

THE BROADCAST PROGRAMMES FOR FEBRUARY 2-8

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 26. No. 331.

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

JANUARY 31, 1930.

Every Friday. TWO PENCE.

## WEINGARTNER,

ISOLDE MENGES, ELLEN WILKINSON, M.P., PERCY PITT, LAFITTE, V. SACKVILLE-WEST.

\* \* \*

## SUGGIA,

STRAVINSKY, MABEL CONSTANDUROS, MARGARET L. WOODS, VERNON BARTLETT.

\* \* \*

## POUSHNOFF,

JOHN MASEFIELD, TOMMY HANDLEY, HAROLD NICOLSON, SIR THOMAS BEECHAM.



*National Gallery*

Augustus John's famous Portrait,  
'Madame Suggia.'



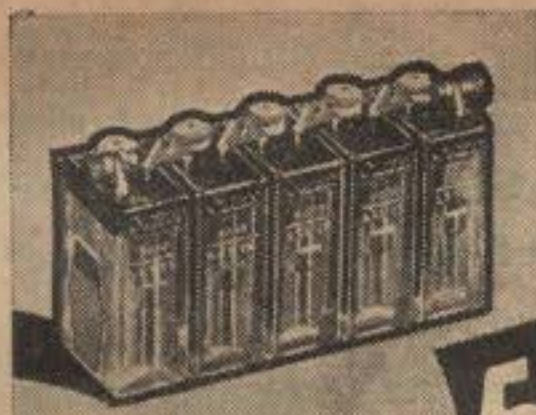
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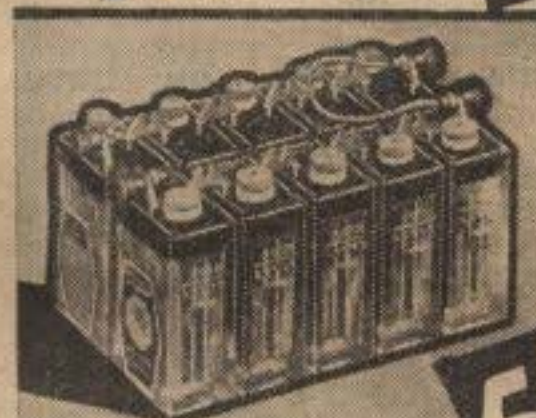
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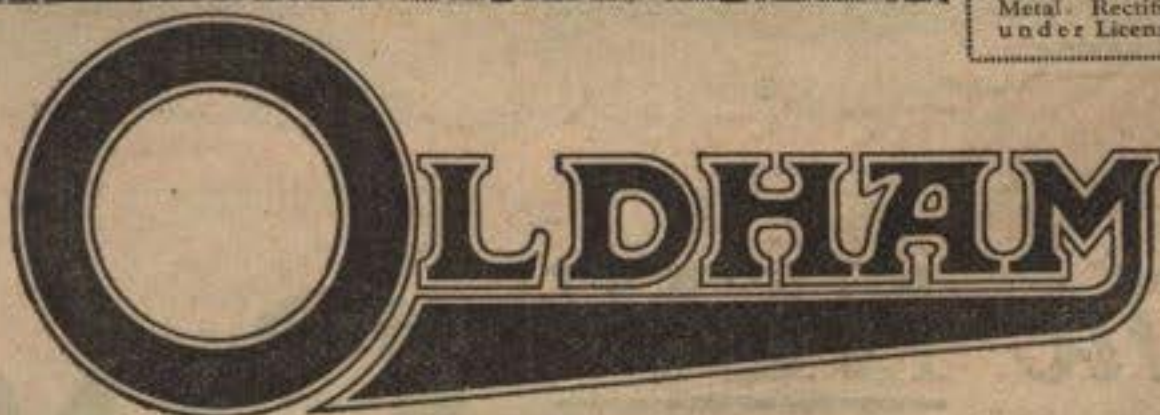
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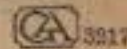
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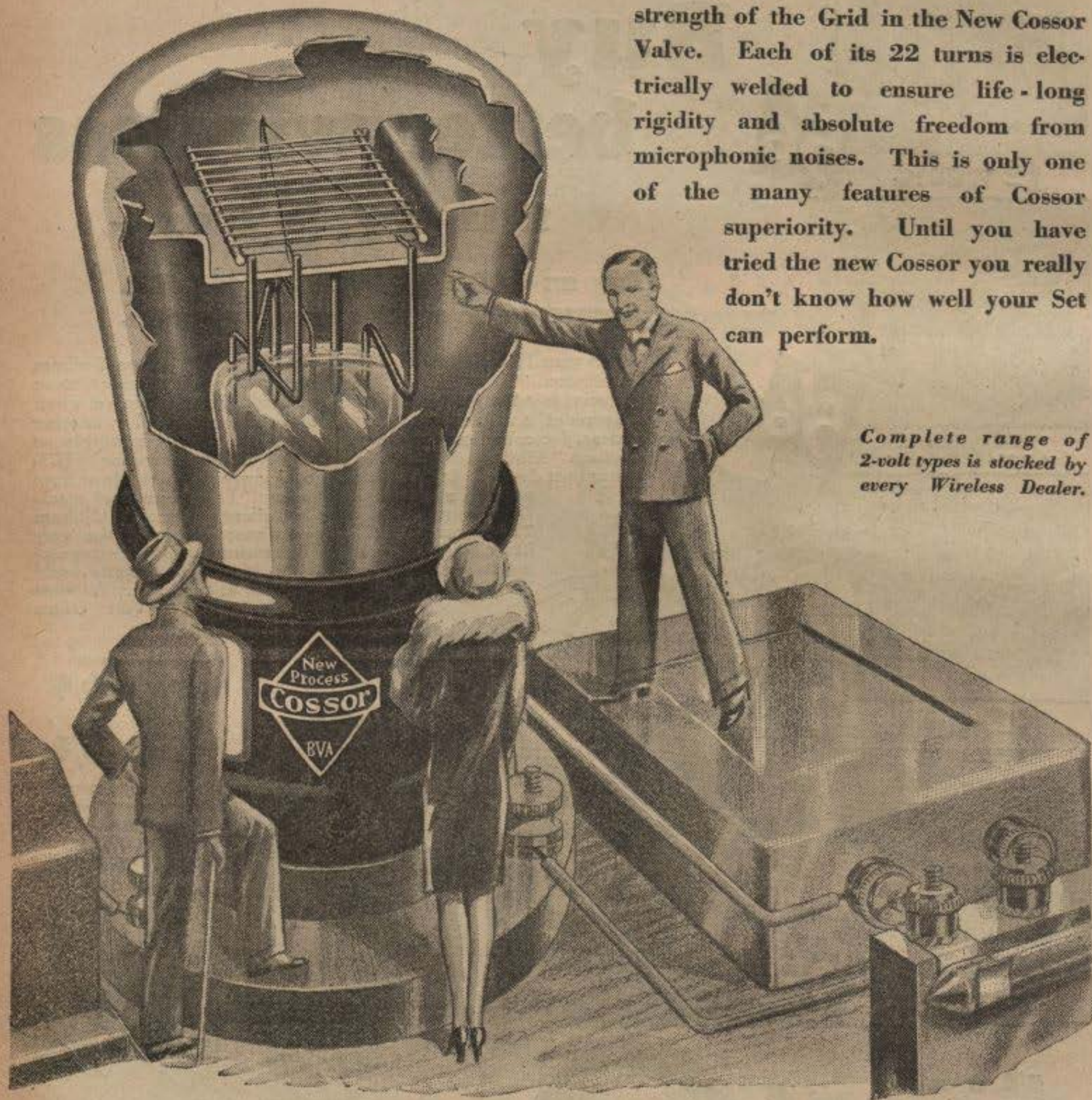
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# THE RADIO TIMES

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JANUARY 31, 1930.

Every Friday. TWO PENCE.

## 'IT'S GOOD TO REMEMBER,' says H. N. BRAILSFORD.

**L**OOKING backward is the most enviable of all the privileges of old age. A man may well tolerate some stiffness in his limbs if his athletic memory can range over two generations. When I see a head of white hair, the conceit comes to me that I am in the presence of a rare book, venerable in its binding of parchment, which the lovers of gracious things will cherish as the most precious gift of time. If the old man retains a few obsolete pronunciations, they flatter my ear, as old type can charm the eye, while to his verbal pictures of vanished things they give the quality of a woodcut, mellowing on fine paper.

A child comes into the world with less than its birthright if it has never turned the pages of these living books. I was unusually fortunate, for my great-grandmother spent her last days as our playmate. She was over ninety when she died, and she must have been born as the French Terror was reaching its height. Of Waterloo she would often speak, and, indeed, in the last months of her life she abandoned the effort to keep pace with a perplexing century, and sank back into the age of the Georges, like a weary head upon soft pillows. When my father came in from town, she would ask anxiously whether the King, poor man, was better.

Her ancient loyalties shook the conviction in which we children had grown up, that Queen Victoria had reigned from all eternity, and opened a window on the past. It came nearer to us than it commonly does to little children, and we had dim visions of vanished manners when grandmother talked of riding pillion into market. I never wholly succeeded in visualizing her as a spirited young woman, and I used to wonder, without ever solving the problem to my satisfaction, whether all the people of that period had those deeply wrinkled hands, which alarmed me, even when they caressed me. But of the almost corporeal presence of George the Third we had a lively sense, as we learned to share the old lady's distress at his malady. He had in his day no subjects more devoted than our little selves, and none who looked forward more ardently to the recovery of his clouded wits:

The years of the Regency unrolled themselves as a contemporary page in our nursery, and to this experience I owe a conviction which has never deserted me, that the past is less dead than most of us suppose. When I came to read of the Georges, I recognized them as the ghosts who had haunted my grandmother's

*'Looking Backward,' a series of talks that has already included Sir Alfred Yarrow, and H. W. Nevinson, continues this week with the reminiscences of Mrs. Margaret L. Woods, and next week with those of Augustine Birrell. In this article H. N. Brailsford counters these talks with some reminiscences of his own.*

chair, and even King Louis was scarcely a stranger when, as the sea-shanty has it, his people cut off his head and 'spoiled his constitution.' For that was a tragedy which I had often enacted on one of my sister's dolls, with the old lady at hand to ensure the accuracy of our show.

I do not know whether it is a peculiarity of mine, but it is always to the first chapters of a book of memoirs that I turn with the liveliest expectation. Two such books make the most entertaining reading that has come my way in recent years. One is Mr. Nevinson's 'Chances and Changes,' and the other the memoirs of the pioneer of the Russian Revolution, Alexander Herzen. Both of them lived as full a life as an eager and adventurous man may snatch in an age of rapid movement, and yet their recollections of childhood interest me as deeply as the doings of their maturer life. Who that has read it can forget Herzen's picture of a barbaric Russia of abject serfs and headstrong nobles? One is scorched by the flames of Moscow, as his nurse carries him through the blazing streets. That event had seemed infinitely remote, until one realized that the memory of it lived in the brain of a man whose life might have overlapped one's own.

The vanished world which Mr. Nevinson unveils with his caressing yet ironic touch, is by comparison with this barbaric Russia a decorous and orderly parlour, swept clean by a regiment of Victorian maids. Old Moscow was burned down, but no conflagration could have abolished this incredible England more effectually than the lapse of time. It was the England of the rigid evangelicals, which Thackeray had described in the previous generation, the England of the Clapham Sect, which nurtured its repressions in cloistered broughams, banished the aesthetic pleasures from an environment of stifling comfort, taxed itself to support a tribal god who regulated the minutest concerns of its

daily life, and organized itself to spread its negations among the heathen. This improbable England was the world of 'The Newcomes,' but, remote as it seems, it prolonged itself to darken the childhood of a man who has been my friend through most of my mature life.

His case, perhaps, was less romantic than my own. I started life as a loyal subject of George III, and it was only towards the end of my schooldays that I emerged into the daylight of the *fin de siècle*. I suspect that it is those who have been mental travellers through several generations who write the best memoirs. Their lives are longer than their years. To the registrar their parents never confide the exact truth about their birth. My own, as these confessions testify, should be dated some years before Waterloo.

It is an amusing exercise to imagine how one will fare, if one should live to spin white-haired yarns for little children. I, too, shall have strange tales to tell, of a forgotten world, if I should approach my great-grandmother's years. I, too, have seen mad kings, for once the Kaiser rode past me in his grey mantle; I, too, could dictate from memory a scenario for a royal execution. But it is of other vanished things that I shall speak for choice. I shall describe the gracious figure of a sower, as I have seen him, striding at dawn over a billowing field, which great horses have ploughed, his shoulders backward bent, his hands alternately scattering from his basket the seed of the bread which farmers' wives would bake in homely ovens. I shall tell them of the horse I used to ride, of my converse with that prehistoric beast, and the kindly ways of ancient travel. When they play at tin soldiers, with their tanks and toy cylinders of gas, I shall tell them of battles in which I fought, incredible as Bayard's chivalry, and of a glen in Thessaly where cavalry charged a battery of guns. But over one recollection I shall hesitate. When I tuck them up in bed, and switch off the electric light, shall I tell them of the terrors that haunted my pillow when my elders blew out the candle? Dare I hint to them that when I huddled under the blankets I knew that behind the screen there lurked the Devil, his eyes glowing like two coals, his tail furiously beating against the legs of the table? But over this confession I shall pause, lest the little girl, sitting up wide-eyed in bed, should turn to her brother with a question: 'Tommy, do you think that old Mr. Brailsford can once have been a savage?'



DO YOU REMEMBER LONDON LIKE THIS?

Four scenes from London in Victorian Days—Piccadilly Circus, Hyde Park, Marble Arch, and Oxford Circus.



### On Uglification.

**M**R. CLOUGH WILLIAMS-ELLIS, the architect, who has fought so long and ably a battle for beauty in everyday life, is to talk, at 10.45 on Saturday morning, February 15, on 'Road Uglification, or the Quickest Way of Spoiling England.' Feebly we



"Down with petrol pumps!" we cry.

raise our aged voices in support of Mr. Williams-Ellis. 'Down with hoardings, petrol pumps, and "town-planning" villas!' we cry; and echo answers: 'Don't be an ass!' for is there any hope that England will realize until too late that the loveliness which has inspired two centuries of nature poetry is fast disappearing? Recently, in America, there arose an outcry against the ugliness of filling-stations and 'hot-dog stands.' No effort was spared by the aesthetes of the United States to stir the imagination of the proprietors of these abortions. The result is, we hear, that American motor-roads are now lined with filling-stations masquerading as Burmese temples and Tudor hot-dog stands with moats round them. Which shows perhaps that it may be better to leave folks alone and let them be ugly their own way.

### Broadcast to the World.

**A**T lunch-time on January 21, groups of listeners were clustered in the fog outside every wireless shop in the Leicester Square neighbourhood, which is so prolific of radio dealers. They were listening to the speeches of the delegates to the Naval Conference which had been initiated two hours earlier by His Majesty the King. As always, the King's fine resonant voice 'came over' perfectly. Listeners in the fog of London by-streets, in Australian sunshine, amidst the roar of New York, in the cherry-gardens of Japan—this first world-broadcast was a romantic occasion. The broadcast was introduced from Savoy Hill by the Director-General.

### A Record Record.

**H**IS MAJESTY'S speech was the crowning achievement of a remarkable day of broadcasting—a busy one, too, for the Outside Broadcast Department, which had to whisk its many microphones from Westminster to the Tower in time for the Ceremony of the Keys. It was a considerable achievement to have included a record of the Royal Address in the evening News Bulletins. The idea came from the O.B. Director, who had noble support from the Gramophone Company. The H.M.V. engineers had 'mikes' in the House, alongside our own, rushed the 'wax' down to Hayes and completed the complicated process of making the records in time for them to be played over for Lord Stamfordham's approval at 6 p.m. The speech was a little too long for one record. In the course of the broadcasts the change-over from the first record to the second was most skilfully accomplished. Does this first successful experiment prognosticate an era when 'hot topical' records of news events will be included in each evening's bulletin?

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### Russian Play in Many Scenes.

**M**ANY listeners will recall the series of articles on 'How to Write a Radio Play,' which appeared in *The Radio Times* in the earlier part of last year. Practical examples of radio technique in writing were given in the form of a series of extracts from an unproduced wireless play entitled *Exiles*. This play will be broadcast on February 27 (5GB) and 28. The action opens in a Parisian night club where two former Russian officers and noblemen are respectively waiter and *gigolo* and continues in the form of reminiscent 'flash backs' to pre-revolution days in Russia, the War, and finally the Revolution itself. For the benefit of those who are inclined to suspect propaganda, we must emphatically state that *Exiles* is entirely non-partizan. The Czarist and Revolutionary régimes are used purely as a dramatic background to a human story. *Exiles* is not a long play (it lasts only for an hour), but it offers fine opportunities for exciting incidental music and for the handling of large 'crowds.' It is an essentially radio play consisting of a number of short scenes, and employing a technique which takes advantage of every dramatic device which radio has to offer.

### Diving for Gold.

**H**OW often, in the City, one stumbles upon some romantic reminder of the world outside! A name tarred on a crate sends one's imagination flying off to some fruitful island in the sun; a tablet on an inauspicious wall reminds one that just here such and such a great man lived out the best of his days; or perhaps it is nothing more than the name of a street ironically loaded with memories of quieter days. There is such a reminder at Lloyd's—a ship's bell salvaged from the wreck of H.M.S. *Lutine*, a thirty-two-gun frigate which sank with all hands during a heavy gale in the Friesland Passage in 1799. When the *Lutine* sank she had aboard some 'ten tons both gold and silver.' And her treasure still lies at the bottom of the North Sea—a buried treasure guarded by some of the worst gales and quicksands and undercurrents of all the treacherous seas. Many attempts have been made, during the last hundred years, to recover some of this rich hoard; how grim a reward has met the seekers is best illustrated by the number of wrecks that lie in the seas round the sunken *Lutine*. One of those engaged in the last attempt at salvage was Mr. E. Stewart Blacker, who is giving a talk on the treasure and his experience in connection with it on February 8.

### A Fisherman's Service.

**W**RITING of wrecks reminds us that on Sunday, February 9, a special 'Fishermen's Service' is to be broadcast from the Priory Church, Bridlington (5GB). In the records of disasters along the East Coast, few are so memorable as the terrible storm in Bridlington Bay, on February 10, 1871. It is estimated that some thirty vessels were lost in that gale and that more than seventy seamen lost their lives. On the Sunday of each year nearest the 10th of February, a special service is held in the church to commemorate the gale. This year, as usual, the service will be attended by the Mayor and Corporation, lifeboatmen, coastguards, fishermen, etc.

### Gerald Barry as 'The Man in the Street.'

**F**IRST we had 'The Week in London,' by Gerald Barry; now we have 'People and Things,' by Harold Nicolson. The style of these two speakers is sharply contrasted—Mr. Barry, bluff, hearty and matter-of-fact, Mr. Nicolson more deliberate, letting fall such phrases and epigrams as we expect from the author of 'Some People.' Mr. Barry is not abandoning the microphone. We heard him in solid good form against a temperamental A. P. Herbert. He is to take part in a further series of discussions centring round questions of personal liberty—the freedom of the Press, freedom of speech, social convention, and so on—in each of which he will represent the point of view of 'the man in the street' in discussion with an expert. Mr. Barry is the ideal man for the post of 'inquiring layman.' His sane and balanced summing-up of events in 1929 proved that. At 8.30 p.m. on Tuesday, February 11, he will discuss 'The Right to Work' with Major Walter Elliot, M.P. (from 5GB).

### 'The Childhood of Christ.'

**W**E are looking forward to Sunday evening, February 9, when Berlioz's oratorio *The Childhood of Christ* is to be given (5GB), with Kate Winter, Eric Greene, Robert Maitland, and Joseph Farrington as soloists. We understand that this work reveals Berlioz in a mood he did not often indulge—a quiet delicacy that is the very opposite of, say, the famous *Witches' Sabbath* movement of the *Symphonic Fantastique*.

### Seven Years of Broadcasting.

**W**E congratulate the devisers of a recent 'surprise item,' who gave us a complete and detailed replica of an early broadcast programme. It seems that they had some difficulty in hunting out one of the primitive microphones used in those days, though ultimately one was discovered and put in order by the engineers. We suggest that there should be a Museum of Broadcasting, containing Sir Walford Davies's hat, a Tommy Handley M.S., and a roomful of obsolete sound effects (including that 'railway train' which must be nearly worn out by now). Seriously, though, the surprise item in question served an excellent



'Patients very much appreciate it.'

purpose; it not only recalled adventurous days with the cat's whisker, but reminded us how far things have moved since November, 1922. The 'Kaleidoscope' of present-day broadcasting with which it concluded was impressive quite apart from the figures quoted—'20,000,000 people can listen all day. Wireless reaches one home in every two,' and so on. We receive daily reminders of the scope of broadcasting. A dentist writes from Shoreham-by-Sea: 'I have the 10.15 service in my surgery every morning, and my patients very much appreciate it.'

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Dead Letter.

IT is evident that the Victorian poets stand the test of time. We have just received a letter addressed to 'Miss Elizabeth Barrett Browning' with a request to forward it. Since Charon has not yet instituted a mail service across Lethe, we opened the letter. It came



A Victorian poet.

from a listener who, having enjoyed a broadcast of the addressee's poems, wanted to know whether she had written anything else. This recalls the story of the press-cutting agency which, following the revival of a famous Greek tragedy, posted a letter to the theatre manager asking him to forward it to '—Aeschylus, Esq.'

### Politician, Wit, and Man of Letters.

THE RT. HON. AUGUSTINE BIRRELL, K.C., who has just been celebrating his eightieth birthday, is to give the fifth of the 'Looking Backward' talks, on Tuesday, February 11. Mr. Birrell belongs to that grand old school of *littérateurs* whose notable ranks are dwindling fast. As an author he has made his influence felt rather by the rare quality of his work than by its quantity; as a politician his name will always be associated with the Chief-Secretaryship for Ireland in those smouldering days that led up to the conflagration of Easter, 1916; whilst as wit—well, perhaps the peculiar tang of his wit can best be appreciated by the fact that in the House of Commons it led to the coining of the word 'birrelling.' What particular view Mr. Birrell will take, when he comes to the microphone, we have no idea—there must be so many open for him to choose from. He might, for instance, choose the opportunity to let a few political and literary cats out of the bag—we don't know. But this we do know, that, with whatever eye he glances backward—the politician's, the author's, or just 'the man's'—the same happy wit will lie like morning sunlight over the landscape of his view.

### 'Pat' McCormick and Radio Religion.

THE evening Service on Sunday, February 9, will be relayed from St. Martin-in-the-Fields. The preacher is to be the Rev. Pat McCormick, whose book of Lenten essays, *Be of Good Cheer*, will be published on February 13 by Longmans, Green and Co. His last address, with which he inaugurated Radio Week, was a stirring call to the listening public to make the best use of the broadcast services. 'So great indeed,' he said, 'is one's evidence of the value of religious broadcasting that it is no exaggeration to say that were these weekly Services, the Daily Services at 10.15 a.m., and the Epilogue to cease by order of any authority, it simply could not be carried out, without almost a revolution.' In this address *The Radio Times* was mentioned for the first time, we believe, from the pulpit.

### Genius in a Cork-lined Room.

THE name of Marcel Proust, which is included in the list of French and English writers represented in Thursday's French National Programme, may be strange to many listeners. Proust is one of the queerest figures in the history of literature. Though half a Jew, he contrived, by means of his wit and charm of manner, to insinuate himself into Parisian Society during the anti-Semitic days of the Dreyfus trial. Suffering from asthma, brought on by chronic neurosis, he took refuge from noise and draughts in a suite of cork-lined rooms, emerging from time to time upon some fantastic expedition—to dine luxuriously at the Ritz at midnight or to travel by special train to Normandy to see the hawthorns in flower. His main work was an autobiographical novel, fourteen times the length of any average book, in which passages of exquisite description stand side by side with an intricate and pessimistic analysis of love and passion which germinated from his own unhealthy mode of life. A strange book, full of beauty and beastliness—the outpourings of a snob haunted by the ghost of his own happier past.

### Wagner's Busy Life.

FEBRUARY 13 is the anniversary of the death of Wagner. The occasion will be commemorated by a concert of his music relayed from the People's Palace in the evening. As was his custom during those last years of none too good health, he had been wintering in Italy. Though his health was failing, however, Wagner never cried a stop to work. True, his music was all written—the peak of his desire had been touched when the last note of *Parsifal* had been put to paper in 1879—but there always remained a hundred and one other activities, critical articles for newspapers, letters, arrangements for performances, etc. Few men can have led a busier life than Wagner. Music was only the flower and fruit of it; he was his own producer, stage-manager, librettist, and, in fact, all the menial things that most composers leave to others. Of him it was certainly true that 'Nature abhors a vacuum': to be doing nothing was to be dead.

### New Gramophone Records.

AMONG the records broadcast by Mr. Christopher Stone on January 24, during the luncheon hour, were the *Flight of the Bumble Bee*, played by Sir Hamilton Harty and the Hallé Orchestra, Col. 9908; *Largo Sostenuto* and *Finale Presto*, from Haydn's *Sonata in D Major*, played on the harpsichord by Mrs. Gordon Woodhouse, H.M.V. D1589; *Kamariuskaya* (Russian folk-tune fantasia), played by the Decca Symphony Orchestra, Decca M103; *Scherzo* from Mendelssohn's *Octet in E Flat Major*, played by the International String Octet, H.M.V. C1673; *Euryanthe*, played by the Berlin S.O.O., H.M.V. D1767; *Sweet Nothings*, played by Billy Mayerl, Col. 5671; preceded by some light records which included Charles Coborn in *The Man who Broke the Bank at Monte Carlo*, Col. 5685; *Just You and Just Me*, from *Marianne*, by Smith Ballew and his Orchestra, Parlo. R535; *Oh Maiden, My Maiden*, Jack Hylton and his Orchestra, H.M.V. B5748; *Three Little Words*, by Philip Lewis and his Orchestra, Decca F1600; *I'm Karazy for You*, Elsie Carlisle, Dominion A235.

### Are We Growing New Ears?

THE recent concert of Bartok's chamber music was, apparently, an eye-opener for many. Szigeti proved a most illuminating player of this much-discussed but much-misunderstood composer's music. And how very simple and persuasive some of it sounded, after all! Then, too, there was that last talk by Sir Walford Davies, when he played a delicate trifle—it might have been by Couperin—and astonished us by saying it was Bartok's. It all begins to look, in fact, as if we were growing new ears in the matter of 'this horrible new music.' On Friday, February 14, Bartok is again broadcasting—this time as soloist in his own *Pianoforte Concerto*, when it is played at the B.B.C. Symphony Concert under the direction of Sir Henry Wood. England has been slow to take kindly to this composer; but then even in Hungary, his native land, he had to wait until 1917 for anything like a sympathetic hearing. Indeed, in 1912 he had retired from public life altogether—so difficult had it become for him to carry on. The exile was, as it happened, a fruitful one: he gave his best energies to the study of folk-song. He went to Biskra, for instance, to study the peasant music of the Arabs; and had other similar projects in mind, when the War intervened. This study of folk-music has had considerable effect on his music; not that he often uses actual folk-tunes in his work, but rather that, as with our own Vaughan-Williams and English folk-music, he has so mastered the idiom that it instinctively shapes and colours his tunes.

### Sir Henry at the Coliseum.

WE were recently invited to the Coliseum to attend Sir Henry Wood's first vaudeville rehearsal. Much as we should have liked to be present at what was a real 'occasion' in the history of both music and entertainment (the two seem, at long last, to have become synonymous!), we could not leave our work. Just as well, perhaps, for it meant that we still have our dreams. Knowing our Coliseum, we wondered whether, during the previous 'turn,' they arranged Sir Henry and his men upon a section of the revolving stage and, when the moment came, swung them into



'Swinging into position.'

position. It is striking evidence of the wide growth of musical appreciation that such a conductor and such an orchestra should have been engaged to appear in a music-hall. An adventurous move on the part of Sir Oswald Stoll; in view of the general appreciation of the last season of broadcast 'Proms,' we have no doubt that it will have proved a tremendous success.

'The Broadcasters'

# ALL THINGS CONSIDERED

*Including Football and  
the Football Crowd.*

**L**ISTENING to the broadcast commentary on the Arsenal v. Chelsea Cup-tie on January 11, I found myself wondering how much ground there is for the fear of the microphone that has lately been expressed by some prominent football directors. So far as I could gather from the newspapers, the anti-broadcasters overlooked two vital factors: the accessibility of a ground, and its amount of covered accommodation. Broadcast football is so capital a substitute for the visible, that it would be a very serious counter-attraction in bad weather in the case of a ground that is awkwardly placed, or deficient in covered stands. But the 'antis' forget that matches chosen for broadcasting are always of the important type, when a large crowd may be counted on to attend, whatever the weather; and certain clubs, such as Chelsea and the Arsenal, are in the happy position of being able to tap an enormous public under any conditions. Broadcasting can hardly hurt such clubs as these; it may even send along a stream of freshly-made enthusiasts.

For my part, much as I enjoy a broadcast match, give me the real article, if only for the sake of the crowd. There are certain features that I look for regularly—features that wireless can never touch. Here is one: when the whistle gives its half-time blast, take a comprehensive look round. Within a few seconds of the sound you will see the crowd covered by a delicate blue haze. Towards the end of the first half pipes have gone out, and even the most inveterate of cigarette smokers have abstained. The signal for half-time is also the signal for lighting up, and when the assembled thousands *do* light up their unanimity is wonderful.

The noises of a really big football crowd are alone worth the prices of admission. Most impressive of all, perhaps, is the occasional drop into silence. Just as a roomfull of people will suddenly stop talking for no apparent reason, so a big crowd will often become strangely and impressively quiet for an occasional few seconds. (This is different from the uncanny hush that regularly falls on a cricket crowd during a bowler's run up to the crease.) Consider, too, the variety of tone-colour shown in the crowd-voice—the full-throated roar when a goal is scored by the home team, the yell at an unpopular decision by the referee, or at some foul play, and the countless different collective expressions of relief, disappointment, and suspense. There will soon come a time when the 'talkie' industry will be on the lookout for ideas. Here is one for them. Let a film be made of a vitally important match attended by a crowd of about 50,000; from the complete record make an extract (or several extracts joined up) of the most exciting twenty minutes. Such a show would be a gold mine.

My most interesting experience as a spectator was at Tottenham a good many years ago on the historic occasion—an important Cup-tie—when, although the gates were closed long before the match began, far too many people had been admitted, with the result that the match had to be abandoned half-way through. I was one of a handful who, though shut out, yet had a wonderful bird's-eye view of the whole affair. For a dozen of us who were then young and daring, refusing to take 'no' for an answer, left the crowd at the gate and proceeded to investigate. We were rewarded by finding a long ladder and a house that overlooked the ground, and in a few minutes were astride the roof. (Today giddiness takes me at the mere thought of that ascent!) From this perch we saw a spectacle that will probably never be seen again: one moment, a match in progress; the next, the playing pitch covered with a dense

ant-like crowd—a strange and thrilling sight.

A good deal of nonsense is talked concerning professional football: 'hirelings,' 'gladiatorial contests,' 'sheer commercialism,' and so forth. But surely the common-sense way of looking at it is to regard it as a form of entertainment, on a par with the theatre and concert-hall, save that it is an outdoor show, generally more enjoyable than its indoor rival, and with a somewhat higher level of technical ability among its exponents. Transfer fees? Buying and selling of players? Unfortunate aspects of the game, I admit; yet here again there is much popular misconception. Footballers are not 'bought and sold like slaves'; a player cannot be transferred against his will, and in most cases he welcomes the shift. The bad point about the transfer system is that a costly player derives

## THE MAN BEHIND THE MUSIC:

*A Series of Life-size  
Portraits.*

CHOPIN, by Winifred Holtby;  
BEETHOVEN, by H. N.  
Brailsford; HANDEL, by  
Martin Armstrong; BERLIOZ,  
by Wilfrid Rooke-Ley;  
SCHUMANN, by Compton  
Mackenzie; BACH, by Filson  
Young; BRAHMS, by Richard  
Church; SCHUBERT, by  
J. W. N. Sullivan.

*The first of these unusual articles  
appears in next week's issue.*

little direct advantage from the increased value brought about by his talent and perseverance. If he is worth a few thousands of pounds to Club A, and Club B can spare him, and needs the money to pay its way, and the player is agreeable to the bargain, then let the fat fee change hands, always provided that the player is given a substantial percentage. A good and wholesome thing about the costly transfer is that it is far from ensuring success for the buyers. That is why all the championships and cups don't invariably go to the rich clubs, happily. As the Arsenal is expensively discovering, you may buy 'stars,' but you do not thereby necessarily acquire a constellation.

