will have direct reference to their annual Home Produce Competition. A further series will be broadcast on March 12.

11.0 (*Daventry only*) **Gramophone Records**
Carmen (Part II) *Bize*

12.0 **A CONCERT**
MARY OGDEN (Contralto)
ANDREW BROWN'S QUINTET

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

2.0-2.25 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph process

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

3.30 **Musical Interlude**

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

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

4.15 **BROADCAST TO SCHOOLS:**
Mr. FREDERICK E. TOWNDROW, 'Adventures in Architecture—II, The Present'

IN his first talk Mr. Towndrow examined some of the great buildings of the past to see how they fulfilled the three great laws of architecture. This afternoon he deals in the same way with some of the notable achievements of our own time; buildings so different as American skyscrapers, German power-houses, the new Horticultural Hall in London, and the Stadium at Wembley.

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

5.15 **THE CHILDREN'S HOUR:**
'The Dicky-Bird Hop' and other favourites by **RONALD GOUBLEY**
'Zoo Music,' with **LESLIE G. MAINLAND** as 'Chef d'Orchestre'
'The Otter's Inn'—another Mortimer Batten Story

6.0 **A READING OF POETRY**
by **SIEGFRIED SASSOON**

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

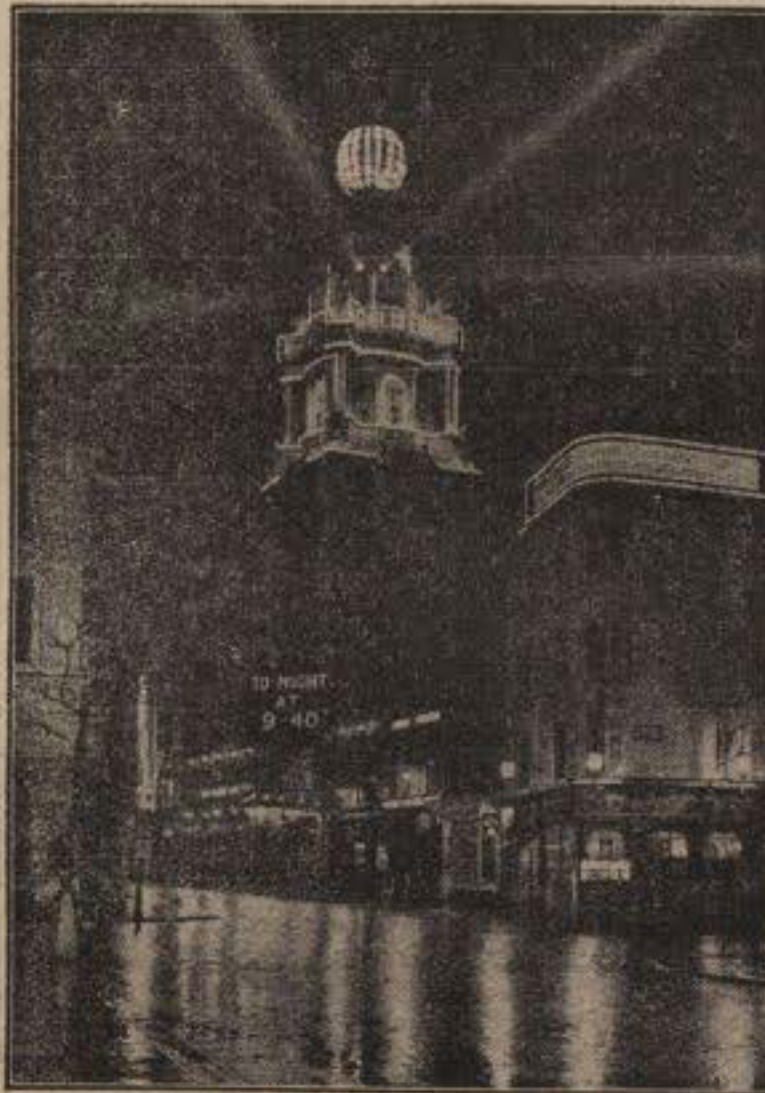
6.30 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
BEETHOVEN—VARIATIONS FOR PIANOFORTE
Played by **V. HEILY-HUTCHINSON**

VARIATIONS as a form are somehow not popular with the ordinary listener; it may be that the young aspirant for mastery over a musical instrument, especially the pianoforte, is given an overdose of variations in his apprenticeship. They ought to be popular; there is a special interest in following the transformations of a

TUESDAY, FEBRUARY 26
2LO LONDON & 5XX DAVENTRY
(358 M. 638 KC.) (1,562.5 M. 192 KC.)

tune through the various moods with which a composer can invest it, and composers have always been attracted by the form. Beethoven, especially, made great use of variations, and found them flow so happily from his thought that it was evidently difficult for him to stop. When he was asked, for instance, to compose one of a set of variations which was being made on a waltz by Diabelli, he composed no fewer than thirty-three. For the pianoforte, by itself, and along with other instruments, he gave us as many as twenty-nine sets of variations, some on themes of his own, some on other people's tunes. And besides these, many of the movements in his symphonies and chamber music pieces



FROM THE COLISEUM TONIGHT.

are variations, either so called or series of free variants on the theme with which he sets out.

There are various ways in which a set of variations can be built up. The simplest and most obvious is to keep the tune in its original shape and to embroider it with different kinds of accompaniment, usually growing more and more elaborate as the piece proceeds. Most listeners must have heard such variations on 'Annie Laurie' and other favourite airs. Another plan is to keep the harmonic base of the tune, and embellish the melody itself. Beethoven does this in many of his variations with an ease and fertility of invention which were apparently inexhaustible. In almost all of his works, except some of the earliest, there are examples of variations of this kind. It was not actually Beethoven's invention. Haydn and Mozart before him having done something very much the same. But no one, except possibly Schubert, made use of it in so effective and interesting a way.

The third method, and this one Beethoven really did originate, is to make changes in the melody and its rhythm and its harmony all at once, while yet preserving the character of the original tune. In these, it is as though Beethoven evolved, time after time, a new creation out of the mere germ of the original air.

9.40
A Variety Turn
from
The Coliseum

7.0 **Mr. L. STANLEY JAST: 'The Libraries of America.'** *S.B. from Manchester*

7.15 **Musical Interlude**

7.25 **Professor W. E. S. TURNER, 'Glass in Modern Civilization—VI, The House of the Future.'** *S.B. from Sheffield*

IN his final talk Professor Turner is led to consider the houses of the future in their relationship to the probability of increasing largely the proportion of window space in new buildings. He will touch upon such fascinating suggestions as those of houses entirely constructed of glass and will consider the very pressing problem of glass which admits ultra-violet rays.

7.45 A Light Orchestral Concert

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

Overture, 'Le Panier Fleuri' (The flower basket) *Ambroise Thomas*
Ballet Music, 'Le Cid' *Massenet*

8.0-8.30 (*Daventry only*)
Professor LEONARD RUSSELL, 'The Modern Outlook—VI, The Ideas of Today and the Ideas of Tomorrow.'
Relayed from Birmingham.

8.10 **HILDA BLAKE and Orchestra**
Endless Pleasure ('Semele') *Handel*
Solweig's Song *Grieg*

8.18 **ORCHESTRA**
Hungarian Rhapsody, No. 4 *Liszt*
Ad Astra (A Lament) *Sandow*
The Sedan Chair *Chaminade*

8.40 **HILDA BLAKE**
Spring *Henschel*
Do you believe in fairies? *Wolsey Charles*
Love's Whisper *Walby*

8.48 **ORCHESTRA**
Four English Dances in the Olden Style... *Cowen*
Stately; Rustic; Graceful; Country

THIS is thoroughly happy music of the kind by which Sir Frederic Cowen is best known to listeners. Eminently sound in workmanship—that goes without saying—these four dances are all bright and tuneful, and each has its own grace and charm. The first is a 'Stately Dance' in a moderate four in the bar; the second, a 'Rustic Dance,' is full of vigour, and at times even boisterous; the third trips along on dainty feet, in keeping with its name, 'Graceful Dance,' and in the fourth we return to the more heavyfooted dance of the country. There are two contrasted sections, the first sturdy and energetic, the second more sedate, as though the lads and lasses of the village took turns in dancing for us. But at the end the two figures combine to form a really boisterous close.

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

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

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

9.40 **Vaudeville**
A VARIETY ITEM
from
THE LONDON COLISEUM
and

MURRAY ASHFORD'S CONCERT PARTY

10.30 **SURPRISE ITEM**

10.45-12.0 **DANCE MUSIC: HERMAN DAREWSEI and his BAND, from the Royal Opera House Dances, Covent Garden**

TUESDAY, FEBRUARY 26

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Military Band Concert

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, 'Nell Gwyn' German
WALTER GLYNNE (Tenor)
Weep you no more }
My Life's Delight } Quilter
Fair House of Joy }

4.19 ORCHESTRA

Gavotte and Rondo for Strings Bach, arr. Forsyth
EILEEN LOVELL (Pianoforte)
Etude, Op. 10, No. 5 }
Ballad, Op. 47, in A Flat } Chopin

4.38 ORCHESTRA

Suite, 'Four Ways' Coates
WALTER GLYNNE
Go, from my window, go }
Gathering Daffodils } arr. Somervell
Amber, ma own Becket Williams

REBE HILLIER (Soprano)
What's in the air today?.... Robert Eden
Capriccio Wyburd Furrall
Down in the Forest Landon Ronald

8.23 BAND

Selection, 'Eugene Onegin'
Tchaikovsky, arr. Winterbottom

RICHARD RALPH (Violin)
Four Fancies Rosely Woof
Caprice; Romance; Minuet; In Church

8.45 REBE HILLIER

Leaves in the Wind Leoni
Come, let's be merry arr. Lane Wilson

BAND

Cornet Solo, 'Bird Songs at Eventide' Eric Coates
(Soloist, P.C. Cook)

Prelude to 'Sigurd Josalfar'
Grieg, arr. Winterbottom

Under the Lime Trees ('Alsacian Scenes') Massenet
(Saxophone, P.C. SAXBY; Flute, P.C. TIB-
BENHAM; Clarinet, P.Sgt. JAMES)

Mazurka in E Flat Elgar



AUSTIN HOPKINSON, M.P.

9.30

Who Pays for Advertising?

A Discussion between

Mr. Austin Hopkinson, M.P., and
Sir Lawrence Weaver.



SIR LAWRENCE WEAVER

The aggregate advertising bill paid in Great Britain in a year must, nowadays, reach a colossal sum. Who ultimately pays this bill? And is the result worth it? Mr. Austin Hopkinson, who has the rare distinction of sitting in Parliament as an Independent, may be expected to say that the consumer himself ultimately foots the bill for all the big publicity schemes that add to the price of the article they persuade him to buy. His opponent, Sir Lawrence Weaver (who, starting life as an architect, is now a member of the Executive Committee of the Advertising Association), will no doubt reply that advertising pays for itself in increased production and lower costs. At any rate, their discussion should give ample food for thought to both advertisers and advertisees.

5.4 ORCHESTRA

First Movement (Allegro vivace), the 'Italian'
Symphony Mendelssohn

EILEEN LOVELL
The Hurdy-Gurdy Man Eugene Goossens
The Little Shepherd Debussy
Rhapsody in C, Op. 11 Dohnanyi

ORCHESTRA

Incidental Music, 'St. Agnes Eve'
Coleridge-Taylor

5.30

THE CHILDREN'S HOUR: (From Birmingham)

'The Broken Spell,' a Nature Sketch by Dorothy
Cooper. Songs by WALTER GLYNNE (Tenor) and
HAROLD CASEY (Baritone)

6.15

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

6.30

JACK PAYNE AND THE B.B.C DANCE ORCHESTRA

G. A. WOOD and R. E. ARNOLD
(In Songs with Pianoforte and Guitar accom-
paniment)
ALBERT CHARD (Instrumentalist)

8.0

A MILITARY BAND CONCERT (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL
Military March Schubert, arr. Bedford
Overture, 'Leonore,' No. 3 Beethoven

9.10 RICHARD RALPH

Souvenir Drdla
Air on the G String Bach

BAND

Ballet Music, 'William Tell'
Rossini, arr. Winterbottom

9.30

'Who Pays for Advertising?' (See centre of page)

10.0

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15

Chamber Music

THE HARP ENSEMBLE:

CONSTANTINE KONY (Flute); SYBIL EATON
(1st Violin); EDWIN VIRGO (2nd Violin); RAY-
MOND JEREMY (Viola); CEDRIC SHARPE (Violon-
cello); MARIE KORCHINSKA (Harp)

Concerto, Op. IV, No. 6 Handel
Andante; Allegro; Larghetto; Allegro

Serenade, Op. 30 Roussel
Allegro; Andante; Presto

Four Movements from Quartet for Flute, Guitar,
Viola, and Violoncello Schubert
Lento patetico; Menuetto; Theme and varia-
tions; Zingaro

Quintet Bax

(Tuesday's Programmes continued on page 460.)

A man's magazine!



TRUE STORIES OF ADVENTURE FROM ALL OVER THE WORLD

If you are weary of the eternal man-and-girl stories of fiction and want something more virile and true to life, you will find "The Wide World Magazine" a most refreshing change. Every issue contains gripping stories of straight adventure, travel, and exploration, told for the most part by the people who have actually undergone the experiences described. Some of the March features include:—

"THE WHITE BROTHER OF THE SHEIK." ADVENTURES IN UNKNOWN ARABIA.

The author went into the interior of Arabia as the guest of a Bedouin Sheik, a powerful chieftain at whose command twelve thousand fierce fighting men sprang to arms. As the sheik's "brother" he was allowed to see many things that are usually kept hidden from white men, and even took part in a Bedouin raid! A story full of the romance and glamour of the Desert!

CAPTURED BY LIQUOR-PIRATES.

"Rum-runners" and "bootleggers" are lawless folk, but it will be news to many people to learn that these desperate gentry apparently regard piracy on the high seas as "all in the day's work." Here is a chief officer's story of an amazing experience aboard a British ship.

IN SEARCH OF A "MISSING LINK."

A scientist's account of his adventures whilst in quest of the rarest animal on earth. It was believed to live in the remote interior of Dominica, and the author underwent some most remarkable experiences before he procured his specimens.

The WIDE WORLD

ONE SHILLING

March number now on sale at
all Newsagents and Bookstalls.

Everywhere,
every
day,
Beecham's
Pills
will keep
you gay

Daily Bread
needs
Golden Shred

ROBERTSON - only maker



Tuesday's Programmes continued (February 26)

5WA CARDIFF. 323.2 M.
928 KC.

2.30 London Programme relayed from Daventry
4.30 ARCHIBALD ROBERTS' (CARDIFF) 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—III, Management of Wall and
Floor Spaces'

IN this talk, Mr. Williams will try to get his
listeners to take the aeroplane view of their
floor. What pattern would the objects make if
seen from above? He will prove also that space
can be increased by reducing the size of the
furniture and by making it proportionate to the
room. It is the old story of increasing the effec-
tive power of the numerator by decreasing the
denominator.



FOLK SONGS AND DUETS.

Muriel George and Ernest Butcher, whose
old songs are as popular on the air as on
the halls, are 'on tour' this week. This
evening they broadcast from Cardiff at
7.45, and they will be heard from London
on Thursday, and on Saturday from 5GB.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 Professor W. E. S. TURNER: 'Glass in
Modern Civilization—VI, The House of the
Future.' S.B. from Sheffield

7.45 MURIEL GEORGE
and
ERNEST BUTCHER
(in Folk Songs and Duets)

8.0 A CONCERT

Relayed from the Winter Gardens Pavilion,
Weston-super-Mare

ELSIE GRIFFIN (Soprano)
DENIS O'NEIL (Entertainer)
EDGAR HAWKE (Violin)

THE WINTER GARDENS PAVILION ORCHESTRA
Directed by WILLIAM BIRD

March, 'The War in the Air' Olsen
Intermezzo Scene, 'In a Chinese Temple Garden'
Kotelbey

ELSIE GRIFFIN
Little Lady of the Moon Eric Coates
Palace of Dreams ('Princess Charming')
Jack Waller

THE ORCHESTRA
Suite, 'Three Woodland Pictures' Fletcher

EDGAR HAWKE
Scherzo Tarantelle Wieniawski

DENIS O'NEIL
Irish Song and Story

THE ORCHESTRA
Selection, 'The Student Prince' Romberg

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

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

Cymru Dewi Sant a Dewi Sant Cymru
Gan

Yr Athro E. ERNEST HUGHES, M.A.

The Wales of Saint David,
and Saint David of Wales

by

Professor E. ERNEST HUGHES, M.A.

7.25 S.B. from Sheffield (See London)

7.45 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. KENNETH LINDSAY: 'The Old World and
the New'

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 Announce-
ments)

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:

Revision

The Old Play, 'The Courage of Yvonne'
(C. E. Hodges)

will be performed with new scenery and effects

Yvonne Carre MADGE TAYLOR

Peronnelle Carre GWEN GOODANEW

John Carre HARRY GROSE

Phillippe Severac HUBERT GRANT

Andre Bouillon MONTE BRUTE

Pierre le Noir PETER SCOTT

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. BERNARD COPPING: 'Playwriting Giants
—III, Shaw'

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 Announce-
ments)

Tuesday's Programmes continued (February 26)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH
A Gramophone Lecture Recital by MOSES BABITZ
- 1.0 Gramophone Records
- 1.15-2.0 The Tuesday Midday Society's Concert
Relayed from the Houldsworth Hall
PHYLLIS JAMES (Soprano)
MICHAEL COLLINS (Violoncello)
- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA Selection, 'Gypsy Love' Lehar
- 4.15 London Programme relayed from Daventry
- 4.30 THE ORCHESTRA (Continued)
Triumphal March, 'Aida' Verdi
Overture, 'The Yellow Princess' .. Saint-Saëns
Valse Caprice Rubinstein
Polonaise ('Eugene Onegin') Tchaikovsky
Selection, 'Der Freischütz' ('The Marksman')
Weber
- 5.15 THE CHILDREN'S HOUR
S.B. from Leeds
Card Games—No. II
THE UNCLÉS and AUNTIES play Happy Families.
Songs sung by DOROTHY KITCHEN, and JACK SAYES gives us another Sketch of his nephew BILLY
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 MR. L. STANLEY JAST: 'The Libraries of America'
- 7.15 S.B. from London
- 7.25 Professor W. E. S. TURNER: 'Glass in Modern Civilization—VI, The House of the Future.' S.B. from Sheffield
- 7.45 The Art of the Duet
MURIEL GEORGE
and
ERNEST BUTCHER
(Folk Songs and Duets)
- 8.0 LEONARD HIRSCH and DON HYDEN (Violin Duets)
Suite in Olden Style Jaroslav Kricka
Preludium; Arietta; Fuga
BETH BAILEY (Mezzo-Soprano) and LILIAN COLLIER (Contralto)
O Lovely Peace Handel
Two daughters of this aged stream Purcell
CHARLES KELLY and LUCY PIERCE (Duets on Two Pianofortes)
Sieliende Bach, arr. Maier
Duetto Concertante Mozart, arr. Busoni
LEONARD HIRSCH and DON HYDEN
Gondoliera Moszkowski, arr. Hartmann
Concerto in A Minor Vivaldi
Finale (Allegro)
BETH BAILEY and LILIAN COLLIER
First Meeting Schumann
Still as the Night Götze
CHARLES KELLY and LUCY PIERCE
Caprice Philipp
Scherzo Arensky
Tourbillon Melan, arr. Guérout
- 9.0 S.B. from London (9.35 Local Announcements)
- 10.45-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Empress Ball-room, the Winter Gardens, Blackpool

Other Stations.

