

THE BROADCAST PROGRAMMES FOR MARCH 3—MARCH 9

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

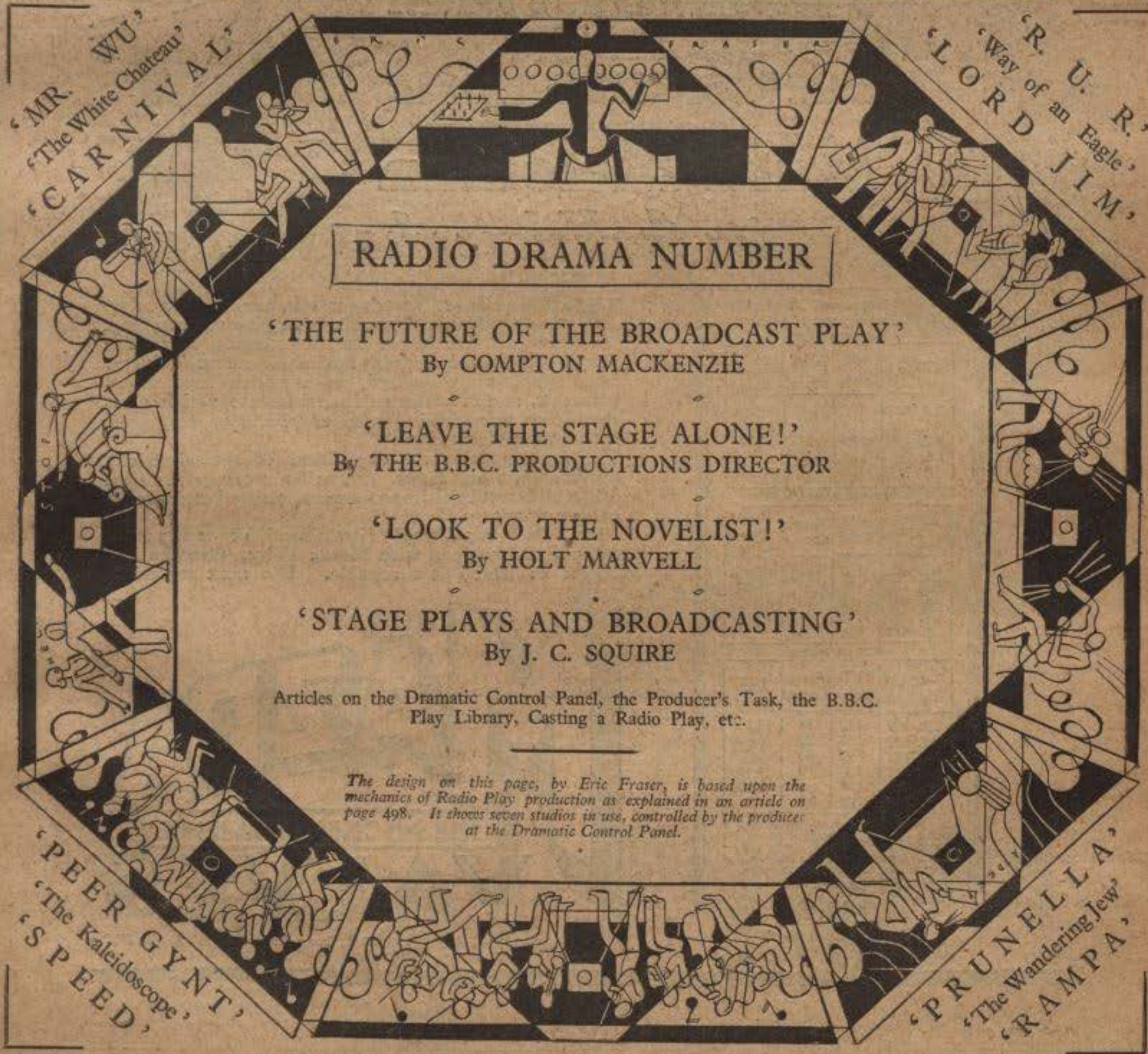
NATION SHALL SPEAK PEACE UNTO NATION

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Every Friday. Two Pence.



## RADIO DRAMA NUMBER

'THE FUTURE OF THE BROADCAST PLAY'  
By COMPTON MACKENZIE

'LEAVE THE STAGE ALONE!'  
By THE B.B.C. PRODUCTIONS DIRECTOR

'LOOK TO THE NOVELIST!'  
By HOLT MARVELL

'STAGE PLAYS AND BROADCASTING'  
By J. C. SQUIRE

Articles on the Dramatic Control Panel, the Producer's Task, the B.B.C. Play Library, Casting a Radio Play, etc.

*The design on this page, by Eric Fraser, is based upon the mechanics of Radio Play production as explained in an article on page 498. It shows seven studios in use, controlled by the producer at the Dramatic Control Panel.*

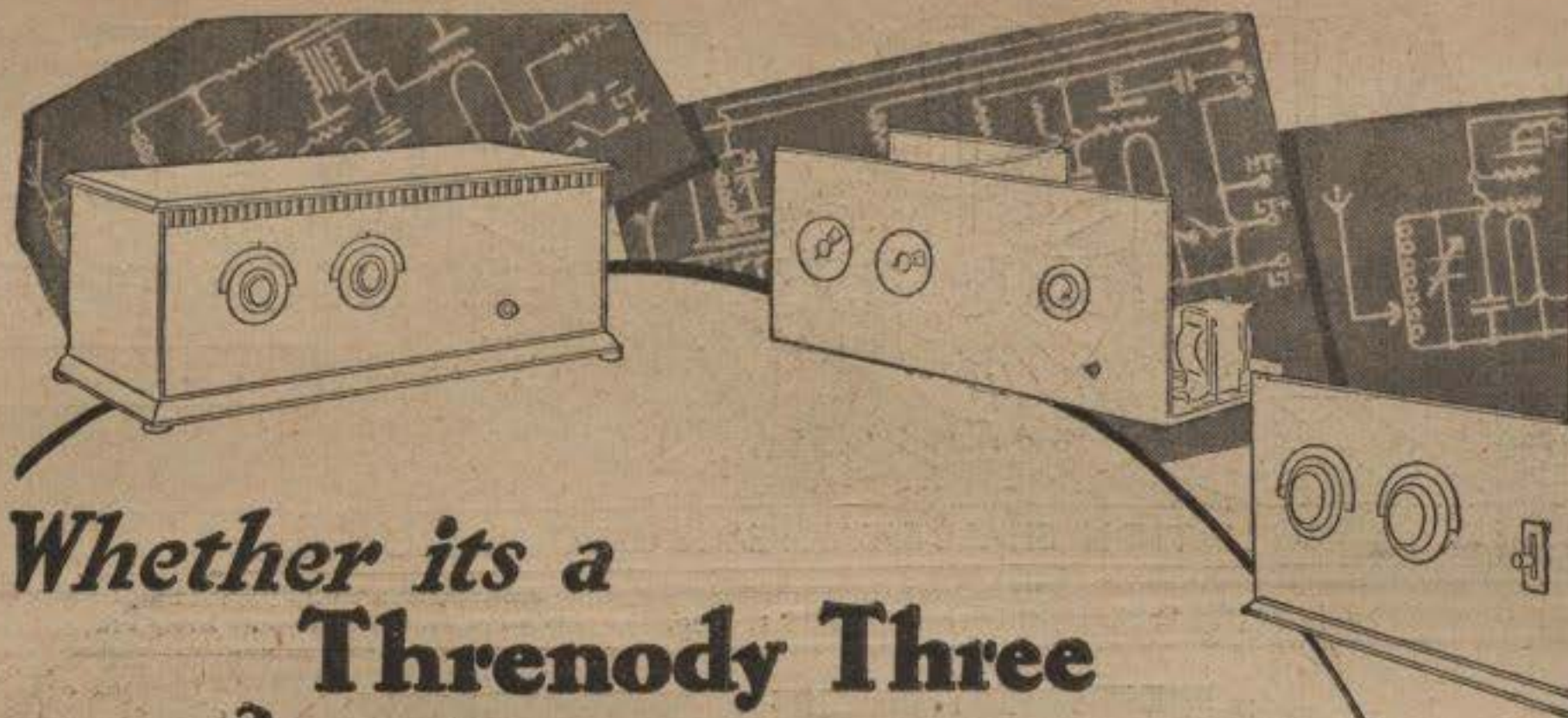
'MR. WU'  
'The White Chateau'  
'CARNIVAL'

'R. U. R.'  
'Way of an Eagle'  
'LORD JIM'

'PRUNELLA'  
'The Wandering Jew'  
'RAMPA'

'PEER GYNT'  
'The Kaleidoscope'  
'SPEED'





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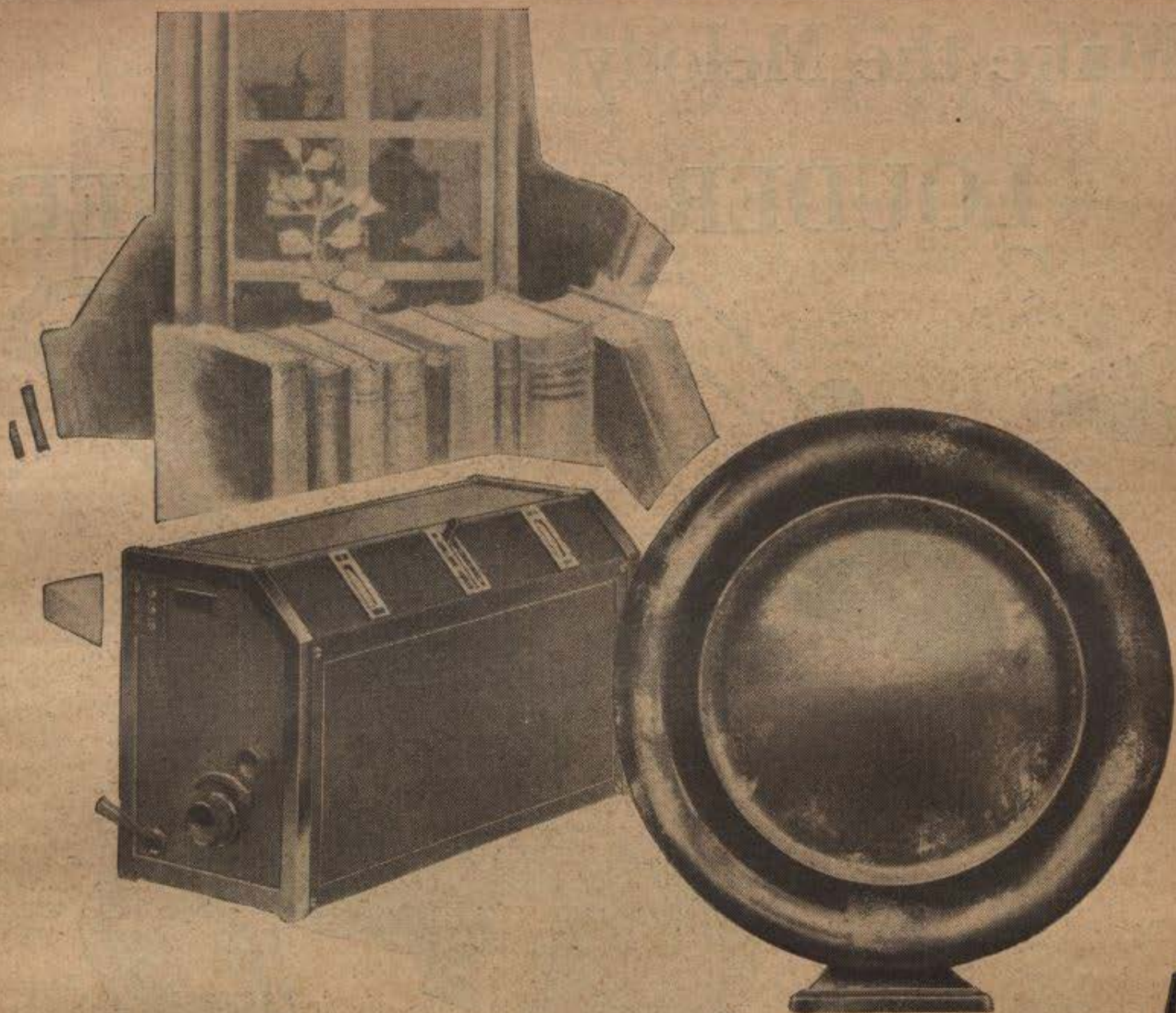
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## THE FUTURE OF THE BROADCAST PLAY.

**I**BSEN, by the perfection of his technique, killed modern drama, or let me say rather that the blows of a master hand deprived it for the time of vitality. Perfection of technique has always ended by temporarily destroying the vitality of any art which was bounded by the lines laid down for it by such technique. I might instance Praxiteles in sculpture, and Raphael in painting. At the beginning of the twentieth century creative writers were turning to novels, and the manifest superiority of the best novels to the best plays of the period justifies the sweeping statement with which this article opens. Even when a genius like Mr. Bernard Shaw continued to express himself in plays there never seemed any particular reason why they should be acted; and, as I agree with Goethe that plays are meant to be acted, I feel perfectly convinced in my own mind that Shaw plays are not great plays. I have never had the least inclination even to nod when I have read one of them to myself; but on three occasions I have fallen asleep in the box when seeing them acted. Ibsen, on the other hand, definitely requires the theatre. His plays are almost unreadable, and the marvellous way they come to life even when interpreted, as they so often are, by inferior actors and actresses, is the most convincing proof of his supreme dramatic genius.

And then in the midst of this catalepsy of the drama the films arrived. The first drama I saw on the moving pictures was in the Town Hall of Perth in the early spring of 1906, and it was certainly a great deal more entertaining than nine out of ten of the film dramas that I can see today. For years now the film world has been saying: 'Give us time. Be patient. We are only beginning to learn the potentialities of this new art.' Yet before the war there were Danish films better than some of the German films which are accepted as the high art standard by the contemporary film world. There have been technical advances, of course; but in the fundamentals and essentials of art the films are perfect examples of movement without progress.

A curious belief fostered by the British Press is that British Broadcasting is inferior to Broadcasting in other countries, the truth being that British Broadcasting is superior to that of any other country. I would almost add, to that of all other countries put together, though Germany may provide a serious rival soon. But not even Germany—at any rate so far as my experience goes—has made any attempt to solve the problem of Radio

By COMPTON MACKENZIE.

Drama. Plenty of plays and plenty of operas have been broadcast in Germany, but none of them has been chosen as a particularly suitable play for broadcasting, and no play has been specially adapted to hold an immense audience of unseen and unseeing listeners. On the other hand, the B.B.C. has made many experiments, and though, with one or two honourable exceptions, not a single London newspaper has condescended to criticize these experiments with as much attention as it will devote to some trumpery film, these experiments have opened the gate to a new art-form.

Some plays have been successfully rendered on the microphone without adaptation, and some plays have been successfully transferred to films without much alteration. The number of plays, however, suitable for the microphone is limited; and the future of broadcast drama lies with authors who are prepared to write directly for the microphone, just as the most successful films are usually those in which the author has written directly for the screen. It might be invidious for me to say much about the failure of certain plays on the microphone. It will develop my argument, however, if I name those of Shakespeare among them—and suggest that the failure in this case may be due less to the dramatist than to the performers who have lost the Shakespearean tradition of the grand style and discovered nothing to take its place.

We are paying now for the Irving and Tree mistake of presenting Shakespeare too exclusively for the eyes and not the ears of an audience. Sir Nigel Playfair has been busy for some time rendering the same disservice to Congreve and Sheridan. If I cast my mind back to Irving's Shakespearean productions, what I remember is not the way he spoke certain lines, but the scenic effects and his own gestures. Now, I cannot help thinking that the way the lines are said will be what will ultimately count rather than the way the actor looks or moves when he is speaking. I notice as significant in this connection that reminiscences of great actors like Kean or Garrick are nearly always connected with the voice of the dead man; and I am perfectly sure that one of the great reasons for the progress of Broadcast Drama has been the improvement in the vocal technique of the performers.

If I look back to the performance

of *The Third Floor Back*, it is not the merit of Jerome's play which strikes me so much as the sincerity and beauty with which the performers managed to deliver what with either a little more or a little less emotion would have sounded intolerable sentimentality. Yet it must not be forgotten that Jerome himself was writing with complete sincerity, and I believe that if one word be sought to state one permanently indispensable necessity for Radio Drama, that word will be 'sincerity.'

However ingenious the effects, however neat the construction, however well written the dialogue, no Radio Drama which diverges into mere cleverness without the fullest inspiration of life will ever get across to that immense audience—that so much greater audience than any dramatist has ever had to face before, even in the mighty fifth century B.C. And there seems no reason why, allowing for the difference in external circumstances, the Radio Drama should not inspire writers with the hope of emulating the power of ancient Greek drama.

The Antigone of Sophocles must have had a tremendous mass appeal, when you come to think of that performance before the huge Athenian audience; and if it did have that mass appeal, it secured it only through the voices of the players speaking through megaphones instead of microphones, for their faces were hidden by tragic masks, and their stature was raised to more than mortal size by buskins, so that they must have appeared to the audience as inhuman as our loud-speakers of today. The long 'run' which is debarred to the Radio Drama was equally debarred to the dramatists of ancient Athens, and surely it might prick the imagination of a poet more to give one performance to an audience of a million than to divide his appeal among a thousand audiences of a thousand each. Still, the financial side of writing for the Radio cannot be overlooked. The Radio dramatist must not expect the material rewards of either the film writer or the ordinary dramatist; and in a country like England, which is more willing to let an artist starve than anybody else, the problem of earning a livelihood by writing for the Radio is a serious one. Perhaps this difficulty might be surmounted by taking a lesson from ancient Greece. The votes of listeners might acclaim the three winning dramas every year; and the authors of them might be substantially rewarded with gold. There is

(Continued on leaf.)



(Continued from previous page.)

the financial problem of the performers to be considered also, and I hope that the B.B.C. will soon find itself in a position to establish a permanent Repertory Company, membership of which will be one of the great ambitions of the young actor or actress. We live in a country where the public demands good looks from its young actresses and where its dramatic critics find it difficult to believe that a pretty woman can be a good actress. Looks have nothing to do with acting, and broadcast drama may restore to the art of acting as its most vital

asset the human voice, for which the human leg is no substitute. By the way, if such

**DANCE MUSIC.**

Henceforth the names of various dance numbers will not be announced. Listeners may regard this omission as irksome, but we ask them to accept our assurance that it is essential to the improvement of dance music broadcasts.

a Repertory Company were established, I hope that any performers who allowed

photographs of themselves to appear in the Press would be instantly dismissed. Such a company will have to be built up entirely round the voice, and from the moment that even a photograph is published of the original of a voice the full effect of that voice will be injured.

I have left till too late one of the most important aspects of Broadcast Drama, which is its natural alliance with music. I shall have to ask the Editor to give me another opportunity of discussing this most important question.

COMPTON MACKENZIE.

**'PUTTING OVER' A PLAY ON 'THE PANEL.'**

IF they allow you to penetrate into that little room on the ground floor of 'Savoy Hill'—a big *if*, because play producers do not welcome the intrusion of visitors—you will be faced by a scene resembling a German film producer's vision of some mechanical war of the future. The most prominent feature of the room is that instrument known as the Dramatic Control Panel (to which Mr. Holt Marvell refers elsewhere), a desk and switchboard combined, upon which work the producer and his assistants, turning dials, pressing down switches, directing the course of one of those new radio productions which seem so simple when heard by the listener).

In this article the term 'producer' is used to indicate the man who actually operates the Dramatic Control Panel. He may be 'producer-in-chief,' so to speak, the actual deviser of the production, who, in addition to switching switches and turning knobs, has rehearsed the actors in their parts. The working of 'the panel,' however, is really a separate job, one demanding immense concentration, which is almost impossible for anyone who is, at the same time, listening closely to what the actors say and how they say it. Most plays today are, therefore, divided between two producers.

When listening to a broadcast play, you have heard voices speaking against music, the voices or the music fading away, to be replaced by the sound of a trotting horse, the ringing of a bell, the swish of the sea. Many listeners will have imagined that voices, music, and 'effects' were all in one big studio, each able to see what the other is doing and how the development of the play is shaping, and may have wondered how, in such circumstances, the very gradual and artistic 'fading' of sounds was achieved. It may surprise them to know that a radio drama may be played in as many as nine studios—actors, music, effects, and narrator being scattered to the four corners of Savoy Hill, each playing his individual part in obedience to the orders of the producer at 'the Panel,' conveyed by winking green lights, each quite unaware of what the other is doing or of the general effect of the play. In future, however, each studio is to be equipped with a certain number of headphones, so that those in it can listen when they are not actually 'in action.'

By a complicated system of wiring, each of the studios is connected with the Dramatic Control Panel. On the switchboard, before which sits the producer, are knobs whereby the strength of the sound coming from each studio can be regulated, down to the point of 'fading' it out completely. Sounds may be coming from all studios at once—some must be loud, others soft; some must be 'faded in,' others 'faded out.'

The producer is able to hear how things are going from a loud-speaker



'ACTION FRONT!'

Producers at work on the Dramatic Control Panel. The play here is sufficiently complicated to demand a team of three. The producer in the foreground is giving the 'light cues' while his companions control the 'fades' between the various studios.

facing him on the opposite side of the room. On this loud-speaker he hears the results from all his studios blended together in the form in which they travel, via the Central Control Room, the S.B. lines, and the various transmitters, to the listener.

In a recent production six studios were used—one for the actors, one for an orchestra, one for a quintet, one for the 'narrator,' and two for 'sound effects.' But why use *two* studios for 'effects'? And why an orchestra *and* a quintet? Isn't that

wasteful? The reason for this duplication was that the script of the play demanded what is known as 'cross fading.' The sound of *The Eton Boating Song* had to be interrupted and obliterated by Liszt's *Liebestraume*. To achieve this effect two musical combinations had to be playing at once—in different studios—one gradually to be 'faded out' as the other was 'faded in.' The same with the 'effects': the noise of the sea had to be replaced in a particular way by the sound of a hansom cab—the change had to be gradual and was achieved by fading between two studios.

The broadcasting of such a play is arduous work for both the 'Man on the Panel' and the actors. The latter have long intervals during which they are silent, while the music and 'effects' are in operation. They are waiting attentively for their cue to begin again. To miss a cue in the studio is as unforgivable as it is on the stage—more so, for it means a pause in the play which no one can fill up with 'business.' These cues are given by a green light in the studio, switched on or off by the producer. In the production referred to above, there was a scene in the wings of a provincial theatre during a pantomime. The chorus finished their song, the 'dame' and the 'principal boy' said their lines, the audience laughed and applauded, the heroine, standing 'off stage,' spoke to her friend, a bell rang for the curtain to go down, the music began again—the whole scene took only a minute and a half to broadcast—but music, effects, and actors were in different studios, and to achieve the perfect smoothness with which the scene was presented demanded a miracle of speed and judgment in the flashing of the various cues.

During the rehearsal of such a play, the producer may wish to speak to the actors and musicians, to correct them on some point. In order to do this, he has only to turn up a switch on 'the Panel,' when the circuit from the studios to his loud-speaker is broken and another comes into operation, which enables him to speak into a microphone which conveys his words to the actors via a loud-speaker in each of the studios.

The producer works from a script which lies before him. This becomes a very complex document indeed, for in addition to the words of the play it includes details of which studios the various scenes are to come from, the exact points at which cues are to be given, the 'fades,' 'cross-fades,' etc. A page from a typical script of a play written for 'the Panel' is reproduced on another page. At present the producer has to write in himself the various 'stage directions': but the authors, when they become interested in the technique of radio drama and set out to study the uses which can be made of 'the Panel,' should save him a great deal of this work.

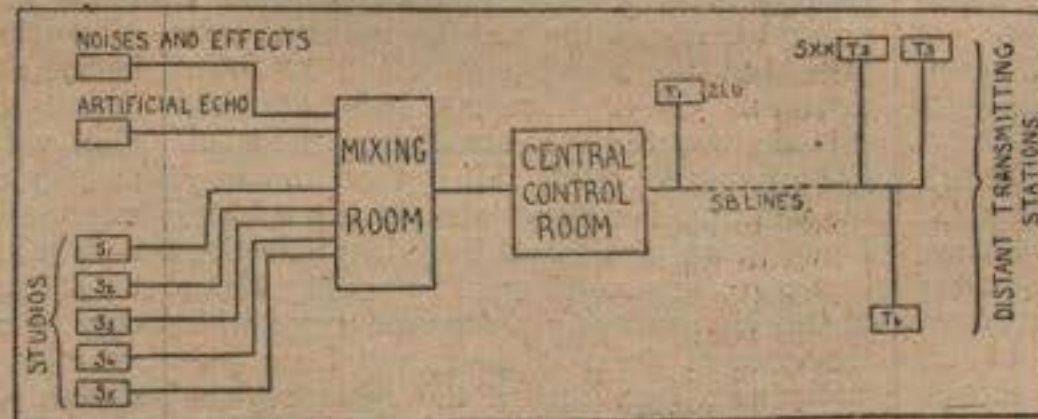


Diagram showing the system whereby the various studios are linked with the mixing room (i.e., The Dramatic Control Panel). In addition to the studios shown on the plan, there is the 'echo room' through which an artificial echo can be applied to the transmission if required.



The B.B.C. Productions Director Discusses his Own Job.

# 'LEAVE THE STAGE ALONE.'

Limitations of the Theatre and Scope of the Studio—A Special Technique of Playwriting—*Pursuit* and *Montezuma*—The Poetic and Rhetorical Drama—Are Actors Good Broadcasters?—'Type-casting'—The Radio Producer and his Cast.

I KNOW only too well that in writing such an article as this I am taking a grave risk. It is never safe, in an age naturally credulous and at the same time artificially sceptical, to state frankly what one believes to be the truth. It is simply putting up a target for hundreds of eager sharpshooters to snipe at. But some risks are greater than others. And greater than the risk of my being misunderstood or personally abused is the risk that listeners and writers may continue to think of wireless plays and radio drama as the Cinderella of the ordinary stage.

Just consider for a moment the two art forms comparatively. The stage play is what it is on account of its limitations. It is hampered by every conceivable difficulty of movement, of space, of time. Take a concrete case, the finest comedy of modern times: Mr. Somerset Maugham's play, *The Circle*. Its characters are limited to half a dozen. There is no change of scene. The action passes within twenty-four hours. No doubt the same story could be told in five acts of six scenes each, with a cast including camels! But Mr. Maugham is a great playwright because he is a master of the limitations of the stage and not their servant. The average writer of plays is continually handicapped by the merely mechanical difficulties of getting his characters into the same place within a reasonable time for an adequate motive; and of getting them away again!

In parallel, take a radio play—a play written for the microphone, and impossible for performance on the stage; for instance, Mr. Tyrone Guthrie's *Squirrel's Cage*. Here your cast is practically unlimited—it can use as many voices as the studio can accommodate or the Corporation pay. It shifts from suburban dining-room to school, from school to office, from office to the 9.15 train, with a rapidity only paralleled on the screen. And it covers in an hour the greater part of a man's psychological development.

I don't mean that *The Circle* would not make a fine radio play. It would. But I doubt very much if it should be broadcast in its stage form. The point is that the medium is different, and that the writing for the medium should be different also. A play for

the wireless must be written from an angle utterly different from, and often utterly opposed to, the angle from which a stage play is written. The stage gains by being able to appeal to eye as well as to ear; to make use of facial expression as well as vocal expression. On the other hand, the microphone play is not acted within the cramping bounds of artificial scenery; has not to be cut off every half-hour or so by a descending curtain; is not at the mercy of late-comers, or of chocolate-eating morons. It lacks the electri-

dimensional medium, while radio work should be done in a free single-dimensional one. Perhaps the work of Cecil Lewis shows very clearly what I mean. *Pursuit* was written for the microphone; it is capital. *Montezuma* was written originally for the stage; comparatively, it is a failure. Mr. Compton Mackenzie's novel, 'Carnival,' was a stage play before it was a radio play. But the stage medium was not suitable to the big sweep of the story. It cramped and stifled it. Whereas the microphone could carry you with 'Jenny' from Islington to Covent Garden, from dressing-room to studio, from theatre to Cornish cliffs, with perfect ease and certainty.

The stage can show you the face. But the microphone can show you the working of the mind behind the face. It brings pictures to the inner eye of your imagination far more vivid, more varied, and more accurate, than the conventional three-walled pictures of the theatre proper, but it can only bring indifferent pictures as long as its authors write in the wrong medium.

It may appear at first sight that I am arguing that the microphone play is a better and finer thing than the average stage play. To do so would be absurd. I am comparing the two forms of writing, not to prove which is the better, but merely to prove how different they are from each other. It is, of course, true that there remains the old rhetorical drama—the play of beautiful language to be beautifully spoken, which was written for the stage, but which was also, quite unconsciously, written for the microphone—the play which depends on its words and not on its visual situations. Shakespeare, the Greek plays, poetic plays like *Hassan* or *Will Shakespeare*, will always be good material for the microphone. Indeed, it may be that the microphone will save them from oblivion long after the commercial theatre has forgotten their existence—an existence which could never be made acceptable to managers in terms of cash profits. But, leaving this branch of radio drama work aside, we must put the stage play out of our minds and think again.

The same is true of the human medium.

(Continued on page 502.)



SIX FAMOUS RADIO PLAYWRIGHTS.

(From left to right)—Above: William Gerhardi and Ashley Dukes, well known as novelist and dramatist respectively, whose first plays for the microphone will be heard by listeners in the near future; Richard Hughes, author of *Congo Night and Danger*. (Below): Compton Mackenzie, adapter of his own novel, 'Carnival'; Cecil Lewis, author of *Pursuit* and other radio plays and adapter of *Rampa*, *Through the Looking Glass*, etc.; and Reginald Berkeley, whose war-play, *The White Chateau*, is a classic of radio drama.

fyng influence of a responsive audience. It gains in uninterrupted attention of its enthusiastic followers. There is gain and loss on both sides.

It was, of course, perfectly natural that in its earliest stages radio drama should have looked to stage plays for its material, and to actors to use that material. The same was true of the films. I do not want to stress the cinema parallel; but it is quite true that the development of the radio playwright tends more and more to the writing of scripts approximating to film scenarios rather than to any other art-form. But after five years we realize more clearly every day that stage plays are, as it were, written in a cramped two-





#### Albert Wolff to Conduct.

THE next Queen's Hall Symphony Concert, on Friday, March 15, is to be conducted by Albert Wolff. M. Wolff is a dominant figure in the musical life of Paris. He is Director of the famous Opéra Comique and conductor of the Concerts Lamoureux at the Salle Gaveau. His career has included brilliant opera seasons in New York and Buenos Aires. M. Wolff's programme on the 15th includes Delius' *Pianoforte Concerto in C Minor*, the Prelude to Act Three of *The Wreckers*, by Dame Ethel Smyth (which has the separate title of 'On the Cliffs of Cornwall'), interlude and dance from *La Vida Breve* (Life is Short), by de Falla, and the Suite, *The Tragedy of Salome*, by Florent Schmitt. Of the various composers in the programme, none perhaps needs any special introduction except Schmitt, whose music is not generally known in England. He is a French composer, born in 1870, and his style shows mainly the influence of the German Romantics, being full of harmony and colour.

#### A Matter of Title.

THERE is no copyright, I understand, in the title of a book or play. It is unfortunate, therefore, when two authors strike upon the same title. This week we are to hear 'Squirrel's Cage,' a play by Tyrone Guthrie. Mr. Guthrie, when he wrote his play, had no idea that the same title was contemplated by Godfrey Winn, whose novel 'Squirrel's Cage' (Duckworth) appeared a few weeks ago. The incidental music to this play has been specially written by Owen Maso.

#### On Solitary Feeding.

ON Friday evening, March 15, at 6 p.m., I think, Miss Mabel Collins is to talk about 'Catering for those who live alone.' The importance of this talk may not be apparent to those who have not lived alone. 'Catering for one!' they may scoff. 'That's not a very arduous or complicated business.' But those who have sat down alone to table for weeks on end will appreciate that some skill is required to lend zest to the solitary meal. One of the chief charms of eating—and eating is a very charming business, as foreigners appreciate—is its social aspect. Only the veriest gourmet, seated in the restaurant of his choice before



'Seated in the restaurant of his choice.'

food of super-subtlety, can really enjoy 'secret eating'; unless the menu be superlative, we are tempted either to hurry or to read—both of which are bad for the digestion. The initial effort of cooking specially for ourselves alone is considerable, for all good cooking is a species of 'showing off.' Without the impetus of someone to cook for, we are apt to take the easy course of boiling an egg or frying a sausage. A perpetual diet of either is a long step towards damnation.

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

# BOTH SIDES OF THE MICROPHONE



#### The Scillies.

AT 6 p.m. on Monday, March 11, Mr. C. J. King will talk from Daventry 5XX on 'Birds of the Scilly Islands.' Last spring, as many may remember, he talked about the flowers of the islands. The Scillies are rich in exotic bird-life, as also in strange beasts and flowers. They are not much known to the ordinary traveller, for the Scillonians, a people of Iberian descent, are properly anxious to keep their limited territory to themselves; they have resisted the designs of the *entrepreneurs* to erect hotels and run a quick and easy steamboat service from Penzance. There is, however, an excellent hotel at St. Mary's, owned by a wireless enthusiast, and holiday-makers whose sea-legs will stand the possible strain would be well advised to make the forty-mile crossing, which can be a very ticklish one indeed. As far as I know, only five of the islands are inhabited—St. Mary's, Treco, St. Martin's, St. Agnes, and Bryher. St. Mary's is the largest of the group, about ten miles in diameter, though 'Government House' stands on Treco. The Scillies are in the track of the Gulf Stream; the climate, therefore, is mild. In normal years it is possible to bathe in a warm sea from March onward. Sub-tropical plants and shrubs flourish in the open—palms, aloes, cacti, etc. The chief industry is bulb-farming and the growing of early vegetables. In spring the islands are patchworked with fields of daffodils, narcissus, and so on.

#### The Land of Lyonesse?

LITTLE is known of the history of the Scilly Isles before the reign of Henry I, who gave them to the Abbey of Tavistock. Attempts have been made to identify them with the 'tin islands' mentioned by Herodotus, though there is little evidence for this except the abandoned tin-workings which occur on several of the islands. The most famous mine is that known as 'Piper's Hole,' on Treco. A local story relates how a dog lost in the depths of it reappeared on St. Mary's, five miles away across the sound—but this is taken with a grain of salt. The workings are not extensive, and the opinion of mineralogists is that they can never have been very profitable. Another legend has it that the Scillies are all that the sea has left of the mythical kingdom of Lyonesse where Arthur ruled and which lay between the islands as they stand today and the Cornish mainland. The Scillies probably formed part, at one time, of the granite highlands of Cornwall, but there is no evidence to support the supposed existence of Lyonesse. A clue to the perilous nature of the seas around the group (which have today been rendered safer by charting and the erection of lighthouses) is the fact that King Henry gave the abbot of Tavistock the right to all wrecks along their coasts—a gift which was considered munificent in the extreme. The king, however, retained the right to 'whole ships and whales.' There is an old saying among the Scillonians, similar to that common in Brittany, that 'for every man who comes to a natural end, the sea takes nine.'

#### Music for the East.

THE B.B.C. is to give a season of eight popular concerts at the People's Palace, Mile End Road, E. These will take place on four Thursday evenings in April and four in May. Part of the concerts will be broadcast, but it is hoped to secure large audiences in the hall itself, as prices will be 'popular.' Further details of the season will be available later.

#### Clean Fun at Twickenham.

THE Irish victory over England at Twickenham made a most thrilling 'commentary.' Quite apart from the play, which was excitingly described by Captain Wakelam, there was about as much 'atmosphere' abroad in the air that Saturday afternoon as the microphone could



'Exultant Irishmen hurling cushions.'

stand. Immediately below the B.B.C.'s 'crow's nest' sat a row of Irish partisans, whose own commentary on the game was of a distinctly full-blooded nature. At the end of the game there began what at first seemed to be a large scale pillow fight. A second glance, however, revealed that it was only exultant Irishmen hurling cushions in every direction as a token of victory. A few of the more energetic English present joined in, but the majority were hastening towards the car parks and Twickenham Station. Several cushions hit the glass window of the crow's nest, and at one point Captain Wakelam's existence was threatened by a gentleman flourishing a beer bottle. On Saturday, March 16, our Rigger Commentator is travelling to Edinburgh, when he will broadcast an account of the Scotland v. England International at Murrayfield.

#### In Commemoration of a Victory.

AN interesting piece of military ceremonial is to be the subject of a relay from Aldershot on April 17. Listeners will hear the Massed Bands, Drums and Bugles of the 2nd Battalion, the Norfolk Regiment, taking part in a display in honour of the Battle of Shaiba, which was fought in 'Mesopotamia' in 1915. In this battle, fought in the burning heat, the regiment distinguished itself highly, forcing the Turks to abandon their lines and fall back towards Kut-el-Amara. The losses of the Norfolks were tragically heavy. The display on April 17 will be based upon an episode in the advance towards the Turkish lines. I hope to give, at some time nearer this picturesque event, more exact details of the occasion.

#### An A. J. Alan Appeal.

THIS week, following his return from a cruise of the West Indies, we have a story from A. J. Alan; next week we shall hear him in a different rôle, when, on Sunday evening, March 10, he broadcasts an Appeal on behalf of the Moorfields Eye Hospital. The hospital is fortunate in having the services of so persuasive a speaker. 'Moorfields' is the oldest and largest eye hospital in the world—more than that, it has been for 120 years a headquarters for ophthalmic research and a training centre for eye surgeons. An extension of the hospital buildings is vitally necessary. Plans are now ready, and £25,000 of the £50,000 required has been subscribed. Please help towards contributing the balance.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## The First Surprise Item.

**L**EFF POUISHNOFF, the Russian pianist, who is to give a recital at 5 p.m. on Sunday, March 10, participated in what was the first 'surprise item' ever broadcast. It came about in the old days, about which bearded broadcasters mumble reminiscently over their cups, when there was only one studio at Savoy Hill. Pouishnoff, who had never broadcast, was at the B.B.C. headquarters one evening upon a visit of inspection. While he was talking to the announcer, the latter remarked with some apprehension that a recital at that moment in progress was going to fall short by a quarter of an hour. Pouishnoff offered to fill the gap, on condition that his name was not announced. The announcer referred to the anonymous artist as 'a very distinguished pianist who happens to be with us tonight.' Until a few days later when the truth was let out, both listeners and the Press were highly curious as to the player's identity.

## 'I Pagliacci' from Bradford.

**T**HE series of excerpts from operas sung by the British National Opera Company will be continued on Saturday, March 16, when the whole of *I Pagliacci* is to be relayed to 5GB from the Alhambra, Bradford, between 9 p.m. and 10.20 p.m. *I Pagliacci*, which inaugurated the modern vogue on screen and stage for the story of the mummer who hides his broken heart behind a painted smile, is Leoncavallo's best-known opera, though both *Zaza* and *I Zingari* have been heard in England. It usually shares the bill with Mascagni's *Cavalleria Rusticana*—and it is interesting to note that both operas were entered for a competition which was won by Mascagni.

## Lessons Without Tears.

**A**SCHOOLBOY has written asking for more dance music, as he likes to do his home-work to a syncopated accompaniment. Times have sadly changed since I was a schoolboy. In those days, if a pin dropped when we were working out the problem of A's ability to fill baths so much more quickly than B, there was the deuce to pay—yet here is a boy who not only likes but requires the sound of the saxophone, the xylophone, and all other kinds of music while he is working.



'The hushed hour of home-work.'

Here is a suggested extension to the B.B.C.'s educational activities—dance-music with suitable words for broadcasting during the hushed hour of home-work. For example, when the schoolboy is at work on his Latin, the syncopated vocalist might sing:—

'Julia Marcum amat. . .  
Hot dog! Hot cat.  
Julia is sweet on Marcus,  
Oh, baby, he's the camel's carcass.'

## Schulhoff and Cyril Scott.

**T**HE Czechoslovakian pianist and composer, Erwin Schulhoff, will give a joint recital with George Parker from the London Studio on Thursday, March 14. M. Schulhoff will include in his programme Cyril Scott's *Second Piano-forte Suite, Op. 75*. He has been a great admirer of the English composer's work ever since they were students together. Cyril Scott is more usually represented in our programmes by his lighter pieces. On the 14th listeners will be able to judge of the beauty and greatness of one of his larger works. George Parker will sing two groups of English songs.