The objection that the thousands who watch football ought themselves to be playing is feeble. After all, football is for the young and robust, and the greater part of an average crowd is made up of men who are thus physically disqualified; and there is a large percentage of women, too. And of the young and fit, many *do* play, though not necessarily on Saturday afternoons. The boy who brings my evening paper is an enthusiastic follower of Millwall Athletic. Does he play himself? He does; he disports himself on Saturday mornings in elementary

school league matches. (He is a bit of a 'star,' apparently. 'I scored two goals this morning,' he told me last Saturday, 'from outside-right too'—not reckoned to be a good scoring position, as you will admit.) Besides, there are not enough grounds in and near our big centres to accommodate all who wish to play.

How does the present standard of play compare with that of a few decades ago? I think that most readers who have watched the game for many years will agree that there is on the whole a decline in skill, brought about by the importance now attached to speed. There is not time today for the ball control, dribbling, and tactics of such old-time players as Bloomer, Spikesley, Goodall, Athersmith, Devey, Hodgetts, Crabtree, and among the amateurs G. O. Smith, Cotterill, the Walters brothers, L. V. Lodge, C. B. Fry, and Vivian Woodward. Forwards in those days could dribble, and if they happened to lose the ball on occasion the crowd did not cry 'Get rid of it!' the moment a bit of individualism was attempted.

Among the newspaper pictures of teams training specially for the recent Cup-ties, did you see one in which the players were practising ball-control? No; they showed us the players engaged in flying starts, and sprinting hell-for-leather. Yet it ought to be obvious that any man fit and young enough for professional football could be counted on to pull out an extra yard in the excitement of an emergency, just as you and I would suddenly achieve a good turn of speed if chased by a bull. So a footballer can screw out the extra pinch of pace when called on; but the skill has to be acquired.

The best answer to the cry of anti-professionalism is the fact that there are today more amateur football clubs in the country than ever before. You will find few villages today without a team playing in a local league. And, by the way, speaking as one who has played in various types of local football, I put that of the village brand at the top for hard knocks. A team made up of gardeners and labourers, with the blacksmith's and butcher's assistants thrown in, is about as solid and bonily-bruising a crowd as can be wished for. More so, in fact.

An ancient type of match that is dying out I have often wished to partake in at least once. I mean the contest (usually held on Shrove Tuesday, and still surviving, I believe, at the old Berkshire town of Hungerford) wherein the ball was placed midway between two villages or townships, which were the goals. Anybody could join in, and there were no rules, apparently. Here, say, is the village of Nether Wallop; two miles away is Auburn. The contending parties could kick, hit, throw or carry the ball; the game began betimes, and lasted until the one and only goal had been scored.

One of my dreams that will never come off is that of playing a decisive part in one of these Homeric fights. I have figured myself taking a room at Nether Wallop a few days before the match, and leaving behind me a legend of the mysterious and rather obese stranger who, when the fight was languishing on the outskirts of Auburn, suddenly went berserk, seized the ball, easily heading off a couple of tired opponents, darted like a hare through the allotments—a short cut carefully noted beforehand—dribbled trickily past the few remaining defenders, and with a neat punt that landed the ball through the bow-window of the Bald-faced Stag, won the day for Wallop.

*Matthew Quinney*



# THE REAL SAVOY HILL

of which the listener, perhaps, never dreams.

IF you have never been to Savoy Hill, you are entitled to give your imagination full rein about the headquarters of the B.B.C. It depends largely on the state of your liver whether you visualize the B.B.C. as an annex of Whitehall or Broadmoor, or as a storehouse of dreams. You may even be one of those delightful people—and there are many of them still—who think of Savoy Hill as a large studio containing a transmitting set, a microphone, an announcer, a typist, a piano, and the Director General. Possibly you would be nearer the truth if you took all these ingredients and stirred them well, for the B.B.C. is a strange place, with a magic of its own.

It may be dangerously romantic to mention magic in these realistic days. Romance, poor jade, is rather tired. For years she has brought up the 8.15 without a murmur, but now, gone rather Epstein, she broods a little petulantly over this business of broadcasting. I found her the other evening in the silence cabinet of No. 4 Studio. She had just switched the knob over to 'announcer,' and so cut out the Gershom Parkington Quintet. When I remonstrated with her, she sighed. 'After all,' she said, 'a girl must have some relaxation. Every minute I'm pulling the Big Stuff. Why, in the papers today some guy said that Romance and wireless were synonymous. Now I'm a respectable girl, and that boy,' she concluded, 'that boy has bats.'

Well, we must allow the girl her grumble, for she is very hard-worked, but to my mind the papers were right. Broadcasting and romance are in a sense synonymous, even when you know the detail work which lies behind the programmes.

I should like, if I were a symbolist, to draw—if I could draw—a symbolist drawing of No. 2, Savoy Hill, London. Concentric circles, wavy lines, exclamation marks and all the thousand grotesque buffooneries of ultra-modern art seem the only media for co-ordinating the manifold functions of this curious place. It is so essential to give a comprehensive expression to the continuous activities which provide broadcasting with its material—so essential because it is easy to be side-tracked. You might, for example, arrive at the B.B.C. with the crowd of workers in the morning, and very quickly find yourself fighting for life beneath a deluge of correspondence in the Registry Department. That would be a sad end to your investigations. You would then never be able to discover, let us say, that over five hundred teas are provided by the Canteen daily for members of the staff.

We may begin, therefore, with an impression of size, of a large building honeycombed with departments, where problems of finance, law, architecture, copyright, and engineering are dealt with in addition to the more obvious questions of music, news, drama, talks, and religious, educational, and vaudeville presentations. If that is bewildering, let us draw all these activities together, and think of them as nerve centres in one gigantic brain, which somehow devises, collects, and presents the broadcast stream.

If you visualize the B.B.C. like that—if you can see hundreds of workers busy on a thousand different jobs, which in the end combine into the intangible whole which takes shape in the programmes—then you will agree that even the office-boy, staggering under his pile of memoranda, shares in the aura of romance.

Savoy Hill by day is at first sight much like any other large organization. Soon after nine in the morning the lift begins humming between the basement and the fourth floor in a gentle

ecstasy of service. The red linoleums of the long corridors resound with a continuous patter of feet, and the ringing of countless telephones mingles with the tapping of a hundred typewriters. The multiforum brain is active, but perhaps you will say that there is nothing strange in that. All over London the same thing is happening, but nowhere else have the same problems to be faced. Let us leave the corridors, and dive into some of the many doors.

In one small room, for example, looking over the pleasant little churchyard of the Savoy Chapel, sits a young man with a puzzled face, staring at a sheet of paper divided into days. He is juggling with the programmes, flinging a symphony concert down here and a vaudeville show there, substituting a talk for a pianoforte recital, contrasting a 5GB organ recital with a 2LO dance band. He plucks ideas from the air, and establishes the order of their going. He might well be a member of the Club of Queer Trades. There are others in the building fully qualified for that distinction. Look, for a moment, into the mysteries of the Research Department, where someone in a corner is playing 'Ta-rara-boom-di-ay' on a barrel-organ, while his companion is grappling with the mediæval French of the 'Chanson de Roland.' These men are the noise-hounds, for sound, after all, is the life-blood of the B.B.C. They use noises as a painter uses colours, and every squeak, roar, wheeze, murmur, rumble or tintinnabulation in the machinery of everyday life is a symbol of experience to be woven into some expression of reality. There you touch Romance in the raw, for broadcasting—when all is said and done—takes its place with the other great arts as a mirror held up to life. The mere repetition of noises is nothing, but the manipulation of those noises in significant relation to one another can be a vital commentary on the problems of existence. So it is that out of the loud-speaker pour programmes which are, in fact, a stream of life in its many phases, and even the most formal letter typed at Savoy Hill somewhere touches reality.

If we bear this in mind, the work behind the scenes acquires a fresh significance. It is during the day that plans for the future take shape, when the red light burns for rehearsals and the experts gather round the loud-speaker which emits the voices of the audition candidates. Rehearsals—that is a wearying word. The programme does not arrive ready-made at the microphone. At any time you may hear one band or another being put through its paces by Jack Payne or Walton O'Donnell, and always in some of the nine studios actors or singers or effects are getting into shape. Even talkers are rehearsed, and the Talks Department seethes with activity. Speakers have to be found, manuscripts have to be edited, and selections have to be made for discussions on the constantly-changing topics of the hour.

Perhaps I have said enough to convince you that the B.B.C. does not stand still, but before you leave the building you must glance at the news editors wreathed in yards of paper from the tape machines; at the Outside Broadcast Department, whence they fling microphones with equal detachment into Buckingham Palace or the Hoxton Baths; at the aunts and uncles of the Children's Hour; at the adult educators;



Savoy Hill at night—ablaze with activity.

the librarian; the information, publication, and filing departments. Moreover, I should advise you to come back again at night, when Romance puts in her overtime.

The day at Savoy Hill bubbles with efficiency, and executives hold sway, but at night the leaven of excitement and imagination enters in. 2LO and 5GB are speaking to the world with their most responsible voices, and the ghost of the unseen link between broadcaster and listener hovers over the corridors. The upper floors are in darkness but for the control room and the News Department. Down below there is a continuous stream of people. Artists move between the waiting-room, the studios, and the Canteen, and every now and again comes the flying but immaculate form of an announcer, bridging the gap between one section of the programme and the next.

Several studios are in action, and in the basement a producer with a script before him sits at the Dramatic Control panel, listening to a play, twisting the dials which bring in the effects and regulate the speakers, looking for all the world like a creature in some Wellsian dream of the future. Over the door of No. 6 Studio the red light is flicking for the News Bulletin, and down the stairs, two steps at a time, comes a boy with an S.O.S.

Gradually the evening wears on. The play is over, the news room is silent, and the audience has flocked out of the Vaudeville performance. The talkers have had their say, and the announcer has wished you good night. In the announcers' room only the sound of dance-music and the crackling of stiff shirts being removed breaks the stillness. It has been an average evening. Perhaps I have given you again an impression of activity. Well, activity there is, but pervading everything is a subtle sense of expectancy, a gigantic question-mark. How is it going over? How do they like it? And above all, how could it be improved?

Meanwhile, I find that Romance has been looking over my shoulder. 'I take it all back,' she says. 'That guy was right. Romance is broadcasting—it's a great game, and I'll see it through.' I'm glad to know that the girl is really sound at heart.

H. P. M.

# A WEEKLY PAGE FOR THE HOUSEWIFE

## Poultry Keeping in a Small Way.

**H**OW should we set about it? Let me suppose that you have a fair sized garden, with room for a poultry run at the far end away from the house. If you live in the country you can probably let your hens run in a field or orchard or lane. In either case, I am only thinking of quite small poultry establishments. But don't be afraid of keeping hens even if they can't get out and have a free run. They can be perfectly healthy, happy, and profitable in a small run. What kind of hens are you going to have, and how many? If you are to have just a few for laying purposes only, I should advise one of the non-sitting breeds, such as Leghorns, and most people find White Leghorns, or a cross between White Leghorn and some other breed, very satisfactory. More important than breed is strain. Get hens that come from a good laying strain, not just any hens. A bad layer costs as much to keep as a good one.

If you are a beginner, start with a very few and see how you get on. You will find out by degrees what is the most profitable number for your food supply and accommodation.

Pullets should begin to lay somewhere between six and eight months, and they are worth keeping for two seasons. A two-year-old hen is good eating if well cooked, and perhaps not everyone knows a useful dodge for making her as tender as a young bird. Boil her slowly, and then let her stand in the liquid in which she was boiled for twenty-four hours. After that you can roast her if you like, and she will be very nearly, if not quite, as good as a chicken.

Hens need dry, well-ventilated and light houses. Like us, they need all the sunshine they can get in winter and spring and autumn, and like us, they need shade in high summer. So plan your poultry-run with an open scratching shed as well as a sleeping house, and with the open shed facing so as to get all possible winter sunshine. The sleeping house must be properly ventilated, hens don't like violent draughts any more than anyone else. Hens want a nice comfortable perch to roost upon, a nice secluded nest to lay in, and above all, they want to be able to keep their feet dry. They never do well if they are damp. Therefore, it is worth while to take trouble about litter. Dry fern makes excellent bedding, if you can get it easily. Dry leaves are splendid, too, and of course straw or moss or peat.

The whole secret of successful hens is to keep them occupied, exercised, and busy. If they are running free they will naturally find exercise and occupation. If they are shut up you have to find it for them. Keep them scratching all day long.

There are a few other needs. A supply of clean, fresh water. Second, a dust bath. Ashes are acceptable if dry earth is unavailable. Third, they need sharp grit to enable them to digest their food. Lastly, they need some form of lime to make eggshell. You can get ground shell inexpensively anywhere.

Hens need plenty of fresh green food. Give them the outside cabbage, brussels sprouts and cauliflower leaves, and they like dandelion leaves. If they are shut up, it is a good plan to hang the greenstuff just above their heads, so that they have to jump an inch or two to get it. That not only provides them with exercise, but keeps the greens from being trodden underfoot and fouled. Let them have as much greenstuff as they will eat, but not more. Besides greens, they need two good meals a day. Some people give the corn feed in the morning, others at night, and both plans seem to work well. I suggest white oats for winter, and in very cold weather a small amount of kibbled maize mixed with it, wheat in summer. If you can get dari or buckwheat cheap they are excellent summer foods. A good working allowance is one full handful for each hen, and be sure that all the corn is thoroughly buried in the litter, so that the hens have to spend several hours scratching in order to get it.

Now for the other meal. Keep an old saucepan and into it put all the potato peelings, apple cores and peel, potatoes too small for house use, every possible scrap of every kind. Cook it all together, make it dry and crumbly by mixing it with just enough meal, part bran and part middlings I should suggest, and give your hens a nice hot breakfast or supper, whichever is most convenient. Give them as much as they will eat greedily and a scrap more.—*From a Talk by Mrs. H. A. L. Fisher*

## Another Simple Rug to Make.

**T**HE next rug I am going to tell you about needs more preparation, for in it you make both warp and weft and have no canvas foundation. For this rug you need two spars of wood—one inch thick, three inches wide and about forty inches long; cover these over with rug canvas tightly stitched on, the size with nine meshes to the square inch. At either end of each spar put in a strong screw ring, or 'eyelet screw,' and to the top of a door or window frame screw in a pair of corresponding screw hooks strong enough to bear some forty pounds weight. Best of all, if you have an old-fashioned cottage, screw them to the beams.

You will need three or four pounds of very good cotton parcel twine and two fourteen pound weights or two bags of stones of a corresponding weight.

Now first wind off your twine or yarn into a long hank—about eight inches longer than you plan for your rug. Cut the hank and count the threads. For a three-foot rug you will want 108 threads. Now lay the two spars on a table about three feet apart, and taking a large packing needle thread each string first through a mesh on one spar, and then through the corresponding mesh on the other spar; knot them together in pairs beyond the second spar, leaving the other ends free till all are set in place. You should now have an apparently even sheet of warp threads between the spars. Now get someone to hold the knotted spar while you gently and steadily pull away the other till it is within six inches of the ends of the threads or strings.

You should now have an even tension over the whole warp. Knot the selvedge threads below the lower spar now, and hang the whole warp to your screw hooks from the ceiling so that the lower end almost touches the floor—or is in a position to work at on a low stool. If the warp is too long hold it at a slope towards you till all the remaining threads are tied into place. It is best to put on your weights before doing this, and take care you do not alter the tension of the warp in the process. If the weights touch the floor when the knotting is done take the warp down and roll it round the upper spar till it is in a convenient position. Now you can begin the weaving. This is done by lifting the alternate threads of warp with one hand and passing between them the ball of yarn from one hand to the other—lift just a few threads at a time, not more than the hand will conveniently take, and, what is most important, never *never* pull your weft thread tightly; leave it in a slight arch between the warp threads and beat it into position with the hand. Turkey rug wool is best to use for a beginning—it works quickly and evenly. Take up double the number of threads in each selvedge stitch, and when you come to the selvedge threads pass the yarn twice round them and set it neatly and evenly into position before starting to pass across the warp again. Checks and stripes are made by passing two colours alternately across the warp; they must be interlocked at the selvedge or they will leave the selvedge threads exposed.

Whatever you do, don't pull your weaving thread tight or you will make a waist in your rug. These rugs should be beautifully solid and straight. Ends of thread must be run into the fabric with a packing needle—run them in about three inches. When all the weaving is done, loosen the knots of warp from the canvas and tie them so that they keep the weft from fraying. In this way your spars are ready for another rug. Any kind of wool can be used to weave this rug, but the whole rug must be of the same quality.—*From a talk by Miss Ann Macbeth.*

## Meat-Pies and Puddings.

**T**HIS year is the fiftieth anniversary of the founding of the world's trade in frozen meat, and just fifty years ago next Sunday, February 2, 1880, the first steamer to carry frozen meat, the *s. Strathleven*, arrived from Australia in the London docks with 40 tons of beef and mutton; while two years later, on February 11, 1882, the *s. Dunedin* left New Zealand with a cargo of mutton and lamb and arrived in London on May 24. Some idea of the growth of trade in these fifty years may be gathered from the fact that in 1928-9 Australia sent us over 120,000 tons of beef and mutton and New Zealand supplied nearly 190,000 tons of mutton and lamb.

### Novel and Economical Steak Pie.

Take  $\frac{1}{2}$  lb. well hung steak. Remove fat. Cut into inch-long pieces. Place in a deep pudding bowl (as this keeps it moist and tender) with one small onion halved, two sprigs of lemon thyme, one tiny bay leaf, salt, pepper, and enough water to cover it. Cover with lid or plate, and bake very slowly till cooked. Remove the flavourings (thyme, onion, and bay leaf). When cold turn into pie-dish, add one large cooking apple previously stewed, and one rasher streaky bacon cut fine. Make the paste with 6 ozs. flour, 3 ozs. margarine, 1 oz. lard, and a pinch of salt. Brush over with egg, or milk.—*Mrs. G. C. Tristram, Killeen, Hindhead, Surrey.*

### Tasty Boiled Pudding.

Suet crust, meat, about two raw potatoes, one onion, some chopped parsley, pepper and salt to taste. Line a pudding basin with suet crust. Cover the bottom with small pieces of meat, a few slices of thin potato, onion, parsley, and seasoning. Cover with a layer of suet crust, and repeat until basin is full. You must make gravy for the pudding and pour in before closing it up; if you have no stock, meat extract cube will do. Boil or steam for an hour and a half.—*Mrs. Edwards, 19, Shrewsbury Road, Paddington, W.2.*

### Squab Pie.

Place in a pie-dish a layer of finely-chopped onions, next a few slices of cold mutton, and next a layer of apple. Repeat until the dish is full, seasoning to taste. Add sufficient stock or water to half fill the dish; cover with a short crust and cook in a moderate oven for half an hour.—*Mrs. Alice Tansley, 22, Creighton Road, Queen's Park, N.W.6.*

### Roman Pudding.

Boiled Macaroni	1 cupful cream
Minced Meat—veal,	2 eggs
ham, chicken	Nutmeg
1 oz. cheese	Pepper
Salt and lemon peel to taste.	

Butter a pudding basin and line it with well-boiled macaroni round like a beehive; have ready the meat, whatever you may be using, add the cheese grated, and seasonings, bind with the eggs, well beaten, and the cream. Fill your basin with the mixture and boil half an hour. Serve with good brown gravy.—*Mrs. G. M. Medd, Rocliffe House, Eastwold.*

Let me again remind you that whenever cream is mentioned in any of our recipes, the top taken from the milk is quite satisfactory, and expensive cream need not be bought.

### 'Cornish Pasties.'

1 lb. fresh beet, minced or chopped very fine.  
 $\frac{1}{2}$  lb. onions, minced or chopped very fine.  
 1 lb. potatoes, scraped on grater.  
 Well seasoned with salt and pepper.

For Pastry: 1 lb. flour 8 ozs. fat, pinch of salt.

Divide the paste in equal portions, roll out as round as possible. Pile the mixture in the centre of each piece of pastry, wet the edges and join together on the top to form an upstanding frill, insert knife in top twice, and bake in a moderate oven about 40 minutes. These are delicious and must be made with fresh beef and vegetables.—*Mrs. Ethel Brewer, 28, Lambert Avenue, Richmond.*

### LISTEN THIS WEEK TO: (10.45 a.m.)

*Tuesday*—Dr. STELLA CHURCHILL: How Welfare Centres can Help You

*Wednesday*—Miss ELLEN WILKINSON, M.P.: The Week in Westminster

*Friday*—Miss J. J. WILLIAMS: Fruit and its Place in Diet

*Saturday*—Mrs. M. A. HAMILTON, M.P.: New Light on Old Books



# SAMUEL PEPYS, LISTENER

By R. M. Freeman



*Jan. 8.*—Listening in this night, a thing that pleased me was 'In the Gloaming,' writ and composed by mother's friend Mis

Fortescue Harrison above 50 yeares ago, and did use, at one time, to go madrigalling to ether to Selsfield by East Grinstead to M<sup>r</sup> Powell, and his lady daughter to my Lord Boston, God rest her. Mis afterwards married to my Lord A. Hill, her song by then come on all the street organs and every butcher's boy whisseling it, more than 'Grandfather's cloque' almost, and soe contin<sup>d</sup> till Sir A. Sullivan's 'Lost Chord' put its noase out.

Observing my wife in her listening, how she sighs and wears her dyeing-duck look, I did ask what ails her. Whereto made reply she wonders if perchance it had not been better for me to have parted from her, while still single sweet-hearts, like the lover in the song, soe inadequate a wife as she feares having been to me; but is, I perceive, more mock-modesty and under cover hereof do fish for some passionate protestation from me to the contrary. To this at first I said nothing, doubting whether I shall do well by the wretch to humour her in her fishing. So what does she next but fall a-sniffing most tearfully and prays God shall soon take her, being here no longer wanted. Which vext me naughtily, the base advantage she takes of a man with her tearfull sniffles. However, liefer than endure these all evening and perhaps all night as well, did hasten to assure her of being not onelie the loveablest, but also (God forgive

me) the loveliest wife ever mortal man was blest with, and forthwith comes out of her sniffles and all was smiles and sunshine. Which did in a manner content me, for comfort's sake, and yet in manner it vext me my having had to truckel my wife out of her sniffles, when (in my heart) I c<sup>d</sup> chearfully have clubbed her out of them, like a cave-man.

*Jan. 9.*—Sophie (Tom's wife) keeps her birthday tomorrow. So, after debating with myself what I shall give her, did finally resolve upon a check for as manie shillings as she have yeares, and a loving letter to her in those termes. My onelie trouble is not knowing of a certainty how many yeares hers be, albeit do suspect her of 35 or 36. Whereby, upon a consideratioun that 'tis always kinder to a woman to underage than overage her, I did determine, if I err at all, to err safely upon the kind side, and soe made the check 30<sup>s</sup> (as for 30 yeares), and dispatcht it with all good wishes.

At the Club, in speaking of Radio Week, old M<sup>r</sup> Bumpitt, the fundamentalist, did make us all merrie, he most vehemently denouncing wireless for an unnatural impiety, like the Black Arts. And why, he cries out, cannot men rest content with theyr lawfull pianos and fiddles, as God and Nature meant them? Coming M<sup>r</sup> Wix, most gloomy he was of publick prospects alike by the ill-conduct of Ministers and the lack of guts in the oppositioun: naming M<sup>r</sup> MacDonald for a pretentious bafflehead, M<sup>r</sup> Baldwin for an old wife, though otherwise amiable, and M<sup>r</sup> L. George for an extinct volcano that tries in vain to get-upp a head of steam again, but cannot do it. So into whose ever hands the country falls next electiouns, tis like to be all one for us poor tax-payers that by one party or the other shall assuredly be bled white in order to furnish bribes to the mass of the voaters; all which did make me most sad to hear. Presently, in the way home, buying me

a bunch of grapes, very fine black Alicante grapes (3<sup>s</sup> 6<sup>d</sup>), with those into a 'bus and laid them on the seat beside me. Which was soon a cause of the greatest possible sorrow to me, by a fat fishwife of a woman, that comes in, and, before I am ware of it, plumps herself down on top of them. So betwixt the publick gloom and now this private sorrow, I home in a pretty desperate frame, and what shall be the end of it, God knows.

*Jan. 11.*—Promist to goe golping to Selsdon with Squillinger this afternoon, but phoans me in the forenoon that he cannot come, having an onset of the lumbago. Whereto did, at the first, fall to damning his lumbago, but, presently coming on to snow, I praised God for it.

*Jan. 12. (Lord's Day).*—To Church to M<sup>r</sup> Blick, where did heare a young and very spikey Anglo-Catholique play the fool about compleat submission to the priesthood.

With my wife to Twittenham to she-cosen Amelia to drink tee with her, and in walking back to the statioun catcht in the most furious gale that ever, I believe, I was out in in my life. Whereby all the way in mortal feare of falling tyles and toppling chimbleys, and my wife w<sup>d</sup> fain take the road's middle to evade them, even at the risque of motor-carrs and other juggernauts. However-persuaded her that the best way is to hugg the houses, being that whatever falls from the rooves shall then overshoot us, and by these means made the statiouns in safety. So home and to listen-in to S<sup>r</sup> Martins, whereby did join both of us in singing the old hundredth, thanking God His manifold mercies, with the utmost fervour.



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# WIRELESS PROGRAMMES OF THE WEEK,

together with Notes, etc., on some of the more outstanding Items of Interest.

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## A DIARY FOR THE LISTENER.

Below you will find a selection from the daily wireless programmes of London and Daventry. Mark off your favourite items so that you do not miss them. A space is provided for the addition of further daily programmes of your own selection

### Sunday, February 2

- 5.45 Recital by Pouishnoff (London)
- 9.5 Mozart and Haydn Concert (London)
- 9.0 Military Band Concert (5GB)

### Monday, February 3

- 7.45 Weingartner conducts a Concert from Frankfurt (London)
- 8.30 Contemporary Music (5GB)

### Tuesday, February 4

- 7.15 From the Popular Operas (5GB)
- 9.40 A Vaudeville Programme (London)

### Wednesday, February 5

- 8.0 B.B.C. Symphony Concert (London)
- 8.30 A Vaudeville Programme (5GB)

### Thursday, February 6

- 7.15 Masfield's Play, *Pompey the Great* (5GB)
- 9.35 French National Programme (London)

### Friday, February 7

- 7.30 A Leslie Stuart Programme (5GB)
- 8.0 Masfield's play, *Pompey the Great* (London)
- 10.20 Violoncello Recital by Suggia

### Saturday, February 8

- 7.30 Two Plays: *Witch-Wife* and *The Crossing* (5GB)
- 8.0 A Leslie Stuart Programme (London)

### Seven Programmes to listen for next week:—

- Sunday*: 'Cello Recital by Paul Hermann;
- Monday*: 'Old Folks' Programme; *Tuesday*: Augustine Birrell, 'Looking Backward';
- Wednesday*: Play, *The Dawn*; *Thursday*: Wagner Concert from The People's Palace;
- Friday*: Bela Bartok at the B.B.C. Symphony Concert; *Saturday*: Vaudeville Programme.

# THE WEEK'S PROGRAMMES: NOTES AND PICTURES.

## SUNDAY

### HAYDN AND MOZART

The music of these two composers forms the programme of a Concert conducted by Percy Pitt which is to be broadcast from London at 9.5 p.m.



Josef Haydn

THE duty visits of Prince Esterhazy to Vienna were all too rare and too brief for his *kapellmeister*, Josef Haydn. Haydn loved the bustle of the capital, where he could listen to music that was not of his own making and feel himself in touch with all that was latest in the musical world.

The coaches seemed to be ever setting down new singers and instrumentalists from Italy or carrying them on to fresh triumphs in Warsaw and St Petersburg. There was a perpetual going and coming of great names. The Imperial city hummed with music.

But it was a scheming little world, as Haydn would have found had he not been so snugly secure with his own magnificent patron. Composers buzzed like flies round the person of the Emperor, whose taste, whose prejudices, set the standard of success. Intrigue was a ladder more swift than clever counterpoint or rich invention. Haydn's own music, as he knew well, was not popular at Court. It was a shade in advance of the current mode; there was too bold a tampering with tradition; and there had crept into it an element novel and suspect in music till then: humour. The Emperor dismissed it in a phrase: 'Haydn's tricks'; and the professionals, like good courtiers, cordially agreed.

These things Haydn would have regarded humorously, as was his wont, for his patience and confidence were proof against what affected himself alone; but there was a boy in the 'twenties in Vienna, very dear to him, whom he

regarded as 'the greatest composer in the world,' and whose genius he saw to be crippled and fettered. Haydn's ambition was that all the world should realize the genius of his friend, that the nations contend together for the possession of him, that he should be instantly engaged by some royal or imperial court. But music was not to be so served.

Meanwhile, when they were together there was, as it were, a silent compact between them to defy the world and the world's blindness, and to find all the applause they needed in each other's approval. Each was an adventurer, an explorer. Neither was content with the present horizon but must go farther and see what lay just beyond it. Haydn owed much to Mozart and swore that he never listened to a bar of his music without learning something from it; Mozart knew that his debt to Haydn was incalculable, or so, at least, he believed. Each was a boy, despite of years, and filled with a boy's impetuosity and romance; and when they were together each egged the other on, by no word spoken but by the mere communication of a spirit, to fresh audacities and discoveries.

Thus was it that when at last the old Prince died and there came to Haydn his pension and his freedom, and on the heels of this Salomon to lure him away to London, the two friends knew that it was an hour of crisis. They spent the whole of the last day in each other's company. Haydn was nearing sixty, and Mozart entreated him again and again not to go, for that he was too old for such travel. But Haydn's career, as we know, lay all before him, his best work still to be written, his fame still to be won.

Mozart was now thirty-four, and already those mists of foreboding were gathering that heralded the end. As the moment of parting came, Mozart cried out with tears, 'We shall never see each other again.'

Mozart died within the year. Amid the hurry, and the wealth, and the kindness of London, Haydn is homesick for Vienna. 'I think of my home and embracing once more all my old friends, with the delight of a child,' he writes. But a grey shadow falls across this dream of Vienna. Mozart will not be there to welcome him.

W. ROOKE-LEY.

## MONDAY

### TONIGHT'S RELAY FROM FRANKFURT

*Felix Weingartner conducts Beethoven's Fifth Symphony.*

ALTHOUGH the kindly and amazingly well-ordered city of Frankfurt-on-the-Main has always been justly proud of its own music, it has only within living memory become one of the great centres to which the rest of the world looks as representative of the best that modern Germany is doing.

In every German town, of course, music is an integral part of the civic life as it has never been with us; in Frankfurt, as elsewhere, the municipal opera is the centre round which the

music of the town revolves. When they built their present opera house—it was opened in 1880—it had the largest stage and the most complete equipment of stage devices in Germany; it is still one of the finest theatres in Europe. For many years its performances have been on an equally high plane. Several of the most distinguished musicians of the age have had a share in winning its high renown, and Weingartner, who conducts this evening's concert, is one of them.

There are two fine symphony orchestras, and more than one string quartet, of which the Amar, already well known to wireless listeners, is the most widely renowned. Choral societies are almost too many to count, and the city library has a notable collection of choral music. But it may well be the Hoch Conservatorium of Music by which the city is best known abroad. Founded with money left by Dr. Hoch, a Frankfurt citizen, its first Director was Raff, and it has included such great men as Max Bruch and Humperdinck among its teachers, claiming many of the foremost musicians of today as former students.



This map shows the nine 'repeater stations' which will be in use on Monday, when a concert is relayed from Frankfurt.

#### A Word About the Conductor.

IN his own memoirs—one of the most readable books of personal recollections in the world—Weingartner tells us that his earliest memory is of a star. But 'not one of the myriads whose shining riddle gleams down upon us from the heavens, a painted one on the ceiling of a simple room.' From his cradle he looked up to it, and it may well have been an omen of a career in which high ideals have always lighted the way.

Since 1884 he has been conducting, holding in turn one distinguished post after another, and visiting practically every corner of the earth where good orchestras play. Everywhere he is honoured for his devoted labours on behalf of the older masters—Beethoven especially, and for his sane and lucid readings of the classics. He would always rather have his audiences say: 'how splendid Beethoven's music is,' than 'how wonderfully Weingartner conducts'—with the result that the discerning listener says both. And in spite of an amazing press of work on the concert platform, he has found time to write a great volume of distinguished music of his own—operas (eleven at least), symphonies, and other big orchestral and choral works, chamber music and many beautiful songs. He has written books besides, and he is responsible for some masterly editions of older music—notably a complete Berlioz. Among the most intellectual and widely cultured of artists, he remains, in spite of his illustrious position, one of the simplest and kindest personalities in the world of music today.



Mozart the Statue by Harniss

## HOW YOU WILL HEAR FRANKFURT

**T**HE RADIO TIMES of December 27 last contained an article, 'The Land Line—Ambassador of Broadcasting,' dealing with the extension of international relays by land line. On Monday evening, February 3, broadcasting is to be accredited yet another ambassador—on this occasion by the relay, from Frankfurt to London and other stations, of an excerpt from a Symphony Concert given by the Frankfurter Orkesterverein, conducted by Felix von Weingartner. It is well to bear in mind that this programme will fall within that part of the London evening programme which, on that evening, will be radiated by the National Programme transmitter on 261 metres and *not* by the Regional Programme transmitter on 356 metres.