- 5NO NEWCASTLE. 241.9 M. 1,250 KC.
12.0-1.0:—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:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Gordon Manley, M.A., B.Sc., F.R.G.S.: 'Is our climate changing?' IV. 7.15:—S.B. from London. 7.35:—Professor W. E. S. Turner: 'Glass in Modern Civilization—VI, The House of the Future.' S.B. from Sheffield. 7.45:—A Country Programme. Tyrone Guthrie (Baritone) and Ethel Lewis (Soprano) and Sextet. 9.0:—S.B. from London. 10.45:—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. 3.20:—M. Jean Jacques Oberlin: Elementary French—VII. 'Soirée Musicale'; chansons avec chœur d'enfants. 'Avril' et 'Chants des femmes de Marins.' 3.45:—Dance Music from the Lecarno Dance Salon. 4.0:—A Concert. The Station Orchestra. Nan Scott (Reciter). 5.15:—The Children's Hour. 5.59:—Weather Forecast for Farmers. 6.0:—Mr. J. W. Lightbody: 'Photographic Picture-making.' 6.15:—S.B. from London. 7.0:—Mr. Joseph Duncan: 'Scotland To-day—VIII, Rural Life.' 7.15:—S.B. from London. 7.25:—S.B. from Sheffield. 7.45:—Dan Seymour and the Station Orchestra. In Popular Choruses. 8.10:—'The Last Voyage,' a Play by Pauline Smith with R. B. Wharrie, Grace McChesny and James Gibson. 8.40:—Organ Recital by S. W. Leitch. From the New Savoy Picture House. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.
- 2BD ABERDEEN. 511.2 M. 904 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 Danse. 4.15:—Studio Concert. The Albany Trio. The Station Octet. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilization—VI, The House of the Future.' S.B. from Sheffield. 7.45:—Ballad Concert. The Station Octet. Agnes Innes (Contralto). Frank Gordon (Baritone.) 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.
- 2BE BELFAST. 502.7 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 Recital of Spanish Violin Music. Ernest A. A. Stoneley. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—E. Norman Hay: 'Music in Ulster.' 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilization—VI, The House of the Future.' S.B. from Sheffield. 7.45:—Chamber Music. The Whiteway String Quartet. Round Table Singers. 9.0-12.0:—S.B. from London.
- 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. Séphan.
Foundations of Poetry, Course 2. J. C. Sobart and Mary Somerville.
What the Onlooker Saw. Course 2. Rhoda Power.
Nature Study, Course 2. Miss Von Wyss.
The Why and Wherefore of Farming, Course 2 B. A. Keen.
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'LAKMÉ'

An Opera in Three Acts
By Leo Delibes.

An Introduction to the Opera by Moses Baritz.

DELIBES' affection for a charming American *prima donna* inspired the composition of the opera *Lakmé*. This lady, Marie van Zandt, originated the title part, and did much to give it the astounding success achieved at the production of the opera in Paris, April 14, 1883. The opera was composed in a dingy attic with one chair, a small piano, and two tables loaded with books. The music was written on a board sustained by trestles. The inconvenience did not militate against the joyous output; it rather increased it.

The composer had an insatiable desire to play practical jokes. One of these pranks was directed against the famous Offenbach, who was rehearsing a new piece. Surreptitiously, Delibes obtained a full score of the new work, and added a lengthy solo for a bass drum!

He had a bright and sunny disposition despite his scholarly attainments; for it must be noted that he was appointed Professor of Composition at the Paris Conservatoire two years before the production of the opera. His profound knowledge of classical music did not turn him from a resolve to create lighter forms of composition.

Who has not enjoyed the ballet music of *Coppélia* and *Sylvia*? How many have frowned when the delightful 'Naila' intermezzo from *La Source* has been desecrated by weird and undesirable 'jazz' band(its)? His ballet music not only affords opportunities for the *première danseuse*, but many concerts are enlivened by the inclusion of this light music.

THE story of *Lakmé* required a fund of novel orchestration to reproduce the exotic Eastern atmosphere. In this Delibes succeeded admirably. He reached the zenith of his powers here, his first operatic work of serious dimensions. There is a scintillating brightness which leaves delightful memories for the mind to draw upon. *Lakmé* possesses an elegance and refinement; a polish and sublimity, establishing an immediate appeal for the listener. The effective 'Eastern' rhythmical colouring, the gorgeous harmonies, coupled with the resplendent use of the orchestra, will delight a 'wireless' audience.

Act I opens at daybreak in the garden of a Brahmin temple, where a fanatical priest, Nilakanta, officiates. Worshippers enter chanting a prayer to Brahma. The priest blesses the congregation, then delivers an attack upon the British race. The tirade ceases on hearing his daughter Lakmé reciting her morning prayers. This is introduced by a series of chords from the harp, with an accompaniment of vestal virgins (page 8 of the libretto)*. The brilliant

cadenza foreshadows the Bell song in Act II. A duet between Lakmé and her female attendant, Mallika, follows. The scene is idyllic, the music beautiful, though the orchestral accompaniment unusually sparse. The harmonic adjustment of the vocal parts, however, is delightful. The fading of the voices in the distance is an effect peculiarly suited to broadcasting. Gerald and Frederick, officers of a regiment quartered in an adjoining city, penetrate the sacred precincts of the temple, where the latter relates a fascinating story concerning Lakmé. Gerald remains to sketch some jewellery Lakmé has mislaid. In a fine solo, he gives flight to his imagination, attempting to visualize the thoughtless owner of the trinkets. The 'cellos play a charming introduction, after which there is a declamatory prelude to the song adequately expressive of the situation. There is an interesting change, both in tempo and key at the words (page 13).

'Here in my hands lies a pendant before me.'

Hearing the ladies return, Gerald conceals himself. Lakmé feels a mysterious impulse to remain, and in pretty song she asks, 'Why?' (page 14.)

Startled at discovering Gerald in the shrubbery, she utters a cry of dismay, which brings the attendants to her side. Dismissing them, she turns to Gerald and denounces him for the sacrilegious act of entering the holy territory. He completely transforms her anger into love. The duet (pp. 15-16) is bright, with nothing to mar the lyrical charm of the vocal parts. The simplicity of the accompaniment is delightful, the melody of both singers being doubled by sections of the orchestra. Lakmé's infuriated father returns, and she aids Gerald to escape undetected. The act ends with the bitter imprecations of the priest against the unknown intruder.

There is an entr'acte before Act II, embodying some of the music subsequently performed. The scene is a bazaar in an Indian city, with throngs of people viewing the merchandise on the stands and stalls. This permits of an excellent chorus, followed by dancing girls performing a ballet.

The dances are three in number, with a short coda. The third dance, the 'Persian,' is exceptionally fascinating, because of the chorus interjecting the word 'Ah' in utter astonishment at the wild gyrations of the dancers. The withdrawal of the dancers brings Nilakanta and Lakmé on the scene, disguised as mendicants, in order that the father might discover the identity of the stranger who violated the sanctity of the temple gardens.

Nilakanta's solicitude for his daughter is expressed in a song of much tenderness, though there is an emphatic assertion of vengeance directed against the unknown

intruder. The most emotional part of the song begins with the words (page 21):—

'Lakmé, sorrow has come upon you.'

There is a 'cello opening, with an instrumental interlude similarly emotional. Nilakanta orders Lakmé to sing, whilst he eagerly scans the faces of the British on-lookers. The 'Bell' song follows (page 22), no analysis being required. Gerald is warned to be discreet, but foolishly recognizes Lakmé, an action instantly noticed by her father. Just as a crisis appears imminent, a battalion of English soldiers, headed by a fife and drum band, march through the city, drawing the crowd in their direction. Nilakanta gives instructions for his followers to surround Gerald. Hadji, Lakmé's male attendant, secretly sympathizing with the lovers, arranges a tryst for them. In the duet that ensues, Lakmé entrances Gerald by inviting him to her secluded bamboo hut in the forest. Lakmé, greatly distressed that her father has sworn to kill Gerald, appeals to Dourga, the God, to preserve her lover. A rousing chorus is heard before Gerald is craftily encircled. Isolated in this way, the priest stabs him, leaving him apparently dead.

THE last act is preceded by an entr'acte, reproducing themes from Act II, particularly from Lakmé's part in the duet, where the forest hut is mentioned. This Wagnerian method naturally prepares the listener for the scene that follows. A hut is disclosed partially concealed by tropical foliage and flowers. Gerald, badly wounded, is lovingly tended by Lakmé and Hadji. The music retains its Eastern colour, depicting the feverish wanderings of Gerald's mind, as it recapitulates scenes from Act II prior to the murderous attack upon him. Regaining mental control, he sings the song (page 30):—

'In this secluded forest.'

In the distance a chorus is heard inviting all lovers to partake of water from a sacred spring. At this point a stirring scene is evolved by the combination of the chorus and duet for the two lovers. Lakmé departs to obtain sacred water. During her absence, Frederick, having discovered Gerald's refuge, enters to inform him that their regiment is ordered away for immediate service. Lakmé returns with the water, thinking her lover will drink it, and so knit their hearts for ever. Gerald refuses, as he must return to duty. In despair Lakmé eats a poisonous flower, telling her lover she is about to die. The farewell duet between the lovers is passionate and moving. The priest and his followers return, threatening Gerald with death. Lakmé takes responsibility for what has transpired—offering herself as a sacrifice, she expires as the curtain falls.

*The page numbers given in Mr. Baritz's article refer to the libretto of 'Lakmé' published by the B.B.C., details of how to obtain which will be found on p. 455.

7.45
Duets for Two
Pianofortes

WEDNESDAY, FEB. 27
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8.5
The Sixth of the
Libretto
Operas—'Lakmé'

- 10.15 **The Daily Service**
 - 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
 - 10.45 (Daventry only) **Mrs. OLIVER STRACHEY: 'A Woman's Commentary'**
 - 11.0 (Daventry only) **Gramophone Records Miscellaneous**
 - 12.0 **A Recital of Gramophone Records**
 - 12.30 **A BALLAD CONCERT**
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EDGAR THOMAS (Tenor)
 - 1.0-2.0 **A Recital of Gramophone Records**
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- 5.15 **THE CHILDREN'S HOUR:**
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- 6.0 **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**
BEETHOVEN—VARIATIONS FOR PIANOFORTE
Played by V. HELY-HUTCHINSON
- 7.0 **Professor B. T. P. BARKER: 'The Quality of an Apple, and some sidelights on its Control' (under the Auspices of the Ministry of Agriculture)**
- 7.15 **Musical Interlude**

friends, and for many years de Greef was regarded as above all others the authoritative player of the Grieg Concerto.

Of his more important works, several have been given in this country, notably *Four Old Flemish Songs* for orchestra, which he conducted himself at the Queen's Hall in 1896, and a Pianoforte Concerto in C which he played there under Sir Henry Wood in 1921.

ONE of the present-day members of the Russian School of composers who can look back with pride to the inspiring teaching of Rimsky-Korsakov, at the St. Petersburg Conservatoire, Arensky was for a time a Professor at Moscow. In 1892 his first opera made a successful appearance there; like so many of the popular Russian operas, it is on a national subject—*A Dream of the Volga*. Other operas, ballets, and cantatas have followed it, and he is known also as a distinguished composer for the Church. He has written also symphonic and other orchestral music, of which the Variations on a Tchaikovsky Theme are best known in this country, and a good deal of chamber music, notably the two pianoforte trios, of which the first especially is frequently played. More than his contemporaries, he may be said to have carried on Tchaikovsky's tradition, though without so rich a share of poetic ideas, and without Tchaikovsky's gift of dramatic force. His mastery of orchestral resources, too, is less facile, and less versatile than Tchaikovsky's, but he has at command a fund of pleasing melody, and many of his pieces are no doubt destined to enjoy a lasting popularity.

2.30 **BROADCAST TO SCHOOLS:**
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—VII, Birds' Nests and Eggs'

2.55 **Musical Interlude**

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

3.30 **Mrs. M. M. PRIESTLEY: 'Reading for Busy Women—VI, Romances.' Relayed from Birmingham**

THE romantic novel is no longer what it was, but as a tonic from the world of weekly bills and motor omnibuses, not to mention children and trams, there is a good deal to be said for romances which stir the more fundamental emotions, creating a feeling of the past and a sense of the continuity of the history of mankind. It is the romantic novel which is the subject of Mrs. Priestley's final talk this afternoon.

3.45 **A Light Classical Concert**
BARBARA FLORAC (Soprano)
THE WESTMINSTER STRING QUARTET
Quartet in C Major *Mozart*
Adagio—Allegro; Andante cantabile; Menuetto, Allegretto; Molto allegro

4.10 **BARBARA FLORAC**
Cara Selve (Come Beloved) } *Handel,*
Le Baiser (The Kiss) } *arr. Goring Thomas*
Si mes vers avaient des ailes (If my songs had wings) *Hahn*
O, for the wings of a Dove *Mendelssohn*
The Voice in the Wilderness... *J. Prindle-Scott*
I came with a song *La Forge*
Her Rose *Whitney-Coombs*

4.25 **QUARTET**
Variations on an Original Theme
Purcell-Warren
Suite in D *Bach, arr. Charles Woodhouse*
Gavotte; Bourrée; Air; Gigue

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



8.5
'LAKMÉ'

Opera in Three Acts by DELIBES
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
THE WIRELESS CHORUS
(Chorus-Master, STANFORD ROBINSON)
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Mallika GLADYS PALMER
Gerald TUDOR DAVIES
Nilakantha JOHN THORNE
Frederic HERBERT SIMMONDS
Hadji TOM PURVIS

English Text by Claude Aveling

7.25 **Professor V. H. MOTTRAM: 'Diet: Its Principles and Practice—VI, The Perfect Diet'**
IN his final talk Professor Mottram brushes away the unattainable ideal of the perfect diet. It exists no more than does any other elixir of life. There are plenty of adequate food combinations which can be secured from the markets within reach and with the means at our disposal.

7.45 **A SHORT RECITAL**
of Duets for Two Pianofortes
by EDITH GUNTORPE and CECIL BAUMER
Scherzo from Sonata *de Greef*
Si oiseau j'étais (If I were a bird) *Henselt*
The Bees' Wedding (Transcription) *Mendelssohn, arr. E. Corder*
Le Réve (The Dream) }
Scherzo } *Arensky*
Polonaise }

ARTHUR DE GREEF, best known to us in this country as a brilliant solo pianist, is also a composer of some distinction. Born at Louvain, he studied first at the Brussels Conservatoire, and afterwards was a pupil of Liszt at Weimar. Already at the age of twenty-three he was Pianoforte Professor at the Brussels Conservatoire, but his duties there have not prevented his undertaking wide concert tours, in the course of which he has not only achieved many notable successes, but has also won for himself the warm-hearted affection and esteem of musicians everywhere. Grieg, for example, was one of his staunch

9.15 **'The Future of the Cinema'—V. Mr. EDWIN EVANS: 'Music and the Cinema'**

TONIGHT'S talk will break fresh ground in the consideration of the future of the films. Mr. Edwin Evans, the music critic, has from the first been keenly interested in the cinema, particularly with regard to the question of musical accompaniment—a question which, with the advent of synchronisation and sound pictures, has become one of pressing importance. Those who saw *Berlin* will remember that, though the film itself was 'silent,' the music for it was specially composed and distributed with the film. The big American companies are now developing the same idea, with the added advantage that they can employ first-rate orchestras at Hollywood and record their music on the film. The result will obviously be a marked improvement in the general standard of orchestral accompaniment even to silent films, and Mr. Evans will look at the future particularly in this aspect.

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

9.35 **'Lakmé'**
(Continued)
Acts II and III
(A synopsis of the Opera appears on opposite page.)

11.10-12.0 **DANCE MUSIC: JACK PAYNE and THE B.E.C. DANCE ORCHESTRA**
(Wednesday's Programme continued on page 465.)

8.5 **'Lakmé'**
(See centre of page)
Act I.

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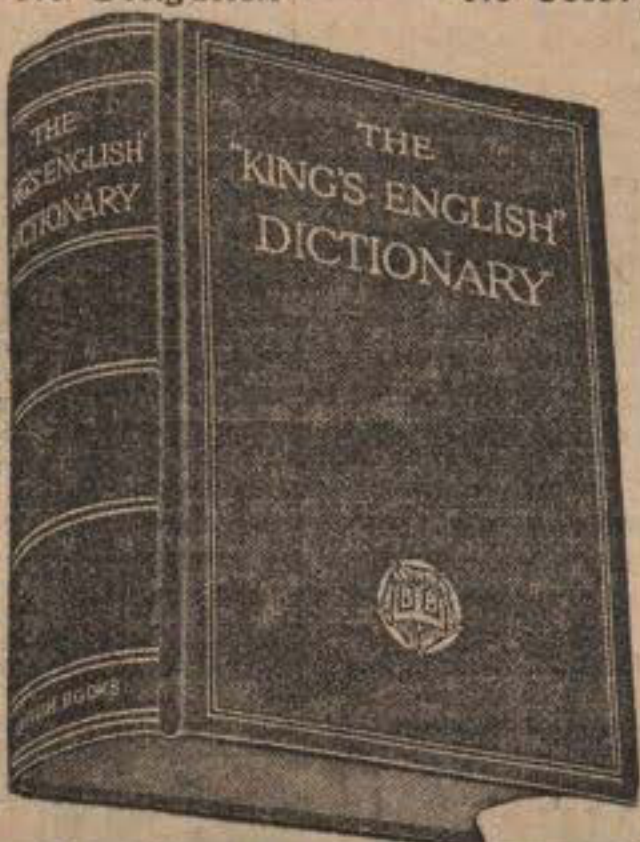
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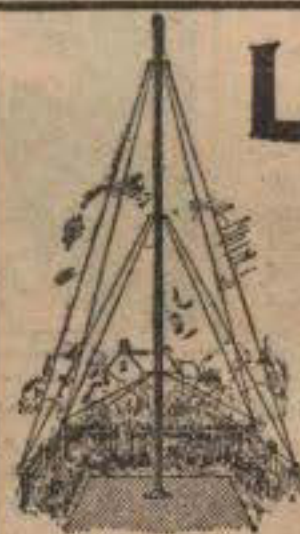
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Sarabande Corelli

Gavotte Rameau

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Part Song, 'Sweet and Low' Barnby

ERNEST ELLIOTT

Original Humour at the Piano

3.35 BAND

Reminiscences of Verdi arr. Godfrey

HARRY STAINER

Andante Goldmann

Papillon (Butterfly) Faure

Old Chinese Dance arr. Dietrich

3.58 BAND

Irish Fantasia, 'Erin' arr. Basquet

ERNEST ELLIOTT

Original Skits and Sketches

4.20 BAND

Grand Military Tattoo Rogan

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

GRACE IVELL and VIVIEN WORTH

(Songs and Duets at the Piano)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Lost Echo,' by Margaret Madeley

TONI FARRELL and a Piano

JEAN HARLEY and GEORGE BARKER will

Entertain

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

6.30

Light Music

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THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Norma' Bellini

ELEANOR TOYE (Soprano)

Two settings of Poems by Christina Rossetti and

A. E. HOUSMAN

When I am dead my dearest

Coleridge-Taylor and John Ireland

When I was one and twenty

Armstrong Gibbs and George Butterworth

6.50 ORCHESTRA

Selection, 'I Pagliacci' Leoncavallo, arr. Godfrey

MARJORIE HAZLEHURST (Pianoforte)

Des Abends (At Evening) Schumann

Aufschwung (Soaring) Schumann

Warum? (Why?) Schumann

7.13 ORCHESTRA

Saltarello from the 'Italian Symphony' Mendelssohn

Valse Movement from Fourth Symphony in G Dvorak

ELEANOR TOYE

Must I go bound (Irish Songs)

The Lover's Curse arr. Hughes

A Ballynure Ballad arr. Hughes

Ballad of a Horse Race arr. Hughes

7.35 MARJORIE HAZLEHURST

Consolations, No. 5 and 6 Liszt

Gnomes' Dance Liszt

ORCHESTRA

Suite, 'Woodland Pictures' Percy Fletcher

8.0 'Poor Old Sam'

A Pastoral Farce by F. MORTON HOWARD

Samuel Poskett WORTLEY ALLEN

Martha Poskett MABEL FRANCE

Alfred Mogford HARRY SAXTON

Jack COURTNEY BROMET

Barbara MOLLY HALL

The Scene is a cottage garden, from which

Mrs. Poskett is taking the washing.

Incidental Music by THE MIDLAND PIANOFORTE

TRIO

8.30 A VIOLIN RECITAL

by

SEYMOUR WHINYATES

Sonata No. 1 in D Minor, de Fesch, arr. Salmon

Adagio Mozart

Capitan Fracassa Castelnuovo-Tedesco

Copacahana ('Soldiers of Brazil')

Darius Milhaud, arr. Claude Levy

Danse Espagnole ('Life is short')

de Falla, arr. Kreisler

WILLIAM DE FESCH was a distinguished

Flemish organist, who began his career

in the Church of Notre Dame at Antwerp.

Besides being an organist he was a capable per-

former on the violin, and it was in that capacity

that he established himself in London. When

Handel's 'Occasional' Oratorio was produced

in 1746, it was de Fesch who was leader of the

orchestra. He produced more than one Oratorio

of his own in London, and his published works

included, besides important church music, a

number of Sonatas and Concertos for stringed

instruments. Many of these are rich in fresh

and wholesome melody, not unlike Handel's.

Castelnuovo-Tedesco is one of the youngest

members of the present-day Italian school of

composers; he has produced a number of inter-

esting works, chiefly for orchestra, and for chamber

music, although they include some for voices. He

is no doubt one whose name will become better

known in this country as in his native Italy, as

performances of his music increase in number.

ONE of the most interesting figures in the

modern French school of music, Milhaud

has been violently assailed for the revolutionary

nature of some of his work. Still quite a young

man, his output is already very large, and em-

braces music in many different forms. It was

his chamber music which first attracted attention,

and it looked as though the romantic influence of

Cesar Franck was to be carried on in his work.

But he quickly showed that more startling forms

of expression were to be looked for from him,

and one specially bold experiment was the way

in which he combined stage noises along with

voices and the orchestra in his music to a play of

Aeschylus. Music of a burlesque order has

appealed to him, too, and his parody of musical

comedy traditions in *The Blue Train* is brilliantly

funny.