## The Long Arm.

**L**AST week I mentioned a phenomenal S O S message which found a touring motorist in South-West within a few hours of its being broadcast. Here are several other instances of the 'long arm of the S O S.'

1. A fisherman in a drifter not carrying a wireless set, about thirty miles off Wick, wanted to go to his wife. Would any drifter in the neighbourhood give the message? The man was told, and returned home.

2. Message broadcast in German, asking for a man touring between Hamburg and Frankfurt in a two-seater Phantom Rolls Royce, to return home to his father. He was found.

3. A man believed to be a tramp, but who had found work, whose wife was in a Poor Law Institution, was traced through his fellow workmen and returned to his wife. His job was kept open for him (this case has recently been in the papers).

4. A nursing mother urgently required for a baby on the South Coast. An offer was made and accepted over the telephone within ten minutes.

5. A man taking his holiday yachting on the Broads was wanted to go to his father in Manchester. The S O S was heard by another yacht, who remembered passing his yacht, the name of which was mentioned in the S O S, shortly before. They turned round, went in search of the other yacht, and delivered the message.

## A Strong Week of Vaudeville.

**I**NCLUDED in next week's Vaudeville programmes from London are Hugh Wakefield and Frances Doble, two well-known West-End players who will be heard in a sketch, by the late J. Hartley-Manners, entitled *How Perfectly Absurd!* In the same 'bill' on March 12 is Leslie Sarony and a turn which will come direct from the Alhambra. On March 15 Maria Sandra gives a quarter of an hour of Negro spirituals. The big show of the week, however, comes on Saturday evening, March 16. It consists of Norah Blaney, Leonard Henry, Mario di Pietro, Ronald Frankau, Dora Maughan and Walter Fehl. Wish Wynne, and Hermann Darewski and his Band with Olive Groves and Harold Kimberley. Darewski's Band has been playing this winter at the Covent Garden Opera House dances.

## 'The Flying Dutchman'

**T**HE next Hallé Concert on Thursday, March 14, comes to 5GB and not London. This will be a choral concert, the programme consisting of a concert-version of Wagner's opera, *The Flying Dutchman*. The soloists will be Miriam Licette, Elsie Boardman, Heddie Nash, Robert Easton and Robert Parker. Following this concert, which begins at 7.30, Ernest Lush is giving a piano-forte recital of Debussy's *Children's Corner*.

## The Gay Old Days.

**T**HE late Marie Lloyd—bless her!—had a famous song which Clarice Mayne—bless her, too!—has revived in her 'impression' of the great comedienne. One line of it runs: 'The gay old days, there used to be some doings!' This refers to Cromwell's partiality for bombarding



'A partiality for bombarding abbeys'

abbeys and other Pough premises, but it comes to mind again when one considers Italy of the thirteenth century, to which we are to be reintroduced by d'Annunzio's play *Francesca da Rimini* (March 12 (5GB) and 13). In medieval Italy there certainly 'used to be some doings.' The times in question have proved a happy hunting ground for the dramatist and the novelist. Life then was sensational enough to have satisfied the pundits of Hollywood—though, as a matter of fact, the cinema has yet to discover the Guelphs and the Ghibellines, Battle, murder, and sudden death were the order of the day. City warred on city—the game being complicated by the fact that the players were constantly changing sides. Over all these minor protagonists loomed the masters of Christendom, the Emperor and the Pope, whose disagreements were on a grander scale. Pope excommunicated Emperor, Emperor banished Pope. Swiss, French, German, and Saracen mercenaries harried Italy. Poisoning came into its own as a sport—or a profession. Yet Dante wrote and Giotto painted, for such times of violence lend a vitality to art which it lacks in the smug salons of peace.

## New Records.

**T**HE following new gramophone records were broadcast by Mr. Christopher Stone on Wednesday, February 20: *Laudate Pueri* (des Près) and *Hosanna to the Son of David* (Orlando Gibbons), Col. D40120 (International Educational Society); *Myself when young*, from Liza Lehmann's *In a Persian Garden*, Harold Williams, Col. 9599, 12in.; Ballet Music from Massenet's *Manon*, Opera-Comique Orchestra, Parlo. E10796, 12in.; Finale Trio from Verdi's *La Forza del Destino*, Ponselle, Martinelli, Pinza, H.M.V. DB1202, 12in.; *Minnelied* (Brahms), viola solo, Lionel Tertis, Col. D1637, 10in.; *Cashie Butterfield* (Tyneside Song), Jamieson Dodds, Parlo. E3595, 10in.; *Shenandoah* and *Billy Boy* (sea shanties), Piano solo, Mark Hambourg, H.M.V. B2935, 10in.; *The Bride's Lament* (sea shanty), Frank Crumit, H.M.V. B2921, 10 in.; *Hunting Medley* quick-step, Debroy Somers and his Band, Col. 9623, 12in.

## Dr. Ivimey.

**Q**UOING last week what Dr. John Ivimey had to say about the antics of concert musicians, I mentioned that he was connected with Wellington College. This should have been Marlborough College, where Dr. Ivimey, who is also a composer and conductor, is in charge of tuition in music.

'The Broadcaster'



(Continued from page 499.)

It is, of course, the case that many stage actors are also good microphone actors. What is more often forgotten is that plenty of good stage actors are atrociously bad microphone actors, and there is every reason why they should be. The stage actor is trained to use his voice in a certain way; principally in order to make it carry with all its meaning and inflexions for an artificial distance, and yet to achieve perfect audibility in spite of all the manifold disturbances inevitable in a crowded theatre both in front of and behind the curtain. Why he should be expected, automatically and from such experience, to achieve the perfect microphone voice in a room with walls artificially muffled, in an atmosphere of complete silence, and in front of a mechanism that carries the smallest whisper without difficulty for hundreds of miles, it is not easy to imagine. It may be a hard thing to say, but the first duty of the average actor who wishes to do radio drama work is to forget practically all of his stage experience and start again from the beginning. In the circumstances it may be asked why we look to stage actors for microphone work at all. The answer is, first, that they are more easily got at; secondly, that there is one side of their experience which is very valuable—I mean their experience of imagina-

tion and characterization. The alternative would be pure type casting; so that in the event of a play containing railwaymen, postmen, and dairymen, one should go out into the railway stations, post-offices and dairies and collect the actual types referred to in the play in question. To do so would be an interesting and certainly an amusing experiment, but it is doubtful whether it would be satisfactory as a practical basis for systematic casting of radio plays.

If the stage actor will be prepared to recognize the difference of the medium in which he is working in the studio; if he is ready to confess himself in some respects a beginner again, and will, at the same time, lend us his imagination and his characterizing ability, he will find opportunities in radio drama not far inferior to those of the ordinary stage.

Most important of all, perhaps, is the question of the radio producer. There is no doubt at all that, again in parallel with the film business, the producer is the most important factor in the radio play. Whether he has had experience of stage production or not is probably unimportant, the truth being that production ability depends less on technical knowledge of the medium, which can be acquired through experience, than on common sense, good taste, general knowledge, and that combination of vitality and grip which is described by the elusive

word 'personality.' A good stage producer must have all these things. He will, therefore, probably be capable of good radio production if he also will realize that his medium is different, and that his point of view and his angle of production must be different also. It is, perhaps, not easy to realize that all important radio production is done invisibly, and that the producer sits in one room with his cast in another, and that the only links between them are their respective voices. He has not that close personal touch which enables the stage-producer to cajole, drive, or bully his cast along the lines which he desires them to follow. In the special circumstances of the work, I cannot emphasize anything more strongly than the vital need for entire mutual confidence and keenness between the producer and his cast.

The truth is that radio drama is now in its later experimental stage—the stage at which it must not be hampered by routine methods or conventional minds. It has been abundantly shown that a new field has been opened to writers, actors, and producers, and if they are to take advantage of it they must realize that they are dealing with a new thing and not with an inferior substitute for an old thing. Once that is realized we can go ahead.

V. G.

## THE SEVEN AGES OF RADIO PRODUCTION.

An account by one of the B.B.C. Producers of the various stages through which a play goes before it is presented in completed form to the listener. The author here deals with the type of production which requires only a single producer throughout.

**T**HE Producer! What on earth does he do? Is his work of any real importance? Where does he come in? No doubt these questions are asked frequently. We will endeavour to answer them.

He comes in very early indeed, and he stays until the bitter—sometimes too bitter—end.

Let us assume that a play has been selected, say *The Passing of the Third Floor Back* or *The Fantasticks*. The first thing to do is to get it shortened and arranged to the required length. This is usually, though not always, done for him, but in any event it is his business to see that the final arrangement is the best that can be made, and that everything necessary is left in the script for giving the best result when the time of transmission arrives. In the case of stage plays, as opposed to specially written radio plays, this involves a considerable amount of additional writing. Stage directions have all to be transformed into dialogue, and many entrances and exits, with much of the 'stage business,' made clear in the same way. Examples occur in *The Passing of the Third Floor Back*, where we find these directions: 'Stasia thinks. She . . . then takes a card from the drawer of the desk . . . climbs up and places the card in the fanlight,' and, 'Major Tompkins enters. . . He looks into the room and his eyes fasten on the remains of the tea. . . Hurriedly he empties the remainder of the biscuits, together with the cake, into his hat.' These instructions have to be changed and in some way given to the characters to speak.

Cutting requires much careful consideration, for though many writers pad, others have fitted almost every word into its place and so present to the 'cutter' a task of great difficulty. However, the producer at last gets his play into satisfactory shape, and must now proceed to cast it. This is almost his greatest problem.

Having studied the play from every conceivable angle, balancing its qualities one against the other,

and having decided in his mind the exact nature of each of the people to be represented, the question arises, who is the perfect person for each part?

When one sees the mistakes of casting made in many a theatre by the most experienced managers, and the resulting consequences, it will be realized that the answer to this question is vital, and an occasional slip almost excusable.

Hundreds of names are considered and gradually whittled down to the few required. Then it may be found that the people wanted most are engaged elsewhere, and second or third choices must be made, with at least the possibility that each one is a little farther removed from the ideal. However, after delays and disappointments, the cast is fixed, and we are well on our way.

Studying the play it is found that music is desirable in many passages. The exact cues for this must be fixed, the conductor consulted, and the pieces chosen. Effects may be required, of wind, of sea, of doors opening and shutting, of machinery, and many others. The variety and strength of all these must be determined. A storm may be howling, but manifestly it must not blow away the words.

At last we all gather together for the first of the rehearsals, of which at least six will be necessary for a play of any length. The producer has been through each line of the script, unravelling every thread of meaning, and now has a clear understanding of the whole; the general drift of the play; where each emphasis should be placed, every modulation and tone, each climax and diminuendo; where variations of pace would be advisable; the characteristic way in which each actor should talk; where pauses would be effective; what is secondary and what should be brought into prominence. Provided that the result is right, he will not be arbitrary if he is not followed exactly, but he will, nevertheless, be able to give a definite lead, and have a solution for all complications that puzzle.

He cannot hope to get a perfect cast, so someone

is sure to give him plenty of hard work. Maybe a character calls for temperament and the actor is sluggish and needs much help by the force of example. Maybe the actress develops a suggestion of sadness in her voice when she should be blissfully serene, and this has to be eradicated by intense application. Maybe a voice drops with deadly insistence at the end of every sentence, and a cure must be found. It is not enough to explain *how* a passage should be delivered, obviously it is of immense advantage to be able to characterize and illustrate personally. Some plays, of course, are much more arduous to rehearse than others. *King Lear* or *Macbeth* use up more of the producer's energy in three hours than normally would be required in as many days. A romantic comedy such as *The Fantasticks* is a comparative holiday—but only comparative.

Not less than two rehearsals will be conducted from the Dramatic Control Panel. Here the producer sits at a panel with a row of knobs and switches before him, a loud-speaker a few yards away, and a mouthpiece immediately in front of him down which he can speak to the artists in the various studios by means of other loud-speakers. Now he regulates the distances and movements of the artists in relation to the microphone, the arrivals and departures of crowds, and continues to polish up the delivery of the lines, and here, when the time of transmission arrives, having written out the announcement and sent it to the announcer, he sits to signal when he should begin, pulls the switch for the band to commence, yet another for the effects, then one for the actors, regulates the loudness of the music and effects in relation to the speech, and the time that should elapse before one or the other should begin; and throughout the play continues to pull switches and turn knobs, controlling the might of the musicians and the voices of men, the waves of the sea and the strength of the storm.

Truly, there is no peace for the producer!

H. R.



*Round and about the Programmes.***J. C. SQUIRE**

*maintains that listeners will always demand to hear radio versions of famous stage plays.*

I AM told that there will be articles elsewhere in this number upon plays especially written for the wireless. The art of writing dramatically for the wireless is a young art, and undeveloped. No one can tell how far it will go. But it must be evident that, once the technique has been mastered, plays which have been written especially with a view to an audience which cannot see, and which employ effects which only the wireless can produce, must have an advantage over all other plays. Yet, other plays must always have their place on the wireless, though amongst those available some will be more suitable to broadcasting, and some will be less so. It is not conceivable that the time will arrive when the cinema public will be satisfied by the exhibition merely of films which are 'pure cinema' without an admixture of 'straight dramas,' be-captioned or not, and the News Gazette. Nor with the wireless (though here the 'consumer' has not, and cannot have, the direct control exercised by the supply or withdrawal of shillings for seats) will our demands be met by 'pure broadcast,' however exciting may be the panoramic wireless plays of the future, with their fadings and swellings of music and crowd-noises, their swift and frequent changes of scene (impossible in the theatre), their mingling of play and linking comment, their elimination of every word which is wirelessly ineffective, their freedom from so much of the mechanics which handicaps the dramatist in the theatre—as, to take the simplest instance, the awkward necessity of having to give heroes, heroines, choruses, and the rest, time to change their clothes between one appearance and the next.

In the first place, there is curiosity (or if you prefer the phrase, the desire to be educated) to be ministered to. Many plays of great reputation are hardly ever performed, even in London; most listeners are not able to see them, even when they are performed. I myself have listened to operas on the wireless which I have never heard in an opera-house. I should have preferred the opera house, but half a loaf is better than no bread, and one sometimes actually prefers half a loaf by one's own fireside to a whole one which entails a journey, considerable expense, and a very good chance of pneumonia. By the same token, I have heard stage plays on the wireless which I have never heard in the

theatre. Sometimes I have enjoyed them and been grateful; sometimes I have heard enough to know that I was being bored, and fled, temporarily, to the enticements of Kalundborg or Barcelona. I should certainly have been sorry to have lacked the chance of these experiences. One should take the rough with the smooth. Every play important in the annals of literature should be done, some time or other, on the wireless—which comes halfway, for the listener with closed eyes, between the book and the theatre. Of the others, those which evidently depend entirely upon visibility should be ruled out, those which are doubtful may be tried, and there is a residue which are very effective upon the wireless, though not quite so effective as they are upon the stage. I remember, to take an example which can scarcely be called 'highbrow,' listening to a broadcast performance of *Mr. Wu*, and being 'held' throughout. I believe that many of Ibsen's plays, notably *Rosmersholm*, the language of which is so tense and the physical action so scanty, would broadcast extraordinarily well. In the absence of specifically wireless effects a prose play, to broadcast well, must depend upon really dramatic dialogue, whether comic or serious. There are none of those opportunities for skating over weak bits of writing with contortions, slinkings about, or changes in the sunset skies; and real theatrical effects, which depend upon people listening to others from behind bushes, or dropping notes, or furtively stealing, or gliding revolvers out of their hip-pockets, or appearing at dark windows with bull's-eye

lanterns, are all lost, leaving nakedness behind them.

One important branch of drama remains: the poetic or rhetorical drama. Here we are on the frontiers of drama and poetry. Good drama is enjoyable on the wireless, whether in verse or prose; but even bad plays may be enjoyable if the poetry is good enough. When I say bad plays I speak from the technical point of view; I am thinking of plays which would be unbearable even in the theatre were their language undistinguished. I will take an extreme example: Shakespeare's *Richard II*. There is very little physical action in that play, and very little action of any kind. What we see when we watch it in the theatre is a small element in our pleasure; its power lies in the fact that it is a series of magnificent and melancholy monologues by the falling king, each inspired by some incident in his decline, with certain other long and superb speeches by other people. Shakespeare's power of holding us by his poetry is so great that we do not, in the theatre, mind his violating all the ordinary canons and delighting us with long speeches and soliloquies. No modern dramatist would dare 'To be or not to be,' or that lovely speech of Perdita's:—

Daffodils

That come before the swallow dares and take  
The winds of March with beauty.....

Yet who would spare such things? The less truly dramatic a play of Shakespeare's is the less does it lose when it can only be heard and not seen. Recitations are not less effective on the wireless than elsewhere. To be candid, one very frequently wishes one could *not* see the face or form of a reciter. In so far as a poetic play is conspicuous for its recitations, as *Richard II* is, it is suitable for broadcasting.

But we should be spared poetic plays of which the verse is bad. A play in weak prose is tolerable so that it has redeeming dramatic qualities; nothing can redeem flat or stilted or bombastic verse. The feeble archaisms of the 'closet drama' are bad enough in the theatre, where archaism of costume and scenery assists us to forget the Gadzookses and the Prithees; on the wireless such stuff is shown up in all its shame. This applies both to translations and, in some measure, to the translations of opera librettos; we are concentrated on the exercise of the one sense of hearing; there is nothing visible to distract our attention and mitigate our dislike; faults

(Continued in e. ol. 3 overleaf.)



Stage Photo Co.

A SCENE FROM THE GREAT WAR PLAY *JOURNEY'S END*.  
An excerpt from *Journey's End* was included in the programmes as a 'Surprise Item' a few weeks back. Mr. Sherriff's masterpiece, if we can judge from the glimpse already afforded us, will one day make a most moving and effective broadcast production.



## HOW I LISTEN TO RADIO DRAMA. A Listener on the Part Played by Imagination.

**D**O I enjoy drama as performed on the wireless? Why, yes! Most certainly! How do I create the necessary atmosphere to appreciate drama as performed for the sense of hearing only?

There is that marvellous thing 'imagination,' with which we are all endowed, some little, some much, this thing—this imagination—must be given a chance. Therefore, comfortably seated in an armchair by my fireside, my back to the wireless set, and the lights out, I settle myself to listen to what the announcer tells me is a play in so many acts, by So-and-so.

If there is any choice in seasons, I must say that cosy winter evenings by the fire with pipe or cigarette appeal more to me than summer evenings with their numerous outdoor attractions, which must be snatched while they are there, although I have spent many enjoyable hours in my garden, with my loud-speaker speaking gently to me from my sitting-room window (not to the annoyance of my neighbour!).

Therefore, by my fire, undisturbed by the girl sitting on one side of me blindly fumbling in a chocolate box, or by the asthmatic old gentleman on the other side, who will cough at the wrong moment, I can see an imaginary world peopled with living characters actually looking, walking, and dressing as in my imagination they should so do. One thing is essential to the complete appreciation of a broadcast play, that is, it must have one's undivided attention.

One would not take a book or crossword puzzle to the theatre; why, then, when listening?

To my knowledge, many of those who adversely criticize broadcast plays cannot honestly say they have really listened. More often than not, the play has been but a background for a game of bridge or billiards. I have tried it myself, and know how impossible it is to follow a play when the imagination is not given full scope, which cannot happen if one is trying to remember that Spades are trumps, and why on earth did one's partner lead the nine of hearts? *To criticize fairly, listen fairly.*

If I have a criticism to make at all, I would say

that, experienced as the B.B.C. dramatists undoubtedly are, as proved by the marvellous headway they have made in a comparatively short time, obviously they have not yet quite grasped the enormous power of the listener's imagination. There is still room for the exercising of more restraint in the matter of explanations prior to, during, or after plays. (This does not apply to short sketches.) The imagination will supply another thirty or forty per cent. of the matter at present given by the announcer. For example, we will assume the scene is a bedroom. The announcement as broadcast will be something after the following:—

The first scene is Lady Mary's bedroom. It is a perfectly decorated room, with a magnificent Turkey carpet covering the entire floor; on the dressing table are delicate gold-mounted toilet requisites, etc., etc., etc.

All that is really required is:—

The first scene is Lady Mary's bedroom.

The opening lines of the dialogue will tell if the lady is bankrupt and living in poverty or wealthy and living in luxury. Whichever it is, the imagination will supply a setting far more adequate and far more detailed than can be obtained from an announcement.

Regarding the type of play, I certainly think these are better written for broadcasting than the modern stage play adapted for the purpose. *The White Chateau* and *Speed* are but two examples of successful plays specially written for broadcasting. There are, of course, exceptions. *Mr. Wu* and *The Passing of the Third Floor Back* lose little of their charm and thrill by being broadcast.

Another advantage of the specially written play is that one can create one's own idea of the characters, the actor is created for the part and not the part for the actor. One also has the advantage of not knowing how well or how badly the parts have been played on the stage. The work of producing broadcast plays must be arduous, and one can only admire the progress made by this section of the programme departments. But—when television arrives, what then?

'A LISTENER.'

## A SHOE SHOP FULL OF PLAYS.

A Word about the Ever-growing Play Library at Savoy Hill.

**T**HE Play Library at Savoy Hill looks rather like a shoe shop. Shelves lined with labelled, green boxes fill three walls from floor to ceiling. All MSS. and paper-covered published plays are stored in these boxes away from dust, and the cloth-bound books are kept in ordinary bookcases.

It became necessary about eighteen months ago to make a special section of the Productions Department into a Play Library, as the work in connection with plays was becoming a whole-time job for more than one person. Stations sent their libraries up to Head Office for inclusion in the main library, on the understanding that plays should be submitted to them for reading and copies sent out to them for production from Head Office. A catalogue has just been completed, for distribution among the stations, of long plays, short plays, revue sketches, and feature programmes available from the Play Library.

When a play is submitted to the B.B.C. for possible production it comes first into the Play Library. Exact particulars of it are entered on what is called a 'Criticism Sheet.' And from these filed sheets can be found the author's name and address, the date of his play's arrival, the date it was passed out of the library to the play reader, the date it was passed on to the various people to whom it might be useful, and the date of its return to the author, or of its production. A *résumé* of the plot and the reader's criticism is also added.

Eventually no doubt this system may discourage those buoyant authors who send in a rejected manuscript three or four times.

And here it may perhaps be mentioned that of all plots for comedies by amateur playwrights the favourite seems to be the false hopes about money joke. The father sees that his coupon has won the £1,000 ballot prize—he has forgotten to post the ticket. A man proposes to a rich old maid who loses all her money when she marries—and so on. The second favourite is the story of the actress who convinces the author that she is the very woman for his play by such skilful impersonation that he takes her for the genuine mother of his child, flower girl or street accident, whichever she may choose to palm off on him. Plays of this sort, however, do not often account for the rows of boxes on the walls.

The Play Library is responsible for getting all copies needed for production. Published plays are bought and cut when necessary, while MSS. copies are typed by the play typist in the general typing department upstairs; after the performances damaged copies are nursed back into some vestige of their first bloom; all correspondence with authors, stations, or inter-office memoranda dealing with plays are also filed. Charts are kept showing the weekly proportion of plays given by stations, by London and 5GB. The authors' card index includes the names of Shakespeare and Edgar Wallace.—M. A.

## BELA BARTOK.

A Note on Monday's Distinguished Visitor.

**S**OME of our older listeners can remember the storm of abuse with which Wagner's music was assailed when it was first played over here. Even John Ruskin, ahead of his own time in matters of culture and beauty though he counted himself, joined in the mud-slinging with such vehemence that his wrath misled him for once into truly monstrous English.

Now, barely two generations later, Wagner's music is as surely a part of the common man's delight as anything which art can offer him.

Music cannot stand still: nothing can, without stagnating. Each succeeding age has its apostles of advance, its explorers of new paths, and the bolder they are, the further they strike out along untrodden ways, the less can they expect us common folk to follow them, to understand the beauties they assure us they have found. But it does behoove us to be patient, and, moreover, to be humble. To our grandchildren, Bartok and the other 'fiery particles' of today may well be the kindly and inspiring friend that Wagner is to us; in *The Radio Times* of 1990, someone may be quoting Bartok as Wagner is cited here, by way of a sermon on the virtue of tolerance. What the music will then be like, on whose behalf he begs a patient hearing—imagination boggles at the very thought. But only our younger listeners of today will be there to hear it; and they will have had some rigorous training in the interim.

The creative artist is always, more or less, a law unto himself; nothing really new could ever be created otherwise. But Bartok is apparently bound by no laws at all, even of his own devising; if he is guided by any rules or formulae, he evolves new ones for every fresh work he gives us, with a rapidity which leaves even his own disciples panting far behind him, unable to keep pace with such a swift and tireless change of outlook.

Monday evening's programme, for instance, includes two Rhapsodies for Violin and Pianoforte composed only last year, and a pianoforte Suite of twelve or thirteen years ago. The discerning listener can hear for himself how widely these differ, not merely in method and manner, but in actual conception.

The rest of Europe knows Bartok better than we may so far claim to do; there, he is one of the dominating personalities of our time, and a visit from him to the London Studios—one in which he takes part as pianist in his own music—is an event. And however little we may find to enjoy, or even to understand, in his unaccustomed idiom, we B.B.C. listeners can at least be honestly proud of his coming as an event in which we have a share.

D. M. C.

## Mr. J. C. Squire's Article.

(Continued from previous page.)

of language are thrown into high relief, and a general baseness of language is unbearable.

Finally, in this as in other regards, each of us should remember that other people do not necessarily share his tastes or distastes. Were the aim of the B.B.C. to put out even one single item which would please everybody, it might as well dump all microphones into the river and have done with it. What is a reasonable aim is to avoid any item which will please nobody. This should be borne in mind when choosing plays—even plays of some repute—as well as on other occasions.

J. C. SQUIRE.



# 'LOOK TO THE NOVELIST FOR YOUR PLAYS!'

says Holt Marvell, who recently adapted *Carnival* for broadcasting. Mr. Marvell, who is closely acquainted with the working of the Dramatic Control Panel, believes that this mechanical device, with the opportunity which it offers to the radio playwright, has removed radio drama farther than ever from the technique of the stage play.

**W**HAT do we mean by the term 'Radio drama'? Merely the broadcasting of plays, or do we imply the existence of a special kind of microphone drama, entirely different from that of the stage? I take it that we have the latter definition in mind when we talk of 'The future of radio drama.'

Has this radio drama a future, or are all those who write and talk about it, experiment with it, and criticise it, attempting to make bricks without straw? Is radio drama perhaps no more than a slightly grandiose term invented to bolster up the confidence of the broadcasters in the artistic possibilities of their medium?

The stage play, given in a theatre, is limited in scope by the fact that only a certain number of characters and scenes are available to the dramatist in the telling of his story. He must, while revealing as much as possible, leave much unrevealed. When we broadcast his play from the studio, its scope is limited still farther in one direction by the fact that it has lost its appeal to the eyes of the audience.

There are, of course, stage plays, of tense psychological situation or packed with wise and witty reflections, which broadcast admirably, but the number of them is limited, and it must be obvious that the microphone cannot depend solely upon them for its dramatic material. The microphone has only one limitation, in contrast with the many of the stage—that it cannot enable its audiences to see. Apart from this, it is the ideal medium for an unshackled form of drama such as has hitherto been impossible elsewhere, except in the pages of a book (an exception which implies little, because drama has been written always to be spoken rather than read).

The way is clear now for a radio drama of large scope. The saviour of the radio play from the last cramping limitations of the stage form is the device known as the Dramatic Control Panel, which has made possible such experiments as *Lord Jim*, *Speed*, *Kaleidoscope*, *Carnival*, and, this week, *Squirrel's Cage*. The results which

can be achieved by its use are known to all who listen fairly regularly—the 'fading' from one scene to another, the superimposition of one body of sound upon another, the introduction of music and 'sound effects' as a background to dialogue and so on. Its mechanical possibilities were amply illustrated by the programme entitled *Kaleidoscope*.

The function of the Dramatic Control Panel is briefly this, that it enables a producer, seated in a quiet room, to gather

When the German film director invented 'trick' and 'expressionistic' photography to convey certain impressions to his audience, he achieved something valuable; when the American director took a leaf out of his book, he sacrificed the 'story' to the 'stunt' and achieved *nothing*. Mere technical virtuosity stales quickly. The first *Kaleidoscope* aroused interest both by the story it had to tell and the method by which it told it. The method here was, perhaps, more important than the story; that was pardonable in an experiment, but it would be fatal now that listeners are becoming accustomed to the technique.

What 'the Panel' does give to radio drama is something bigger than a 'stunt.' It gives to it a *fluid quality* in which it compares more exactly with the novel than with the stage play. In a novel the drama flows; we see it develop, step by step, like the drama of real life. The stage-dramatist can never be fluid in style, for he is cramped all the while by limitations of time and scene and character. He can advance his story only by a series of rapid and vigorous steps, leaving implied what goes between. When he attempts to be strictly 'realistic,' he fails completely, because the shape of a play, like the shape of a theatre, is not the shape of life. When it comes to picturing life and its many

The image shows a page from a script with handwritten notes on the left and a list of cues on the right. The notes include 'All P.M.', 'fade out', and 'fade in'. The cues list various scenes and characters, such as 'Scene 1', 'Scene 2', 'Scene 3', 'Scene 4', 'Scene 5', 'Scene 6', 'Scene 7', 'Scene 8', 'Scene 9', 'Scene 10', 'Scene 11', 'Scene 12', 'Scene 13', 'Scene 14', 'Scene 15', 'Scene 16', 'Scene 17', 'Scene 18', 'Scene 19', 'Scene 20', 'Scene 21', 'Scene 22', 'Scene 23', 'Scene 24', 'Scene 25', 'Scene 26', 'Scene 27', 'Scene 28', 'Scene 29', 'Scene 30', 'Scene 31', 'Scene 32', 'Scene 33', 'Scene 34', 'Scene 35', 'Scene 36', 'Scene 37', 'Scene 38', 'Scene 39', 'Scene 40', 'Scene 41', 'Scene 42', 'Scene 43', 'Scene 44', 'Scene 45', 'Scene 46', 'Scene 47', 'Scene 48', 'Scene 49', 'Scene 50', 'Scene 51', 'Scene 52', 'Scene 53', 'Scene 54', 'Scene 55', 'Scene 56', 'Scene 57', 'Scene 58', 'Scene 59', 'Scene 60', 'Scene 61', 'Scene 62', 'Scene 63', 'Scene 64', 'Scene 65', 'Scene 66', 'Scene 67', 'Scene 68', 'Scene 69', 'Scene 70', 'Scene 71', 'Scene 72', 'Scene 73', 'Scene 74', 'Scene 75', 'Scene 76', 'Scene 77', 'Scene 78', 'Scene 79', 'Scene 80', 'Scene 81', 'Scene 82', 'Scene 83', 'Scene 84', 'Scene 85', 'Scene 86', 'Scene 87', 'Scene 88', 'Scene 89', 'Scene 90', 'Scene 91', 'Scene 92', 'Scene 93', 'Scene 94', 'Scene 95', 'Scene 96', 'Scene 97', 'Scene 98', 'Scene 99', 'Scene 100'. The cues are numbered 1 through 100.

### THE COMPLICATIONS OF A RADIO PLAY.

A page from the script of Compton Mackenzie's *Carnival*. On the left will be seen notes in the producer's handwriting of the various 'fades' between studios demanded in the space of one page alone, though it must be admitted that the page was a more than usually complicated one, being descriptive of the vague reminiscent thoughts which drifted through the heroine's mind at a critical moment in her brief life.

together from as many studios as necessary all the scattered elements of a play, to pass from one scene to another, by 'fading' down the sound, as imperceptibly as we, in life, pass from one phase to another. 'The Panel' eliminates the necessity for a formal change of scene indicated by either a pause (and how long those microphone pauses are!) or a passage of narrative explanation. It enables the radio playwright to use sound 'expressionistically' as the film producer uses light. It is capable of yielding any number of combinations and permutations of sound effects.

But this mechanical aspect of the thing, important though it is, is not all-important. Exaggerated, it may lead to the sacrifice of the play to the medium. In drama the human element must remain uppermost.

complex inter-relations, both the screen and the microphone can achieve more than the stage.

The argument is not that the microphone can achieve something *better* than the stage, but something *different* and something *characteristic*, and it is by concentrating upon that which it alone can give to its listeners that broadcasting will live and flourish. A drama of large scope, realistic in all that it implies to the imagination, picturing as wide a section of existence as is artistically possible, discarding the limitations of the theatre, heightening its emotions by the sparing use of music and expressionism—that is what the future seems to indicate. The microphone brings its listeners very close to the heart of the drama which is being

(Continued overleaf.)



(Continued from previous page.)

given in the studios; it speaks very close to their ears, without the intervention of footlights and theatre glamour; they become almost part of another life. *Carnival*, experimental though it was, enabled them to share for an hour or so in a transient, Bohemian existence of London before the war; it carried its audience with it, step by step, to the final tragedy of Jenny. *Carnival*, which failed in a stage adaptation, was, in its broadcast form, a novelist's story, told with somewhat of the technique of the novel. I believe that for the development of the 'fluid' technique we must, in the future, look to the novelist. It would be a mistake to imagine that the novelist has no sense of drama. He shares this quality with the dramatist, who is distinguished only by his 'sense of the stage'—the last quality demanded of a radio playwright. Whether the novelist will take advantage of the new medium remains to be seen. If he does not, it will rest with the adaptor to make radio plays of his novels.

There is much more that could be written about the future of this new art-form, but I do not propose to develop it here. There remains only one point of importance on which to touch in this article, and that is the question of how much should, in the ideal radio play, be left to the listener's imagination.

In *Carnival* Compton Mackenzie and I left almost everything to the listener. The prologue was not intended to be in any sense explanatory, but only to convey, through the words of two people cast up by a tide of the war, the remoteness of a romance which seemed only possible before 1914. The occasional return to narrative in 'Michael's' interpolations was not explicit; it was not intended to fill in gaps in the story, nor did it do so; the part it played was that of a reminder of the remoteness of the story and the poignant reminiscence which the telling of it inspired in the teller. In this the prologue, etc., may not have succeeded. If it did not, it can be abandoned if ever the play is 'revived.' The point which I am getting at is that in *Carnival* scene succeeded

scene without explanation, one drifting into another, and yet, among the letters received by the B.B.C. and the authors following the broadcast, there was not one which complained that the development of the story was not sufficiently clear.

The listener's intelligence is quick to grasp the author's intention. The descriptive 'mind picture' is therefore not required as a preface to each scene. As the film of today aims at the smallest possible number of captions, so the new radio play will aim at the smallest possible amount of explanation. 'Narrative,' like 'captions,' is an intrusion from another medium, more confusing than enlightening—like the illustrations to novels of the 'nineties, which did not help the reader in the least to visualize the characters in the story, for each reader or listener creates for himself his own idea of what 'So-and-so' looks like, and it rests with the skill of the author and the producer to make these thousands of images resemble as closely as possible the 'master image' which is in their mind.

HOLT MARVELL.

## ON CASTING FOR BROADCASTING.

A Radio Producer on the difficult task of choosing players for a medium in which acting depends upon voice alone.

**O**BVIOUSLY the voice, or what I may call voice-value, counts for most in the casting of a radio play. By voice-value I mean, of course, the light and shade, the dramatic significance, of voices considered in relation to each other.

The wireless producer is lucky in one thing. His scope is illimitable, or, more accurately, is limited only by the imaginative powers of his hidden audience. He is less fortunate in that the means at his command are very strictly limited. He must paint a mental picture, using aural effects only, and his most important pigment is the human voice. The metaphor is mixed, but the meaning, I hope, is clear.

It is a truism to say that the human voice is one of the loveliest of musical instruments—but the development of wireless, and more particularly of wireless plays, is opening up new and undreamed-of possibilities as regards its uses and capabilities.

### Disembodying the Actor.

Now one of the first duties of the wireless producer in casting a play is to disembody the voices he thinks of using. This sounds a painful process, but isn't—except possibly for the producer himself.

When I speak of disembodying a voice, I mean that I listen to it with closed eyes, or, better still, over a loud-speaker in another room, making my mind as far as possible a blank, and stripping it of all preconception founded on personal knowledge of the speaker should the voice be one I recognize. In short, as nearly as possible, I react to it afresh, as though for the first time. To recapture that invaluable first impression is to get somewhere near the listener's point of view; perhaps one should rather say 'point of hearing.'

### A Middle-aged Young Man.

How important this is is evident to anyone who knows wireless production from within, and the amazing discrepancies between voice and physical appearance. An actor asked me the other day why I always cast him for middle-aged gentlemen with a turn for villainy. Being himself young, good-looking, and a pronounced success in the theatre, where he is invariably cast for the rôle of immaculate and idealistic hero, his curiosity was not unnatural, any more than the slight coolness that made itself felt between us when I told him kindly but firmly that that was what his voice suggested

as interpreted by the microphone. Actually I happen to know that he is a devoted husband and father, and in every way a valued citizen; but the pathetic truth remains microphonically he is a potential Borgia, a Tiberias, and a Charles Peace, and rather past their prime at that.

I have in mind another instance, a lady this time. When I wish to 'put over' a frail and delicate personality—a crippled girl, for instance, or some such character in fiction as Locke's 'Stella Maris'—I send for Miss Blank, who, far from being the wistful creature I wish to project, is, in her bodily presence, a picture of robust health. I could go on multiplying examples almost indefinitely, but I think enough has been said to show one of the cardinal difficulties of casting for the wireless and how important it is not to be influenced by personal knowledge of the actor.

### Personality in the Voice.

There is another consideration which is rather more difficult to define. It is linked up with, yet is in a measure independent of, voice-value. For want of a better description I may call it the transmission of personality over the ether, and though in itself an abstract quantity I can best illustrate it by a concrete example.

A short time ago, being in a difficulty about casting a certain part, I invited some half-dozen young actresses to give me a reading of it over the microphone while I listened to their voices coming over the loud-speaker in another room. They were chosen for their ability coupled with the fact that they all more or less approximated to the type I had in mind. One after another read the same scene; each one read it extremely well, with intelligence and sincerity, the while I made notes comparing their merits. Then something happened. I ceased to make notes. I ceased consciously to listen. Instead, I heard and saw! I was still sitting in one room and Miss A. was reading in a remote studio, but my heroine was with me, clear-cut and compelling. I could see her gestures, her carriage, could almost tell the colour of her hair and eyes. This is what I mean by the transmission of personality. One can only register the result, one cannot explain it, but the point of the story is this—Miss A. did not read the part better than the others, nor was she more like my heroine than the others, in fact she was less like it than at least two, but for some occult reason she 'was' where the others

were simply giving excellent performances. I may say this does not happen very often, but what an adventure when it does!

### The Technique of Radio Acting.

Perhaps it would not be irrelevant here to say something of the technique of radio acting. For a very definite technique is demanded, and in many ways one that is directly opposed to that of the theatre. Where it does differ it is practically always due to the extreme sensitiveness of the microphone. An actor does not need to pitch his voice so that he can be heard at the back of the pit and gallery when he is talking on to something only three feet away or even less. For the same reason the broad effects that he has so painfully acquired must now be unlearned. Anything in the nature of 'theatrics' becomes insincere, artificial and definitely unpleasant. Acting for the microphone must be not merely 'naturalistic' but natural. This makes 'character' acting as known in the theatre entirely useless in the studio, and type-casting which, carried to excess on the stage, I have always regarded as rather stultifying in its tendency, becomes for broadcast drama almost an essential.

### 'Character' Casting.

The very tricks which make for skill in character acting on the stage are ruthlessly exposed as unreal by the microphone. Of course, every part portrayed by the actor is a character part in one sense and must be characterized, but that is another story. One other matter I should like to touch upon before I close, on the off-chance that this may meet the eye of the aspirant wireless actor—which includes actress: I beg and implore you, do not 'elocute'! One should, of course, articulate clearly and distinctly; but after all, that is an ideal which applies equally in everyday life. Students from schools of speech, gold medallists and prize pupils come to our auditions sometimes. Unseen, one knows them at once. There is a terrible unreality about their up-and-down sing-song delivery. The most glorious lines lose all beauty and even all meaning. After hearing 'Thee qualitee of mercee is not str-r-aineda' a dozen times in one afternoon, one is left struggling for light and air, and with only one coherent wish—the burning desire to go out with an axe and decapitate every teacher of elocution one can find!