It may be of interest to listeners to describe as briefly and as non-technically as possible how this transmission is to be carried out. Firstly, it should be remembered that the telephone cable itself over which the programme is to be brought from Frankfurt to London—or in fact any telephone cable—attenuates the higher musical frequencies considerably more than the lower ones. Secondly, the over-all programme is attenuated as the length of the line increases; while the noises, which are inevitably present, more or less, on any line, increase with the length of line. What happens then is that as the length of line increases there comes a point where the ratio of unwanted line disturbance (noise) to wanted line disturbance (the music) reaches a limit where 'something must be done about it' if the music is to be undisturbed by the noise. 'The something' which is done is done rather earlier—*i.e.*, a valve-amplifier is installed which raises up the whole level of music and noise together and starts it off again over a fresh section of line, *before* the noise to music ratio becomes appreciable. At the same time the opportunity is taken to 'equalize' the line—*i.e.*, the amplifier which is used to raise the level is made to do so considerably more at the higher frequencies, which have become most attenuated, than at the lower frequencies, which have come over relatively unimpeded. The combined arrangement is called 'a repeater,' and in practice it is found convenient to instal one about every 70 to 100 kilometres in a cable circuit, such as will be used for the relay from Frankfurt. Local conditions may result in this distance being decreased or increased.

Thus, after each repeater the programme put on to the new section of cable is (*or should be*) an exact reproduction, both in quality and strength, of the original put on to the line in Frankfurt. The sketch map printed on the opposite page shows the repeater stations between Frankfurt and London which will



A glimpse of the fine gabled houses of old Frankfurt.

be in use on February 3. The section La Panne—Canterbury includes the submarine cable from La Panne to Dumpton Gap. The overall length of the circuit is approximately 480 miles.

It has, up to the present, been possible to provide but one circuit which is suitable for music in the international cables. The one music circuit in the cable between Cologne and Aachen is normally used to feed the Aachen relay station of the Westdeutscher Rundfunk with its programme from Cologne. This implies that any international programme which passes over this circuit would normally be radiated by Aachen. Difficulties were, therefore, encountered at first in arranging this programme from Frankfurt. The Westdeutscher Rundfunk have, however, kindly helped us by arranging for Aachen also to take the Frankfurt programme on this occasion.

L. W. H.

## TUESDAY

### THOSE VICTORIAN POETS

At 6 p.m. today Mrs. MARGARET L. WOODS will continue the series of Readings from the Victorian Poets.

**A**LL the world says that the most conspicuous feature of the modern poet is his contempt for his literary grand-parents, those eminent Victorian versifiers who

were supposed to have given voice to the complacency of their age. If I know such a person as can be typified as a 'modern poet,' he is sufficiently intelligent and fresh-minded to distrust all generalizations about so incoherent a condition, a period—call it what you will—as sixty years in the existence of a certain civilization.

Naturally, when he sees his elders sitting heavily and drowsily in the seats of authority, he will say and perform provocative things in order to introduce some life into the situation. Who would not? We all want to find our own salvation, and we shout violently when our fond parents want to prevent us from so doing.

We are the children of the Victorian Era—at least, *my* generation is; the generation that came of age when the war began. Therefore we have said many perverse and many true things in criticism of those amazing years between 1837 and 1901. But whatever we may say, and however diametrical our actions may be, fundamentally we reverence the great figures who made that period so prolific in problems of good and evil.

Amongst those great figures the poets were even more conspicuous than the divines, the scientists, and the statesmen. Some, such as Tennyson, the Brownings, and Longfellow, were thrust upon pillars of fame which we think now are too lofty; and we are inclined

to leave those monuments there, to weather in the storms of time, and to be the perching-places for the sparrow of curiosity. No doubt we are unfair to them; but so are we unfair to the statue of the Duke of York overlooking the steps at Waterloo Place. Already a few of our latter-day critics are erecting ladders and giving those august but sooty figures a scrub down. We shall soon be admiring their features and the fine pose of their limbs. We shall not then be ashamed to confess that our adolescent dreams and aspirations were fed on the beauty and infinite resourceful wisdom of Robert Browning, and the tenderness and technical subtlety of Tennyson.

As we grow older, we look with more sense of proportion, and discover that other figures, neglected in their own day, were also great men, full of a passionate rebellion against the evil tendencies and wilful stupidity of the society of which they were a conscientious part. The Victorian Age began with many such adventurous spirits, who as artists explored means of self-expression and technical advancement such as had never been dreamed of before their time. George Darley, T. L. Beddoes, A. H. Clough, at the beginning of the great little Queen's reign, were carrying the banner of revolution against the literary orthodoxy of the day. Following them came Whitman, Emily Dickinson, Emerson, Rossetti, Swinburne, Meredith, Patmore, William Morris



Outstanding figures of the Victorian Age of Poetry: (from left) Dante Gabriel Rossetti, Robert Browning, Lord Tennyson, Matthew Arnold, Elizabeth Browning, William Morris, Christina Rossetti and Algernon Charles Swinburne.

and Matthew Arnold; while towards the end of the century Gerald Manley Hopkins, Lionel Johnson, Hardy, and the great poet W. B. Yeats, brought each his own particular novelty of technique and thought, his own criticism of the static self-satisfaction of contemporary life in religion, politics, and society. All of these poets whom I have named endorsed in their work the truth which Emerson stated, that—

'Evil will bless, and ice will burn.'

We modern poets are seeking to do the same. We want to keep alive the sense of beauty, of delicate instinct and pure taste, of religious, living joy in the sacredness of the individual mind. We want to provide that mind with a moral lecithin to counteract the anaemia of standardization. We want to smash conventionality when it has hardened to stupid and thoughtless intolerance of new ideas, morals, and manners. That is what the Victorian poets did; and we reverence them for it. But their footsteps are not our footsteps; for the times have changed, and we inhabit a new earth. This new earth, however, is singularly like the one with which they were so unhappily familiar.

RICHARD CHURCH.

## WEDNESDAY

### THE LADIES OF WESTMINSTER

Mr. Leslie Hore-Belisha, M.P., gives thumb-nail impressions of the three Members of Parliament who will talk in the series, 'The Week in Westminster,' which begins at 10.45 this morning with a talk by Miss Ellen Wilkinson

WHEN I listen to persons talking on the wireless I always wonder what they are like. I happen to know what Lady Astor, Miss Ellen Wilkinson, and Miss Megan Lloyd George are like. I propose to tell you, so that I may help you to imagine, when you listen to them, what sort of minds and personalities are directing their voices.



Lady Astor is a smart and attractive woman. It is difficult, looking at her lithe figure, to appreciate that she is the mother of a son in the twenties. But it is not only her appearance, it is her behaviour which makes her unique. She

is never still. In the House of Commons, at a meeting, at a dinner, she is the centre of notice. Possibly when she speaks over the wireless she will have the patience to read a prepared manuscript. She will simply hate doing this, for her great skill, as you will probably have gathered, is in impromptu and in repartee. Her judgments of her colleagues will certainly be awaited by them with interest, and, in some cases, I have no doubt, with fear.

Miss Wilkinson is an alert little figure, as quick in jab and parry as (may I use a boxing simile?) a bantam. I like to watch the sudden motions of her head, as she tosses back her restless hair.

Whatever cause she may be adopting, she speaks in that argumentative voice which reveals the mentality of one who has no doubt about the persuasion which she will effect. The prominent place that she has won in the Socialist movement, in public life, and in journalism, is



a proof of her indomitable pertinacity and courage. She is prepared to fight her causes through, whatever the hostility may be, whether at a Trade Union Congress or in a Kitchen Committee (she it was who obtained the admission of ladies to the previously male Strangers' Dining Room in the House of Commons).

Miss Megan Lloyd George has at once the advantage and disadvantage of her great name. It is a passport which will take her anywhere. But to rise and speak when your patronymic is that of the greatest living orator is indeed an ordeal.

I imagine she succeeded in winning Anglesey by the gentle and soft charm of her personality. You will detect this in her voice, which has in it a Celtic music.

The two other speakers you will listen to, Lady Astor and Miss Wilkinson, have already given proof of their metal, but Miss Lloyd George is still that most intriguing of all things—an undivined quantity. What we know is that she has been bred from her childhood among great men, great women, and great incidents. She has seen more and heard more than any of her contemporaries. Her armoury, therefore, is well stocked. How will she use her weapons?

LESLIE HORE-BELISHA.



## TONIGHT'S SYMPHONY CONCERT

Notes on the music in the programme conducted by Sir Thomas Beecham which will be relayed from the Queen's Hall at 8 o'clock.

NOT the least part of our debt to Sir Thomas Beecham is for his masterly revival of some of Handel's forgotten music. The ballet 'The Gods go a-begging' has made it clear how much charm and melodious grace the stern old Handel had at command when he chose: the 'Ariodante' music comes from an opera which was deliberately composed in lighter vein than most of its predecessors, in the hope of winning back something of the position in the London world of which his rivals had robbed Handel. The story is not a particularly thrilling one and the music on the whole is slight and quite simple. No doubt to please the more frivolous of his audience, Handel finished each Act with a ballet, and that is the music which Sir Thomas Beecham has arranged in the form of a Suite. It presents Handel in so gay and light-hearted a vein, that none could guess how badly the world was using him just then, ill-health and bitter enmity on all sides doing their very worst for him.

### A Symphony with Solo Pianoforte

Sinfonia Concertante... William Walton

ALTHOUGH still only in his twenties, William Walton has already won a distinguished place among the present-day English composers, not merely at home, but abroad also. When he was only twenty-one, he had the distinction, as yet shared by very few Britons, of having a String Quartet selected by the International Festival Society for performance, and two years later was again represented at that Festival, by his Overture *Portsmouth Point*. Largely a self-taught musician, he has original gifts of a very high order which his contemporaries have not been slow to recognize. Among other distinctions which have come to him are the grant of a Carnegie Award for one of his chamber music works, and the adoption of an orchestral Suite by the Russian Ballet.

This Sinfonia has already been broadcast

more than once, and Victor Hely-Hutchinson, who takes the pianoforte part this evening, played it last autumn in one of the Proms. It is not in the ordinary way a pianoforte Concerto; although the instrument has brilliant solo passages it is used rather as a member of the orchestra. Modern in its ideas, and in the way in which they are set forth, it has nothing terrifying in it as some present-day music has. Even listeners who missed its previous broadcasts should find it, on a first hearing, straightforward and easy to follow.

### 'An Image of Spring'

THREE sets of Debussy's pieces are called 'Images.' The first two are for pianoforte solo, and the third for orchestra—the last purely orchestral music he wrote. The name is a difficult one to translate satisfactorily into English; neither 'image' nor 'picture' is of itself quite sufficient, a blend of the two being nearer the mark. But of all the composers who ever lived, Debussy is obviously the one who has the best right to give his music such a name. It can evoke what, for want of a better name, we must call an 'atmosphere,' can arouse vague emotions and sensations, can set before us dreamy, mysterious pictures, as no other has yet been able to do in the same way, or in so marked a degree, and it is all done by the most delicate and subtle means, and always with a fine restraint. He is regarded by his own countrymen as having embodied in his work the subtle qualities which go to make up the French spirit, more fully and more naturally than any one man had ever done before.



William Walton.

The three 'Images' for Orchestra appeared in 1909; *Rondes de Printemps*, the third, cannot well be translated into exact English. 'Roundelays of Spring' is probably the nearest equivalent. It begins in moderately animated measure and very delicately, with a quotation at the head of it which may be translated, 'Long live May, welcome to May with its wild puffing wind.' The movement grows faster, with a kind of fantastic grace, and a little later there is a delicate and expressive melody for flute. A much slower and more dreamy section follows, with a new melody for English horn, but soon we return to the measure of the first part, and the rest of the piece is in that rhythm, at times slight and delicate, at times boldly vigorous.

### Man pursued by Fate

IN the biography of Tchaikovsky by his brother, Modeste, there are several letters which make the composer's aims and intentions in his Fourth Symphony as clear as it is possible for the written word to do with a piece of music. In one, addressed to Tancieff, Tchaikovsky replied to a criticism that many passages sounded like ballet music, asking 'Why not?' He says that if it be good music it is of no consequence whether 'our prima ballerina' dance to it or not. At the end of the same letter Tchaikovsky adds that at bottom his symphony is an imitation of Beethoven's Fifth—in its fundamental idea, not in its musical content.

To his good friend, Madame von Meck, to whom the work is dedicated, Tchaikovsky expresses himself more fully about the symphony. He explains that the introduction is the germ, and indeed the principal idea, of the whole work. The theme, which begins with a



reiterated note in an insistent rhythm, Tchaikovsky tells us is Fate, the inevitable force which checks our aspirations towards happiness, watching jealously lest our peace should be unclouded, a force which hangs like the sword of Damocles above us. The main body of the first movement, too, expresses this overpowering force and man's submission and his grief. The sense of despair grows in strength and poignancy until the writer turns from reality to lose himself in dreams. Two themes are used in building

## THURSDAY FILM OF FRANCE.

*A highly original 'impression' by Anthony Bertram, author and traveller, of the country celebrated in tonight's National Programme.*

**H**EARING that I had just come from France, a little boy asked me: 'What is France?' I wish I could have answered him, but to think about France is to throw before one's mind a series of very different impressions that glow and fade, dissolve into one another, recur and change like a modern film. Yet out of the apparent contradictions and confusion emerges one total impression. That total impression, the distillation of all one sees, is indefinable. To convey it one must convey all the parts which compose it, and that would take a library—or a long film. But I have heard of film synopses; perhaps that would have been the best answer to the little boy. I must try my hand at a synopsis.

A pattern is shown of passports and tickets, and landing-cards, and handbags, and unfamiliar quantities of money, which whirls in kaleidoscopic confusion, eventually straightens itself out and then falls into a rocking dizzy motion. Through this emerges the heave of waves and then the faces of one's fellow-countrymen not looking their best. A sea-gull might fly across and a tilted restaurant show itself for a moment with revolving chairs swinging on their own.

Then, somehow there must be an effect of great noise and confusion. Porters in blue blouses and leather belts should be seen swarming down a gangway and then, laden more heavily than a pack-mule, shouting and shoving their way through a flock of frightened sheep. The audience should not have sufficient time to read a long list of improbable and unrelated objects before a chalk scrawl is made on a bag, the flock of sheep is driven down a corridor and the view changes to a flat, flying landscape seen through a railway carriage window. It is diversified by interminable straight roads lined with poplars, farms, and cottages that have no flower-gardens, advertisements for Cinzano, Byrrh, and Dubonnet, rows of women at work in hedgeless fields, and villages like streets, the houses in two continuous rows. Across the view occasionally flash the phrases *Defense de Cracher* and *Ne pas se pencher en dehors*.

After this depressing prospect has been contemplated for sufficiently long to create an impression of eternity, one of the straight roads is seen to widen, become smooth and shiny and swarming with fast traffic. An orchestral accompaniment of horns and klaxons should be introduced here, conducted by a

policeman with his white bâton. The poplars become high buildings, and at the end of the vista, in the centre of a vast formal square, appears a classic temple. It becomes immediately nighttime. Across the classic temple an electric sign flashes the words 'La Madeleine.' The letters merge and become the feverish eyes of tired and painted women who move up and down the street with monotonous reiteration. They are finally absorbed in the overpowering presence of a *père de famille*. He is stout and holds his stomach well forward to retain his balanced dignity. He wears a black alpaca jacket and carries a straw-hat in his hand. He has

brown beard, thick lips, and a bald head. He falls in with another *père de famille* who is precisely like him. They walk solidly side by side, gesticulating and obviously talking. (This is not a 'talkie'; I have never seen one, so that I had better not try.) Cafés pass behind them. They sit at one, order bocks and disappear behind newspapers mounted on cane frames.

While their attention is absorbed in their reading, their bocks turn into glasses of red



The Piccadilly Circus of Paris—the Place de l'Opéra, with the fine opera house in the background.

up this section which depicts dreaming, and forgetfulness of all that was dark and dismal. But the theme of Fate from the beginning is heard again, and the music means that life is, after all, but a continual struggle between the bitterness of truth and the fugitive dreams of happiness.

In the second movement the melancholy which is presented is that of recollection, the sadness of old-time memories. These pass, as it were, in a procession before the dreamer's mind, leaving neither courage nor desire to start afresh. But the music suggests moments when the warmth and happiness of youth make life rich with all that one might ask from it; there are moments of deep sadness too.

The third movement is capricious rather than illustrative of any definite mood, neither joyous nor sad. Again memory is busy and fancy follows the freest flights, calling up pictures as



In historic Provence of the South—a sunlit mountain village of the Basses Alpes.

divergent as those of street singers and passing military bands. But the images have no relation to real things, and are only wild, strange fancies.

In the last movement the composer, finding no happiness within himself, looks on at a rustic holiday. There too, sadness and the thought of Fate are with him still, but yet the gladness of others makes life better even for the bystander.

But Tchaikovsky concludes his analysis of his own symphony by saying 'My description is not very clear or satisfactory,' and he quotes from Heine: 'Where words leave off music begins.'



On the frontier of Normandy and Brittany—the island abbey of Mont-St.-Michel.

wine. The newspapers approach the audience and grow larger. It is then seen that the lines of print have become rows of vines. On the newspaper was a picture of an ancient city; this is now seen to be real. It grows and absorbs the vines. It is walled and prickly with Gothic spires and turrets. A charabanc passes under a massive gateway, and on it is written, *Visitez Arles—Avignon—Carcassonne*.

The general view of the town reappears, but its spires have turned into bottles. The labels merge and the audience finds itself thirstily reading a wine-list of Burgundys and Bordeaux. It turns into a menu, and there follows a series of pictures resembling the illustrations to Mrs. Beeton's Cookery Book. In the end a dish of Jerusalem artichokes sauté turns into an elderly gentleman seated at a table. He has a white beard, parted down the middle and brushed out sideways. He wears black clothes and a rosette in his buttonhole. His table-napkin is tucked



A glimpse of long-disputed territory—one of the old quays at Colmar in Alsace.

into his waistcoat. Waiters surround him. After a tense moment wine is brought in a cradle. The elderly gentleman rises and comes to the salute. His example is followed by the waiters. The label on the bottle is *La Patrie*. The elderly gentleman hangs a decoration round its neck, the orchestra plays the *Marseillaise*, and the weeping waiters embrace one another. Close-up of the elderly gentleman to show gentlemanly tears. A still closer-up show that the tears have developed into the fountains of Versailles. A river broadens, and along its bank are many patient men fishing and rather shabby old men looking at second-hand books.

On the horizon it is night, and electric signs flash out the words: *Moulin Rouge* and *Folies Bergères*. A charabanc appears labelled *Tour de Montparnasse*. It is driven by a slim, dark young man, rather unshaven, wearing an enormous black hat and a flowing tie. He drives into a picture gallery.

At this point the audience receive that little dose of education which every film producer is so anxious to administer. The history of French art from the mediæval illuminators to the Cubists is illustrated by a succession of pictures, accompanied by helpful captions such as 'Fidelity,' by J. B. Greuze; 'Her Dog's her Pal,' and 'The Gleaners,' by J. F. Millet; 'They are Toiling for the Tiny Tots at Home.' A permit for this part of the film is displayed; it is signed Karl Baedeker.

When it wakes the audience is astonished to find a Roman arena on the screen. It is in partial ruin, but its deficiencies have been made up with deal seats. A bull-fight of a rather inferior sort is taking place. A succession of 'stills' showing Lady Mountpoodle and a friend at Cannes, Nice, Juan-les-Pins, St. Raphael, and the Cap d'Antibes is followed by the baccarat room of a casino in which all the gentlemen wear clothes made of pound notes and dollar bills. In place of the carpet is a smooth and obviously warm sea. A number of exquisite ladies in still more exquisite pyjamas and bathing suits lounge about on it without getting wet. It is conveniently buoyant. Many of the ladies wear coronets that do not always fit them.

As the audience is contemplating this pleasant spectacle a French soldier in shabby mud-stained uniform breaks through, pushes the whole affair on one side and displays again the flat landscape, the interminable roads, the vines, and the ancient cities.

The soldier grows larger and larger; the farms in the landscape fall into ruins; the fields are zigzagged with trenches. The soldier grows larger still; he blots out everything. He fattens; his beard sprouts; he smiles benevolently. He turns out after all to be the *père de famille* seated in his little salon reading to his wife and children. He is reading the history of France. The producer must at this point check his enthusiasm for education, take that as read, and end with two lovers gazing at the Arc de Triomphe, or the Eiffel Tower, or anything else unmistakably French. It never matters what the lovers gaze at when the curtains draw. The audience is getting its hats, and as it goes, each member recalls the things he knows about France which have been left out. But then, it's a large subject.

ANTHONY BERTRAM



CNEUS POMPEIUS MAGNUS, the Roman general whose downfall forms the subject of the play, *Pompey the Great* (from 5GB on Thursday and other stations on Friday).

## DO YOU LIKE THE TALKIES?

Some do—and others very definitely don't. The regular Talk on Films will be broadcast tonight by Miss Iris Barry.

WE know, first of all, that talkies are a tremendous success. Queues form up outside the West End theatres, new talkie companies and projects are formed almost daily, the Press is full of gossip and criticism about them. Indeed, the most recent official word on the subject is the recommendation of the Cinematograph Exhibitors' Association, representing the whole industry in this country, that they should 'wire' their theatres without delay and thus justify their confidence in the talkie boom, and reap their due profit from it.

But what has all this to do with you and me? Very little indeed. We, who pay for the talkies, have never been consulted on the matter. We never asked for *The Singing Fool* or *The Jazz Singer* which started the whole talkie boom. We merely suffered them. And as a result of an intensive American publicity campaign, for which I have nothing but the highest admiration (mingled with nothing but the completest boredom) we now regard the synchronized and sound picture as an accepted fact beyond all dispute. It is America's free gift to a starving British industry after a few crumbs of comfort (known as the Quota) from the Board of Trade.

Do you realize, however, that notwithstanding the pleasure and entertainment we all get from the

talkies, this movement is not an English movement at all and has nothing to do with us? It is American.

There is nobody in the British industry with the vision and enterprise to think of so wonderful a thing to begin with, still less to execute it; and if there were, internal politics would probably kill the movement before it became effective. And it is just because the whole of the talkie craze is a pure business proposition, not responding to anything real or vital or characteristic in our own lives, that you meet so many people who say that they *dislike* talkies. We all meet them. Americans meet them; but (in film parlance) they have not the money which makes them worth meeting.

The real core and centre of the talkie position just now is here; in this interplay between the vast promotion interests of the American film companies and that subtle, incalculable opposition known in the entertainment world as 'what the public wants.'

Personally, I have never concealed my dislike of talkies considered simply as the whole of the film programme. I have enjoyed many talkies—*Charming Sinners*, *Juno and the Paycock*, *Fashions in Love*, and so forth. But that is because there is nothing else to enjoy. It is obvious, of course, that sounds add fifty times to the imaginative force of a film—if it is a good one, but when I see it announced that America is making no more silent films at all I cannot help asking why? I am convinced that there are thousands of people who would view any such decision with the keenest regret and the abolition of throaty imitations of real voices and real symphonies with exultation and delight. And I am with them. The whole of the propaganda has so far been on the talkie side. Imagine the same colossal effort utilized on behalf of silent pictures, and are you going to tell me 'silents' would not sweep the world? If so, I hereby offer you my signed pass to the nearest lunatic asylum.

Do not let us deceive ourselves on this talkie situation. Let us get what we can out of talkies and enjoy them. But at the same time let us know what we want and say what we want and insist upon what we want (as the Americans do). And then, and not until then, the truth about the talkies will come out.

ERNEST BETTS.

## FRIDAY

### The Tragedy of Pompey.

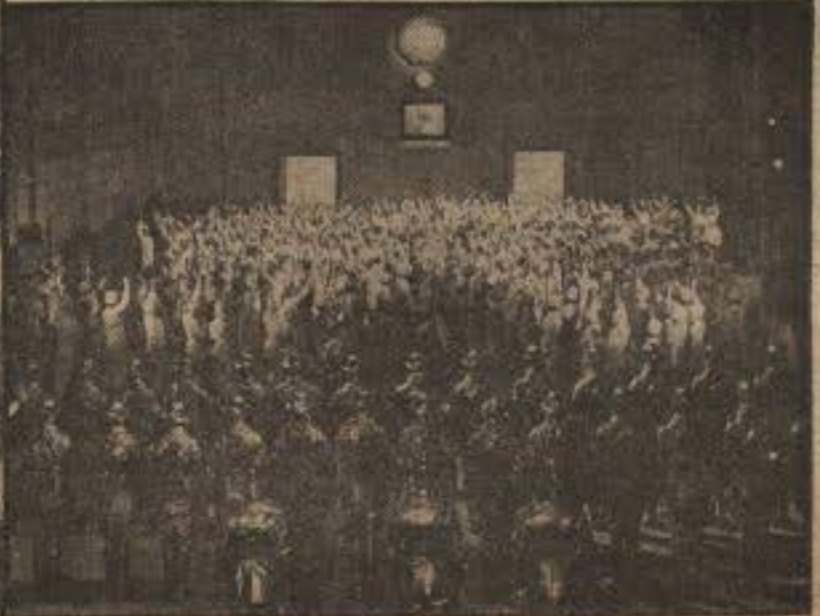
The greatest military genius of ancient Rome, Cneus Pompeius, known as 'the Great,' is the central figure in John Masfield's noble tragedy broadcast from London tonight.

POMPEY won his title of 'the Great' before he was twenty-six. He was born, four years before Cæsar, in 106 B.C., the son of a successful and unscrupulous soldier and landowner of equestrian rank. It was when he was twenty-three that he suddenly emerged from prudent obscurity. The aristocratic party, in spite of the death of Marius in 86 B.C., was under a cloud in Italy

The Talkies are now more than a year old—and still they are the subject of violent discussion. Below are pictures from three talkie successes recently exhibited in this country.

## THE TALKIES

The pictures below (left and right) show Harold Lloyd in 'Welcome Danger,' Mary Pickford and Douglas Fairbanks in 'The Taming of the Shrew,' and a scene from the British film 'High Treason.'



till the return of Sulla from the East in 83. Then it was that young Pompey collected an army, used it brilliantly against the Marians to facilitate Sulla's advance on Rome, and joined the future Dictator in the capital. Sulla recognized him as by far the ablest of his lieutenants, and, once master of Italy, sent him to establish his authority in Africa and Sicily. On his triumphant return in B.C. 81, Pompey disbanded his army and resumed his private station. It was then that Sulla, equally impressed by Pompey's ability and his moderation, gave him the cognomen of 'Magnus.'

If he had earned it then, he was to earn it again. After Sulla's death he played the same party against the followers of the democrat Lepidus (whose consulship he had unwisely promoted) as he had played against the Marians; once again he returned victorious to Rome and once again he played the royal servant rather than the ambitious intriguer. The Senate, scared of another dictatorship, offered him the command against Sertorius in Spain, and to their delight he accepted it. For five years he grappled with Spanish geography and Spanish guerrillas, and in B.C. 71 yet again returned victorious. This time, his grudge against the Senate, which had thwarted him in Spain, drew him into politics as the ally and rival of Crassus, but it was not long before he once again accepted foreign service, first against the pirates of the Mediterranean and then against Mithridates of Pontus. In both fields he showed his accustomed vigour, method, clemency and patience: he turned the pirates into colonists, drove Mithridates into the Caucasus, subdued Armenia and captured Jerusalem. Having organized his conquests with real statesmanship, he returned loaded with plunder to Italy, and in 61 B.C. for the fourth time entered Rome victorious. Few men could claim such services to the Republic as his.

But if Pompey was great both in ability and in moderation, he was not great enough for the situation which now confronted him. He was one of those men who, given time and scope, can do a difficult job thoroughly well. But he had to have time and he had to have scope. He had neither the imagination nor the driving power to control events, they had to be arranged to suit him. And after 61 B.C. he was forced into association with one who was as swift and resourceful as he was methodical and slow-minded: he was fated to be the ally and the rival of Cæsar. The would-be servant of the Republic found himself a competitor for the mastery of the world, and in that rivalry the very qualities which had so far given him almost uninterrupted success involved him in a long series of disasters, culminating in a squalid death.

It was loyalty to his soldiers and a desire to complete his work in the East which drove him into alliance with Cæsar and Crassus, and as a member of the Triumvirate he got what he wanted. But it was at the price of putting himself into a false position. He had none of the gifts of a successful politician—outside the army he was no judge of men; energetic in the field, he was indolent and domesticated at home; an aristocrat by temperament, he could not woo or master a snob, and his clemency and moderation, so admirable in a victorious general, became fatal in the champion of the constitution. So as Cæsar's star arose, Pompey's steadily waned. Neither were destined to solve the hideous problem which faced the Roman world, and Cæsar's murder in Rome followed close on Pompey's in Egypt. But Cæsar, unlike Pompey, moved forward confidently to the final catastrophe—he always had a plan and was prepared to act swiftly and ruthlessly upon it; set-backs and failures and even intervals of lethargy like his winter with Cleopatra always left him ready to cope with each



John Masefield, poet and playwright, author of the tragedy of *Pompey the Great*.

new situation as it arose. The unexpected stimulated him, it bewildered Pompey.

So the man who was already 'Great' at twenty-six lived on to earn at fifty-eight the supreme disaster of Pharsalia. If he had died in 61 we should have said, perhaps, that he might have anticipated the founder of the Empire; if he had been born after its founding we may think that he might have made a great Emperor. He was born to be the contemporary of Cæsar, who was to outlive him by only four years, and it was not his fault.

KENNETH BELL.

*The Romance of a Famous Manuscript.*

FEW of our present-day poets have such a hold on the public as John Masefield. Moreover, it is a popularity that dates back to the publication, some years ago, of 'The Everlasting Mercy.' The story of how that bitterly realistic poem saw the light is one of the romances of modern English letters. The story goes that one day Masefield, dripping wet with rain, walked into the offices of the *English Review* and threw down a bundle of MSS. upon the editor's desk. 'You can have it,' he said, or words to that effect; 'no one else seems to want it.' The editor (Austin Harrison) read the poem, and decided it was so original and so fine that, although it would involve the unusual course of devoting twenty or thirty pages of the paper to poetry, he would print it *in toto*. This he did, and on the morning after its appearance the name of John Masefield was on everyone's lips: the daily press devoted leaders to the poem, edition after edition of the *English Review* had to be printed to meet the public demand, and a new dawn opened on English poetry. Since that day, Masefield has been perhaps the most popular poet of our time—the only poet, in fact, who can apparently write good poetry that shall rival the sales of novels. Boar's Hill, near Oxford, where he lives, is the scene of constant pilgrimages—particularly by ardent poetry 'fans' from the U.S.A.

SATURDAY  
DR. WATSON IN  
THE BOX

A commentary will be broadcast this afternoon on the match Arsenal v. Everton.

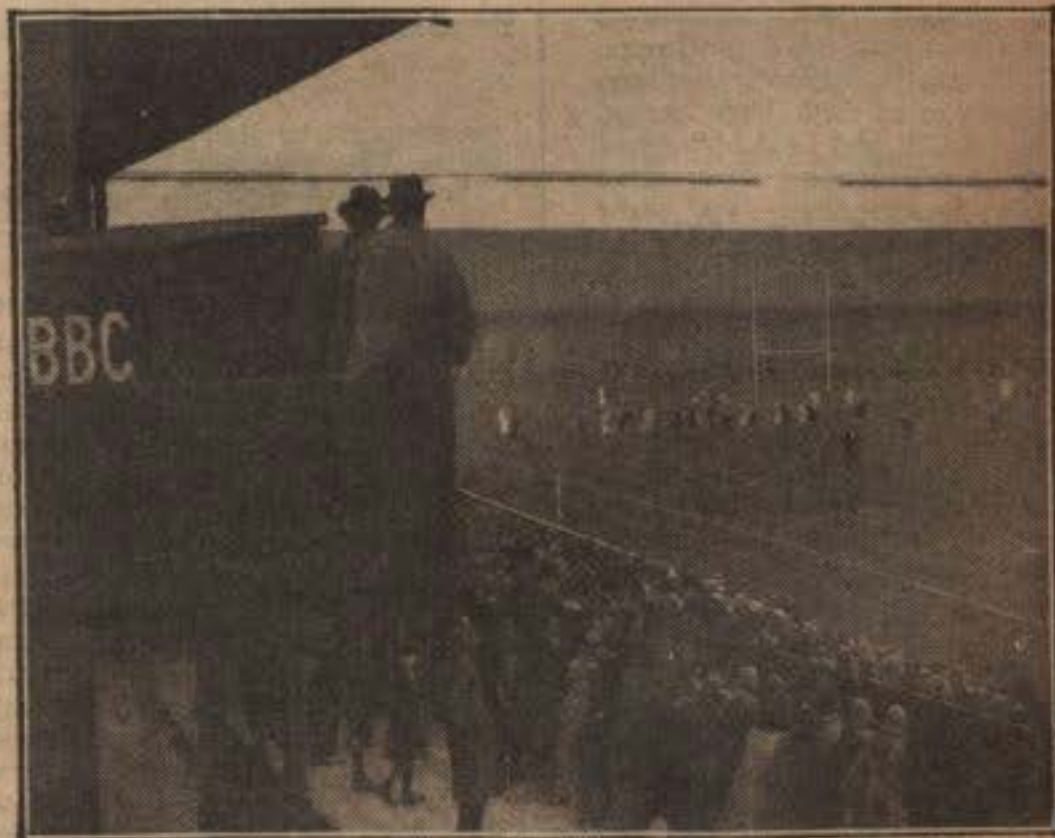
THE principal narrators in B.B.C. running commentaries are already public figures. They are recognized by their voices in the most unlikely places. The occasional interpolations of a second voice in a running commentary deservedly attract no interest as to its owner and his function in life, though he plays a not altogether unnecessary part in front of the microphone.