9.0

Vaudeville

(From Birmingham)

JEAN HARLEY and GEORGE BARKER (Enter-

tainers with a Piano)

LOUIS HERTEL and LILIAN MYERS in a Burlesque

TONI FARRELL (Syncopated Pianisms)

STAINLESS STEPHEN (Entertainer)

LESLIE TAYLOR and his MIAMI BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC (From Birmingham)

BILLIE FRANCIS and his BAND, relayed from the West End Dance Hall

(Wednesday's Programmes continued on page 466.)

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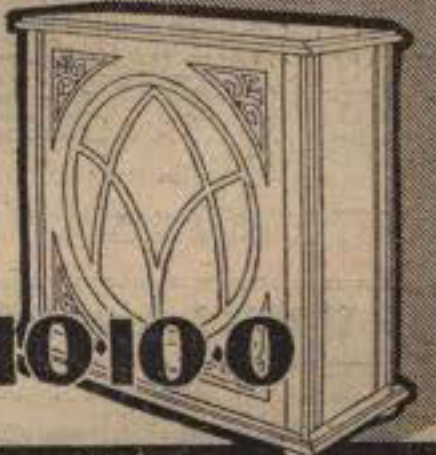
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THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

CARMEN, Ballet Music (Bizet).
 Played by the New Queen's Hall Orchestra, Conducted by Sir Henry J. Wood (No. L1208-6a, 6d.).

CHAL ROMANO, Gipsy Overture (Kietelbey).
 Albert W. Kietelbey Conducting his Concert Orchestra (No. 9408-4a, 6d.).

SEMELE—Where'er You Walk (Handel).
 Sung by Frank Mullings (No. 9350-4a, 6d.), and by Master John Gwilym Griffiths (No. 9615-4a, 6d.).

THOUSAND AND ONE NIGHTS (Jodigo), Waltz (Johann Strauss).
 Played by Johann Strauss and Symphony Orchestra (No. 9226-6a, 6d.).

PRINCESS OF KENSINGTON, Selection (Edward German).
 Played by the Regimental Band of H.M. Grenadier Guards Band (No. 9520-4a, 6d.).

CAVATINA (Raff).
 Played by Arthur Catterall, Violin (No. 9450-4a, 6d.).

L'ARLESIENNE (The Maid of Arles), Suite (Bizet).
 Played by the Orchestre Symphonique de Paris, Conducted by Pierre Chagnon. In Ten Parts on Five Records (Nos. 4988 to 4992-3a, each).

LAKME—Bell Song (Ou va la jeune Hindoue) (Delibes).
 Sung by Eva Leoni (No. L1986-6a, 6d.).

BEES' WEDDING (Mendelssohn—arranged as Piano Duet).
 Played by Dorothy Folkard and Muriel Warns (No. 9444-3a).

PAGLIACCI, Selection (Leoncavallo).
 Played by the Orchestra, Conducted by Percy Pitt (No. 9444-4a, 6d.).

TOM JONES—Waltz Song (Edward German).
 Sung by Doris Vane (No. 3879-3a).

SUMMER DAYS, Suite (Eric Coates).
 Played by the New Queen's Hall Light Orchestra, Conducted by Eric Coates. In Three Parts on Two Records (Nos. 9359 and 9370-4a, 6d. each).

ZAMPA, Overture (H. Gold).
 Played by the Bournemouth Municipal Orchestra, Conducted by Sir Dan Godfrey (No. 9582-4a, 6d.).

IOLANTHE, Selection (Sullivan).
 Played by the Court Symphony Orchestra (No. 932-4a, 6d.).

FINLANDIA (Sibelius).
 Played by the Grenadier Guards Band (No. 200-6a, 6d.).

DAMNATION OF FAUST (Berlioz).
 Dance of Sylphs and Bacchic March. Played by the Hallé Orchestra, Conducted by Sir Hamilton Harty (No. L2069-6a, 6d.). For other records by Royal Philharmonic, Budapest Philharmonic, and Amsterdam Concertgebouw Orchestras and by George Thalheim see Columbia Catalogue.

NOCTURNE in G Major, Op. 37, No. 2 (Chopin).
 Played by Leopold Godofsky (No. L2168-6a, 6d.).

CAPRICCIO in B Minor, Op. 76 (Brahms).
 Played by Evelyn Howard-Jones (No. 4429-2a).

MERRY WIVES OF WINDSOR, Overture (Nicolai).
 Played by the New Queen's Hall Orchestra, Conducted by Sir Henry J. Wood (No. L1723-6a, 6d.).

SALUT D'AMOUR (Elsler).
 Played by the J. H. Squire Coleste Octet (No. 4294-2a).

MERRIE ENGLAND, Selection (Edward German).
 Played by the Grenadier Guards Band (No. 9527-4a, 6d.).

COLUMBIA ARTISTS IN THE PROGRAMMES

Sir DAN GODFREY and the Bournemouth Municipal Orchestra
GASPAR CASSADO, Violoncello
ROBERT MURCHIE, Flute
GERTRUDE JOHNSON, Soprano
FRANK TITERTON, Tenor
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Wednesday's Programmes continued (February 27)

5WA CARDIFF. 923.2 M. 928 KC

1.15-2.0 An Orchestral Programme
 Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)
 Overture, 'Der Freischütz' ('The Marksman')
Weber
 Siegfried Idyll *Wagner*
 Marche Militaire *Schubert*

2.30 BROADCAST TO SCHOOLS:
 Mr. H. E. PIGGOTT: 'Instruments of the Orchestra by their Players—VII, The French Horn'

2.55 London Programme relayed from Daventry

3.45 The Beethoven Trios—III
 THE STATION TRIO:
 FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELEY (Pianoforte)
 Trio in G, Op. 1, No 2.
 First and Second Movements

4.5 SIDNEY CHARLES (Tenor)
 The English Rose *German*
 Come to the Fair *Easthope Martin*
 O Na Byddai'm Haf O Hyd *Davies*
 THE STATION TRIO
 Etude, Op. 2, No. 1 *Scriabin, arr.*
 Nocturne, Op. 5 *Krein*
 SIDNEY CHARLES
 All for You *Easthope Martin*
 Sonny *Arthur Meale*
 Maire, my Girl *Aitken*
 TRIO
 Romance Orientale *Rimsky-Korsakov*
 Spanish Dance No. 1, in C *Moszkowski*

4.45 ARCHIBALD ROBERTS' (CARDIFF) 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

6.15-11.10 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

9.35-11.10 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC

2.30 London Programme relayed from Daventry

6.15-11.10 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
 The Scrap Book
 A large collection of favourite songs and stories which we will sing and tell to you today

6.0 London Programme relayed from Daventry

6.15-11.10 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

3.30 BROADCAST TO SCHOOLS:
 Mr. R. E. SOPWITH, 'Poems Worth Reading: Narrative Poetry—VII, Tennyson, "Revenge"
S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA

3.30 London Programme relayed from Daventry

3.45 ORCHESTRA (continued)
 FRED SHAW (Tenor)

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

6.40 S.B. from London

7.45 THE SPINDLER BANJO QUARTET:
 G. R. SPINDLER, N. ROUTLEDGE, W. MITCHELL, S. BEASLEY

8.5-11.10 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 943.9 M. 1,230 KC

2.30:—London Programme relayed from Daventry. 3.45:—Ellen Macdonald (Pianoforte): Barcarolle, Op. 60 (Chopin). 3.52:—Donald Murdy (Tenor): To Daisies (Roger Quilter); Lella (R. C. Thompson). 3.59:—Ellen Macdonald: Minuet from Sonatina (Ravel); Concert Study in F Minor (Liszt). 4.8:—Donald Murdy: A Spirit Flower (Campbell Tipton); Madeline (William G. James). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Radio Bulletin by Mr. R. E. Fabian. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.10:—S.B. from London.

5SC GLASGOW. 451.1 M. 748 KC

3.0:—Broadcast to Schools. Mr. George Barnett: 'Borns and his forerunners—VII, The Poet of Cap and Feather Close'. 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Cleopatra' (Mancinelli). Rena O. MacMillan (Soprano): Land o' heart's desire and Skye Milkie Song (Kennedy Fraser); Angela guard Thee (Godard); Hark, hark, the lark (Schubert). Orchestra: Suite for Small Orchestra (O'Brien). Rena O. MacMillan (Soprano): Halfway down, Market Square, and Vespers (H. Frazer-Simson). Orchestra: Selection, 'Othello' (Verdi). 4.45:—Dance Music from the Lorraine Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Lettich, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.10:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—A Short Vocal Recital by Alice Horne (Mezzo-Soprano): To a Minature (May H. Brahe); Spring goes a-Roaming (Basil Windsor); The Quest (Montague Phillips); I heard you go by (Davis Wood); Alone in Love's Garden (Thos. J. Hewitt). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhouse: Horticulture. 6.45:—S.B. from London. 7.45:—Muriel George and Ernest Butcher (in Folk Songs and Duets). 8.0:—Musical Interlude. 8.5:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.10:—S.B. from London.

2BE BELFAST. 503.7 M. 991 KC

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Scandinavian Music. Orchestra: March, 'Entrance of the Boyards' (Halvorsen); Aaden Suite, Op. 17, 'Gurre', being Five Pieces for Holger Drachmann's 'Gurre' (Halvorsen). Norwegian Dances, Nos. 1 and 2 (Grieg). 4.20:—A Vocal Interlude by Maye Martin (Soprano): Grief is mine (Handel); The Knotting Song (Puccini); The Rosebud and A-roaming (Schubert). 4.32:—Familiar Friends Orchestra: Overture, 'Poet and Peasant' (Suppe); Selection from 'Carmen' (Bizet—De Groot—Woodhouse); Liebestraum (Nocturne) (Liszt); Characteristic Piece, 'The Grasshopper' (Bucalossi); March, 'Light of Foot' (Latans). 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Clasclo Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Weekly Bulletin. 6.48 11.10:—S.B. from London.

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

The Coming of the Railway.

ONE of the happiest cartoons of the War showed a Tommy arriving at Victoria on leave from France, anxiously asking an official: 'Is the toon far frae the station?' It seems absurd that his question should have been a perfectly reasonable one, for nothing could be more calculatedly inconvenient than the distance between railway stations and the villages whose names they brazenly adopt. Mr. W. H. Jones, who is giving a series of talks on old-time travelling in South Wales, will on Saturday evening, March 9, deal with 'The Coming of the Railway.'

A Wonderful Gorge.

STORIES of many hardships and discomforts of caravanning in South Africa are told by Mrs. Warner-Staples, but there was one overwhelming advantage. The party went to places barely mentioned in guide books, undisturbed by railways and very little visited by residents of the country. On Monday, March 4, Mrs. Warner-Staples will deal with a visit to Meiring's Poort, in which she was accompanied by a Basuto driver who strolled, at two-and-a-half miles an hour, beside the ten oxen, and who looked like a typical Spanish brigand. Of the pass itself, Mrs. Warner-Staples writes: 'I tried to remember how small objects looked from the middle of Clifton Suspension Bridge, which is only two hundred and sixty feet above the bed of the Avon, and then compared these cliffs with Meiring's Poort, which I found, on calculation, to be considerably more than fourteen times as lofty!'

Cambria—Her Songs and Stories.

CAMBRIA—Her Songs and Stories' is the title of a programme arranged by Mr. Fred E. Weatherly for Thursday evening, March 7. Mr. Weatherly was born at Portishead, looking across the waters to Wales. In his childhood he watched the gipsies who camped by Abbot's Leigh and in Nightingale Valley. 'No mere vendors of clothes-pegs and cheap china,' he writes, 'but the aristocrats of the race.' This early impression inspired him to write *The Romany Lass* and *The Red Star of the Romany*. On the shores of the Bristol Channel he saw the estuary where Wye and Severn meet, the little Denny Island and, beyond, the hills of Wales. 'I pictured,' he writes, 'Caeleion-upon-Usk, and the clash of lance and sword when King Arthur's knights met in tilt and tourney and sat with him in Council at the Round Table.'

When the Trumpet Didn't Sound.

TRUMPETS and trombones will be described by Mr. H. E. Piggott in his Broadcast to Schools on Wednesday, March 6. A trumpeter and trombone player from the Orchestra will give illustrations of their instruments. Fortunately there is no risk of their having the experience of a trumpeter who was once cut out of the broadcast programmes. He had only one passage to play and found at rehearsal that the effect was better if he played it in the corridor. He was so much absorbed in counting, in order to come in correctly, that he did not notice the approach of an attendant, who said, indignantly: 'Ere, you can't play that street music in 'ere,' and dashed the instrument out of his hands at the fateful moment when his notes were due.

Village Histories—Trellech.

THREE stones, druidical in origin, are still to be seen in a field at Trellech, and it takes its name from them. There is a church in the village with very old relics and fine specimens of Norman and Saxon Fonts. The church is now too large for the village, for whereas the population is at present between three and four hundred, it numbered formerly as many thousands. There were once important iron works in the village, but its most interesting link with history is that a large body of bowmen were recruited from Trellech for the Battle of Crecy. Mr. J. Kyrle Fletcher gives a talk on this interesting old village, which all will be delighted to hear, on Friday, March 8, at 6 p.m.

Folk Tunes of Wales.

HISTORIC Songs and Songs of the Road is the subject of Miss Jenny Williams's talk to schools on Monday, March 4. It is noteworthy that the Welsh sing more readily in harmony than in unison, and Giraldus Cambrensis in his 'Itinerary through Wales' writes thus: 'In a company of singers, which one very frequently meets with in Wales, you will hear as many different parts and voices as there are performers, who all at length unite, with organic melody, in one consonance.' He attributes this power not to art but to long habit. He goes on to say: 'The practice is now so firmly rooted in them that it is unusual to hear a simple and single melody well sung; and, what is still more wonderful, the children, even from their infancy, sing in the same manner.' As Miss Jenny Williams will illustrate this talk by musical examples she will be able to give the effect of the melody alone.

St. David's, Lampeter.

ST. DAVID'S, Lampeter, is said to hold a unique position, for although it was founded to provide better education and training for ordination candidates, it is not a theological college in the same sense as are the various denominational colleges in Wales, but a college of University standing, empowered by Royal Charter to confer the degrees of B.A. and B.D. It provides a general education of a higher character, and is open to all irrespective of creed or denomination. This College celebrated its centenary on October 11, 1927. A religious service from the College (S.B. from Swansea) will be relayed to London, Daventry, and Cardiff on Sunday evening, March 3, at 8.0 p.m. The preacher will be the Rev. Canon Maurice Jones, who has been Principal of the College since 1923. He is the author of several standard theological books and a frequent contributor to English and Welsh journals. He spent twenty-five years of his life as an Army Chaplain.

Dance Music.

DANCE Music by Max Chappell's Dance Band will be relayed from Cox's Café on Thursday, March 7, and Saturday, March 9, at 5 p.m., and by Benny and his Palais Dance Band, relayed from the Celtic Rooms on Friday, March 8, at 8.20 p.m.

Music of Spain.

MASEFIELD'S words, 'Slow old tunes of Spain,' came to mind when I found that a programme entitled 'Music of Spain' had been arranged for Friday evening, March 8. The Trio, however, has other views and they will play some brilliant dances which will show the gaiety and sunlight of Spain. Indeed, I understand that the only piece in the programme which can be characterized as slow or rhythmic has been written by an Englishman. Preconceived ideas about people and places are often very misleading, as the Englishman found who asked the man in uniform at a French Exhibition—in his very best French—if it was permitted him to enter, and there came the disconcerting reply: 'Wot are you getting at, Cocky?' Santa and Barbara, the Spanish Operatic Duo, will give songs and serenades from the south. 'STEEP HOLM.'

NATIONAL ORCHESTRA OF WALES (CERDDORFA GENEDLAETHOL CYMRU).

CONCERTS OF THE WEEK.

SUNDAY, March 3	9.5-10.40 p.m.	LIGHT ORCHESTRAL CON- CERT. Kate Winter (Soprano).
MONDAY, March 4	1.15-2.0 p.m.	ORCHESTRAL CONCERT in The National Museum of Wales.
WEDNESDAY, March 6	1.15-2.0 p.m. 7.45-9.0 p.m.	SYMPHONY CONCERT in The National Museum of Wales. PROGRAMME OF LIGHT ENGLISH MUSIC. Dale Smith (Baritone).
THURSDAY, March 7	7.45-10.0 p.m. (Broadcast 9.35- 10.0 p.m.)	SYMPHONY CONCERT in Assembly Room, City Hall. Hughes Macklin (Tenor).
SATURDAY, March 9	12.0-12.45 p.m. 7.45-10.0 p.m. (Broadcast 7.45- 9.0 p.m.)	POPULAR CONCERT in The National Museum of Wales. POPULAR CONCERT in The Assembly Room, City Hall. Joseph Farrington (Bass). Harold Fairhurst (Violin).

Each Your Doing!

THE third of the series of talks on house decorating is to be given at 5 p.m. on Tuesday, March 5, by Mrs. Windsor, under the title 'How to Make Your Own Ornaments.' Before the revival of handicrafts it was next to impossible for amateur workers to get the right materials with which to experiment; they had to be content with ready-made articles, which did not always please, and did not always fit in with their surroundings. With the development of craft work in schools, outfits and tools have taken their place side by side with canvases and tubes in art shops. This fact makes Mrs. Windsor's talk the more welcome, for it will be possible for listeners to buy the materials and make use of the advice given, instead of feeling that the whole matter is rather remote and only suited for professionals. This series of talks deals with renovation rather than furnishing. It is designed for those with not much money to spend, who are content to make the chairs and tables last their time, but who want fresh colours and are prepared to do some work to put them in place.

HUMBERT WOLFE

Discusses the Personality and the Poetry of

ROBERT BRIDGES

The Poet Laureate will this evening deliver the first of the new series of National Lectures.

IN France there is a periodical election by the poets of the one amongst them whom they delight to honour as 'prince des poètes.' In England the poets are relieved of this responsibility by the State, which is good enough to choose the Poet Laureate on their behalf. It would be tempting to conjecture in what circumstances, and as the result of what arguments, the world-weary Titans who conduct an Empire's destinies lean indulgently aside from serious tasks to pluck one from a number of equally unknown names out of a hat. Charming to consider the innocent pride with which they announce to the world that they have immortalized, for example, Mr. Alfred Austin! And if the poets do not share the universal satisfaction, that is clearly their fault.

But, in the case of the nomination of Robert Bridges, the poets gladly accepted their State-imposed leader. By some accident—perhaps because the name began with a B—the choice of the Government was the choice of the poets. Robert Bridges—then a young man of sixty-nine—merely received the royal permission to wear the laurel that had long adorned his forehead by consent of all frequenters of the Sacred Wood.

The public, however, did not, and perhaps do not, know how right the choice had been. They had perhaps forgotten Austin—hero of the message along the electric wire—and remembered Tennyson. They may have contrasted the national popularity of the author of 'Form, Rifleman, Form,' with the obscurity of a writer who had never intervened to popularize the Territorials. Not only this, but after Bridges had been appointed his reputed silence was not merely criticized, but became a music-hall joke. And one member of Parliament inquired whether the Laureate was earning his stipend!

It is not difficult to understand either the enthusiasm of the poets or the apathy of the public. Bridges has always been an exponent of what George Moore, following a French mode, calls 'pure poetry.' He divests himself, that is to say, as far as may be of subjective appeal, and seeks to isolate, with a calm mastery, objective beauty. Born in 1844, and writing verse when Tennyson, Browning, and Matthew Arnold were still living figures, he never permitted himself to be unduly influenced or deflected from his solitary mission. He was not easily romantic in the manner of 'The Idylls of the King.' He did not pick up the gauntlet of Browning's stern intellectuality. He was not swept away by Swinburne's intoxicating rhythms. He did not faint and decline and lisp with the pale darlings of the 'Nineties.' He conceived poetry as an art, of which the technique could only be acquired by patient experiment and unremitting ardour. He sought by meticulous study of prosody to equip himself with an instrument adequate to the high task which he set himself. He meant to prepare moulds into which beauty could be poured

and emerge almost unchanged and permanent.

No man can wholly succeed in subduing the subjective, nor can any man wholly dominate the enchanting resistances of words. But few English poets have been more successful in eliminating themselves in order to make room for loveliness, and few have elicited rhythms more variously suited to all the changing shapes of vision.

But these are, after all, assertions. Let us now adduce the poet's own work in proof.

ROBERT BRIDGES, THE POET LAUREATE



An informal portrait of the Poet Laureate, taken in his garden at Boar's Hill, Oxford. As Mr. Humbert Wolfe, himself one of the most distinguished poets of today, stresses in the accompanying article, no man in England could more worthily fill the office of Laureate, for Mr. Bridges' attitude towards poetry has always been one of studious craftsmanship—though he has not allowed technical accomplishment to stifle his exquisite sense of beauty.