P. C.



An A B C of the Cinema—VII.\*

THE BEST AND THE WORST.

The prejudices of the keen cinema-goer in favour of certain artists and directors is so strong that the seventh article by Our Cinema Historian will probably arouse considerable controversy. His avowed intention, in discussing what are, in his personal opinion, the best and the worst aspects of the modern film, is to create critical interest in the Art of the Cinema.

THIS article of my series will probably annoy two-thirds of the people who read it. I say this with the object of protecting myself against their righteous wrath. To say flatly that anything, even a film, is downright good or downright bad savours either of omniscience or impertinence. I do not pretend to be omniscient, and I do not wish to appear more impertinent than I naturally am; so I will confess that

cases which I take at random from film history you will make allowances for my prejudices and the bees in my bonnet, and I will go ahead *sans peur et sans reproche*.

What is the best film ever made? I don't suppose any ten people would give the same answer. Of these ten, I should be surprised if four, at least, do not claim the place of honour for one of Mr. Chaplin's masterpieces: say, *The Gold Rush* or *The Circus*—films which are a perfect vehicle for the most outstanding personality of the screen. There will probably be at least one claimant for a Harold Lloyd or a Buster Keaton, with their astonishing slickness of construction, their really amusing sub-titles, their perfection of photography; their exquisite combination of absurdity and efficiency. *The Camera Man* and *College Days* are in the first flight. Griffith, of course, is old-fashioned now, but there would still be champions of *The Birth of a Nation* and *Way Down East*; the former as being the first super-film, the latter as containing the finest of film dramatic climaxes. The League of Nations has resulted in the destruction of *The Four Horsemen of the Apocalypse*. The admirers of Rex Ingram and Valentino will not lightly forget the South American scenes at the beginning of that film, nor the supreme moment where the French and German cousins were revealed to each other under the light of the same star-shell in the instant preceding their mutual destruction.

Few things in film development have been so interesting as the recent establishment in the West End of London of a cinema with a policy of reviving the great films of the past; a cinema in which, during the past few months, it has been possible to sit and, as it were, to watch from one's seat the milestones of film history flashing by: *Cinderella*, most delicious of fairy tales; *The Cabinet of Dr. Caligari*, the supreme study of the macabre, with its impressionist settings; *Warning Shadows*, Robison's masterpiece of the fantastic; the brilliant originality of story and the

EMIL JANNINGS, perhaps the greatest film actor of the day, though his work in Hollywood has not been so generally impressive as were his first appearances in German films.



magnificent acting of Conrad Weidt in *The Student of Prague*; the exquisitely chosen natural backgrounds of solitary trees, sombre fields, and vast windswept skies in *The Jackals*, framing the admirable playing of Tschechova and Hans Schlettow. It is easy to pick films at random and shoot them full of holes, but the student of film history is amazed when he finds himself confronted by a list of the really fine film-work to see how much has been accomplished. I think there are few things that stay in one's memory so well as the recollections of various film 'shots' that have been perfectly successful—'shots' that gave one such a sensation of perfect rightness that one has longed to stand up and shout for the film to be stopped until one could gaze one's fill. The scaffold scene in Seastrom's production of *The Scarlet Letter* is a perfect example of one of these moments, just as Menjou's expression in *A Woman of Paris* at the moment when Edna Purviance throws her string of pearls through the window is another, and the perfect photography of the massed eyes of the audience as they appeared to the heated imagination of Jannings swinging on his trapeze in *Vaudeville* is a third.

What are the factors that go to make a good film? I believe the answer to this is not very difficult: a good story, good acting, good camera work, and good taste, guided and governed by a producer with an original mind, who knows his business and has enough money to enable him to carry out his ideas. So much for a formula. And the exact reverse, of course, implies the ingredients of a bad film. But when it comes down to brass tacks, the truth of the matter is that it is the treatment which counts first, last, and all the time.

A film like *Seventh Heaven* was, from the story point of view, contemptible, but it

(Continued on page 510.)



A scene from King Vidor's picture, *The Crowd*, a commentary on ordinary life which, from the artistic angle, ranks high among contemporary American films.

this article is an expression of strong personal opinions, and requires, therefore, to be taken with rather more than the proverbial pinch of salt. For example, I propose to state quite frankly that Mr. Fred Niblo's production of *Ben Hur* was the biggest, and probably the costliest, crime in the history of the cinema; and the fact that it ran for all the months it did in the West-end of London does not alter my opinion one jot. You may say that this merely proves that I am a bad critic of the film, and that I do not know what I am talking about. It may be true. On the other hand, it is possible that the large scale of the picture, the 'high-spot' of the chariot race—admittedly very well done—the youthful grace of Mr. Novarro, and the comparatively tasteful use of certain Biblical incidents, blinded the average person's eyes to the appalling badness of the film as a whole. I remember captions that were not only badly written but, historically, told flagrant lies; a heroine who gave a remarkable impersonation of an American school-girl with butter refusing to melt in her mouth; a hero who varied in his costume between a Saracen of the thirteenth century and a Florentine of the fifteenth; a total lack of coherent construction; and crowd work that, in comparison with D. W. Griffith, was as amateurish as it was elaborate.

I have taken this example to demonstrate that where I run counter to your predilections, I can, at any rate, justify my point of view; so I will assume that in the other



'The Husband' and 'the Wife' in *Warning Shadows*, the apotheosis of the fantastic and decorative film. This picture, which was recently 'revived,' was made in Germany by Arthur Robison.

\* The sixth talk in the series 'The Future of the Cinema' will be broadcast at 9.15 on Wednesday evening.



# The Midlands Calling!

Some Future 5GB Events from Birmingham.

## Midland Composers.

**A**N interesting programme of music by Midland composers is the chief feature on Sunday evening, March 10. Two works by Dr. James Lyon, of the staff of the Midland Institute School of Music, are included—*The Warden of the Cinque Ports*, for baritone solo, chorus, and orchestra, in which the artist will be Dale Smith, and a symphonic episode, *The Miracle of the Roses*, based on the poem of Robert Southey. Both these will be conducted by the composer. Chris. M. Edmunds is a Birmingham composer, at one time a pupil at the Midland Institute, and now a professor of music in the city. He will conduct his ballet suite, *Prince Juan*. This tells the story of Prince Juan and his love for a princess, the scene being a Moorish castle in Granada. Another Birmingham-born musician is Roy Thompson, some of whose songs will be sung by Dale Smith. The programme will conclude with a *Spanish March* from the incidental music specially written by Robert Chignell, also a Birmingham man, for the recent broadcast of *Montezuma*.

## Music in the 'Hilands.'

**W**ITHOUT wishing to poke fun in any way at the serious Scot, I must say that Winifred Fisher's travels in that part of the world have been, to say the least of it, full of interest—not in the financial sense. In one village the piano arrived at the concert hall in a hearse! One hastens to record that the latter was not required for any of the artists after the concert. On another occasion she was directed to go along a narrow passage and turn the handle of the door on the right to get to the artists' room of the hall where she was singing. Miss Fisher followed these directions, opened the door, and was precipitated down three steps into the arms of a potman, who was standing behind the bar of what was in reality the local 'pub.' I can't help wondering whether this was purely a case of accidental misdirection or whether the Scot who sent her this way had a sense of humour, and/or a perverted opinion of musicians. Winifred Fisher was the first London artist who toured provincial stations. She sings in the Light Music programme from Birmingham on Monday, March 11, and has called her second group of songs 'In Merry Vein,' as it consists of a special type of diction song in which she has specialized for broadcasting.

## Vaudeville.

**S**TAINLESS STEPHEN (I must really ask him in what circumstances the brain-wave which created such a name arrived) appears in the Vaudeville programme on Wednesday, March 13. It was he who made the Prince of Wales and the great English and French Generals rock with laughter at the British Legion concert in France last year. Referred to in the French papers as 'Monsieur Stainless Stephen,' his stock of Army stories (repeatable ones, I mean) is endless, one of his being the following brief and pithy conversation:—

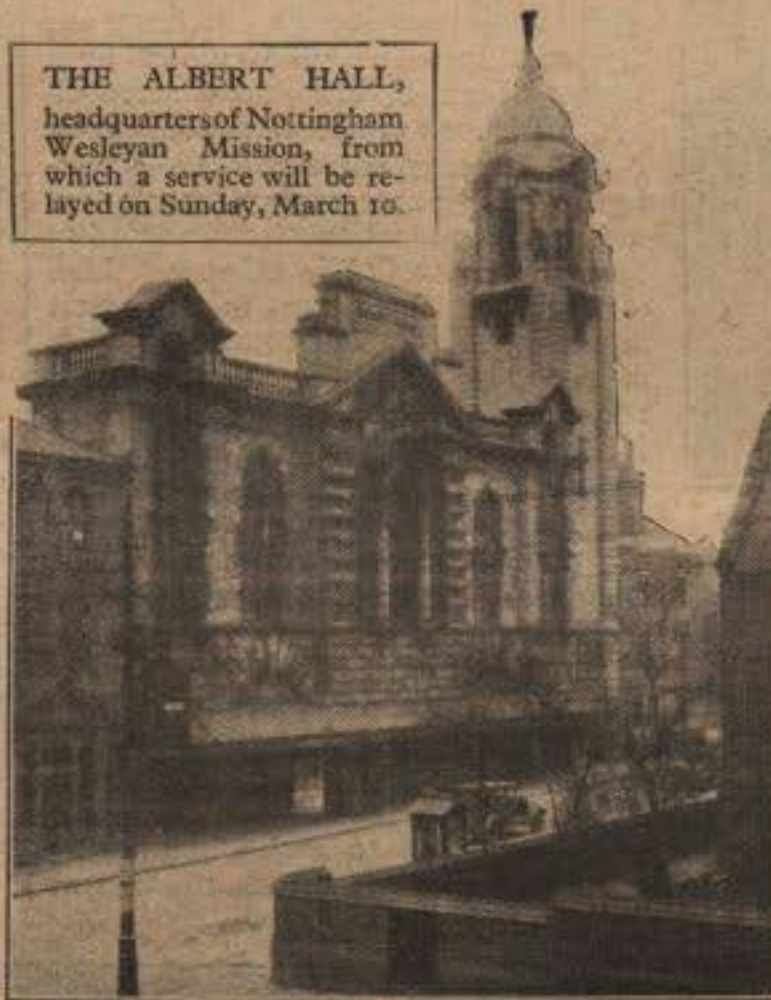
'Where did you cop that bullet?'  
'Over in the wood.'  
'Why didn't you get behind a tree?'  
'Couldn't. There was a sergeant-major behind every tree.'

Also in the bill are Ackerman and Wynne (in old-time songs), and Will Van Allen and Bert (banjo duo), while Philip Brown's Dominoes Dance Band will be in support.

## An Unfortunate Title.

**T**HE Midland Pianoforte Sextet, under Frank Cantell, opens the programme on Saturday, March 16. The singer is Lewis Knight, a well-known Midland vocalist, who broadcast from the old Birmingham station in the very early days. One incident in his career shows that, unless they like to run the risk of causing inopportune laughter, singers must be very careful in the choice of titles for their songs. He received a copy of a song with his name printed on the title page as one of the principal singers thereof. He had already given permission to the publishers to include this for suitable songs, and it was unnecessary to apply for his sanction for each individual song. Needless to say, it was but seldom that he included it in his repertoire. The title was 'Night Slowly Dying!'

THE ALBERT HALL, headquarters of Nottingham Wesleyan Mission, from which a service will be relayed on Sunday, March 10.



## Albert Hall, Nottingham.

**T**HE first service to be relayed by 5GB from the Albert Hall, Nottingham, will be heard on Sunday, March 10. The Albert Hall is one of the largest and finest buildings belonging to the Wesleyan Church, and seats nearly 2,600. The organist, Mr. Bernard Johnson, Mus.Bac., is Director of the Department of Music at the Nottingham University College. The order of service includes as anthems two excerpts from his work *Ecce Homo*. The service will be conducted by the Superintendent, Rev. Harold G. Fiddick.

## 'Love Magic.'

**L**ISTENERS will remember a recent broadcast of *Wife to a Famous Man*, by G. Martinez Sierra. Another comedy, this time more on fantasy lines, will be given on Thursday, March 14. There are two scenes—Pierrot's garden, first in spring, and then in autumn. The prologue will be taken by Alphonse d'Abreu, a young actor who has appeared for the last five years at the Birmingham Repertory Theatre. Others in the cast are Gladys Ward, Kathleen Henry, Wortley Allen, Courtney Bromet, and Maisie Gilbert.

## 'All Aboard.'

**D**URING December and January a number of successful revues were broadcast from Birmingham. Of these, *Cabaradio* and *You're Through* seem to have appealed to listeners, letters having been received not only from this country but from the South of France, Belgium, Sweden, Saxony, the Rhine, and even from Cairo. In the latter case, the writer made the interesting statement that he hears 5GB from the shade of the Pyramids better than he heard it from Belfast with the same set. Another production is billed for March 11. On this occasion it has a nautical flavour. Alfred Butler, who is the author and arranger, has called it *All Aboard*, with the subtitle of 'A Rough Passage in Twelve Watertight Compartments.' The cast consists of old favourites—Vera Gilman, Edith James, Harry Saxton, Alfred Butler, Harry Sennett, and Ewart Mason, with Jack Venables and Gerald Arnes at the piano.

## An Hour of Requests.

**A**NOTHER instalment of 'requests' is being given by the Birmingham Studio Chorus and Symphony Orchestra on Wednesday, March 13. It therefore behoves all who sent in choral or orchestral requests which would necessitate the full orchestra to 'listen out' on this date in case their wish is granted.

## High Power Short Waves.

**T**HE Good Cause Appeal on Sunday, March 10, will be on behalf of the Propagation of Christian Knowledge Society. It will be made by the Rev. A. Thornton Down.

Paul Beard (violin), leader of the City of Birmingham Orchestra, plays violin solos in the Birmingham Military Band Concert on Sunday, March 10. Charles Dean (baritone) is the singer.

Harry Hemming (tenor) sings in the relay from Lozells Picture House on Monday, March 11.

The artists in the Orchestral Programme on Tuesday, March 12, are Robert Naylor (tenor) and Herbert Simmonds (baritone).

Millicent Russell (contralto) sings in the String Orchestral Programme on Tuesday, March 12.

The Birmingham Military Band appears again on Wednesday, March 13, with Floy Penrhyn (entertainer) and the Wulfruna Singers.

## The Children's Hour.

**O**N Monday, March 11, Elizabeth Stanmore will tell the story of a sheep-dog named Jock, and Estelle Steel Harper will tell an historical tale—'The Bishop's Staff.' The musical side of the programme will be provided by Philip Brown's Dominoes Dance Band.

On Tuesday, March 12, there will be a play by Florence M. Austin, entitled *The Organ Grinder*. The song of the organ-grinder will be sung by Harold Casey, and Marjorie Palmer will also sing.

On the following day, March 13, Barbara Sleigh will tell all about 'Mr. Binks and the Bull's Eyes.' Floy Penrhyn will entertain, and there will be xylophone solos by Frank O'Neill, and Major Vernon Brook will give a further talk on 'Lighthouses.'

On March 14, there will be a legend on Ancient Greece in play form, written by Una Broadbent, entitled *The Herd of Admetus*. Thomas Freeman will play 'cello solos, and Tony and Jacko will be heard in duets.

On March 16, Snooky will again visit the studio, and there will be songs at the piano by Edith James, also Bernard Sims (baritone) will sing.

'MERCIAN.'



*The Second\* of our Auction Bridge Lessons.*

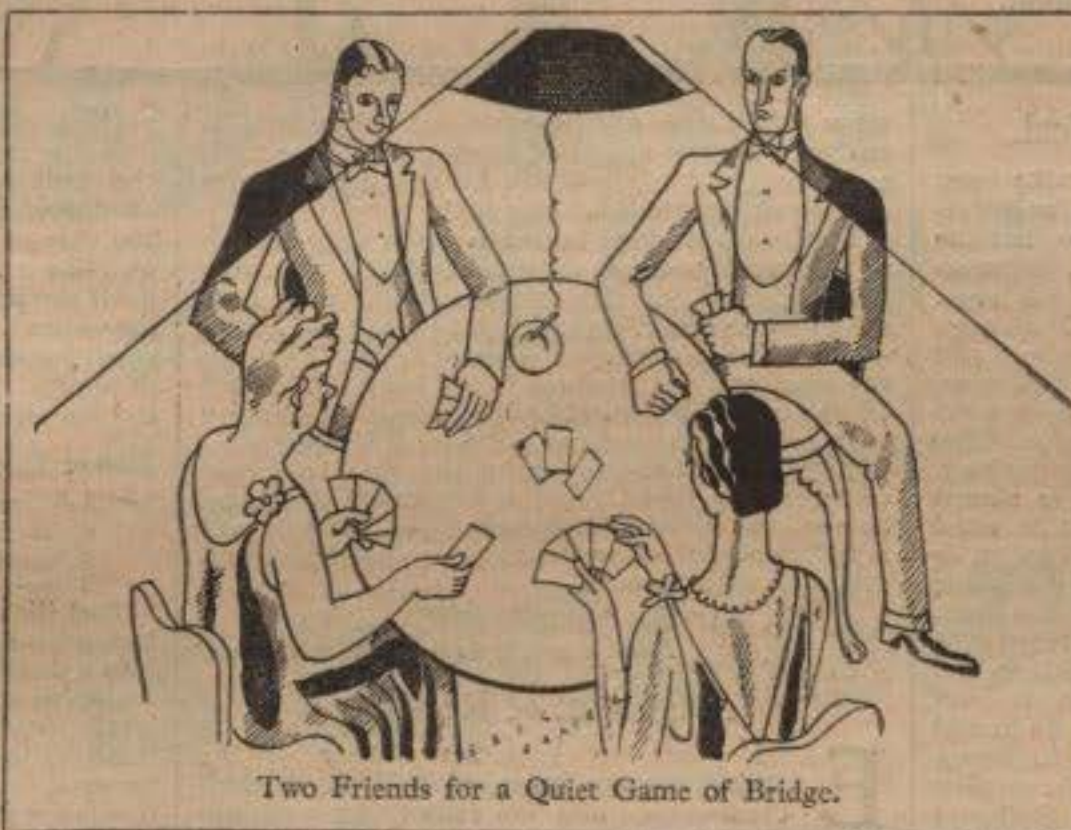
# FIRST PRINCIPLES OF DECLARATION.

In this second article of her short course of instruction in Auction Bridge, Mrs. Stafford Northcote discusses the question of preliminary bidding, which is as important a part of the game as the playing of the hand itself.

**A**UCTION Bridge is divided into two categories—the declaring and the play. At whist the matter of declaration does not enter. I would, therefore, urge all whist players who are starting to play Auction to cultivate the principles of sound declaring. It is the most important feature for them and one which will bring more grist to the mill than any other. By sound declaring I mean that all your declarations, when dealer, can be thoroughly relied upon by your partner. Look upon your cards as weapons with which you have to fight attack, and yourself as having invited that attack by your declaration. Therefore do not promote a battle with inefficient weapons and inadequate forces. You must also remember that you are leading your partner on to fight with you, so tell him the truth about the value of your cards, and make for successful partnership.

When you first take up your hand look at it and value it carefully. Do not apply whist values to it. They will only mislead you. See first what actual tricks you hold. Now, actual tricks are only Aces, and Aces and Kings, of any suit. King, Queen and another of a suit can only be looked upon as a trick on the second round. This, therefore, decreases its certain trick value. A Queen, Knave, and one other is a probable trick on the third round of the suit, so that its trick value is placed still lower than the King and Queen. The Knave, 10, and two others cannot be counted as more than a guard to a suit. You would have to value that merely in conjunction with the rest of your hand. After you have valued your hand at its trick value, look to the distribution of it. Is it an evenly-divided one, or is it made up of one suit of five, another of four, and two suits of two? Or it may even have a still more uneven distribution. On this distribution, plus the tricks, will depend your declaration.

Now, when you have taken stock of your hand—for it really is stock-taking—you must remember that whatever the declaration you decide to make, there will still be the opponents who may make a declaration, so that you do not know whether you will play the hand yourself or whether you will have to defend against your opponents' declaration. Therefore you need to show a suit which will be good for either defence or attack, if possible. A suit of five with the Ace and King will be of infinitely greater value for these purposes than will be a suit of even seven without the Ace and King. So declare on strength and not merely length.



The value of a long suit, without the sure command of it, will depend entirely upon the rest of your hand. Your declaration as dealer must have more than average strength. You must bear in mind the fact that you are not forced to make a declaration of any sort. You have the privilege of passing. If your hand is a bad one, or one which is not strong enough to enable you to make an original declaration on, then pass it. Any suit of five cards headed by the Ace and King, or Ace, Queen, and Knave, and with another probable trick in any of the other three suits, can be looked upon as a sound

*At 11 p.m. on Monday*  
**A Hand at Auction Bridge**  
*will be played in the London Studio*  
*by*  
**Major H. S. Browning,**  
**Mr. A. E. Manning Foster,**  
**Mrs. Stafford Northcote,**  
*and*  
**Mr. Jack Dalton.**

suit declaration. Also a suit of four to the Ace, King, Queen or the Ace, Queen, Knave with a certain trick in another suit, is a perfectly good original call. A suit of five, or even six with only the Queen or Knave at the head of it, should never be declared as dealer unless the rest of the hand is so strong in trick-winning value, that the length of that suit can be turned into strength.

Now there is the question of the No Trump declaration. This is the call which has the greatest appeal for a vast majority of Bridge players. Perhaps this is due to

its being one of the easiest calls to play. The real qualifications for a No Trumper are not easy to define to a beginner. But there is one axiom which is a good one to take to heart. The hand must be above the average strength needed for a suit call, and it must be well protected in three of the four suits. This protection in three suits is of the greatest necessity. You can take the risk of one suit being against you, but you must not take the risk of two. The average No Trump hand is an Ace, a King, a Queen, a Knave, or anything stronger than these, but spread over three suits. It is then a perfectly worthy hand for a call of one No Trump. To the experienced player there is never any difficulty in deciding a No Trump hand, but to the inexperienced player there is a very helpful

method of deciding, by numerical values, as to whether his hand justifies a No Trump declaration or not. It is this:—

For every Ace count.....	7
" King .. .. .	5
" Queen .. .. .	3
" Knave .. .. .	2
" Ten .. .. .	1
	—
	18

When your hand is protected in three suits and adds up to 18 by this system of valuation, then it is a No Trump, but with this all-important proviso—the honours must be well protected. Nothing under this strength is to be regarded as a No Trumper. Take the following hand as an example:—

- ♠ Q, 8, 7.
- ♥ A, 3, 2.
- ♦ K, 9, 6.
- ♣ Kn, 10, 6, 5.

This adds up to 18, but it is too weak for an original No Trump. The Queen of Spades is only just guarded, and not even guarded with a ten or nine. On this kind of bare border-line hand it will be wiser to pass the call.

The danger in making a very weak No Trump call is that of your partner over-estimating the value of your hand and, in consequence, raising your call to two, or three, No Trumps. Or even, which would be worse, calling very high in a suit of his own on the strength of your No Trump.

In all that I have said on the matter of declaring I am assuming the score to be at Game all and love all. The state of the score will alter the calling on many hands; but I would prefer to deal with this later, as I will with the declarations of the second, third, and fourth hand callers.

DORIS STAFFORD NORTHCOTE.

\*The first lesson appeared in our issue of February 15; the third will be published on March 15.





### Some Ways of Cooking Veal.

**T**HERE are two very simple things to learn about veal as eaten in France. One is that no meat browns so deliciously, so that the greater the surface exposed to browning, the more excellent the result. We cut our joints too large. The French buy veal in smaller quantities—say, two or three pounds. They bone it and trim it and roll it into comparative slinness. Cut this way, you may be sure of having it well done—a most important point. Also it has more flavour. The second is that no meat smells so good when cooking. This is partly due to the fact that it is almost fatless. It certainly is a thing to bear in mind for those who have to cook in confined spaces, or who have to cook in a living-room. Try cooking a mutton chop one day and a veal cutlet the next. You will see, or smell, how great the difference is.

No stock is better than veal if made from the knuckle-bone—with a little meat left on it—and vegetables, especially if you have been able to add chicken bones. If you want brown stock, brown your bones and vegetables. Leave them as they are if it is to be white. The wise cook will always keep a bowl of it at hand, and she will excel in wisdom if she reduces a quart of the brown variety to half a pint, puts it in two small pots, covers each carefully, and sets them aside in a cool, dry place for use in flavouring soups, sauces, and stews.

Veal must be well chosen and well hung, and for this you must depend upon your butcher. But it also needs preliminary attention from the cook. Creoles, who are famed for their cooking, treat it mercilessly. They beat it almost to a pulp, and as a result it is tender and digestible.

Again, veal must be very well done. Twenty-five minutes should be allowed for every pound roasted.

One more general recommendation. Since veal has so little fat, it is the better, especially when roasting or cooking it in a casserole, for being larded. Larding can quickly be learnt, and to thread the strips of fat in and out of the meat is as amusing as a kindergarten game. Cut the strips out of bacon fat. Sprinkle them with seasoning and chopped herbs and set them aside, well covered, for an hour before using them.

The quickest way to cook veal is to fry, or sauté, small slices of it in butter. The French call these slices *escalopes*, and if properly cooked they are excellent. They are generally cut from the leg, and should be about half an inch thick, about five inches long, and three wide. Beat them well. Trim

them into shape, setting aside any trimmings for stuffing tomatoes or for the stock-pot. Cut out the membrane and any gristle. Do not salt them, for salt draws out the juices from the meat.

Heat some clarified butter in a pan large enough to hold your *escalopes* quite flat. When it is very hot, lay them in. Brown them quickly on both sides over a strong flame, then let them finish gently—this means another ten minutes or so. Take out the meat and put it where it will keep hot. Pour off any excess of butter from the gravy. Add water to it, scraping the bottom and sides of the pan carefully so as to mix in any gravy that may have concentrated on them. Add a few drops of lemon. Season and serve with the *escalopes*. If you add a tablespoonful of cream to your gravy you will get an excellent sauce.

(To be continued.)

From a talk by Mrs. Elizabeth Lucas.

### A Quartet of Recipes.

**E**ACH year the Women's Section of the British Legion organizes a Home Produce Competition, and the following recipes are intended for the benefit of members of branches of the Women's Section who wish to compete.

In *The Radio Times* for February 15 we gave a recipe for thick marmalade. Those who prefer a clear jellied preserve may like the following:—

Prepare quantities as before, i.e., 11 bitter oranges, 2 lemons, by wiping and cutting in half. Remove juice and slice rind thinly, removing pips. Shred about 3 ozs. of rind into very thin pieces, and tie in a muslin bag. Put into earthenware basin, add 9 pints of cold water, and leave 24 hours. Next day put bag of shreds in pan with other contents of basin, but remove it after it has been boiling for 1½ hours, rinse the shreds in plenty of cold water, and dry in a cloth.

Continue to boil the orange pulp and water very slowly until it has almost reduced in bulk by half, then strain through a clean scalded cloth or jelly bag. Put the strained liquid on to boil, add the sugar, stir till it dissolves, boil for 5-10 minutes or until it jells. Stir in the rinsed and dried shreds. Pot when almost cold, otherwise the shreds rise to the surface. To make 10 pounds of marmalade,

#### Apple Jelly.

3 lbs. sharp apples.

1 pint water.

Sugar.

Wash the apples, cut into thick slices, without

peeling or coring, put into a saucepan with the water, and simmer gently for about half an hour, or until the fruit is well pulped. Strain through a jelly cloth and allow to drip for several hours. Weigh the extract and allow 1 lb. sugar to 1 lb. extract. Put into a pan and boil briskly for 8-10 minutes, or until the preserve sets when tested. A particularly attractive colour can be given to apple jelly if a small handful of loganberries is cooked with 3 lbs. of apples. The addition of the berries is sufficient to give an attractive crimson tone to the preserve.

#### Lemon Curd.

1 lb. caster sugar.

4 ozs. fresh butter.

4 lemons.

5 eggs.

Peel the rind very thinly; beat the eggs. Put the lemon rind and juice, beaten eggs, butter and sugar into a double saucepan. Whisk until the sugar has dissolved and the mixture cooks and thickens. Then strain into pots.

As boiling causes the eggs to curdle, it is advisable to use a double saucepan, but if such a pan is not available, place a jar in a large saucepan containing hot water.

Home-made lemon curd containing a liberal proportion of eggs should be made in small quantities and only kept for a short time.—Broadcast on February 26.

#### Home-Made Bread

3 lbs plain flour.

1½ ozs. of yeast (baker's).

1 oz. of granulated sugar.

2 ozs. of salt.

Place flour in a large pan and sprinkle salt over it. Put yeast and sugar into a small basin and mix with lukewarm water until yeast begins to work. Add this to flour and knead well, using more lukewarm water as required to make a stiff dough. Allow this to stand in a warm place free from draughts until it rises. Then place in well-greased tins and bake in a moderately warm oven for 1½ hours.—Mrs. M. R. Cloke, 35, Collier Rd., Sussex.

On March 12 we are broadcasting a further set of recipes suitable for this competition.

(Continued on page 525.)

The recipes for Breakfast Dishes broadcast on Feb. 19 can be obtained from the Empire Marketing Board, 2, Queen Anne's Buildings, London, S.W.1. Listeners who have already applied need not do so again.

### The Best and the Worst.

(Continued from page 507.)

made an admirable film, saved by the sincerity of its acting and the ingenuity of its treatment. On the other hand, *The Fake* had quite a good story, but it was stupidly photographed, fantastically overacted, and treated with thorough vulgarity. It was almost impossible to sit through. When films are bad, there is practically no depth to which they will not descend. I recall most vividly the film in which Miss Mary Philbin was the unfortunate heroine. She was supposed to represent the last scion of an ancient English stock, and with her impoverished noble father lived most uncomfortably in a Welsh castle of stupendous proportions. There was a moving scene when the bailiffs, who were put in most properly by the *nouveau riche* who had bought the castle over its owner's head, were driven forth by the outraged nobleman wielding a twelfth-century battle-axe, snatched conveniently from the wall; and second, in which the said *nouveau riche's* son, pursuing Miss Philbin with dishonourable in-

tentions, was disintegrated by the fortuitous collapse of the largest chandelier I have ever seen! These, of course, are exceptions. But the difference between good and bad can, I think, best be demonstrated by two examples where the same story was treated by two different producers. *Manon Lescaut* was made in Germany under its own title, with Lya de Putti in the lead. It is, perhaps, the best period film that has ever been made. From the first moment when one saw the Paris coach rumbling and rocking on its way, to the last, where Manon dies in her lover's arms, the film was irreproachable in tasteful handling. Its types were quite perfectly cast, and wore their clothes as though they had lived in them all their lives. The immortal story was handled with delicacy and reverence. Shortly afterwards, Mr. John Barrymore appeared as Des Grieux in an American version of the story, with the characteristic title *His Lady*. In this farrago of nonsense Manon, in the charming person of Miss Dolores Costello, was emphasized as being pure as driven snow from first to last. The period was emphatically that of a present-day Palm Beach; and the final *dénouement*, in which Mr. Barrymore, hav-

ing subdued, practically single-handed, the complete crew of the ship transporting Manon to Guiana, finally rowed safely away with her into the sunrise and presumably into wedded happiness, was a fitting climax to what can only be called the supreme example of the futility of the box-office mind.

It may appear from the foregoing paragraphs that these are just the tiresome opinions of a film highbrow, who does not realize the importance of entertainment value as an ingredient of the good, successful film. This is not the case. Perhaps the film that I have enjoyed most in the last six months is Fritz Lang's *The Spy*, which was sensational rubbish so brilliantly handled that one sat through it again and again, delighting more and more each time in the discovery of originality of detail and incidents that had previously escaped one's notice. I believe most firmly that entertainment value is not achieved by the addition of burlesque happy endings or the butchering of masterpieces to make a Hollywood holiday. Good, popular work is as meritorious as the most highbrow film ever made. As many tears were shed over *Manon Lescaut* as ever were over *Seventh Heaven*. 'G.'



# THERE MUST BE A REASON

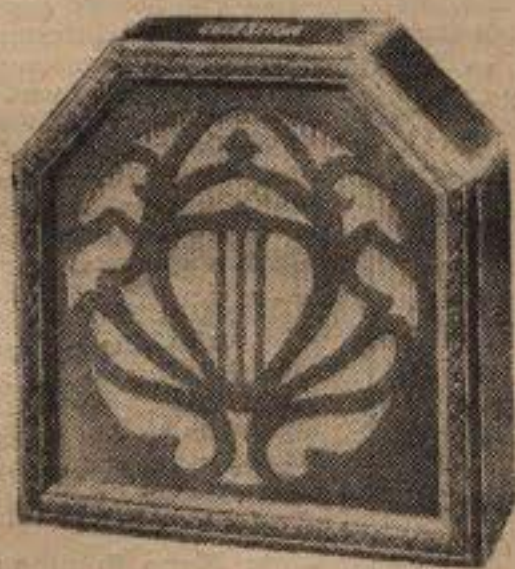
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**3.30**  
**A Military**  
**Band**  
**Concert**

**SUNDAY, MARCH 3**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.5**  
**The Wireless**  
**String**  
**Orchestra**

For 5.15-8.45 Programmes see opposite page

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

**3.30 A MILITARY BAND CONCERT**

ROBERT EASTON (Bass)  
ALEXANDER MOSKOWSKY (Violin)  
THE WIRELESS MILITARY BAND:  
Conducted by B. WALTON O'DONNELL  
Triumphal March, 'Cleopatra' .. Mancinelli  
Overture, 'The Rival Poets'  
German, arr. Gerrard Williams

OLDER listeners whose memories of Covent Garden Opera go back to the closing years of last century, will have no need to be reminded of Mancinelli. He made his first appearance there as conductor in 1888, and in the following years often filled that important post with conspicuous success. He was one of those who had the good luck to be promoted from the ranks, and the ability to profit by the chance which came to him. As a young man he was principal violoncellist in the Apollo Opera House in Rome; on one occasion a sudden accident left the Opera without a conductor and Mancinelli was asked to step into the breach. His conducting of *Aida* was so brilliant that a successful career was immediately assured for him.

Besides his appearances in London, he conducted in many other of the world's famous theatres, and produced his own music in this country as elsewhere. Though most of it has fallen into some neglect, it was warmly acclaimed in its own day, as listeners who hear this bright and bustling Overture will have no difficulty in believing.

**3.40 ROBERT EASTON**  
I am a Roamer ('Son and Stranger') ... Mendelssohn  
Come, let's be merry  
Lana Wilson

**3.48 BAND**  
Selection, 'Gianni Schicchi'  
Puccini, arr. E. J. F. Howgill

**4.0 ALEXANDER MOSKOWSKY**  
Nocturne ..... Chopin, arr. Sarasate  
Andalouse ..... Sarasate

**4.8 BAND**  
Allegretto (Eighth Symphony) ..... Beethoven  
Country Dance and Romance, 'Penhurst Green'  
Kenneth A. Wright, arr. Gerrard Williams

**4.20 ROBERT EASTON**  
Off to Philadelphia ..... Haynes  
Tomorrow ..... Keel

**4.26 BAND**  
Ballot Russe ..... Luigini  
Czardas; Valse Lente; Scène; Mazurka;  
Marche Russe

**4.42 ALEXANDER MOSKOWSKY**  
Vogel als Prophet (Bird as Prophet)  
Schumann, arr. Auer  
Souvenir of Moscow ..... Wieniawski

**4.50-5.15 BAND**  
Entry of the Gods into Valhalla ..... Wagner  
The Bees' Wedding ..... Mendelssohn

**8.45 The Week's Good Cause:**  
Appeal on behalf of the Poor Out-Patients' Department of the Royal Veterinary College, by Professor F. T. G. HOBDAY, C.M.G., F.R.C.V.S., F.R.S.E., Principal of the College

THE foundation of the Royal Veterinary College, London, in 1791, may be said to mark the beginning of serious veterinary science in England. Before that time, the care of animals was left to all kinds of quacks, and the remedies they prescribed varied between the ready application of red-hot irons and the internal administration of live frogs. Everyone knows how things have changed since then, and much of the credit

anxious that singing should be cultivated for its own sake. In the preface to one of his best-known collections of part songs, published, as the title page shows, 'For the recreation of all such as delight in Musick,' he gives eight 'reasons briefly set downe by th'auctor to perswade euery one to learne to singe.' These included such thoroughly wholesome sentiments as:—

'The exercise of singing is delightfull to Nature, and good to preserue the health of Man.'

'There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.'

'The better the voyce is, the meeter it is to honour and serue God there-with: and the voyce of man is chiefly to be employed to that ende. Since singing is so good a thing, I wish all men would learne to singe.'

His old tune, known as *The Carman's Whistle*, has been deftly arranged for strings in five parts by Professor Granville Bantock. It is an eminently simple little tune, obviously English, and closely akin to many of the folk songs and folk dance tunes which listeners have heard. In this arrangement it is presented with several changes of mood, but with the tune running distinctly through each.

**9.28 JOHN THORNE**  
Lord Randall (By Request)  
Cyril Scot  
Cuttin' Rushes ..... Stanford

**9.36 ORCHESTRA**  
Recreations... Alfred M. Wall  
Overture; Siciliana; Idyll;  
Minuet and Rigadoon  
Prelude and Valse  
Gustave Bläser

Serenatina and Burlesca..... Bossi

THIS is not by any means the first occasion on which listeners have had a chance of hearing the chamber music of Alfred M. Wall. He has also taken part himself in chamber music programmes, as violinist. A distinguished student of the Royal College of Music in London, he has been a Professor at the Newcastle Conservatoire of Music for a good many years, and has done notable work in that city too as a director of its chamber concerts.

MARCO ENRICO BOSSI is an organist of world-wide reputation, and one of the most important figures in the Italian music of the present day. He was one of the first Italian composers to desert the old tradition of Opera for the realm of symphony and concert music.

**10.2 JOHN THORNE**  
Three Negro Spirituals ..... Burlingame  
I've been in the storm so long; Were you there?  
Nobody knows the trouble I've seen

**10.10 ORCHESTRA**  
Russian Suite..... Wacziarg  
(Solo Violin, S. KNEALE KELLEY)

**10.30 Epilogue**



A 'POOR OUT-PATIENT' IN THE VETERINARY DOCTOR'S HANDS.

A scene at the Poor Out-Patients' Department of the Royal Veterinary College, for which Professor Hobday will broadcast an appeal tonight.

for the change is due to the College, for which an appeal is being broadcast tonight. As the bulk of its buildings date back to its foundation, the need for rebuilding has become very great.

Contributions should be addressed to Professor Hobday, at the Royal Veterinary College, Camden Town, N.W.1.

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

**9.5 A Programme of String Music**

JOHN THORNE (Baritone)  
THE WIRELESS STRING ORCHESTRA  
Conducted by JOHN ANSELL

Boutrée, Andante, Menuett and Rondo  
Max Brauer

The Carman's Whistle (William Byrd (1542-1623, arr. Granville Bantock)

THE name of our great old English composer, William Byrd, has appeared most often on wireless programmes of part songs, Glee, and Madrigals. Vocal music formed a very large part of his output, although he left instrumental music too, particularly collections for the Virginal, one of the little ancestors of the pianoforte. But he was keenly interested in singing, and





(For 3.30 to 5.15 Programmes, see opposite page)

5.15 Missionary Talk

'Islands of the Buccaneer,' by the Rev. J. E. Levo, S.P.G.

**B**ETWEEN the Atlantic and the Caribbean, two of the most romantic seas in literature, lie the Virgin Islands, about which Mr. Levo will talk this afternoon. Set right in the centre of the seas the buccaneers sailed, they abound in names smacking of piratical days—Beef Island, Salt Island, Hell Gate, and, almost incredibly, across Drake's Channel lies the island called Dead Man's Chest.

The buccaneers have left their mark on the people as well as on the map; the inhabitants of the islands are seamen of the most daring, achieving feats of incredible courage amongst their equally seas; and one can meet law-abiding citizens with names that take one back to the wildest days of the Spanish Main.

In contrast to all this, the islands today present a purely idyllic picture of untroubled peace. Mr. Levo will describe the charm of living in a place where the doors of the solitary goal stand open all day; where there are no politics, no crime and no news. And he will pay a tribute to the inhabitants, a pleasant, kindly people, with their queer mixture of slave and Quaker and pirate blood.