His duties, of course, vary with the type of commentary. In football, his main business is to indicate the position of the game by calling out the squares into which the ground, in the *Radio Times* plan, is divided. To those who are following the commentary without this valuable aid he is therefore nothing but an infernal nuisance from the outset. His most important function, whatever the commentary may be, is to hold a watching brief for the listener. Throughout the narrative he must keep in his mind the vital question: 'What will the listener make of this?' A quick phrase must be slipped in to explain an ambiguous statement or to correct a mistake.

Awkward situations crop up sometimes. On one occasion, during the broadcast of a Grand National, a spectator at the back of the stand began to bombard the commentator with his small change, of which he seemed to have a generous supply. Glued to his field-glasses, the harassed commentator could only wonder helplessly at the metallic hailstorm bouncing about his neck and shoulders, till the outraged second commentator scattered the rest of the petty cash out of harm's way with a quick umbrella thrust at the offender's elbow.

A first broadcast, particularly of a ceremonial occasion which lacks the sequence of a sporting event, gives the second commentator more to do. He ceases to be merely Dr. Watson. There is so much to see and to say that the narrative is apt to get confused. When the Duke and Duchess of York landed at Portsmouth, after their Australasian visit, the commentator failed to distinguish his Royal Highness from the *Remocin's* captain. As he persisted in his error, the narrative grew stranger and stranger. Dr. Watson, unable to draw his colleague's attention to the mistake, had to butt in himself, and without giving the show away lead the now thoroughly muddled Holmes out of the tangle.

Whatever the occasion, the second commentator must obey one golden rule: 'Never speak unless you are spoken to, or unless you have previously silenced your companion with a look.' Dr. Watson must have a compelling eye! H. B. B.



A FAMILIAR OBJECT ON FOOTBALL GROUNDS. The B.B.C. Observation Post, from which commentaries on Soccer and Rugger matches are broadcast.

*Sport and General*

**5GB Calling!****THE RICH TREASURE OF OLD ENGLISH MUSIC.**

Interesting Sunday Afternoon Concert—More Vaudeville—Hospital Sunday for Dudley—An Hour of Syncopation—Symphony Concert at the Town Hall—A Seldom Heard Oratorio.

**Songs of Old England.**

**T**O a growing band of English folk, broadcasting has brought, for the first time in their lives, the discovery of the rich treasure of old English music. People who had grown up before folk songs and other traditional or early music were taught in our schools, had—till 'the wireless' came—no means of realizing how great a heritage of song was ours. Now they are experiencing the delighted surprise of those who find an unexpected store of gold and jewels hidden by their forefathers in a long-disused loft. Listeners who have caught this spirit of enjoyment will be glad to make a note of the Sunday afternoon programme from Birmingham on February 9, when Dale Smith and the Midland String Orchestra will provide them with a programme containing many examples of English minstrelsy. Dale Smith is singing the *Lament for the Death of King Richard Lionheart*, made by the troubadours of the King's own time. That will be followed by *My lytell pretty One*, from the fifteenth century. Then come songs by such masters, now again well-known and honoured, as Byrd and Morley, and the orchestra will play *Three Merry Men of Kent*, and other of our old native tunes. It may be of interest to add that most of these ancient melodies have been arranged for modern instruments by Fred Adlington, who is a Birmingham musician.

**Vaudeville from Birmingham.**

**A**N hour's Vaudeville programme appears among the Birmingham arrangements for the evening of Monday, February 10. Most of the artists are already well established favourites with 5GB audiences. Gerald and Phyllis Scott contribute a selection of Old Time Songs, Alec McGill and Gwen Vaughan may be relied upon to do some more 'cheerful chattering,' while the appearance of Jack Rickard and Winifred Dunk guarantees the purveyance of 'some more scandal.' Philip Middlemiss will entertain listeners in dialect, Ernest Jones promises to add the cheerful notes of the banjo, and the concerted music will be supplied by Philip Brown's 'Dominoes' Band.

**Stories for Children.**

**T**HE wonders of our world and of human handiwork, and the doings of friendly beasts and birds, have their share, no less than elves and fairies, in the Children's Hour stories. 'Stories in Stone,' which are now proceeding, for instance, tell, among other marvels, of Stonehenge, the Pyramids, and the Mazes of Crete. Adventures East, and then again West, of Suez, told by a traveller but lately returned from those regions, may be assured of an eager audience, while few boys will be indifferent to a description, by one in close touch with the work, of 'How a Life-boat is Built.'

**Dudley Hospitals Calling.**

**T**HE Good Cause for which the attention and the generosity of listeners will be solicited on Sunday evening, February 9, is the Hospital Sunday Fund organized in the town of Dudley and the surrounding district. The appeal will be broadcast by Mr. D. Tanfield, who is the Hon. Secretary of the Fund.

**Band Music.**

**A**T a Band Concert to be given from the Birmingham Studio on Tuesday evening, February 11, the performers will be the Wigston Temperance Band, conducted by Charles Moore. The programme includes also entertainment by Mischa Motte. Later in the same evening the Birmingham Studio Symphony Orchestra, under the direction of Joseph Lewis, is broadcasting an orchestral concert, at which the soloist will be Mary Abbott (pianist). The special feature of the programme is the presentation of a Pianoforte Concerto by Tchaikovsky which is very seldom heard. It is the composer's *Opus 44 in G Major*. Another interesting programme will be heard in the Ballad Concert which begins at noon on Thursday, February 13, when the artists are Kathleen Birch (mezzo-soprano), Lilian Dunn (contralto), George Smith (baritone), and Thomas V. Higgins (pianoforte).

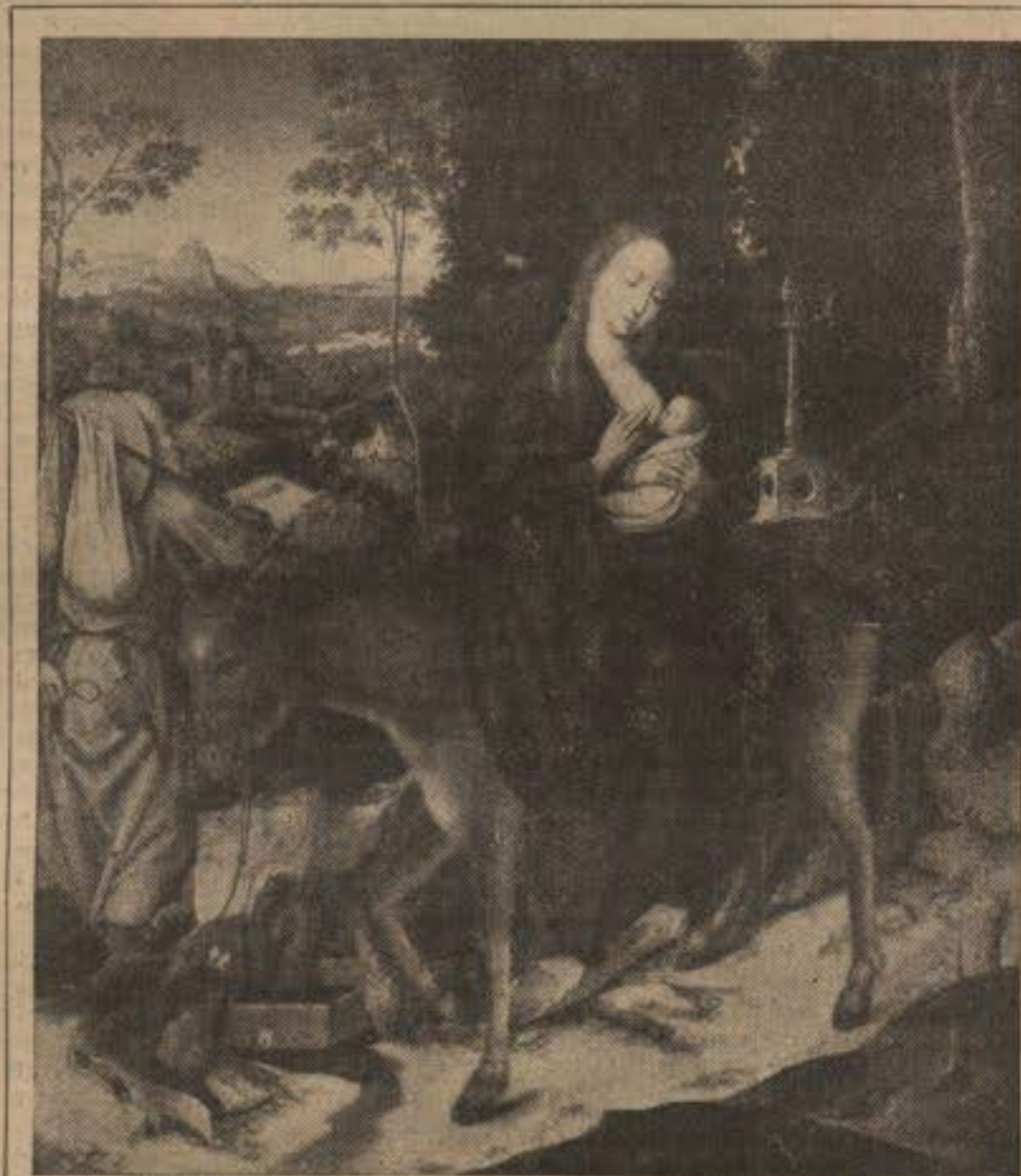
**Mahler's 'Song of the Earth.'**

**A** SYMPHONY Concert is to be relayed from the Town Hall, Birmingham, on Thursday evening, February 13, beginning at 7.30 p.m. Adrian Boult will conduct, and the soloists selected are Astra Desmond (contralto) and Stuart Wilson (tenor). The programme consists of the Overture to Mozart's opera, *The Magic Flute*, followed by Gustav Mahler's *Song of the Earth*. The performance of the latter work is seldom undertaken, and the present occasion is therefore entitled to be regarded as specially important.

**'The Childhood of Christ.'**

**A**MONG the works of Hector Berlioz there is only one Oratorio. Of this the composer wrote both the words and the music, and for it he cherished a particularly warm affection. The Oratorio, which is called *The Childhood of Christ*, was expanded from a shorter work, *The Flight into Egypt*, which

was originally published as a complete work, but now forms the second part of the whole work, which is arranged as a trilogy. The first part is *The Dream of Herod*, which led to the flight of the Holy Family, and the third part tells of the arrival at Sais, in Egypt. The famous German poet, Heinrich Heine, a contemporary of Berlioz, described *The Childhood of Christ* as 'a perfect bouquet of sweet flowers of melody and a masterpiece of simplicity.' As Berlioz himself remarked, these qualities are inherent in the nature of the subject. This Oratorio is very rarely presented to the public. It was broadcast about two years ago, and is to be heard again from Birmingham on Sunday evening, February 9. The performers are the Birmingham Studio Chorus and Symphony Orchestra, conducted by Joseph Lewis. The solo parts will be sung by Kate Winter (soprano), Eric Greene (tenor), Robert Maitland (baritone), and Joseph Farrington (bass). 'MERCIAN.'



National Gallery

**THE FLIGHT INTO EGYPT,**

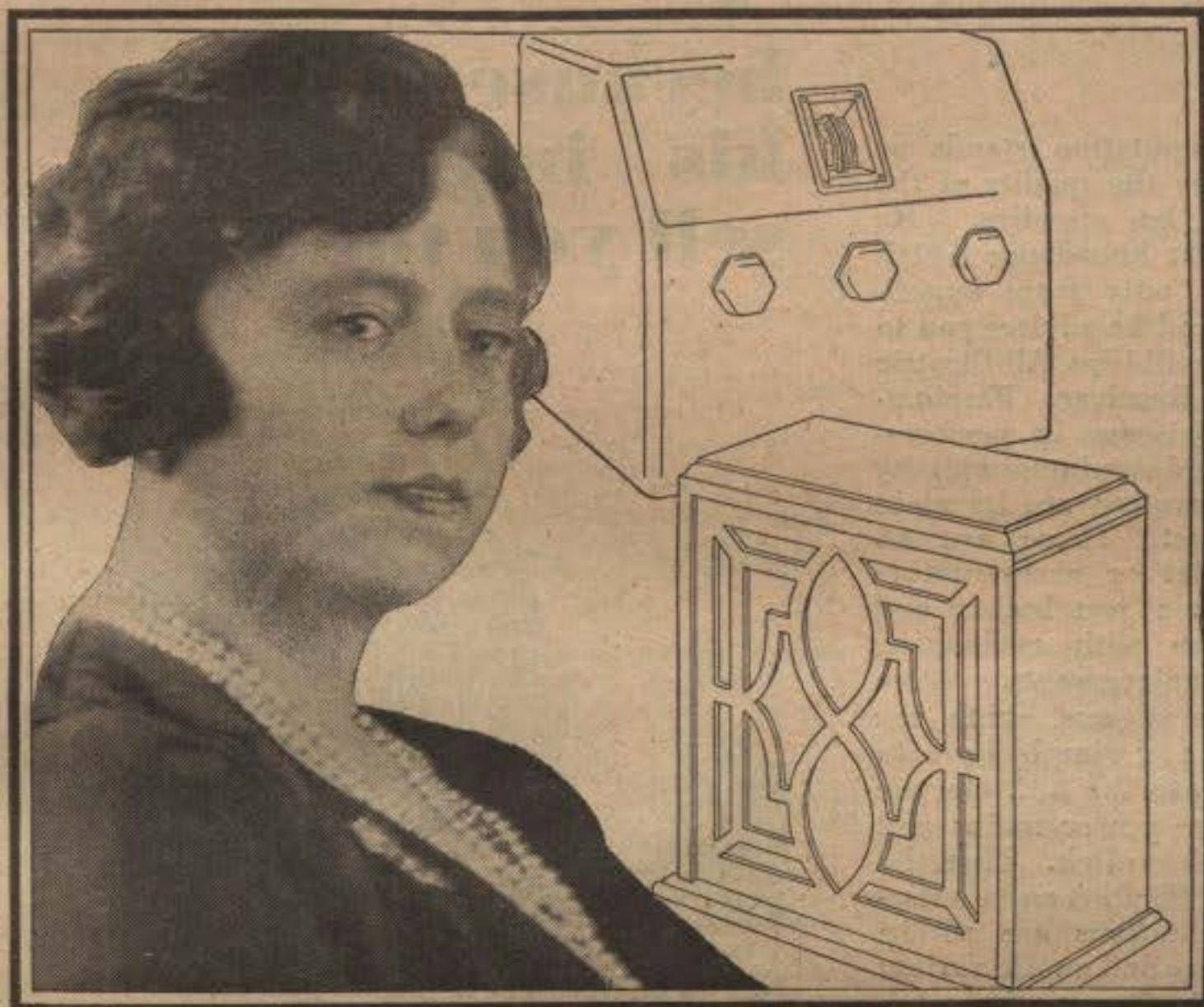
as portrayed by Joachim Patinir, a Flemish artist who lived from 1485 to 1524. The flight into Egypt forms the third part of the Berlioz oratorio, *The Childhood of Christ*, which is to be broadcast on Sunday, February 9.

**A Saga of Syncopation.**

**W**HY is it that when rag-time, or, in other words, syncopation, is mentioned, the noses of the would-be high-brows take an upward tilt in withering contempt? Why? After all, Beethoven used it often, Schumann was fonder of it than any other composer; Wagner was responsible for some exceedingly complicated syncopation; while Tchaikovsky and Brahms were both guilty of this misdemeanour. And there are few musicians of the present day who will not admit that there is something distinctly clever about the *Kitten on the Keys*. The fact that it is employed in conjunction with the popular song of the present day surely proves an advance in the technical skill of this type of music, and on Friday, February 14, 5GB is broadcasting an hour of syncopation dating from the earlier popular tunes, such as *Alexander's Rag-Time Band*, down to those of the present day.

# Elisabeth Schumann

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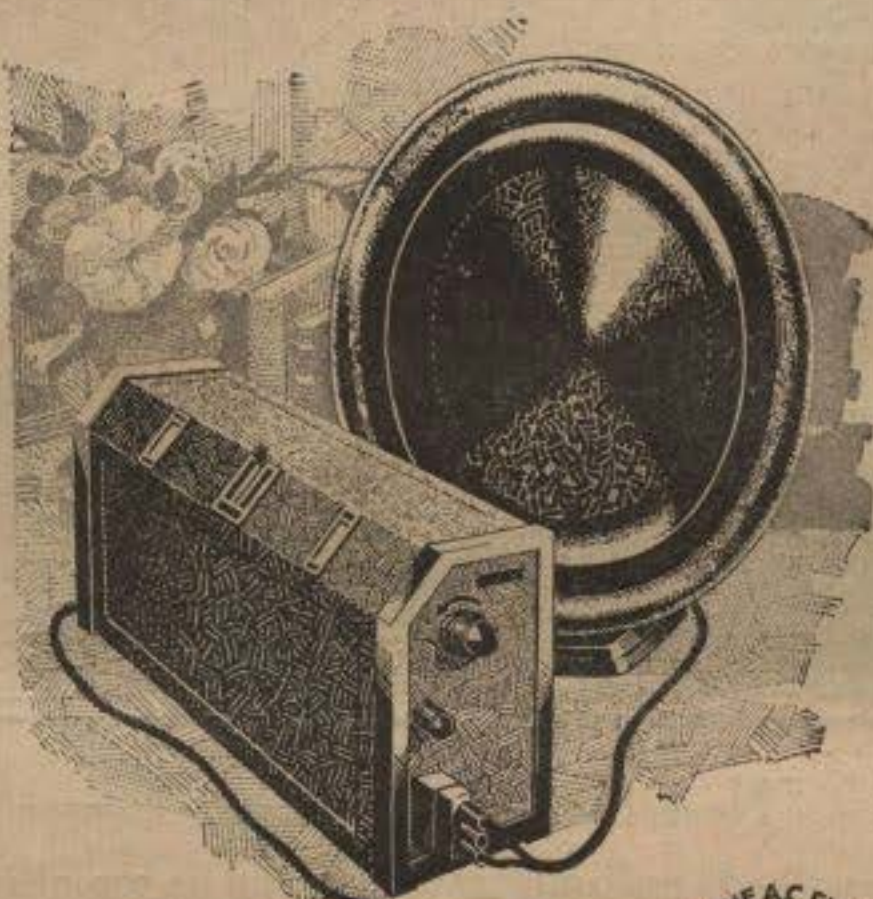
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**JOHN FIELD (Oboe)**  
**LESLIE WOODGATE (Organ)**  
**THE WIRELESS STRING ORCHESTRA**  
Conducted by **STANFORD ROBINSON**

No. 1. *Aria*:

It is enough. For now with mine eyes have I seen Thy salvation, which Thou hast prepared for our consolation. He is the Redeemer and Saviour. Thy word I believe, and trusting Thy promise, my heart is at rest. Today should'st Thou call me, with gladness would I take my departure. It is enough.

No. 2. *Recitative and Arioso*:

It is enough! My trust is in the Lord. I know that He is mine, and I would be with Him: His promise I believe; thus shall I share with Simeon the joy of everlasting life, and in that hope shall I depart! For all the sins and errors of my life, dear Lord forgive me, Ah! in Thy mercy is my hope; with joy I bid the world farewell; It is enough!

No. 3. *Aria*:

Slumber on, Oh weary spirit softly calmly, take thy rest. World, farewell, no longer here I stay where my soul no peace can find, nought but sorrow, pain and anguish compass me about on every side. Here I must in sadness languish, but I know on my beloved Saviour's bosom there is rest.

No. 4. *Recitative and Arioso*:

My God! O let me now depart, My troubles o'er, my journey ended, in the cool earth let me be laid, the gentle earth from which I came. My farewell now is spoken. World! good night.

No. 5. *Aria*:

With gladness will I now depart. My work is done, my journey ended. Therefore with joy I will depart, My glad heart with joy shall sing, When I cast off the bonds which bind me.

The text is reprinted by permission of Messrs. Breitkopf and Härtel.

Cantatas for the next four Sundays are:  
February 9, No. 19.—Es erhub sich ein Streit (A Tame! arose).

February 16, No. 106.—Gottes Zeit ist die allerbeste Zeit (God's time is The Best).

February 23, No. 126.—Erhalt' uns, Herr, bei deinem Wort (Sustain us, Lord, by Thy blest word).

March 2, No. 127.—Herr Jesu Christ, wahr' Mensch und Gott (Lord Jesu Christ, Thou Man and God).

3.45 **BIBLE READING**  
PAUL'S LETTERS—VIII  
Romans xiv to xv, v. 21

4.0 **CHILDREN'S SERVICE**

Relayed from ST. JOHN'S, SMITH SQUARE  
Conducted by The Rev. Canon C. S. WOODWARD

Hymn, 'Jesu, good above all other' (English Hymnal, 598)  
Prayers  
The Magnificat

Lesson, St. Luke ii, 40-52  
Creed  
Prayers  
Hymn, 'He who would valiant be' (English Hymnal, 402)  
Address by Canon WOODWARD  
Hymn, 'Behold a little child' (English Hymnal, 588)  
The Blessing

4.30 **The Wireless Military Band**

Conducted by B. WALTON O'DONNELL  
GLADYS RIPLEY (*Contralto*)  
LEONARD GOWINGS (*Tenor*)

**BAND**  
Overture, 'Richard III' ..... *German*  
GLADYS RIPLEY  
Where Corals lie ..... } *Elgar*  
In Haven ..... }  
I have twelve Oxen ..... *John Ireland*



LEFF POUISHNOFF (left) gives a pianoforte recital this evening at 5.45. The EARL OF DONOUGHMORE (centre) makes the broadcast appeal for King Edward's Hospital Fund tonight at 8.45. ISOLDE MENGES (right) is the violinist in the Mozart and Haydn concert which begins at 9.5.

**BAND**  
Suite from 'Callirhoë' ..... *Chaminade*  
Air de Ballet; Sérénade; Dance of Callirhoë;  
Meditation; Cymbal Dance

LEONARD GOWINGS  
Berceuse (Cradle Song) (Quand tu chantes) (When you sing) ..... *Gounod*  
I love thee ..... *Grieg*

GLADYS RIPLEY  
An Eriskay Love Lilt ..... } *Kennedy Fraser*  
Skye Fisher's Song ..... }

**BAND**  
Prelude, 'Nadeshda' ..... *Goring Thomas*

LEONARD GOWINGS  
My Jean ..... *MacDowell*  
I know a Bank ..... *Julius Harrison*  
Let us forget ..... *Maude Valerie White*

**BAND**  
Intermezzo, 'Manon Lescaut' ..... *Puccini, arr. E. J. F. Howgill*  
Minuet in G ..... *Paderewski*

5.45-6.15 **Leff Pouishnoff**  
A Pianoforte Recital

The Lark ..... *Glinka, arr. Balakirev*  
A Spring Night ..... *Schumann, arr. Liszt*  
Andaluza } (Spanish Dances) ..... *De Falla*  
Cubana.. }

L'Isle Joyeuse ..... *Debussy*  
Prelude in G Sharp Minor ..... } *Rachmaninov*  
Polichinelle ..... }  
Study in F Minor ..... *Liszt*

8.0 **The Religious Service**  
FROM THE STUDIO

Conducted by The Rev. Canon W. H. ELLIOTT  
'Home and Friendship'

Hymn (Ancient and Modern, 281) 'Lead us, Heavenly Father'  
Hallowing Introduction  
Thanksgiving  
Prayer from Scripture  
Hymn (Ancient and Modern, 261) 'Blest are the pure in heart'  
Lesson, I Cor. xiii  
Petitions  
Hymn (Ancient and Modern, 520) 'Love Divine, all love excelling'

Address by Canon ELLIOTT  
Hymn (Ancient and Modern, 198) 'O Jesu, Thou art standing'  
Evening Prayer  
Blessing

8.45 **The Week's Good Cause**

Appeal on behalf of KING EDWARD'S HOSPITAL FUND by The Rt. Hon. The EARL OF DONOUGHMORE, P.C.

In 1897 King Edward VII (then Prince of Wales) founded what is now the King Edward's Hospital Fund for London as a central fund for collecting, by means of subscriptions, donations, and legacies, additional funds for the hospitals of London. The fund now distributes annually no less than £250,000 to 140 hospitals in and around London.

The Earl of Donoughmore, K.P., P.C., who is broadcasting the appeal, has been chairman of the Management Committee of the fund since January, 1926.

Contributions should be sent to King Edward's Hospital Fund, Walbrook, London, E.C.4.

8.50 **'The News'**

WEATHER FORECAST, GENERAL NEWS BULLETIN; Local News; (*Daventry only*) Shipping Forecast

9.5 **Mozart and Haydn**  
A Concert with

ISOLDE MENGES (*Violin*)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT

Overture, 'Figaro' ..... *Mozart*  
ISOLDE MENGES and Orchestra  
Concerto in A ..... *Mozart*  
ORCHESTRA  
Symphony No. 54, in G ..... *Haydn*  
Mozartiana ..... *arr. Tchaikovsky*  
A character sketch of the two composers, appears on page 262.

10.30 **Epilogue**

(For details of this week's Epilogue see page 295.)

# RADIO GEMS RECORDED ON "His Master's Voice" Vocal

**ELISABETH'S PRAYER** "Tannhäuser"—Jeritza DB1092, 8/6. Daventry Ex., Tuesday, 7.23.  
**O ISIS AND OSIRIS**—"Magic Flute"—Andersen—CH25, 4/6. Daventry Ex., Tuesday, 7.55.  
**FLOWER SONG** "Carmen"—Anseau—DB1098, 8/6. Daventry Ex., Tuesday, 7.59.  
**VISSI D'ARTE**—"Tosca"—Jeritza—DA972, 6/- Daventry Ex., Tuesday, 8.0.  
**STÄNDCHEN**—Schumann—DB1018, 8/6. Daventry Ex., Tuesday, 9.21.  
**BLACKBIRD SONG**—Elsie Suddaby—B3076, 8/- Daventry Ex., Wednesday, 1.23.  
**O COULD I BUT EXPRESS IN SONG**—Challapine—DA993, 6/6. Daventry Ex., Thursday, 12.24.  
**BLIND PLOUGHMAN**—Challapine—DA993, 6/- Daventry Ex., Thursday, 12.33.  
**PASSING BY**—Walter Glynn—B2348, 8/- Daventry Ex., Thursday, 12.51.  
**HAD A HORSE**—Keith Falkner—B3105, 8/- London & Daventry, Saturday, 4.10.  
**RITORNA VINCITOR**—"Aida"—Austral—E474, 4/6. Daventry Ex., Saturday, 9.21.  
**SANTUZZA'S ARIA**—"Cavalleria Rusticana"—Giannini—DA992, 6/- Daventry Ex., Saturday, 9.45.  
**OMBRA MAI FU** (Largo)—(Handel)—Essie Ackland—C1899, 4/6. Daventry Ex., Sunday, 9.15.  
**I HAVE ATTAINED THE POWER**—"Boris Godounov"—Challapine—DB1181, 8/6. Daventry Ex., Tuesday, 7.18.

## Instrumental

**DANCE OF THE HOURS**—"La Gioconda"—New Light Symphony Orchestra—C1493, 4/6. Daventry Ex., Tuesday, 7.45.  
**FLYING DUTCHMAN Overture**—State Orchestra, Berlin (conducted by Dr. Leo Blech)—D1280, 6/6. Daventry Ex., Tuesday, 8.25.  
**SYMPHONY NO. 5 IN E MINOR (Tchaikovsky)**—New Symphony Orchestra—D1511 to D1516, 6/6 each. (Album Series No. 73, £1. 10. 0.) Daventry Ex., Tuesday, 9.24.  
**SYMPHONY NO. 4 IN F MINOR (Tchaikovsky)**—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1507 to D1511, 6/6 each. (Album Series No. 16, £1. 12. 0.) London & Daventry, Wednesday, 9.15.  
**JEUX D'EAU**—Moisevitich—D1648, 6/6. Daventry Ex., Wednesday, 2.40.  
**AIDA Selection**—Massed Bands of Aldershot Command—C1288, 4/6. London & Daventry, Thursday, 8.3.  
**PRINCE IGOR Overture**—Symphony Orchestra (conducted by Albert Coates)—D1210, 6/6. Daventry Ex., Thursday, 1.15.  
**MADAM BUTTERFLY**—Selection—New Light Symphony Orchestra—C1429, 4/6. London & Daventry, Friday, 7.45.  
**RIGOLETTO**—Selection—Marek Weber's Orchestra—C1777, 4/6. Daventry Ex., Friday, 12.35.  
**PAGLIACCI Selection**—Marek Weber's Orchestra—C1735, 4/6. London & Daventry, Saturday, 7.35.  
**OBERTON Overture**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1518, 6/6. Daventry Ex., Saturday, 7.15.  
**ANDALUZA**—Van Raentzen—D1571, 6/6. London & Daventry, Sunday, 5.81.  
**POLICHINELLE**—Mark Hambourg—C1730, 4/6. London & Daventry, Sunday, 6.5.  
**I LOVE YOU (Grieg)**—De Groot and His Orchestra—B1184, 3/- London & Daventry, Sunday, 5.8.  
**THE LARK**—Lamond—D1275, 6/6. London & Daventry, Sunday, 5.45.  
**TANGO Albeniz** arr. Kreisler—Kreisler—DA1099, 6/- Daventry Ex., Sunday, 9.40.  
**GAVOTE**—"Mignon"—Virtuoso String Quartet—19784, 8/- Daventry Ex., Sunday, 9.58.  
**NOCTURNE IN E FLAT (Chopin arr. Sarasate)**—Isoldie Menges—D1288, 8/6. Daventry Ex., Sunday, 10.10.  
**SONGS MY MOTHER TAUGHT ME**—Lauri Kennedy—C1895, 6/6. Daventry Ex., Sunday, 9.41.  
**LA FILLE AUX CHEVEUX DE LIN**—Thibaud—DA890, 6/- London & Daventry, Tuesday, 8.45.  
**LA CATHÉDRALE ENGLOUTIE**—Mark Hambourg—C1938, 4/6. London & Daventry, Tuesday, 8.57.  
**GOPAK**—Mark Hambourg—B2818, 3/- Daventry Ex., Tuesday, 2.23.  
**PRELUDE AND FUGUE IN C MINOR**—Harold Samuel—D1196, 6/6. Daventry Ex., Tuesday, 6.40.  
**BARBER OF SEVILLE Overture**—State Orchestra, Berlin (conducted by Dr. Leo Blech)—D1294, 6/6. Daventry Ex., Tuesday, 7.15.