We may perhaps take his three best-known and most-often quoted poems—'A Passer-by,' 'Awake, my heart, to be loved,' and 'Nightingales.' All these three amply vindicate both his technical mastery and his almost selfless apprehension of beauty. Consider first:—

Whither, O splendid ship, thy white sails crowding,

Leaning across the bosom of the urgent West,
Thou fearest nor sea rising, nor sky clouding,
Whither away, fair rover, and what thy quest?

Ah! soon, when Winter has all our vales opprest,
When skies are cold and misty, and hail is hurling,
Wilt thou glide on the blue Pacific, or rest
In a summer haven asleep, thy white sails furling?

Is it not, in the first place, obvious that by some bewitching transmutation the rhythm actually reproduces the shape of the great white ship, dipping, and soaring? Could not a reader who had never seen sails almost, by closing his eyes, build out of the movement of the verse a clipper against the wind? And while this much is achieved, observe the technical ease and rightness of the double rhymes slipping into their places with the natural expansion of canvas under the wind. The result is a presentation of the beauty of sails, and of the further beauty of which sails are a metaphor, set down coolly and unforgettably.

Take next:—

Awake, my heart, to be loved, awake, awake!
The darkness silvers away, the morn doth break,
It leaps in the sky, unrisen lustres slake
The o'ertaken moon. Awake, O heart, awake!

The rhythm here is superficially simpler, though in fact with its deliberate catch no less the result of intricate design. But again it perfectly fits the exaltation of the lover's heart, assuming as nearly as words can the likeness of a happy sigh. Moreover, it is the language of passion, the more authoritative because of its ascetic directness. It is an attar from which the personal emotion of the poet has been distilled.

Finally, there is:—

Beautiful must be the mountains whence ye come,
And bright in the fruitful valleys the streams,
wherefrom
Ye learn your song:
Where are those starry woods? O might I
wander there,
Among the flowers, which in that heavenly air
Bloom the year long!

Here we have not an imitation of the nightingale's cadences, but a meditative background almost of silence against which they ring so clear that they are limed as they rise and fall. Bridges does not float out with Philomel as Shelley rises with the skylark. But he prepares dark trees and the quiet evening in which his song may faultlessly and always recapture its own radiance.

So much, then, Bridges has achieved in these three poems, not pre-eminent among his verse, but typical of it. Small wonder, then, that he should be accepted without question by his fellow poets. Nor is it difficult to believe that posterity will endorse their verdict. The Poet Laureate has added to the body of English verse rhythms and beauty that are intimately part of the structure of the English tongue and the English mind. Unless these two change out of all recognition, his poetry must progressively draw closer to the general consciousness.

HUMBERT WOLFE.

9.20
The First 'B.B.C.'
National
Lecture

THURSDAY, FEBRUARY 28
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.50
Glees, Ballets
and
Madrigals

- 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 Boy'—II**
- 11.0 **Gramophone Records**
Trittico-Botticelliano *Respighi*
- 12.0 **A CONCERT**
in the Studio
HELEN GOUGH (Violin)
MURIEL MICHELL (Contralto)
LEONARD ISAACS (Pianoforte)

- 7.45 **Vaudeville**
MURIEL GEORGE and ERNEST BUTCHER
(In Folk-Songs and Duets)
JULIAN ROSE (Our Hebrew Friend)
GWEN FARRAR and BILLY MAYERL (in Comedy Numbers)
CHARLES HIGGINS (the New Comedian)
SARAH SABONY
(Songs at the Piano)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast**

effect is more continuous, one part beginning a new phrase before another reaches its close, the phrases overlapping.

PART SONGS
Where the Bee sucks
With drooping wings, ye Cupids, come ('Dido and Aeneas').....*Percell*
Gather ye Rosebuds*Lewis*

ALBERT SAMMONS
(Violin)

Sonata in A*Handel*
Roumanian Air and Hungarian Dance.....*Sammons*
(First Performance)

From the Canebrako*S. Gardner*
BALLET, Come away, sweet love'
Thomas Greaves (1604)

- 1.15-2.0 **Midday Concert**
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by **ADRIAN BOULT**
Relayed from the Town Hall, Birmingham

2.0-2.25 (Daventry only)
Experimental Transmission of Still Pictures by the Fultograph Process

- 2.30 **Mr. A. LLOYD JAMES: 'Speech and Language'**
- 2.50 **Musical Interlude**
- 3.0 **Evensong**
From Westminster Abbey
- 3.45 **LETTERS FROM OVERSEAS**
- 4.0 **A Concert**
SIDONIE WASSERMAN (Pianoforte)
THE CARLTON MASON SEXTET
- 5.15 **THE CHILDREN'S HOUR: 'IN THE SHADOW OF THE GUILLOTINE'**
A Play of the French Revolution specially written for broadcasting by **C. E. HODGES**
- 6.0 **Lenten Address**
The Rev. ERIC SOUTHAM: 'Teach us to pray—III, When ye pray say, "Thy Kingdom come. Thy Will be done on earth as it is in Heaven."'
S.B. from Bournemouth

THE FIRST OF THE NATIONAL LECTURES

'POETRY'

By **Mr. ROBERT BRIDGES**

The Poet Laureate, at 9.20 tonight, inaugurates the new series of National Lectures, which will be broadcast from all stations (except 5GB). The National Lectures, in the constitution of which the British Broadcasting Corporation has had the assistance of a body of eminent advisers, are intended to form a series comparable in importance to the Romanes Lectures at Oxford or the Rede Lectures at Cambridge. In its scope the series will include Physical and Natural Science, Philosophy, Literature, Exploration, Music, Art and Medicine, the lecturers in each case being leading authorities on their particular subjects. Mr. Bridges' lecture tonight will be relayed from Magdalen College, Oxford. The second of this year's three lectures is to be broadcast on April 15 by Dr. A. S. Eddington, the physicist and astronomer.

THE word Ballet is now almost exclusively associated with dancing, but is really the same in origin as Ballad, and the original Ballet was, to all intents and purposes, a form of Madrigal. It is thought that the early dances were accompanied by singing as well as playing, and that the association of the term with dancing arises in that way.

MADRIGAL, Palæmon and his Sylvia
Francis Pilkington (1624)

LITERALLY, a Madrigal means no more than any secular piece for two or more voices, and in its simplest form is one of the oldest kinds of music as we know it now. In the Middle Ages the music was very closely knit with the poetry, and the literature of Madrigals is a subject which has involved many learned discussions. The composition and the singing of Madrigals flourished in England as early as the thirteenth century, reaching its flower in the Elizabethan age. The Madrigals of Byrd, Morley, Weelkes, Wilbye, Gibbons and many others are still often heard, although the happy custom of singing Madrigals when friends met together has almost banished from modern usages. But the way in which the Madrigal made itself a real part of our national life is one small piece of musical history of which England may be justly proud.

AYRE, Since first I saw your face
(1607) *Thos. Ford*

CANZONET, Sweet nymph, come to thy lover
(1595) *Thomas Morley*

A CANZONET was originally a small Canzone, another form of Madrigal. At the end of the sixteenth and in the seventeenth centuries the name was chiefly used for short songs set for four voices, and in 1597 Morley published a collection of Canzonets to which that description applies. The word was later used for many different forms of song.

MADRIGAL, In going to my naked bed
Richard Edwards (1560)

ROUND, Summer is leumen in (1226) Anon.

THIS old piece, dating right back to the thirteenth century, is one of the most interesting specimens of the music of the Middle Ages. It is the oldest known Canon—that is, a piece in which the voices imitate each other, singing the same phrases one after another, and in many other ways it is the starting point of our present-day music.

10.30-12.0 DANCE MUSIC; FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

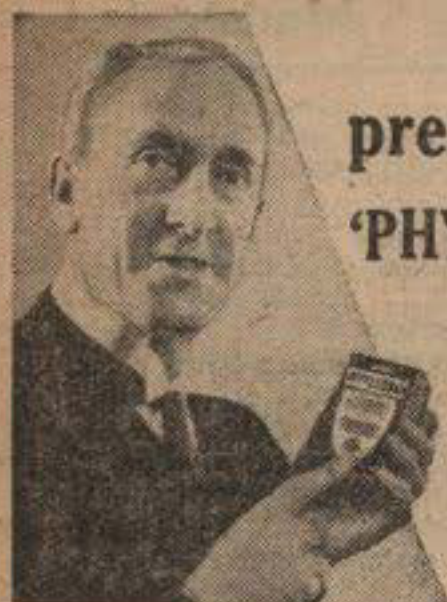
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Market Prices for Farmers**
- 6.35 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
BEETHOVEN—VARIATIONS FOR PIANOFORTE
Played by **V. HELY-HUTCHINSON**
- 7.0 **Mr. FRANCIS TOYE: 'Music in the Theatre'**
- 7.15 **Musical Interlude**
- 7.25 **Professor H. G. DALWAY TURNBULL: 'India—VI, Today and Tomorrow'**

IN his final talk Mr. Turnbull discusses the results of British rule in India, with such admitted advantages as peace, security, material progress, and increase of population. He explains what is meant by the experiment of Dyarchy and the ideal of Swaraj, whose prophet is Gandhi. He discusses the question whether parliamentary government is suitable or possible for India, with its semi-independent native states and its special martial races, and he concludes with a brief survey of the problems facing the Simon Commission.

- 9.20 **National Lecture**
I—'Poetry'
by
THE POET LAUREATE
ROBERT BRIDGES, D.LITT.
Relayed from Magdalen College, Oxford
(See also opposite page)

- 9.50 **The Wireless Singers**
Conducted by **STANFORD ROBINSON**
PART SONG, Budmouth Dears (1927)
Martin Shaw
FOLK SONG, Farmer Buck arr. Gerrard Williams
GLEE, Sigh no more, ladies Stevens
- A** GLEE is not necessarily the merry piece which its name might suggest; there can be mournful Glees as well as cheerful ones. The name has an Anglo-Saxon origin which means simply music, and any piece in at least three parts for voices without accompaniment can be called a Glee. It differs chiefly from the Madrigal in this way, that it is usually built up of short phrases which are so far complete in themselves that each finishes with a Cadence before the next begins. In a Madrigal the

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THURSDAY, FEBRUARY 28

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**10.15
Excerpts
from
Plays**

1.10-1.50 Lunch-Hour Service
From Birmingham
Relayed from St. Martin's Parish Church
Speaker, The Rev. H. W. LONGFORD, of
Caversham

3.0 Symphony Concert
Relayed from the Winter Gardens, Bournemouth
No. XX of the Thirty-fourth Winter Series
THE Bournemouth MUNICIPAL AUGMENTED
ORCHESTRA
Conducted by Miss SUSAN SPAIN-DUNK
and Sir DAN GODFREY
Fantasy Overture, 'Andred's Weald'
Susan Spain-Dunk
(First Performance at these Concerts)
(Conducted by THE COMPOSER)
A Norfolk Rhapsody *Vaughan Williams*
ELSIE HALL (Pianoforte)
Concerto in C Minor *Rachmaninoff*
Moderato; Adagio sostenuto; Allegro
scherzando

8.0 A PIANOFORTE RECITAL
by ANGUS MORRISON
Scenes from Childhood, Op. 15.....*Schumann*
Of Foreign Lands and People; Strange
Story; Catch me if you Can; Child's
Petition; Quite Happy; Important Event;
Reverie; At the Fireside; Knight of the
Hobby Horse; Almost too serious; Frighten-
ing; Child falling asleep; The Poet Speaks
Concerto in Italian style *Bach*
Allegro; Andante; Presto
8.30 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Zampa' *Hérold*
8.40 MURIEL MIDDLETON (Contralto)
Life and Death *Coleridge-Taylor*
Poor Man's Garden *Kennedy-Russell*
The Cuckoo *Lisa Lehmann*
8.48 BAND
Selection, 'Iolanthe' *Sullivan*

10.15 p.m. THREE GREAT PLAYWRIGHTS

A Programme of Passages from

'THE PERSAE' By Aeschylus Translated by Lewis Campbell Characters: THE MESSENGER ATOSSA Scene: Before the Palace of Xerxes at Susa	'DOCTOR FAUSTUS' By Christopher Marlowe Characters: FAUSTUS MEPHISTOPHILIS Scene: The study of Faustus	'ULYSSES' By Stephen Phillips Characters: CALYPSO ULYSSES HERMES Scene: The shore of Ogygia, with the sea-cave of Calypso
--	--	---

THE scenes included in this hour's programme form an interesting study in comparison. They are instances of what may be called rhetorical drama—drama entirely dependent upon the spoken word—drawn respectively from two of the classic periods of dramatic literature, and from recent years. In the first scene Aeschylus tells through the mouth of a Persian messenger, sent to the queen-mother Atossa by her son Xerxes, the story of the immortal sea-fight at Salamis, where united Hellas, but especially the Athenians, defeated the second Persian invasion. In the second, Marlowe, Shakespeare's finest predecessor and possibly

his master in pure rhetoric, is represented by the last scene of his version of the famous Faust legend. The last scene is taken from Stephen Phillips, who has been claimed to be in direct descent from the great poetic dramatists. The chosen scene is taken from his play, *Ulysses*, and deals with the episode of the Island of Ogygia, where the hero, on his return from the capture of Troy, was held captive for months by the nymph Calypso. It has been said that the microphone is the ideal medium for the rhetorical play. It is hoped that this evening's experiment will contribute something towards proving this theory.

ORCHESTRA
Symphony No. 6, in C Minor *Glazounov*
Adagio, allegro passionato; Theme with
Intermezzo; Finale

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)
FRANK NEWMAN (at the Organ)
DOROTHY TOWLSON (Soprano)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Look before you leap—on a Train' (which
might have been) a Tragedy in one act by Mabel
France
Selections by CYRIL JOHNSON'S JUVENILE
ORCHESTRA
TONY will Entertain

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

6.30 The Ritz Players
(From Birmingham)
Personally directed by GRAHAM HEATH
CHRISIE THOMAS and her Musical Glasses
MASON and ARMES (Entertainers with a Piano)

9.2 JOHN TURNER (Tenor)
I pitch my lonely caravan at night .. *Eric Coates*
E'en as a lovely flower *Frank Bridge*
Homeward to you *Eric Coates*

9.10 BAND
Ballet Music, 'Coppélia' *Delibes*
Fanfare and March of the Bell; Waltz of the
Hours; Music for the Automaton; Marriage
Scene; March of the Warriors; Czardas

9.30 MURIEL MIDDLETON
Ushas (Dawn) *Holst*
Truth *Victor Booth*
Lullaby *Cyril Scott*

9.38 BAND
Tone Poem, 'Finlandia' *Sibelius*

9.46 JOHN TURNER
Clorinda *Orlando Morgan*
Pluck this little Flower *Landon Ronald*
Love went a-riding *Frank Bridge*

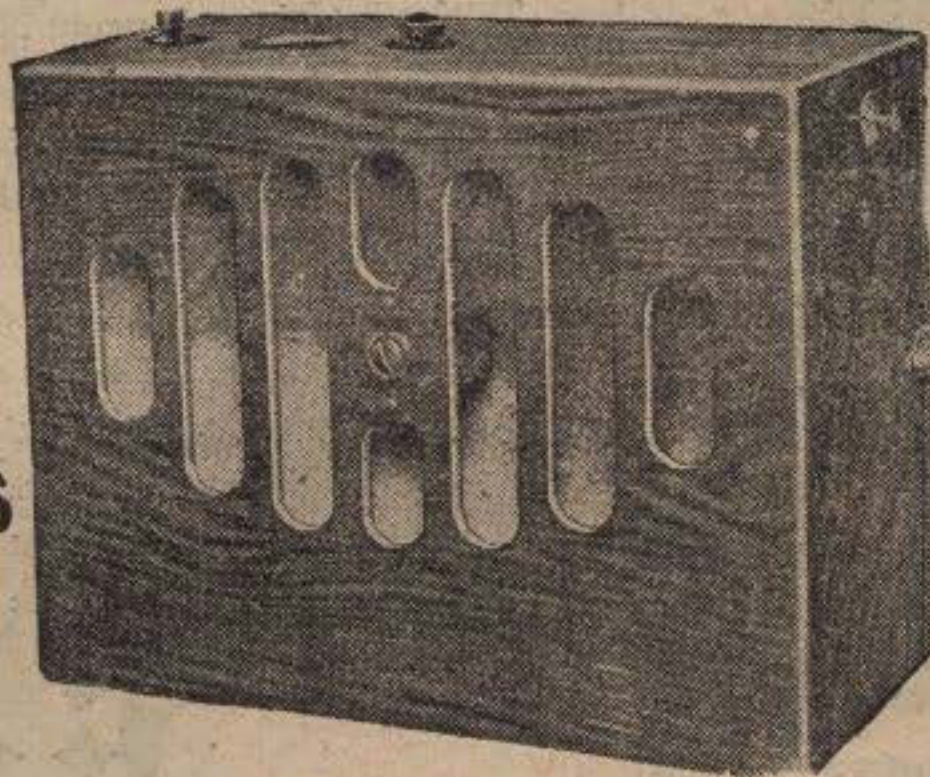
9.54 BAND
Harvest Dance ('The Seasons') *German*

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

10.15-11.15 Play Excerpts
(See centre of page.)
(Thursday's Programmes continued on page 473.)

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Thursday's Programmes continued (February 28)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Miss VERA PILCHER: 'A Woman's Afternoon Abroad—I, My Afternoon in Bruges'
- BRUGES**, the guide-books inform us, gets its name from its many bridges, but the visitor always associates it with the famous Belfry which may be seen for many miles around.
- 4.0 London Programme relayed from Daventry
- 5.0 MAX CHAPPEL'S DANCE 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

7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader, ALBERT VOBSANGER
Conducted by WARWICK BRAITHWAITE

Symphony No. 4, in G Mahler
(Tenor, DAVID BRYNLEY)
(First Performance in Wales)

IRÈNE DE MARIE (Pianoforte) and Orchestra
Hungarian Fantasia Liszt

9.0 S.B. from London (9.15 Local Announcements)

9.50 'Postage Stamps'

A Little Thought Reading in a Country Post Office

The Postmistress DAISY CULL

Some Passing Fancies
LILLIAN LEWIS
LYN JOSHUA
SIDNEY EVANS
and
DONALD DAVIES

10.30-12.0 S.B. from London

- 6.15 S.B. from London
- 6.30 Market Prices for Southern Farmers
- 6.35-12.0 S.B. from London (9.15 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 White Knight is again invited to the studio and will relate his Nineteenth Adventure (*Muriel Levy*)
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.15 Local Announcements)

- 4.30 THE NORTHERN WIRELESS ORCHESTRA
Suite, 'Wand of Harlequin' Ewing
Hymn to the Sun Rimsky-Korsakov
Dance of the Tumblers
Selection, 'The Golden Moth' Ivor Novello
March, 'Here, There, and Everywhere' Boss

- 5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
Seen from the Studio Window
A Running Commentary by THE UNCLE and AUNTS
Songs by DOROTHY NICHOLS and GEORGE LISTER

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

7.45 The Duds Concert Party

Present a New and Original Entertainment

HAROLD BRAYFIELD
RALPH COLLIS
RETA FISHLOCK
ERIC E. FOWLER
PHEBE HUGHES
W. B. MACMILLAN
PAULINE PARRY
W. WILSON REDDING
Produced by RALPH COLLIS

9.0-12.0 S.B. from London (9.15 Local Announcements)



POSTAGE STAMPS. From Cardiff at 9.50.

The varied and crowded nature of life in a village post-office-and-general-store will form the content of Cardiff's programme to-night at 9.50.

Other Stations.

- 5NO NEWCASTLE. 242.9 M. 1,230 KC.
12.0-1.0:—Gramophone Records. 2.30:—Prof H. M. Hallsworth: 'Talks on Commerce—VII, The Development of Joint Stock Enterprise.' 3.0:—London. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—London. 6.30:—Market Prices for Farmers. 6.35-12.0:—London.

- 5SC GLASGOW. 401.1 M. 748 KC.
11.0-12.0:—Gramophone Records. 2.45:—Mid-Week Service, conducted by the Rev. J. Gardner Smart, of Stevenson Memorial U.P. Church. Prayer. Scripture Reading. Deuteronomy, chap. xxxi, vv. 1-8. Address, 'Courage.' Hymn, 'I feel the winds of God today' (B.C.H., No. 528). 3.0:—Broadcast to Schools from Edinburgh. 3.30:—Musical Interlude. 3.45:—Edinburgh. 4.0:—Musical Comedy. The Station Orchestra. Dudley Stuart White (Baritone). 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:—London. 6.30:—Edinburgh. 6.45:—London. 7.45:—The Station Orchestra in Light Music by Leslie Stuart. 8.30:—Dance Music from the Waldorf. 9.0:—London. 9.15:—Scottish News Bulletin. 9.20-12.0:—London.