5.30 Scenes from Old Testament History  
The Doom of Haman

ESTHER, Chap. vi, 1-14 and Chap. vii 1-10

**I**T is a curious fact that the name of God is not mentioned in the book of Esther.

It contains little or no religious writing, but deals historically with events occurring during the reign of Ahasuerus or Xerxes King of Persia, the outcome of which was the emancipation of the Jews held in captivity by him.

A certain Haman was Grand Vizier at the time, and the edict went forth that every one should bow down before him.

Now Esther the Queen was herself a Jewess, niece of one of the exiles named Mordicai, who, since he had revealed a plot against the King's life, sat daily at the King's gate. But because he was a Jew, he refused to do homage to Haman.

This filled Haman with anger, and he swore enmity against all Jews, and the destruction of Mordicai.

Indeed, he went so far as to prepare a gallows fifty cubits high on which to hang this insolent man who refused to obey the Royal decree.

This afternoon's reading relates how Esther with the assistance of Mordicai accomplished the downfall of Haman, so that he himself was hanged on the gallows he had made.

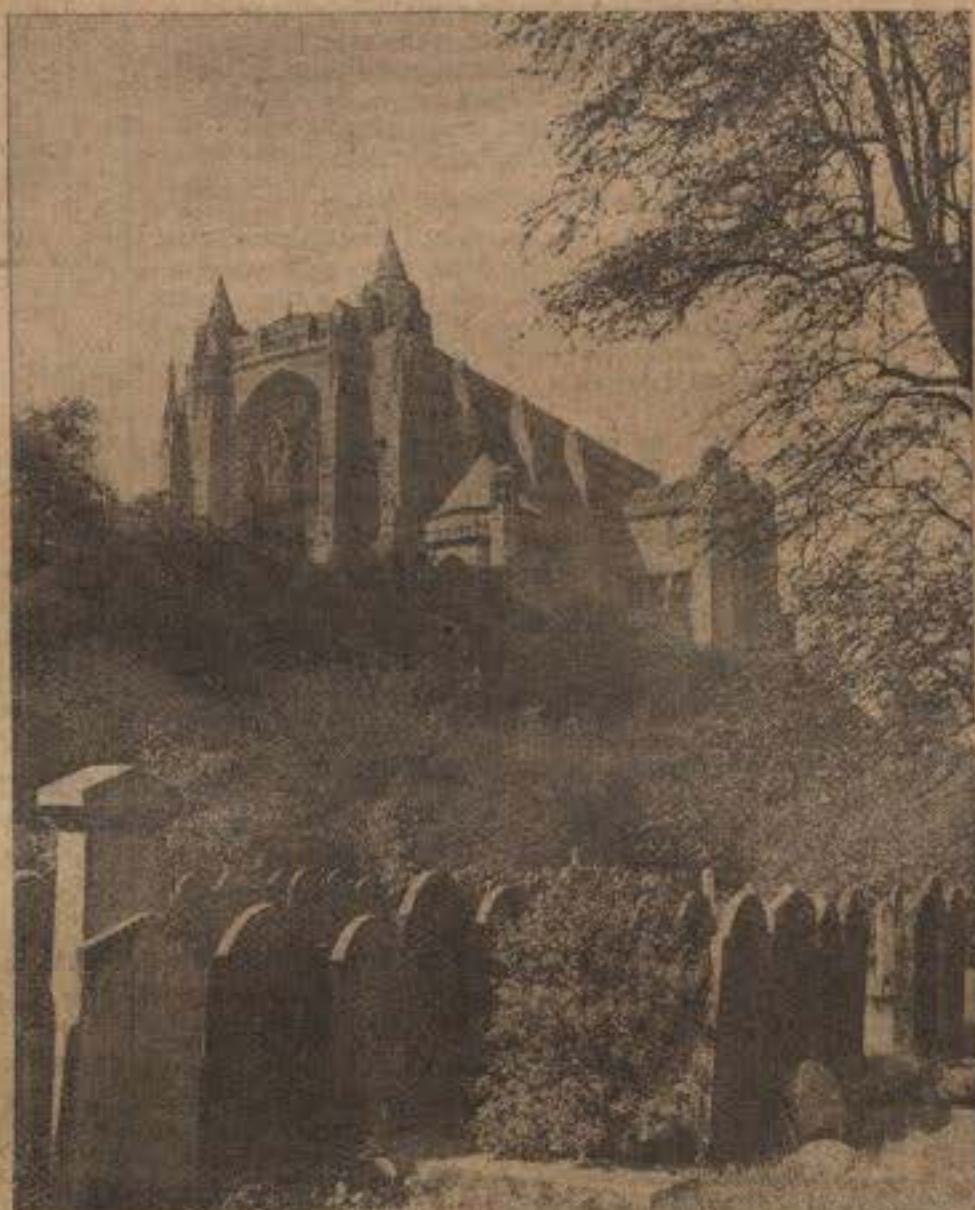
The last chapters of the book tell of the deliverance of the Jews, who were allowed to slay their enemies for two days.

THE DAY OF REST.  
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



BROADCAST CHURCHES—III



Stewart Dalry.

LIVERPOOL CATHEDRAL.

By Canon Charles E. Raven, D.D.

**L**IVERPOOL CATHEDRAL is the youngest, and, when it reaches its full growth, will be the largest, of the great churches of Britain. Everyone knows the romantic story of the choice of its site and of the young architect, Sir Giles Scott, who has created it, of its consecration five years ago, and of the majesty and originality of its design. At present only the chancel and first pair of transepts are being built. When these are added, it will combine the qualities of a Gothic church with a large preaching-place such as the dome gives to St. Paul's.

Under Dr. David, who is both bishop and dean, there have been many interesting developments in the use of ceremonial, the introduction of special services, the sanctioning of informal congregational worship, and the initiation of lecturing, of organ and vocal music, and of classes in divinity. He realizes that the function of a Cathedral is not that of a parish church, and while refusing to do anything which shall weaken the parishes, he has succeeded in making it a centre for the diocesan and civic life. The size of the building, and especially the width of the chancel, occasion special difficulties for choral singing. The organ, the largest that has yet been constructed, is at present too powerful, and makes great demands upon the skill of Mr. Goss-Custard and his colleague, Mr. Robinson. But the problems have been carefully studied and successfully solved. In Canon Dwelly the Chapter has a man of genius for all that belongs to the art of worship, and to him much of the creative energy of the Cathedral's life is due.

The building, even in its unfinished state, is almost overwhelming in its scale and dignity. The visitor entering from the west catches his breath as the vista of the chancel opens before him. But the perfect proportion and the restraint of the ornament prevent the effect from being crushing; rather it exalts and ennobles. No church known to me is more atmospheric or creates so deep a sense of unity in adoration. Despite the technical obstacles of its size and echo, it is almost ideal for the preacher; his congregation is gripped and awed by the majesty of their surroundings, and give him the inspiration which so many churches never know; it is at once worshipful and, curiously enough, homely. Probably the fact that every detail of its design and decoration is the product of a single mind is responsible for its harmonizing influence.

5.45-6.15 app. Church Cantata  
(No. 12) Bach

'WEINEN, KLAGEN, SORGEN, ZAGEN'  
(Weeping, crying, mourning, sighing)  
Relayed from the Guildhall School of Music

NELLIE WALKER (Contralto)  
HUBERT EISEDELL (Tenor)  
FRANKLYN KELSEY (Bass)  
JOHN FIELD (Oboe)  
LESLIE WOODGATE (Organ)

THE WIRELESS CHORUS  
and

THE WIRELESS ORCHESTRA

(Trumpet, Bassoon, Oboe and Strings)  
Conducted by STANFORD ROBINSON  
(For the words of the cantata see page 514.)

8.0-8.45 A Religious Service

Relayed from St. David's College,  
Lampeter

S.B. from Swansea

St. David's College celebrated its centenary on October 11, 1927. The Archbishop of Canterbury was present and the Archbishop of Wales preached at the centenary service.

Hymn, 'Hail! Gladdening Light'  
(A. and M., No. 18)

General Confession

Prayer

The Lord's Prayer

Versicles

Psalm 62

Lesson—Romans xii

The Magnificat

Collect for the Third Sunday in Lent  
Prayers and Intercessions

Hymn, 'The King of Love my Shepherd is' (A. and M., No. 197)

Address by the Rev. Canon MAURICE JONES, D.D. (Principal of the College)

Hymn, 'Sweet Saviour in Thy Plying Grace' (A. and M., No. 406)

The Benediction

**A** HUNDRED years of Welsh history are enshrined in the records of the College from which a service will be broadcast tonight. The College was founded October 11, 1827, and when it held its centenary celebrations the Archbishop of Canterbury was present, and the centenary sermon was preached by the Archbishop of Wales. Forty years earlier another Archbishop of Canterbury laid the foundation stone of the building that still bears his name—a pleasant, dignified block that, like most of the College buildings, recalls one of the Oxford Colleges. It is not an inappropriate resemblance, for St. David's College is not a theological college in the ordinary sense; although it was founded for the training of Ordination candidates, it holds University status by Royal Charter, and it can confer degrees. Another interesting feature of its constitution is that it is open to all, without distinction of creed.

(For 8.45 to 10.30 Programmes, see opposite page)

10.30 Epilogue

(Details of the Epilogue will be found on page 527.)



**3.30**  
**Haydn's Oratorio**  
**'The**  
**Creation'**

**3.30-5.15** **'The Creation'**

(From Birmingham)

Parts I and II of Haydn's Oratorio will be sung

EMILIE WALDRON (Soprano)  
GEOFFREY DAMS (Tenor)  
JAMES HOWELL (Bass)

SECOND only to Handel's *Messiah* in the affections of British music lovers, Haydn's big Oratorio deals in picturesque fashion with the Creation of the World, of the growth of herb and flower, and finally with the coming of Man. There can be but few listeners who do not know at least parts of it, and who have not enjoyed its fresh and charming melody, set forth as it is with fine expressive orchestral accompaniment.

A man of devout and simple piety, Haydn approached this task in a spirit of sincere humility. In his own words, 'never was I so pious as when composing the *Creation*. I knelt down every day and prayed God to strengthen me for my task.'

Followed by Cowen's Cantata

**'HE GIVETH HIS BELOVED SLEEP'**

ALICE VAUGHAN (Contralto)  
THE BIRMINGHAM STUDIO CHORUS and  
AUGMENTED ORCHESTRA  
Leader, FRANK CANTELL  
Conducted by JOSEPH LEWIS

THIS is a setting of the poem by Elizabeth Barrett Browning, for Contralto solo, chorus and orchestra. Very simple, it is admirably laid out for voices and orchestra, enhancing the effect of the touching poem in a very expressive

**SUNDAY, MARCH 3**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

way. There are only a few bars of Introduction, and then the Contralto voice begins alone:—

'Of all the thoughts of God that are  
Borne inward unto souls afar,  
Along the Psalmist's music deep,  
Now tell me if that any is,  
For gift or grace, surpassing this—  
"He giveth His beloved, sleep?"'

The chorus echoes the last line.

The second verse is treated in the same way, and then the Contralto voice and choir, either together or alternately, continue the poem, with orchestral accompaniment throughout, finishing in the softest possible tone with a long held chord on the final repetition of the word 'sleep'

**8.0** **A Religious Service**

From the Birmingham Studio

Conducted by the Very Rev. DEAN YEO (of St. Mary's-le-Mount Catholic Church, Walsall)

Order of Service:

Introduction, 'O Lord, open Thou my lips'  
arr. Louis Hall  
Chants: Our Father; Hail! Mary; Gloria  
Maher  
Hymn, 'Hail! Jesus hail! Who for my sake'  
Faber  
Prologue from 'The Passion'.....Gounod  
Sermon  
Agnus Dei from the 'Solemn Mass'..Paladilhe  
Antiphon and Psalm 129  
De Profundis from 'Tenebrae Music'..Crookall  
Ave Verum.....Gounod  
Music by THE CHOIR of St. Patrick's Church,  
Walsall  
Under the conductorship of the Rev. HENRY  
McDONNELL

**9.0**  
**Albert Sandler**  
**from the**  
**Park Lane Hotel**

**8.45** **The Weeks Good Cause;**  
(From Birmingham)

Appeal on behalf of the Social Work of the Birmingham Central Mission by the Rev. F. H. BENSON  
(Contributions should be sent to the Rev. Benson Perkins, Central Mission, Corporation Street, Birmingham)

**8.50** WEATHER FORECAST, GENERAL NEWS BULLETIN

**9.0** **Albert Sandler**  
and  
**The Park Lane Hotel Orchestra**  
From the Park Lane Hotel  
SYLVA VAN DYCK (Soprano)

ORCHESTRA  
Overture, 'Oberon'.....Weber  
Spanish Dance, 'Malaguena'.....Moskowsky  
SYLVA VAN DYCK  
Songs my Mother taught me.....Deorak  
Serenade.....Gounod

ORCHESTRA  
Suite, 'Peer Gynt'.....Grieg  
ALBERT SANDLER (Violin)  
Scherzo Tarantelle.....Wieniawski  
SYLVA VAN DYCK  
Chanson Espagnole, 'Les filles de Calix'  
Delibes

ORCHESTRA  
Ballet, 'Coppelia'.....Delibes

**10.30** **Epilogue**

**This Week's Bach Cantata.**

Church Cantata, No. 12. Weinen, keagen. (Wailing, crying.)



HUBERT  
EISEDELL  
(Tenor)

LISTENERS have now had many opportunities of hearing what impressive effects the great Bach could make by the simplest means, and how he used short groups of notes, very much in the same way in which Wagner taught us to look for 'leading motives.' The very beautiful Sinfonia (orchestral prelude) to this Cantata is built up on one of these little phrases to which attention has been drawn in several of the Cantatas, the one which Bach uses to present exalted grief. It is made of short groups of two tied notes, and can be heard in this prelude almost throughout, in the middle voices. The bass, meanwhile, keeps up a solemn steady tread, while the upper voices have an independent melody, not less mournful in its character. The opening chorus is interesting among other ways for this, that Bach uses it, almost in the same form, in the B Minor Mass. It is built up on what is called a Basso ostinato, a reiterated figure which persists solemnly throughout the first, and again in the last, part of the chorus. The voice parts, entering one after the other, each with one word of the text, are eloquent of sorrow. The middle part of the chorus, to the line 'Pledge of heavenly joys undying,' is as full of gladness as the others are of grief, and the whole chorus is impressive, in Bach's great way.

After a very short Recitative, the Alto has an expressive aria with a beautiful accompaniment. Here, too, the text is illustrated in its sorrowful and joyous aspects with all Bach's delight in the use of characteristic themes.

Simpler, but not less expressive, is the bass aria which comes next, and in the following tenor number, a beautiful effect is made by the introduction in the accompaniment, of the Chorale 'Jesu, meine Freude' ('Jesu, my joy'). The words of the text make this a particularly happy inspiration.

The Cantata, shorter than many of the others, is rounded off by a fully accompanied chorale, in which the accompaniment soars above the soprano voice. The work, which began on a note of profound sorrow, finishes, in the Major, with a great sense of joyous exaltation.

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

I.—Chorus.

Wailing, crying, mourning, sighing, pain and dread  
Are the Christian's daily bread.  
Pledge of heav'nly joys undying.

II.—Recitative (Alto).

Be steadfast in affliction, if ye would enter into heaven.

III.—Aria (Alto).

Pain and sorrow work salvation,  
In the conflict crowns are won;



NELLIE  
WALKER  
(Contralto)

Here we walk in tribulation  
Till our earthly course be run,  
Christ remains our consolation.

IV.—Aria (Bass).

With Jesus will I go,  
His way of sorrow tracing  
In life through weal or woe, and when from life I'm passing,  
His passion I would know, His precious cross embracing.

V.—Aria (Tenor).

Still endure! present pain shall be thine eternal gain!  
From the shower springs the flower, sunshine follows after rain!  
Still endure!

VI.—Choral.

What God ordains is best of all,  
Therewith will I content me,  
Though fear of death upon me fall,  
Though want and pain are sent me,  
For God my Father tenderly  
With His right arm will shield me;  
To Him I gladly yield me.

Next week's Cantata will be No. 56: 'Ich will den Kreuzstab gerne tragen' ('I with my cross-staff')



# Sunday's Programmes continued (March 3)

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

3.30-6.15 app. *S.B. from London*  
 8.0 *S.B. from Swansea*  
 8.45 *S.B. from London* (9.0 Local Announcements)

## 9.5 A Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES  
 (Cerdodfa Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE

Overture, 'Carnival' ..... *Dvorak*  
 Berceuse ('Don César de Bazan') ..... *Massenet*

RONALD HARDING (Violoncello)

The Swan ..... *Saint-Saëns*

THE Suite from which this is much the best known number, was composed originally as a joke, and intended for private, rather than public, consumption. Indeed, for some years Saint-Saëns would not have it published, though for a long time now it has been enjoyed by the whole world of music. Much of it is parody and even satire, but this piece has no humorous intention. Listeners have had many opportunities of hearing for themselves, it is a vivid musical picture of the lazy movements of a swan, with water lapping about it. The solo instrument, whatever it may be, presents the swan, with the orchestral instruments depicting the gently moving waters of the lake.

ORCHESTRA

Solus d'Amour ..... *Elgar*

KATH WINTER (Soprano) and Orchestra

Porgi Amor (Soothing Spells) ..... *Mozart*

ORCHESTRA

Ballet Music, 'Henry VIII'

*Saint-Saëns*

KATE WINTER

The Betrothal ..... *Chopin*

The Nightingale ..... *Grieg*

Someone ..... *Beethoven*

Fairy Song ..... *Rutland Boughton*

ORCHESTRA

Intermezzo, 'Zaccara' ..... *Bowen*

Ave Maria ..... *Schubert*

Danse des Bacchantes ..... *Gounod*

KATE WINTER and Orchestra

Micaela's Song ('Carmen') ..... *Bizet*

MICAELA, as opera goers remember happily, is a simple little country maiden, a contrast in every way to the fiery-natured Carmen. Even in appearance she is to look as different as may be, and the tale sets forth that she wears her fair hair in two long pig-tails. The music which Bizet gives her to sing is in the very same way a striking contrast to Carmen's vivacious numbers. It is not the least effective part of the Opera that when she appears, her music has a simple, tender, strain, in keeping with the character.

This song occurs in the third act, after Don José has been beguiled by Carmen into joining the wild band of Gipsy smugglers. Micaela, his youthful sweetheart, has heard of his whereabouts, and has come to the smuggler's hiding place among the hills in search of him. Alone, and not knowing what dangers there may be for her if she is found by the wild Gipsies, she summons all her courage to her aid, beginning her song 'I said that nought would affright me.'

ORCHESTRA

Irish Tune from County Derry ..... *Grainger*

Musical Snuff Box ..... *Ludov*

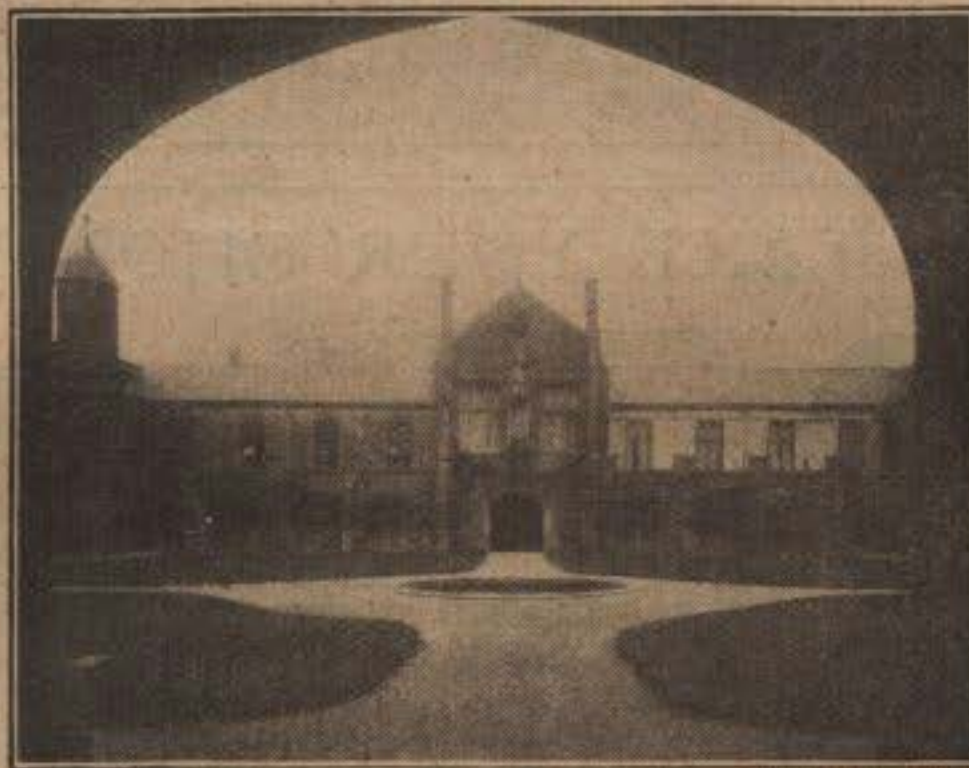
Adagio ('The Maid of Arles') ..... *Bizet*

Overture, 'William Tell' ..... *Rossini*

10.40-11.0 The Silent Fellowship

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

3.30-6.15 app. *S.B. from London*  
**8.0 A Religious Service**  
 Relayed from St. David's College, Lampeter  
 Relayed to London and Daventry  
 St. David's College celebrated its centenary on October 11, 1927. The Archbishop of Canterbury was present and the Archbishop of Wales preached at the Centenary Service.  
 Hymn, 'Hail, Gladdening Light' (Ancient and Modern, No. 18)  
 General Confession  
 Prayer  
 The Lord's Prayer  
 Versicles  
 Psalm 62  
 Lesson—Romans xii  
 The Magnificat  
 Collect for the Third Sunday in Lent  
 Prayers and Intercessions  
 Hymn, 'The King of Love my Shepherd is' (Ancient and Modern, No. 197)  
 Address by the Rev. Canon MAURICE JONES, D.D. (Principal of the College)



Lampeter, Aberystwyth.

**ST. DAVID'S COLLEGE, LAMPETER,**  
 from which a service will be relayed by Swansea Station and broadcast also from London and Daventry, tonight at 8.0. This photograph shows the Old Building of the College, which is itself more than a hundred years old.

Hymn, 'Sweet Saviour in Thy Pitying Grace' (Ancient and Modern, No. 490)  
 The Benediction

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. 1,040 KC.

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

8.0 *S.B. from Swansea*

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

10.30 Epilogue

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

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

8.0 *S.B. from Swansea*

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

10.30 Epilogue

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

3-30 **A Studio Concert**  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 Overture, 'The Mastersingers' ..... *Wagner*  
 HELEN ANDERTON (Contralto)  
 Secrecy ..... *Wolf*  
 Dream in the Twilight ..... *Strauss*  
 The Fairy Lough ..... *Stanford*  
 ORCHESTRA  
 Concerto for Pianoforte and Orchestra in F Minor, Op. 92 ..... *Glazounov*  
 Allegro Moderato; Theme with Variations (Solo Pianoforte, FRANK MERRICK)  
 Second Suite, 'Peer Gynt' ..... *Grieg*  
 HELEN ANDERTON  
 O that it were so ..... *Frank Bridge*  
 Brittany ..... *Faurer*  
 The Wind on the Wold ..... *C. A. Lidzey*  
 ORCHESTRA  
 The 'Unfinished' Symphony ..... *Schubert*  
 Completion of the Symphony by .. *Frank Merrick*  
 Scherzo (Allegro); Finale Poco Allegro

5.15-6.15 app. *S.B. from London*

7.50 Sacred Music  
 by THE STATION QUARTET

## 8.0 A Religious Service

From the Studio

Hymn, 'Hark, hark, my soul' (Ancient and Modern, No. 223)

Scripture Reading.—Psalm 34, verses 1-18

Hymn, 'The Church's One Foundation' (Ancient and Modern, No. 215)

Anthem, 'Teach me, O Lord'

*T. Attwood*

Address by the Rev. JAMES ADAMSON, Minister of St. Aidan's Presbyterian Church, Didsbury, 'What is the use of Religion?'

Hymn, 'The day is past and over' (Ancient and Modern, No. 21)

8.35 Sacred Music  
 by THE STATION QUARTET

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

10.30 Epilogue

## Other Stations.

**5NO NEWCASTLE.** 245.8 M. 1,250 KC.

3.30-6.15 approx.—*S.B. from London.* 8.0—A Religious Service. Relayed from Brunswick Wesleyan Chapel: Hymn, 'My God, the Spring of all my joys' (No. 399); Prayers; Lord's Prayer (Reid); Anthem, 'He, watching over Israel' (Mendelssohn); Reading; Hymn, 'This, This is the God we adore' (No. 389); Address by the Rev. R. Norman Edwards, M.A., D.D., Gosforth Presbyterian Church; Hymn, 'The day is past and over' (No. 916); Benediction; Vesper, 'Lord, behold us' (Bamsay); Organ Voluntary, 'War March of the Priests' ('Attitude') (Mendelssohn). 8.45—*S.B. from London.* 10.30—Epilogue.

**5SC GLASGOW.** 401.1 M. 740 KC.

3.30-6.15 approx.—*S.B. from London.* 6.30-7.45 approx.—*S.B. from Edinburgh.* 8.45—*S.B. from London.* 9.0—Scottish News Bulletin. 9.5—A Scottish Concert. The Station Choir; Logie Kirk (arr. Findlay); Ye Banks and Braes (arr. Moonie); Augustus Beddie and the Station Orchestra; The Cottar's Saturday Night (Burns) (Music by David Stephen); Orchestra: Suite, 'Highland Memories' (MacCunn); Augustus Beddie: A King of the Road (Hutcliffe Barnett); Choir: Busk ye, busk ye and Baloo, my Boy (arr. Moonie). Orchestra: Coronach (Barnie); Augustus Beddie: The Passing of Nathanael (Laird Waugh); Choir and Orchestra: Fantasy on the 46th Psalm, 'God is our Refuge' (Stroudwater) (Stephen). 10.30—Epilogue.

**2BD ABERDEEN.** 511.8 M. 954 KC.

3.30-6.15 approx.—*S.B. from London.* 6.30-7.45 approx.—*S.B. from Edinburgh.* 8.45—*S.B. from London.* 9.0—*S.B. from Glasgow.* 9.5—*S.B. from London.* 10.30—Epilogue.

**2BE BELFAST.** 202.7 M. 901 KC.

3.30-6.15 approx.—*S.B. from London.* 6.30-7.45 approx.—*S.B. from Edinburgh.* 8.45—*S.B. from London* (9.0 Regional News). 10.30—Epilogue.



**8.0  
Modern  
Serious  
Music**

**MONDAY, MARCH 4**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**10.35  
Modern  
Syncopated  
Music**

- 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., 'Law and the Home—IX, How Property is Divided when the Owner Leaves No Will'
- 11.0 (Daventry only) Gramophone Records  
Quartet in G ..... Beethoven
- 12.0 A Ballad Concert  
MURIEL CRONSHAW (Contralto)  
HERBERT GARRY (Tenor)
- 12.30 Gramophone Records of Dance Music
- 1.0 The Piccadilly Hotel Orchestra  
Directed by LEONARDO KEMP  
From the Piccadilly Hotel
- 2.0 Broadcast to Schools:  
Professor J. W. MACKAIL, F.B.A., Reading for Secondary Schools (Latin)—Virgil (I), Aeneid 11, Lines 486-558; (II) Aeneid 11, Lines 692-804
- 2.20 Musical Interlude
- 2.30 Miss RHODA POWER:  
'What the Onlooker Saw (Course II)—Tudor and Stuart Times—VIII, The Execution of Sir Walter Raleigh'
- 2.55 Musical Interlude
- 3.5 Miss RHODA POWER:  
'Stories from Mythology and Folk-lore—How the Year was Divided into Summer and Winter (Red Indian)'
- 3.20 Musical Interlude
- 3.30 A STUDIO CONCERT  
KATHLEEN HILLIER (Soprano)  
WALTER SAULL (Baritone)  
ELO MOUSSARD (Pianoforte)
- 4.15 Alphonse du Clos and his Orchestra  
From the Hotel Cecil
- 5.15 THE CHILDREN'S HOUR:  
'Water Wagtail' (Cyril Scott), and various other Piano Solos played by CECIL DIXON  
'Eustace finds a Treasure' (what offers?)—more about the Farmyard written and told by C. E. HODGES  
Songs by MEGAN THOMAS  
'Taid in his Own Coin'—an old story re-written by Constance Gallavan
- 6.0 My Day's Work:  
An Aerodrome Control Officer
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 For Boy Scouts
- 6.45 THE FOUNDATIONS OF MUSIC  
MOZART'S PIANOFORTE SONATAS  
Played by ANGUS MORRISON

IN listening to Mozart's pianoforte Sonatas, it should be borne in mind that keyboard music had scarcely passed the transition stage from the old instruments of the clavi-chord group, to the modern pianoforte: even the pianoforte of Mozart's day had a somewhat slender, delicate tone as compared with the modern concert grand. None the less, his

**9.15-9.35 Should There be a Channel Tunnel?**  
*A discussion between*  
**The Rt. Hon. Sir WILLIAM BULL, Bt., M.P.**  
*and*  
**Mr. GERALD BARRY**  
**F**OR many years men of imagination both in England and in France have been making schemes for a Channel Tunnel, and for as long a time, at least, passengers on the Channel crossing have longed that their dreams might come true. Now the plan for a tunnel, which Napoleon adumbrated, has been revived, and it has become a matter of keen controversy again. Everywhere people are arguing about it, and tonight they will have a chance to hear its merits discussed by two exceptionally able controversialists—Sir William Bull, M.P., who is Chairman of the Channel Tunnel Parliamentary Committee, and Mr. Gerald Barry, editor of *The Saturday Review*.

- 7.45 Fray and Braggiotti  
Syncopated Pianists
- 8.0 B.B.C. Concert of Contemporary Music  
*Third Season—1928-1929*  
Seventh Concert—held privately in the Arts Theatre Club  
ZOLTAN SZEKELY (Violin)  
BELA BARTOK (Pianoforte)  
Two Rhapsodies (1928) ..... Bartok  
BELA BARTOK  
Suite (1916) ..... Bartok  
Allegretto; Scherzo; Allegro molto; Sostenuto; Allegro barbaro.  
Sonatina  
Molto moderato; Moderato; Finale; Allegro vivace.  
Three Rondeaux on Folk Tunes  
ZOLTAN SZEKELY and BELA BARTOK  
Hungarian Folk-tunes ..... } *Bartok,*  
Roumanian Folk-dances from } *trans. Szekely*  
Hungary ..... }  
(A note on the music of Bartok will be found on page 504)

**'YOU TAKE YOUR CHOICE—'**

between the music of  
**Bela Bartok**  
and  
**Herman Finck**  
in the programme  
tonight



Bartok (left), the idol of the 'moderns,' will play his own compositions in the Contemporary Music Concert relayed from the Arts Theatre Club at 8.0. Those who do not like ultra-modern music will have their turn at 9.40, when Herman Finck (right) will conduct the Wireless Orchestra in a programme of his own music.

pianoforte music lends itself well to performance on a present-day instrument, with all the fullness and resonance which that has at command; dainty and delicate as are many of his effects, there are passages which do call for the fullest tone which present-day players can obtain from a big instrument.

- 7.0 Mr. JAMES AGATE: Dramatic Criticism
- 7.15 Musical Interlude
- 7.25 Monsieur E. M. STÉPHAN: French Talk—IV, Reading from 'Le Garde' (Contes pour la jeunesse), by Guy de Maupassant, from 'Mais v'là qu'un jour' ..... bottom of page 23, to 'Quand je soufflai la chandelle,' end of page 25

**DANCE MUSIC.**

Henceforth the names of various dance numbers will not be announced. Listeners may regard this omission as irksome, but we ask them to accept our assurance that it is essential to the improvement of dance music broadcasts.

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Should there be a Channel Tunnel?  
(See top of col. 2)
- 9.35 Local Announcements; (Daventry only) Shipping Forecast

**9.40 A Herman Finck Programme**

**H**ERMAN FINCK, by no means the first bearer of the name to achieve distinction in music, has long been held in warm affection as purveyor of bright and tuneful pieces which have no other object than to entertain us. And that he has at command a real gift of fresh and natural melody has long been known to the whole country.

**THE WIRELESS ORCHESTRA**  
Conducted by THE COMPOSER

- Processional March
- Chang (A Chinese Dance)
- Waltz-Intermezzo, 'Sunset Love'
- 'Fairy Feet' Dance
- Bacchanalia—A Selection of Drinking Songs, Old and New
- New Pot-pourri, 'Waldteufel Memories'
- A Ticklish Tale ..... } ('Six Humorsims')
- Rustic Race ..... }

- 10.35 CONTEMPORARY JAZZ  
Played by  
JACK PAYNE and THE B.B.C. CONCERT DANCE ORCHESTRA

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

- 11.15-12.0 (Daventry only) DANCE MUSIC:  
MARIUS B. WINTER'S BAND from the Hotel Cecil  
(Monday's Programmes continued on page 518)



# EDGAR WALLACE'S ADVICE

Take Up Pelmanism. It is "The Machine Tool of Thought."



Mr. EDGAR WALLACE

**MR. EDGAR WALLACE** is recognised everywhere as one of the most rapid workers and prolific writers of the day. Innumerable novels and plays, all of them popular and successful, literally pour from his pen. Such a body of excellent, well-constructed work could only be produced by a man possessing high powers of Concentration and Application and a scientifically trained brain. It is interesting, therefore, to note that Mr. Edgar Wallace is a great admirer of Pelmanism, and advises everyone who wishes to "get ahead" in life to take it up.

"I have found Pelmanism," he writes, "the most useful method for the organisation of thought. The 'Little Grey Books' have made it possible to 'card-index' my mind and systematise my memory. To students of all ages it seems to me to be indispensable. It is the machine-tool of thought."

## Defects Banished.

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

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

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

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

All over the country people of every type and occupation are increasing their Efficiency and consequently their Earning-Power by means of Pelmanism, and are training their minds and developing their intellectual and business powers with the aid of the wonderful "Little Grey Books" issued by the Pelman Institute.

Pelmanism develops your Personality. It gives you increased Courage, Initiative, Forcefulness and Determination. It strengthens your Will Power. It cures Timidity and drives away Depression—that curse of modern life. It banishes harmful and morbid thoughts from your mind. It enables you to cultivate a more cheerful and optimistic outlook. It increases your Happiness and enables you to appreciate more fully and more vividly the beauties of Nature, of the Arts and of Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier and more successful life.

## CHEERFULNESS REGAINED.

Here are a few letters which have been received from readers who have taken the Course:—

- A Teacher** writes: "I have more Self-Confidence and am not so subject to fits of Depression."
- A Doctor** says that he has steadily increased his practice as a result of Pelmanism.
- A Clergyman** says that his preaching has improved since he took up Pelmanism.
- A Dental Surgeon** states that Pelmanism has helped him to concentrate.
- A Saleswoman** writes that she has secured two increases in salary in 12 months.
- An Accountant** reports "a substantial increase" in salary.
- A Shop Assistant** reports that he has secured a new position with three times the scope of the old and twice the salary.
- A Shorthand Typist** writes: "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from Self-Confidence."
- An Engineer** writes: "I have abolished unnecessary fears. I can now talk with confidence to my superiors, whereas previously I was rather inclined to be flustered."
- An Undergraduate** writes: "Lack of Concentration has been my great fault, but I have to a very great extent got over this difficulty, and have improved greatly. I also have got more self-reliance."
- A Manager** states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years."
- A Clerk** states that he now has a brighter outlook on life, has more confidence in himself, and does not meet his troubles half-way. He recollects things better and does not require to be told a thing twice.
- A Housewife** writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the course my character changed. At the present time I am more content and happy than I have ever been before in my life."
- A Nurse** writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything."
- A Civil Servant** writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."

This is only a small selection from the thousands of similar letters in the possession of the Institute. They come from men and women engaged in practically every known profession, business or

## "I CAN RELY ON MYSELF."

Self-Reliance! Is there anything finer in the world? It is like a rock in a desert of shifting sands. To depend upon yourself and your own trained skill and ability instead of relying upon the support of others! Those who rely upon the support of others become weak and devoid of initiative and resource. And when that support is withdrawn, they fall and fall.

Yet how few they are, the self-reliant men and women! The majority of people have never trained their minds, and consequently their powers have become slack and enfeebled. There is no muscle in their minds, no bravery in their brains, and so they remain in a subordinate position all their lives.

For such people the remedy is Pelmanism, which trains the mind scientifically, develops its powers, and enables men and women to become Efficient, Self-Reliant and Courageous.

Here is an example of this:—

"Since taking this course, I can rely on myself. I can concentrate my mind on anything I wish to, and can remember things a lot better." (L32,001.)

Pelmanism is a simple system of Practical Psychology which has brought untold blessings to thousands of men and women. It banishes the defects and failings which "keep you down" and develops just those qualities and faculties which will enable you to succeed. The Pelman Course is fully described in "The Efficient Mind." You can get a copy of this book gratis and post free, either by calling at the Institute for it or by writing for it to-day (using the coupon printed on this page) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

occupation. Clerks and Managing Directors, Merchants and Shop Assistants, Barristers, Doctors and Artisans all testify to the value Pelmanism has been and is to them.

Pelmanism is quite simple to follow. It is exceedingly interesting, and only takes up a few minutes daily.

The books are printed in a handy "pocket size" so that you can study them in bus or tram or train, or in odd moments during the day.

If, therefore, you wish—

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

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send at once for a free copy of "The Efficient Mind," which tells you all about the Pelman Course and shows you how you can enrol on specially convenient terms.

The coupon is printed below. Fill it up and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive full information about the system that has done so much for others and the benefits of which are now obtainable by you.

Call or write for this free book to-day.

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

## POST THIS FREE COUPON TO-DAY.

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

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for the Pelman Course on the most convenient terms.

NAME.....

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## MONDAY, MARCH 4 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**9.0**  
**An Hour**  
**of**  
**Vaudeville**

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

Conducted by E. A. PARSONS

Overture, 'Idomeneo' ..... Mozart  
BERT ASHMORE (Tenor)  
Roadways ..... Lohr  
Arise, O Sun ..... Maude Craske Day  
(Accompanied at the Organ by FRANK NEWMAN)

#### ORCHESTRA

Selection, 'Classical Memories' ..... Ewing  
Violoncello Solo, 'Le Cygne' ('The Swan')  
Saint-Saëns  
Valse, 'Les Patineurs' (The Skaters) Waldteufel  
Selection, 'The Desert Song' ..... Romberg  
Entr'acte, 'Inspiration' ..... Becca

### 4.0 Jack Payne and the B.B.C. Dance Orchestra J. KEMP (Solos on the Mouth Organ)

### 5.0 A Ballad Concert

MARGARET VALDI  
MELLOR (Soprano)  
SURIYA SENA  
(Baritone)  
MARGARET VALDI  
MELLOR  
Ecstasy S. A. Gaines  
A Song for Lovers  
Deems Taylor  
Joy .. Harvey B. Gaul

### 5.8 SURIYA SENA

A Lover's Garland  
Parry  
Weep you no more  
Quilter  
A Feast of Lanterns  
Bantock

### 5.15 MARGARET VALDI MELLOR

Three Bayon  
(Louisiana) Songs  
Lily Strickland  
Morning on ze  
Bayon; Li'l  
Jasmine Bud; Dreamin' Tune

### 5.22 SURIYA SENA

Deep River (Negro Spirit-  
tual) ..... } arr. H. T. Burleigh  
Little David, play on your  
Harp ..... }  
Swing low, sweet chariot ..... arr. Laurence Brown

### 5.30 The Children's Hour: (From Birmingham)

'Granny's Glass Slipper,' by Elizabeth B. Healy  
TONY WILL ENTERTAIN  
OLIVE HIBBERT in Mimicry  
'Pioneers, oh! Pioneers!—The Portuguese Voya-  
gers,' by Margaret M. Kennedy

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

### 6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'Napoleon' ..... Manuel Bilton  
MARGARET HARRISON (Soprano)  
Thy hand in mine ..... Besly  
A Son of the Muses ..... Schubert  
When Childher Plays ..... Walford Davies

### 6.45 ORCHESTRA

Selection, 'Show Boat' ..... Kern  
MICHAEL MULLINAR (Pianoforte) and Orchestra  
Adagio and Rondo for Pianoforte and Small  
Orchestra (K. 617) ..... Mozart

### 7.15 MARGARET HARRISON

The Maiden ..... Parry  
A Lament ..... Coleridge-Taylor  
Irmelin Rose ..... Peterson, arr. Berger  
Ecstasy ..... Rummel

#### ORCHESTRA

Interlude, 'Before Dawn' ..... O'Neill  
MICHAEL MULLINAR  
March on a Ground Bass ..... Dohnanyi  
Rigaudon ..... Ravel  
De Boufon (Old Dutch Dance) ..... arr. Pijper

### 7.40 ORCHESTRA

Selection, 'The Merry  
Widow' ..... Lehar

### 8.0 'Squirrel's Cage' (See Centre of Page)

### 9.0 Vaudeville

(From Birmingham)  
CLAPHAM and DWYER  
In Another Spot of  
Bother  
PAULINE and DIANA  
(Instrumentalists)  
BILLY THORBURN  
(Syncopated Pianist)  
OLIVE HIBBERT  
(Mimicry)  
JAMES DONOVAN  
(Saxophone)  
PAUL RAFFMAN and  
his BAND

### 10.0 WEATHER FORE- CAST, SECOND

#### GENERAL NEWS BULLETIN

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

11.0-11.15 MARIUS B. WINTER'S BAND from the  
Hotel Cecil

#### LETTERS TO THE B.B.C.

WHILE the B.B.C. always has been and still is very glad to answer any questions relating to past programmes, it feels that it is no longer justified in replying to letters of this nature unless stamped and addressed envelopes are enclosed. It will be realized that a great deal of search into programme records is often required to enable the Programme Correspondence Department to obtain the information required. As this type of correspondence has recently attained very large proportions, it is felt that the postal expense involved is not a charge which should reasonably fall on the programme services. From the first of March, therefore, will listeners kindly enclose a stamped and addressed envelope when writing for details of programmes and similar information concerning matter that has already been broadcast?