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4.30  
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### 4.30 Chamber Music

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THE WIRELESS SINGERS

TRIO

Trio in B Flat, K.502 ..... Mozart  
Allegro—Larghetto—Allegretto

WIRELESS SINGERS

Ballet, 'Sing we and chant it' ..... Morley  
Canzonetta, 'Vedraasi prima senza luce il sole' ..... Palestrina

Aria, 'So ben mi ch'a non tempo' Horatio Vecchi  
Chorus, 'Come, follow me' ('King Arthur') Purcell, arr. Stanford Robinson

Part Songs:

A Prayer to Mary ..... Brahms

Early Spring ..... Mendelssohn

The Nightingale ..... Tchaikovsky

Midsummer Song ..... Delius

Twilight Night Ireland

I loved a lass ..... Armstrong Gibbs

Folk Song, 'Just as the Tide was flowing' arr. Vaughan Williams

TRIO

Fantasy Trio, No. 1, in A Minor Ireland

Fantasy Trio in C Minor Frank Bridge

### 5.45-6.15 RELIGION IN THE LIGHT OF PSYCHOLOGY

The Rev. E. S. WATERHOUSE, D.D.: 'Belief, Over-belief, Unbelief—Suggestion as a Factor in Belief'

### 8.0 The Religious Service

From the Birmingham Studio

Conducted by the Right Reverend Monsignor Canon PRICE (of the Church of the Sacred Heart, Witton)

Order of Service

Motet, 'Cantate Domino'..... Hasler

Profession of Faith

Antiphon—Adorna thalamum Sucepinus

Motet, 'Ave Maria' ..... Vittoria

Reading

Chorus for Male Voices, 'O Sacrum Convivium' Viedana

Address

Motet, 'Adoramus Te Christe' ..... Remondi

Hymn, 'Who is She that stands triumphant?' Westminster Hymnal

Prayer

The Music will be by THE SCHOLA CANTORUM of OSCOTT COLLEGE: Directed by the Rev. A. McDONALD

### 8.45 The Week's Good Cause

(See London)

### 8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 A Military Band Concert

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

March, 'Admirals All' Bath, arr. Winterbottom  
Overture, 'Joan of Arc' ..... Verdi

GLADYS PARR (Contralto)

Styrienne ('Mignon') ..... Ambroise Thomas  
Ombra mai fu (Largo) ..... Handel

This is the beautiful air for alto voice which is known

the wide world over as 'Handel's Largo.' In this country, where we like to draw a hard and fast distinction between Sunday and weekday music, it has always been regarded as suitable for playing or singing on the most solemn occasions, although 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.

BAND

Sursum Corda, 'Lift up your hearts' Elgar, arr. Kappey

Cornet Solo, 'Ave Maria' Schubert, arr. Morelli

(P.C. Cook)

### 9.0 LOUIS GODOVSKY (Violin)

Tango .. Albeniz, arr. Kreisler

Songs my Mother taught me Dvorak, arr. Kreisler

Valse Bluetta Drigo, arr. Auer

GLADYS PARR

La Danza ..... Rossini

Lie there, my Lute ..... MacCunn

Gavotte ('Mignon') ..... Ambroise Thomas

BAND

Prelude ('Sigurd Jorsalfar') Grieg, arr. Godfrey

Fourth Flemish Dance ..... Bloetz, arr. Godfrey

Marche des Battaurs (March of the Beaters) Dubois, arr. Godfrey

### 10.10 LOUIS GODOVSKY

Nocturne in E Flat ..... Chopin, arr. Sarasate

Fantasy, 'Carmen' ..... Bizet, arr. Sarasate

BAND

Sunday Evening ('Alsation Scenes') Massenet, arr. Stretto

### 10.30

### Epilogue



Sunday's Programmes continued (February 2)

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

3.0-6.15 *S.B. from London*

8.0 **A MUSICAL SERVICE**  
 Relayed from ST. NICOLAS CHURCH, BRISTOL  
 Conducted by the Rev. J. M. D. STANCOMB, Senior Chaplain of the Bristol Branch of the Actor's Union  
 Music by THE CHURCH CHOIR under the direction of Mr. ROLAND SHILES  
 Hymn 209, Ancient and Modern  
 Reading  
 Anthem, 'Blessed be the God and Father' *Wesley*  
 Treble Solo, 'O light of all the World'... *Hemery*  
 Anthem, 'O Gladsome Light' ..... *Sullivan*  
 Address by the Rev. J. M. D. STANCOMB  
 Hymn 290, Ancient and Modern

8.45 *S.B. from London*

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

3.0-6.15 *S.B. from London*

8.0 *S.B. from London*

9.0 West Regional News. *S.B. from Cardiff*

9.5 *S.B. from London*

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**  
*S.B. from Cardiff*

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

3.0-6.15 *S.B. from London*

8.0 *S.B. from London*

9.0 Local News



HEDDLE NASH (left) sings in the concert relayed from the Park Hall, Cardiff, tonight, in which WARWICK BRAITHWAITE (centre) conducts the National Orchestra of Wales, and JOHN DEVONALD (right) conducts the Kymrie Oriana Choir.

9.0 West Regional News

9.5 **A Concert**  
 Relayed from THE PARK HALL, CARDIFF  
 NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)  
 Leader, LOUIS LEVITUS  
 Conducted by WARWICK BRAITHWAITE  
 Symphonic Poem, 'Le Rouet d'Omphale' (Omphale's Spinning Wheel).... *Saint-Saens*  
 HEDDLE NASH (Tenor) and Orchestra  
 All 'Hail Thou Dwelling ('Faust') .. *Gounod*  
 THE ORCHESTRA  
 Præludium ..... *Järnefelt*  
 Solemn Melody ..... *Walford Davies*  
 March of the little leaden Soldiers .... *Pierne*  
 THE KYMRIE ORIANA CHOIR  
 Conducted by JOHN DEVONALD  
 The Shower ..... *Elgar*  
 Lullaby of Life ..... *Leslie*  
 Yr Haf ..... *Gwilym Gwent*  
 ORCHESTRA  
 Overture, 'Mignon' ..... *Ambroise Thomas*

10.0 *S.B. from London*

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**

9.5 *S.B. from London*

10.30 **Epilogue**

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

3.0-6.15 *S.B. from London*

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

10.30 **Epilogue**

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

3.0 *S.B. from London*

4.30 **A Mendelssohn Programme**  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 ISOBEL L'ANSON (Soprano)  
 5.45-6.15 *S.B. from London*

8.0 *S.B. from London*

9.0 North Regional News

9.5 **A Band Concert**  
 THE SOWERBY BRIDGE BAND  
 Conducted by G. T. BANCROFT  
 JOSEPH SUTCLIFFE (Bass)

10.30 **Epilogue**  
 (Sunday's Programmes continued on page 274.)

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## Both Sides of the Bristol Channel.

### SOMERSET ON THE WIRELESS.

The Microphone at a Bristol Dinner—Captain Scott and his South Polar Expeditions—Interesting Talk by Mr. William Lashly—Village Life in Wales—The Seven Ages of Man.

#### Men of Somerset.

THE Annual Dinner of the Bristol and District Branch of the Society of Somerset Folk will take place at the Berkeley Café, Bristol, on Monday, February 10, and arrangements have been made to broadcast the proceedings from this interesting function between 9.50 and 11 p.m. The Lord Bishop of Bath and Wells, President of the Society, will propose the toast of 'Somerset—Our County,' to which Canon J. O. Hannay (George A. Birmingham) will respond. Songs of Somerset will, of course, be included in the programme, and some Dialect Recitals will also be given by Dan'l Grainger. Amongst other activities, the Society has given £100 to the Central Fund for the Somerset Floods Relief, of which the Marquess of Bath is the President.

#### The Week's Good Cause.

THE Week's Good Cause Appeal on Sunday, February 9, at 8.45 p.m., by Mr. G. R. Thompson, will be on behalf of the Abertillery and District Hospital. This hospital is situated on the hillside at Aberbeeg, Monmouthshire, and serves a very large industrial district, the population of which consists mainly of miners and their families.

#### A Polar Hero.

A TALK of unusual interest will be given in the Cardiff Studio on Friday, February 14, at 6 p.m. by Mr. William Lashly, one of the survivors of the South Polar Expeditions under the command of Captain Robert Falcon Scott, R.N. Captain Scott frequently mentions Mr. Lashly in 'The Voyage of the Discovery,' and relates a most thrilling story of the time when Lashly, by his coolness and presence of mind, rescued both his chief and Chief Petty-Officer Evans after they had fallen down a crevasse.

#### Admiral Evans.

COMMANDER, now Admiral, Evans of the Australian Navy dedicated his book on the second expedition to Lashly and Crean. He begged these two heroes to leave him and to save themselves, when snow-blindness and illness struck him down, but they dragged him for days over a cruel waste. Lashly remained with Evans in a tent, and resolved never to leave him, while Crean tramped on alone to seek help. 'I slept and awoke to find Lashly's kind face looking down upon me,' wrote Admiral Evans. 'There were very few wounded men in the Great War nursed as I was by him.' At last relief came. It is not surprising to learn that, when the Admiral came to Cardiff some time ago, the first man he called on was his old friend.

#### The End of the Chapter.

MR. LASHLY is now an out-of-door officer for the Board of Trade at Cardiff. He is a Hampshire man, but settled in Cardiff after he returned in the *Terra Nova* from the last Scott expedition.

#### Particularly for Women.

A TALK of special interest to women will be heard on Monday, February 10, at 4.45 p.m., when Miss Muriel Davies, a voluntary county organizer for the National Federation of Women's Institutes, will speak on 'Brighter Villages.' This talk is the first of a series under the general heading, 'Life in a Twentieth-century Welsh Village.'

SATURDAY evening, February 15, has been selected for the broadcast of a popular programme, when the Seven Ages of Man will be depicted in Musical Comedy. Lilian Keyes (soprano) and John Rorke (baritone) are to be the singers.

(Continued on page 279.)

## Programmes for Sunday

(Continued from page 273.)

### Other Stations.

5SC	GLASGOW.	752 kc/s. (398.9 m.)
3.0:—Reid Orchestral Concert, relayed from the Usher Hall, Edinburgh. The Reid Symphony Orchestra. Conducted by Prof. D. F. Tovey. S.B. from Edinburgh. Variations on a Theme by Haydn (Brahms); Coronach (David Stephen). Dr. John Petrie Dunn (Pianoforte) and Orchestra: Concerto No. 4 in G (Beethoven). The Orchestra: Prelude, 'Sappho' (Bantock); Overture, 'The Mastersingers' (Wagner). 4.30-6.15:—S.B. from London. 8.0:—A Religious Service, relayed from St. Cuthbert's Parish Church, Edinburgh. Address by the Rev. G. F. MacLeod. S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.		
2BD	ABERDEEN.	595 kc/s. (301.5 m.)
3.0:—Reid Orchestral Concert, relayed from the Usher Hall, Edinburgh. The Reid Symphony Orchestra, conducted by Professor D. F. Tovey. S.B. from Edinburgh. 4.30-6.15:—S.B. from London. 8.0:—A Religious Service, relayed from St. Cuthbert's Parish Church, Edinburgh. S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.		
2BE	BELFAST.	1,230 kc/s. (242.5 m.)
3.0-6.15:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London (9.0 Regional News). 9.5:—An Orchestral Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Marie Wilson (Violin). Fred C. Hughes (Tenor). 10.30:—Epilogue.		



## THE DAY OF REST.

- 3.0 p.m. Bach Cantata.
- 3.45 p.m. Reading from Paul's Letters.
- 4.0 p.m. Children's Service.
- 8.0 p.m. Evening Service.
- 10.30 p.m. Epilogue.

For Order of Services, etc., see page 271.















# "PEARSON'S WEEKLY" HUGE PICTURE CONTEST











## £15 *a week* for *LIFE*

## or £4,000 CASH DOWN at your choice

**MUST BE WON**

**NO ENTRY FEE**

L		E	D			
1	L	E	E	D	S	
S		O		E		
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4	X	O	D			
	W		N		E	
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6	G	L	G	W		
	H		S		E	
7	H	S	E			
R		A		I		G
8	R	A	I	G		

ALL THE STATIONS IN THESE PICTURES ARE HERE.

BEDFORD. BURY. CHATHAM. CHESTER. CORK.  
 DUBLIN. EALING. GLASGOW. HALIFAX.  
 HARROW. LANARK. LEEDS. LINCOLN. MALDON.  
 NEWARK. OXFORD. PINNER. POPLAR. READING.  
 SLOUGH. STOKE. SUTTON. SWANSEA. TAUNTON.  
 YEOVIL. YORK.

# STARTS IN PEARSON'S WEEKLY

NOW ON SALE

TWOPENCE

7.45  
A RELAY  
FROM  
FRANKFURT

MONDAY, FEBRUARY 3  
2LO LONDON & 5XX DAVENTRY

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

9.20  
THOUGHTS  
ON  
DRESS REFORM

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE FUTURE OF DOMESTIC SERVICE'—V

'How the Mistress of a One-Servant Household Sees It,' by Mrs. WAUCHOPE MACIVER

11.0 (Daventry only) Gramophone Records.

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

12.0 Organ Recital

By EDGAR T. COOK

Relayed from Southwark Cathedral

EDGAR T. COOK

MARGARETH SEVERN (Contralto)

1.15 AN ORCHESTRAL PROGRAMME

Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerdoria Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

S.B. from Cardiff

Overture, 'Alceste' ..... Gluck  
Gavotte and Hornpipe (The Water Music)

Handel, arr. Harty

Finnish Lullaby ..... Palmgren

Ballet (Petite Suite) ..... Debussy

Overture, Scherzo and Finale ..... Schumann

2.0 For the Schools

Mlle. CAMILLE VIERE: French Reading—Victor Hugo

2.15 Dr. ERNST DRESSMANN: German Reading—Stefan Zweig

2.30 Miss RHODA POWER:

'Days of Old: Tudor and Stuart Days—III, New Year's Day at the Palace'

3.0 INTERLUDE

3.5 Miss RHODA POWER:

'Stories for Younger Pupils—III, The First Dandelions (Central European)'

3.20 JACK PAYNE

AND HIS

B.B.C. DANCE ORCHESTRA

4.15 Light Music

THE PICCADILLY GRILL ROOM ORCHESTRA, directed by MAX JAFFA, from THE PICCADILLY HOTEL

5.15 The Children's Hour

The Story of 'Mr. William Bones,' from 'Happy Families Stories' (Stephen Southwold)

Pianoforte Solos Played by CECIL DIXON

'RED FOR DANGER' by JOHN HEYGATE

Songs by EVA NEALE

6.0 MUSIC AND THE

THEATRE

Mr. FRANCIS TOYE



Langford & Co.

WEINGARTNER

will conduct Beethoven's Fifth Symphony when it is relayed from Frankfurt tonight.

**N.B.** An Alternative Programme Test Transmission takes place tonight, following the First General News Bulletin and continuing until the time of closing down. The programme for London, as given below (6.40 p.m. until midnight) will be broadcast by the National Programme Transmitter working on a wavelength of 261.3 metres—and, as usual, by Daventry (5XX). At the same time the London Regional Transmitter, on a wavelength of 356.3 metres, will broadcast the scheduled programme for Daventry (5GB), details of which are given opposite. (See also Questionnaire on page 295).



THE WHARVES AND SPIRES OF FRANKFURT.

Beethoven's Fifth Symphony, conducted by Weingartner, will be relayed from the historic German city this evening at 7.45. An article on Frankfurt and its music will be found on page 262.

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

DEBUSSY'S PIANOFORTE MUSIC

Played by LAFFITTE

Preludes (Book I)

Danseuses de Delphes (Delphic Dancers)

Voiles (Veils)

Le vent dans la plaine (The Wind in the Plain)

Les sens et les parfums tournent dans l'air du soir (Senses and Fragrance mingle in the Evening Air)

Les Collines d'Anacapri (The Hills of Anacapri)

Des pas sur la neige (Steps on the Snow)

Ce qu'a vu le vent d'Ouest (What the West Wind saw)

7.0-7.20 Miss V. SACKVILLE-WEST

'NEW NOVELS'

7.25 DR. A. R. PASTOR

SPANISH TALK

7.45 THE FIFTH SYMPHONY OF BEETHOVEN

THE ORCHESTRA OF THE FRANKFURTER ORCHESTERVEREIN

Conducted by

FELIX VON WEINGARTNER

S.B. from Sudwestdeutscher Rundfunk A. G. Frankfurt

This Concert will also be broadcast by Westdeutscher Rundfunk Aachen

A description of Frankfurt, an article describing how the relay will be accomplished and a study of Weingartner, the conductor, appear on pages 262 and 263.

8.15 JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA

9.0 'The Second News'

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

9.20 DRESS REFORM

A Discussion

between

Dr. J. C. Flügel and Mr. Anthony Bradley

9.40 Musical Comedy Programme

LILIAN KEYES (Soprano)

DONALD MATHER (Baritone)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

10.35 'Pericles' Speeches from 'Thucydides,' (Hobbes' Translation). Read by Mr. RONALD WATKINS

11.0-12.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND,

Directed by RAY STARITA,

From the AMBASSADOR CLUB

**MONDAY, FEBRUARY 3**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30  
**A CONCERT**  
**OF**  
**MODERN MUSIC**

**12.0 A Ballad Concert**  
PHYLLIS JOYE (*Soprano*)  
APPLETON MOORE (*Baritone*)

**12.30 GRAMOPHONE RECORDS**

**1.0 Light Music**  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA from THE PICCADILLY HOTEL

**2.0-3.0 The Grange Super Cinema Orchestra**  
Conducted by HAYDN HEARD  
Relayed from THE GRANGE SUPER CINEMA, SMALL HEATH, BIRMINGHAM

March, 'The Three D.G.'s' ..... *Brophey*  
Selection, 'My Son John' ..... *Straus*  
Waltz, 'Soldiers' Song' ..... *Gung'l*  
Fox-trot, 'Ain't Misbehavin' ..... *Razal*  
Waltz, 'Tondeleyo' ..... *Goy*  
Ballet Music ('Rienzi') ..... *Wagner*  
Selection, 'Lumber Love' ..... *Stiles*  
Cockney Suite ..... *Ketelbey*

**5.15 The Children's Hour**  
(From Birmingham)  
'Back o' Beyond,' a Play, by Margaret Dangerfield  
Songs by BETTY BOND (*Soprano*)  
GWEN LONES (*Violin*)  
TONY will Entertain

**6.0 The Grange Super Cinema Orchestra**  
Conducted by HAYDN HEARD  
Relayed from THE GRANGE SUPER CINEMA, SMALL HEATH, BIRMINGHAM

March, 'Manan Attaque' ..... *Behm*  
Waltz, 'Billets Bleus' ..... *Popy*

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

**6.40 A Light Orchestral Concert**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture, 'Abu Hassan' ..... *Weber*  
MAY HUXLEY (*Soprano*)  
Swiss Echo Song ..... *Eckert*  
Villanelle ..... *Dell'Acqua*  
(Flute-Obbligato, WALTER HEARD)

ORCHESTRA  
Slow and Finale Movements, Symphony No. 94, in G ('The 'Surprise') ..... *Haydn*

**7.10 WALTER HEARD (Flute)**  
Idyll ..... *Kohler*

ORCHESTRA  
Minuet in E Minor (Sonata, Op. 47) ..... *Grieg, arr. Henriques*  
Slav Dances, Nos. 1 and 2 ..... *Dvorak*  
MAY HUXLEY  
When Myra sings ..... *arr. A. L.*  
Should he upbraid ..... *Bishop*

**7.40 WALTER HEARD**  
Siciliano ..... *Bach*  
Waltz Caprice ..... *Daniel Wood*

ORCHESTRA  
Traume (Dreams) ..... *Wagner, arr. Schmidt*  
In the Hall of the Mountain King ('Peer Gynt' Suite) ..... *Grieg*

**8.0 ENGLISH PERSONALITIES OF THE EIGHTEENTH CENTURY**  
Mr. BONAMY DOBREE: 'John Wesley'

**8.30 Contemporary Music**  
SAMUEL KUTCHER, GEORGE STRATTON, GEORGE WHITTAKER, VICTOR OLOF, and STRING ORCHESTRA  
Concerto in B Minor for four Violins, with accompaniment of String Orchestra, Op. 3, No. 10 ..... *Vivaldi*  
Allegro; Largo; Allegro  
VICTOR HELY-HUTCHINSON, ERNEST LUSH, LYELL BARBOUR, LESLIE HEWARD, and STRING ORCHESTRA  
Concerto in A Minor for four Pianofortes (after Vivaldi), with accompaniment of String Orchestra ..... *Bach*  
Allegro; Largo; Allegro  
ROBERT MURCHIE, HAYDN DRAPER, RICHARD NEWTON, ERNEST HALL, SAMUEL KUTCHER, DOUGLAS CAMERON, VICTOR WATSON  
Septet for Flute, Clarinet, Bassoon, Trumpet, Violin, Violoncello, and Double Bass (Op. 2) ..... *Gabriel Popoff (1926-27)*  
Moderato cantabile; Scherzo; Allegro; Largo; Finale; Allegro energico

**'Les Noces'**

(The Nuptials—Svadebka)  
(*Stravinsky—1917*)

Russian Choreographic Scenes for Voices, Chorus, Four Pianofortes and Percussion in Two Parts

English Version by ALEXANDER SMIRNOV and D. MILLAR CRAIG

**FIRST PART**

Scene I—The Bride's Chamber  
Scene II—At the Bridegroom's  
Scene III—The Bride's Departure

**SECOND PART**

Scene IV—The Red Table

KATE WINTER, LINDA SEYMOUR, PARRY JONES, ROY HENDERSON (*Singers*).

VICTOR HELY-HUTCHINSON, ERNEST LUSH, LYELL BARBOUR, LESLIE HEWARD (*Piano-fortes*)

CHARLES BENDER, JAMES GILLIGAN, JOHN NABALIAN, FREDERICK WHEELHOUSE, MICHAEL FLYNN (*Percussion*)

**THE WIRELESS CHORUS**

(Chorus Master, STANFORD ROBINSON)

Under the Direction of  
**ERNEST ANSERMET**

**10.15-10.30 'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

The producer responsible for the recently revived programme entitled *Clothes Props* asks us to mention that the song 'Cloze Props' which was included among the music is by G. Hubi-Newcombe, with music by Wolseley Charles.



**BEST RECORDS OF THIS WEEK'S MUSIC**

**Orchestral and Band.**

**Sunday:** PADEREWSKI'S MINUET IN G (Jean Lensen's Orchestra) (No. 3896-3s.). Lon. & Day.  
**Monday:** KETELBEY'S COCKNEY SUITE (Ketelbey's Concert Orchestra) (Nos. 9860-9862-4s. 6d. each). Day, Exp.  
ABU HASSAN-Overture (Sir Hamilton Harty and Hall's Orchestra) (No. L2091-6s. 6d.). Day, Exp.  
VILLANELLE (H.M. Grenadier Guards Band) (No. 9919-4s. 6d.). Day, Exp.  
SLAVONIC DANCE No. 1 (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L2513-6s. 6d.). Day, Exp.  
PEER GYNT-Hall of Mountain King (Schneer-rosel and New Queen's Hall Light Orchestra) (No. 9510-4s. 6d.). Day, Exp.  
**Tuesday:** BARBER OF SEVILLE-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9166-4s. 6d.). Day, Exp.  
GIOCONDA-Dance of the Hours (Court Symphony Orchestra) (No. 9288-4s. 6d.). Day, Exp.  
FLYING DUTCHMAN-Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1961-L1962-6s. 6d. each). Day, Exp.  
TCHAIKOWSKY'S SYMPHONY No. 5 (Mengelberg and Concertgebouw Orchestra) (Nos. L2176-L2182-6s. 6d. each). Day, Exp.  
**Wednesday:** TCHAIKOWSKY'S SYMPHONY No. 4 (Mengelberg and Concertgebouw Orchestra) (Nos. L2566-L2570-6s. 6d. each). Lon. & Day.  
WINE, WOMEN AND SONG (Johann Strauss and Symphony Orchestra) (No. 9224-4s. 6d.). Lon. & Day.  
NEW SULLIVAN SELECTION (H.M. Grenadier Guards) (No. 9495-4s. 6d.). Lon. & Day.  
**Thursday:** AIDA-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9304-4s. 6d.). Lon. & Day.  
SCHUMANN'S SYMPHONY No. 4—Romance, Scherzo and Finale (Bruno Walter and Mozart Festival Orchestra) (Nos. L2210-L2213-6s. 6d. each). Day, Exp.  
**Friday:** MADAME BUTTERFLY-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9306-4s. 6d.). Lon. & Day.  
**Saturday:** PAGLIACCI-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9441-4s. 6d.). Lon. & Day.  
OBERON-Overture (Mengelberg and Concertgebouw Orchestra) (Nos. L2312-L2313-6s. 6d. each). Lon. & Day.

**Instrumental.**

**Sunday:** ANDALUZA (William Murdoch—Piano) (No. 4827-3s.). Lon. & Day.  
BACHMANINOFF'S PRELUDE IN G SHARP MINOR (William Murdoch—Piano) (No. 5167-3s.). Lon. & Day.  
POLICHINELLE (Ponshnoff—Piano) (No. 9569-4s. 6d.). Lon. & Day.  
OMERA MAI FU (Handel's Largo) (J. H. Squire Celiste Octet) (No. 9179-4s. 6d.). Day, Exp.  
ALBENIZ' TANGO (Lef Poushnoff—Piano) (No. 4830-3s.). Day, Exp.  
SONGS BY MOTHER TAUGHT ME (W. H. Squire—Cello) (No. D1620-4s. 6d.). Day, Exp.  
VALE BLUETTE (Zimbalist—Violin) (No. 5514-3s.). Day, Exp.  
MIGNON-Gavotte (J. H. Squire Celiste Octet) (No. 8877-3s.). Day, Exp.  
CHOPIN'S NOCTURNE IN D FLAT (Leopold Godowsky—Piano) (No. L2164-6s. 6d.). Day, Exp.  
**Monday:** LES COLLINES D'ANACAPRI (William Murdoch—Piano) (No. 4826-3s.). Lon. & Day.  
**Tuesday:** DEBUSSY'S MINSTRELS (William Murdoch—Piano) (No. 5167-3s.). Lon. & Day.  
**Thursday:** LA GITANA (Lionel Tertin—Viola) (No. D1554-4s. 6d.). Day, Exp.  
INDIAN LOVE LYRICS (Pattman—Organ) (No. 9417-4s. 6d.). Day, Exp.  
**Friday:** ON WINGS OF SONG (J. H. Squire Celiste Octet) (No. 9275-4s. 6d.). Day, Exp.  
HARK, HARK, THE LARK (Musical Art Quartet) (No. 9475-4s. 6d.). Day, Exp.  
RIGOLETTO-Selection (H.M. Grenadier Guards Band) (No. 3890-3s.). Day, Exp.  
**Saturday:** RUBINSTEIN'S ROMANCE (Friedman—Piano) (No. D1636-4s. 6d.). Lon. & Day.

**Vocal.**

**Sunday:** LA DANZA (Pampanini—Soprano) (No. D1605-4s. 6d.). Day, Exp.  
**Monday:** SHOULD HE UPBRAID? (Master John Bonner—Boy Soprano) (No. 9640-4s. 6d.). Day, Exp.  
**Tuesday:** CARMEN-Flower Song (Arthur Jordan—Tenor) (No. 9294-4s. 6d.). Day, Exp.  
MAGIC FLUTE-O Isis and Osiris (Norman Allin—Bass) (No. 9802-4s. 6d.). Day, Exp.  
TOSCA—Vissi d'arte (Eva Turner—Soprano) (No. L2118-6s. 6d.). Day, Exp.  
**Wednesday:** BLACKBIRD'S SONG (Gertrude Johnson—Soprano) (No. 5611-3s.). Lon. & Day.  
**Thursday:** ELISIR D'AMORE—Una furtiva lagrima (Dino Borgatti—Tenor) (No. L2054-6s. 6d.). Lon. & Day.  
COME INTO THE GARDEN, MAUD (William Beuchline—Tenor) (No. 9587-4s. 6d.). Day, Exp.  
BLIND PLOUGHMAN (Francis Russell—Tenor) (No. 4153-3s.). Day, Exp.  
VALE (Clara Screen—Contralto) (No. 5316-3s.). Day, Exp.  
PASSING BY (Eddell-Nash-Noble and Allin) (No. 5079-3s.). Day, Exp.

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia "New Prizes" Records—part free—COLUMBIA, 102-103, Oldbarn Road, London, E.C.1.

Monday's Programmes continued (February 3)



**"Blubber's ready dear!"**

WAY up North, Mr. and Mrs. Eskimo breakfast off a nice bit of blubber. Sometimes our climate is almost like theirs; but you will always find the strengthening, cold-resisting elements you need in Scott's Porage Oats.

Scotland produces the world's finest oats—and Scott's Porage Oats are the very finest that even Scotland can offer. Rich in flavour and nourishment, they are the perfect breakfast dish.

Yet, weight for weight, Scott's Porage Oats are actually cheaper than imported oats.

**SCOTLAND'S BEST**

**Scott's Porage Oats**

The food of a Mighty Race

**2lb. 10<sup>p</sup>**  
**1lb. 5<sup>1</sup>/<sub>2</sub><sup>p</sup>**

FULL WEIGHT WITHOUT PACKET

**COOKS IN 5 MINUTES**

COOKS IN FIVE MIN

A & R. SCOTT, LTD., COLINTON, MIDLOTHIAN, SCOTLAND

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

10.15-10.30. THE DAILY SERVICE  
Relayed from Daventry

1.15-2.0 An Orchestral Concert  
Relayed from THE NATIONAL MUSEUM OF WALES  
(Relayed to London and Daventry 5XX)  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genodlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE

Overture, 'Alceste' ..... Gluck  
Gavotte and Hornpipe (The Water Music)  
Handel, arr. Harty  
Finnish Lullaby  
Palmgren  
Ballet (Petite Suite)  
Debussy  
Overture, Scherzo and Finale  
Schumann

2.0 London Programme relayed from Daventry

4.45 Mr. F. J. HARRIES: 'Sir H. M. Stanley and Wales'

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News

9.20-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

2.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
The Studio's Big Bubble will burst at 5.15 p.m.  
Listen for the bang!

6.0 London Programme relayed from Daventry

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

**2ZY 797 kc/s. (378.4 m.) MANCHESTER.**

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry



SIR H. M. STANLEY, the famous explorer, and the man who found Livingstone. Mr. F. J. HARRIES talks on Stanley's association with Wales, from Cardiff this afternoon.

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

1.15 S.B. from Cardiff

2.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News, S.B. from Cardiff

9.20-11.0 S.B. from London

2.0 London Programme relayed from Daventry

3.20 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'The Merry-makers' ..... Eric Coates  
3.28 MAUD ATKIN (Pianoforte) (S.B. from Newcastle)  
Study in C Minor ..... Chopin  
Prelude in A Flat ..... Liszt  
Hungarian Rhapsody No. 11..... Liszt

3.38 ORCHESTRA  
Scenes from an Imaginary Ballet  
Coleridge-Taylor

3.50 MAUD ATKIN  
Tocata ..... Debussy  
Love's Dream ..... Liszt  
Rustling Woods ..... Liszt

4.0 ORCHESTRA  
Waltz, 'Reverie' ..... Waldteufel  
Suite, 'Seascape' Walter Carroll, arr. Eric Fogg  
Sea Hunting; Mermaid's Lullaby; Dwarfs of the Mist; The Echo Nymph; Samoan's Dance

*Both Sides of the Bristol Channel.*

(Continued from page 274.)

**RED MANTLES AND BEAVER HATS.**

How the Women of Wales Tricked the Invaders—Historical Play by Ernest Velindre.

*Drama in Wales.*

ONE of the most energetic workers for the development of drama in Wales is Mr. Ernest Davies, of Lampeter, who is known to a wide circle as Ernest Velindre. Mr. Davies took part in the first movement for reviving interest in modern drama in the Principality, and he is honorary secretary of the Village Drama Society in Wales. He is also an official lecturer and adjudicator with the Village Drama Society in association with the British Drama League. He has written an historical play entitled *Abergwaun*, which will be performed by the Cardiff Radio Players on Tuesday, February 11, at 7.45 p.m. It is interesting to note that Mr. Davies is a member of the Cambrian Archaeological Association and of the Cardigan and Carmarthenshire Antiquarian Societies.

*The French Invasion.*

THE play *Abergwaun* deals with the French invasion of Fishguard in 1797. The whole country was in a state of apprehension for years that France might attempt a landing, and when Napoleon's name struck terror in the hearts of his foes, mothers used to terrify their children by threatening them that 'Boney' would catch them instead of the more domesticated Bogey-Man. It is often forgotten, however, that an invasion did actually occur at Fishguard from February 22 to 24, 1797, although it ended in the unconditional surrender of the invaders and their internment in Pembroke Prison and elsewhere. The ships that brought the invaders weighed anchor and left them to their fate.

*Red Mantles.*

MANY stories are told of the bravery of the inhabitants at the crisis, and the women of the district undoubtedly played an important part in the defence. A story which, although not vouched for by contemporary records, is very widely believed, is that several hundred women in the national costume of red mantles and men's beaver hats followed their husbands from the hills. When Lord Cawdor started with his troopers, the women ran up a hill to get a view of the action. One of the officers were so struck by their appearance and their resemblance at a distance to a body of redcoats that he rode after them and begged them to descend the hill in orderly formation, then after being hidden from view at the foot of the hill, to re-ascend and show themselves again at the top. This stratagem was acted for two hours, by which time the ladies were tired out, but the French troops, knowing that scarlet was the colour of the British uniform, came to the conclusion that large reinforcements had arrived. Whether that tale be true or not, the story of the valour of Miss Jemina Nicholas must be true, for an inscription to her memory may be seen in the local churchyard. Mr. Ernest Velindre makes full use of her story in this stirring play. A very interesting sidelight is thrown upon the political troubles of the day by the attitude of his military friends to a young man who has fallen under the spell of Jean Jacques Rousseau and whose most cherished possession is the 'Social Contract.' Because of this affection for French ideas, he is wrongfully accused of being a French spy.