- 2BD ABERDEEN. 311.2 M. 964 KC.
11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools from Edinburgh. 3.30:—Glasgow. 3.45:—Edinburgh. 4.0:—Dance Music, relayed from the New Palace de Dance. 4.45:—Studio Interlude. Half an Hour of Scottish Music. W. M. Carnegie (Bass-Baritone). Jean Johnston (Pianoforte). 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—London. 6.30:—Edinburgh. 6.45:—London. 7.45:—Scottish Programme. The Station Octet: Strathpeys: Neil Gow and Stumpie. Reels: Mrs. McLeod and John Cheap the Chappian (arr. Moore). 7.55:—The Bon Accord Male Voice Quartet: The Weary Pund o' Tow (Allister); Imp (Chapman); Willie brewed a peck o' Mant (Craig). 8.4:—William Harkins (Clarinet): Selection of Scottish Melodies (arr. Lazarus). 8.12:—Margaret F. Stewart (Soprano): John Granville (arr. Lees); Oh! for an' twenty, Tam (Traditional). 8.20:—Octet: Strathpeys; Stirling Castle and Reel; Tulloch (arr. Kay) 8.25:—Quartet: We're a Noddin' (arr. West); Duncan Gray (arr. Richardson); Scotland Yet (arr. Kerr). 8.34:—William Harkins: Variations on the 'Keel Row' (arr. Clifton). 8.41:—Margaret F. Stewart: He's aye kissin' me and up in the mornin' early (arr. Moffat). I'm glad my heart's my ain (Watson). 8.50:—Octet: Eight some Reel (Kerr). 9.0:—London. 9.15:—Glasgow. 9.20-12.0:—London.

- 2BE BELFAST. 502.7 M. 991 KC.
2.30:—London. 4.0:—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 5.0:—A Viola Recital by Sybil Maturin. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15-12.0:—London.

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 9.15 Musical Interlude, relayed from London
- 9.20-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. ROBERT MEYRICK: 'Fairs—Ancient and Modern'
- 4.0 London Programme relayed from Daventry
- 6.0 Lenten Address
The Rev. ERIC SOUTHAM: 'Teach us to Pray—III, When ye pray say, "Thy Kingdom come. Thy Will be done on earth as it is in Heaven"'

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 A BALLAD CONCERT
S.B. from Sheffield
- MARJORIE WILKINSON (Contralto)
Three Negro Spirituals:
Swing Low, sweet Chariot
I got a Robe
Were you there? } arr. Burleigh
- WALTER WALLIS (Singing Saw)
O Star of Eve ('Tannhauser') Wagner
Who is Sylvia? Schubert
- GEORGE LEWIS (Whistler)
Just a dream of you, dear G. F. McNamara
The Song that reached my Heart Julian Jordan
- MARJORIE WILKINSON
Morning O. Speaks
Silent Noon Vaughan Williams
Caller Herrin' Trad.
- WALTER WALLIS
Robin Adair Trad.
Star of my Soul ('The Geisha') .. Sidney Jones
- GEORGE LEWIS
Imitations of Bird Songs
- COLERIDGE ROAD SCHOOL PRIZE CHOIR
Cantata, 'The Walrus and the Carpenter'
Percy Fletcher

7.45
Deslys
and
Clark

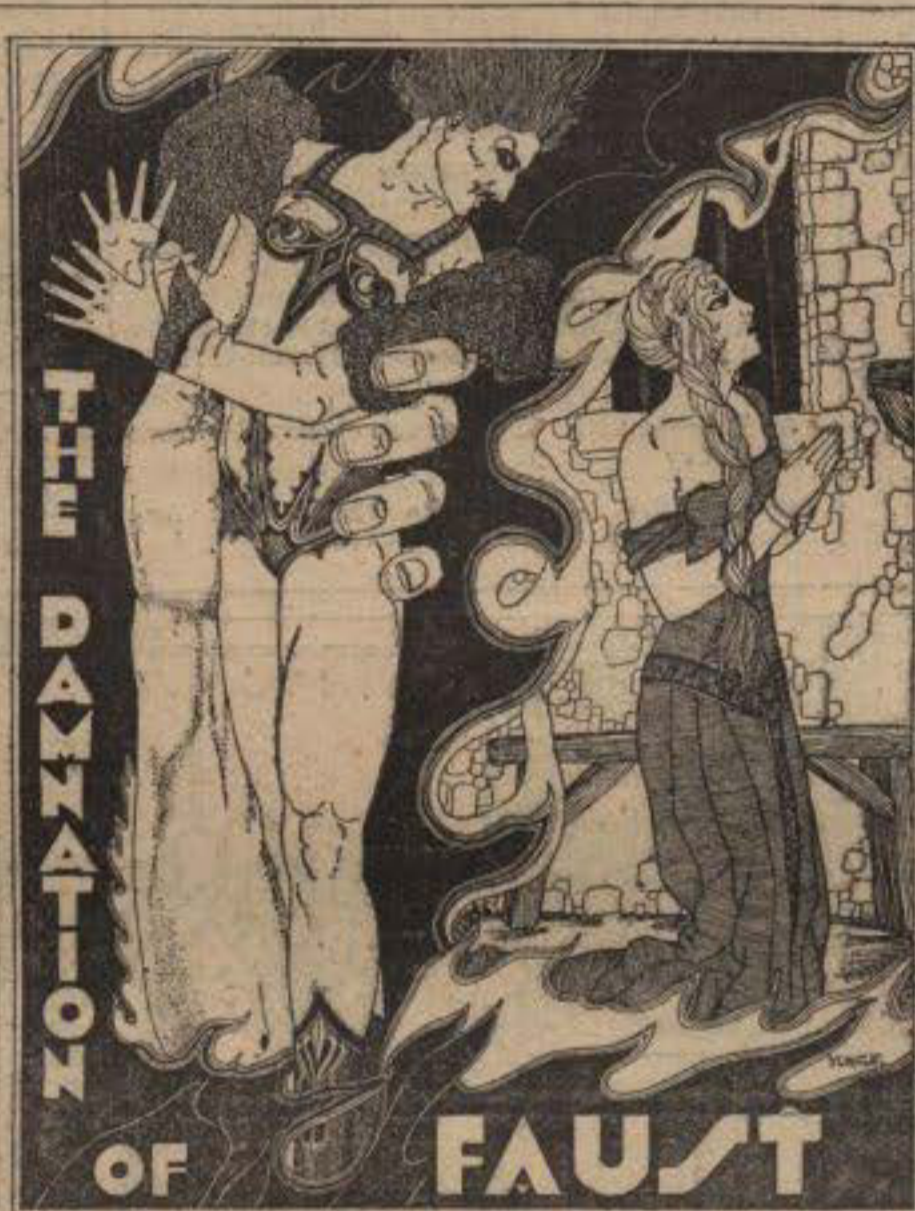
FRIDAY, MARCH 1
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

8.0
'The Damnation
of
Faust'

- 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 Miscellaneous**
- 12.0 **A SONATA RECITAL**
FRED BROUGH (Violin)
BRADFORD BARTON (Viola)
- 12.30 **ORGAN RECITAL**
by
C. HYLTON STEWART
(Organist and Master of the Choristers,
Rochester Cathedral)
Relayed from St. Mary-le-Bow
Voluntary in A Minor
John Stanley (1713-1778)
Prelude on Chorale *Bach*
'Ich ruf' zu dir, Herr Jesu Christ'
Sonata No. 5, in F Sharp... *Rheinberger*
- 1.0-2.0 **LUNCH-TIME MUSIC**
MOSCHETTO and his ORCHESTRA
From the Hotel Metropole

2.0-2.25 (*Daventry only*)
Experimental Transmission of Still
Pictures by the Fultograph Process

- 2.30 **BROADCAST TO SCHOOLS:**
Dr. B. A. KEEN: 'The Why and
Wherefore of Farming (Course II)—
VII, Special Modifications of British
Agriculture'
- 2.55 **Musical Interlude**
- 3.0 Mr. J. GRANVILLE SQUIERS: 'Round
the World—The Kaffirs'
- 3.20 **Musical Interlude**
- 3.25 Mrs. AMABEL WILLIAMS-ELLIS: 'Great
Discoverers—VII, Lister'
- 3.40 **Musical Interlude**
- 3.45 **Play to Schools**
'The Dynasts'
By THOMAS HARDY
- 4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse,
Lewisham
- 5.15 **THE CHILDREN'S HOUR:**
This being St. David's Day, there will
be part-songs by THE WELSH MINERS'
QUARTET
The Story of 'Dwyr Trwyn' or 'The
Big-nosed Bogie' (*Houlerson and Jones*)
and 'The Wyvern' from 'Wonder Tales
of Ancient Wales'
- 6.0 Miss MARJORIE GUY: 'The Making
of Omelettes'
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS
BULLETIN**
- 6.30 **Musical Interlude**



8.0 B.B.C. Symphony Concert—IX
'THE DAMNATION OF FAUST'
(Berlioz)

Margaret..... STILES ALLEN
Faust..... TUDOR DAVIES
Mephistopheles..... HAROLD WILLIAMS
Brander..... HERBERT SIMMONDS

THE HALLÉ ORCHESTRA
Leader: ALFRED BARKER
Conducted by Sir HAMILTON HARTY
THE NATIONAL CHORUS
Chorus-Master: STANFORD ROBINSON

BERLIOZ has left it on record himself that the story of 'Faust' made a profound impression on him. He made its acquaintance first in a prose translation, with a few songs and shorter pieces in verse, by de Nerval, which appeared in Paris in 1827. Berlioz was so wholly fascinated by the tale that he carried the volume about with him, reading it everywhere, even at meals. He immediately set about composing music for parts of it, and as soon as three or four numbers were complete, he had them published at his own expense, before he had heard a note of his music played. He wrote, at that time, 'my head is full of Faust; it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage.' His next idea was to make Faust the subject of a descriptive symphony, and then he thought of it as a ballet for the Opera. Neither of these projects was carried out, however, and instead, he composed the 'Eight Scenes from Faust,' which was published in 1829. The subject was in his mind, along with many others, for the next two decades, and the whole work as we know it now did not appear until 1846.

It is a much more serious and powerful setting of Goethe's impressive story than the other French form which we in this country know so well—Gounod's *Faust*—although it fails, as any partial setting of the great drama must always fail, to realize the profundity of its meaning, its mysticism, and philosophy. But it gives Berlioz a splendid opportunity for displaying his astonishing power of dealing with big masses of choral and orchestral tone, and the work will always rank as one of his great achievements.

- 6.45 **THE FOUNDATIONS OF MUSIC**
BEETHOVEN—VARIATIONS FOR PIANO-FORTE Played by V. HELY-HUTCHINSON
- 7.0 Mr. ERNEST NEWMAN: Musical Criticism
- 7.15 **Musical Interlude**
- 7.25 Professor H. MUNRO FOX: 'Mind in Animals—VI, Animal Intelligence.' Relayed from Birmingham
- IN his last talk this evening, Professor Fox proceeds to the question of animal intelligence as based on animal instinct, with which he dealt in his previous two talks. Few people who have either kept pets or watched wild animals would deny their intelligence, but the border-line between the active mental process and the automatic reaction to instinct is difficult to draw and must remain a fascinating subject of speculation.
- 7.45 **DESLYS and CLARK**
In Syncopated Harmony

8.0 B.B.C. Symphony Concert —IX
Relayed from the Queen's Hall
(Sole Lessees: Messrs. Chappell and Co. Ltd.)
'The Damnation of Faust'
(Berlioz)
THE HALLÉ ORCHESTRA
Leader, ALFRED BARKER
Conducted by Sir HAMILTON HARTY
THE NATIONAL CHORUS
Chorus-Master, STANFORD ROBINSON
(See also pages 441 and 444.)

- 9.15 **WEATHER FORECAST, [SECOND GENERAL NEWS BULLETIN]**
- 9.30 **'The Damnation of Faust'**
(Continued)
- 10.25 **Local Announcements (Daventry only) Shipping Forecast**
- 10.30 Mr. VERNON BARTLETT: 'The Way of the World'
- 10.45 **A PIANOFORTE RECITAL**
By CECIL DIXON
Nocturne, Op. 37, No. 2 } *Chopin*
Etude, Op. 10, No. 10 }
Capriccio, No. 2, B Minor } *Brahms*
- 11.0-12.0 (*Daventry only*) **DANCE MUSIC.** (Details will be broadcast later)

This Week's 'Epilogue'
'THE WAY, THE TRUTH, AND THE LIFE.'
'Guide me, O Thou great Jehovah,
St. John xiv, 1-11.
'Thou art the way,'
Psalm xlviii, 14.

FRIDAY, MARCH 1

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN RECITAL
by BERTRAM ORSMAN
Relayed from St. Mary-le-Bow

Gothic Suite *Boellmann*
Introduction; Minuet; Prayer; Toccata

PHYLLIS CAREY FOSTER
God be in my Head *Walford Davies*
Biblical Songs, No. 4, No. 8, and No. 10 *Dvorak*

BERTRAM ORSMAN
Prelude and Fugue in G *Bach*
Sonata No. 6 *Mendelssohn*

PHYLLIS CAREY FOSTER
In the Seraglio Garden *Delius*
Sanctuary *Besly*
Blackberry Time *Stanford*

BERTRAM ORSMAN
Intermezzo in D flat
Hollins
A Symphonic Fragment
(alla Polacca) *Lemaigre*
Grand Choeur in D
Guilmant

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
ETHEL and BUBOESS SOAR
In Duets and Solos

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
A Circus Scene—Pranks and Spangles, starring Mrs. SMITHERKINS, by Norman Timmis
JACKO and a PIANO SONGS by DAPHNE HICKMAN (Soprano)

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
March, 'The London Scottish' ... *Haines*

DENHAM CHARLES (Bass)
If I were *David Richards*
Time to go *Sanderson*
Sincerity *Emilie Clarke*

ORCHESTRA
Pavane *Chaminade*
Hobomoko *Reeves*

6.53 WINIFRED BROWNE (Pianoforte)
Mazurka in D Flat *Chopin*
Spanish Dance in B Flat *Granados*

WITH the same order of enthusiasm with which Brahms and Dvorak collected and gave to the concert world the Hungarian and Slavonic Dances which are now so universally popular, Granados edited four volumes of national Spanish dances, arranging them in the first instance for pianoforte. Their strongly marked Spanish character is most clearly evident in their vigorous rhythm; that, indeed, seems to matter almost more than the tunes.

Listeners will remember that Granados, like his older compatriot Albeniz, was a native of Catalonia, a part of Spain where national sentiment is a very sturdy growth.

ORCHESTRA
Three Light Pieces *Fletcher*

7.12 DENHAM CHARLES
From Inverness to Fall *Howard Fisher*
The Friar's Song *Whitehead*
Limehouse *Walford Hyden*

ORCHESTRA
Selection, 'The Desert Song' *Ramberg*

7.36 WINIFRED BROWNE
Valse in E *Moszkowski*

ORCHESTRA
Suite of 'Rustic Revels' *Fletcher*
Ballet Music, 'Hamlet' *Thomas*

THE fact that Thomas' opera 'Hamlet' includes a ballet is of itself sufficient evidence that Shakespeare is treated with rather scant dignity in the libretto. But at the time when it was composed, an Opera without a Ballet would have had no chance of success on the Paris stage, and this was for many years one of the most popular works in the repertory there. It contains much of Thomas' finest and most tuneful music, and though it is now seldom played in its complete stage form, parts of it are often heard. It was first produced in Paris in 1868, and London heard it a year later, in Italian, at Covent Garden. It has one feature which was unusual in its own day; Hamlet, the hero, is a Baritone instead of a Tenor, as tradition was wont to demand.



DEAN INGE.
The Dean of St. Paul's will make his first acquaintance with the microphone when he responds to the President's toast at the St. David's Day Banquet at Cardiff tonight, the speeches at which will be broadcast from 5GB.

Readings of Greetings from and to other Welsh Societies
Principal THOMAS PHILLIPS, D.D.
Proposing the Toast
'Dewi Sant' ('Saint David')

ANNIE DAVIES (Soprano)
Ysbryd Y Mynydd (The Spirit of the Mountain)
The President, The Rev. H. M. HUGHES, O.B.E., B.A., D.D., proposing the Toast
'Ein Gwestai' ('Our Guest')

And the response by
The Very Rev. DEAN INGE, C.V.O., D.D., F.E.A.

RHYS DAVIES (Baritone)
Yr Ornest (The Combat)
The Lord Mayor of Cardiff, Alderman W. R. WILLIAMS, J.P., proposing the Toast
'Cymru Heddyw a Fory' ('Wales Today and Tomorrow')

And the response by
Professor JOSEPH JONES, M.A., B.D. (Brecon)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15-11.15 DANCE MUSIC (Details will be broadcast later)
(Friday's Programmes continued on page 476.)

8.20 St. David's Day Banquet

8.20 Cardiff Cymrodorion Society
Speeches at the Saint David's Day Banquet
Relayed from the City Hall, Cardiff
S.B. from Cardiff



"I'm 'Palm' Chocolate Nougat"

"Too delicious for words!"
"Yes . . . words fail utterly to describe my entrancing flavour. But let me help you to imagine it."
"That white line down my side . . . is a layer of delightfully creamy snow-white nougat. The rest exquisite 'Palm' Chocolate Toffee."
"The blend of these lovely flavours makes 'Palm' Chocolate Nougat as good as toffee can be. Miraculous value at 4ozs. 4d. Ask your Confectioner!"

Walters' Palm Toffee
"Worth Double the Price!"
One Quality only—the Very Best
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Marvellous Invention for the DEAF!

Powerful as a 4-Valve Wireless Set!

The Sonomax Fortiphone works on a similar principle to a valve wireless set—hence its amazing efficiency. It has enabled thousands who had been deaf 10, 20, even 50 years, to hear perfectly to-day. One delighted user says: "The Fortiphone is second only to perfect ears." So powerful and perfectly true to tone is the Fortiphone that it enables even the 90 per cent. deaf to hear without strain or distortion, private and general conversation, music, wireless, sermons, the drama—even the ticking of a clock and the rustle of paper. Yet it can be invisible on a woman and is far less conspicuous than eyeglasses on a man, while the whole volume of sound can be instantly regulated by a touch of the finger.



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The Fortiphone is so inconspicuous
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Telephone: Langham 1034. 7/22/29.

Friday's Programmes continued (March 1)

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 ARCHIBALD ROBERTS' (CARDIFF) BAND
Relayed from the South Wales Echo Food and Cookery Exhibition at the Drill Hall, Cardiff

5.15 THE CHILDREN'S HOUR:
Rhaglen Gwyl Dewi Fr Plant
S.B. from Swansea

6.0 Mr. F. W. HARVEY, 'The Timber of Poetry'—II

MR. HARVEY describes poetry in modern times as 'usually a flower of good or evil, but,' he says, 'it is the timber of poetry that wears most surely and there is no timber that has not strong roots'

6.15 S.B. from London

6.30 Captain A. S. BURGE: 'Rugby Football in South Wales'

6.45 S.B. from London

7.45 St. David's Day Special Programmes
(See centre column)

10.0 WEATHER FORECAST, NEWS. S.B. from Daventry Experimental

10.15 Local Announcements

10.20 Shakespeare and St. David's Day
'Henry V'—Act V, Scene 1
France: The English Camp

Fuellen RICHARD BARRON
Gower JACK PARKIN
Pistol DONALD DAVIES

Many Welsh soldiers followed Henry V to France and fought at Agincourt. David Gam, who had attended Glyndwr's Parliament at Machynlleth with the object of killing him, and had been for many years imprisoned by Glyndwr, was one of them. He it was who made the memorable reply to Henry V when returning from a survey of the great French army before the battle: 'There are enough to kill, enough to take prisoners and enough to run away.' He is said to have been knighted on the field while dying and to be, moreover, the original of Shakespeare's Fluellen.

10.30-11.0 S.B. from London

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Rhaglen Gwyl Dewi Fr Plant

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Farmers: Mr. J. P. HARDING: 'Chicken Rearing'

6.45 S.B. from London

10.25 Musical Interlude relayed from London

10.30-11.0 S.B. from London

6BM BOURNEMOUTH. 283.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.25 Local Announcements)

7.45 Gwyl Dewi Sant

A Programme in Honour of St. David
NATIONAL ORCHESTRA OF WALES
(Cerdlorfa Genedlaethol Cymru)
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE
Overture, 'Bronwen' Holbrooke



ST. DAVID
From the statue in St. David's Cathedral.
Photo by Aubrey Colquhoun.

AMONG those who helped Holbrooke with encouragement and understanding, was the poet T. E. Ellis, whose great work, 'The Caudron of Anwn,' Holbrooke was anxious to compose as an operatic trilogy; the project gradually took shape and was carried to successful completion. The subject, taken from the old Welsh mythology, is one in which Holbrooke's romantic temperament found full scope, and the music is vivid and forceful, in keeping with the tragic, passionate story. The first opera in the trilogy was played in Hammersteins' ill-fated London Opera House in 1912, Nikisch and Holbrooke himself conducting alternately. Its name is *The Children of Don*. The

second, *Dylan*, appeared at Drury Lane in 1915 under Sir Thomas Beecham's direction. *Bronwen*, the third opera of the series has not yet been heard.