# Monday's Programmes continued (March 4)

**5WA CARDIFF.** 323.2 M. 922 KC.

**1.15-2.0 An Orchestral Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfia Genedluethol Cymru)  
Overture, 'Mignon' ..... *Ambroise Thomas*  
Scherzo (A Midsummer Night's Dream) ..... *Mendelssohn*  
Forest Murmurs ('Siegfried') ..... *Wagner*  
Theme and Variations (Suite No. 3, in G.) ..... *Tchaikovsky*

**2.30 Broadcast to Schools**  
*S.B. from Swansea*

**2.55 London Programme relayed from Daventry**

**4.45 Mrs. IRENE WARNER-STAPLES:** 'Trekking by Caravan in South Africa—II, A Wonderful Gorge'

WHEN ascending Meirings Poort, Mrs. Warner-Staples recalled how small objects looked when seen from the middle of Clifton Suspension Bridge. She then found on calculation that the cliffs she was looking at were fourteen times as lofty.

**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**

**6.30 Miss N. F. HARTLEY,** Akela Leader for South Lanes, a Talk to the Cubs

**6.45 S.B. from London**

**7.45 JULIAN ROSE**  
(Our Hebrew Friend)

**8.0 S.B. from London (9.35 Local Announcements)**

**9.40 'Munitions of Mercy'**  
A Fireman's Programme  
Arranged by HAROLD MARRHAM

**I**  
The Fire Brigade Committee of Sleafborough agrees with the Mayor that it is better to be merciful to the ratepayers than to have new equipment for the Fire Brigade. There is one dissentient, Councillor Looms, who supports the Chief of the Fire Brigade

Alderman Sir Archibald Askrold, Mayor of Sleafborough ..... **RICHARD BARRON**  
Alderman Wrigglesworth, Chairman of the Fire Brigade Committee ..... **D. HAYDN DAVIES**  
Councillor George Looms, a grocer, also of the Committee ..... **GILBERT HERON**  
Colonel Hodgington, also of the Committee ..... **JACK PARKIN**

**II**  
Councillor Looms is defeated, but not vanquished.

**III**  
The Sleafborough Fire Brigade celebrates its annual dinner.

Captain Jim Mainbrace, Chief Officer of the Sleafborough Fire Brigade .. **BRUCE BELFRAGE**

Mr. William Hawkins, the Volunteer Second Officer of the Brigade .... **JACQUE THOMAS**  
Marshall, Foreman Fireman of the Brigade ..... **SIDNEY EVANS**  
Walker, First Driver of the Brigade ..... **JACK PARKIN**  
Smithers, a Fireman of the Brigade ..... **D. HAYDN DAVIES**  
Captain Challis, Chief Officer of the Silverford Brigade ..... **T. HANNAH-CLARK**

**IV**  
An Urgent Call

**V**  
The Rescue  
Mademoiselle Elise, a Cabaret Dancer ..... **MARGARET DAVIES**

**10.35-11.15 S.B. from London**



'MUNITIONS OF MERCY' will be broadcast from Cardiff at 9.40 tonight.

**5SX SWANSEA.** 204.1 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)—II, Historic Songs and Songs of the Road. Aiawon Gwerin Cymru—II, Canuon Hanes a Hanes Mewn Can'

**2.55 London Programme relayed from Daventry**

**5.15 S.B. from Cardiff**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.30 S.B. from Cardiff**

**6.45 S.B. from London**

**9.35 Musical Interlude relayed from London**

**9.40-11.15 S.B. from London**

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

**2.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.30 For Boy Scouts**

**6.45-11.15 S.B. from London (9.35 Local Announcements)**

(Monday's Programmes continued on page 521.)

## OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

## 'His Master's Voice' RECORDS

WERE YOU THERE?—Paul Robeson—B 2126, 3/.

DEEP RIVER — Paul Robeson — B 2619, 3/.

SHOW BOAT — Selection — New Mayfair Orchestra—C 1531, 4/6.

DEMANDE ET REponse — De Croot and Piccadilly Orchestra — C 1218, 4/6.

VON EWIGER LIEBE — Elera Gerhardt—DB 1021, 8/6.

SUITE OF BALLET MUSIC FROM "SYLVIA" — Royal Opera Orchestra, Covent Garden—C 1417 and C 1418, 4/6 each.

BERCEUSE — Alfred Cortot — DB 1145, 8/6.

PASSING BY — Walter Glynn — B 2348, 3/.

PIANOFORTE CONCERTO IN A MINOR—Arthur de Greef and Royal Albert Hall Orchestra — D 1237 to D 1240, 6/6 each.

PHYLLIS HAS SUCH CHARMING GRACES—Tudor Davies—E 504, 4/6.

SILENT NOON—Stuart Robertson—B 2755, 3/.

ARLESIENNE SUITE No. 1—Royal Opera Orchestra, Covent Garden — C 1319 and C 1320, 4/6.

HOLY CHILD—John McCormack—DA 929, 6/.

FIDDLER OF DOONEY — Peter Dawson—B 2139, 3/.

DRINK TO ME ONLY — Temple Church Quartet—B 2770, 3/.

FUNERAL MARCH OF A MARIONETTE—San Francisco Symphony Orchestra—D 1286, 6/6.

AIR ON G STRING—New Symphony Orchestra—B 2913, 3/.

SLEEPING BEAUTY — Waltz — Royal Opera Orchestra, Covent Garden —C 1415, 4/6.

SEA FEVER — Stuart Robertson — B 2594, 3/.

CARGOES—Peter Dawson—B 2881, 3/.

CASSE NOISETTE SUITE — Reginald Foot—C 1386, 4/6.

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# Monday's Programmes continued (March 4)

(Continued from page 519.)

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

2.0 London Programme relayed from Daventry

5.15 **The Children's Hour:**  
The Educational Quintet returns to the studio with a wealth of knowledge—a perfectly untrue bit of history invented by Ralph de Roban will be related

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.35 Local Announcements)

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

2.0 London Programme relayed from Daventry

3.20 **THE NORTHERN WIRELESS ORCHESTRA**  
Overture, 'The Arcadians'  
Monckton and Talbot Reminiscences of Grieg arr. Godfrey  
**MURIEL LIDDLE** (Pianoforte) and **NORAH WINSTANLEY** (Violin)  
Sonata in A French Allegretto; Recitative—Fantasia; Allegretto poco mosso  
**ORCHESTRA**  
Petite Suite  
Tchaikovsky  
Berceuse... Gaubert  
Shepherd Fennel's Dance... Gardiner  
**MURIEL LIDDLE and NORAH WINSTANLEY**  
Sonata in D Minor (omitting First Movement)  
Brahms  
Adagio; Un poco presto; Presto Agitato  
**ORCHESTRA**  
The Jevington Suite  
Loughborough  
Moorish Dance Carr  
The Lake of Shadows  
Selection, 'The Girl behind the Counter'... Talbot

5.15 **The Children's Hour:**  
S.B. from Leeds  
Weather or No  
Songs Sung by **DOBOTHY KITCHEN** and **J. W. SMITH**

6.0 London Programme relayed from Daventry

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

9.40 **VARIETY**  
**DEBS WILSON** (Musical Monologue)  
**BERT COPLEY** (Microphone Musings)  
**HORACE BROWN** and **MARJORIE FARNHAM** (Musical Comedy Duets)  
**T. LUCASSI** (Piano-Accordion)  
'The Blackingtree Case'  
A Burlesque by **G. EDWIN LEWIS**

**Cast:**  
Watson Soames... **HAROLD CLUFF**  
Jimmy (his assistant)... **CHARLES NESBITT**  
A Lady... **HYLDA METCALF**  
A Gentleman... **GEORGE BERNARD SMITH**  
And a 'Phone  
Scene: Watson Soames' flat in Bloomsbury shortly after the rising hour for respectable private detectives.

10.35-11.15 S.B. from London

## Other Stations.

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

2.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Mr. Frank Sargent, F.R.A.S., 'Popular Astronomy—VIII. Comets and Shooting Stars: Their Place in Astronomical Theories.' 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. 6.30:—For Boy Scouts. 6.45-11.15:—S.B. from London.

**5CS GLASGOW.** 401.1 M. 745 KC.

3.0:—Broadcast to Schools. Schools Bulletin. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—Dance Music from the Waldorf. 4.0:—Chamber Music. The Pictorial Trio: Largo and Allegro (from Sonata in C Minor (Bach). Alex Christie (Tenor): My Lyttel Pretty One (arr. Dolmetsch); My Lovely Celia, and The sweet little girl that I love (arr. Lane Wilson). Trio: Badinage, Berceuse, Scherzino, Nocturne, and Valse (Gislar Cui). Alex Christie: Paek Clouds Away (arr. Henry Coleman); So sweet is she (arr. Dolmetsch); Phyllis has such charming graces (arr. Lane Wilson). Trio: Serenade (Boladefre); The Flight of the Bumble Bee (Rimsky-Korsakov). 4.45:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-11.15:—S.B. from London.

**2BD ABERDEEN.** 311.2 M. 964 KC.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Professor J. Arthur Thomson: 'Natural History round the Year—VIII. Water Babies.' 3.30:—Afternoon Concert. The Station Octet: Overture, 'The Merry Wives of Windsor' (Nicolai); A Dream Picture (Kotelbey). 3.45:—Clara Bruce (Soprano); Columbine (Pepper); Lullaby (Scott); A Song of May (Bath). 3.55:—Octet: Valse, 'Tales from the Vienna Woods' (Strauss). 4.5:—Tom W. Gilbertson (Bass): My Love's an Arbutus (Traditional, arr. Stanford); The Old Superb (Stanford); The Cloths of Heaven (Dunhill). 4.15:—Octet: Fantasia on the works of Schumann (Schirmer). 4.30:—Clara Bruce: Ma Curly Headed Baby (Clara); Untel (Sanderson); The Sails of Spring (Fletcher). 4.40:—Octet: In a Olpy Camp (Marsden). 4.50:—Tom W. Gilbertson: Trade Winds and Port of Many Ships (Frederick Keel); Seaways (Wilfred Sanderson); The Drummer and the Cook (arr. R. B. Terry). 5.0:—Octet: Suite, 'Riviera Scenes' (Brooks). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—London. 9.35:—Glasgow. 9.40-11.15:—London.

**2BE BELFAST.** 302.7 M. 991 KC.

12.0-1.0:—Concert. The Radio Quartet. Mabel V. Stewart (Soprano). 2.0-3.20:—London Programme relayed from Daventry. 3.30:—Schubert, Orchestra: Overture in C (Hollan Style); Symphony, No. 1 in D; Divertissement Hongroise, Op. 54 (arr. Ledwithsdorfer). 4.15:—A Vocal Interlude by J. Leslie Kenny (Tenor). 4.27:—Albert Fitzgerald (Violin): Souvenir de Moscow, Op. 6 (Wieniawski). 4.40:—Orchestra: Tarentello (Leoncavallo). 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. 8.0:—A Light Orchestral Concert. Orchestra. John Armstrong (Tenor). 9.0:—S.B. from London (9.35 Regional News). 9.40:—'Lovely City of my Dreams' (Wien.) Wien! du stadt meiner Traume, with Liban Harrison, Hugh Hamilton, J. B. Mageean, Hilda Johnston, The Radio Singers. Orchestra, conducted by Harold Lowe. Produced by John Watt. 10.35-11.15:—S.B. from London.

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



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a long, rocky defile 2,400 feet above sea-level, in the Cape of Good Hope Province, is the 'wonderful gorge' of which Mrs. Irene Warner-Staples will speak in her talk from Cardiff at 4.45 this afternoon

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**7.0**  
**Help for Women Who Will Vote**

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) 'Menus and Recipes—Suggestions for Luncheon'**
- 11.0 (Daventry only) Gramophone Records (Miscellaneous)**
- 12.0 A Concert**  
MARGARET MINOR (Contralto)  
CORRI'S WELSH QUARRYMEN'S BAND
- 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 ARNOED EAGLE  
From the Shepherd's Bush Pavilion
- 4.15 Broadcast to Schools:**  
The Rev. J. A. NAIN, D.Litt.,  
'The Classics in Translation—IV, Translators of the Victorian Age'
- 4.30 Louis Levy's Orchestra (Continued)**
- 5.15 THE CHILDREN'S HOUR:**  
'THE FAIRY BUTLER'  
(Thatcher and Hogarth)  
Told in Dialogue Form, with Incidental Music by THE OLDF SEXTET

- 6.0 A Reading**  
from the Poems of  
RALPH HODGSON  
by Mr. ROBERT HASLAW
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Musical Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**  
MOZART'S PIANOFORTE SONATAS  
Played by  
ANGUS MORRISON
- 7.0 Questions for Women Voters—X**
- 7.15 Musical Interlude**
- 7.25 Mr. STANLEY CASSON: 'New Light on Ancient Greece—I, Sparta'**

MR. STANLEY CASSON is a Fellow of New College, Oxford, and University Reader in Classical Archaeology. He was also at one time Assistant Director of the British School at

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

**10.20**  
**The Travels of A. J. Alan**

Athens and Director of the British archaeological excavations in Constantinople during 1927-8. In his first talk this evening Mr. Casson is to discuss Sparta, that one city of ancient Greece that had no walls; whose organization was a supremely militarist democracy; and whose food and education were probably the harshest that the young of any nation have been called upon to endure. Spartans were the most splendid animals of the ancient world.

- 7.45 A CONCERT**  
ESTHER COLEMAN (Contralto)  
DAVID HUTCHISON (Tenor)  
THE HENRY SENSIBLE QUINTET  
Selection, 'Gipsy Love' ..... *Lehar*
- 7.58 ESTHER COLEMAN**  
Hush'd is my Lute ..... *Phillips*  
The Tea Caddy ..... *Kenneth A. Wright*  
Smiles ..... *K. Heron Maxwell*

- 8.30 QUINTET**  
Selection, 'Tales of Hoffmann' ..... *Offenbach*
- 8.42 DAVID HUTCHISON**  
Jenny, I'm not jesting ..... } *arr. Stanford*  
The Foggy Dew ..... }  
O this is no my ain Lassie ..... } *arr. Stephen*
- 8.50 QUINTET**  
Serenade ..... *Toselli*  
The Bee ..... *Mendelssohn*  
Lullaby ..... *Oyrlil Scott*
- 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 A RECITAL**  
by SUMNER AUSTIN (Baritone) and SOLOMON (Pianoforte)  
SUMNER AUSTIN  
In stiller Nacht ..... }  
Der Gang zum Lieb- } *Brahms*  
chen ..... }  
Von weiger Liebe ... }

IN this country it used to be said of Brahms' songs that they were difficult and ungrateful to sing, and that he evidently had no sympathy with the voice as an instrument of music. It is complete nonsense, as has long ago been realized; it is, indeed, difficult to believe that anyone ever thought it true. Almost more than any other of the great composers, he has drawn on folk music for his songs, sometimes taking a folk tune and setting it very simply and eloquently with his own accompaniment, sometimes developing a fragment of folk tune into a melody of his own, and sometimes inventing melodies so simple and natural that they can easily be mistaken

for folk songs. They range through a very wide field of emotion and expression; many of the best are love songs.

Only once or twice did he choose to set narrative ballads; more often he delights in presenting a mood of Nature, the meditations of a thoughtful spirit in the open air.

- 9.48 SOLOMON**  
Warum? (Why?) ..... }  
Aufschwung (Soaring) ..... } *Schumann*  
Intermezzo in A ..... }  
Intermezzo in C ..... } *Brahms*
- 10.0 SUMNER AUSTIN**  
L'Angelus ..... *arr. Bourgault Deconnroy*  
Menuet ..... *Saint-Saëns*  
L'Heure exquise ..... } *Hahn*  
Fêtes Galantes ..... }
- 10.8 SOLOMON**  
Etude in F Minor ..... }  
Etude in F ..... } *Chopin*  
Ballade in A Flat ..... }

- 10.20 A. J. ALAN**  
A Sea Trip  
Mr. ALAN will describe his recent Voyage to Central America
- 10.40-12.0 DANCE MUSIC: JAY WHIDDEN'S BAND** from the Carlton Hotel



*it over the microphone on March 5<sup>th</sup> A.J.A.*

**A. J. ALAN AT SEA.**

Tonight at 10.20 A. J. Alan will tell the tale of his recent sea-trip to Central America. Here is a postcard that he sent us of the ss. *Miranda*, on which he cruised. She is seen entering harbour at Kingston, Jamaica—temperature, 80° in the shade.

- 8.0-8.30 (Daventry only)**  
Mrs. BARBARA WOOLTON: Some Modern Utopias—I, Bellamy's 'Looking Backward'  
THIS is the first of a series of six talks to be given by Mrs. Woolton, who is Director of Studies for Tutorial Classes at the University of London. She was principal of Morley College for Working Men and Women during 1926-7, and a member of the Departmental Committee on the National Debt and Taxes in 1924. In her series of six talks she will review Utopias from Bellamy to Wells.

- 8.5 QUINTET**  
Demande et Réponse ..... *Coleridge-Taylor*  
First Valse ..... *Durand*
- 8.15 DAVID HUTCHISON**  
Tom Tyler ..... *Peter Warlock*  
Denny's Daughter ..... } *D. M. Stewart*  
A Lawsuit ..... }  
A Cotsal' Wood ..... *M. Harwood*
- 8.22 ESTHER COLEMAN**  
Alabastu (The Golden Threshold) *Liza Lehmann*  
The South Wind ..... *Helen Fothergill*  
An Old French Air  
*Lully (1664), arr. Helen Fothergill*



# TUESDAY, MARCH 5

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.



8.20 **ACT II of LOHENGRIN**  
 By the British National Opera Company, from the Alhambra, Bradford.  
 King Henry the Fowler..... WILLIAM ANDERSON  
 Lohengrin..... TUDOR DAVIES  
 Elsa of Brabant..... MAY BLYTH  
 Frederick of Telramund..... ROBERT PARKER  
 Ortrud, his Wife..... GLADYS ANCRUM  
 The King's Herald..... BERNARD ROSS  
 Duke Gottfried, Elsa's Brother..... MAUD STEVENS  
 Conducted by EUGENE GOOSSENS, Sene.

3.0 Paul Moulder's Rivoli Theatre Orchestra  
 From the Rivoli Theatre

4.0 **An Orchestral Concert**  
 (From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
 Conducted by FRANK CANTELL  
 GLADYS PALMER (Contralto)  
 HERBERT STEPHEN (Violoncello)

5.30 **THE CHILDREN'S HOUR:**  
 (From Birmingham)  
 A Nursery Rhyme Play for the Tiny Tots,  
 Jack and Jill, by Gladys Ward. Songs by  
 MARJORIE HOVED (Soprano) and HAROLD  
 CASEY (Baritone)

and ladies assemble for Elsa's wedding with  
 Lohengrin. A herald, with sound of trumpet,  
 announces Telramund's banishment. Still the  
 wicked pair plot to sow discord, but are frustrated,  
 and the train passes into the cathedral to the  
 sound of joyous wedding music.

9.25 **'Pan in Pimlico'**  
 (From Birmingham)  
 (See below)

Incidental Music by THE MIDLAND PIANOFORTE  
 SEXTET; EDGAR CLARKE (Oboe)

10.0 WEATHER FORECAST, SECOND GENERAL  
 NEWS BULLETIN

### 10.15 CHAMBER MUSIC CONCERT, with SARAH FISCHER and BÉLA BARTOK

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

6.37 Jack Payne and the B.B.C. Dance  
 Orchestra  
 LAUNCELOT QUINN (Light Baritone)  
 DOROTHY McBLAIN (The Girl who Whistles in  
 her Throat)

8.0 **A Pianoforte Recital**  
 by BEATRICE SNELL  
 Nocturne in B, Op. 32, No. 1 .....  
 Scherzo in B Flat Minor, Op. 31 .....  
 Berceuse, Op. 57 ..... } Chopin  
 Mazurka in D, Op. 33, No. 2 .....  
 Prelude in B Flat Minor, Op. 28, No. 16

10.15 **Chamber Music**  
 SARAH FISCHER  
 Intorno all'idol mio ..... Costi  
 Qual farfalla amante ..... Scarlatti  
 Deh più a me non v'ascondete ..... Bononcini  
 Se tu m'ami ..... Pergolesi

10.25 **BÉLA BARTOK**  
 Toccata in F. Assoluto Bernardino Della Ciaia  
 Fuga in G Minor ..... Girolamo Frescobaldi  
 Suite in B (In four movements) Domenico Zipoli  
 Sonata in G ..... } Domenico Scarlatti  
 Sonata in A ..... }  
 (All transcribed by BARTOK)  
 (A note on the music of Béla Bartók will be found  
 on page 504)



9.25 **PAN IN PIMLICO, A Fantasy by Helen Simpson**  
 Hob..... COURTNEY BROMET The Man..... HERBERT LEES  
 Dickon..... ALPHONSE D'ABREU The Girl..... PHYLLIS NORMAN  
 Pan in Pimlico! Fauns in Fulham! Yes, laugh if you will, but those with  
 eyes to see and ears to hear come to a certain quiet street in London where  
 these quaint little fellows can be seen dancing nightly, and out of the tree-  
 like stems of the street lamps, which shed their pale light, like a moon in the  
 mist, over their dancing forms. On the kerb, one hairy leg crossed over the  
 other, crouches a figure, who with pipe to his lips urges his companions on  
 to the dance.

8.20 **'Lohengrin'**  
 ACT II  
 by  
**THE BRITISH NATIONAL OPERA COMPANY**  
 (See above)

THE villain of the piece in *Lohengrin* is  
 Baron Frederick Telramund, who, with  
 his lady Ortrud, plots to seize the lands of  
 Elsa by having her unjustly convicted of her  
 brother's death. The second act begins on the  
 night after Telramund has been defeated in  
 combat by the mysterious Lohengrin, but he is  
 still plotting with Ortrud. Elsa comes out on  
 her balcony above the courtyard where they are,  
 and Ortrud, claiming her compassion, is taken  
 into the castle. Day breaks, and pages, knights,

10.40 **SARAH FISCHER**  
 Lamento ..... Duparc  
 Green ..... Debussy  
 Mandoline .....  
 Le Jardin mouille ..... Roussel  
 Le Bachelier de Salamague .....

10.50 **BÉLA BARTOK**  
 Hungarian Peasant Songs .....  
 Rumanian Christmas Songs ..... } Bartók

11.5-11.15 **SARAH FISCHER**  
 Gute Nacht (Good night) .....  
 Dem Unendlichen (To the Eternal).. } Schubert  
 Vergebliches Ständchen (Vain serenade)  
 Schwerkut (Melancholy) ..... } Brahms  
 Willst du, dass ich geh? (Wouldst  
 have me go?) .....

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Tuesday's Programmes continued (March 5)



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

2.30 London Programme relayed from Daventry  
5.0 Mrs. E. WINDSOR: 'At the Sign of Aladdin's Lamp—How to Make Your Own Ornaments'  
A FRENCHMAN once said that a hat was the dramatic moment of a costume. Much the same might be said of the ornaments in a room. Cushion covers and flower vases have been known to redeem seaside lodgings.  
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 S.B. from London

7.45 Romance and Reverie

THE STATION ORCHESTRA  
Conducted by WABWICK BRAITHWAITE  
Suite, 'My Lady Dragon-Fly' Finch

'Spot'  
A Comedy for Two People by GERTRUDE E. JENNINGS

EVAN GEORGE HOLLOWAY  
Mollie DOROTHY HOLLOWAY

In an old lumber attic at Yew Tree Manor, Sussex, Mollie, aged twenty-five, is waiting rather restlessly for someone. From time to time she goes to the window to look out.

ORCHESTRA  
Reverie, 'Traumbild (Dream Picture).....Blon Liebestraum (Love's Dream)....Liszt 'The Return'

by H. DE VERE STACPOOLE  
Narrator, BRUCE BELFRAGE

ORCHESTRA  
Dreams.....Wagner Intermezzo, 'Whispering of the Flowers'..Blon

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

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

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

7.0 Egwyl Gymraeg  
'Pynciau'r Dydd yng Nghyfaru' gan Yr Athro E. ERNEST HUGHES.

A Welsh Interlude  
'Current Topics in Wales'  
A Review in Welsh by Professor E. ERNEST HUGHES.

7.25 S.B. from London  
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. F. R. KITTERMASTER: 'Records in Sport'  
7.15-12.0 S.B. from London (9.35 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Another Day with Charles Dickens  
We turn to the 'Pickwick Papers' and read 'Mr. Pickwick on the Ice'

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. HERBERT H. SANDERS, Chief Constable of the City of Plymouth: 'Reminiscences of my Police Career'

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

12.0-1.0 Forthcoming Musical Events of the North

A Gramophone Lecture Recital by MOSES BARITZ

2.30 London Programme relayed from Daventry

**THE NORTHERN WIRELESS ORCHESTRA**

4.15 London Programme relayed from Daventry  
4.30 ORCHESTRA (Continued)

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 'Some Musical and other Attractions at the North-East Coast Exhibition,' by the Lord Mayor of Newcastle (Councillor ARTHUR LAMBERT, J.P.) S.B. from Newcastle

7.15 S.B. from London

7.45 Sea Music

THE NORTHERN WIRELESS ORCHESTRA  
TOM CASE (Baritone)

ORCHESTRA  
March of the Sea King.....Jones

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

(Tuesday's Programmes continued on page 525.)



E. O. Hoppe

Mr. H. DE VERE STACPOOLE, the author of 'The Blue Lagoon,' whose sketch 'The Return,' will be broadcast from Cardiff this evening at 7.45.



# To the DEAF!

## Experience speaking!!

Deafness creates doubt, doubt born of difficulties—it's so trying to know you are in the midst of sound, yet to live in dead silence—you doubt the speakers, those strangers whom you must meet, those near and dear who surround you; often those who are trying to help you, until you begin to doubt yourself. It's all so difficult to know things are happening and not to hear what they are—to strain to catch words, singing, music, sounds of nature, street noises; and the harder you try, the more tired you become—efforts to get help often end in disappointment. The doctor says "incubate," and all is blank despair—that's the experience of most deaf people, young, middle-aged or old, slightly or very deaf, rich or poor—deafness is no respecter of persons or positions! Now a ray of hope and then a blot of despair until "ACOUDENTE" comes your way—a discovery as akin to Nature as to give "true-to-tone" results.

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BIRMINGHAM—338, MARTINEAU ST.  
NEWCASTLE—59, NORTHUMBERLAND ST.  
Note New Office: 64, PARK ST., BRISTOL.

## Programmes for Tuesday

(Continued from page 524)

### Other Stations.

**5NO NEWCASTLE.** 245.9 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 Haylock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—The North-East Coast Exhibition, Newcastle-upon-Tyne—May-October, 1929—I, The Lord Mayor of Newcastle, Councillor Arthur Lambert, J.P., Chairman of Executive Committee: "Some Musical and Other Attractions." 7.15:—London. 7.45:—Variety. 9.0:—London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—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, assisted by Madame Oberlin: Elementary French. 3.45:—Dance Music from the Waldorf. 4.0:—A Light Orchestral Concert. The Station Orchestra. Nettie Scandlers (Soprano). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Miss Davy Lorimer: "Oriental Pictures"—I, The Indian Girl of Yesterday. 6.15:—London. 7.0:—Edinburgh. 7.15:—London. 9.35:—Scottish News Bulletin. 9.40:—Aberdeen. 10.20-12.0:—London.

**2BD ABERDEEN.** 311.2 M. 964 KC.  
11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.45:—Dance Music relayed from the New Palais de Danse. 4.15:—Studio Concert. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—London. 7.45:—Vaudeville. 9.0:—London. 9.35:—Glasgow. 9.40:—Songs and Story of the Gael. "Seonaid," a Dialogue by Hector MacDougall, Neil McKinnon (Tenor). 10.20-12.0:—London.

**2BE BELFAST.** 302.7 M. 991 KC.  
2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Bob Dryden's Rivoli Rhythmic Boys, relayed from the Plaza. 5.0:—A Violin Recital by Doris Bates. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.0:—E. Norman Hay: Music in Ulster. 7.15:—London. 7.45:—Chamber Music. Ernest A. A. Stoneley (Violin). May Johnson (Pianoforte). Vivian Gray (French Horn). 8.10:—Cecil Sinms (Baritone). 8.20:—Doris Bates (Violin). Margaret Huxley (Viola). Marjorie Brown (Violoncello). John Hartley (Oboe). 8.40:—Cecil Sinms. 8.50:—Trio. 9.0:—London (9.35 Regional News). 9.40:—Poems of Yesterday and Today spoken and sung by Lilian Harrison and John Armstrong. 10.20-12.0:—London.

## HOME, HEALTH AND GARDEN.

(Continued from page 510.)

### This Week in the Garden.

THE long spells of frost have prevented many people from planting trees, shrubs, and roses when they would have liked to do the work, for it is not possible to plant properly when the ground is frozen. Consequently, a good deal of planting still remains to be done, and, where that is so, the work should be carried out as soon as possible. Fortunately, many things will do quite as well when planted at the end of the winter as they would have done had they been planted earlier. It should be remembered, however, that the ground must be in a suitable condition, and that on heavy land the work cannot be done properly when the soil is wet and sticky. On such land it is better to delay planting for a few days than to attempt it immediately after rain. Again, one should take care that the roots do not become dry through exposure, for if they do the plants will be severely checked. If the trees, shrubs, or bushes are heeled in, they should be left where they are until everything is ready for planting them in their permanent quarters, and they should then be lifted, one or two at a time, as required.

Vacant beds or borders in the flower garden should be lightly manured and dug over. Do not make these borders too rich or foliage will be produced at the expense of bloom.

Seeds of many herbaceous and alpine plants may be sown now. Delphiniums, campanulas, aquilegias, lupines and scabious are a few that can be easily raised from seeds and will be found useful for cutting or for garden decoration.

The raising of many Alpine plants from seeds has much to recommend it. It will give vigorous young plants to replace exhausted groups. Seeds of aubrietias, saxifrages, dwarf campanulas and the like may be sown now. Sow them in 5in. pots in a mixture of loam, leaf soil and sharp sand, and cover the pots with sheets of glass to prevent loss of moisture. Place the pots in a cold frame or cool house. When germination has taken place, remove the glass, shade the tender seedlings from bright sunshine and gradually admit air to the frame to keep the plants sturdy.—Royal Horticultural Society's Bulletin.

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**8.10**  
**Act II of**  
**'Madame Butterfly'**

**WEDNESDAY, MARCH 6**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.35**  
**A Play:—**  
**'Squirrel's Cage'**



At 8.10  
**'MADAME BUTTERFLY'**

Act II, played by the Carl Rosa Opera Company, conducted by Aymer Buesst, relayed from the Theatre Royal, Glasgow.

Butterfly ..... HELEN OGILVIE  
Suzuki ..... OLIVE GILBERT  
Sharpless ..... LESLIE JONES  
Goro ..... ROBERT MAWDSLEY  
Yamadori ..... ROSE RICHARDS

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 (Daventry only) 'A Woman's Commentary' by Mrs. OLIVER STRAGHEY
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Ballad Concert  
BARBARA FREWING (Contralto)  
CHARLES TREHARNE (Baritone)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 Frascati's Orchestra  
Directed by GEORGES HAECK  
From the Restaurant Frascati

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

- 2.30 Broadcast to Schools:  
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—VIII, What Seedlings Need to Grow'
- 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—Wordsworth'
- 3.30 Miss MARGARET GREEN: 'Health in the Home—I, Food and Drink'  
THIS afternoon Miss Margaret Green begins a new series of talks on such questions as food and drink, fresh air and sunlight, clothing, exercise, and rest. She speaks from great practical experience, as, in addition to being a lecturer on health, maternity, and child welfare, she is a State-registered nurse, a midwife, and a health visitor.
- 3.45 A Light Classical Concert  
AGLAI A VON ZECH (Pianoforte)  
THE STRATTON STRING QUARTET  
Quartet, Op. 83, in E Minor, Elgar  
Allegro moderato; Piacevole (Peaceful) (Poco Andante); Allegro Molto
- 4.8 AGLAI A VON ZECH  
Burlasca .....  
Menuetto ..... Domenico Scarlatti  
Gigue .....  
4.23 QUARTET  
Quartet in D Minor (K.421) Mozart  
Allegro moderato; Andante;  
Menuetto—Allegretto; Allegretto ma non troppo

- 4.45 Organ Recital by Edward O'Henry  
From Madame Tussaud's Cinema
- 5.15 THE CHILDREN'S HOUR:  
'The Truth about M'Bung' (at least, we hope it is the truth), written and told by RALPH DE ROHAN, with illustrations by 'M'BUNNY'
- 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  
MOZART'S PIANOFORTE SONATAS  
Played by ANGUS MORRISON

- 7.0 Mr. H. A. GRIMSHAW: 'Native Labour.'  
NATIVE labour is a subject of the keenest interest to every citizen of a Colonial power who wants to be sure that his country's record of dealings with the more backward peoples of the globe is kept clean. Most of us can remember various historic exposures of forced labour systems, and realize how much the League of Nations can do in the way of supervising the conditions of native labour in odd corners of the world. Mr. Grimshaw, is the native labour expert of the International Labour Office, and he probably knows more about the subject than any other man alive.
- 7.15 Musical Interlude
- 7.25 Mrs. SIDNEY WEBB: 'How to Study Social Questions—I, Observation and Experiment'  
PRACTICAL sociology has never had two more expert exponents than Mr. and Mrs. Sidney Webb. They are admittedly unrivalled in the handling of the complicated masses of facts—and, still more intricate, documents in which facts may or may not lie concealed—which are the raw material of social, political, and economic history and theory. In the series of four talks, of which this evening's is the first, Mrs. Webb will explain by what methods it is possible to arrive at new truth.
- 7.45 AN ORGAN RECITAL  
by H. GOSS CUSTARD  
From Liverpool Cathedral  
S.B. from Liverpool  
Fugue in E Flat ('St. Anne') ..... Bach  
Choral in B Minor, No. 2 ..... Franck  
Sonata in G (First Movement) ..... Elgar



At 9.35  
**'SQUIRREL'S CAGE'**  
A Play for the Microphone  
by  
TYRONE GUTHRIE

- 8.10 'Madame Butterfly'  
Act II  
(See top of column 1.)  
THREE years have passed since, in Act I, Pinkerton, the American naval officer, has left little 'Madame Butterfly,' with whom he had contracted a 'Japanese marriage.' She still believes in him and waits happily for his return. Sharpless, the United States Consul, tries to persuade her that she has been deserted and must marry again, but she will have none of this. At the end of the scene, Pinkerton's ship arrives in the harbour, and Butterfly stands waiting at the window all night, listening for his footsteps.
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 'The Future of the Cinema'—VI  
Mr. ERNEST BETTS (Author of 'Heraclitus,' or 'The Future of Films')
- 9.30 Local Announcements; (Daventry only) Shipping Forecast
- 9.35 'Squirrel's Cage'  
A Play for the Microphone by TYRONE GUTHRIE  
Incidental Music by OWEN MASE  
The following are the chief persons whose voices you will hear:—  
Henry Wilson  
John (his father)  
Rose (his mother)  
Mary (his aunt)  
Ivy (his wife)  
There are new features about this play. It is written in six scenes and five interludes without narration or any break between. At the end of each episode there will be one stroke on a bell, then the scream of a siren, suggesting a rush through time and space.  
The Scenes and Interludes are in the following order:—  
Scene I  
Interlude I  
Scene II  
Interlude II  
Scene III  
Interludes III and IV  
Scenes IV and V  
Interlude V  
Scene VI
- 10.35 'How Dare We?'
- 11.0-12.0 DANCE MUSIC; ANN LYMAN and his CALIFORNIANS from the Kit Cat Restaurant

At 10.35  
**'HOW DARE WE?'**

An indiscretion set to music—soft music—*pppp* (plagiarism and parody, permissible and punishable).

Those interested in the long arm of musical coincidence are invited to attend a short demonstration by

OLIVE GROVES  
HORACE PERCIVAL  
and  
JACK PAYNE and The B.B.C. DANCE ORCHESTRA.





# WEDNESDAY, MARCH 6

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

## 9.0 A Military Band Concert

3.0 The City of Birmingham Police Band  
(From Birmingham)  
Conducted by RICHARD WASSELL  
Heroic March . . . *Saint-Saëns, arr. Winterbottom*  
Overture, 'The Bronze Horse' . . . *Auber*  
ROBERT CHADDOCK (Tenor)  
Turn ye to me . . . *arr. Lawson*  
Trees . . . *Rasbach*  
All Souls' Day . . . *Richard Strauss*

3.28 BAND  
Selection, 'H.M.S. Pinafore'  
*Sullivan, arr. Godfrey*  
NIGEL DALLAWAY (Pianoforte)  
Carnival Jest from Vienna . . . *Schumann*

3.53 BAND  
Cornet Solo, 'Am Meer' (By the Sea) . . *Schubert*  
(Soloist, P.C. COOK)  
ROBERT CHADDOCK  
The Shade of the Tarfa . . . *Cars*  
Passing By . . . *E. C. Purcell*

4.15 NIGEL DALLAWAY and Band  
First Movement from Pianoforte Concerto in  
A Minor . . . *Grieg, arr. O'Donnell*

4.30 Jack Payne and the B.B.C. Dance Orchestra  
DOROTHY McBLAIN  
(The Girl who Whistles in her Throat)

5.30 THE CHILDREN'S HOUR:  
(From Birmingham)  
'The Fight in the Fifth'—A School Story by  
T. Davy Roberts  
JACKO will Entertain  
Traditional Sayings, 'Crying over Spilled Milk,'  
by William Hughes  
MARIO DE PIETRO (Mandoline and Banjo Solos)

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

6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'The Secret Marriage' . . . *Cimarosa*  
HARRY COSTIGAN (Baritone)  
The Ould Plaid Shawl . . . *Haynes*  
Phyllis has such charming graces *arr. Lane Wilson*  
When Lights go rolling round the Sky . . *Ireland*

6.47 ORCHESTRA  
Two Nocturnes . . . *Lacome*  
La Tapada; Serenos of Guitarists  
FRANK VENTON (Viola)  
Andante from Concerto . . . *Handel*  
Minuet . . . *Beethoven, arr. Burnester*

7.5 ORCHESTRA  
Suite ('As You Like It') . . . *Quilter*  
HARRY COSTIGAN  
Silent Noon . . . *Vaughan Williams*  
Diaphenia . . . *Samuel*  
Kishmu's Galley . . . *Kennedy-Fraser*

7.38 ORCHESTRA  
Divertissement, 'A Day in Naples' . . . *Dyng*  
FRANK VENTON  
Meditation on a Study by Schumann . . }  
The Willow Brook . . . } *Dunhill*  
In Courtly Company . . . }  
Allegro appassionato . . . *Bridge*  
ORCHESTRA  
Suite of Three Light Pieces . . . *Fletcher*

8.0 Vaudeville  
(From Birmingham)  
DORIS and ELSIE WATERS  
In Syncopated Songs  
TOMMY HANDLEY (The Wireless Comedian)  
PATRICIA ROSSBOROUGH and PARTNER  
MARIO DE PIETRO  
(Mandoline and Banjo Virtuoso)  
SARA SARONY  
(At the Piano in an Act of Reminiscences)  
PHILLIP BROWN'S DOMINOES DANCE BAND

9.0 A MILITARY BAND CONCERT  
EVELYN ARDEN (Soprano)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Suite, 'L'Arlésienne' (The Maid of Arles),  
No. 1. . . . . *Bisot*  
Prelude; Minuetto; Adagietto; Carillon

9.20 EVELYN ARDEN  
Ombra mai fu . . . *Handel*  
I love thee . . . *Grieg*  
OMBRA MAI FU is the beautiful air for alto  
voice which is known the wide world over  
as 'Handel's Largo.' Accepted, in this country,  
where we like to draw a hard and fast distinction  
between Sunday and week-day music, as suitable  
for playing or singing on the most solemn occa-  
sions, it comes from a secular work and the words  
have nothing to do with any religious subject. It  
is a stout witness on behalf of the plea that any  
good music which is not frivolous in its intention  
is also sacred music.