'STEEP HOLM.'

**Programmes for Monday.**

(Manchester Programme continued from page 278.)

- 4.17 NAN BROWN (Soprano)  
I did not know ..... *Trofère*  
At Dawning ..... *Cadman*  
My Hero ('The Chocolate Soldier') .... *Straus*
- 4.27 ORCHESTRA  
Selection, 'The Damask Rose'  
*Chopin, arr. Clutsam*
- 4.41 NAN BROWN  
The Garden of your Heart..... *Dorel*  
Sincerity ..... *Emilie Clarke*  
The Carnival ..... *Molloy*
- 4.51 ORCHESTRA  
Mona ..... *Maclean*  
Intermezzo ..... *Reginald Somerville*  
Suite, 'From Foreign Lands'..... *Moszkowski*  
Russia; Germany; Spain
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from London
- 6.15 S.B. from London
- 9.15 North Regional News
- 9.20 S.B. from London
- 10.35-11.0 VIOLIN MUSIC  
by  
DON HYDEN

**Other Stations.**

- 5SC GLASGOW. 752 kc/s. (598.9 m.)  
10.15-10.30:—The Daily Service. Relayed from Daventry.  
2.40:—For the Schools. Dr. R. Stewart MacDonall; 'Natural History Round the Year—IV, Spring Flowers.' S.B. from Edinburgh. Old Favourites. 3.0:—The Octet. Oliver Ackroyd (Baritone), Dorothy Godfrey (Violoncello). S.B. from Edinburgh. 4.0:—Dance Music by Alec Freer and his Band. Relayed from the Plaza Palais de Danse. 4.30:—Milestones of Musical Comedy—XI: After War. Octet: Selection, 'His Little Widows' (Schroeder), Marion Bowers (Soprano); Romance, and The Sabre Song ('The Desert Song') (Rosenberg); The Door of Her Dreams ('Rose Marie') (Friml); Day Dreams ('Who's Hotter') (Talbot); Indian Love Call ('Rose Marie') (Friml). Octet: Selection, 'Monsieur Beaucaire' (Messager). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.
- 2BD ABERDEEN. 995 kc/s. (301.5 m.)  
10.15-10.30:—The Daily Service. Relayed from Daventry.  
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- 2BE BELFAST. 1,238 kc/s. (242.3 m.)  
10.15-10.30:—The Daily Service. Relayed from Daventry.  
12.0-1.0:—Gramophone Records. 2.0-2.20:—London Programme relayed from Daventry. 3.30:—Orchestra: Ernest Davidson (Baritone); Hilda Hemingway (Violin). 5.0:—'Stop Press.' 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London. (9.15:—Regional News.)

**THE RADIO TIMES.**  
*The Journal of the British Broadcasting Corporation.*  
Published every Friday—Price Two pence.  
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Contain no aspirin. Not a laxative. A wonderfully successful remedy

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SINGLE = 2D.  
also in Tablets form 1/3 per bottle of 16  
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Enjoy this Great Comfort  
Uninterrupted Hot Water and a Cosier Home  
**FOR 6d. PER DAY.**  
At small cost you can instal a Glow-Worm boiler and fit it to your existing pipes. This will increase the comfort and convenience of your home more than you ever thought possible, and at the same time save you money on fuel.

**GLOW-WORM**  
The Glow-Worm Boiler supplies unlimited Hot Water for Baths, Washing Basins, Sinks, Radiators, etc. Burns Anthracite or any other smokeless fuel. Consumes household refuse. Prices from £5 15s. Call and inspect the Glow-Worm or write for particulars to  
**ANTHRACITE RADIATION LTD.**  
(Dept. A.5.) 5, Newman St., Oxford St., W.1.

7.0  
**'OXFORD IN  
THE  
SEVENTIES'**

**TUESDAY, FEBRUARY 4**  
**2LO LONDON & 5XX DAVENTRY**

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

9.40  
**TONIGHT'S  
VAUDEVILLE  
ENTERTAINMENT**

10.15 a.m. **THE DAILY SERVICE**

10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

10.45 **'THE COUNTRYWOMAN'S DAY'—V**  
Dr. STELLA CHURCHILL: 'How the Welfare Centres can help you'

ALTHOUGH Welfare Centres are not so numerous in the country as in the town, something of the kind, as Dr. Churchill will explain, is necessary in every village or small town. It is especially a work in which the Women's Institutes can help, by establishing centres where none exist.

11.0 (Daventry only) **GRAMOPHONE RECORDS**

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

12.0 **A Ballad Concert**

HELOISE RUSSELL-FERBOUSSON (Soprano, with Harp Accompaniment)  
FREDERICK ALLEN (Baritone)

12.30 **EDWARD O'HENRY**

At the ORGAN OF TUSSAUD'S CINEMA  
Relayed from TUSSAUD'S CINEMA

1.0-2.0 **Light Music**

LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
From THE PICCADILLY HOTEL

2.30 **For the Schools**

Sir WALFORD DAVIES: Music  
(a) A Beginners' Course  
(b) A Miniature Concert  
(c) An Advanced Course

3.30 **Interlude**

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

4.0 **Light Music**

THE BRIXTON ASTORIA ORCHESTRA  
Directed by FRED KITCHEN  
Relayed from THE BRIXTON ASTORIA

4.15 **SPECIAL TALK FOR SECONDARY SCHOOLS**  
Miss V. SACKVILLE-WEST: 'Modern Poetry—II, A. E. Housman and W. H. Davies'

4.30 **THE BRIXTON ASTORIA ORCHESTRA**  
Directed by FRED KITCHEN  
with  
FATTMANN at the ORGAN  
Relayed from THE BRIXTON ASTORIA

5.15 **The Children's Hour**

1ST PERSON SINGULAR  
(No, this is not a Grammar Lesson!)  
'THE ROGUE,'—a personal Adventure  
ALEC ROWLEY playing his own Compositions  
'THE TRUE TOY-TOWN'—divulged by its owner,  
S. G. HULME-BEAMAN

6.0 Reading by Mrs. MARGARET L. WOODS from  
**THE VICTORIAN POETS**

(A new estimate of the Victorian Poets by Richard Church appears on page 263.)

7.0-7.20 **'LOOKING BACKWARDS'—IV**  
Mrs. MARGARET L. WOODS, 'Oxford in the Seventies'

7.25 **'THE MEANING OF PICTURES'—III**  
Mr. S. C. KAINES SMITH  
'The Painting of Space'  
(Relayed from Birmingham)

7.45 **An Orchestral Concert**

ROY HENDERSON (Baritone)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

ORCHESTRA  
Marche Hongroise ..... A. H. Chelard  
Overture, 'Marco Spada' ..... Auber  
Romance and Country Dance .. K. A. Wright  
Penshurst Green

ROY HENDERSON and Orchestra  
Sulla Poppa (On the Poop) ..... Ricci  
The Yeomen of England ..... German

ORCHESTRA  
Suite, 'Coppelia' ..... Delibes  
Czardas; Valse de la Poupée; Entr'acte;  
Mazurka  
Danse du Papillon (The Butterfly's Dance)  
Edmond Laurens

ROY HENDERSON with Pianoforte  
The Jolly Tinker ..... arr. Ernest Newton  
Sinco first I saw your face .... Thomas Ford  
Ti Tum ti ..... William Beech

ORCHESTRA  
Suite, 'Gabrielle' ..... Rosses

8.0-8.30 (Daventry only)  
Professor LEONARD HILL: 'Modern Wonders of Science—III, Scientific Research and Clothes'

9.0 **'The Second News'**

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

9.20 **'THE PROGRESS OF MUSIC'—II.**  
Dr. G. DYSON: 'Dr. John Bull'

9.40 **Vaudeville**  
(See centre of page)

10.45 **DANCE MUSIC**  
BERTINI'S DANCE BAND, from the EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL  
(S.B. from Manchester)

11.15-11.55 **JACK HYLTON and his BAND, from the KIT-CAT RESTAURANT**

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

# Vaudeville

**Tommy Handley**

and  
**Jean Allistone**

In a sketch, THE POT BOILER, by E. Bryan

**Harry Hemsley**

child impersonation:

**Edgar Fairchild**

and

**Robert Lindholm**

the famous twin pianists

**Ivor Walters**

and

**Marion Browne**

tenor and soprano

**Geoffrey Gibson**

saxophone solos

**Tonight at 9.40**

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **THE FOUNDATIONS OF MUSIC**

DEBUSSY'S PIANOFORTE MUSIC  
Played by LAFFITTE  
Preludes (Book I) continued  
La Fille aux Cheveux de Lin (The Girl with the Flaxen Hair)  
La Sérénade interrompue (The Interrupted Serenade)  
La Cathédrale engloutie (The Submerged Cathedral)  
La Danse de Puck (Puck's Dance)  
Minstrels

9.20 **'THE PROGRESS OF MUSIC'—II.**  
Dr. G. DYSON: 'Dr. John Bull'

9.40 **Vaudeville**  
(See centre of page)

10.45 **DANCE MUSIC**  
BERTINI'S DANCE BAND, from the EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL  
(S.B. from Manchester)

11.15-11.55 **JACK HYLTON and his BAND, from the KIT-CAT RESTAURANT**

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



**TUESDAY, FEBRUARY 4**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.15  
**EXTRACTS  
FROM  
OPERA**

12.0 **A CONCERT**  
MARGARET MINOR (*Contralto*)  
MIRIAM ANGLIN (*Violoncello*)  
MARGARET GOOD (*Pianoforte*)

1.0 **REGINALD FOORT**  
At the Organ of the Regent Cinema  
Relayed from THE REGENT CINEMA, BOURNE-  
MOUTH

2.0-3.0 **Light Music**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'Lurlino'  
Wallace  
Fantasy, 'The  
Mastersingers'  
Wagner, arr. Taitan  
Suite, 'Cinderella'  
Massenet, arr.  
Mouton  
Barcarolle  
Rubinstein  
Gopak (Russian  
Dance)  
Mussorgsky  
Virginia (A South-  
ern Rhapsody)  
Haydn Wood  
Turkish March  
Mozart



TREFOR JONES (left) and HARRY BRINDLE sing in the programme of music from the popular operas, to be broadcast from Birmingham at 7.15.

5.15 **The Children's Hour**  
(From Birmingham)  
'Tramping the Lanes' and other Verses by  
N. Gurney Callier  
Songs by TREFOR JONES (*Tenor*) and HAROLD CASEY (*Baritone*)  
'Stories in Stone—The Mazes of Crete,' by William Hughes

6.0 **The Birmingham Studio Chorus**  
(From Birmingham)  
Conducted by JOSEPH LEWIS  
in FURTHER FIRESIDE SONGS

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

6.40 **ORGAN RECITAL**  
by Dr. HAROLD RHODES  
Relayed from COVENTRY CATHEDRAL  
Prelude and Fugue in G Minor ..... Bach  
Symphony, No. 5, in F Minor ..... Widor

7.15 **From the Popular Operas**  
(From Birmingham)  
THE BIRMINGHAM STUDIO CHORUS  
and  
AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
GERTRUDE JOHNSON (*Soprano*)  
TREFOR JONES (*Tenor*)  
HARRY BRINDLE (*Bass*)

ORCHESTRA  
Overture, 'The Barber of Seville' ..... Rossini

HARRY BRINDLE and Orchestra  
Aria, 'I have attained to Power' ('Boris Godounov') ..... Mussorgsky

CHORUS and Orchestra  
Gipsy Chorus ('The Bohemian Girl') ..... Balfe

GERTRUDE JOHNSON and Orchestra  
Aria, 'Elizabeth's Prayer' ('Tannhäuser')  
Wagner

7.45 ORCHESTRA  
Dance of the Hours ('La Gioconda')... Ponchielli  
TREFOR JONES and Orchestra  
Aria, 'See here thy Floweret' ('Carmen')... Bizet

HARRY BRINDLE,  
Chorus and Or-  
chestra

'O, Isis and  
Osiris' ('The  
Magic Flute')  
Mozart

GERTRUDE JOHN-  
SON and Or-  
chestra

Aria, 'Vissi d'Arte'  
( 'I have lived for  
Art' ) ('Tosca')  
Puccini

8.10 CHORUS and  
Orchestra

Bridal Chorus,  
'Lohengrin'  
Wagner

TREFOR JONES, HARRY BRINDLE and Orchestra  
Duet, 'The Moon hath raised' ..... Benedict  
ORCHESTRA

Overture, 'The Flying Dutchman' ..... Wagner

8.30 **'Problems of Personal Liberty—II'**  
**'FREEDOM OF SPEECH'**  
A Discussion between Mr. DESMOND  
MACCARTHY and Mr. GERALD BARRY

9.0 **The Wireless Military  
Band**  
Conducted by  
B. WALTON O'DONNELL

BAND  
Prelude, Act II 'The Wreckers' ('On the Cliffs  
of Cornwall') ..... Ethel Smyth

9.15 GORDON CLEATHER (*Baritone*)  
Es blinkt der Thau (The Dew is Sparkling)  
Rubinstein  
Schumacherlied (Shoemaker's Song) Weingartner  
Ständchen (Serenade) ..... Strauss

9.24 BAND  
Two Movements, Symphony No. 5... Tchaikovsky  
Andante cantabile; Waltz (Allegro moderato)

9.44 GORDON CLEATHER  
A Devon Idyll ..... O'Connor Morris  
Marriage Morning ..... } Walthew  
The Sorrows of Werther ..... }

9.52 BAND  
A Gaelic Fantasy ..... Walton O'Donnell

10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN  
(Tuesday's Programmes continued on page 283.)



**CHILBLAINS**

ONLY sufferers from chilblains, a complaint which has hitherto baffled medical science, can measure the torture of these unsightly blemishes on fingers and toes. A welcome discovery is that all that is necessary to overcome the ailment is to strengthen the cells with calcium. But it must be the right kind of calcium.

Kalzana, a highly scientific chemical compound of calcium-sodium-lactate, protected by Royal Letters Patent, supplies exactly the right kind of calcium in a palatable, digestible form, which quickly cures and prevents chilblains.

A well-known physician after treating a patient with Kalzana writes:

"For years past every known form of remedy, internal and external, has been tried with no avail. The Kalzana tablets have, however, given wonderful results."

Treat your chilblains scientifically with Kalzana and forget all about them.

**Kalzana**

THE CALCIUM FOOD

(Made in Holland)

At all Chemists at 2/9 and 4/11 per package



Write for  
Free Sample

Fill in your name and address and send us this coupon with a 1/2d. stamp (for postage) and you will receive a sample tube of Kalzana with interesting booklet entirely free.

Name.....

Address.....

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24/27, High Holborn, London, W.C.1.

EVERYTHING **The G.E.C. your guarantee** ELECTRICAL

# DELAY THE DREADED WHISTLE



The signal of the worn-out battery!  
**LONGER**

## H.T. SERVICE WITH "MAGNET" BATTERIES

**PRICES:**  
STANDARD TAPPINGS  
L.4920 (60-volt) **9/6** L.4922 (100-volt) **18/6**  
WITH GRID BIAS TAPPINGS  
L.4921 (60-volt) - - - **11/-**  
SUPER CELL TYPE  
L.4903 (66-volt) - - - **21/-**  
Also MAGNET Grid Bias Batteries.  
**WRITE for illustrated folder L.5237**

Not worn out with old age, but prematurely worn out through inability to cope with the heavy currents taken by modern receiving sets. This is the fate of many batteries.

Delay the dreaded whistle, the signal of the worn-out battery, by using a MAGNET, the H.C. cell battery for the super-set. It thrives on hard work. Modern valves, modern sets, modern standards of efficiency hold no terrors for its ample capacity.

You can soon prove this on trial, so see that your next battery is a MAGNET. It costs a little more, because it gives more, and is far cheaper in the long run.

Fitted with SUPER-GRIP TERMINALS which make the MAGNET Battery specially suitable for Portable Sets.

The Positive Element of the new H.C. CELL is composed of no fewer than EIGHT carefully selected and blended materials for longer H.T. service and good voltage maintenance.

EXTRA LARGE CELL for longer H.T. service and reliability.

Each cell completely isolated to avoid electrical leakage.

# "Magnet" H.T. BATTERIES

Sold by all  
Wireless Dealers



# WITH THE NEW H.C. CELL

Tuesday's Programmes continued (February 4)

**5WA CARDIFF.** 968 kc/s. (309.8 m.)

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Principal J. F. REES, University College of South Wales and Monmouthshire: 'How South Wales became an industrial area—I, Characteristics of an Industrial Area'

6.15 S.B. from London

7.0 EGWYL GYMRAEG  
A WELSH INTERLUDE  
Mr. IORWERTH PEATE, of the Department of Archaeology, National Museum of Wales  
Bywyd yng Nghymru Gynt (Life in Bygone Wales)  
II. Yr Aelwyd  
II. The Hearth

7.25 S.B. from London

7.45 A Symphony Concert  
Relayed from THE PATTI PAVILION, SWANSEA  
S.B. from Swansea (See Swansea Programme)

9.0 S.B. from London

9.15 West Regional News

9.20 S.B. from London

10.45 S.B. from Manchester

11.15-11.55 S.B. from London

10.45 S.B. from Manchester

11.15-11.55 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. RICHARD QUICK, F.S.A. (Scot.), (Curator of The Russell-Cotes Art Gallery and Museum): 'Memories of Sir Henry Irving at Boscombe'

9.20 S.B. from London

10.45 S.B. from Manchester

11.15-11.55 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0 A GRAMOPHONE LECTURE RECITAL  
by Moses Baritz

1.5 Gramophone Records

1.15-2.0 The Manchester Tuesday Midday Society's Concert  
Relayed from THE HOULDSWORTH HALL  
REGINALD WADSWORTH (Baritone);  
MURIEL CRONSHAW (Soprano);  
HERZL LEIKIN (Violin)

2.30 London Programme relayed from Daventry

4.30 British Composers  
THE NORTHERN WIRELESS ORCHESTRA

5.15 THE CHILDREN'S HOUR

6.0 Mrs. MASTERSON: 'Famous Northern Saints—I, St. Oswald of Northumbria'

6.15 S.B. from London

7.0 Lady TREVELYAN: 'Towards Utopia: What Women can do for Peace.' S.B. from Newcastle

7.25 S.B. from London

7.45 An Orchestral Concert  
THE NORTHERN WIRELESS ORCHESTRA  
MARY DALE (Contralto)

9.0 S.B. from London

9.15 North Regional News

9.20 S.B. from London



THE PULSE OF INDUSTRIAL WALES.  
A striking aerial picture of Merthyr Tydfil, typical of the highly industrialized area which South Wales has become. In the first talk of his new series from Cardiff this evening Principal J. F. Rees describes the characteristics of an industrial area.

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

7.45 A Symphony Concert  
Relayed from THE PATTI PAVILION, SWANSEA  
NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE  
Overture in B Flat... Arne, Transcribed Herbert  
ARNOLD TROWELL (Violoncello) and Orchestra  
Concerto in A Minor, Op. 33..... Saint-Saëns  
WALTER GLYNNE (Tenor) and Orchestra  
Recit., 'Lo, here my love' ('Acis and Galatea')  
Aria, 'Love in her Eyes sits' playing'..... Handel  
THE ORCHESTRA  
Symphony No. 6, in B Minor..... Tchaikovsky

9.0 S.B. from London

9.15 West Regional News (S.B. from Cardiff)

9.20 S.B. from London

7.25 S.B. from London

9.15 Local News

9.20 S.B. from London

10.45 S.B. from Manchester

11.15-11.55 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
We return to the Good Old Days, and sing, play, and talk like grandmamma

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0-7.20 Mr. H. MORETON, Plymouth City Organist: 'The Development of Organ Music from the Seventeenth Century till the present day'—I. With illustrations on the Organ of St. Andrew's Parish Church

7.25 S.B. from London

9.15 Local News

10.45-12.0 DANCE MUSIC  
BERTINI'S DANCE BAND, relayed from the EMPRESS BALLROOM, the WINTER GARDENS, BLACKPOOL.  
Relayed to London and Daventry

Other Stations.

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

10.15-10.30:—The Daily Service relayed from Daventry.  
10.45:—Mrs. Stuart Sanderson: 'Invalid Cookery'—I. 11.0-12.0:—A Recital of Gramophone Records. 2.40:—For the Schools. 3.30:—A Scottish Concert. The Octet. Agnes Ramsay (Contralto). 4.30:—Dance Music. 5.0:—Songs by Ian Smith (Tenor). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Robert MacDonald, 'The Discovery of Mount Isa.' 6.15:—S.B. from London. 7.0:—'I Remember'—IV. The Right Rev. Sir David Hunter-Hair, Bart. Relayed from London. 7.25:—S.B. from London. 7.45:—Songs by Elliot Dobbie (Baritone). 8.0:—A Choral Concert. The Octet. Thorpe Davie's Ladies' Choir. 9.0:—London. 9.15:—Scottish News Bulletin. 9.20:—London. 10.45:—S.B. from Manchester. 11.15-11.55:—S.B. from London

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

10.15-10.30:—The Daily Service relayed from Daventry  
11.0-12.0:—Relayed from Daventry. 2.40:—For the Schools. S.B. from Glasgow. 3.30:—S.B. from Glasgow. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.25:—London. 7.45:—Glasgow. 8.0:—A Choral Concert S.B. from Glasgow. 9.0:—London. 9.15:—Glasgow. 9.20:—London. 10.45:—S.B. from Manchester. 11.15-11.55:—S.B. from London.

**2BE BELFAST** 1,238 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service relayed from Daventry.  
2.30:—London Programme relayed from Daventry. 4.30:—The Radio Quartet. 5.0:—Stop Press? 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.0-7.20:—Dr D. A. Chart: 'Carrickfergus Castle—Recent Explorations and Discoveries.' 7.25:—London. 7.45:—The Harmony Mixed Voice Quartet. 8.0:—'You're Through!' A Radiophonic Revue in Ten Wrong Numbers. 9.0:—London. 10.45:—S.B. from Manchester. 11.15-11.55:—London.

# Call to-night for fried fish!



The later you stay out the more you need a good hot meal when you get home. Don't put up with cold suppers, call in at the fried fish shop and get choice fish and chip potatoes, so deliciously fried! This fried fish is wonderfully tasty and full of flavour. Deep frying in big pans seals up every atom of the tenderness and sweetness. And it's economical. A dinner or supper costs only a few pence. Try and see.



## Eat more fried Fish

## WEDNESDAY, FEBRUARY 5 2LO LONDON & 5XX DAVENTRY

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

8.0  
THE B.B.C.  
SYMPHONY  
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 MISS ELLEN WILKINSON, M.P.

'THE WEEK IN WESTMINSTER'

*Thumbnail impressions of the women M.P.'s who are contributing to the series (Lady Astor is to speak next week) appear on page 264.*

11.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert

ROSINA VERNE (Contralto)

LLOYD HUWS (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 Light Music

FRASCATI'S ORCHESTRA

Directed by GEORGES HAECK

FROM THE RESTAURANT FRASCATI

2.30 For the Schools

Miss C. VON WYSS:

'Nature Study for Town and Country Schools—  
III, The Bulbs planted in the Autumn'

2.55 INTERLUDE

3.0 Miss MAJORIE BARBER:

'Stories and Story-telling in Prose and Verse—  
III, Chaucer: The Clerk's Tale and The Pardoner's  
Tale'

3.25 A Light Classical Concert

JEAN NOLAN (Soprano)

THE NANCY PHILLIPS QUARTET

Quartet ..... Mozart

3.55 JEAN NOLAN

O Sleep, why dost thou leave me? ('Semele')  
Handel

On s'étonnerait moins ('It were not so amaz-  
ing') ('Armide') ..... Gluck

My Mother bids me bind my Hair ..... Haydn

Lullaby ..... Mozart

Un moto di gioia (A Joyous Movement) ..... Mozart

4.8 Quartet ..... Elgar

4.45 REGINALD NEW

At the Organ of THE BEAUFORT CINEMA  
Relayed from THE BEAUFORT CINEMA, WASH-  
WOOD HEATH, BIRMINGHAM

Overture, 'Three Days' ..... Lotter

Serenade ..... Drigo

Schon Rosmarin (Fair Rosemary) ..... Kreisler

Waltz, 'Lover, come back to me' ..... Romberg

Czardas ..... Monti

5.15 The Children's Hour

'THE TRIAL OF THE KNAVE OF HEARTS,  
from 'Alice in Wonderland' (Lewis Carroll),  
arranged as a Dialogue Story with a pause  
here and there for appropriate music by  
THE GERSHOM PARKINGTON QUINSET

6.0 For Girl Guides

Miss P. BOND: 'Girl Guides of Today, and the  
Women of Tomorrow' (Under the auspices of the  
Girl Guides' Association)

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 THE FOUNDATIONS OF MUSIC

DEBUSSY'S PIANOFORTE MUSIC

Played by LAFFITTE

Bruyères (Whims) (Prelude, Book II)

Prelude; Sarabande; Toccata

7.0-7.20 Talk arranged under the auspices of  
the Ministry of Health

7.25 'LINKS IN THE CHAIN OF LIFE'—III

Professor GRAHAM KERR:

'The Fish'

S.B. from Glasgow

7.45 IVY ST. HELIER

(Entertainer at the Piano)

8.0 B.B.C. Symphony  
Concert

(VIth Season, 1929-1930)

Relayed from THE QUEEN'S HALL

(Sole Lessees: Messrs. Chappell and Co., Ltd.)

VICTOR HELY-HUTCHINSON (Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA

Principal Violin, ARTHUR CATTERALL

Conducted by

Sir THOMAS BEECHAM

Ballet Suite ('Ariodante') ..... Handel

Sinfonia Concertante for Pianoforte and Or-  
chestra ..... William Walton

Rondes de Printemps (Roundelays of Spring)

(Images, No. 3) ..... Debussy

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Symphony Concert

(Continued)

Symphony, No. 4, in F Minor .... Tchaikovsky

10.0 Local News: (Daventry only) Shipping Fore-  
cast, Stock Exchange Summary and Fat Stock  
Prices

10.5 TOPICAL TALK

10.20 DANCE MUSIC

SYDNEY KYTE and CIRO'S CLUB BAND

FROM CIRO'S CLUB

11.0-12.0 THE CAFE DE PARIS BLUE LYRES BAND  
FROM THE CAFE DE PARIS

The Twelfth

## B.B.C. SYMPHONY CONCERT

will be relayed from the Queen's Hall tonight.

For notes on the programme see p. 264.

**WEDNESDAY, FEBRUARY 5**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

6.40  
**THE ROYAL AIR FORCE BAND**

12.0 **ORGAN RECITAL**  
by  
**Mr. O. H. PEASGOOD**  
Assistant Organist, Westminster Abbey  
Relayed from ALL SAINTS', MARGARET STREET  
**GRACE HARDIE (Soprano)**

ORGAN  
Concerto in F ..... } *Handel*  
Movement from 'The Water Music' ... }

GRACE HARDIE  
Recit., 'See how the bridegroom' ..... } *Bach*  
Aria, 'Prepare thyself, Zion' ..... }  
I Love my God ..... *Bullock*

ORGAN  
Prelude, Fugue, and  
Variation .... *Frank*

GRACE HARDIE  
But the Lord is mindful  
( 'St. Paul' )  
*Mendelssohn*  
Father of Heav'n ('Judas  
Maccabaeus') *Handel*

ORGAN  
Trumpet Tune and Air  
*Purcell*  
Choral Fantasia... *Parry*

1.0 **GRAMOPHONE RECORDS**

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

Overture, 'Maritana' *Wallace*

**BERTHA ARMSTRONG (Soprano)**

I love thee ..... *Grieg*

Dolorosa ..... *Phillips*  
A Blackbird singing ..... *Head*

ORCHESTRA  
Two Light syncopated Pieces .... *Eric Coates*  
Suite, 'The New Moon' ..... *Romberg*

**ALLAN B. SLY (Pianoforte)**

Stalham River ..... *Mosran*  
Apple Blossom Time ..... *Bax*

2.20 **ORCHESTRA**  
Selection, 'Kissing Time' ..... *Caryll*

**BERTHA ARMSTRONG**

To Daisies ..... *Quiter*

Ritournelle ..... *Chaminade*

Blackbird's Song ..... *Cyril Scott*

**ALLAN B. SLY**

Amberley Wild Brooks ..... *Ireland*

Jeux d'Eau (Fountains) ..... *Ravel*

2.50-3.0 **ORCHESTRA**

Apache Dance ..... *Myddleton*

Patrol, 'The Wee Macgregor' ..... *Amers*

5.15 **The Children's Hour**  
(From Birmingham)

'The Hazel and its Magic Powers' by **JESSIE BAYLISS ELLIOTT, D.Sc.**

'He and She' in Odds and Ends  
Songs by **ETHEL WILLIAMS (Contralto)**

'West of the Suez Canal,' a Travel Talk by  
**FRANCES PRERMAN**

6.0 **Famous Waltzes**  
(From Birmingham)  
**THE ORCHESTRA**  
Conducted by **JOSEPH LEWIS**  
Wine, Woman, and Song ..... *Johann Strauss*  
Très Jolie (Very pretty) ..... *Waldteufel*  
Waltz, 'September' ..... *Godin*

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

6.40 **The Royal Air Force Band**

(By permission of the Air Council)

Conducted by Flight Lieut. **JOHN AMERS**  
**MAIR JONES (Soprano)**  
**TOM KINNIBURGH (Tenor)**

March, 'Sons of Australia' .. *Lithgow*  
Overture, 'Le Lac des Fées' ('The Fairy Lake') ..... *Auber*

6.52 **MAIR JONES**  
A Wayside Flower  
*Herbert Griffiths*  
Villanelle .... *Dell'Acqua*

7.0 **BAND**  
Selection from the Ballet, 'The Dancing Doll'  
*Bayer*

7.12 **TOM KINNIBURGH**  
To Music ..... *Schuberl*  
Fill a Glass with golden Wine ..... *Quiter*

7.20 **MAIR JONES**  
Ring, Bells, Ring ..... *Maude C. Day*  
Spring had come ..... *Coleridge-Taylor*

7.28 **BAND**  
Waltz, 'Toujours ou Jamais' ('Always or Never')  
*Waldteufel*  
Characteristic, 'The Nightingale and the Frog'  
*Eilenberg*

7.42 **TOM KINNIBURGH**  
Quiberon Bay ..... *Alison Travers*  
The Tune the Bosun played ..... *Loughborough*

7.50 **BAND**  
Selection of Gilbert and Sullivan's Operas, No. 1  
*arr. Godfrey*

8.0 **Mr. OTTO SIEPMANN: German Language Talk**

8.30 **Vaudeville**  
(From Birmingham)  
(See centre of page)

9.45 **DANCE MUSIC**  
**BILLY FRANCIS and his BAND**  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

10.15-10.30 **'The Second News'**  
**WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

(Wednesday's Programmes continue on page 286.)

**VAUDEVILLE**

**HE and SHE**  
in Odds and Ends

**MYLES CLIFTON**  
Light comedian

**JACK VENABLES**

and  
**WALTER RANDALL**

Syncopated piano duets

**COLLEEN CLIFFORD**

and

**DUDLEY GLASS**

Musical comedy memories

**TOMMY HANDLEY**

The wireless comedian

**PHILIP BROWN'S**  
Revellers Dance Band

FROM BIRMINGHAM TONIGHT



**Everybody's calling for**

*Player's please*



# Wednesday's Programmes continued (February 5)

## 5WA CARDIFF. 988 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

1.15-2.0 A Symphony Concert  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
Cerdorfa Genedlaethol Cymru  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Carnival' ..... Glazounov  
Symphony No. 1 in B Flat ..... Schumann

2.30 London Programme relayed from Daventry

### 3.25 An Afternoon Concert

THE STATION TRIO  
FRANK THOMAS (Violin)  
RONALD HARDING (Violoncello)  
HUBERT PENGELLY (Pianoforte)  
Trio in B Flat ..... Schubert  
First Movement  
MAY MIDDLETON (Soprano)  
Ah, Love by a Day ..... Beach  
Wise Folly ..... } Landon Ronald  
Prelude ..... }  
EVELYN RAVALDE (Pianoforte)  
Fantasia and Fugue in G Minor  
Bach, arr. Liszt  
THE TRIO  
Trio in B Flat ..... Schubert  
Second Movement  
MAY MIDDLETON  
Heatherland ..... Dumayne  
The new Umbrella ..... Besly  
The Rider of the Forest ..... Bullock  
EVELYN RAVALDE  
Nocturne in E Minor, Op. 72, No. 1 }  
Mazurka No. 20 in D Flat ..... } Chopin  
Waltz in A Flat Op. 34, No. 1 ..... }  
THE TRIO  
Bourrée ..... Bach  
Reverie ..... MacDowell  
Waltz No. 1 ..... Cyril Scott

5.30 S.B. from Cardiff  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.25 S.B. from Glasgow (see London)  
7.45 S.B. from London  
10.0 West Regional News. S.B. from Cardiff  
10.5-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.25 S.B. from Glasgow (see London)  
7.45-11.0 S.B. from London (10.0 Mid-Week Sports Bulletin; Local News)

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry  
2.30 London Programme relayed from Daventry  
3.25 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
March, 'Splendour and Victory' ..... Finch  
Overture, 'The Mandarin's Son' ..... Oul  
Spring Song ..... } Mendelssohn  
The Bee's Wedding ..... }  
Incidental Music, 'The Merchant of Venice'  
Rossini  
Nautical Moments ..... arr. Winter

FRED SUGDEN (Baritone)  
Son of Mine ..... } William  
The Rebel ..... } Wallace  
The Lute Player ..... Allitsen  
Coaling ..... Helmore

ORCHESTRA  
Suite, 'La Fête Chez Thérèse' ('The Fête at Thérèse's') ..... Hahn  
La Contredanse des Grisettes, Valse de Mimi Pinson, Danse Violente.  
Lotus Blossom ..... Humphries  
Waltz, 'Berceuse' ('Cradle Song')  
Bucalossi

5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.25 S.B. from Glasgow  
7.45 S.B. from London  
10.0 North Regional News  
10.5-11.0 S.B. from London



'CARNIVAL'

Glazounov's famous Overture will be played during the Symphony Concert which Cardiff is relaying from the National Museum of Wales between 1.15 and 2.0 today.