Its Prelude is a big and impressive tone poem in which there are three important themes, of which the last is a very old and well-loved Welsh folk song.

WATCYN WATCYN (Baritone)
Y Mynach Du }
Dydd Gwyl Dewi ... } arr. Brintley Richards
Y Gadlof Gymreig. }
ORCHESTRA
Fantasia on Welsh Folk Melodies
Braithwaite

8.20 Cardiff Cymrodorion Society

Speeches at the St. David's Day Banquet

Relayed from the City Hall

Relayed to Daventry Experimental

Reading of Greetings from and to other Welsh Societies

Principal THOMAS PHILLIPS, D.D.,
proposing the toast
'Dewi Sant' (Saint David)

ANNIE DAVIES (Soprano)
Ysbryd Y Mynydd (The Spirit of the Mountain)

The President, The Rev. H. M. HUGHES,
O.B.E., B.A., D.D.,
proposing the toast

'Ein Gwestai' (Our Guest),
and the response by

The Very Rev. DEAN INGE, C.V.O., D.D.,
F.B.A.,

RHYE DAVIES (Baritone)
Yr Ornest (The Combat)

The Lord Mayor of Cardiff, Alderman W. R. WILLIAMS, J.P.,
proposing the toast

'Cymru Heddyw a Fory' (Wales To-day and To-morrow)
and the response by

Professor JOSEPH JONES, M.A., B.D.
(Brecon)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Hals off to the Men of Harlech!
A programme as Welsh as can be, including Three Welsh Folk Dances (E. T. Davies)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.25 Forthcoming Events, Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 BROADCAST TO SCHOOLS:
Canon C. E. RAVEN: 'Birds of the North Country'—VII. Birds of the Shore'
S.B. from Liverpool

3.20 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
A Country Life is Sweet
Music by THE SUNSHINE TRIO
Songs sung by HARRY HOPEWELL

Talks for Teens: Councillor WILL MELLAND,
'The Joys of Cycling'

MRS. BARLOW: A Visit to the country by
Jasmine

6.0 Miss H. EILEEN PHILLIPS, 'Whilst Oranges are Cheap'

6.15-11.0 S.B. from London (10.25 Local Announcements)

Other Stations.

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

2.30.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—'St. David's Day,' by the Rev. Alfred Thomas, M.A. 6.15.—S.B. from London. 6.30.—For Farmers: Mr. H. C. PARSON, 'Pioneers of Agricultural Progress' L. 6.45-11.0: S.B. from London.

5SC GLASGOW. 401.1 M. 798 KC.

1.25-2.0.—Broadcast to Schools. S.B. from Dundee. 2.30.—Mr. J. Nisbet Williams: 'Travellers' Tales of Other Lands—VII. Zanzibar.' 2.45.—Musical Interlude. 2.50.—S.B. from Edinburgh. 3.10.—Musical Interlude. 3.15.—A Concert for Schools. Schumann, Euphonia Gray (Pianoforte) and the Station Orchestra. Concerto in A Minor. Orchestra. Schumann (Slumber Song). Trumperi (Dreaming). Euphonia Gray: Forest Scene, Op. 82. 4.0.—An Orchestral and Instrumental Concert.—The Station Orchestra: Overture, 'La Strada' (The Street) (Auber). Euphonia Gray (Pianoforte): Petrarcha Sonnet, No. 123 (Liszt); Reflets dans l'Eau (Reflections in Water) (Debussy). Orchestra: Three Scottish Lyric Pieces (Moonlight). 4.45.—Dance Music from the Locarno Dance Salon. 5.15.—The Children's Hour. 5.58.—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.—Muriel George and Ernest Butcher (in Folk Songs and Duets). 8.0.—S.B. from London. 10.25.—Scottish News Bulletin. 10.30-11.0.—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

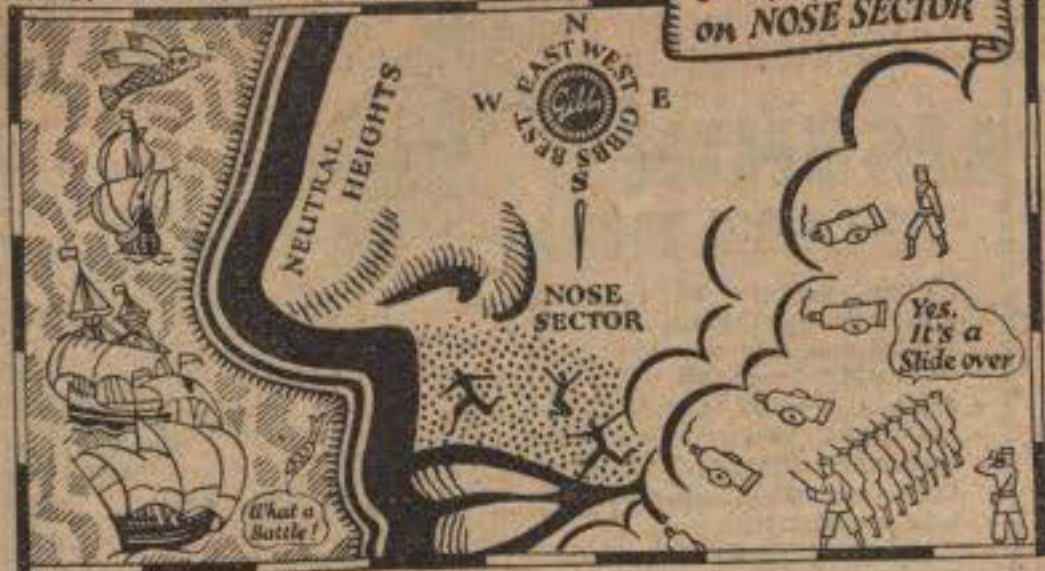
2.30.—Broadcast to Schools. S.B. from Glasgow. 2.50.—S.B. from Edinburgh. 3.10.—S.B. from Glasgow. 4.0.—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0.—Miss Flora Cameron: 'Old Tapestries.' 5.15.—The Children's Hour. 6.0.—Mr. Peter Craigie: Football Topics. 6.15.—S.B. from London. 6.30.—S.B. from Glasgow. 6.45.—S.B. from London. 10.25.—S.B. from Glasgow. 10.30-11.0.—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0.—Organ Recital by Herbert Westoby, Mus. Bac. (Lond.) Relayed from the Grosvenor Hall. Overture in C Sharp Minor (Bernard Johnson); Green Bonasia (Forest Scenes) (Rideout); Marriage Interlude (Waldenholms); The Old Oak Tree (Raynton Power); Finlandia (Sibelius-Fricker). 12.30-1.0.—Instrumental and Ballad Concert. Marjorie Stuchart (Soprano), May Johnson (Pianoforte). 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.—Song Recital by Geoffrey Garrod (Tenor). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 8.0.—A Symphony Concert. Eleanor Toye (Soprano). The Symphony Orchestra, Conducted by Sir Henry J. Wood. 9.15.—S.B. from London. 9.30.—Symphony Concert (continued). 10.25.—Regional News. 10.30-11.0.—S.B. from London.

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Map of attack on NOSE SECTOR



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THE COMING OF THE CONTINENTALS.

(Continued from page 443.)

opening of *Hotel Imperial*, with the Austrian cavalry patrol lurching half-asleep through the frozen fog, with its puerile climax of the heroine's decoration in front of a division complete with band and cathedral organ! Compare Dupont's *Vaudeville*, principally remembered—alas!—for its trick trapeze photography, with Dupont's *Piccadilly*! Of course, to some extent, the difference in angle is a matter of racial temperament. America remains supreme in the comic field. Chaplin, Lloyd, and Buster Keaton—only to mention the most famous three—have never been faced by a Continental competitor worth the name. Similarly, no one except the Swedes, as in *The Jackals*, and the Russians—for in spite of Mr. Atkinson, Pudovkin is a great producer and there is more to *The End of St. Petersburg* than mere brainless propaganda against the British-Empire—have seen the marvellous possibilities of the use of clouds and trees and nature backgrounds as integral parts of a film story.

On the whole, again, in tempo, the Americans are inclined to be too quick as the Germans are to be too slow. And I suppose it is a moot point as to whether anything is to be gained by a sort of international competition as to which country's flag should be draped about the most satisfactory films. What is important is that when two differing schools are united, as has been the case in the importation into America, the result should not be the worst of two worlds but of the best. American slickness added to German taste is good; but the American happy ending plus German ponderousness is bad.

An admirable example of Continental production of an American film was Seastrom's direction of *The Scarlet Letter*, with Lillian Gish and Lars Hansen. On the reverse side of the medal one might take the exploitation of Miss Greta Garbo, who, in *The Joyless Street*, and other films in which she appeared before she went to America, displayed astonishing gifts, or, at least, astonishing susceptibility to brilliant direction, and now, in Hollywood, is only another Theda Bara brought up to date.

Actually, credit between the various countries can be fairly evenly divided. What is important now is that the various fine things discovered by each should be collected and used internationally for the benefit of films as a whole. It is certainly for the benefit of the whole industry that the cinema, besides paying its shareholders, should also have been raised to the position of one of the arts.

THE THINGS WE BUILD.

(Continued from page 445.)

fresh in every detail—is 'Neo-Romantic,' like our own great Liverpool Cathedral, and cannot be counted as representatively or typically 'Modern.'

For to be really and truly modern you must, I take it, forget your ancestors as far as you can, as do the French and Dutch most conspicuously. The Swedes cannot altogether forget the Middle Ages or the Renaissance, and though there is amazing freshness and vigour in all they do, and though, to my mind, they today lead the whole world in architecture, you cannot class much of their work as truly 'Modern.'

No, the true Modern prides himself on being ruthlessly, starkly, and, if need be, quite shockingly logical. Sometimes he brings it off reasonably and easily, so giving one a pleasant sense of a problem skilfully and economically solved.

Too often, however, in order to be 'different,' he distorts the parts and proportions of his house for no good reason at all, and will even sacrifice convenience (as in the size, shape, or position of windows) in order to show his independence.

But the best modernist building is notable for straightforward honesty and common-sense, a skilful use of new materials and machines to meet new needs, and a laudable absence of all shams and snobbery. For these reasons it deserves to be taken seriously as architecture, because it is competent and honest.

Of how many 'desirable residences' in the British Isles could we say as much? Of so very few that, with better education and a more instructed public opinion, I think we are quite likely to see a crop of the neat, cubistic little living-boxes going up in our suburbs, if only as a protest against the intolerable and shoddy tomfoolery of the speculator's villas.

These they will certainly show up for what they are, even if they themselves should never look very securely at home on English soil. If they invade us in any numbers, I hope most of them may halt and settle down on the coast. White walls and a flat roof seem somehow to go with salt water, and the pink asbestos bungalows with which we are littering our shores will never go with anything.

Some English examples of Modernist work are:—

Welwyn Garden City: Interiors of theatre and Bridge Hall.

London: Adelaide House, London Bridge; the new Underground building, Broadway, Westminster; the new Horticultural Hall; the new B.B.C. building (design as published).

Braintree: Messrs. Crittals' new colony.

Clough Williams-Ellis.

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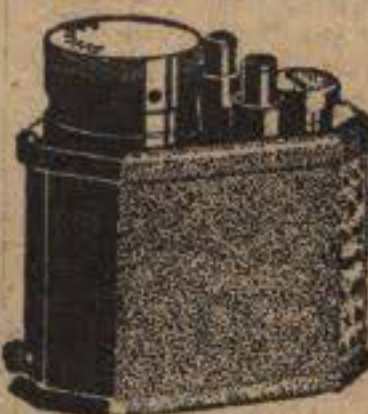
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COMPTON MACKENZIE, J. C. SQUIRE, HOLT MARVELL.

2.55
Sixth Round
of the
F.A. Cup

10.15 a.m. The Daily Service

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

10.45-11.0 (Daventry only) 'Home Dress-making'—Miss NORA HEALD: 'New Clothes'

1.0-2.0 THE CARLTON HOTEL OOTED
Directed by RENE TAPPONNIER
From the Carlton Hotel

2.0-2.25 (Daventry only)
Experimental Transmission of Still
Pictures by the Fultograph process

2.55 The F.A. Cup

A Running Commentary on a Sixth
Round Cup Tie

4.40 A Ballad Concert

JESSIE HEWSON (Soprano)
DAISY SCOTT (Flute)

JESSIE HEWSON

Little Lady of the Moon *Eric Coates*
Gathering Daffodils (17th Century)
arr. Somerell

Nightfall at Sea *Phillips*

4.48 DAISY SCOTT

Andante *Mozart*
Dance of the Priestesses of Dagon ('Samson and
and Delilah') *Saint-Saens*
Valse *Roland Revell*

4.58 JESSIE HEWSON

Blackbird's Song *Sanderson*
Sweet Suffolk Owl *Elizabeth Poston*
Poppies in the Garden *Ivor Davies*

5.4 DAISY SCOTT

Allegretto and Idylle *Godard*
Polonaise *Andersen*

5.15 THE CHILDREN'S HOUR:
'ERBERT WINS A CAR'

A further adventure of the 'Erbert Family by
the Author of 'The Professor and the Bee'

Lottie *C. L. GALLAVAN*
'Erbert *C. E. HODGES*
Alfie *M. E. JENKIN*
Grandad *R. DE ROHAN*

6.0 Musical Interlude

**6.15 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN.**
Announcements and
Sports Bulletin

6.40 Musical Interlude

**6.45 THE FOUNDA-
TIONS OF MUSIC**
BEETHOVEN—VARIA-
TIONS FOR PIANOFORTE
Played by V. HEILY-
HUTCHINSON

7.0 MR. HARVEY GRACE:
**'Next Week's Broad-
cast Music'**

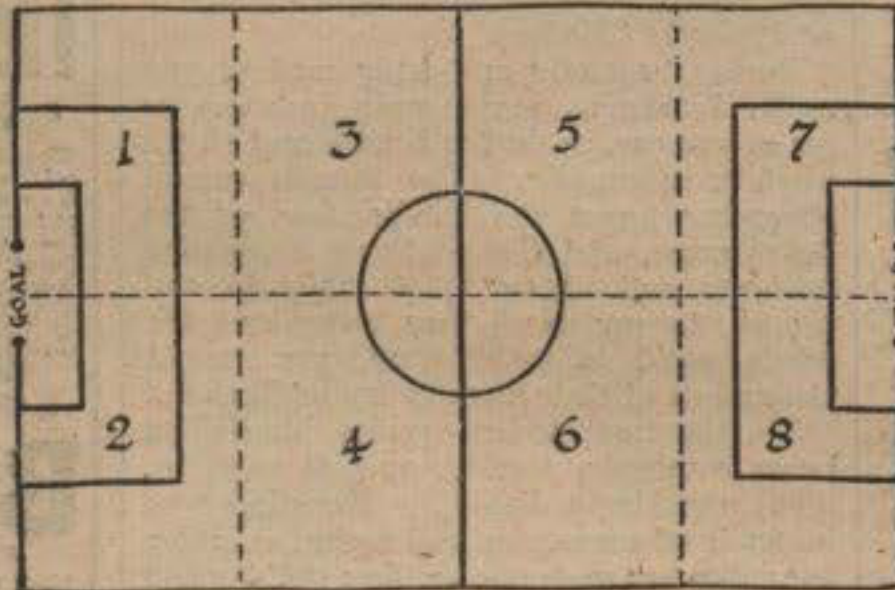
7.15 An Eye-Witness
Account of the Army
and Navy Rugby Match
at Twickenham, by Col.
PHILIP TREVOR

**7.30 Songs by Eric
Coates**

HUBERT EISELL
(Tenor)

Song Cycle, 'The Mill
o' Dreams'
Back o' the Moon;
Dream o' Nights
Bluebells

SATURDAY, MARCH 2
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)



USE THIS PLAN WHEN LISTENING TO THIS
AFTERNOON'S FOOTBALL BROADCAST.

Songs:
By the North Sea
Sea Rapture

7.42 DAVID WISE (Violin)
Mirage ('Romance')
Under the Stars ('Chanson')
(THE COMPOSER at the Pianoforte)

7.50 HUBERT EISELL
I pitch my lonely Caravan
Little Lady of the Moon
Homeward to you
(THE COMPOSER at the Pianoforte)

8.0 Leicester Brass Band Festival

MASSED BAND CONCERT

In aid of the Leicester Royal Infirmary
Relayed from De Montford Hall, Leicester
(Conductor, Lieutenant J. ORD HUME)

The Bands taking part will be:

NORTHAMPTON SILVER PRIZE BAND
IBSTOCK UNITED PRIZE BAND
KIDWORTH SILVER BAND
LEICESTER IMPERIAL BAND
METROPOLITAN WORKS BAND, BIRMINGHAM
RUSHDEN TOWN SILVER PRIZE BAND
BAXENDALE'S (MANCHESTER) WORKS BAND
HASLAND SILVER PRIZE BAND

7.30
The Songs
of
Eric Coates

HUGGLESCOTE AND ELLESTOWN SILVER
PRIZE BAND

LUTON RED CROSS BAND

WIGSTON TEMPERANCE PRIZE BAND

KETTERING TOWN BAND WORKING MEN'S
CLUB

AMINGTON BAND

CALLENDER'S CABLE WORKS 'A' BAND
HANWELL SILVER BAND

Fanfare of Trumpets and The National
Anthem *J. Ord Hume*
Largo (By Special Request) *Handel*
Processional March, 'Triumphale'
Ord Hume

Minuet from 'An Ode to St. Cecilia's
Day' *Handel*
(From the Cantata)

Dream Melody, 'Ah! Sweet Mystery of
Life' *Victor Herbert*
Reverie (Descriptive), 'The Monk's
Dream' *A. E. Llanley-Holmes*

Selection from 'Faust' *Gounod*
Intermezzo Fox-trot, 'My Inspiration is You'
Horatio Nicholls

En'tracte (Descriptive), 'The Priory Bell'
Ord Hume
(A Legend of the Northumberland Coast)

Military March, 'The Flying Squad'
Ord Hume

Organist, Mr. WALTER GROOCCOCK, F.R.C.O.,
L.R.A.M.

Drums and Bells, Mr. LEN COLLIS

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

9.15 Topical Talk

**9.30 Local Announcements (Daventry only) Ship-
ping Forecast**

9.35 An Orchestral Concert

KINGSLEY LARK (Baritone)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

March, 'The London Scottish' *Haines*
Overture, 'If I were King' *Adam*

9.50 KINGSLEY LARK with Orchestra

Roadways *Lohr*

Limehouse

Walford Hyden

Time to go *Sanderson*

9.58 ORCHESTRA

The Vagabond King

Prini

Valse, 'Moonlight on
the Alster' *Fetras*

10.15 KINGSLEY LARK

Caroli *Freire*

My Son

Sterndale Bennett

Don't marry Monday

David Richards

10.23 ORCHESTRA

Suite, 'On the Briny'

Howard Carr

**10.30-12.0 DANCE
MUSIC:** Details will be
announced later



A BIG BAND TOURNEY HERE TONIGHT.

The De Montford Hall, Leicester (above), will tonight be the scene of the Leicester Brass Band Festival, and lovers of band music will be able to hear some of the finest bands in the country broadcast from London and Daventry between 8.0 and 9.0.

F. Lumsden

SATURDAY, MARCH 2
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
D'Erlanger's
Opera
'Tess'

- 3.30 A CONCERT**
THE NORRIS STANLEY PIANOFORTE SEXTET
(From Birmingham)
Overture 'Merry Wives of Windsor'.....Nicolai
Salut d'Amour.....Elgar
- 3.45 PHYLLIS PECK (Soprano)**
Elizabethan Love Songs
- SEXTET**
'Etienne Marcel'.....Saint-Saëns, arr. Alder
- PHYLLIS PECK (Songs)**
NORRIS STANLEY and Quintet
Canzonetta (Violin Concerto).....Tchaikovsky
- 4.20 SEXTET**
Minuet.....Boccherini
Chanson.....Friml
Intermezzo, 'On the Bosphorus'.....Lincke

- 7.0 Light Music**
THE CHELSEA OCTET
Selection, 'Merrie England'.....German
Two Pieces for Oboe and Strings
Handel, arr. Adlington
Minuet.....H. Green
Pas des fleurs (Flower Dance).....Delibes
- 7.25 Popular Celebrity Concert**
(From Birmingham)
Relayed from the Central Hall
FRANCIS MORRIS (Soprano); FRANK MULLINGS
(Tenor)
JANE MARCUS (Violin)
- 8.0 'Tess' (See centre of page)**
- 10.15 WEATHER FORECAST, NEWS BULLETIN**

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'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 by FREDERIC D'ERLANGER

First Produced at the S. Carlo Theatre, Naples, 1906

(First Broadcast Performance)
Cast:



BARON D'ERLANGER.