It is so universally known that the following  
little misunderstanding has very likely happened  
more than once. A well-known fiddler had been  
engaged as soloist for a concert in a little country  
town which boasted an enthusiastic though not  
very efficient amateur orchestra. Among the  
pieces he proposed to play he had included  
a Largo (the word, of course, simply means  
'broad,' and is used for any very slow movement),  
by Boccherini. But when he arrived, he was  
kindly but firmly told that even there they knew  
better; even in so remote a part of the world  
they did at least know that 'Largo' was by  
Handel. The orchestra had practised it  
zealously in order to accompany the soloist,  
in a key which was wholly unsuited for his  
instrument, but he had to play it; and he was  
not unkind enough to disillusion the enthusiastic  
local team.

9.28 BAND  
Overture, 'Prince Igor'  
*Borodin, arr. Gerrard Williams*

9.40 EVELYN ARDEN  
The Holy Child . . . *Easthope Martin*  
Her Song . . . *Ireland*  
I know a lovely garden . . . *Guy d'Hardelot*

9.48 BAND  
Six Waltzes from Op. 39 (First Selection)  
*Brakins, arr. Gerrard Williams*  
Valse Caprice . . . *Rubinstein*

10.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S  
AMBASSADOR CLUB BAND, under the direction of  
RAY STARITA from the Ambassador Club

11.0-11.15 ABE LYMAN and his CALIFORNIANS  
from the Kit-Cat Restaurant  
(Wednesday's Programmes continued on page 528.)

This Week's 'Epilogue'  
**'THE LIGHT OF THE WORLD'**  
'Thy Word is to my feet a lamp'  
St. John i, v. 1-14.  
Lead, Kindly Light,  
Collect, 'Lighten our Darkness.'



THIS HOLDS GOOD  
**A PROFIT OF  
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# Wednesday's Programmes continued (March 6)

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

- 1.15-2.0 A Symphony Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Corddorfa Genedlaethol Cymru)  
Symphony No. 5 ('From The New World')  
*Dearak*
- 2.30 Broadcast to Schools:**  
Mr. H. E. PROGOTT, 'Instruments of the Orchestra by their Players—VIII. Trumpets and Trombones'
- 2.55 London Programme relayed from Daventry**
- 5.15 The Children's Hour**
- 6.0 London Programme relayed from Daventry**
- 6.15 S.B. from London**
- 7.45 A Programme of Light English Music**

IN one of the old French 'Lais' of Marie de France there is a tale of a knight who was so poor that he could offer nothing in exchange for the hospitality shown to him by richer folk. In the prime of life, however, he came into possession of almost unlimited wealth, by fairy means, and his first thought was to 'entertain his friends with instruments of music and all manner of mirth.' It is a happy phrase which the makers of music would do well to have in mind. There is no doubt a place for serious and even tragic music, but mirthful music is a very precious thing, a thing of which the troubled world of today is as much in need as ever it was. It is a realm in which English composers have long been thoroughly at home, from the old days of Elizabethan Glee and Madrigals, till now, when so many of our young composers are turning to the brighter side of life for inspiration for their music. The open air, country scenes, gardens, rustic merry-makings, fairs and revels are some of the themes in which our latter-day musicians delight, and there is a wealth of modern English music which, although 'light,' is in every way worthy to stand side by side with more serious achievements,

NATIONAL ORCHESTRA OF WALES  
(Corddorfa Genedlaethol Cymru)  
Leader: ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE

- Petite Suite de Ballet, 'Vive la Danse'.....*Finch*  
Interlude (Crown of India).....*Elgar*  
(Solo Violin: ALBERT VOORSANGER)  
'Nell Gwyn' Dances.....*German*

DALE SMITH (Baritone) and Orchestra  
The Vagabond.....*Vaughan Williams*  
Bright is the ring of words...}

- ORCHESTRA  
'Wand of Youth' Suite, No. 2.....*Elgar*  
1. March. 2. The Little Bells. 3. Moths and Butterflies. 4. Fountain Dance. 5. The Taroc Bear. 6. The Wild Bears.

DALE SMITH  
Old Man might have been.....*Beasley*  
Little Lady of the Moon.....*Coates*  
Who is Sylvia?.....*Quilter*

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

DALE SMITH and Orchestra  
The Roadside Fire.....*Vaughan Williams*  
ORCHESTRA  
Variations (On a Once Popular Humorous Song)  
*Haydn Wood*

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

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

- 1.15-2.0 S.B. from Cardiff**
- 2.30 S.B. from Cardiff**
- 2.55 London Programme relayed from Daventry**
- 5.15 S.B. from Cardiff**
- 6.0 London Programme relayed from Daventry**
- 6.15 S.B. from London**
- 7.45 S.B. from Liverpool. (See London)**
- 8.10 S.B. from London**
- 9.30 Musical Interlude relayed from London**
- 9.35-11.0 S.B. from London**

**5.15 The Children's Hour:**  
*S.B. from Leeds*  
The family play *Old Maid*  
Songs by D. NICHOLS and J. WOODS SMITH

- 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 S.B. from Liverpool (See London)**
- 8.10 S.B. from London (9.30 Local Announcements)**

## 9.35-11.0 Contemporary Composers

THE NORTHERN WIRELESS ORCHESTRA:  
Conducted by T. H. MORRISON  
GEORGE HILL (Baritone)

## Other Stations.

### 5NO NEWCASTLE. 285.9 M. 1,230 KC.

- 2.30**—London Programme relayed from Daventry. **3.45**—Dorothy Mitchell (Pianoforte): Medley of Kuyrik (Wieniawski); Mexican Song (A. Woodforde-Flinden); Tausas (Saragowick) **3.52**—Kemp Jordan (Baritone): Stonecracker John (Eric Coates); Request (Woodforde-Flinden). **3.59**—Dorothy Mitchell: Liebesleit (Powell). **4.7**—Kemp Jordan: Old Barry (Grant); The Rebel (Wallace). **4.15**—Music relayed from Fenwick's Terrace Tea Rooms. **5.15**—The Children's Hour. **5.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Royal Horticultural Society's Bulletin. **6.35**—Musical Interlude. **6.45**—S.B. from London. **7.45**—S.B. from Liverpool. (See London). **8.10-11.0**—S.B. from London.

### 5SC 461.1 M. 746 KC.

## GLASGOW.

- 3.0**—Broadcast to Schools: Mr. George Burnett: 'Burns and his Fore-runners—VIII. Robert Burns—I. The Making of a Poet.' **3.25**—Musical Interlude. **3.30**—London Programme relayed from Daventry. **3.45**—A Ballad Concert. The Station Orchestra. Roy Paterson (Tenor). **4.45**—Dance Music from the Waldorf. **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Recital by S. W.

Leitch, from the New Savoy Picture House. **6.15**—S.B. from London. **6.30**—S.B. from Edinburgh. **6.45**—S.B. from London. **7.45**—Julian Rose (Our Hebrew Friend). **8.0**—Variety. The Station Orchestra: Overture to a French Comedy (Foulds). Hugh Mackay (Tenor): Heroic Ossianic Chant; Sleeps the Noon; The Rune of Hospitality (D. Rubbra); Alastair, Son of Colchitis (Kennedy-Fraser); Hebridean Trampling Song. Nora K. Mitchell (Reciter): Country Clash (Ida Bell); The Problem (W. Wingate); A Plooman's Lament (W. D. Cocker). John B. Dickson (Violoncello): Andante Cantabile (Somai); Effentanz (Edin Dance) (Popper). Orchestra: Waltz, 'A Thousand and One Nights' (Strauss). **9.0**—S.B. from London. **9.30**—Scottish News Bulletin. **9.35-11.0**—S.B. from London.

### 2BD 511.2 M. 984 KC.

## ABERDEEN.

- 3.0**—Broadcast to Schools: S.B. from Glasgow. **3.30**—London Programme relayed from Daventry. **3.45**—George Steadman's Orchestra, relayed from the Electric Theatre. **5.0**—A Short Vocal Recital by Nan McCallum (Contralto): Wayfater's Night Song (Easthope Martin); Impatience (Schubert); Love Song (Brahms); Echo (Henry Somerset); Your Dear Heart (Wilton King). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Mr. George L. Greenhowe: Horticulture. **6.45**—S.B. from London. **7.45**—S.B. from Liverpool (see London). **8.10**—S.B. from London. **9.30**—S.B. from Glasgow. **9.35-11.0**—S.B. from London.

### 2BE 502.7 M. 891 KC.

## BELFAST.

- 12.0**—Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall. **12.30-1.0**—Light Music. The Radio Quartet: Miniature Suite (Eric Coates); Sereade (Toselli); Selection, 'The Maid of the Mountains' (Fraser-Simson, arr. Morgan). **2.30**—London Programme relayed from Daventry. **3.45**—British Composers. Orchestra: Two Songs Without Words (Holst); 'Wand of Youth' Suite No. 1 (Elgar); Suite, 'Humoristique' (Chas. O'Brien); Woodland Scene (W. B. Moonie). **4.40**—Beatrice McCosah (Contralto): Hans (Walford Davies); Weep ye no more (R. Quilter); For a Dream's Sake (F. Cowen); Next Market Day (H. Hughes). **4.52**—A Flute Interlude, Harry Dyson; Ave Maria (Bach, arr. Goswami); Valse Gracieuse (German); Capriccio (Sabatini); Tambourin (Hasse). **5.2**—Orchestra: Air de Ballet (Percy Pitt); Three Dances from 'Henry VIII' (German). **5.15**—The Children's Hour. **6.0**—Organ Recital by Charles Howlett, relayed from the Classic Cinema. **6.15**—S.B. from London. **6.30**—Royal Horticultural Society's Bulletin. **6.40**—London. **7.45**—Liverpool (see London). **8.10-11.0**—London.

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

- 2.30 London Programme relayed from Daventry**
- 6.15 S.B. from London**
- 7.45 S.B. from Liverpool. (See London)**
- 8.10-11.0 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:**  
A New Play, 'The Bag of Gold' (*Muriel Levy*)
- 6.0 London Programme relayed from Daventry**
- 6.15 S.B. from London**
- 7.45 S.B. from Liverpool. (See London)**
- 8.10-11.0 S.B. from London (9.30 Local Announcements)**

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

- 2.30 London Programme relayed from Daventry**
- 3.0 Broadcast to Schools**  
*S.B. from Sheffield*
- 3.20 The Northern Wireless Orchestra**
- 3.30 London Programme relayed from Daventry**
- 3.45 ORCHESTRA (Continued)**  
ERIC LAND (Bass-Baritone)



THREE CONTEMPORARY BRITISH COMPOSERS  
whose works will be heard in the Light Programme from Cardiff this evening at 7.45.  
(Left to right) Sir Edward German, Eric Coates and Sir Edward Elgar, O.M.



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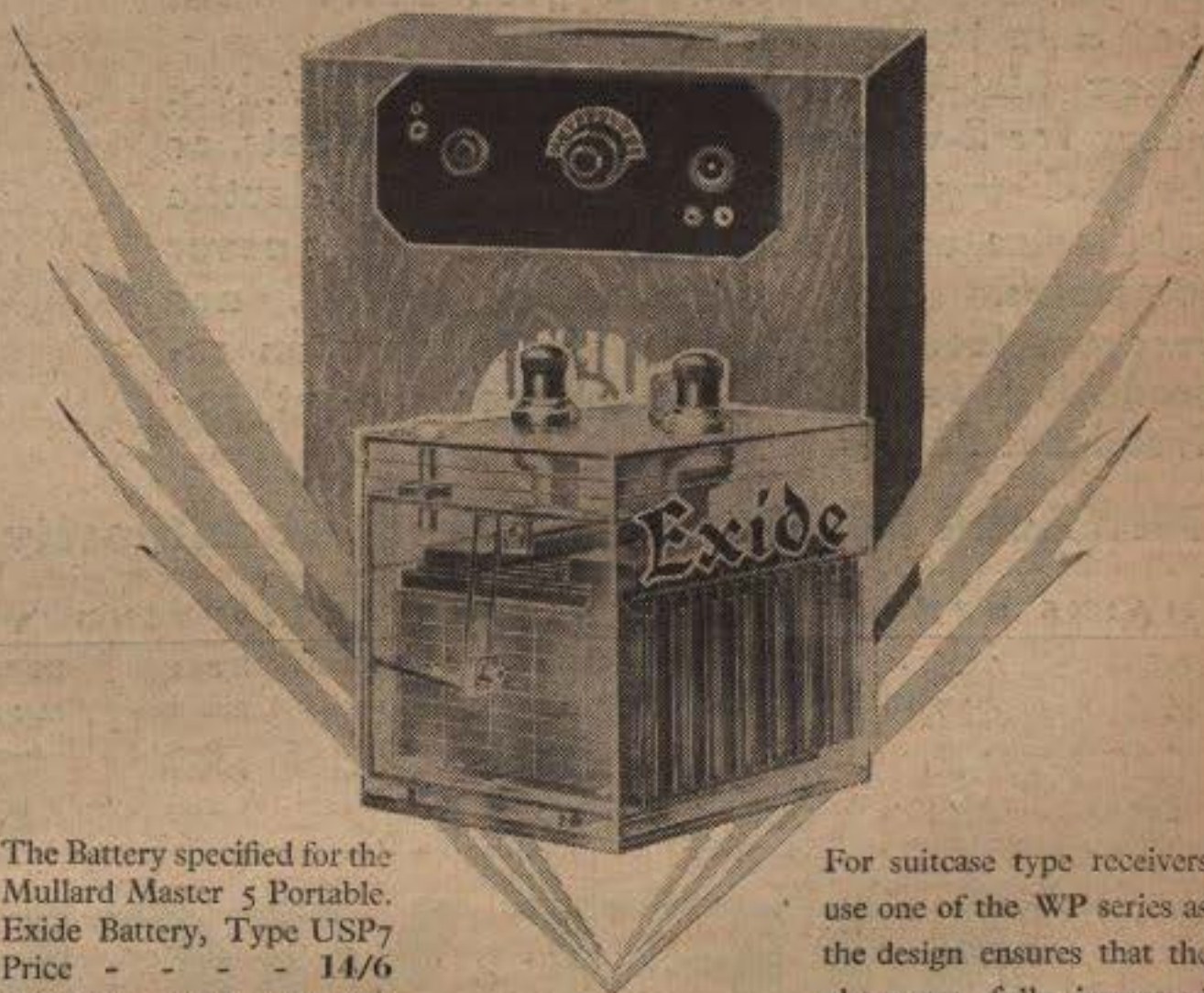
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# MET-VICK VALVES

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# Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

## Mining Area Relief Fund.

**F**OLLOWING the success of her Concert on January 28 in the City Hall, a second concert has been organized by the Countess of Plymouth in aid of the Lord Mayor of London's Mining Area Relief Fund. This will be given on Sunday, March 10, at the Empire Theatre, Cardiff, and will be broadcast between 9.5 and 10 p.m. The Band of the 1st Battalion the Welsh Regiment will play and the Aberaman (Aberdare) Juvenile Choir will sing part-songs and choruses. This Choir was a treble National Winner at Treorchy last year, and a double National Winner at Swansea in 1926. Arthur Fear (baritone) will contribute songs and there will also be Community Singing. At 10 p.m. the same evening the Kymric Oriana Choir will give a concert from the Studio.

## Bow Bells.

**T**WO plays of a lighter character will be given on Monday, March 11, during a programme entitled 'Bow Bells.' *Some Showers*, by Pett Ridge, will be played by Daniel Roberts and Betty Bond, and *Mixtures*, by W. P. Thomas, will be played by the author and Tom Jones. Vivienne Chatterton will sing songs of Old London, and the Orchestra will play Elgar's *Cockaigne* and Ketelbey's *Cockney Suite*.

## Old Welsh Crafts.

**W**ALES still has about 150 woollen factories, and of these about ninety still use only water power. Some hand-loom weavers still work in the neighbourhood of spinning and fulling mills. The small rural factories find it difficult to compete with modern English factories, and of eleven weavers in a certain district of North Cardiganshire a generation ago, only one now remains. Mr. Iorwerth Peate, of the Department of Archaeology of the National Museum of Wales, will tell of the odyssey of the wool, from the farmer and back to him again, having been handled in turn by the yarnmaker, the weaver, and the fuller. The weavers, who took special pride in their work, wove fancy patterns, and a fancy-pattern loom, worked by an ex-Mayor of Lampeter is now in the National Museum.

## The Giant Scale.

**W**HEN Sir Henry Wood visited Cardiff on February 14 he was delighted to hear of the series of talks given in the Broadcasts to Schools on 'Instruments of the Orchestra.' He suggested that a good finale to the course would be to give the Giant Scale, beginning with the contra bassoon and ending with the piccolo. The talk for Wednesday, March 13, will be of peculiar interest to Wales, as the harp is being studied. The harp has always been specially valued by Celtic peoples. Since the days of Henry VIII it has been included as the symbol of Ireland in the Arms of the United Kingdom. The Welsh harp, however, is a more important instrument. It was the instrument of the Bards, and both players and harps were held in great veneration. By the ancient Welsh laws, no slave could touch the harp, and it could not be seized for debt. Mr. Piggott, who gives the talk, will also deal with the pianoforte and the celeste, and examples will be given so that listeners may recognize the difference in sound, unaided by sight.

## Royal Mineral Water Hospital

**A**N appeal on behalf of the Royal Mineral Water Hospital, Bath, a national hospital for rheumatic diseases, will be made by Mr. Sidney Robinson, Chairman of the Appeal Committee, on Sunday evening, March 10. At present only three out of five women who apply for admission can be accommodated, and it is hoped to open a new ward in May.

## CYMRU DEWI SANT

Friday, March 1.

Gan Yr Athro E. Ernest Hughes, M.A.

**C**WYMP Ymerodraeth Rhufain ydyw'r trychineb mwyaf a gofnodir gan Hanes. Wedi diogelu a datblygu cynysgaeth orau y prif oesoedd am bedwar cant o flynyddoedd ymollog-godd yr ymerodraeth fyd-eang yn wyneb rhyferthwy ysgubol ymdaith y cenhedloedd anwar. Lle fyddai gynt heddwch a diogelwch a disgyblaeth ar fywyd, daeth anrhefn a braw a phob galanastra. Yr Eglwys Gristnogol yn unig a ddaliodd ei thir ynghanol y tryblith oherwydd iddi gadw ei ffydd yn ei chenhadweth yn y byd. Llwyddodd felly i ennill, ar y naill law, faich y barbariaid a'r un pryd ymddiriedaeth y trueiniaid, cynddeiliaid Cesar, a lethwyd gan adfyd ac anobaith dyddiau tywyll y Goresgyniad. Trwy gyfrwng yr Eglwys, yn bennaf y cadwyd yn fyw y fflam egwan yng ngoleuni'r hon y dechreuodd y cenhedloedd newydd droedio llwybr cynnydd o datblygiad.

Ysbrydolwyd yr Eglwys yn ei hymdrechion i gadw ei ffydd ac i ymgeleddu arweddau uchaf bywyd gan rym angerddol y Mudiad Mynachaid.

O'r Aifft a Syria cyrhaeddodd yr adfywiad barthau gorllewinol Ewrop cyn diwedd y bedwaredd ganrif ac ni fu iddo rhagorach ffrwyth nag a gafwyd yn y gwledydd Celtaidd.

Cymru ydoedd cwr eithaf Ymerodraeth Rhufain i gyfeiriad y Gorllewin, a chafodd hitbau brofiad helaeth o aml ddrygau y dyddiau blin hymny. Pan gilfa'r tywyllwch a ymdaenodd drosti yn nechreu'r bumed ganrif, gwelwn y wlad yn llawn anhrefn a phen-rhyddid oherwydd ymchwydd y man bennaethiaid ac ymdaith yr amryw lwythau Gwyddyl a Brythoniaid yn ceisio goruchafiaeth a chartrefi parhaus. Diflannodd Heddwch Rhufain (Pax Romana) ond odid y diflannai hefyd, ffrwyth llafur a chynnydd y cyfnod Rhufeinig.

Yr un pryd cynfyddwn mai sefydliadau mynachol ydyw eglwysy'r wlad ac mai'r ddeffryd fynachaid yw uchafnod y bywyd crefyddol. Yn britho'r broydd mae mynachlogydd mawr a mân, oll yn gyfuriog a sel tanbaid a ennywyd yn yr adfywiad mawr. Dyma ganolfannau y grefydd feudwyol, tardd-locedd ynni cenhadol, cartrefi dysg a diwylliant, a celfau a'r crefftau—noddfeydd tawel ynghanol yr enbydrwydd. Nghadw ganddynt hwy mae traddodiadau gorau y gorffennol a gobeithion gorau y dyfodol. O'honynt hwy ffrydia dylanwadau bywiol a dyrchafol i bob cwr o'r wlad.

Sefydlwyr y mynachlogydd (llannau) hyn ydyw "Seintiau" yr oes aur yn hanes hen Eglwys y Cymry (450-750 o.c.). Mae enwan yn agos i dri chant a hanner o'r cyfryw yn hysbys a chof-feir lliaws o'honynt hyd y dydd heddiw fel nawdd-seintiau ein llannau mwyaf benafol, mam-eglwysi y broydd Cymreig. Gaurifoedd rai wedi eu dydd hwy cyfansoddwyd 'Bucheddau' (cofiannau) oddeutu pump ar hgain o'honynt yn cynnwys peth hanes dilys a llawer o'r elfen wyrthiol.

I'r dosbarth hwn y perthyn Dewi Sant. Cymorth ef a'i gymheiriaid ran bwysig yn y gwaith o lunio Cymru yn y dyddiau helbulus a ddaeth yn ol o'wmp Rhufain. Yn eu mynachlogydd ymroddasant i ddiogelu'r arweddau uchaf ar fywyd ar waethaf pob difrod a galanastra. Ac ni bu'r Cymry yn hwyrfydig i sylweddoli ac i gydnabod ystyr a gwerth eu gwasanaeth i'w gwlad. Ym mynachlog fawr Dewi yn Mynyw (Ty Ddewi), yn anad unman yng Nghymru, cadwyd, am oesoedd maith, draddodiadau a delfrydau 'Seintiau' Cymru. Rhodd Dyfed i Gymru ydyw Dewi, Nawdd Sant ein cenedl.

## 'John Jones.'

**W**HEN Welsh playwrights are mentioned, it is certain that the name of J. O. Francis will be one of the first to crop up. Many of his plays have been translated into Welsh. His characterization is so strong that little is lost in the translation—in fact, it only seems to sharpen the lines. His play *John Jones* will be given at 9.35 p.m. on Thursday, March 14. The name part is being taken by a John Jones, which is not altogether surprising in Wales. This player—usually known as J. D. Jones—was a blacksmith in the mines, and, like hundreds of others, was thrown out of work. He was able to find a job, however, in an aeroplane works near London. His family still lives in South Wales, and he is glad to come down to act in this play. He was formerly a very useful member of the Station Radio Players.

## All's Well that Ends Well.

**W**HEN Mr. Jones first came for an audition he was very anxious to be successful, and, as so often happens when we look forward to something inordinately, everything seemed to go wrong with him that day. To crown his misfortunes, he was told when he arrived that the producer was down with influenza and could not hear him. He was told afterwards that he looked so disappointed and so pathetically resigned that a deputy heard him 'say his piece,' and was so impressed that he asked him to speak on the telephone to the producer in his bedroom. The result was a trial engagement and many further ones.

## The Flower of the Valley.

**T**HE play *John Jones* relates how an erudite Professor visits Sir David Howel to try to find who the anonymous poet was who wrote 'The Song of the Flower of the Valley.' The part of the Professor will be taken by Richard Barron, who is always cast for difficult and often cantankerous parts. Sir David Howel will be played by A. G. Prys-Jones, himself a poet, and therefore worthy to represent a patron of poets.

## Bristol Fighters of the Old Prize Ring.

**B**RISTOL produced more champions and celebrated pugilists than any other town in the Kingdom. They were known as the Bristol School, and the most celebrated of them all was Jem Belcher, Champion of England when he was seventeen. Two other champions were Henry Pearce and Tom Cribb. Pearce was always styled Hen Pearce—hence his nickname, 'The Game Chicken,' which appears in all the old fighting chronicles. Cribb was born at Hanham and kept a greengrocer's shop in Bristol before he won fame and fortune.

## The Mighty Punch.

**B**ILL NEATE, another Bristol fighter, was a butcher by trade, and it is recorded of him that he had a mighty punch. The celebrated John Gully was the son of a butcher at Wick, just outside Bristol, and he became a race-horse owner, colliery proprietor, and member of Parliament. When he retired from the ring, the Bristol School gradually faded out, but it is safe to say that in no other sport has Bristol ever been so indisputably without rival as she was in the prize-ring days. Mr. P. E. Barnes, who gave an interesting series of talks on 'Walks in the West in the Autumn,' will tell of the Old Bristol Fighters on Saturday evening, March 16.

'STEEP HOLM.'



**7.45**  
**Tommy Handley**  
**and**  
**Some Others**

**THURSDAY, MARCH 7**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.15**  
**Speech by the**  
**Spanish**  
**Ambassador**

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. EATLE, 'Choosing the Best Work for  
Your Girls'—J

11.0 (Daventry only) **Gramophone Records**  
In a Persian Garden ..... *Liza Lehman*

12.0 **A Concert**  
DAPHNE MARTIN (Soprano)  
FRED HODGKINSON (Violoncello)  
HELEN PERKIN (Pianoforte)

1.0-2.0 **A Recital of Gramophone**  
**Records**  
By **CHRISTOPHER STONE**

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

2.30 **Broadcast to Schools:**  
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**  
JOAN MUELLER (Contralto)  
ANDREW BROWN'S QUINTET

4.15 **THE CHILDREN'S HOUR:**  
MY PROGRAMME  
by  
LADY TREE

6.0 **Lenten Address**  
The Rev. ERIC SOUTHAM: 'Teach us  
to Pray—IV, When ye pray say,  
"Give us this day our daily  
bread."' S.B. from Bournemouth

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**  
MOZART'S PIANOFORTE SONATAS  
Played by ANOUS MORRISON

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

7.15 **Musical Interlude**

7.25 Dr. IVOR B. HART, 'How an Aeroplane  
Flies—I, General Introduction'

THE technicalities of aviation are becoming  
news. People want to know how flying is  
done; what raises an aeroplane into the air and  
keeps it there, and what principles are invoked  
to make it easy to control. These first elements  
of aeronautics Dr. Ivor B. Hart, who is one of  
the Education Officers of the Air Ministry, will  
explain in his series of talks, starting today with  
a *resumé* of man's early attempts to achieve  
flight, and a short discussion of the essential  
problem—force and its effects.

7.45 **Vaudeville**  
THE ALBERT SANDLER TRIO  
(By kind permission of the Park Lane Hotel)  
HARRY THURSTON (The Original 'Ole Bill')

DIANA LANDEN and EDDIE BRANDT  
(American Ballads and Comedy Duets)  
TOMMY HANDLEY (Comedian)  
RONALD GOURLEY (Entertainer)  
JACK PAYNE and the  
B.B.C. DANCE ORCHESTRA

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

9.15 **The Speech of H.E. the Spanish Ambassador**  
EL MARQUES DE MERRY DEL VAL  
at the Dinner of the Committee of Honour  
of the British Section of the Barcelona Inter-  
national Exhibition  
Relayed from Claridge's Hotel

**TOCCATA**, originally meaning a piece designed  
to show off the performer's skill on a key-  
board instrument, has come to be used without  
much regard to its supposed derivation—the  
Italian word for 'touch.' For generations past  
it has been used to mean something rather like  
a prelude or fantasia which is not in any cut-and-  
dried form.

This example by Vaughan Williams fulfils the  
promise of its title in a stirring way. It is indeed  
martial and vigorous, with that majestic dignity  
which the skilful use of the brasses can  
impart.

9.50 **FRANK PHILLIPS, with Band**  
Above the Valley. *Herbert Bedford*

9.56 **BAND**  
Suite (No. 2), 'The Wand of  
Youth' ..... *Elgar*  
March: The Little Bells; Moths  
and Butterflies; Fountain Dance;  
The Tame Bear; Wild Bears

10.12 **FRANK PHILLIPS**  
The Fiddler of Dooney... }  
The Cloths of Heaven... } *Dunhill*  
Gifts ..... }

**DUNHILL**, a distinguished former  
pupil of the Royal College of  
Music in London, where he held  
a Composition Scholarship, earned  
the gratitude of many of his fellow-  
countrymen by a series of chamber  
music concerts which he ran for  
several years. Their special object  
was to bring forward music of  
young native composers which,  
although already performed, was  
in danger of being forgotten. His  
own most important works, apart  
from some distinguished chamber  
music and many beautiful songs,  
are a set of variations on an  
original theme, dedicated to the  
memory of Sir Hubert Parry, and a  
Symphony. The former was played  
in 1922 at the Gloucester Festival,  
and the latter a year later at  
Bournemouth. It has also been  
heard abroad. Dunhill gained a  
Carnegie Award in 1925 for his  
one-act Opera, *The Enchanted*  
*Garden*, although the opera has not  
so far been adequately presented.

10.22 **BAND**  
Andantino with Variations  
*Schubert, arr. Gerrard Williams*  
Scherzo (The 'New World' Sym-  
phony) ..... *Dvorak*

**ANDANTINO WITH VARIATIONS** forms  
the middle movement of a so-called 'Sym-  
phony on French themes,' composed originally for  
pianoforte duet. It has been admirably laid  
out for Military Band by Gerrard Williams, so  
that none need guess that Schubert did not  
intend it to be played in that interesting way.

The theme is a very simple one; horns and  
cornets play it first, in four short phrases. Wood-  
winds have the first merry variation largely in  
their hands, and the second is in a rollicking  
figure which the basses open. The third is very  
lively and dainty, with flutes again to the fore, and  
the fourth is slower and with a hint of solemnity  
in its movement. It is worked out more fully  
than the others, and much use is made of a  
little figure which appears at the beginning of  
it in the basses. The movement is rounded off  
by a simple return of the theme from the be-  
ginning.

10.35-12.0 **DANCE MUSIC:** JACK PAYNE  
and THE B.B.C. DANCE ORCHESTRA

**7.45 - VAUDEVILLE - 7.45**

**HARRY**  
**THURSTON**

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THE WIRELESS

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BLIND

AMERICAN  
BALLADS  
AND  
COMEDY  
DUETS

ENTERTAINER

**RONALD**  
**GOURLEY**

**DIANA LANDEN**  
and  
**EDDIE BRANDT**

THE Barcelona International Exhibition,  
where twenty-two nations are to show their  
goods, will be opened on May 15, and Great  
Britain will have an organized representation  
of her manufactures there. Particular interest  
attaches to the Spanish Ambassador's speech  
tonight in view of the tariff question, concerning  
which he is expected to make a pronouncement  
in his speech.

9.35 **Local Announcements;** (Daventry only) **Ship-**  
**ping Forecast**

9.40 **A MILITARY BAND CONCERT**

FRANK PHILLIPS (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Bartered Bride' ..... *Smetana*  
Toccata Marciale ..... *Vaughan Williams*



# THURSDAY, MARCH 7

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**7.30**  
**Birmingham**  
**City**  
**Orchestra**

**1.10-1.50 Lunch-Hour Service**  
*(From Birmingham)*  
Relayed from St. Martin's Parish Church  
Speaker, Dr. S. M. BERRY  
(Secretary, Congregational Union)

**3.0 A Symphony Concert**  
Relayed from the Winter Gardens, Bournemouth  
No. XXI of the Thirty-fourth Winter Series  
THE Bournemouth Municipal Augmented  
ORCHESTRA  
Conducted by Sir DAN GODFREY  
ANATOLE MELZAK (Violin)

ORCHESTRA  
Overture, 'Land of the Mountain and the Flood'  
*MacCunn*  
Symphony No. 4, in B Minor (The Little One)  
(Homage to Schubert)..... *Holbrooke*  
*(First Performance)*  
Andantino mesto—poco allegro; Poco vivace;  
Adagio—Scherzo

**5.30 The Children's Hour:**  
*(From Birmingham)*  
'Father Time Up to Date'—a Sketch by Mary  
Richards  
Songs by MARY POLLOCK (Soprano)  
Selections by THE MIDLAND PIANOFORTE SEXTET  
(Leader, FRANK CASTELL)

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

**6.30 Jack Payne and the B.B.C. Dance Orchestra**  
LAUNCELOT QUINN (Light Baritone)

**7.30 THE CITY OF BIRMINGHAM ORCHESTRA**  
Conducted by ADRIAN BOULE  
DOROTHY SILK (Soprano)  
Relayed from the Town Hall, Birmingham  
Overture, 'Christ-Elflein'..... *Hans Pfitzner*  
Symphony No. 4, in G..... *Mahler*  
(Vocal Part by DOROTHY SILK)



Devised by ALFRED DUNNING. Tonight from 10.15 to 11.15

Music Specially Composed by Victor Hely-Hutchinson

Out of the dimness of time and over the mist and marshland of history there looms that fabric of human endeavour which we call the City. From Ur of the Chaldees hidden in the ages to the London of tonight the line of man's cities marches across the face of the earth and down the years. Troy Town and Babylon are no more. What will tomorrow bring to this colossus that straddles London river?

ANATOLE MELZAK and Orchestra  
Symphonie Espagnole..... *Lalo*

ORCHESTRA  
Caldicott Suite..... *Harry Farjeon*  
The Blackbird's Song; Homage to the Queen,  
leading to the House that Jack Built; The  
Queen of Hearts (Madrigal); The Drubbing of  
the Knave (Fugue)  
*(First Performance at these Concerts)*

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

FRANK NEWMAN  
Overture, 'The Yeomen of the Guard'..... *Sullivan*  
Entr'acte, 'Poem'..... *Fibich*  
JOSEPH BOURNE (Tenor)  
Annabel Lee..... *Shaw*  
My Dreams..... *Tosti*  
FRANK NEWMAN  
Selection, 'Madam Butterfly'..... *Puccini*  
JOSEPH BOURNE  
The Sea bath its Pearls..... *Matthews*  
Moirá of my Heart..... *Thomson*  
FRANK NEWMAN  
Humoreske..... *Deorak*  
Prize Song ('The Mastersingers')..... *Wagner*  
Ballet Suite, 'Coppélia'..... *Delibes*

**8.35 GABRIEL TOYNE**  
Reading an Excerpt from his 'A Mummer's  
Manual'

**8.50 DOROTHY SILK and Orchestra**  
To my Shepherd I'll be true (Cantata  
No. 92)..... } *Bach*  
I hear now the Flutes (Cantata No.  
206)..... }

ORCHESTRA  
Introduction and Allegro for Strings..... *Elgar*

**9.30 A Recital**

by  
PAUL HERMANN (Violoncello) and DR. VICTOR  
ERNST WOLFF (Pianoforte)

Sonata for Violoncello..... *Vivaldi*  
**9.45 Three Choral Preludes**..... *Bach*  
(Arranged for Violoncello and Pianoforte by  
ZOLTAN KODALY)

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

**10.15-11.15 'THE CITY'**  
'Last week in Babylon,  
Last night in Rome,  
Morning, and in the crush,  
Under Paul's dome.....'  
(See centre of page)

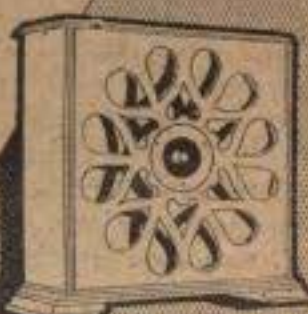
(Thursday's Programmes continued on page 534.)

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# Thursday's Programmes continued (March 7)

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

- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. GWEIDA GRUFFYDD: 'Famous Welsh Women—VIII, Welsh Women who wrote in their Own Language'
- 4.0 London Programme relayed from Daventry
- 5.0 Max Chappell's Band  
Relayed from Cox's Café, Cardiff
- 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 (9.35 Local Announcements)

9.40 **A Concert**  
Relayed from the Assembly Room, City Hall  
HUGHES MACKLIN (Tenor)  
NATIONAL ORCHESTRA OF WALES  
(Cerdodfa Genodlaethol Cymru)  
Leader, ALBERT VOIGSANGER  
Conducted by WARWICK BRAITHWAITE  
Siegfried's Ordeal by Fire... Wagner

10.5 **Cambria**  
Her Songs and Stories  
A Programme arranged by  
FRED E. WEATHERLY, K.C.

MR. WEATHERLY was born at Portishead on the shores of the Bristol Channel, and used to spend many hours looking across the grey waters to the mysterious hills of Wales. As a child he listened to the stories and legends of Wales which his mother used to tell him, and when he began to write songs he found an inexhaustible inspiration in the mountains and valleys of the land to which he feels very much akin.

Songs and Duets by ETHEL DAKIN (Contralto) and WALTER GLYNNE (Tenor)

10.45-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 Bournemouth Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 9.35 Musical Interlude, relayed from London
- 9.40 S.B. from Cardiff
- 10.40-12.0 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
- 3.45 Mrs. Stuart Smith: 'What will be worn this spring'

4.0 London Programme relayed from Daventry

6.0 **Lenten Address**  
The Rev. ERIC SOUTHAM, M.A.: 'Teach us to Pray—IV, When ye pray say, "Give us this day our daily bread"'

- 6.15 S.B. from London
- 6.30 Market Prices for Southern Farmers
- 6.35-12.0 S.B. from London (9.35 Local Announcements)

## 5PY PLYMOUTH. 398.3 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:  
A New Revue  
'ROUNDABOUTS AND SWINGS'

5.15 **The Children's Hour:**  
Another visit of the White Knight by Muriel A. Levy  
Songs by HARRY HOPEWELL and BEATRICH COLEMAN

- 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 (9.35 Local Announcements)

9.40 **A LIGHT CONCERT**  
THE HARMONY FOUR  
FAWCETT EVANS (Entertainer at the Piano).  
ISABEL FANSON (Soprano)

10.35-12.0 S.B. from London

### Other Stations.

#### 5NO NEWCASTLE. 543.9 M. 1,250 KC.

12.0-1.0:—Gramophone Records, 2.30:—Prof. H. M. Halliworth, 'Commerce—VIII, The Banks and the Way in which they Assist Industry and Trade.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 9.40:—Julian Rose (Our Hebrew Friend). 9.55-12.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records, 2.45:—Mid-week Service, conducted by the Rev. J. Mitchell Kerr, B.D. (Woodside Parish Church). 3.0:—Broadcast to Schools, S.B. from Edinburgh. 3.30:—Musical Interlude, 3.45:—S.B. from Edinburgh. 4.0:—A Concert, The Station Orchestra, Adeline Arnelinda (Soprano). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, From the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40:—A Festival Concert, by Recent Winners in Scottish Competitive Festivals, From Edinburgh. Miss Waddell's Children's Orchestra: Old Gaelic Airs (arr. M. Waddell); Molly on the Shore (Grainger). From Glasgow, David B. Robertson (Tenor): War is Hell and trouble (Handel); Go down Moses (Negro Spiritual) (Barleigh); Bonnie wee thing (arr. Fox); Nellie Allen (Soprano); To One who Passed Whistling through the Night (Armstrong Gibbs); The Early Morning (Graham Peck); Where the Lotus Blooms (Morgan). From Aberdeen, James Burr (Bass): Sombre Woods (Lully, arr. A. L.); Ethiopia Saluting the Colours (Wood); Where the Tizra's torrents (Korbay). Glasgow Philharmonic Male Voice Choir: The Ash Grove (arr. Dunhill); Swing low, sweet chariot (Negro Spiritual) (arr. Warrell); The Bonnie Earl o' Moray (arr. Moffatt). 10.35-12.0:—S.B. from London.