### Other Stations.

4.45 London Programme relayed from Daventry  
5.15 S.B. from Swansea  
5.30 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.25 S.B. from Glasgow  
7.45 S.B. from London  
10.0 West Regional News  
10.5-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry  
1.15-2.0 S.B. from Cardiff  
2.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR

12.0-1.0 London Programme relayed from Daventry  
2.30 London Programme relayed from Daventry  
6.15 S.B. from London  
7.25 S.B. from Glasgow (see London)  
7.45 S.B. from London  
10.0 Local News  
10.5-11.0 S.B. from London

## 5PY PLYMOUTH. 1,040 kc/s. (288.6 m.)

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry  
2.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
MODES OF LIVING  
'Life on a Lightship' (John Heygate)  
'A Life on the Ocean Wave' (Traditional)  
A Life on the 'Gay Highway' (Drummond)

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

10.15-10.30:—The Daily Service. Relayed from Daventry.  
2.30:—For the Schools; Mr. R. L. Mackie: 'The Men of Old—  
Figures from Scotland's Past—IV, Bishop Kennedy.' S.B.  
from Edinburgh. 3.0:—Musical Interlude. 3.5:—The Education  
Engineer in Scotland: 'The Maintenance Problem.' 3.15:—  
Musical Interlude. 3.25:—Aberdeen. 4.45:—Dance Music.  
5.15:—The Children's Hour. 5.57:—Weather Forecast for  
Farmers. 6.0:—Mr. Dudley V. Howells: 'Spraying Fruit Trees,  
and Some Garden Troubles.' 6.15:—London. 7.0:—Talk, under  
the auspices of the Department of Health for Scotland—Miss  
Muriel Ritson (Assistant-Secretary to the Department): 'The  
New Pensions Scheme.' S.B. from Edinburgh. 7.25:—Professor  
Graham Kerr: 'Links in the Chain of Life—III, A Fish.' 7.45:—  
London. 10.0:—Scottish News Bulletin. 10.5-11.0:—London

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

10.15-10.30:—The Daily Service. Relayed from Daventry.  
2.40:—Edinburgh (See Glasgow). 3.0:—Glasgow. The Octet  
from Glasgow. Lena Dunn (Contralto). George M. Hancock  
(Entertainer). 4.45:—Glasgow. 6.0:—Mr. George E. Green-  
howe: 'Horticulture.' 6.15:—London. 7.0:—Edinburgh (See  
Glasgow). 7.25:—Glasgow (See London.) 7.45:—London.  
10.0:—Glasgow. 10.5-11.0:—London.

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

10.15-10.30:—The Daily Service. Relayed from Daventry  
12.0:—Organ Music. Played by George Newell, relayed from the  
Classic Cinema, Belfast. 12.30-1.0:—Light Music. The Radio  
Quartet. 2.30-3.25:—London. 3.30:—Evelyn Gibb (Soprano);  
Harry Dyson (Flute). The Orchestra. 5.0:—Stop Press (?)  
5.15:—The Children's Hour. 6.0:—Boys' Brigade Monthly  
Bulletin. 6.15:—S.B. from London. 7.25:—S.B. from Glasgow.  
7.45-11.0:—London. (10.0:—Regional News.)

# POPULAR SONGS OR FOX TROT



They're splendid value and the records are as good as the quality of the cigarettes—there are all kinds to choose from—Dances, Vocal, Instrumental—and they include all the best and latest music.

**FOUR POPULAR TITLES**

<b>4964</b>	<b>GOOD OLD SONGS</b> Parts 1 and 2	Scala Players and Singers
<b>4967</b>	<b>"FOLLOW THROUGH"</b> Selections. Parts 1 and 2	Scala Salon Orchestra
<b>4936</b>	<b>S'POSIN'</b> This is Heaven	Slow Fox-trot Hollywood Dance Fox-trot Orchestra
<b>4970</b>	<b>THE SUN IS AT MY WINDOW</b> Baby, oh! where can you be?	Fox-trot Hal Brown Songs

Send for list of over 250 titles.

## Black Cat

**VIRGINIA CIGARETTES**

10 for 6<sup>D</sup>  20 for 1/-

BLACK CAT MIXTURE TOBACCO 1/- PER OZ.  
Two Coupons in every packet.

**FIVE FREE COUPONS**

CARRERAS LTD. (Dept. 106), Gifts Dept., Arcadia Works, Hampstead Road, London, N.W.1. Please send me free booklet and Five Free Coupons.

Name .....

Address .....

ONLY ONE OF THESE SIGNED COUPONS ACCEPTED

**"It sounds good to me..."**



Criticise the performer if you will, but not the new "K" Speaker. You can't. At least not with any justification. Its clear clean tone, its sensitivity to the light and shade of sound, its appearance—severe in its simplicity of design, all contribute towards its great value. Have it in your own home—the speaker with the sound that is almost sight.



**Mullard**  
**MASTER · RADIO**

Advt.: The Mullard Wireless Service Co., Ltd., Mullard House, Charing Cross Road, London, W.C. 2.





6.40  
LAFFITTE  
PLAYS  
DEBUSSY

# THURSDAY, FEBRUARY 6

## 2LO LONDON & 5XX DAVENTRY

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

7.0  
IRIS BARRY  
ON  
THE FILMS



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. LESLIE MENZIES: 'Restocking the Linen Cupboard'

11.0 (Daventry only) Gramophone Records

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

12.0 A Concert

ERNEST AUTY (Tenor)  
WINIFRED ROEBUCK (Violin)  
AGNES MILL (Pianoforte)

1.0-2.0 REGINALD FOORT  
At the Organ of THE REGENT CINEMA  
Relayed from THE REGENT CINEMA  
BOURNEMOUTH  
S.B. from Bournemouth

2.30 For the Schools  
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 INTERLUDE

3.0 Evensong from Westminster Abbey

3-45 A CONCERT  
THEA PHILLIPS (Soprano)  
RHODA COGHILL (Pianoforte)  
THE SLYDEL OCTET

5-15 The Children's Hour  
'THE SEVENTEENTH HIGHWAYMAN'  
A Play in one Act, adapted for Broadcasting  
by ERIC FORBES BOYD

6.0 'Great Expectations'  
(Continued)  
A READING FROM CHARLES DICKENS  
Chapters 7 and 10.  
By Mr. V. C. CLINTON BADDELEY

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

6.35 Market Prices for Farmers

6.40 THE FOUNDATIONS OF MUSIC  
DEBUSSY'S PIANOFORTE MUSIC  
Played by LAFFITTE

**N.B.** An Alternative Programme Test Transmission takes place tonight, following the First General News Bulletin and continuing until the time of closing down. The programme for London, as given below (6.40 p.m. until midnight) will be broadcast by the National Programme Transmitter working on a wavelength of 261.3 metres—and, as usual, by Daventry (5XX). At the same time the London Regional Transmitter, on a wavelength of 356.3 metres, will broadcast the scheduled programme for Daventry (5GB), details of which are given overleaf. (See also Questionnaire on page 295).

8.3 BAND

Selection, 'Aida' .....Verdi

8.18 TREFOR JONES

Thy beaming Eyes ..... MacDonnell  
Fear no more the Heat of the Sun ..Hubert Foss  
Una Furtiva Lagrima (A Furtive Tear) Donizetti

8.25 CATHERINE STEWART

Night but abides for a Span ..... } Mallinson  
Slow, Horses, slow ..... }  
The Ghost ..... Evelyn Sharpe

8.32 BAND

Suite from the Operetta 'The Tale of a Shoe' .... Gerrard Williams

Prelude; Country Dance;  
Gavotte; Cracker Dance

8.40 TREFOR JONES

Nebbie (Mists) ..... Respighi  
At the mid Hour of Night ..Hughes  
Ask me no more .. Poltro de Zulueta

8.48 BAND

Norwegian Wedding Scene .. Grieg  
Spoon River Grainger, arr. Howgil

9.0 'The Second News'

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

9.20 Mr. VERNON BARTLETT  
'The Way of the World'

### 9.35 FRENCH NATIONAL PROGRAMME

'There are as many thousands of tastes as there are people living.'—HORACE.

Devised by M. H. ALLEN  
Produced by HOWARD ROSE

Many of the ideas expressed in this Programme are derived from the works of

Francois Villon  
Molière  
Ronsard  
Honoré de Balzac  
Maurice de Guérin  
Edmond Rostand  
Marcel Proust  
George Moore  
Hilaire Belloc  
Jean Cocteau  
Ezra Pound  
Walter de la Mare,  
etc.

An impression of France by Anthony Bertram appears on page 265

### 10.35-12.0 DANCE MUSIC

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



Reverie  
Images (2nd Series)  
Cloches à travers les feuilles (Bells through the Leaves)  
Et la lune descend sur la temple qui fut (The Moonlight falls where the Temple stood)  
Poissons d'Or (Gold Fish)

7.0-7.20 'SEEN ON THE SCREEN'  
Miss IRIS BARRY

7.25 'LIFE IN ENGLAND IN THE EIGHTEENTH CENTURY—III'  
Mrs. M. DOROTHY GEORGE: 'The Eighteenth Century Village and the Industrial Revolution'

### 7.45 The Wireless Military Band

Conducted by B. WALTON O'DONNELL  
CATHERINE STEWART (Contralto)  
TREFOR JONES (Tenor)

BAND  
Scottish Overture, 'Tam o' Shanter'  
Learmont Drysdale

7.55 CATHERINE STEWART  
Verdi Prati (Verdant Meadows) ..... Handel  
A Coronel ('Four Songs of Sorrow') ..... Quilter

# MILTON FOR THE MOUTH

'Colds' packed in bales and sent to the Arctic!

THIS SOUNDS ODD—BUT—

Do you really think that by putting on a thick coat and a woolly scarf you are lessening the risk of your catching a cold? Listen. Shackleton's explorers were exposed to such cold and frost as you have never known, yet they never caught cold once—until one day they opened a bale of clothes. Then they were infected with the "cold" germs brought all the way from London! Listen! The common cold is an infectious disease. The germs attack you through your mouth! The only way to be free from colds is to keep your mouth regularly disinfected. Any doctor will confirm this. The only mouthwash (as repeated bacteriological tests have proved beyond all doubt) that can really clean your mouth is MILTON. It kills all germs quickly, surely—even at great dilution. It cannot harm the mouth itself. Merely wash your mouth with Milton twice a day. You can buy a bottle from any chemist, 6d, 1/-, 1/6 and 2/6.



## THURSDAY, FEBRUARY 6 5GB DAVENTRY EXPERIMENTAL

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

7.15  
MASEFIELD'S  
FINE  
TRAGEDY

12.0 **A Ballad Concert**  
(From Birmingham)  
ARTHUR SMITH (Baritone)  
Lookin' at the Sky ..... Herbert Oliver  
Five Eyes ..... Armstrong Gibbs  
At Santa Barbara ..... Kennedy Russell  
FLORENCE JAMES (Soprano)  
The Skylark ..... Humperdinck  
Like a blossoming Lilac ..... Schumann  
BERNARD MOOR (Violin)  
In Paradise ..... Krakauer, arr. Kreisler  
La Gitana (The Gipsy) ..... Kreisler  
JOHN LANGLEY (Tenor)  
From the Land of the Sky Blue Water .. Cadman  
Oh, could I but express in Song .... Malashkin  
Come into the Garden, Maud ..... Balfe  
ARTHUR SMITH  
Port of many Ships ..... Keel  
The Blind Ploughman ..... Cowingsby Clarke  
The Lamp ..... Sanderson  
BERNARD MOOR  
Sicilienne and Rigaudon Francaeur, arr. Kreisler

Suite, 'Yankiana' ..... Thurban  
Bohemian Song ..... Boldi, arr. Lotter  
Selection, 'The Prodigal Son' ..... Wormser

5.15 **The Children's Hour**  
(From Birmingham)  
'The Roundheads of Greyfriars,' a King Charles Play by Una Broadbent  
Musical Selections by THE D'ALTON INSTRUMENTAL QUARTET  
GRACE IVELL and VIVIAN WORTH will Entertain

6.0 **REGINALD NEW**  
At the Organ of THE BEAUFORT CINEMA  
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM  
Four Indian Love Lyrics ..... Woodforde-Finden

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



IN TONIGHT'S VAUDEVILLE PROGRAMME. From left to right—Mabel Constanduros, Grace Ivell, Vivian Worth, and Louis Hertel.

FLORENCE JAMES  
The Lotus Flower ..... Schumann  
The Lover's Pledge ..... Strauss  
JOHN LANGLEY  
Vale ..... Kennedy Russell  
Passing By ..... E. C. Purcell  
Thank God for a Garden ..... Del Riego

1.0 **Light Music**  
MAURICE TOUBAS and his ORCHESTRA  
FROM THE KIT-CAT RESTAURANT

1.15 **Lunch-Hour Concert**  
Relayed from  
THE TOWN HALL, BIRMINGHAM  
THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by ADRIAN BOULT  
Overture, 'Prince Igor' ..... Borodin  
Suite for Oboe and String Orchestra .. Milford  
Romance, Scherzo, and Finale (Symphony No. 4, in D Minor) ..... Schumann

2.0 **Light Music**  
MAURICE TOUBAS and his ORCHESTRA  
FROM THE KIT-CAT RESTAURANT

2.30-3.0 **REGINALD NEW**  
At the Organ of THE BEAUFORT CINEMA  
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM

6.40 **THE STORY OF THE ELECTRIC LIGHT**  
—III  
MR. J. SWINBURNE: 'The Development of the Carbon Incandescent Lamp'

7.0 **ERNEST LUSH**  
(Pianoforte)  
Amberley Wild Brooks ..... } Ireland  
Sonatina ..... }

7.15 **The Tragedy of Pompey the Great**  
(John Masefield)  
(See London Programme on page 293)

9.0 **Vaudeville**  
(From Birmingham)  
GRACE IVELL and VIVIAN WORTH  
(Light Songs and Harmony)  
LOUIS HERTEL will Entertain  
WALTER TODD (Comedian)  
THE D'ALTON INSTRUMENTAL QUARTET  
MABEL CONSTANDUROS in a 'Buggins' Sketch  
HARRY JACOBSON (Syncopated Pianisms)  
PHILIP BROWN'S DOMINOES BAND

10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Thursday's Programmes continued (February 6)

5WA	CARDIFF.	968 kc/s. (309.9 m.)
10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
2.30	London Programme	relayed from Daventry
4-45	LIGHT MUSIC	BOBBY'S STRING ORCHESTRA
	Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL	
5.15	THE CHILDREN'S HOUR	
6.0	Mr. A. R. DAWSON: 'What the Vellum-bound Volumes Contained—III, Old-time Officers, including one without hands'	

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
2.30	London Programme	relayed from Daventry
5.15	S.B. from Cardiff	
6.15	S.B. from London	
6.35	S.B. from Cardiff	
6.40	S.B. from London	
7.45	S.B. from Cardiff	
9.0	S.B. from London	

5.15	THE CHILDREN'S HOUR	Our entire stock has been renewed—even to a new story, called 'The Old Man who Lived in a Cellar' (Davenport)
6.0	London Programme	relayed from Daventry
6.15-12.0	S.B. from London	(9.15 Local News)

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

10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
12.0-1.0	A BALLAD CONCERT	S.B. from Liverpool
	THE LIVERPOOL MALE VOICE QUARTET:	ROY BLUNDELL (Alto); BEN CROMPTON (Tenor); WILLIAM FIRMAN (Baritone); DICK GORDON (Bass)
	JOY CARTER (Violin)	LILLIAN TORDOFF (Soprano)
4.30	An Orchestral Concert	Relayed from PARKER'S RESTAURANT, MANCHESTER
	PARKER'S RESTAURANT ORCHESTRA	Musical Director, LADDIE CLARKE
	MABEL SKELLEY (Soprano)	
5.15	THE CHILDREN'S HOUR	
6.0	Miss SHEILA DEAN: 'Ceylon.'	S.B. from Leeds
6.15	S.B. from London	
6.35	Market Prices for Northern English Farmers	
6.40	S.B. from London	
7.45	The Manchester City Police Band	Conducted by STANLEY G. OWEN
	THE PRUDHOE GLEEMEN	(S.B. from Newcastle)
9.0	S.B. from London	
9.15	North Regional News	
9.20-12.0	S.B. from London	



'TYWDD MAWR'

A Programme with Sea Shanties  
By HILDA M. ISAACS  
The CARDIFF RADIO PLAYERS  
The ÆOLIAN OCTET  
ANNIE JENKINS (Soprano)

TO BE BROADCAST FROM CARDIFF THIS EVENING AT 7.45

6.15	S.B. from London
6.35	Market Prices for Farmers
6.40	S.B. from London

7.45 'Tywydd Mawr'  
(HEAVY WEATHER)  
A Programme with Sea Shanties by  
HILDA M. ISAACS

Performed by THE CARDIFF RADIO PLAYERS  
Sea Shanties, sung by THE ÆOLIAN OCTET  
Conducted by W. G. WILLIAMS  
Songs by ANNIE JENKINS (Soprano)

Scene I—Off Callao, S. America, A.D. 1870  
The Clipper *Chilean Maid*, bound for Bristol  
Night Time

Scene II—The *Chilean Maid* some days later  
Day time

Scene III—The *Chilean Maid* has rounded the 'Horn'

Scene IV—The 'Three Merry Men' at Bristol  
Some weeks later  
Characters  
(in order of appearance):

- 1st Mate
- 1st Seaman
- 2nd Seaman
- 3rd Seaman
- Bosun

Miss Morris, homeward bound for England  
Capt. Button, of *Chilean Maid*  
Mrs. Parsons, Companion to Miss Morris  
2nd Mate  
Uncle of Miss Morris

9.0	S.B. from London
9.15	West Regional News
9.20-12.0	S.B. from London

9.15	West Regional News.	S.B. from Cardiff
9.20-12.0	S.B. from London	

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

10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
1.0-2.0	REGINALD FOORT	At the ORGAN OF THE REGENT CINEMA, Relayed from THE REGENT CINEMA, BOURNEMOUTH
	Relayed to London and Daventry	
2.30	London Programme	relayed from Daventry
6.0	Mr. GEORGE DANCE, F.R.H.S:	FOR GARDENERS: 'Some Notes on Fruit Culture'
6.15	S.B. from London	
6.35	Market Prices for South of England Farmers	
6.40	S.B. from London	
9.15	Local News	
9.20-12.0	S.B. from London	

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

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

Other Stations.

5SC	GLASGOW.	752 kc/s. (396.9 m.)
10.15-10.30	—The Daily Service, relayed from Daventry	
10.45	—Mrs. Lockie: 'Exercising for Health'—IV S.B. from Edinburgh.	
11.0-12.0	—A Recital of Gramophone Records.	
2.30	—For the Schools. S.B. from Edinburgh.	
3.0	—Dance Music.	
3.15	—Mr. James C. Brown, LL.B.: 'Jury Service.'	
3.30	—Musical Interlude.	
3.40	—Mid-Week Service.	
4.0	—The Octet. Margaret Duncan (Mezzo-Soprano), Kenneth MacRae (Tenor).	
5.15	—The Children's Hour.	
5.57	—Weather Forecast for Farmers.	
6.0	—Special Talk for Scottish Farmers. S.B. from Edinburgh.	
6.15	—S.B. from London.	
6.35	—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh.	
6.40	—S.B. from London.	
7.45	—A 'Scot' Programme. Adapted for broadcasting and produced by Percival Steeds. Music by the Octet.	
9.0	—London.	
9.15	—Scottish News Bulletin.	
9.20-12.0	—London.	
2BD	ABERDEEN.	995 kc/s. (301.5 m.)
10.15-10.30	—The Daily Service, relayed from Daventry.	
11.0-12.0	—Relayed from Daventry.	
2.30	—For the Schools: S.B. from Edinburgh.	
3.0	—Dance Music. S.B. from Glasgow.	
3.15	—S.B. from Edinburgh.	
3.30	—S.B. from Glasgow.	
6.0	—S.B. from Edinburgh.	
6.15	—S.B. from London.	
6.35	—S.B. from Edinburgh.	
6.40	—S.B. from London.	
7.45	—S.B. from Glasgow.	
9.0	—S.B. from London.	
9.15	—Scottish News Bulletin. S.B. from Glasgow.	
9.20-12.0	—London.	
2BE	BELFAST.	1,238 kc/s. (242.3 m.)
10.15-10.30	—The Daily Service, relayed from Daventry.	
2.30-3.45	—London Programme relayed from Daventry.	
3.50	—An Afternoon Concert. Eva McCombe (Soprano), Marjorie Brown (Violoncello). Orchestra.	
5.0	—Stop Press (?).	
5.15	—The Children's Hour.	
6.0	—Musical Interlude.	
6.15-12.0	—S.B. from London (9.15 Regional News.)	

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# CUT THIS OUT, and TRY IT!

## RECIPE

by ELIZABETH CRAIG

### NO EGG CAKE

- 1 cupful brown sugar.
- 1½ cupfuls water.
- 1 cupful raisins.
- 2 cupfuls flour.
- 5 level teaspoonfuls

## BORWICK'S BAKING POWDER

- 1 teaspoonful nutmeg.
- 2½ oz. butter.
- 1 teaspoonful cinnamon.
- ½ teaspoonful salt.

Boil sugar, water, butter, raisins, spices, and salt together in a saucepan two minutes. When cool, add flour and baking powder, which have been sifted together. Mix well. Bake in 2 greased shallow cake tins in a moderate oven for ½ hour. If baked in one tin, takes longer.

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10.20  
A RECITAL  
BY  
SUGGIA

FRIDAY, FEBRUARY 7  
2LO LONDON & 5XX DAVENTRY  
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.45  
YOU WILL  
BE  
SURPRISED

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45 'THE TOWNSWOMAN'S DAY'—V  
Miss J. J. WILLIAMS:  
'Fruit and its Place in Diet'  
11.0 (Dauntrey only) Gramophone Records

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

12.0 A Sonata Recital  
JOHAN HOCK (Violoncello)  
BEATRICE HEWITT (Pianoforte)  
Sonata in F ..... Brahms

12.30 Organ Music  
Played by LEONARD H. WARNER  
Relayed from  
ST. BOTOLPH'S, BISHOPSGATE  
Sonata No. 10 in B Minor  
Rheinberger  
Prelude and Fugue; Thema with  
Variations; Fantasia and Finale  
Two Monologues, Op. 162  
Rheinberger  
(a) in E; (b) in A Minor

1.0-2.0 A RECITAL OF GRAMOPHONE RECORDS  
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS  
Miss C. A. SIMPSON: 'Rural Survey  
—VIII, Traces of Early Inhabitants  
in England'

2.55 Interlude

3.0 'Peoples of the World and their  
Homes'—III. Mr. CLIFFORD COL-  
LINSON: 'Afghanistan'

3.20 Interlude

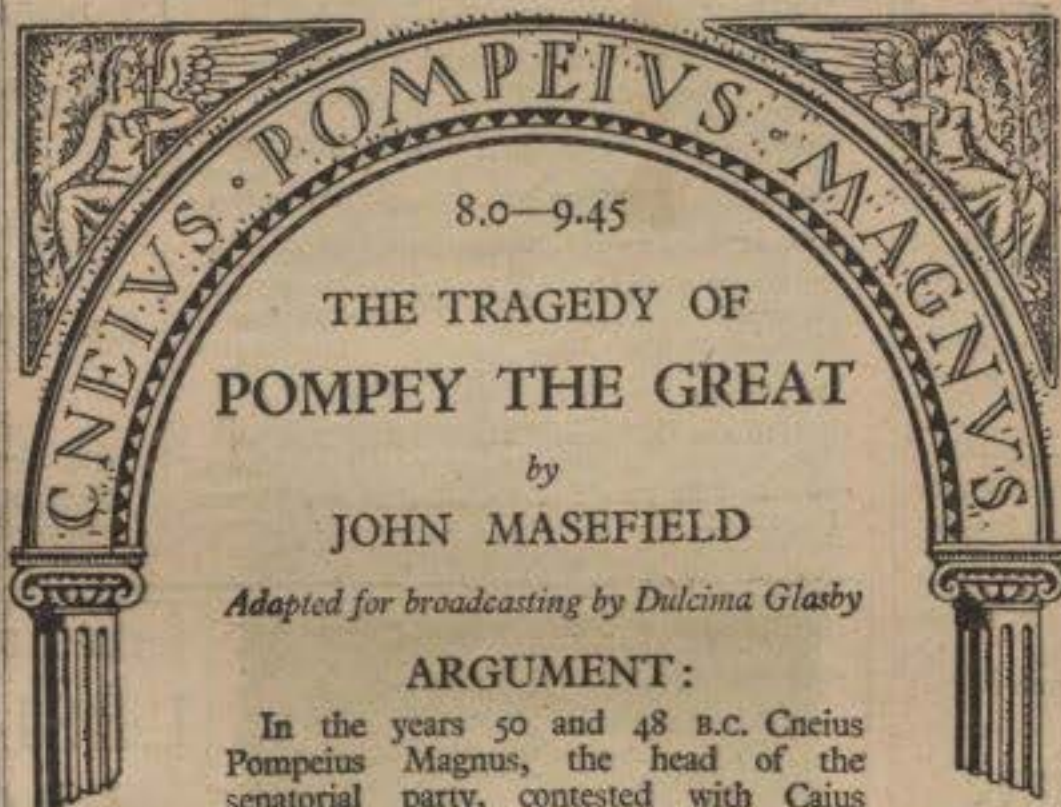
3.25 'Hints on Athletics and Games.'  
Mr. S. F. GILL: 'School Football'

3.40 Interlude

3.45 Concert to Schools  
Under the direction of  
SIR WALFORD DAVIES

4.30 Light Music  
MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour  
Celebrating THE ANNIVERSARY OF  
THE BIRTH OF CHARLES DICKENS



**ARGUMENT:**  
In the years 50 and 48 B.C. Cneius Pompeius Magnus, the head of the senatorial party, contested with Caius Julius Caesar, the popular leader, for supreme power in the State. Their jealousy led to the troubles of the Civil War, in which, after many battles, Cneius Pompeius Magnus was miserably killed.

ACT I. January, 50 B.C. His determination to fight with his rival, then marching upon Rome.

ACT II. May, 48 B.C. The triumph of his generalship at Dyrrachium. His overthrow by the generals of his staff. His defeat at Pharsalia.

ACT III. August, 48 B.C. His death on the seashore of Pelusium, in Egypt.

**PERSONS IN ORDER OF SPEAKING:**

- Antistia
- Philip
- Cornelia—wife to Pompey
- Julia
- Q. Caecilius Metellus Pius Scipio—father of Cornelia
- Cneius Pompeius Magnus (called Pompey the Great)
- Cneius Pompeius Theophanes
- Marcus Porcius Cato
- A Gaulish Lancer
- Lucius Domitius Ahenobarbus
- Cotta, a Centurion
- Marcus Acilius Glabrio
- Lucius Luceius
- Publius Lentulus Spinther
- Four Centurions
- An Orderly
- A Ship-Captain
- A Ship-Boy
- A Mate
- A Boatswain
- Achillas, Egyptian
- Lucius Septimius
- Sentries, Soldiers, Trumpeters, Sailors

*And all their passionate hearts are dust,  
And dust the great idea that burned  
In various flames of love and lust  
Till the world's brain was turned.*

The play produced by PETER CRESWELL

6.0 MISS GLADYS MANN  
'Eat more Fish'  
6.15 'The First News'  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN

6.40 THE FOUNDATIONS OF MUSIC  
DEBUSSY'S PIANOFORTE MUSIC  
Played by LAFFITTE  
Clair de Lune (Moonlight) (from  
Suite Bergamasque)  
Estampes (Engravings)  
Pagodes (Pagodas)  
La Soirée dans Granada (Evening  
in Granada)  
Jardins sur la pluie (Gardens in the  
Rain)

7.0-7.20 'CAREERS FOR BOYS  
AND GIRLS'—III  
Major O. VILLIERS: 'Aviation'

7.25 DR. C. DELISLE BURNS  
'After-War Social Tendencies—III,  
National Prejudices and Inter-  
national Needs'

THE keynote of Dr. Delisle Burns' talk this evening is, in effect, our increasingly international inter-dependence, even in the most common things of daily life. Tastes differ in different climates and different races (wheat in England; rice in Japan), but ease of communication has shifted some of those tastes out of their former isolation. Moreover, tastes tend to increase in number and variety: the tendency, therefore, is towards drawing 'foods' from all parts to each part.

7.45 THE GERSHOM  
PARKINGTON QUINTET  
Selection, 'Madame Butterfly'  
Puccini

8.0 The Tragedy of  
Pompey the Great  
By JOHN MASEFIELD  
(See centre of page)  
(An article on Pompey appears on  
page 266.)

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

10.5 THE HON. HAROLD  
NICOLSON  
'People and Things'

10.20 Suggia  
A Violoncello Recital

10.45 SURPRISE ITEM

11.0-12.0 DANCE MUSIC  
JACK HARRIS' GROSVENOR HOUSE  
BAND, FROM GROSVENOR HOUSE

12.0 midnight-12.20 a.m.  
Experimental Television.  
Transmission by the Baird  
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## FRIDAY, FEBRUARY 7 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 7.30 A LESLIE STUART PROGRAMME

12.0 Lunch Hour Concert  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Le Roi d'Ys' ('The King of Ys') Lalo  
Fantasy, 'Proserpine' ..... Saint-Saëns  
EVELYN STEVENSON (Soprano)  
On Wings of Song ..... Mendelssohn  
May Dew ..... Sterndale Bennett  
Hark! hark! the Lark ..... Schubert  
ORCHESTRA  
Entr'acte and Dream ('The Pearl of Brazil') David  
Gavotte ('Mignon') ..... Ambroise Thomas  
Trepak, Russian Dance ..... Rubinstein

Relayed from THE CHURCH OF THE MESSIAH,  
BIRMINGHAM  
Sicilienne ..... Bach, arr. Auer  
Theme and Variations, Op. 150, No. 1  
Rheinberger

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

6.40 The Gershom Parkington  
Quintet  
with ELIZABETH MELLOR (Soprano)  
QUINTET  
Negro Melody, 'Deep River' .. Coleridge-Taylor  
Philomela ..... Braham



The late LESLIE STUART.

### THIS EVENING AT 7.30. A LESLIE STUART PROGRAMME

Produced by Philip Ridgeway  
with

MAY LESLIE STUART  
OLIVE GROVES  
HUBERT EISEDELL  
JOHN RORKE  
THE WIRELESS CHORUS  
(Chorus Master, STANFORD ROBINSON)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

This programme will be broadcast from London and  
Daventry tomorrow night. A note on the composer  
of 'Florodora' and 'Soldiers of the Queen' will  
be found on page 296.