- | | |
|---|-------------------|
| Tess | STILES ALLEN |
| Jack, Father of Tess | KEITH FALKNER |
| Joan, her Mother | DOROTHY D'ORSAY |
| Aby, the 12-year-old Brother of Tess | GERTRUDE JOHNSON |
| Angel Clare | FRANK TITTERTON |
| Alec d'Urberville | TOPLISS GREEN |
| Toronton, A Dealer | } ERIC GREENE |
| Dick, a Valet | |
| Nancy, a Servant | ODETTE DE FORAS |
| Dark Car, another Servant | } DOROTHY D'ORSAY |
| Mistress Crick, head of the Dairy Farm | |
| Chorus of Country Folk, Dairymen and Milkmaids | |
| THE STUDIO CHORUS | |
| THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA | |
| Leader, FRANK CANTELL | |
| Conducted by JOSEPH LEWIS | |
| Produced under the personal supervision of THE COMPOSER | |

BORN in Paris, the Baron Frederic d'Erlanger studied both literature and music there, and has won notable successes in both directions. For a number of years he has made his home in London, taking a keen interest in its artistic doings; he is one of the Directors of the Royal Opera, Covent Garden. He has composed much in larger, as well as in smaller forms, including four operas, orchestral music, songs, etc. The Opera which is this evening being broadcast for the first time, is the best known of his bigger works, to us in this country at least. Founded on Hardy's novel, it has been played in many of the world's great opera houses; London heard it first in 1909, at Covent Garden, with Emmy Destinn in the principal rôle.

- 4.30 The Dansant**
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
RONALD GOUBLEY (in 'Music and Humour')
- 5.30 THE CHILDREN'S HOUR:**
(From Birmingham)
- 6.15 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, Announcements and Sports Bulletin**
- 6.40 Sports Bulletin (From Birmingham)**
- 6.45 MURIEL GEORGE and ERNEST BUTCHER**
In Folk Songs and Duets

- 10.30 Sports Bulletin (From Birmingham)**
- 10.35-11.15 A Concert**
BELLE DAVIDSON (violin)
Romance Religioso.....William Henley
Sérénade à Columbine.....Pierné
- MABEL CORRAN (contralto)
My Ain Folk.....Lemon
My Dear Soul.....Sanderson
Dame Durden.....Liza Lehmann
- BELLE DAVIDSON
Sonata in G.....Haydn, arr. Henley
- MABEL CORRAN
All my Very Own.....B. Melville Hope
Summer Rain.....Willeby
Sincerity.....Clarke
- BELLE DAVIDSON
Hungarian Rhapsody.....Henley

Saturday's Programmes continued (March 2)

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
(Cerddorfa Genedlaethol Cymru)

Overture, 'Fingal's Cave' Mendelssohn
Prelude, 'Lohengrin' Wagner
Lyric Suite Grieg

THE composer has left it on record that this Suite owes its birth chiefly to Anton Seidl, the conductor, who was the first to arrange the second, third, and fourth numbers for orchestra. These were, however, afterwards entirely altered by the composer himself, and the first number added. Although all four were originally composed as pianoforte music, they are admirably adapted for performance by an orchestra, in which form they gain a new picturesqueness.

The first movement, *A Shepherd Boy*, is a simple melodious piece, rather like a folk song.

The second is the well-known Norwegian Rustic March, in which the clarinets have the first theme.

In the third movement, *Nocturne*, the violins have an expressive tune, to a syncopated accompaniment by the lower strings, while the wood-winds suggest bird songs.

The last of the four movements, the merry *March of the Dwarfs*, runs about in a way which at once suggests the mischievous little people.

2.55 London Programme relayed from Daventry

5.0 **MAN CHAPPELL'S DANCE 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 Mrs. RAYMOND ALLEN: 'Fallacies'

7.15 Captain A. S. BURGE: 'Rugby Football in South Wales'

7.30 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

9.35 A Popular Request Programme

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Leader, ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE

Overture, 'Tannhäuser' Wagner

CONSTANCE WILLIS (Contralto)

Secrecy Wolf

Time, you old Gipsy Besty

KENNEDY MCKENNA (Tenor)

Passing By Purcell

La Donna é Mobile Verdi

Sigh no more, ladies Aiken

10.0 'The Dear Departed'

A Comedy in One Act by STANLEY HOUGHTON

Mrs. Slater } (Sisters) { DAISY CULL
Mrs. Jordan } MABEL TAIT
Henry Slater } (their Husbands) { W. P. THOMAS
Ben Jordan } JACK JAMES
Victoria Slater (a Girl of Ten) ... VERA SHIPTON
Abel Merryweather T. HANNAM CLARK

Mrs. Slater is laying the table for tea in the sitting-room of her house. It is in a lower middle-class district in a provincial town. She evidently expects visitors.

10.30-12.0 *S.B. from London*

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

12.0-12.45 *S.B. from Cardiff*

2.55 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 *S.B. from Cardiff*

6.45 *S.B. from London*

7.0 *S.B. from Cardiff*

7.30 *S.B. from London*

9.30 Sports Bulletin. *S.B. from Cardiff*

9.35-12.0 *S.B. from London*

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

12.0-1.0 Gramophone Recital

2.55 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

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

5PY PLYMOUTH. 398.3 M. 757 KC.

12.0-1.0 A GRAMOPHONE RECITAL OF POPULAR SONGS and LATEST DANCE MUSIC

Medley of Old Time Songs:

A Sergeant of the Line Squire
Danny Boy Weatherly
Sir Harry Lander Medley Lander
Little Dolly Daydream Stuart
I hear a Thrush at Eve Cadman
The Admiral's Broom Betan
Latest Dance Music

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**

Another Bulletin Day when we will give out news concerning 'The Magic Hat' (*Ralph de Rohan*) and 'The Village Policeman' (*Arphorp*)

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

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



Kennedy McKenna and Constance Willis are the vocalists in the Popular Request Programme that will be broadcast from Cardiff tonight at 9.35.

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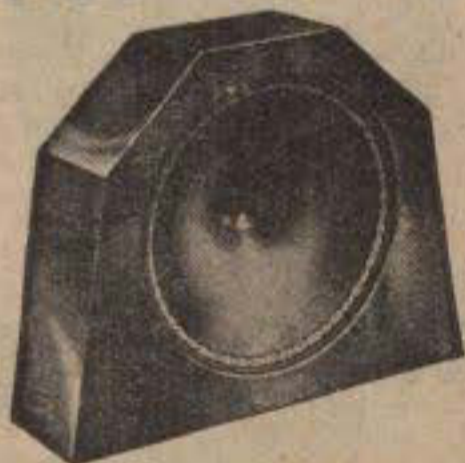
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Programmes for Saturday.

(Continued from page 482.)

22Y MANCHESTER. 378.3 M. 793 kC

12.0 AN ORGAN RECITAL
Relayed from St. Ann's Church, Manchester
GEORGE PRITCHARD (at the Organ)
DORIS GAMBELL (Soprano)

GEORGE PRITCHARD
Grand Chœur in A *Salomé*
Ancien Mennet, Op. 15, No. 10 *Amani*
Fantaisie in E *Dubois*

From Liverpool

12.13 DORIS GAMBELL
Should he upbraid *Bishop*
Nymphs and Shepherds *Purcell*

From Manchester

12.24 GEORGE PRITCHARD
Marcia in F *Filippo Capocci*
Minuet in G *Beethoven*
Andante, Con Fuoco, and Toccata in F *Deshayes*

From Liverpool

12.37 DORIS GAMBELL
Waltz Song ('Merrie England') *German*
Southern Love ('The Southern Maid')
Fraser-Simson

From Manchester

12.48-1.0 GEORGE PRITCHARD
Canzonetta in A, Op. 17, No. 1 *Pantchenko*
Gran Coro Trionfale *Filippo Capocci*

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
S.B. from Leeds

S O S

In which Morse Messages are sent out by
HILARY FRY, GUNNELLE HAMLYN, and WIN ANSON

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 **MISS ANNE LAMPLOUGH:** 'Haunted Gardens'

7.15 *S.B. from London*

7.30 **A Coleridge-Taylor Programme**

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

Ballet Music, 'Hiawatha'
Little Concert Suite

GLADYS SWEENEY (Soprano)
Four Songs from 'Five Fairy Ballads'
Sweet Baby Butterfly; Alone with Mother;
Big Lady Moon; Fairy Roses

ORCHESTRA
Suite, 'Othello'
Three Dream Dances

GLADYS SWEENEY
'Sorrow Songs'
When I am dead, my dearest; Unmindful of
the roses
Life and Death
Spring had come

ORCHESTRA
Four Characteristic Waltzes, Nos. 3 and 4

9.0 *S.B. from London*

(Manchester Programme continued on page 485.)

Just what I want—

As the owner of a set, I should read the WIRELESS MAGAZINE because it will help me to understand more about my set, and if I want to make one of the latest types of receivers or speakers it gives just the information I need.

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A simple high-frequency amplifying unit with screened-grid valve, adding tremendously to the range, volume and selectivity of any set.

A GRAMO-RADIO SECTION

Including helpful articles on "scratch" and the choice of organ records.

WHAT THE GRID LEAK DOES

A "Professor Megohm & Young Amp" talk you must not miss. It clears up many common misapprehensions.

THE FIDELITY FIVE

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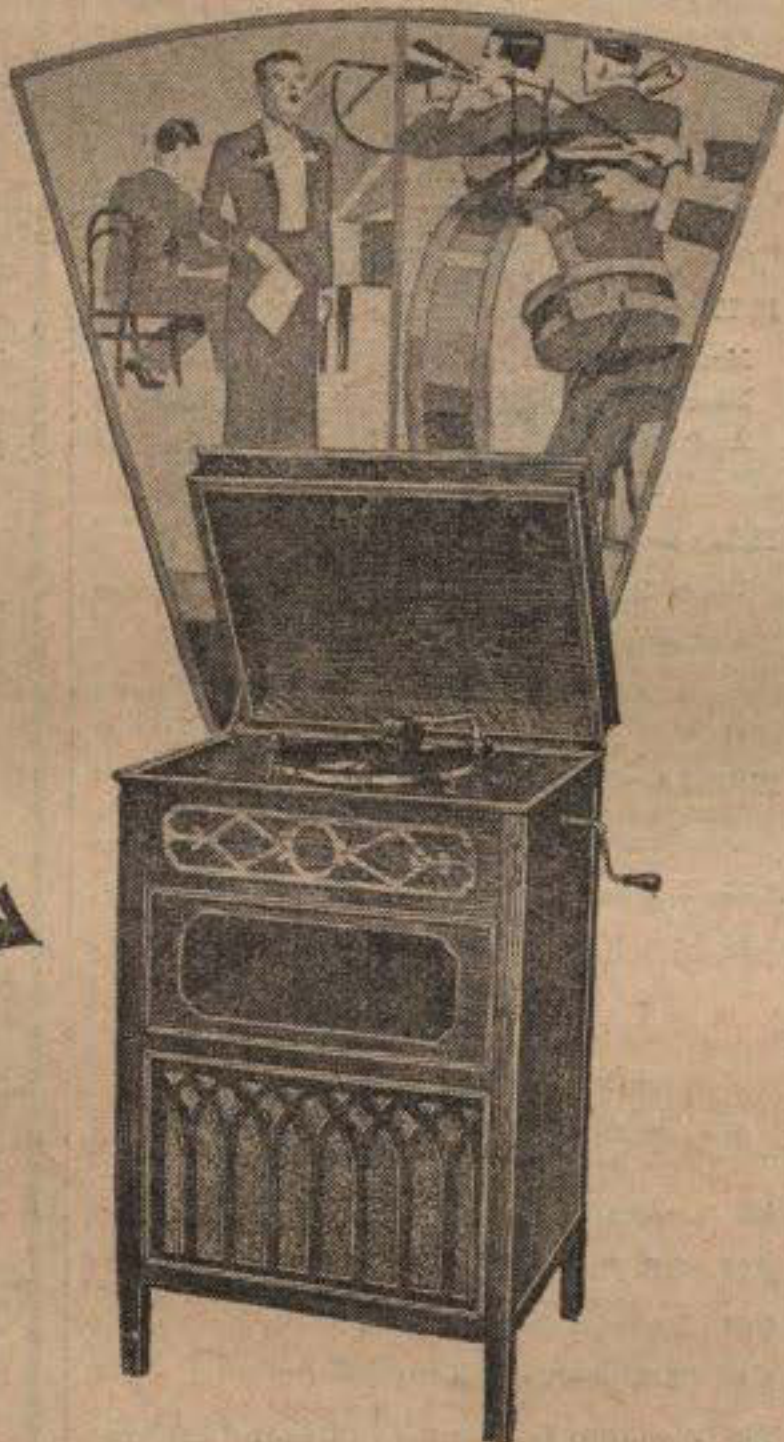
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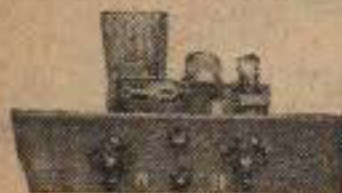
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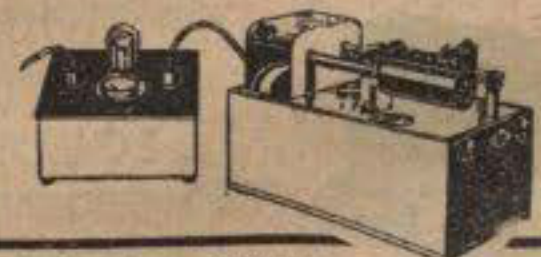
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Saturday's Programmes continued (March 2)

(Manchester Programme continued from page 482.)

9.30 Regional Sports Bulletin, Local Announcements

9.35 'The Yellow Triangle'

A Play in One Act by **GEORGE W. SUTTON, Junior**

Henderson (a Trader) **W. E. DICKMAN**
Helen (his Wife) **HYLDA METCALF**
Bardow (U.S.A. Consul) **HAROLD CLUFF**
Alidini Viseram (an Arab Ivory Agent)

D. E. ORMEROD

Captain Dorand (Chief of Police) .. **T. A. NICHOLLS**
Mabruki (Swahili Servant)

Supported by **THE NORTHERN WIRELESS ORCHESTRA**

The action takes place in Henderson's house in the ancient city of Zanzibar, twenty-three miles from the East African coast. It is late afternoon, and Henderson is seated at his desk, his wife, Helen, standing facing him. On the desk is a live lizard tied to a staple with a piece of black thread.

10.30-12.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 243.0 M. 1,250 KC.

12.0-1.0—Music relayed from the Oxford Galleries. **2.55**—London Programme relayed from Daventry. **4.30** app.—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. J. A. Dotchin, Hon. Secretary of the Northern Rugby Football Club; 'Rugger'. **7.30**—S.B. from London. **8.0**—International Syncopeation. Orchestra: Alexander's Rag-time Band. Britain: Joan Harley and George Barker (Piano Entertainers): There won't be no body home (Lee); She's gotta have me (Long); You can feel it doing you good (Lee). Tom Farrell (Pianist-Composer) and

Orchestra: Playful Pass and Goodies on the Griddle (T. Farrell) Germany. Orchestra: One-step, 'Wenn die Liebe nicht so treu war' (If only love were not so dear) (Hugo Hirsch); Selection, 'Wie einst im Mai' (As once in May) (Robrecht); Jazz Intermezzo, 'Bonzo's Stelldichein' (Bonzo's Assignment) Herman Krome. France. Orchestra: One-step, 'Ca c'est Paris' (That is Paris) (Padilla); Song, 'Parisetta' (Wolter); Fox-trot, 'Fais ca pour moi' (Do that for me) (M. Yvain). America. Jean Harley and George Barker: Ten little miles from Town (Schobell); Chloe (Song of the Swamp) (Moret); My Ohio Home (Donaldson); Beautiful (Shay). Tom Farrell: Piano Solo, 'Manhattan Serenade' (L. Alter); with Orchestra, 'Flapperette' (Jesse Greer). The Last Word. Orchestra: Ragtime (Stravinsky). **9.0**—S.B. from London. **10.30**—Dance Music: Tilley's Dance Band relayed from the Grand Assembly Rooms, Barras Bridge. **11.15-12.0**—S.B. from London.

55C GLASGOW. 401.1 M. 740 KC.

11.0-12.0—Gramophone Records. **3.30**—Dance Music from the Locarno Dance Salon. **4.0**—A Light Ballad Concert. The Station Orchestra: Selection, 'Merrie England' (German). Dan Campbell (Baritone): I fear no foe (Pinsuti); Boating up the Channel (Sanderson); Ould Side Car (Dix); Mendin' Roadways (Coates). Orchestra: Selection, 'Ballad Memories' (arr. Baynes); Dan Campbell: Even Bravest heart (Gounod); Eleanore (Coleridge Taylor); Grendon Fair (Marie); Down Here (Rabe). Orchestra: Fantasia, 'Bacchante' (Finck). **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**—Rev. H. Smith: 'Old Scots Types—II, The Preacher'. **7.15**—Mr. J. McAndrew: 'Golf—How to get par figures this Season'. **7.30**—S.B. from London. **9.30**—Scottish News and Sports Bulletin. **9.35**—Scots Vaudeville. The Glasgow Police Pipe Band: Harken my Love (Slow Gaelic Air); March, 'I'B gang nae mair ta' yon toon'; Strathpey, 'Tulloch Gorm'; Reel, 'The Flagon'. Anne Ballantyne (Contralto): My Boy Tamnie (arr. Diack); Jock o' Hazeldean (Traditional); An Eriskey Love Lilt (arr. Kennedy-Fraser); Wee Willie Gray (arr. Robertson). Alick Hobbs (Entertainer): Sandy Seaton's Solemnities (David Hobbs). Orchestra: March, 'The London Scottish' (Haines). Anne Ballantyne: Tam Glen (Traditional); Skye Boat Song (Lawson); Braw, braw lads (arr. MacFarren). Alick Hobbs: More Sandy Seaton's Solemnities (David Hobbs). Pipe Band: Slow Gaelic Air, 'The Hawk that swoops on high'; March, 'Miss Delicia Chisholm'; Strathpey, 'Cameronian Rant'; Reel, 'The Rejected Lover'. **10.35-12.0**—S.B. from London.

2BD ABERDEEN. 311.2 M. 564 KC.

11.0-12.0—Gramophone Records. **4.0**—A Popular Concert relayed from the Sculpture Court, the Art Gallery. The Station Octet: Overture, 'Chal Romano' (Gipsy Lad) (Ketelbey);

Selection, 'Schubertians' (Finck). Rita Reith (Mezzo-Soprano): Now Sleeps the Crimson Petal (Quilter); One Morning very early (Sanderson); April is a Lady (Phillips). Octet: Suite, 'The Maid of Arles' (Bizet). Rita Reith: I heard you singing (Eric Coates); A Birthday (Cowen). Octet: Selection, 'Merrie England' (German); The Dance of the Hours (Ponchielli). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.40**—S.B. from Glasgow. **6.45**—S.B. from London. **7.0**—S.B. from Glasgow. **7.30**—S.B. from London. **9.30**—S.B. from Glasgow. **9.35-12.0**—S.B. from London.

2BE BELFAST. 302.7 M. 591 KC.

2.55—London Programme relayed from Daventry. **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. **6.40**—Irish League Football Results. **6.45**—S.B. from London. **7.30**—A Military Band Concert. The Band of the 2nd Battalion the Gordon Highlanders (The 2nd). Band: Overture, 'Rienzi' (Wagner); Valse, 'Venus on Earth' (Lincke); Excerpts from 'The Gondoliers' (Sullivan). **8.3**—The Oldpark Male Voice Quartet: Soldiers' Chorus from 'Faust' (Gounod); The Trumpet Calls (H. M. Dow); Annie Laurie (L. Emerson); Off in the Stilly Night (Moore). **8.15**—Bandsmen E. A. Friston and P. Bent: Cornet Duets, 'The Two Inns' (Alford). **8.20**—Band: Ballet music from 'Faust' (Gounod). **8.36**—Quartet: Comrade's Song of Hope (Adams); Sweet and Low (arr. A. G. Colburn); Puccinany Lullaby (Macy); The Owl and the Pussycat (R. De Koven). **8.45**—Band: Scherzo from Symphony in E Minor ('The New World') (Dvorak); Dance of the Hours and Finale from 'La Gioconda' (Ponchielli). **9.0**—S.B. from London. **9.35**—'Spy Glass in Ulster'. **10.3-12.0**—S.B. from London.

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B.B.C. PUBLICATIONS.

'LAKME.'

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

IN PRAISE OF THE 'MODERNS'—THE INTERRUPTED ITEM
—JACK PAYNE AND HIS DANCE ORCHESTRA—HELP FOR
SCHOOLBOYS—WHAT DO THEY GRUMBLE AT?



AN OLD SHOWMAN'S COMPLIMENTS.