**FROM CARDIFF TONIGHT.**  
Hughes Macklin (left) sings during the Concert relayed from the City Hall at 9.40. Fred E. Weatherly has arranged the programme 'Cambria' which will be given at 10.5 tonight.

- 6.0 Bournemouth Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.35 Local Announcements)

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

- 12.0-1.0 **A Ballad Concert**  
S.B. from Stoke  
MARGARETTA MEADEN (Contralto)  
Leaves and the Wind ..... Leoni  
Ships that Pass in the Night ..... Stephenson  
W. T. BONNER (Pianoforte)  
Scherzo in B Flat Minor, Op. 31 ..... Chopin  
K. J. KEY (Bass-Baritone)  
Myself when Young ..... Liza Lehmann  
The Happy Lever ..... Old English  
MARGARETTA MEADEN  
The Connemara Shore ..... Fisher  
The Sweetest Flower that Blows ..... Hawley  
W. T. BONNER  
Shadow Dance, Op. 39 ..... MacDowell  
Le Papillon (The Butterfly) (Concert Study, Op. 18) ..... Lavalée  
Seguidillas, Op. 232 ..... Albeniz  
K. J. KEY  
Leatin' ..... Sterndale Bennett  
The Handy Man ..... Fisher

4.30 **An Orchestral Concert**  
Relayed from Parker's Restaurant  
PARKER'S RESTAURANT ORCHESTRA  
Musical Director, LADDIE CLARKE  
DORIS WOODCOCK (Mezzo-Soprano)

## 2BD ABERDEEN. 511.3 M. 904 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools, S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 3.45:—S.B. from Edinburgh. 4.0:—An Afternoon Concert, D. T. Beattie (Tenor), A. Gordon Fyfe (Pianoforte). 4.30:—Dance Music, relayed from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40:—A Festival Concert by Recent Winners in Scottish Competitive Festivals. 10.35-12.0:—S.B. from London.

## 3BE BELFAST. 502.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.0:—Dance Music, Bob Dryden's Rhythm Boys, relayed from the Plaza. 5.0:—A Violin Recital by May Nesbitt. 5.15:—The Children's Hour. 6.0:—Bournemouth Programme relayed from Daventry (See London). 6.15:—S.B. from London. 7.45:—B.B.C. Orchestral Concert, relayed from the Guildhall, London. Astra Desmond (Dramatic Contralto), Kenneth Ellis (Bass), Symphony Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Tannhäuser' (Wagner). 8.0:—Astra Desmond and Orchestra: The Angel's Fatewell, from 'The Dream of Gerontius' (Elgar); Old Easter Hymn (arr. Frank Bridge). 8.12:—Orchestra: Symphony No. 25 in D (The 'Haydn') (Mozart). 8.32:—Kenneth Ellis and Orchestra: Songs of the Sea (C. V. Stanford). 8.44:—Orchestra: Suite No. 6 (Bach, arr. Henry J. Wood). 9.0:—S.B. from London. 9.40 app.:—Orchestral Concert (continued). Orchestra: Idyl for Strings, Harp, Horns, and Bassoons, 'The Lark in the Clear Air' (Carl Henckell); Reel for Strings, 'Molly on the Shore' (Percy Grainger). 9.50:—Kenneth Ellis; Hinton and Dinton and Mere (J. C. Holliday); The Derby Ram (W. Y. Hurlstone); Homeward to You (Eric Coates); The Drum-Major (Ernest Newton). 10.4:—Orchestra: Overture, 'Mignon' (A. Thomas). 10.15:—'Do You Remember?' A Feature for Dancers. 10.35-12.0:—S.B. from London.



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## “A BLACK SHEEP IN LOVE”



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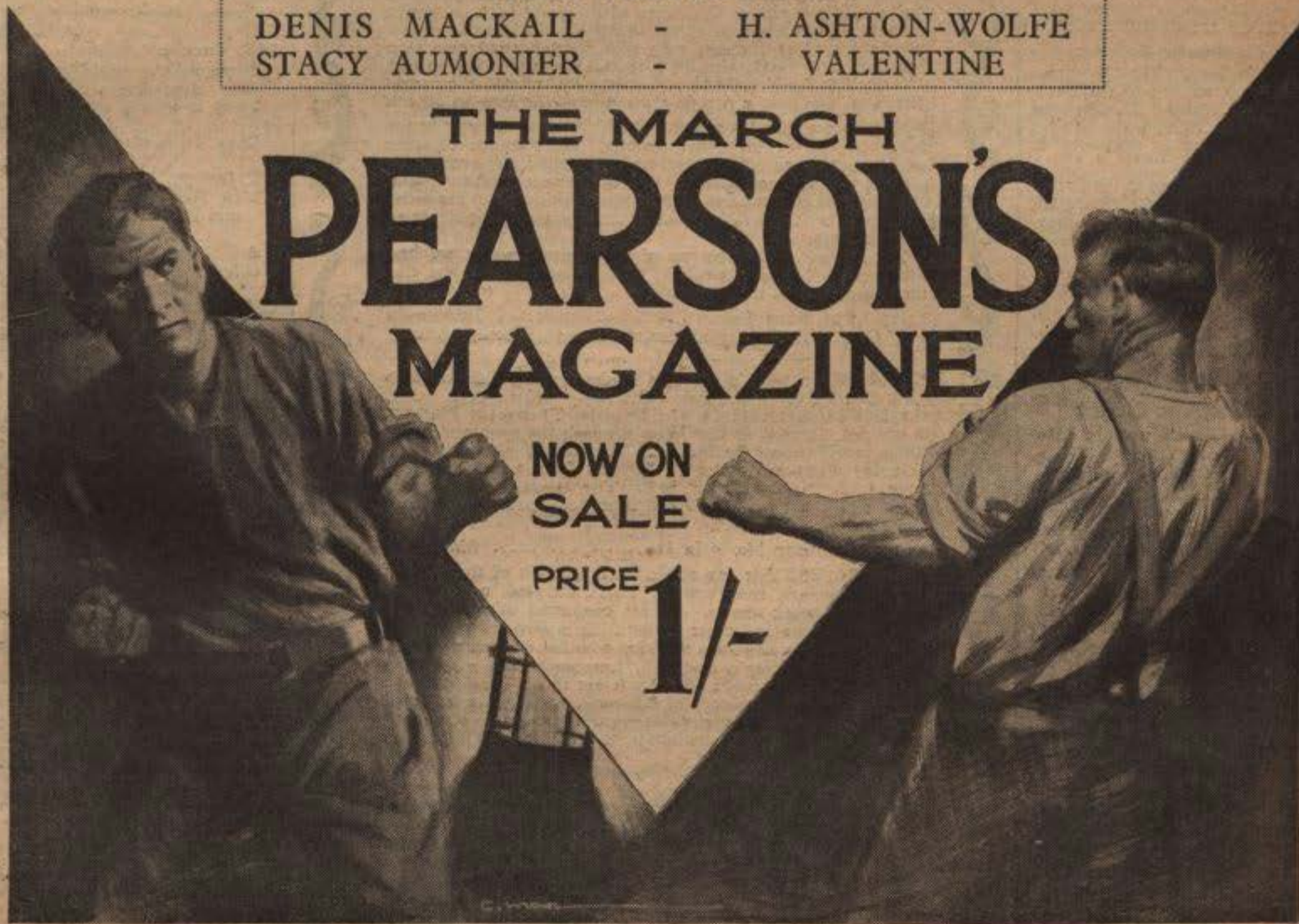
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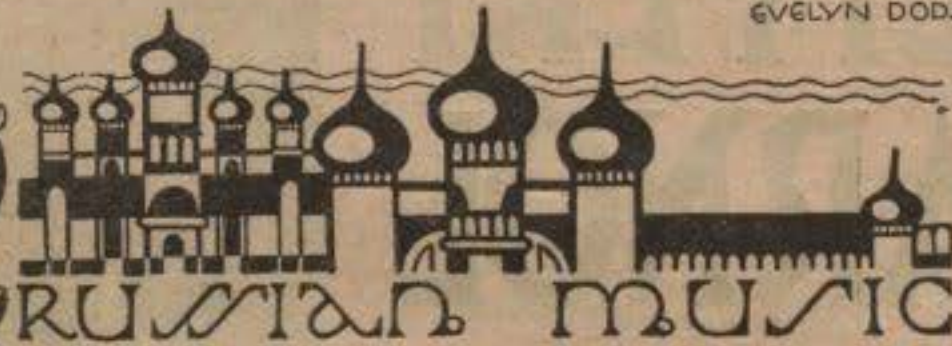
- 10.15 a.m. The Daily Service  
10.30 (Daventry only) TIME SIGNAL, GREENWICH, WEATHER FORECAST  
10.45 (Daventry only) Menus and Recipes  
11.0 (Daventry only) Gramophone Records  
12.0 A Sonata Recital  
MARRIE WILSON (Violin)  
HENRY BRONKHURST (Pianoforte)  
12.30 ORGAN RECITAL  
by J. EDGAR HUMPHREYS  
(Organist and Director of the Choir)  
Relayed from St. Mary-le-bow  
Prelude and Fugue in G... *Bach*  
Air from 'Water Music'  
*Handel, arr. Clutsam*  
Chorale Preludes... *Brahms*  
(a) A Rose breaks into bloom  
(b) O World I e'en must leave thee  
Toccata in G... *Dubois*  
1.0-2.0 Moschetto and his Orchestra  
From the May Fair Hotel

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)—VIII. Special Modifications of British Agriculture'  
2.55 Musical Interlude  
3.0 Mr. J. GRANVILLE SQUIRES:  
'Round the World—The North West Shores of the Mediterranean.' Relayed from Birmingham  
3.20 Musical Interlude  
3.25 Mrs. ANABEL WILLIAMS-ELLIS:  
'Great Discoverers—VIII, Madame Curie'  
3.40 Musical Interlude  
3.45 Concert to Schools  
Under the direction of Sir WALFORD DAVIES  
THE SYBIL EATON QUARTET:  
SYBIL EATON (1st Violin), PIERRE TAS (2nd Violin), RAYMOND JEREMY (Viola), ALLEN FORD (Violoncello)  
CHRISTINE McCLURE (Mezzo-Soprano)  
4.30 FRANK WESTFIELD'S ORCHESTRA  
From the Prince of Wales Playhouse, Lewisham  
5.15 THE CHILDREN'S HOUR:  
'Heigh-ho!' and other Original Songs at the Piano by HELEN ALSTON  
'The Isside Hump'—and how to cure it (Margaret Gibbs)  
The Story of 'Husky'—a very faithful dog (Daphne Steward)  
6.0 Mr. CHARLES W. J. UNWIN,  
'In the Garden'—III, 'How to grow Gladioli'

FRIDAY, MARCH 8  
2LO LONDON & 5XX DAVENTRY  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

EVELYN DODS



At 9.35  
THE WIRELESS SYMPHONY ORCHESTRA  
Leader: S. KNEALE KELLY  
Conducted by NIKOLAI MALKO

THERE is always a special interest in hearing a national programme conducted by a compatriot of the composer's, and Nikolai Malko comes to London as one of the foremost representatives of present-day Russian music. He is Director of the State Academy of Music and Professor of the Leningrad Conservatoire, and in these and other capacities is known as one of the leading champions of up-to-date Russian music. Trained in the school of Felix Mottl, he has all those magnetic qualities of command over his forces which a great conductor must possess, and in Vienna and other parts of Europe where he has appeared, his forceful energy and thoughtful insight into his music have impressed the critics profoundly.

Overture, 'The Maid of Pskov'..... *Rimsky-Korsakov*  
Legend, 'The Enchanted Lake'..... *Liadov*

THE *Maid of Pskov* was Rimsky-Korsakov's first opera; it was first performed in St. Petersburg in 1873, but was afterwards revised, so recently as 1894. The comparative indifference with which the Opera itself is regarded is probably the fault of the rather dry nature of the vocal parts, although the orchestral accompaniment has all Rimsky-Korsakov's richness and brilliance, as listeners may hear in this vivid Overture. The date of its production has a special interest; it was in that year that Rimsky-Korsakov married the gifted pianist who herself played so important a part in the music of the Russian school.

EVEN more than his compatriots, Liadov was at home in the folk-song of his native country. He was one of those who undertook an official survey of folk-music and carried out his task with real enthusiasm. One of the many brilliant pupils of Rimsky-Korsakov, he had the unusual distinction of becoming a Professor in St. Petersburg Conservatoire within a year of leaving it as a student.

The *Enchanted Lake* is one of those pieces which are best described as 'musical pictures,' and its name is all the clue that listeners need to its intention.

Suite, 'The Swan Lake'..... *Tchaikovsky*  
(1) Scene; (2) Waltz; (3) Dance of Swans; (4) Scene; (5) Czardas; (6) Scene

THOUGH similar in name to Liadov's piece, Tchaikovsky's forms quite a contrast. Originally written as a ballet, the first he composed for the Imperial Theatre at Moscow, it was not a success in that form, although the fresh and melodious music cannot be blamed. Tchaikovsky altered it considerably afterwards and in its present form as an orchestral suite it shows him at his best. The Swan in the original ballet was a fair maid who had been enchanted by a wicked magician.

10.20 Symphony No. 5 in D..... *Miaskovsky*

MIASKOVSKY is one of the very youngest of the Russian composers, and Professor Malko has done a great deal to make his work known. He has conducted this same symphony in Vienna and other capitals. It is obviously the work of one who is in earnest, a musician who has originality as well as a thorough mastery of his forces. Less austere and melancholy than most Russian music of today is apt to be, it reminds one rather of the kindly melody of folk-song, especially in its broad first movement and the merry Scherzo with its thought of country ways. The last movement works up to a very big and impressive climax.



9.35  
Dr. Malko  
conducts  
a Concert



- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
6.30 Ministry of Agriculture Fortnightly Bulletin  
6.45 THE FOUNDATIONS OF MUSIC  
MOZART'S PIANOFORTE SONATAS  
Played by ANGUS MORRISON  
7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'  
7.15 Musical Interlude  
7.25 Professor J. E. CROFTS: 'The Adventure of Poetry—I, The Adventure of Reading Poetry'  
THIS evening Professor Crofts, of Bristol University, starts a series of six talks in which he will examine what we get out of reading poetry, and the varying aspects in which poets of different periods and different schools have regarded their function.  
7.45 A Popular Concert  
THE J. H. SQUIRE CELESTINE OCTET  
THE WIRELESS CHORUS:  
Chorus Master, STANFORD ROBINSON  
OCTET  
Excerpts from 'Peter Pan'  
*John Crook*  
7.55 CHORUS  
It was a Lover and his Lass  
*Morley, arr. J. F. Bridge*  
There is a Lady sweet and kind  
*Thomas Ford*  
Come, let us sing a roundelay  
*William Beale*  
8.2 OCTET  
Two Hungarian Dances (in G and D Major)  
*Brahms, arr. Robertson*  
A Potted Concert in One Item (Eight Melodies in Eight Minutes)  
*arr. Willoughby*  
8.20 CHORUS  
Drink to me only with thine eyes... } *arr. Leslie*  
Early one morning } *Woodgate*  
8.26 OCTET  
Aria on the G String  
*Bach, arr. Sear*  
Funeral March of a Marionette  
*Gounod, arr. Sear*  
8.38 CHORUS  
Here's a paradox for lovers ('Tom Jones')..... *German*  
Wisdom and Folly ('The Rebel Maid')..... *Phillips*  
8.45 OCTET  
Everybody's Melodies  
*arr. J. H. Squire*  
Rose in the Bud  
*Dorothy Forster, arr. Sear*  
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN  
9.15 Topical Talk  
9.30 Local Announcements; (Daventry only) Shipping Forecast  
9.35 Russian Symphony Concert  
(See centre of page)  
11.0-12.0 DANCE MUSIC: ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant



# FRIDAY, MARCH 8

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 ORGAN RECITAL  
From St. Botolph's, Bishopsgate  
JOHANNA VOLLEERS (Soprano)
- 4.0 Jack Payne and The B.B.C. Dance Orchestra  
LAUNCELOT QUINN (Light Baritone)  
DOROTHY McBLAIN  
(The Girl who Whistles in her Throat)
- 5.30 The Children's Hour:  
(From Birmingham):  
'LEGEND LAND OF THE WESTERN ISLES'  
The Story Teller, MARTIN GILKES  
The Singer, DENNE PARKER  
ARTHUR LINDSAY will Entertain
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'The Black Domino'.... Auber  
Selection, 'La Poupée' Audran

ALTHOUGH there has never been anything in music quite like the Gilbert and Sullivan Operas of which England is so justly proud, the association of Auber as composer and Scribe as librettist was as nearly a parallel as it is possible for the French idiom to achieve. There are several points of difference, as well as of resemblance, notably this, that the two produced quite a number of serious as well as comic operas. But it is the latter alone which survive, and these only in such fragments as this Overture.

Auber had a deft hand, too, in sketching the personalities of his characters, in the music he gave them to sing. And his music is so full of those qualities of brightness and good humour of which a harassed world is sorely in need that it is a real misfortune to have them relegated, as they are, to neglect and forgetfulness.

- 6.55 BOOTH UNWIN (Bass)  
She alone charmeth my sadness..... Gounod  
The Arrow and the Song..... Balfe  
ORCHESTRA

- 7.18 UNA TRUMAN (Piano-forte)  
Autumn..... Chaminade  
Waldearanschen (Forest Rustlings)..... Liszt  
ORCHESTRA

A PRINCESS OF KENSINGTON, with a libretto by Basil Hood, followed *Merric England*, in which he had also collaborated with German, in 1903. It is a charming fantasy in which a whimsical humour like Gilbert's is blended with something like the fancy of Sir James Barrie, and romance is woven into the fabric of modern London life with a subtle and delicate charm. German's music fits the story in the same happy way that Sullivan's music seems inseparable from Gilbert's inimitable nonsense, and the Opera promised at first to carry on the long series of Savoy successes, with the brightest of hopes for a still further series. And yet, although it was warmly welcomed later too, when the

d'Oyly Carte people took it on tour, it has not contrived to hold the stage, and except in the form of such selections as this, is almost never heard.

- 7.39 BOOTH UNWIN  
Sea Fever..... Ireland  
Polly..... Squire  
Out where the big ships go..... Hewitt  
UNA TRUMAN  
To the Sea..... MacDowell  
Water Mirrors..... James Lyon  
Valse..... Harry Hodge  
ORCHESTRA  
March, 'Admirals All'..... Bath

### 8.0 'The Web'

S.B. from Manchester  
A Play in Three Acts  
by T. STIRLING BOYD  
Produced by VICTOR SMYTHE

- Rosie, a Maid..... LUCIA ROGERS  
Nancy Holland..... EDITH TOMS  
The Rev. John Valley, the Vicar..... TOM WILSON  
Mabel Carnegie, Alan's Wife..... HYLDA METCALF  
Alan Carnegie..... IVAN BRANDT  
Roger Heathcote..... CHARLES NESBITT  
A Police Officer..... EDGAR LEWIS  
Mr. Haddon, Alan's Junior Counsel..... W. E. DICEMAN  
A Warder..... J. P. HANNEN  
Sir James Blain, K.C., Alan's Leading Counsel..... D. E. ORMEROD  
Mr. Eldridge, Alan's Solicitor..... HAROLD CLUFF  
Mr. Sefton, K.C., Leading Counsel for the Crown..... LEO CHANNING



IVAN BRANDT plays the leading part in *The Web*, which 5GB is relaying from Manchester tonight.

- An Usher..... F. A. NICHOLS  
Mr. Justice Barker, the Judge..... GEORGE BERNARD SMITH

- The Clerk of the Assize..... MICHAEL VOYSEY  
The Foreman of the Jury..... J. EDWARD ROBERTS  
Mr. Semple..... HECTOR R. WILLIAMS  
Counsel, Warders, Ushers, Jurymen, etc.

Entr'actes played by THE NORTHERN WIRELESS ORCHESTRA

Act I:  
Scene 1: Alan Carnegie's cottage in the country, on the evening of June 7  
Scene 2: The same: Two days later

Act II:  
Scene 1: A room in a Prison. The following November  
Scene 2: A Court of Justice. Four days later  
Scene 3: The same. Two hours later

Act III:  
Scene 1: Alan's cottage. Three weeks later—December  
Scene 2: The same. A fortnight later—January  
The action takes place in England at the present day

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: CRO'S CLUB BAND under the direction of RAMON NEWTON

- 11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

(Friday's Programmes continued on page 538.)

### 8.0 A Play from Manchester

-and 6 months ago she couldn't play a note!

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"About 2 years ago I had treatment from you for my son, then aged 6 years, for enlarged tonsils. I have had no trouble at all with his throat since, your treatment has been a complete cure. He was recently medically examined here where particular attention is given to throat, nose and ears, and I was told he was perfectly healthy."  
"Yours very sincerely, D. G."

From a gentleman aged 76 years, 2 years after treatment.  
"I was a great sufferer for more than 20 years from nasal and bronchial catarrh. I was a bed weak and worn out and felt myself lost to the world. Yet what a wonderful recovery under your treatment. A really remarkable case, considering how ill I was. I cannot express my feelings of gratitude for what you did for me as well as for my present state of good health."  
"Your grateful patient, K. C."

**Operation for Septic Tonsils avoided.**

This lady was leaving for the East in a month. She was always tired, had constant headaches, and rheumatic pains. Her tonsils were very septic and she was told that an immediate operation was essential. She came to me for treatment and within a week felt a new woman, no longer tired, no headaches, and no rheumatism. I have just had a letter from her posted on her arrival in which she says:—"My throat has caused me no trouble whatsoever. I am very satisfied indeed with your treatment.—With kind regards, Yours sincerely, I. S."

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**Friday's Programmes continued (March 8)**

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 John Stean's Carlton Celebrity Orchestra Relayed from the Carlton Restaurant
- 5.15 The Children's Hour
- 6.0 Mr. J. KYRLE FLETCHER: 'Village Histories—Trellech'
- 6.15 S.B. from London
- 7.45 Music of Spain

THAT Spain is rich in music of its own has long been known to travellers there, particularly to those who have wandered off the usual tourist's track and seen something of the unspoiled and unsophisticated peasant folk. In Catalonia and Andalusia more than in other parts, there can still be heard folk-songs and dances which have probably undergone very little change in being handed down through generations from one singer or guitar player to another. In recent times Spanish musicians have done much in the way of collecting and arranging these fine old tunes, and listeners have had a good many opportunities of hearing such music as de Falla and Granados delight in giving to us. Vivid rhythm is their strongest characteristic, and it is often easy to imagine the thrummed guitar accompaniment to which these tunes were first sung. Even many of the dance tunes were probably sung as well as played, and, indeed, are still to this day.

But, apart from its own native music, Spain has been responsible—though it is a responsibility which the country may not always be willing to accept—for much so-called Spanish music, in which composers of other races have sought to capture its picturesque charm. In Spain they would no doubt tell you that these were somewhat superficial imitations, in the same way in which the Celtic races despise all attempts by the mere Saxon to understand their idiom. But, Spanish or no, the result is very often gay and sparkling music with something of the vivacity which one associates with the sunny South.

**THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)**

Spanish Dance, No. 3 ..... *Arbos*  
Spanish Scenes, No. 2 ..... *Adams*

**SANTA and BARBARA (Spanish Operatic Duo)**  
Songs and Serenades from the South

**TRIO**  
Spanish Pictures, No. 3 ..... *Breton*  
Spanish Dance, No. 2 in C ..... *Moszkowski*

8.20 BENNY and his PALAIS DANCE BAND Relayed from the Celtic Rooms  
LEONARD HENRY (Entertainer)  
BENNY and his PALAIS DANCE BAND (continued)

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

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

**6BM 286.5 M. 1,040 KC. BOURNEMOUTH.**

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

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

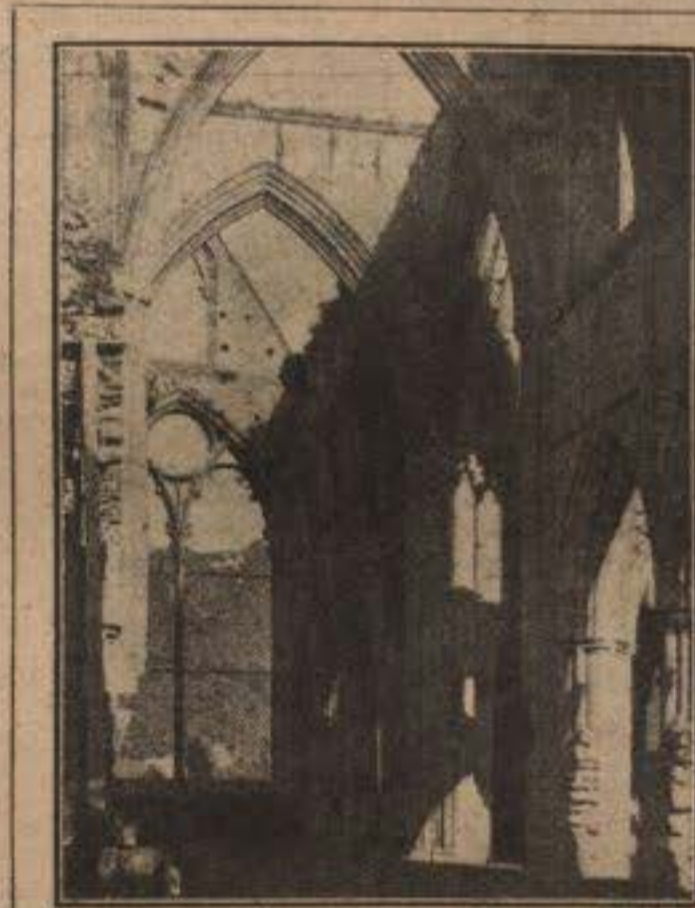
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:  
A Programme of Mysteries  
Strange people with strange ideas will give strange items

6.0 London Programme relayed from Daventry

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

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

- 3.0 Broadcast to Schools  
S.B. from Liverpool
- 3.20 London Programme relayed from Daventry
- 3.40 The Northern Wireless Orchestra  
WALTER WILLERSON (Tenor)
- 5.15 The Children's Hour  
S.B. from Leeds
- 6.0 Alan Griff  
Reading a fabulous tale, 'The River'
- 6.15 S.B. from London
- 7.45 JULIAN ROSE  
(Our Hebrew Friend)
- 8.0 'The Web'  
A Play in Three Acts by T. STIRLING BOYD  
Produced by VICTOR SMYTHE  
(See 5GB Programme.)
- 10.0 WEATHER FORECAST, NEWS. S.B. from Daventry Experimental
- 10.15 Local Announcements  
(Manchester's Programme continued on page 539)



J. Payne.

**SUNLIGHT IN TINTERN ABBEY.**

The ruins of Tintern Abbey, the monks of which were once landlords of the village of Trellech, about which Mr. J. Kyrle Fletcher talks from Cardiff this evening. It is of interest to recall that Trellech was part of the estate of Walter FitzRichard, founder of Tintern Abbey.





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**Programmes for Friday**  
 (Manchester Programme continued from page 538.)  
 10.20-11.0 The Kreutzer Sonata (Op. 47)  
 (Beethoven)  
 ENID BRIDGE (Pianoforte)  
 JOHN BRIDGE (Violin)

**Other Stations.**

**5NO NEWCASTLE** 243.9 M. 1,250 KC.  
 2.30:—London. 5.15:—The Children's Hour. 6.0:—Jennie Forster (Soprano). 6.7:—McQuire Kemp (Baritone). 6.15-11.0:—London.

**5SC GLASGOW.** 401.1 M. 748 KC.  
 2.30:—Edinburgh. 2.45:—Musical Interlude. 2.50:—Edinburgh. 3.10:—Musical Interlude. 3.15:—A Play for Schools. James I of Scotland (Bain). 4.0:—Edinburgh. 4.45:—Organ Recital. 5.15:—Edinburgh. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Stuart Sanderson: 'Food for the Week-end'.—I. 6.15:—London. 6.30:—Scottish Market Prices for Farmers. 6.45:—London. 7.45:—Symphony Concert, conducted by Sir Henry J. Wood. 9.0:—London. 9.30:—Scottish News Bulletin. 9.35:—Symphony Concert (Continued). 10.20-11.0:—Vaudeville.

**2BD ABERDEEN.** 511.2 M. 964 KC.  
 2.30:—Edinburgh. 2.45:—Glasgow. 2.50:—Edinburgh. 3.10:—Glasgow. 4.0:—The Playhouse Orchestra. 5.0:—Mrs. Percy Bate: 'A Stranger in Florence'.—III. 5.15:—Edinburgh. 5.58:—Birthdays and Letters. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 7.45:—Scottish Programme. The Station Octet. 7.50:—'Bory Aforesaid.' By John Brandane. Presented by the Aberdeen University Dramatic Society. 8.25:—Concert (Continued). 9.0:—London. 9.30:—Glasgow. 9.35-11.0:—London.

**2BE BELFAST.** 302.7 M. 891 KC.  
 12.0-1.0:—Gramophone Records. 2.30:—London. 4.30:—Dance Music. 5.0:—A Violoncello Recital by Marjorie Brown. 5.15:—The Children's Hour. 6.0:—London. 9.35:—Ireland. In Folk Tale and Music. 10.35-11.0:—Dance Music.

**SAMUEL PEPYS, LISTENER.**  
 By R. M. Freeman.  
 Part-author of The New Pepys' Diary of The Great Warr, etc.

Feb. 8.—Having occasion to wait on an acquaintance in Ridgmount Gardens, took tube to Goodge St. Sitting next me in the train 2 men, of whom quoth one, 'Rotten show this at Battersea!' but the other, 'Damn Battersea! Who cares when we've won at Adelaide?' Which methought characteristic of most men this day; few but cheerfull faces anywhere, and all too full of M' Chapman and M' White to trouble themselves about M. Baldwin or M' MacDonald.

In going home by bus, it takes us 10 min. from Goodge St to Oxford St, and other 8 min. on to Cambridge Circus. Speaking hereof with our conductor, he says the drivers do now name Tottenham Court Rd 'Stopping 'em Short Rd,' and they call Cambridge Circus 'Queue Gardens.'

Listening-in this night to Sir T. Beecham's conducting his Delius concert, with a particular joy in hearing of the cuckoo musique, how skillfull a matter is made of bringing the wood-wind into the strings at the beginning of it, and soe, after some delicate hintings at the cuckoo-call, out it comes patt, at last, on the clarinet. Here my wife must needs interrupt with how she hates cuckoos, the very sound of them, the way they deceive the poor little wagg'tays and hedge-sparrows, the same as men deceive women. Whereby, and by the look she gives me in saying it, was fain to remind her of its being the she-cuckoos, not the he', that be the deceivers herein. But she (God save us!) to counter upon me by wanting to know whether this be a concert of musique that we listen to, or a talk on ornithology by Professor Pepys. Which is the barest thing for the sheer face of it that ever I knew even in my wife and to take away my breath almost.

Feb. 9.—Awoke this morning with a throaty rheum and the most horrid tickely cough possible. So sent to the chymist for morphia-and-ipecac lozenges, but may not sell them save to a d's order, onlie the playn ipecac. Which is a devilish thing, the way they cribb and hedge us nowadays, like sucking-children, and what shall be the end of it God knows. My rheum keeping me within, I sat listening, this afternoon, to England v Ireland at Twittenham, very good hearing for audibility, but very bad for Ireland's beating us, albeit but narrowly. Whereby, and by sucking playn ipecac, came as neare being sick, (short of sicking-upp), as ever, I believe, I was in my life.



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**7.45**  
**'The Roosters'**  
from the  
**Kingsway Hall**

**SATURDAY, MARCH 9**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.35**  
**A Turn from**  
the  
**Palladium**

**10.15 a.m.** The Daily Service  
**10.30** (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST  
**10.45-11.0** (Daventry only) 'Home Decorations'—III, Miss JULIA CAIRNS, 'Colour Schemes'  
**1.0-2.0** The Carlton Hotel Octet  
Directed by RENÉ TAPPONNIER  
From the Carlton Hotel

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

**3.0 London Secondary School Music Festival**

Relayed from the Central Hall, Westminster  
THE London Secondary School Music Festival originated at Dulwich High School; for several years a few schools met there annually for competition in singing and instrumental music. In 1925 the Philharmonic Choir took charge of the Festival and developed it, until now some seventy schools and colleges from London and the surrounding counties take part regularly.

Sectional competitions are held, with an adjudicator at each, who criticizes the work, and usually conducts massed singing by the competitors. Finally, the best choirs and orchestras unite to give a Festival Concert such as that which is being broadcast today. Last year the schools united to perform Pergolesi's *Stabat Mater*.

In the past there has been little opportunity or encouragement to boys and girls leaving school to continue their choral singing and orchestral playing. In order to remedy this, the Philharmonic Choir has formed a Junior Philharmonic Choir and a Junior Orchestra for Secondary School boys and girls to join when they leave school at the age of eighteen (or college later). The Choir is trained by Mr. Charles Kennedy Scott, Conductor of the Philharmonic Choir, to whom this whole musical scheme is largely due; and the Junior Orchestra meets under Mr. Ernest Read at the Royal Academy of Music. Those wishing to join either body should write to Miss B. Callender, M.A., County Secondary School, Bormondsey, London, S.E.16.

**MIDDLE SCHOOL CHOIRS**  
Come see where golden-hearted Spring... *Handel*  
It was a Lover and his Lass *Morley, arr. Rathbone*  
**GIRLS' SELF-TRAINED CHOIRS**  
Under the Greenwood Tree... *Arne*  
Virtue... *Stanford*  
**GIRLS' SENIOR CHOIRS—SOUTH-EAST AND WESTERN UNITS**  
Thou Crownest the Year... *Bach*  
**BOYS' CHOIRS**  
In Derry Dale... *Geoffrey Shaw*  
Cargoes... *Martin Shaw*

**3.30 A BAND CONCERT**  
FREDA TOWNSON (Mezzo-Soprano)  
PHILLIP RITTE (Tenor)  
CALLENDER'S BAND  
Conducted by TOM MORGAN  
Overture, 'Don Giovanni'... *Mozart*  
Selection, 'Songs of Old Wales'... *arr. Bath*

**3.50 PHILLIP RITTE**  
Not yet... *Gertrude Griseole*  
Gray rocks and grayer seas... *Kate Vannah*  
In the Dawn... *Elgar*

**3.58 BAND**  
Rhapsody, 'On the Cornish Coast'... *Geehl*

**4.10 FREDA TOWNSON**  
To the Children... *Rachmaninov*  
Spring Waters... *Rachmaninov*  
The First Kiss... *Sibelius*

**4.18 BAND**  
Trombone Solo, 'Who is Sylvia?'  
*Schubert, arr. Harkins*  
(Soloist, H. LAYCOCK)  
Barcarolle... *Tchaikovsky, arr. Ord Hume*  
Xylophone Solo, 'Sparks'... *Alford*  
(Soloist, V. GREENER)

**4.32 PHILLIP RITTE**  
Those azure eyes... *Garnet Wolseley Cox*  
With you... *Harry Charles*  
Over the Mountains... *Quilter*

**6.45 THE FOUNDATIONS OF MUSIC**  
MOZART'S PIANOFORTE SONATAS  
Played by ANGUS MORRISON  
**7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'**  
**7.15 Sports Talk**  
**7.30 SURPRISE ITEM**

**7.45 A Popular Concert**  
Arranged by ALLAN BROWN, F.R.C.O.  
Relayed from the Kingsway Hall  
THE 'ROOSTERS' CONCERT PARTY  
ARTHUR MACKNESS (Tenor); SEPTIMUS HUNT (Baritone); PERCY MERRIMAN (Entertainer); WILLIAM MACK (Humorist); KENNETH and GEORGE WESTERN (Entertainers)



THE 'ROOSTERS' AGAIN TONIGHT.

This concert party, whose popularity dates back to the war years, will be heard in the concert relayed at 7.45 from the Kingsway Hall.

THE 'ROOSTERS'  
Roosters Calling  
Concerted, 'In the Days of Old King Cole'... *Kenneth and George Western*  
Concerted, 'Hats off to the Navy'... *George Western*  
ARTHUR MACKNESS, PERCY MERRIMAN and KENNETH WESTERN  
Trio, 'Aren't we all?'  
*Kenneth and George Western*

KENNETH and GEORGE WESTERN  
In a trifle of their own  
Original Army Sketch  
'Defaulters'  
(Percy Merriman)  
Officer... ARTHUR MACKNESS  
Sergeant-Major... SEPTIMUS HUNT  
Defaulters { WILLIAM MACK  
PERCY MERRIMAN  
GEORGE WESTERN  
KENNETH WESTERN

ALICE LILLEY (Soprano)  
Recit. and Aria, 'Adonais'  
(An Elegy)... *Landon Ronald*  
ALLAN BROWN (Organ)  
Solo on the Grand Organ

Organ Sonata No. 6, in B Minor, Op. 86 (First Movement)... *Guilman*  
GRACE IVELL and VIVIAN WORTH will Entertain  
My Ohio Home  
For Evermore  
I'm Crazy over you  
Nobody's fault but your own  
A Hundred Years from now  
BARRINGTON HOOPER (Tenor)  
O Vision Entrancing... *Goring Thomas*

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

**9.15 Mrs. STEPHEN KING-HALL: 'Experts—and how to use them'**

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

**9.35 Vaudeville**  
JULIAN ROSE (Our Hebrew Friend)  
YVETTE DARNAC (Light Ballads)  
STAINLESS STEPHEN (Comedian)  
PAULINE and DIANA (Instrumental Duets)  
A VARIETY ITEM  
from  
THE LONDON PALLADIUM

**10.35-12.0 DANCE MUSIC: Ambrose's BAND from the May Fair Hotel**

**4.40 BAND**  
Excerpts from 'The Flying Dutchman'... *Wagner*

**4.54 FREDA TOWNSON**  
The fields are full... *Armstrong Gibbs*  
Liebesbotschaft (Love's Message)... *Schubert*  
Gretchen am Spinnrade (Margaret at her Spinning Wheel)... *Schubert*

THIS song sets before us the incident with which opera-goers are familiar in Gounod's *Faust* where Marguerite sits at her spinning-wheel and meditates on the lover of whom she knows but little except that he has won her whole heart and that her peace of mind is for ever gone.