AS a bit of an old showman—retired—the marvel to me is how the B.B.C. manage to render such a variety of entertainment the whole calendar year through. Of course you will have grumblers. I don't like the new-fangled fingle-jangle log-trot noise of so-called dance music—ye-yept jazz. It is a semi-civilized, discordant noise that jars on my old nerves, especially when the drum keeps monotonously going. But, as one of your correspondents advised, the only thing to do is to switch off and go to bed early! Let the grumblers think of the over-continuous and perplexing preparatory work behind the scenes, editorial or dictatorial, of finding numbers and tunes to fill the daily announcements. The auditions of aspiring applicants and the responsibility of accepting or declining publicity must ever be an arduous duty for those in authority.—*Pilot*.

THE MODERN COMPOSER.

I AM surprised at the harsh comments of some of your correspondents on the music of Stravinsky. Surely Stravinsky is known to be a serious composer; one who composes because he has something to say; and if certain persons cannot understand him, I fail to see how it indicates that Stravinsky is wrong. Therefore, it seems to me that a failure of comprehension on the part of the listeners only proves that they had approached the broadcast not from the listener's viewpoint—which should be the attitude at all symphony concerts—but from that of the teacher's. Yet I do not suppose one of them would attempt to give Stravinsky pointers.—*Sidney G. Child, 17, West Side, S.W.4.*

ONCE A MODERN?

ALTHOUGH I care for some old composers like Mozart and Chopin, etc., I think it is a great pity that so little is played of the modern classics such as Honneger, Stravinsky, and Ravel, which happen to be my favourites. Surely, one concert, once a month, could be given up to these. That, I am sure, would in no way hurt the feelings of the older generation, for that leaves them still 353 days to enjoy their Bach, Beethoven, and Schubert. As in all cases, one is advised not to run before having been taught to walk, the same with modern music; but by getting a thorough knowledge of Wagner and Cesar Cal, one will slowly appreciate Debussy and the present era of composers.—*Philip Grist, The Brambles, Northwood, Middlesex.*

I LISTENED last night to the Leslie Woodgate programme from 2.0 and I suppose should be terribly upset. At least all the 'wrong note' enthusiasts if they listened must be very bilious this morning. Why, the man has actually written melody, and not infrequently harmony! Bach, Schubert, and Sullivan should hear it; they would all recognize it as music! All very wrong, of course, and to be severely reproached by the 'tom cats fighting in a boiler factory school.' If Stravinsky and Bartok ever come across it they will have a succession of fits.—*Thomas Forward, Bristol.*

MR. EDWIN EVANS, in his recent attempt at justification of the modern composer, says *inter-alia*—'they make music.' That is exactly what they do not do, they juggle with discords and strange intervals, but if music means melody then their creations are a travesty of the word. Even if Haydn and the other great masters were paid by someone, that doesn't alter the fact that they wrote music. We are told their employers were just people who knew what they liked; they also had a pretty shrewd idea of what posterity would appreciate too. Mr. Evans's article is clever reasoning but words will not turn noise into music.—*Sydney R. Thompson, King's Mead, 19, Laburnum Road, Maidenhed.*

MR. EDWIN EVANS's instructive article in the current issue of *The Radio Times* contains a brilliant summary of much of the modern music of today. He says 'Today it is each man for himself and the devil take the hindmost.' One is vividly conscious of this feeling when listening to performances of the 'concerted' music of up-to-date composers such as we have heard much too much—of during recent months.—*W. G. Watson, 1, Monckton Road, Alverstoke.*

ALL THAT TOMMY-ROT!

I QUITE agree with your correspondent 'E. G. H.' of Suffolk, that the 'words and dance music are something different from those squeaky sopranos and C Minors and all that tommy-rot.' That is, I agree that Beethoven's Choral Symphony (and I assume he would call such a work 'C Minors and all that tommy-rot'), differs from 'That's my weakness now' (I choose a title at random). One is the colossal triumph of a great creative spirit and the other a piece of balderdash. I will leave 'E. G. H.' to decide which is which, and time and their respective surviving powers to give the final judgment.—*E. S. Shen, Bristol.*

MR. A. G. HARLAND, F.R.C.O., of 171, Southgate Road, Islington, also writes protesting against the letter of 'E. G. H.', but in even stronger terms.—*EDITOR.*

JOLLY OLD 'WET BLANKETS.'

I HAVE read with much interest the letters in this week's *Radio Times*, and I consider them all more or less a lot of jolly old 'wet blankets.' We are not jazz mad here, but we certainly do enjoy Dance Orchestras.—*Sunshine, Etkam, S.E.3.*

SUNDAY PROGRAMMES.

HAVING seen a lot of comments in *The Radio Times* about programmes, I agree that it is impossible to suit everybody, but I certainly do think the working classes would go in for wireless more if we could have some dance music on Sundays.—*P. Vamplex, 26, Tyneck Road, Woodcote, Sheffield.*

THE B.B.C. DANCE ORCHESTRA.

I HOPE when you read all the disparaging letters you receive that you will remember that there are still many persons who, when given £100, would grouse because it was not £1,000; who, given a motor, would find no pleasure because it was not an aeroplane, and so on. I am a contented listener, although I do not care for all the programme, and as soon as I receive *The Radio Times* I mark in ink first Jack Payne and his Orchestra; next, Joseph Lewis and his singers, vaudeville, and then gramophone records. I listen to most items, but these I never miss. Being a qualified musician, and having been (and considered an expert) teacher of jazz dances, in a large city, I can truthfully say I have not heard any dance band to beat Mr. Jack Payne's, and few to equal it, as one can hear the air all through the dance music.—*M. Bryant, The Lodge, Ibtone, High Wycombe, Bucks.*

JUST a few arguments in favour of dance music—not 'jazz' and saxophones. Bizet scored several parts of his second *Arlésienne* suite for saxophones. Walton O'Donnell and Hugo de Groot both use them in their playing. Then, many people like dance music—including all our family. This is proved by the enormous amount of 'requests' that Jack Payne plays in his programmes. This orchestra, by the way, is quite the best dance orchestra on the wireless.—*W. H. N. Simmonds, 'Rein View', Rein Road, Morley, Yorks.*

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*.

THE INTERRUPTED ITEM.

IN contradistinction to Mr. V. E. Lowman, I wish the B.B.C. would invariably fade out musical items when they overpass the time allotted to them, and encroach upon more important matters; the News Bulletins in particular. Music is merely a form of recreation; what is happening in England, the Empire and the World is of overwhelming importance, sometimes a matter of life and death. During this winter when the King's life was hanging on a thread, it was distressing in the extreme to have to wait for the bulletin until some musician or other chose to finish his piece. I have come to the conclusion that musicians have no idea of (Greenwich) time.—*S. M. Kingsford, Totfold, Surrey.*

I AGREE with Mr. V. E. Lowman that the 'interrupted item' is an inartistic and inhumane practice, and one of which, in my pro-wireless days, I should hardly have thought the B.B.C. capable. Alas! I am wiser now, and find that the B.B.C. can be positively brutal at times. Only a few nights ago we were robbed of the last movement of Mendelssohn's *Trio in D* which was being performed by a famous trio; had it been a 'jazz' item I would not have minded in the least, but on this occasion I was greatly disappointed, and annoyed.—*R. M. Morrison, Sylean House, Romington, Bath.*

LEARNING TO 'TANGO.'

I HAVE read with interest Mr. Casani's article in last week's *Radio Times* and I agree with him that the comparative lack of popularity of 'tango' is largely due to the fact that many dance bands cannot play tango music. Since half the difficulty in dancing is the proper appreciation of the rhythm, the B.B.C. Dance Orchestra could do a good deal to popularize what I consider to be one of the most delightful dances by including a few more tangos in their programmes. We could then attempt to dance it in the privacy of our homes before venturing to do so in public.—*S. M., Oxford.*

A COBBLER'S COMMENTS.

BEING only a cobbler my modest little two-valve set cost me no small amount of self-sacrifice to get, but I am willing to sacrifice again to meet licence obligation. My appreciation of the programme lies in this direction: when I hear the music of men like Mozart, Bach, Handel interpreted by masters, and not only musicians but poets, authors, dramatists, and others it seems to me that my conception of life widens, and becomes better balanced and shrewder in judgment.—*Old Boots, St. Albans.*

PLAYS ABOUT 'NORMAL PEOPLE.'

MIGHT I request that sometimes we could have broadcast a repetition of that play *The Ship* or a play of a similar character? I do appreciate so much a normal play about comparatively normal people; one can enter into it so much more than if the story is set in some outlandish place, with rather unreal and far-fetched characters.—*J. Swinnerton, 5, Broad Street, Modbury, South Devon.*

THE SAXOPHONE.

IT is very unfair to judge the saxophone in a dance band. Probably most of its enemies have never heard it render Handel's *Largo*, or something in that category, with pianoforte accompaniment. I am sure the instrument in the hands of a musician with music better suited to its talent would rank it with other reed instruments and would dispel the 'cats on roof' theory of your correspondent 'Dragonfly, Matlock.'—*H. C. Thomas, 4, Lincoln Street, Leytonstone.*

THE FIFTH FORM KNOWS.

ALTHOUGH I am only a fifth-form schoolboy, I am certain that I know a little more about the saxophone than many of your 'anti-jazz' correspondents. The saxophone was invented in 1836 by Antoine Sax, a Belgian. It is my opinion that your 'anti-jazz' people despise the saxophone because they think it is a modern (i.e., twentieth-century) invention. I hope that this will catch the eye of 'E. N. J.' My advice to that gentleman is, that he should make a point of listening regularly to a 'crack' jazz band. It may help him to rid himself of a foolish prejudice.—*R. Avery, 31, Esplanade Road, Maida Hill, W.9.*

BRIGHTER 'HOMEWORK.'

I AM a schoolboy aged fourteen, and I return home from school at 5.45. I like listening to jazz and vaudeville, and I complain that I do not get enough. The 9.35 to 12 vaudeville and dance music programmes are too late for me; so cannot one have dance music from 7.30 till 9 most evenings?—*W. R. Chick, Victoria House, Axminster, Devon.*

FROM 'A HOME FOR INVALIDS.'

SO many of us who are very ailing and sometimes in much suffering, would like you to know what a very great joy the wireless has been to us. Some of us are blind or with very impaired sight so cannot read; also some are paralyzed or crippled with rheumatism and cannot use our hands, so cannot knit or work. The days seem very long, but when the loud-speaker sounds, we are all very glad indeed if only to hear Big Ben, which we had thought never to hear again, as we shall never leave the Home till we are taken to the cemetery. Many of us are very old, but we like to know what is going on in the outside world. A kind friend provided us with the loud-speaker and we are hoping in time to have a portable wireless, that can be carried to those who cannot get to the loud-speaker and are not near enough to hear. Once more, please receive our grateful thanks for all the trouble you take to give us pleasure.—*From a very lame and feeble body but only one of 50.*

A NORTH COUNTRYMAN COMPLAINS.

DOES the B.B.C. understand that the average Northern listener is neither high-brow nor jazz-mad, but after a hard day's work, he does look forward to, and appreciate, music containing melody such as Gilbert and Sullivan, Musical Comedy selections, etc., and does not know why 'good' music is generally lacking in entertainment values. He does not want musical indigestion from an overdose of Saint-Saëns, Stravinsky, and Rimsky-Korsakov administered by means of Sir Henry Wood, the Hallé Concerts, etc.—*Rational 'Harkener-In', Accrington.*

THE WITCHING HOUR.

SURELY your correspondent, 'R. G. Newman,' must live away from neighbours, otherwise he would never have suggested 'another hour or two of dance music after twelve.' I think twelve o'clock too late for any sort of programme. I venture to suggest that the majority of those who listen retire to bed round about eleven, and to hear more jazz discordantly tinkering through walls would be more nerve-racking than it is at present. For goodness sake let the B.B.C. make a dead set against programmes after midnight. We do want a little sleep.—*Fred W. Furness, 60, Salisbury Road, Norwich, Norfolk.*

WHAT DO THEY GRUMBLE AT?

I SHOULD just like to tell you what a wonderful difference the wireless makes to my life. Unfortunately, I am not at all strong, and have to lie down a good deal. Now, I no longer rage at not being able to go out much in the evening—the best music is brought right to my bed! I must say I prefer 'high-brow' programmes to 'low-brow' ones, but I cannot see what anyone has to grumble at—we get so much variety.—*D. De B., S.W.*

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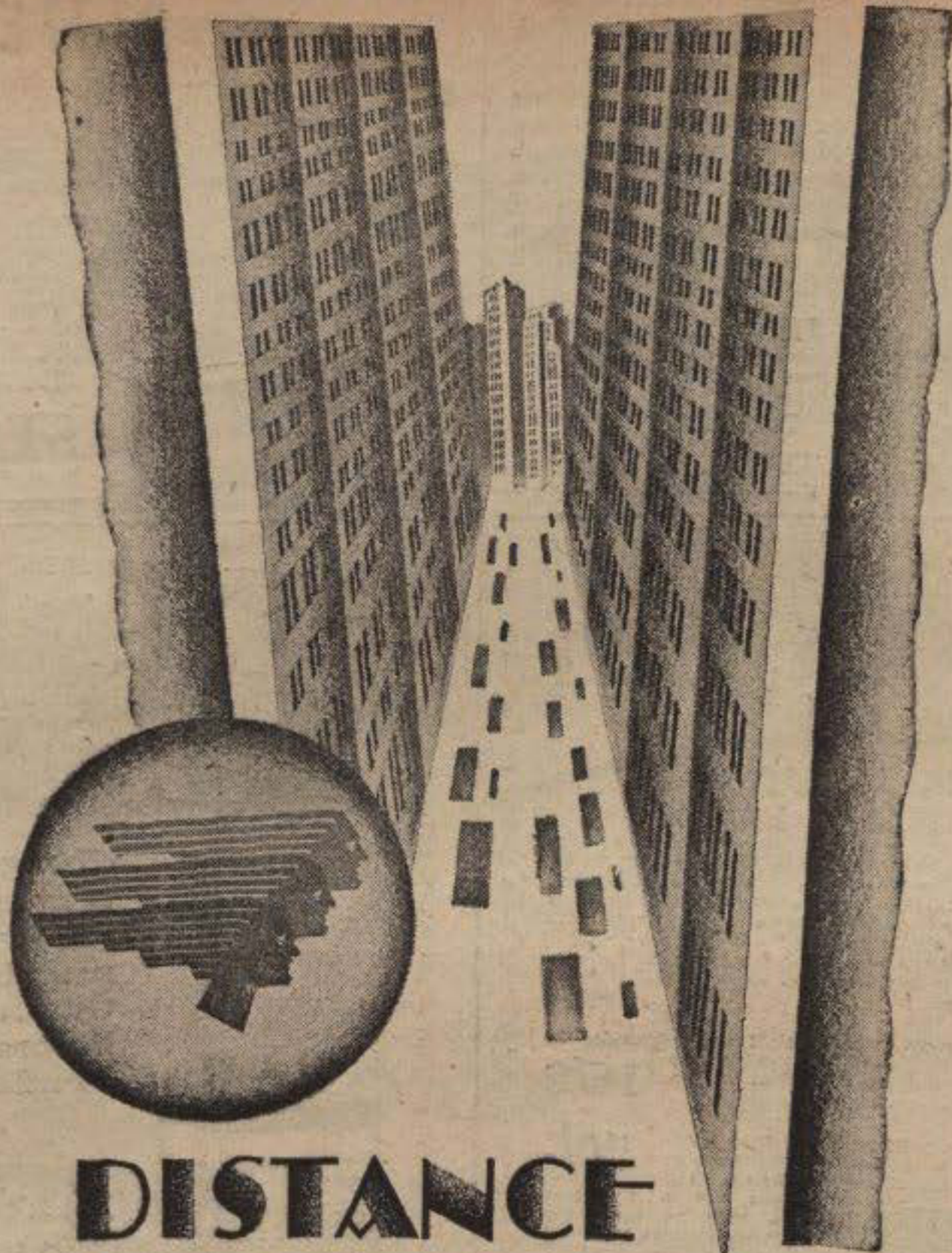
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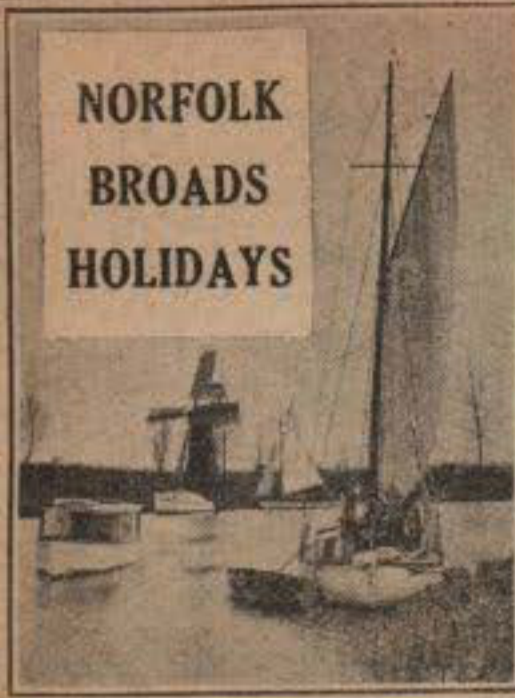
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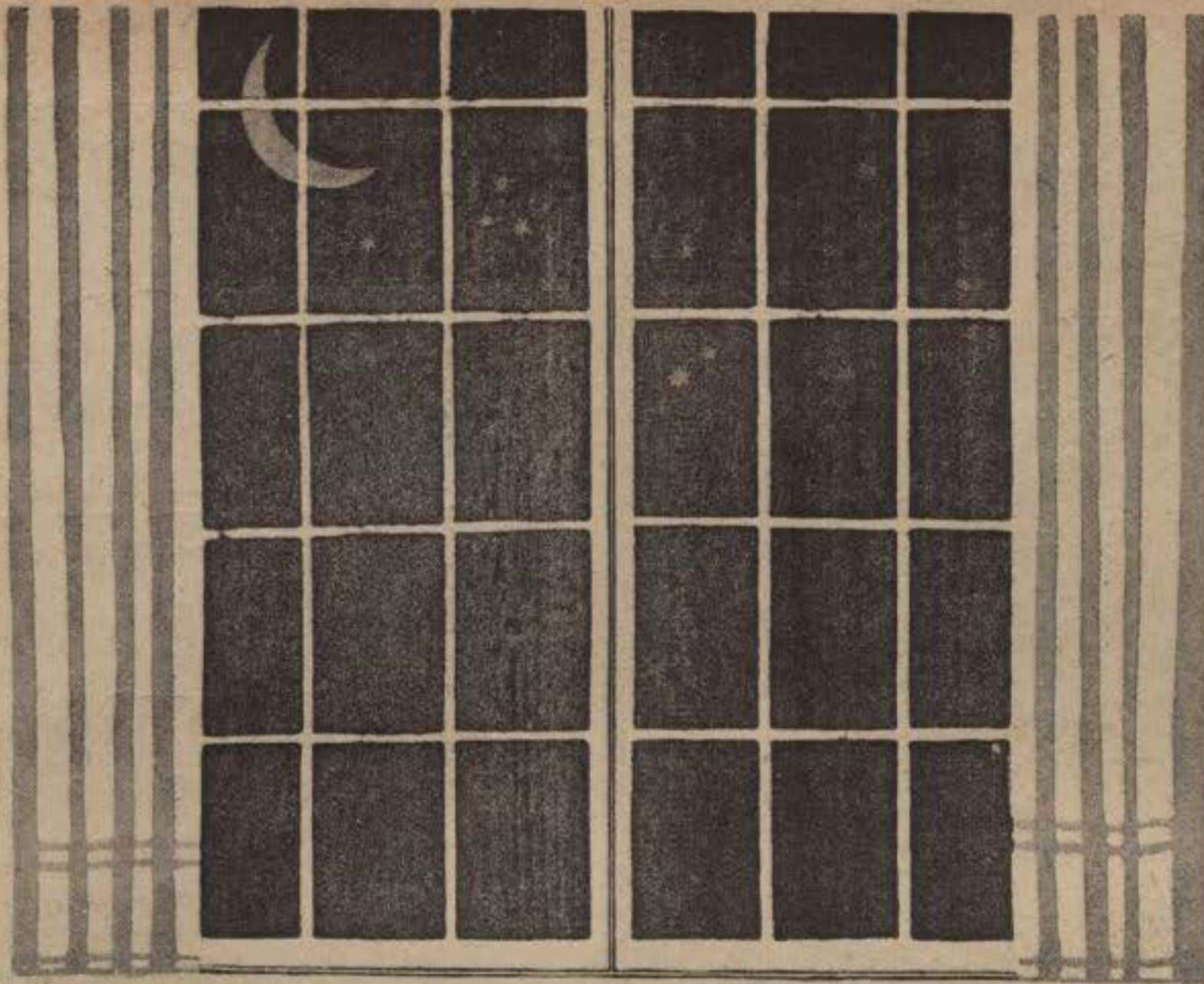
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