**5.2 BAND**  
Ballet Suite, 'Carnival'... *Denis Wright*  
Procession: Grotesque; Interlude; Revelry  
(First Public Performance)

**5.15 THE CHILDREN'S HOUR:**  
A Play, entitled 'THE DJINNIER'—one of the remarkable adventures of Professor Tillot, written specially for broadcasting by C. E. HODGES

**6.0 Musical Interlude**

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

**6.40 Musical Interlude**



# SATURDAY, MARCH 9

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 8.0 Popular Celebrity Concert

**2.30 A Children's Concert**  
THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by ADRIAN BOULT  
Relayed from the Town Hall, Birmingham  
Overture, 'The Barber of Seville' ..... Rossini  
Minuet and Trio (Symphony No. 88) ..... Haydn  
Rondo ..... in G)  
Suite, 'Casse-Noisette' ('The Nut-Cracker')  
Tchaikovsky  
Wedding March, 'Coq d'Or' ('The Golden  
Cockerel') ..... Rimsky-Korsakov

**3.45 An Instrumental Programme**  
(From Birmingham)  
THE FREEMAN PIANOFORTE QUINTET  
Three Irish Pictures ..... Ansell  
W. A. CLARKE (Bassoon)  
Polonaise ..... Jacobi

**4.0 QUINTET**  
Chanson Italienne (Italian Song) ..... Drigo  
The Grasshopper's Dance ..... Bucalossi  
W. A. CLARKE  
The Red Prince ..... Schirmer  
QUINTET  
The Whispering of the Flowers ..... Von Blon  
Amoretentanz ..... Gung'l

**4.30 THE DANSANT**  
(From Birmingham)  
PRIESTLEY'S 'VAUDEVILLE FOUR' BAND  
CHRISSE STODDARD and ALFRED BUTLER  
Present 'Further Pleasant Memories'—this time  
they concern Peter, Peggy and a Production

**5.30 The Children's Hour:**  
(From Birmingham)  
Another 'Housemaster' Yarn  
Songs and Duets by CHRISSE STODDARD  
(Soprano)  
and ALFRED BUTLER (Baritone)

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

**6.40 Sports Bulletin (From Birmingham)**

**6.45 Light Music**  
GLADYS HAY DILLON (Soprano)  
REGINALD KING  
and his ORCHESTRA

Selection, 'Eugen Onegin' ..... Tchaikovsky  
Carmina ..... Reginald King  
GLADYS HAY DILLON  
Tell me where is Fancy bred .... Lisa Lehmann  
Little Lady of the Moon ..... Eric Coates  
Love in the Woods ..... Landon Ronald

ORCHESTRA  
Garden in the Rain .. Carrol Gibbons, arr. R. King  
Malaguena ..... Maszkowsky  
The Song I Love .. De Sylva, Brown and Hen-  
derson, arr. R. King  
Musical Snuff Box ..... Liadov  
Sleepy Tune ..... K. A. Wright

GLADYS HAY DILLON  
Don't come in, Sir, please ..... Cyril Scott  
Song of the Nightingale ..... } Phillips  
Sail my Ships ..... }  
ORCHESTRA  
Pearl o' Mine ..... Fletcher  
Someday, somewhere, we'll meet again  
Rapes and Pollock, arr. R. King  
Dance of the Dwarfs ..... Grieg  
How can I help loving you  
R. Morgan, arr. R. King  
Liebesfreud (Love's Joy) ..... Kreisler

**8.0 Popular Celebrity Concert**  
Relayed from the Central Hall, Birmingham  
ALBERT SAMMONS (Violin)  
OLIVE GOFF (Soprano)  
GERALD MOORE (Pianoforte)

**9.0 Two First Performances**  
THIS programme has a personal interest,  
consisting, as it does, of the most important  
works as yet produced by two young composers  
who are close and life-long friends.

#### I 'Ode to Death'

For Tenor Solo, Chorus and Orchestra  
Poem by WALT WHITMAN  
Music by JAMES CHING  
JOHN ADAMS (Tenor)

JAMES CHING, the composer of this 'Ode to  
Death,' which is now being performed for  
the first time, is happily known to listeners as  
a solo pianist, and one or two smaller pieces of his  
have already been broadcast. He tells us that not  
only has Walt Whitman's poetry always claimed  
his interest, but that these words, beginning  
'Come lovely and soothing death' have a specially  
profound significance for him; he was himself  
on the point of death shortly before composing  
the work.

#### II 'A Skye Symphony'

By STANLEY WILSON  
Andante con moto—Allegretto—allegro vivace.  
Andante sostenuto; Allegro giacoso; Moderato  
animato.

THE composer of this Symphony was only  
fifteen when he won an open Scholarship  
for Composition at the Royal College of Music,  
where he studied with the late Sir Charles Stan-  
ford. He is now Music Master at Ipswich School,  
and his published works include a string quartet,  
a Ballet Suite, an Evening Service, part songs,  
songs, and pianoforte pieces.

The 'Skye Symphony' was composed in the  
autumn of 1927 and gained a Carnegie Award in  
the following year. The composer explains that  
it is rhapsodical in character but has yet classic  
principles. There is one principal motive which  
pervades the whole work; heard in different  
ways and moods its phrases have a special signi-  
ficance. It is the impression of the Island in  
general that it seeks to express rather than any  
definite details.

THE BIRMINGHAM STUDIO CHORUS  
and AUGMENTED ORCHESTRA  
Leader, FRANK CANTELL  
Conducted by JOSEPH LEWIS

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

**10.15 Sports Bulletin (From Birmingham)**

**10.20 From the Musical Comedies**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Rustic Dance ('Airs and Graces') .. Monckton  
Selection, 'Lady be Good' ..... Gershwin

**10.30 MARJORIE DIXON (Soprano) and Orchestra**  
A Mountain Stood ('A Princess of Kensington')  
German  
I love my Love with an A. ('The Girls of Gotten-  
burg') ..... Caryl  
What are Names? ('Monsieur Beaucaire')  
Messenger

ORCHESTRA  
Fox-trot, 'Tell me More' ..... Gershwin  
Tango, 'Phyllis' ('The Girl from Utah') Rubens

**10.54 MARJORIE DIXON and Orchestra**  
The Gipsy Bride ('The Gipsy Princess') Kalman  
American Courtship ('The Marriage Market')  
Jacobi

**11.3-11.15 ORCHESTRA**  
Selection, 'Hit the Deck' ..... Youmans  
(Saturday's Programmes continued on page 542.)



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# Saturday's Programmes continued (March 9)

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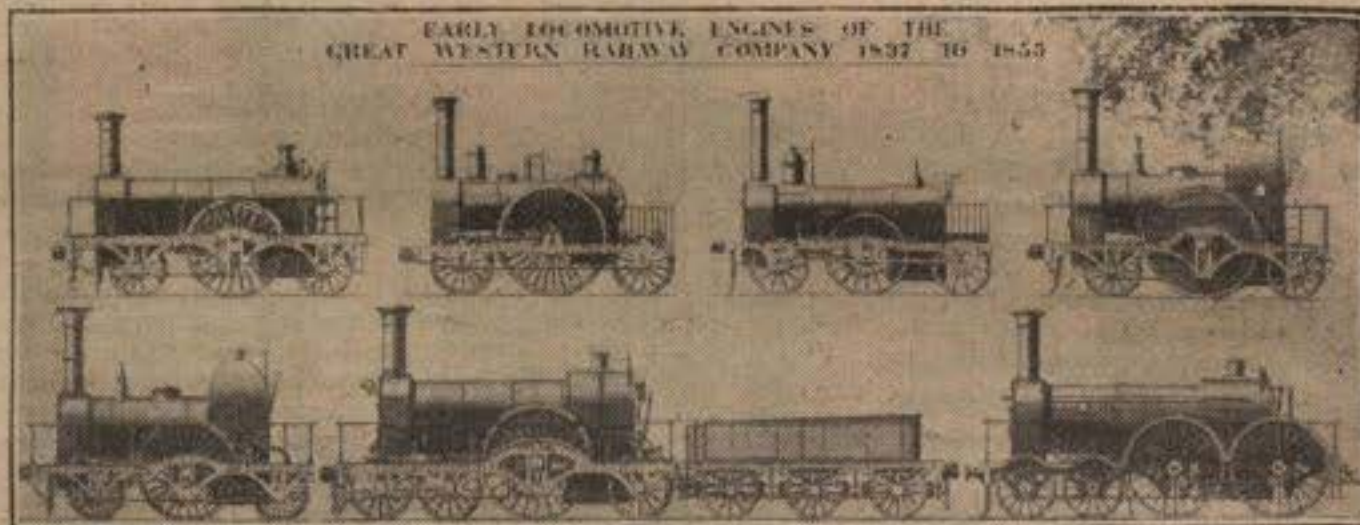
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5WA	CARDIFF.	323.2 M. 928 KC.	5SX	SWANSEA.	294.1 M. 1,020 KC.
12.0-12.45	A Popular Concert Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (Cerddorfa Gonedlaethol Cymru) Overture, 'Rienzi' ..... Wagner Selection, 'Madame Butterfly' ..... Puccini, arr. Tavan Suite, 'The Language of Flowers' ..... Cowen		12.0-12.45	S.B. from Cardiff	
3.30	London Programme relayed from Daventry		3.30	London Programme relayed from Daventry	
5.0	Max Chappell's Band Relayed from Cox's Café		5.15	S.B. from Cardiff	
5.15	The Children's Hour		6.0	London Programme relayed from Daventry	
6.0	London Programme relayed from Daventry		6.15	S.B. from London	
6.15	S.B. from London		6.40	S.B. from Cardiff	
6.40	Sports Bulletin		6.45	S.B. from London	
6.45	S.B. from London		7.0	Mr. W. H. JONES: 'Old Time Travelling' in South Wales—III, Early Railway Reminiscences: MR. JONES will describe the beginning of railways in South Wales in 1850 and, in particular, he will tell the reason for the placing of stations at inconvenient spots.	
			7.15	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	



EARLY LOCOMOTIVE ENGINES OF THE GREAT WESTERN RAILWAY COMPANY 1837 TO 1855

### EARLY LOCOMOTIVES OF THE GREAT WESTERN RAILWAY.

These early locomotives are typical of those in use during the early days of the great railway that runs through Wales. Mr. W. H. Jones will describe the first railway in South Wales from Swansea at 7.0 this evening.

7.0	S.B. from Swansea
7.15	MR. L. E. WILLIAMS: Topical Sport
7.30	S.B. from London
7.45	A Popular Concert Relayed from the Assembly Room, City Hall NATIONAL ORCHESTRA OF WALES (Cerddorfa Gonedlaethol Cymru) Leader, ALBERT VOORSANGER Conducted by WARWICK BRAITHWAITE Overture, 'Ray Blas' ..... Mendelssohn JOSEPH FARRINGTON (Bass) and Orchestra Le Turbini e fornietichi ('La Gioconda') ..... Ponchielli ORCHESTRA Traumerei (Dreaming) ..... Schumann Minuet ..... Boccherini Ride of the Valkyries ..... Wagner HAROLD FAIRHURST (Violin) and Orchestra Concerto in A Minor ..... Vivaldi ORCHESTRA Ballet Music, 'Polyeucte' ..... Gounod JOSEPH FARRINGTON and Orchestra She alone charmeth my sadness ('Irene') Gounod ORCHESTRA The Voice of the Bells ..... Lwigini Polonaise ('Eugene Onegin') ..... Tchaikovsky
9.0-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.
12.0-1.0	Gramophone Recital	
3.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Sports Bulletin	
6.45	S.B. from London	
7.15	Miss A. B. GRACE: 'On Learning to Fly'	
7.30-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	
5PY	PLYMOUTH.	396.3 M. 757 KC.
12.0-1.0	A Gramophone Recital of INSTRUMENTAL and ORCHESTRAL FAVOURITES Overture, 'Zampa' ..... Hicold Intermezzo and Oriental March 'The Merchant of Venice' Suite ..... Rossini Nocturne in G Op. 37, No. 2 ..... Chopin Torch Dance ('Henry VIII') ..... German Bacchante ('Tales of Hoffmann') ..... Offenbach Killarney ..... } Balfe, arr. Scar Come into the Garden, Maud .. } Minuet in G ..... Paderewski Valse-Caprice ..... Rubinstein Romance in G ..... Svendsen When day is done ..... De Sylva and Katscher	
3.0	London Programme relayed from Daventry	
5.15	The Children's Hour: The Flowers that bloom in the spring—we make a bouquet of these heralds (Plymouth Programme continued on page 545.)	





**GIBBS SHAVING CREAM CREAMY-BUBBLE BARRAGE MEETS BRISTLE FORCE**

LATEST BULLETIN

EARVIEW Feb. 28th (7.06 Pip Emma)

Overwhelmingly superior Bristle force wilted and gave ground when Brigade turned on Gibbs Creamy Bubble barrage. Razor line following up, made clean sweep of entire sector. Only casualty was a Brass-Hat who got into Front Line by mistake. Hit in head—not hurt.

**Gibbs SHAVING CREAM**  
*The Cream of Shaves*

1/- and 1/6 per Tube

BRITISH MADE

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

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

Get Gibbs Shaving Cream on your side and victory is assured over the toughest beard that ever raised a bristle. Gibbs Shaving Cream attacks with lightning swiftness. The lather is all over the beard in a few seconds. Quickly the rich creamy bristle-softening mass of bubbles multiplies to 22½ times the weight of the cream used. Gibbs Creamy Bubble Lather makes the razor's work ridiculously easy. The Cold Cream in Gibbs ensures the smooth, soothed, satiny after-shave feeling of the Gibbs shave. It works into the pores healing minute abrasions and restoring the natural suppleness to the skin.

**SAMPLE OFFER**  
**Trial Tube and Trial Stick**

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

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**How I made £2 a week regular extra income for 3 years**

Dear Sirs,—Just over three years ago I bought a Golden Fleece Knitting Machine and it has proved a wonderful investment.

During the past few years I have received from you over £312 in wages for work sent you under my agreement, and have earned quite a nice sum by selling work locally. Your machine and work guarantee have proved a very great boon. I am able to turn all my spare time half hours into money by having my machine always at hand. I bless the day when I first heard of your offer of employment.

Yours faithfully, L. READER.

To the South British Manufacturing Co.

The above is a copy of a letter received from Mrs. Reader, the original of which—and many others like it—can be seen at our office. These letters are proof that the Golden Fleece Knitting Machine can help you to a larger income.

It's the extra money that makes all the difference. Your income may be steady, but you cannot earn your way in the fact that something more every week would be a great help. The Golden Fleece Knitting Machine has enabled thousands of women who cannot go out to work to find profitable occupation by their own fingers. How do they do it? Simply by knitting hosiery. Not by the old slow process of hand-knitting, but by using the up-to-date Golden Fleece Knitting Machine, which can turn out a pair of fine seamless wool socks in half an hour. Some experts produce a sock in ten minutes.

**GUARANTEED EMPLOYMENT**

Every Golden Fleece worker is guaranteed a constant market for the hosiery she knits.

The South British Manufacturing Company, who supplies the machine, undertakes for a period of three years. To purchase the entire output of hosiery knitted according to their instructions. All you have to do is to receive the yarn from the Company, knit it up into hosiery and return it, when you will at once receive payment for the wages due to you, together with a new supply of yarn.

Also, think what a mother can do for her family, by making all the hosiery and knitted wear they need. Incidentally, she can save more than the cost of the machine by the money she saves by knitting for herself and her family.

**£20,000 PAID IN WAGES**

During three years the Company has paid £20,000 to home workers for hosiery knitted in their own homes. Every worker has had the right to send his or her entire output of hosiery—knitted to instructions—and has received every week payment for the work done.

The Company has recently introduced a new line of boys' stockings, which are being advertised extensively, and a big demand has already been created, with the result that the Company must have more workers at once.

**500 WORKERS WANTED**

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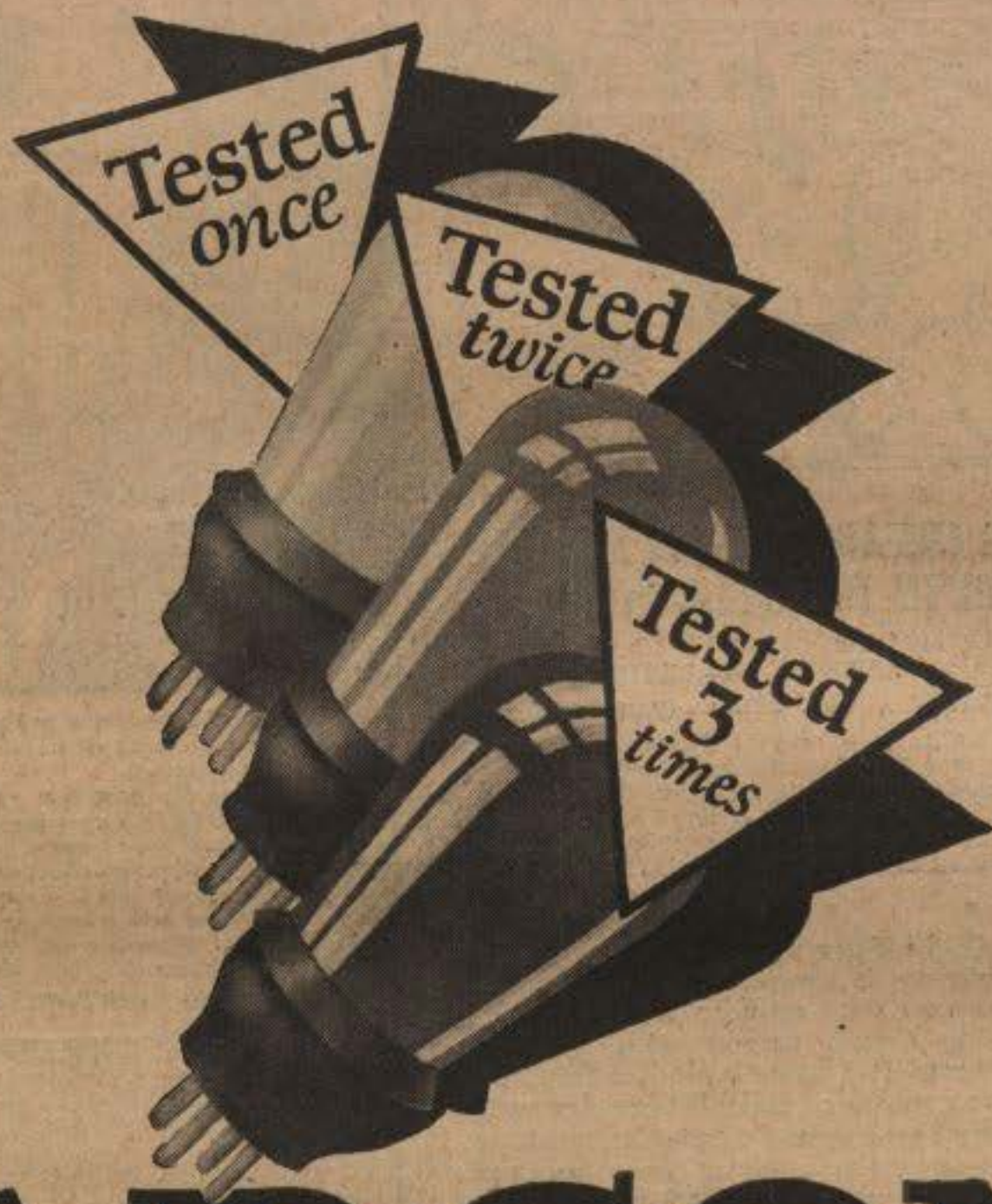
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# Saturday's Programmes continued (March 9)

(Plymouth Programme continued from page 542.)

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

## 22Y MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 The Northern Wireless Orchestra  
J. P. HALL (Dialect Entertainer)
- 3.0 London Programme relayed from Daventry
- 3.30 The Northern Wireless Orchestra  
'The Odd Trick'  
A Mysterious Episode in One Act by  
W. EARLE GREY
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 Mr. T. A. COWARD: 'Bird Migration in Early Spring'
- 7.15 Mr. F. STAGEY LINTOTT: Sports Talk
- 7.30 S.B. from London

## 7.45 A Popular Orchestral Concert

FROM MANCHESTER

THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'The Merry Wives of Windsor' *Niccolai*  
Selection, 'The Gondoliers' (By Request)  
*Sullivan*

FROM LEEDS

8.10 GEORGE LISTER (Yorkshire Comedian)  
My Influenza ..... *Harold Arphorp*  
What a Husband, and a Man  
*Jack Burley and Harry Bull*

FROM MANCHESTER

8.20 ORCHESTRA  
Suite, 'The Two Pigeons' ..... *Message*

FROM LEEDS

8.40 GEORGE LISTER  
Love, Wonderful Love  
*Clifford Seyler and Reginald Morgan*  
I only wish I knew ..... *Raymond Saxe*

FROM MANCHESTER

8.50 ORCHESTRA  
Selection, 'Geneviève de Brabant' .... *Offenbach*

9.0 S.B. from London

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 S.B. from London

## Other Stations.

### 5NO NEWCASTLE. 245.3 M. 1,250 KC.

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms.  
3.0:—London Programme relayed from Daventry. 4.15:—  
Music relayed from Tilley's Blackett Street Restaurant. 5.15:—  
The Children's Hour. 6.0:—London Programme relayed from  
Daventry. 6.15:—S.B. from London. 6.40:—Sports Bulletin.  
6.45:—S.B. from London. 7.45:—Poetry Reading by Leo Dixon.  
8.0:—Part 1 of Concert in Aid of the Lord Mayor's Holiday  
Camp Fund for Poor Children, relayed from the City Hall,  
Northumberland Road. Dora Labette (Soprano), Ben Davies  
(Tenor), Solomon (Pianoforte), William Primrose (Violin),  
Olive Tomlinson (Accompanist), and Community Singers,  
conducted by The Lord Mayor, Councillor Arthur W. Lambert,  
J.P. 9.0:—S.B. from London. 10.35:—Dance Music:  
Tilley's Dance Band relayed from the Grand Assembly Rooms.  
1.15-12.0:—S.B. from London.

### 5SC GLASGOW. 401.1 M. 745 KC.

11.0-12.0:—Gramophone Records. 3.30:—Dance Music  
from the Waldorf. 4.0:—Comedy and Syncope. The Station  
Orchestra. 5.15:—The Children's Hour. 5.58:—Weather Fore-  
cast for Farmers. 6.0:—Organ Recital by S. W. Letch, from the  
New Savoy Picture House. 6.15:—S.B. from London. 6.40:—  
Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—  
S.B. from Edinburgh. 7.15:—Mr. S. Howard Baker: An Eye-  
Witness Account of the International Hockey Match—Scotland  
v. England. 7.30:—S.B. from London. 7.45:—The Glasgow  
Caledonian Strathspey and Reel Society. 'The Auld Scottish  
Fiddlers.' Annual Concert, relayed from the St. Andrew's Hall  
9.0:—London. 9.30:—Scottish News and Sports Bulletin.  
9.35-12.0:—London.

### 2BD ABERDEEN. 311.2 M. 964 KC.

11.0-12.0:—Gramophone Records. 4.0:—A Popular Concert  
relayed from the Sculpture Court, the Art Gallery. The Station  
Orchestra. Hector Monro (Baritone). 5.15:—The Children's Hour.  
6.0:—London Programme relayed from Daventry. 6.15:—London.  
6.40:—Glasgow. 6.45:—London. 7.0:—Edinburgh. 7.15:—  
Glasgow. 7.30:—London. 9.30:—Glasgow. 9.35-12.0:—London.

### 2BE BELFAST. 302.7 M. 991 KC.

2.50:—A Running Commentary on the International Rugby  
Match, Ireland v. Wales, relayed from Ravenhill Park. Com-  
mentator, Wallace Harland (the International Referee).  
4.45 app.:—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.  
7.45:—A Military Band Concert. The Station Military Band,  
conducted by E. Godfrey Brown. Anne Liddell (Contralto).  
9.0-12.0:—S.B. from London.

## THE RADIO TIMES.

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## B.B.C. PUBLICATIONS.

### 'IVANHOE.'

On March 25 and 27 there will be broadcast the seventh of the series of twelve well-known operas, this time *Ivanhoe*, by Sullivan. 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 *Ivanhoe* 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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### '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

THE DELIUS CONCERT—ADMIRERS OF STRAVINSKY—WHERE GEORGE ELIOT WAS BORN—FOR AND AGAINST TREMOLO—THIS DANCE MUSIC.



## OLD FOLKS' PROGRAMMES.

WHY do people in arranging programmes for older folk take it for granted that we had only sentimental ballads and Dora's, forgetting our classical concerts, our Mrs. Poyssers, I am sixty-three and I can recall weekly concerts of chamber music—the Monday and Saturday 'Pops' such as the present generation cannot get; the Philharmonic and Henschel Symphony concerts and the Richter—all predecessors of the Wood Symphony—Promenades or otherwise. In private houses one might hear a Mozart sonata (followed, sad to say, by 'The Maiden's Prayer'), a collection of madrigals and part songs when hosts and visitors were all musical and reader to read at sight than many of the present party-goers, or solos from Handel's Oratorios interspersed with such songs as 'I've been roaming or 'Sally in our alley.' So you see we had sentiment and sentimentality, and whether in music or literature or art the old folk were quite as often among the appreciators of 'highbrow stuff,' though they would have scorned the term and talked simply of classics.—*Bristolian.*

## THE GENIUS OF DELIUS.

THE broadcasting of the Yorkshire-born composer's 'Paris' and other works furnished an interesting comparison with Stravinsky's 'Le Sacre du Printemps' a fortnight previously. The Poem gives a wonderful conception of 'La Ville Lumiere,' and yet one of insight into its historic past equally with its modern garb. Delius works with materials of sombre hues, yet rich textures; not with glittering silks and fragile fabrics. His medium is rather in flowing streams of molten gold, with here and there a glint of precious jewels gleaming in the depths, or in rich folds of velvet embroidered with silver filagree. Paris! but Paris with the dull waters of the Seine flowing through the city with reflections in the sombre tide of the glittering lights above. Waves upon waves of luscious harmony; the full roundness of the horns a background for the delicate tracery of the harp. The sad, but infinitely sweet, cadence of the violins preceding the wild, riotous, penultimate phrase before the semi-sullen close which yet holds a floating melody like a trailing wisp of turquoise cloud against a threatening evening sky.—*A Yorkshire Listener.*

I SHOULD like to express appreciation of the recent Delius programme. May we have another soon? The Announcer's 'Good night, Mr. Delius,' must have stimulated the imagination and sympathies of all who heard it. It was one of those infinitely human touches which differentiate our British programmes from any of the Continental ones to which I listen.—*Pulsator Organum, Doncaster.*

## STRAVINSKY versus DELIUS.

YOUR correspondent, W. R. John, complains of the prominence given to modern foreign composers. I find myself in agreement with his remarks about Stravinsky's music. I wonder what he thought of the Delius programme. Surely Stravinsky's music made rings round that of Delius. Being in the category of the ordinary listener, I found that weird though Stravinsky's music was, I was able to interpret its meaning; as for Delius, he has left me cold.—*H. J. Cornell, 14, Stanley Street, Battersea, S.W.8.*

## MODERN MUSIC.

I FEEL I must express gratitude for the way the B.B.C. is introducing new and unfamiliar music to the public, especially the plays of London concerts. It is a great treat for a provincial to read criticisms upon the performance of a new work, when he has in a sense assisted at the concert where the work was given. The B.B.C. has taught me and many others to appreciate these new developments. We have learnt to enjoy the splendid rhythmic uniling of de Falla and Stravinsky, and although Schönberg and Hindemith are difficult nuts to crack, they always give food for thought to the attentive listener, which is more than can be said for cornet solos or that unhappy noise so silly called 'jazz'.—*Possidon, Hale, Cheshire.*

I KNOW very little about music, but I have an open mind on the subject and I should like to say that the greatest thing that broadcasting has done for me is to introduce me to the work of modern composers, Stravinsky, Hindemith and so on. Good classical music is enjoyable, but the other is a revelation. The music of Stravinsky has alone been worth more than the price of the licence.—*J. R. G. H., Biggleswade.*

## SPLENDID TRANSMISSIONS.

I WANT to congratulate the B.B.C. engineers on their wonderful transmission of the deeper bass tones. On a recent evening we revelled in the Bach preludes, Cedric Sharpe's cello and the request programme. The pedalling of last Sunday's oratorio was a real treat, too—to mention only a few recent instances. A certain music critic has more than once lately apologized for inevitable limitations in the transmission of the lowest tones. If he could hear these tones on our home-made set, he would scrap his own and apologize humbly to the B.B.C. engineers for his aspersions on their ability and achievements.—*P. E. M. Irwin, 2, Leinster Villas, Glenagarry, Co. Dublin.*

## MORE ONE-ACT PLAYS.

MANY thanks for all that is so admirable, but oh! how I do endorse the request of some of your correspondents, 'More plays,' and more and more of those splendid little one-acts, done by the all-round talented 'pro.' that we have so enjoyed—but they are so few and far between.—*Mina Mary Ridge, 38, Nacton, Northampton.*

## THE BIRTHPLACE OF GEORGE ELIOT.

ON reading *The Radio Times*, Southern Edition, of today's date, I notice that on page 108 you print a portrait of 'George Eliot' (Mary Ann Evans) as 'A writer from Wales,' and state that she was born in South Wales. As a great-niece of George Eliot, I wish to inform you that this is incorrect. She was born at the South Farm, Arbury near Nuneaton, in Warwickshire, her father being Robert Evans, of Grid, Nuneaton, land agent to Mr. Charles Newdigate, then M.P. for North Warwickshire, and was only remotely descended from a native of Flintshire, in North Wales, her ancestors having lived in England for at least three generations.—*Edith F. Evans, 12, Adelaide Road, Leamington.*

Amongst other letters received by *The Radio Times*, pointing out this error, are the following: F. Grundy, 114, Marlborough Road, Nuneaton; J. E. Titter, 124, Stratford Road, Sparkbrook, Birmingham; H. Cleaver, The Grange, Caldecote, Nr. Nuneaton; Barbara E. B. Hall, The Grange, Nuneaton; T. G. M. Nuneaton; H. H. Lacy, 8, High Street, Warwick; A. J. Weather, Education Office, Nuneaton; J. A. E. Mottram, Horton Lane, Epsom; Dorothy Thorne, Briarglen, 22, Pitton Street, Nuneaton; Marjorie L. Lehmann, 30 Sumner Road, Harrow-on-the-Hill.

## A REAL TRIBUTE.

MAY I add one more letter of appreciation to the B.B.C., and say what a joy and comfort the wireless was to one who has just passed on? She was an old nurse aged eighty-one, and had lived in our family for fifty-nine years. Every morning she listened to the service at ten-fifteen, even during the last few weeks when very ill. She joined in the amens, and especially the prayers for the recovery of our beloved King.—*E. M., Glos.*

## 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 ANNOUNCER'S COUGH.

I SHOULD like to congratulate your Announcers on their excellently clear voices. Although almost stone deaf, I can hear every word they say. I like also the human touch when an Announcer apologizes for coughing or trips up over the millions as he did last night. This little touch brings humanity into an otherwise rather uncanny invention.—*B. D. Morris, Polperro, Cornwall.*

## ORGAN RECITALS.

PLEASE do not let criticism or alternative attractions stop the organ recitals we enjoy so much. We do not mind the cinema organs, but we find nothing more cheering and uplifting than the fine instruments, players and programmes you are now giving us. The one from the Church of the Messiah on January 24 was splendid. In fact, we should like you to cut out the solo singing that is sometimes interspersed, unless it is that this gives time to recharge the organ bellows. Why let the organist's fingers get cold?—*Chas. E. Halliday, Broom Lodge, Bosses Green, Nr. Newmarket.*

I AM sure the cinema public regard the introduction of the organ as a big step forward. It is much more pleasant than listening to the tinkling of the piano. One must remember the orchestra needs a rest sometimes.—*V. C. Lane, 48, Limes Road, W. Croydon.*

## THE DOGSBODY'S NEXT DOOR.

LIVERBIRD sums the situation up admirably. There are thousands of listeners in the same plight as he. With regard to Sunday, unfortunately the Continental stations carry on to a late hour, thus giving the 'globe trotters' ample opportunity of a late hour. No doubt, they understand the foreign lingo—or think they do.—*Fred W. Furness, Salisbury Road, Norwich.*

## THAT TREMOLO.

THREE cheers for Mr. Percy Scholes' denunciation of the 'goat-throated' tremolo scend! But may I suggest that vocalists are not the only offenders in this respect? We all know the cornet player who is unwilling to hold a firm, steady note, and so attempts to improve (?) the tone by agitating one of his pistons. And then there are the misguided violinists and (especially) cellists who finger almost every held note in a manner suggestive of a violent attack of ague. These gentry have not even the singer's excuse of faulty breath control. It is a habit, and a habit that is the outcome of a deliberate, mawkish affectation.—*Edward C. Wilkinson, 2, Lansdowne Road, Higher Crumpsall, Manchester.*

Why all this fuss about the tremolo? Any violinist or singer in any doubt about the correct use of the various embellishments should refer to 'Spohr's Violin School.' Most of the greatest violinists and singers of the past, like Joachim and Sarasata, as violinists, etc., have used the tremolo with good effect. As regards the fairy tale (quoted by Mr. Percy Scholes) 'The man who invented tremolo,' I should certainly advise any player, or singer, to take that tale with a 'pinch of salt.' Like everything else it is the abuse, and not the use, of any particular embellishment that is at fault. Good taste and a little common sense are all that is required in this matter to keep one right.—*An Old Violinist.*

## THE B.B.C. DANCE ORCHESTRA.

REPLYING to your correspondent of last week, who is of the opinion that Jack Payne and his Orchestra should give up playing their 'habitual trash' and give the public good old-fashioned music, I think we may say, whilst being confident in so doing of having a huge majority of the younger generation on our side, that we have no desire for any changes in the programmes of this really wonderful band, which has done so much to raise the standard of modern dance music.—*F. & A. Babington, Blackwell.*

Similar letters in praise of Mr. Jack Payne and the B.B.C. Dance Orchestra have been received from Maude B. Moll, 29, Blakelock, Kidderminster; R. G. Wilkins, 12, Martyr's Grove, Westcliff-on-Sea; J. T. Dunn, 59, Bridge Street, Chester.

## A PARODY OF HUMAN SONG.

If we must have syncopated music with our Vaudeville, may we not be spared the addition of what a correspondent to *The Times* of recent date aptly describes as 'the loathsome, nasal, neurotic whine' whose only merit is to make the rubbish sung inaudible? Surely none, even the most devoted supporter of jazz, can really care for this abominable parody of human song!—*G. W. T. Parker, Brethwaite Keswick, Cambs.*

## 'SAY SOMETHING OR BURST.'

I MUST thank C. L. Sparke for voicing my opinion as to the supreme selfishness of the haters of jazz. I did not want to complain, as I think the wireless is wonderful, but when I read the letters of these grumblers week after week, I feel I must 'say something or burst.' I am sure none of these people must think it strange that others have different ideas to their own. For my part, I love dance music, and so does my husband, and as for the saxophone, I haven't noticed any resemblance at all to cats on the tiles.—*L. Austin, 18, Huxley Lane, West Bromwich.*

## THERE'S MURDER AFOOT.

If I had your correspondent P. N. F., S.W.4, here at the present minute, I would wring his neck. He must be exceedingly low-brow to want 'Jazz' on Sundays. I am nineteen, and as modern as they make 'em, but I am quite sure that I do not want dance music on Sundays. Not that I do not like jazz—I do—but gracious me, do not we get enough of it through the week?—*Crin-go-Bragh, Co. Down.*

## REAL SASSENACH MUSIC!

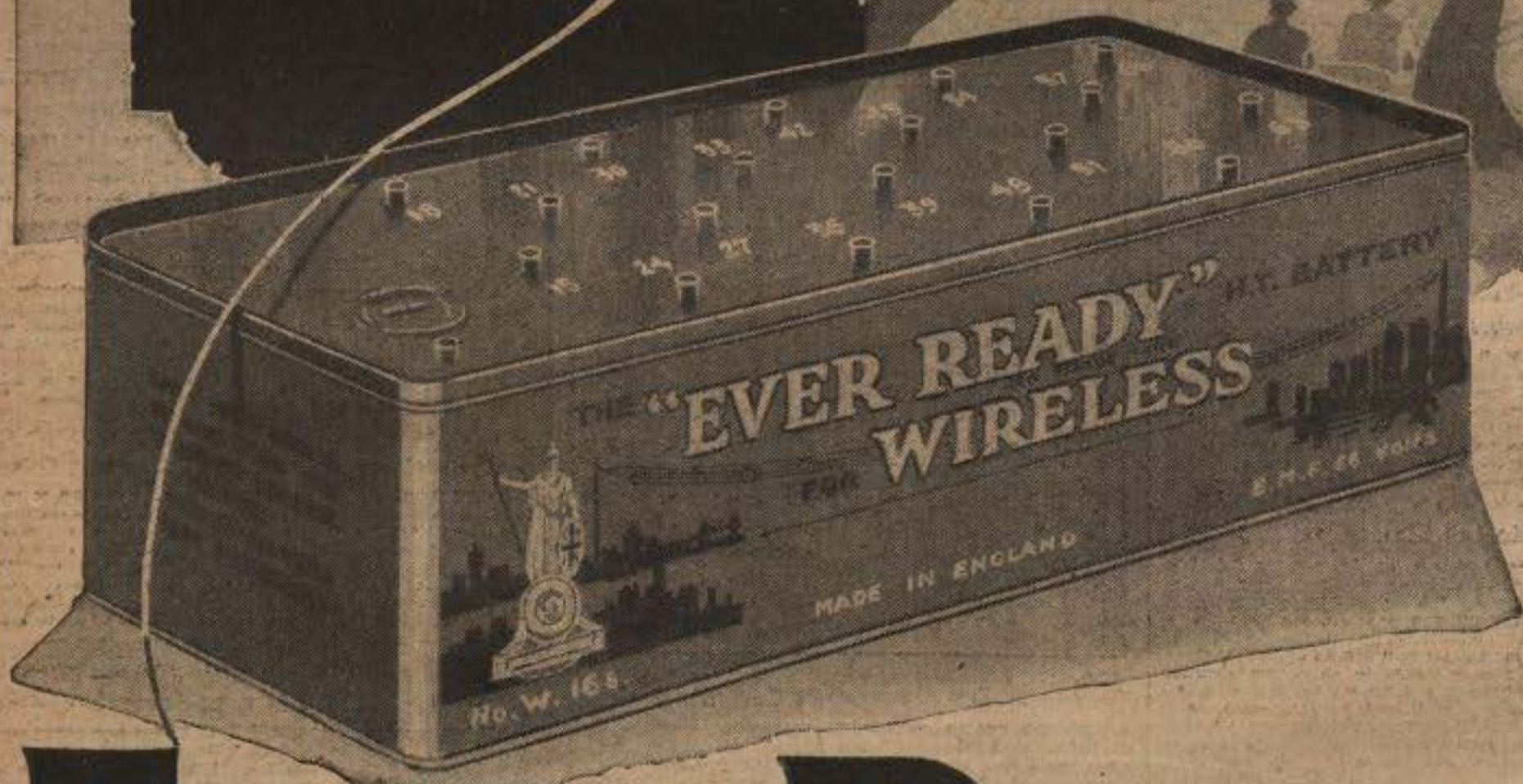
I WAS coming home past a great big music shop and, mon! Sic a show was there of saxophones. Great big yins and wee snaw yins. Black yins and reel silver yins. Gosh! what a bray show it was. Aye—and bang in the middle of them aw was a great big bran aye cross-cut saw wi a trecket on it sayin, 'The very latest oot, guaranteed tru to setting, peetch, an' thine in aw its hundred an' thirty notes, easy fingerin' an' can be played wi wun han and vara little blowing. Ah well—I'd come awny without m' pouch, but Gosh! I wud like tae Al tak yun buck ti Ecclepechan wi me joest ti show aw the Auld Folsks what real Sassenach music was like.—*J. H. B. M. Shillford, Cambs.*

## A SENSE OF HUMOUR.

I NOTICE the last letter in your page. What the other listener thinks, suggests that the letters you publish should contain a sane, intelligent criticism or helpful suggestion. Cannot he see any humour in them? I do. I get a real hearty laugh out of these listeners' letters week by week, and the more anger in them the more I laugh. I think that page alone is worth the price of the whole paper as a good laugh is worth any amount of money. Publish as many letters as you have space for. If you did not, we should never know what the other listener really does think.—*Henry Seymour, 43, Grayshott Road, Southsea.*



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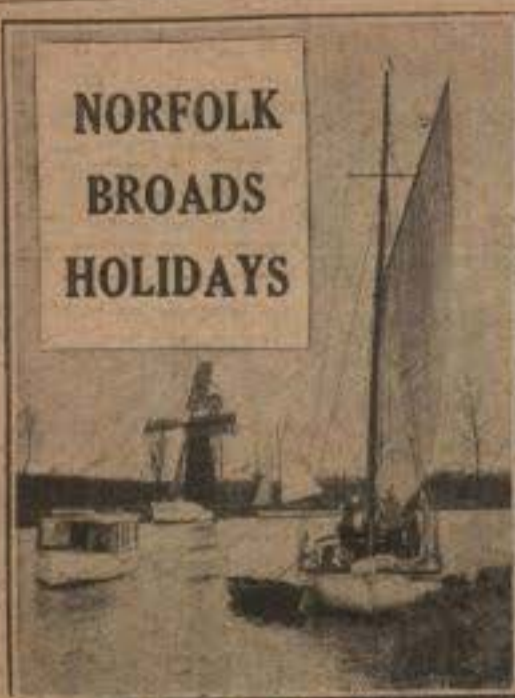
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