EVELYN STEVENSON  
When Daisies pied..... } Arne  
The Maiden's Lament ..... }  
Polly Willis..... }  
ORCHESTRA  
Selection, 'Rigoletto' ..... Verdi, arr. Godfrey

1.15 Light Music  
MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

2.0-3.0 Organ Music  
Played by LEONARD H. WARNER  
Relayed from ST. BOTOLPH'S, BISHOPSGATE  
VIOLETTE BROWN (Soprano)

5.15 The Children's Hour  
(From Birmingham)  
'Rat-a-tat-tat,' by Barbara Williams  
JACKO and a Piano  
'The History of the Play—Settling Down,' by  
Helen M. Enoch  
SARA SARONY will Entertain

6.0 AN ORGAN AND VIOLIN RECITAL  
GILBERT MILLS (Organ)  
FRANK CANTELL (Violin)

ELIZABETH MELLOR  
When the Bee sucks ..... Arne  
When I am laid in Earth..... } Purcell  
Hark, the echoing Air..... }  
QUINTET  
Ballet Music, 'La Source' ('The Fountain')  
Delibes

ELIZABETH MELLOR  
Her Song ..... John Ireland  
The Snowdrop ..... Craxton  
The Song of the Palanquin Bearers Martin Shaw

QUINTET  
A Colonial Song ..... } Grainger  
Clog Dance, 'Handel in the Strand' .. }  
Minuet ..... Bolzoni

7.30 A Leslie Stuart Programme  
(See centre of page)

8.30 MODERN SCULPTURE—III  
Mr. STANLEY CASSON: 'Personal Style, Gandier  
and Dodson'

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

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

Friday's Programmes continued (February 7)

**SWA CARDIFF.** 968 kc/s. (309.9 m.)

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry
- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. A. G. PRYS JONES: 'Anglo-Cymric Poets—English Poetry and Wales'
- 6.15 S.B. from London
- 10.0 West Regional News
- 10.5-11.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 10.0 West Regional News. S.B. from Cardiff
- 10.5-11.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 10.0 Local News
- 10.5-11.0 S.B. from London

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

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR  
'ALADDIN AND HIS WONDERFUL LAMP'  
Adapted for the Microphone, from 'The Arabian Nights,' by M. JEAN NEWELL
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (10.0 Forthcoming Events; Local News)

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

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry



MR. A. G. PRYS JONES discusses what Wales has contributed to English poetry in his talk from Cardiff this evening.

- 2.30 London Programme relayed from Daventry
- 4.30 The Northern Wireless Orchestra  
Overture, 'Mirella' .....Gounod  
Waltz, 'The Quaker Girl' .....Monckton  
Three Light Pieces .....Fletcher  
Selection of W. H. Squire's Song ..arr. Baynes  
March, 'The Turkish Patrol' .....Michaelis
- 5.15 THE CHILDREN'S HOUR  
A PAPER CHASE  
'Over the Hills' (James Ching), a piano solo by ERIC FOGG  
Songs by DORIS GAMBELL and HARRY HOPEWELL

- 6.0 Miss HUNTINGDON: 'Fighting the Dirt in the Industrial North—V, Repairing the Ravages'
- 6.15 S.B. from London
- 10.0 North Regional News
- 10.5-11.0 S.B. from London

Other Stations.

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

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 2.30:—For the Schools, S.B. from Edinburgh. 3.15:—A Concert for Schools. 4.0:—Dance Music. 4.30:—Old English Music. Jack Fletcher (Baritone). The Octet. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Bulletin of Juvenile Organizations. 6.15:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-11.0:—S.B. from London.

**2BD ABERDEEN.** 895 kc/s. (301.5 m.)

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 2.30:—For the Schools, S.B. from Edinburgh. 3.15:—A Concert for Schools, S.P. from Glasgow. 4.0:—S.B. from Glasgow. 6.15:—S.B. from London. 10.0:—Scottish News Bulletin. S.B. from Glasgow. 10.5-11.0:—S.B. from London.

**2BE BELFAST.** 1,239 kc/s. (242.3 m.)

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 12.0:—Light Music. The Radio Quartet. 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: The Plaza Band, relayed from the Plaza, Belfast. 5.0:—Stop Press (7). 5.15:—The Children's Hour. 6.0:—Miss Florence Irwin: 'Dinners for Small Incomes'—III. 6.15:—S.B. from London. 8.0:—An Orchestral Concert in aid of The Musicians Union Benevolent Fund (Belfast Branch). Relayed from The Ulster Hall, Belfast. The Symphony Orchestra. Antoni Sala (Violoncello). Elsie Suddaby (Soprano). 9.0:—Incorporal Reading. 9.15:—Concert continued. 9.45-11.0:—S.B. from London (10.0:—Regional News)

This Week's Epilogue:

- Psalm No. 116
- Matt. xxiii, 1-12
- Ancient and Modern, No. 271, 'O Jesus, I have promised'
- Matt. xxv, 21

LONDON'S ALTERNATIVE PROGRAMMES

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

1. Would you care to receive an explanation of the present tests?
2. Have you a copy of the pamphlet 'The Reception of Alternative Programmes'?
3. Which of the following three transmitters can be received satisfactorily, London Regional, 356 metres; London National, 261 metres; and Daventry 5XX, 1,554 metres?
4. When tuned to one programme do you hear an alternative programme in the background?
5. Is your set a valve set or a crystal set?
6. If your receiver is a valve set, is it of the portable type?

Name.....  
Address.....

PLEASE USE BLOCK CAPITALS WHEN FILLING IN YOUR NAME and ADDRESS and mark envelope plainly with the letters 'B.P.' in top left-hand corner



9.35  
WISH WYNNE  
IN  
VAUDEVILLE

# SATURDAY, FEBRUARY 8

## 2LO LONDON & 5XX DAVENTRY

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

9.35  
JULIAN ROSE  
IN  
VAUDEVILLE



### 10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. M. A. HAMILTON, M.P.  
'New Light on Old Books'—I

### 1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA  
Conducted by JOSEPH MUSCANT

Relayed from  
THE COMMODORE THEATRE  
HAMMERSMITH

The Commodore March ..... J. Muscant  
Song Waltz, 'Go to Bed' ..... J. Burke  
Ballet Music, 'William Tell' ..... Rossini  
Fox-trot Ballad, 'Am I Blue?' .... Harry Akst  
Russian Dance, 'Gopak' ..... Mussorgsky  
Song Waltz, 'Let me Dream in your Arms  
again' ..... Horatio Nicholls  
Fantasy, 'The Three Bears' ..... Eric Coates  
Fox-trot Ballad, 'Love, your Spell is every-  
where' ..... Goulding  
Overture, 'Spanish Comedy' ..... Kela Bela  
Song Waltz, 'Sympathy' ..... Campbell  
Ballet Suite, 'Egyptian Ballet' ..... Luigini  
Fox-trot Ballad, 'Flower of Love'  
Akst and Mendoza

### 3.25 ARSENAL v. EVERTON

A Running Commentary  
on the second half of the First League Football  
Match, relayed from THE ARSENAL FOOTBALL  
CLUB GROUND, HIGHBURY

Commentators, {Mr. GEORGE F. ALLISON and  
Mr. DEREK McCULLOCH

An article by a Football Commentator appears on  
page 267.

### 4.25 A Ballad Concert

DOROTHY BENNETT (Soprano)  
HARRY BRINDLE (Baritone)

HARRY BRINDLE  
Tomorrow will be Friday .... Molloy  
Had a Horse ..... Korbay

DOROTHY BENNETT  
Sewing Song ..... Sanderson  
I heard a Chirp .. J. Oscar Fontaine  
Always I close my Eyes .. Eric Coates  
Spreading the News .. Herbert Oliver

HARRY BRINDLE  
Fair House of Joy ..... Quilter  
Jeunesse (Youth) .. Katherine Barry  
Boots ..... Peter McCall

DOROTHY BENNETT  
Petronille ..... arr. Weckerlin  
Maori Lullaby (by request)  
William James  
The Ninepenny Fiddle .. arr. Hughes

### 4.45 REGINALD NEW

At the Organ of the BEAUFORT  
CINEMA

Relayed from THE BEAUFORT  
CINEMA, WASHWOOD HEATH,  
BIRMINGHAM

Ballet Music, 'Faust' ..... Gounod  
Intermezzo, 'The Wedding of the  
Rose' ..... Jessell  
Love's Old Sweet Song .... Molloy



Topical

### PREPARING TO DIVE.

Tonight's talk in the 'Buried Treasure' series  
(9.20) will be given by a deep-sea diver. He  
will describe his experiences in salving the  
wreck of the *Lutine*.

### 5.15 The Children's Hour

'Talking by Drum in Africa,' by Dr. KENNETH  
TODD, of the British Mission, Yakusu, Congo

'See if you can guess this one!'  
a Musical Competition

### 6.0 Musical Interlude

### 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN; Announcements and Sports Bulletin



Aerofilm, Ltd.

### A BIG MATCH AT HIGHBURY TODAY.

A plan to which the commentators will refer during the broadcast  
description of the Arsenal v. Everton match from the Arsenal F.C.  
ground this afternoon.

### 6.40 Regional Sports Bulletin

### 6.45 THE FOUNDATIONS OF MUSIC

DEBUSSY'S PIANOFORTE MUSIC

Played by LAFFITTE

Ballade

Reflets dans l'eau (Mirror'd in the water)  
L'Isle joyeuse

### 7.0 'MORE DAY'S WORK' (Continued)—II

By Mr. E. ALDRIDGE, a Keeper in the Lion House  
at the Zoo

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

### 7.30 THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Overture, 'Iolanthe' ..... Sullivan  
Selection, 'I Pagliacci' ..... Leoncavallo, arr. Tavan  
Dream Dances ..... Coleridge-Taylor

## 8.0 A LESLIE STUART PROGRAMME

Produced by PHILIP RIDGEWAY

MAY LESLIE STUART

OLIVE GROVES

HUBERT EISEDELL

JOHN RORKE

THE WIRELESS CHORUS

(Chorus Master, STANFORD ROBINSON)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

THERE was a time when Leslie Stuart's name was  
known by everybody who cared at all for music  
of the light-hearted order. *Florodora* is probably  
the best-remembered of the Musical Comedies for  
which he provided such gay and sparkling  
music. His last work, which has not yet been  
heard in full, and part of which is to be included  
in Philip Ridgeway's programme this evening,  
with the composer's daughter taking part, is  
*The Girl from Nyusa* (which means, of course,  
New York, U.S.A.).

### 9.0 'The Second News'

WEATHER FORECAST, SECOND GEN-  
ERAL NEWS BULLETIN; Local News;  
(Daventry only) Shipping Forecast  
and Fat Stock Prices

### 9.20 'BURIED TREASURES OF THE WORLD'—VI

Mr. E. STEWART BLACKER: 'Diving  
for the *Lutine* Treasure'

### 9.35 Vaudeville

JULIAN ROSE (Our Hebrew Friend)  
WILLIAM WALKER and ANNE DE NYS,  
with PATRICK WADDINGTON (That  
Certain Trio)

THE BAYAN SINGERS (In Russian  
Songs)

WISH WYNNE (In Character Studies)

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

And an Item from  
THE PALLADIUM

### 10.35-12.0 DANCE MUSIC

AMEROSE'S BAND from THE MAY FAIR  
HOTEL



**SATURDAY, FEBRUARY 8**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.10  
**A CONCERT**  
**OF**  
**WAGNER**

3.30 **An Instrumental Concert**

(From Birmingham)

WINIFRED SMALL (Violin)

and

MAURICE COLE (Pianoforte)

Sonatina, Op. 100 ..... Dvorak  
Allegro risoluto; Larghetto; Scherzo (Molto vivace); Finale—Allegro

EDITH PENVILLE (Flute)

Bourrée ..... Scarlatti, arr. Revell

Elégie ..... } Andersen

Scherzino ..... } Andersen

Andante and Scherzo ..... Louis Ganne

MAURICE COLE

Prelude in E Flat, Op. 23, No. 6. Rachmaninov

Study in G ..... Moszkowski

Country Gardens ..... Grainger

6.45 **A Concert**

HELEN ALSTON (Mzzo-Soprano)

THE J. H. SQUIRE CELESTE OCTET

Waltz Caprice ..... Rubinstein, arr. S. Crooke

Irish Love Song ..... J. H. Squire

HELEN ALSTON

A Bird in the Hand ('The Three Maids of Lee')

The brightest Day ..... Easthope Martin

OCTET

Memories of Chopin ..... arr. P. Willoughby

(First Performance)

HELEN ALSTON

Orchards ..... } Helen Alston

Day's End ..... } Helen Alston

Upon St. Valentine's Day ..... } Helen Alston

**TWO PLAYS FROM BIRMINGHAM**

**'WITCH-WIFE'**

A Drama by MICHAEL HOGAN  
and MABEL CONSTANDUROS

Seth Herdstone

Grannie Mallom

The Stranger

Margaret Mallom

The scene is the kitchen of Stonecroft Farm in Devonshire, in the year 1697

The play will be presented by Nottingham Artists

**'THE CROSSING'**

A Play for Broadcasting by  
HOLT MARVELL and CYRIL LISTER

The Porter

Gerald

Jane

The Old Man

The departure platform of the boat train at Victoria Station on a fine afternoon in June

Incidental music by

The Midland Pianoforte Sextet

WINIFRED SMALL

Martinmas Tide ..... McEwen

Saltarello ..... Wieniawski, arr. Thibaud

4.15 **DANCE MUSIC**

(From Birmingham)

BILLY FRANCIS and his BAND

Relayed from THE WEST END DANCE HALL

LAURA MANN (Songs at the Piano)

5.15 **The Children's Hour**

(From Birmingham)

'The Bumptious Bogle' (Not a Ghost Story),  
by Barbara Sloigh

LAURA MANN (Songs at the Piano)

EDITH PENVILLE (Flute)

A Simple Conjuring Lesson by CYRIL SHIELDS

5.30 **CLARA BUTTERWORTH (Soprano)**

(From Birmingham)

In a Selection of MONTAGUE PHILLIPS' SONGS  
(Accompanied by THE COMPOSER)

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN; Announcements and Sports Bulletin

6.40 Midland Sports Bulletin (From Birmingham)

OCTET

Romance ..... Rubinstein, arr. Sear

Overture, 'Oberon' ..... Weber, arr. Robertson

Man of the Moment ..... J. H. Squire

7.30 **Two Plays**

(See centre of page)

8.30 **A Reading of Eighteenth Century Prose**

by

MICHAEL REDGRAVE

9.0 **Pianoforte Interlude**

9.10 **A Wagner Concert**

MAY BLYTH (Soprano), ARTHUR JORDAN (Tenor),  
GLYN EASTMAN (Baritone), ROBERT PARKER  
(Bass)

CHORUS OF THE BRISTOL CHORAL SOCIETY

THE BRISTOL CHORAL SOCIETY'S ORCHESTRA

Conducted by SIEGFRIED WAGNER

Relayed from THE COLSTON HALL, BRISTOL

S.B. from Cardiff

I. 'Siegfried Idyll'

II. Overture, 'The Mastersingers'

III. Finale—Act III 'The Mastersingers'

Conducted by S. W. UNDERWOOD

10.15-10.30 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

(Saturday's Programmes continued on page 208.)

**WHERE DOES**

**FRY'S GO**  
**IN WINTER TIME?**



Ask

**Young Fred,**  
**he's so fond**  
**of it!**

Its "chocolaty" flavour makes his mouth water. He would drink the whole jugful if he got the chance.

Mother doesn't mind; in fact she's glad that he should be so fond of anything so good for him. And beside, Fry's Cocoa is so economical and so easily prepared that, from a housekeeping point of view, it is a positive blessing. See the drinking chocolate recipe on every label.

**Be Wise—Buy Fry's—It Satisfies—And Besides You'll get a Prize**

(Gift Coupons in every tin)



**Fry's**  
**Cocoa**

Issued by the House of Fry. Established 1728

FBC15-276

# Saturday's Programmes continued (February 8)

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0-12.45 A CHILDREN'S CONCERT  
Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Invitation to the Dance.... Weber, arr. Berlioz  
Rondo (Divertimento No. 17 in D).... Mozart  
On hearing the first Cuckoo in Spring.... Delius

FRED TILSLEY (Oboe)

Evening in the Mountains..... Grieg  
Introduction, Act III, 'The Mastersingers'..... Wagner  
Introduction, Act III, 'Lohengrin'.....

3.25 London Programme relayed from Daventry

4.45 DANCE MUSIC  
DON GABRIEL and his EMBASSY PLAYERS  
Relayed from the THE DANSANT, COX'S CAFE, CARDIFF

5.15 THE CHILDREN'S HOUR

6.0 Mr. A. S. BURGE: 'International Rugby Topics'

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 CHANNEL CURRENTS  
A Series of Talks on the affairs of Wales and the West

7.20 S.B. from London

7.30 'Little Suppers in Soho'  
by JOHN PALMER  
I.—CONFESSIONS FOR TWO  
Dorothy  
Harold  
Scene: A Restaurant

Harold and Dorothy, a married couple of the middle period, have finished supper and are taking coffee. Dorothy is in a simple evening dress and Harold wears a dinner jacket.

7.45 An Operatic Concert  
Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'Rienzi'..... Wagner

WILLIAM MICHAEL (Baritone) and Orchestra  
Toreador Song ('Carmen')..... Bizet

THE ORCHESTRA  
Overture, 'The Secret Marriage'.... Cimarosa

THE LYRIAN SINGERS and Orchestra  
Pilgrim's Chorus ('Tannhäuser')..... Wagner  
Soldiers' Chorus ('Faust')..... Gounod

THE ORCHESTRA  
March ('Tannhäuser')..... Wagner  
'IL TROVATORE'  
(Verdi)  
MISERERE SCENE

Leonora..... GERTRUDE JOHNSON  
Marrico..... PHILIP WILLIAMS  
Count di Luna..... WILLIAM MICHAEL  
Chorus..... THE LYRIAN SINGERS

9.0 S.B. from London

9.15 West Regional News

9.20-12.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0-12.45 S.B. from Cardiff

3.25 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.20 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-12.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0-1.0 Gramophone Recital

3.25 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

9.15 Local News

9.20-12.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0-1.0 GRAMOPHONE RECITAL  
A Miscellaneous Programme

3.25 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
A New Band is brought to the Studio. New Ideas are given on 'Growing Up' (Loughborough), and New Songs are sung by GORDON STANLEY (Tenor)

6.0 London Programme relayed from Daventry

6.15 S.B. from London  
6.40 Sports Bulletin  
6.45-12.0 S.B. from London (9.15 Items of Naval Information; Local News)

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0-1.0 The Northern Wireless Orchestra  
VIOLA E. SAMUELS (Mezzo-Soprano)

3.25 London Programme relayed from Daventry

4.25 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
MABEL NORTON (Soprano)

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 Canon COOPER: 'In Praise of Walking.' S.B. from Leeds

7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.30 An Orchestral Concert and A PLAY  
THE NORTHERN WIRELESS ORCHESTRA  
JAMES ROBINSON (Flute)

'A MATTER OF POLICY'  
by GORDON PHILLIPS

9.0 S.B. from London

9.15 North Regional News

9.20-12.0 S.B. from London

### Other Stations.

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

10.15-10.30:—The Daily Service, relayed from Daventry.  
11.0-12.0:—A Recital of Gramophone Records. 3.30:—An Afternoon Concert. The Octet. The Greenock Gaelic Male Voice Quartet. 4.45:—Dance Music by Alec Fryer and his Band. Relayed from the Plaza Palais de Danse. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—Mr. Thomas Henderson: 'Robert Burns and Scottish Folk Song.' Illustrations by Robert Burnett (Bartone). 7.30:—London. 9.15:—Scottish News Bulletin. 9.20-12.0:—London.

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

10.15-10.30:—The Daily Service, relayed from Daventry.  
11.0-12.0:—A Recital of Gramophone Records. 3.30:—S.B. from Glasgow. 6.45:—London. 7.0:—Glasgow. 7.30:—London. 9.15:—Glasgow. 9.20-12.0:—London.

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

10.15-10.30:—The Daily Service, relayed from Daventry.  
2.45 app.:—Ireland v. England. Relayed from Dublin. 4.30 app.:—The Orchestra. 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—The Royal Horticultural Society's Weekly Bulletin. 7.25:—Musical Interlude. 7.30:—Irish Variety. 8.30:—Dance Rhythms. Sibbald Treacy and his Dance Orchestra. 9.0-12.0:—S.B. from London.

THE text of Sir J. J. Thomson's National Lecture is now available in booklet form, price 1s. (post free), from the B.B.C. Bookshop, Savoy Hill, W.C.2. Booklets of the earlier lectures—By Dr. Robert Bridges, Dr. A. S. Eddington and Prof. G. M. Trevelyan—are also on sale, price 1s. each.



Every feature that can give efficiency in accumulators is found in the Lissen accumulator. Thick plates that hold their charge, sticking to their job for ages despite all kinds of treatment. Separators that never fail, containers strongly made. Everybody should have an extra accumulator as a spare—buy a Lissen. Most good radio dealers now sell Lissen accumulators—all those listed below are supplied with strong carrier, free.

DUAL EMITTER (Type G.M.).	
L.N.593 2-volt, 20 amp. hours	4/6
L.N.594 2-volt, 30 amp. hours	8/6
Multiple Plate type, glass containers.	
L.N.599 2-volt, 20 actual amp. hours	9/6
L.N.592 2-volt, 45 actual amp. hours	13/6
EXTRA CAPACITY.	
L.N.560 2-volt, 60 actual amp. hours	17/6
L.N.555 2-volt, 24 actual amp. hours	10/6
L.N.557 2-volt, 48 actual amp. hours	14/6
L.N.559 2-volt, 72 actual amp. hours	18/6

**A Portable Gramophone with Pedestal tone**

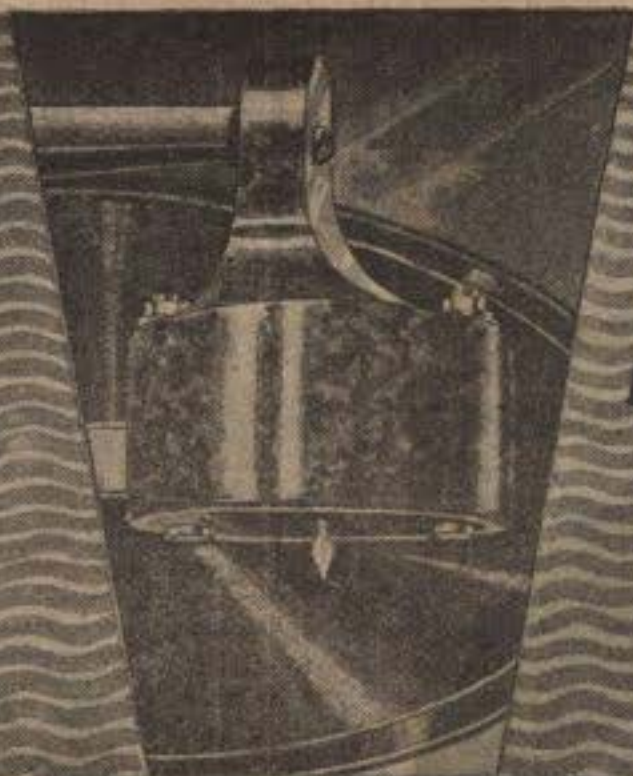


The fun you can get, the pleasure you can give, with this Lissen Portable Gramophone. You can use it at any time, anywhere; it will fill in odd moments splendidly, and because its tone is so deep and mellow you can give a concert of the classic records that will delight the critical ear.

Lissen have found a way to put a horn of really great length into this portable gramophone—a horn longer than that of many full-sized cabinet models. The Lissen sound-box is extremely sensitive and in perfect track alignment, so that there is total truth from every record. Finely adjustable dial speed regulator enables you to play every record at exact recording-room speed.

Have this fine Lissen Portable Gramophone on seven days' approval. Try it at home; let your friends hear it. If you are not entirely satisfied, Lissen will refund every penny you have paid—you simply send the machine back to the factory within 7 days.

**DELIVERED TO YOUR HOME FOR 5/- DOWN.** Send only 5/- with order and have this fine gramophone delivered at once. **CASH PRICE, 67/6,** or 5/- deposit and 8 monthly payments of 8/6.



**New needle Armature Pick-up gives true response at all audible frequencies**

**ELECTRIFY YOUR GRAMOPHONE REPRODUCTION**

Use this Lissen Pick-up with any gramophone and any radio set. Use it with old records or with the latest masterpiece of electrical recording—you will hear again the living voice of the artist, and every note of every instrument re-created for you.

Because the Lissen Pick-up responds faithfully to the most minute indentation on the record—the needle armature is so light that the needle-point actually feels its way along the record groove. And you'll find your records almost everlasting when you use this new Lissen Pick-up, because the needle follows the groove and does not plough its way along. If you want every single

record to sound much better than those you hear at demonstrations—if you want radio-gramophone reproduction that comes so near to reality that in a darkened room you would suspect the presence of the artist—get this new Lissen Pick-up and learn what perfection means. Any Lissen radio dealer will demonstrate it for you. **PRICE 30/-**

**Use this ELIMINATOR just like a Battery**



DC Model A **27/6**

AC Model A **60/-**

Lissen H.T. Eliminators deliver smooth, steady current from your house electric supply, and cheaply. The Lissen Eliminators can be put into your set as easily as any battery. From the four types made there will be one to suit you. Send a deposit of 5/- and we will arrange for delivery of the eliminator to suit you and for it to be properly installed.

Send 5/- only. Leave the rest to us. You pay the balance in one sum after installation or by extended instalments.  
**D.C. Model "A."** 110-250 v. Cash Price 27/6, or 5/- down and 5 monthly payments of 5/6.  
**D.C. Model "B."** 110-250 v. Cash Price 39/6, or 5/- down and 8 monthly payments of 5/6.  
**A.C. Model "A."** 100-110, 200-210, 220-230, 240-250 v. Cash Price 60/-, or 5/- down and 10 monthly payments of 6/6.  
**A.C. Model "B."** 100-110, 200-210, 220-230, 240-250 v. Cash Price 75/-, or 5/- down and 10 monthly payments of 9/-.

**A Four-Pole Unit that gives Moving Coil Tone**



The Lissen 4-Pole Balanced Armature Unit brings something approaching loud-speaker perfection within the reach of everybody who owns a radio set. You can build any type of cone loud-speaker with it; you can use it with a big baffle board, or put it in a cabinet. You can hold a linen diaphragm loud-speaker with it, or you can buy it completely assembled and ready to connect up to your set.

It has a fine adjustment and you therefore get the utmost volume from it without chatter. In brown milled case with attachment for fitting to any type of cone. **PRICE 12/6**

Cast aluminium Chassis, specially designed to give the best results from the Unit. **PRICE 7/6.** 13-in. cone for use with the above, 2/6

**COMPLETE ASSEMBLY**  
 Ready for use or to mount in a cabinet.  
**PRICE: 22/6**



**LISSEN**  
 NEEDLE ARMATURE  
**PICK-UP**  
**LISSEN LTD.,**  
 WOFFLE RD., ISLEWORTH, MIDDLESEX.



The Valves with the amazing performance

A Revelation in any set, old or new!

# MAZDA RADIO VALVES

Battery, Rectifiers, and All Mains Types.

Write for Catalogue.



THE EDISON SWAN ELECTRIC CO., LTD.,  
Radio Division,  
1, Newman Street, Oxford Street, W.1.  
Branches in all Principal Towns.

## EDISWAN



### STEEL MAST

### Special Guarantee!

ALL BRITISH MATERIAL & MANUFACTURE THROUGHOUT. This vastly improved model is made of best Steel throughout (not iron) and is very easy to erect. We guarantee that if MAST becomes damaged from ANY cause **WHATEVER** within 6 months of purchase we will replace entirely **FREE OF CHARGE** any damaged part caused through any accidents—gales—or mishap during erection. Do not fail to take advantage of this generous guarantee. No other MAST bears this guarantee.

- |  |      |  |      |
|--|------|--|------|
| 26 ft. Tapering 1 1/2" to 1". Carriage: London, 1/6; Midlands, 2/6; Elsewhere, 3/6; Weighs 25 lbs. | 14/- | 34 ft. Tapering 1 1/2" to 1 1/4". Carriage: London, 2/-; Midlands, 3/-; Elsewhere, 4/-. Weighs 40 lbs.   | 20/- |
| 30 ft. Tapering 1 1/2" to 1". Carriage: London, 2/-; Midlands, 3/-; Elsewhere, 4/-. Weighs 26 lbs. | 17/- | 40 ft. Tapering 1 1/2" to 1 1/4". Carriage: London, 2/6; Midlands, 3/6; Elsewhere, 4/6. (40 ft. is a high mast and requires care in erecting.) | 25/- |

Cash refunded if mast is returned intact and carriage paid within 7 days.

**OUTFIT WITH MAST.** Mast rings, single galvanised wire (cut to length) Pulley Great, Solid Metal foot, rest and strong galvanised stay fasteners. **NOTE.** Our Masts are stayed at 4 ground points (not 3) which ensures safety.

**ACCESSORIES.** Best Manila Rope Halyards (will not rot) 50 ft. 1/6, 100 ft. 2/6. Special Anti-rust paint (sufficient for mast) 1/6. Coppered earthing tube 1/6. C.P. Special Aerial. Has 14 strands of No. 28 gauge Enamelled high conductivity pure copper wire, 100 ft. 2/6. Aerial shock Absorber with Spring and double terminations (preventing jarring of Aerial) 10d. each. Straining screws, best quality, galvanised 8d. each. Adjustable Lead-in with brass wing nuts, 1/- each.

**C. P. MAST CO., 48D, High Street, Penge, S.E.20.**

### ADANA AUTOMATIC SELF-INKING PRINTING MACHINE

**HEAVY PRESSED STEEL** 45/- Machine Complete  
Complete Revised Plant 57/6  
Over 20,000 users of my machines are saving in their own work, and hundreds making an excellent living. This wonderful machine prints any matter from a



**CHEMIST'S LABEL to ILLUSTRATED MAGAZINE** at a really good speed. Simplicity to the extreme. Government Departments, Large Printers and Big Stores are amongst the many successful owners. A large number of boys are producing school magazines. Real Printers' metal type, case, complete accessories and fully illustrated instruction book included in the plant. Write to me for fully illustrated particulars and samples of work. I am always pleased to advise.  
D. A. ADANA, 17-18, Church Street, Twickenham, Dept. R.7.7.

### AEROPLANE PILOT WATCHES

**GUARANTEED FOR 10 YEARS.**  
As supplied to the Imperial Airways, Ltd., Air Ministry Contractors, etc.  
Built to Withstand Vibration.  
15 Jewelled lever movement. Non-Magnetic, 2 adjustments. Damp and dust-proof. Price 22/6.  
Ladies' or Gents' Sizes. Silver 30/-. Luminous dial 2/6 extra. Pocket Watches 21/-.  
7 Days' Approval. Catalogue FREE. Obtainable only from  
G. & M. LANE & Co. Dept. R.T., 28, Ludgate Hill, E.C.4. 22/6 POST FREE



To achieve perfection in gramophone reproduction use

## SONGSTER COLLAR NEEDLES

They will give you purity of tone such as you have never enjoyed before and will subject your records to far less wear and tear.

PRICE 4<sup>D</sup> PER BOX



Sold by all Dealers.  
Made by J. STEAD & CO., LTD., SHEFFIELD.

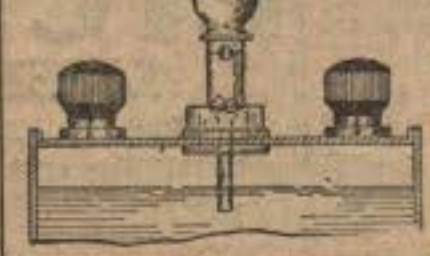
### ONE OF A FAMILY OF 4,800 URGENTLY IN NEED OF HELP.

Please send a gift to the Secretary, Rev. A. J. Westcott, D.D., Old Town Hall, Kennington, London, S.E.11.  
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And so aid the work of THE WAIFS AND STRAYS SOCIETY.



### BATTERY CHARGE INDICATOR



Chaslyn Vent Type Hydrometer. (New Pattern.)  
For High and Low Tension Accumulators, can be left permanently on the accumulator and is guaranteed accurate. No Mess—Easy to read—shows at a glance state of charge—increases life of battery.  
Over 400,000 in use.  
Price 1/9 Post free.  
From your Wireless Dealer or from  
J. H. COLLIE & CO., 10, Canning Place, LIVERPOOL.

# Use a **NON-SPILLABLE** battery in your home ~

It is so fatally easy for a few drops of acid to spill when changing over ordinary low tension accumulators. You may already have experienced the vexation of discovering damage to carpet or furniture on which acid has dropped.

The C.A.V. Non-spillable accumulator contains acid—but in a jellied form. You cannot spill it, and it does not flow, so you can use it in any position.

Because of its advantages over the free-acid type of non-spillable accumulator, its compactness, its safeness, it is the ideal battery for portable receivers. It is also the battery to relieve you of all anxiety. Why not use one with your home receiver?

Our latest Radio Battery catalogue No.W 2 will gladly be forwarded upon application.

We have recently introduced an entirely new range of rechargeable high tension accumulators—built like car batteries. May we send you details?

**CAVandervell & Co., Ltd.**  
ACTON, LONDON, W. 3.



## All Position-Non Spillable Batteries

*The Original Jelly Acid Battery*

*Perfect for Portables*



Enjoy both Brookman's Park Stations—5GB—5XX

or your Local Station, and be happy in the knowledge that, because of the Ready Radio Selectivity Unit, they cannot interfere with your listening to any alternative programme you choose.

You get a clear run through to the station you want, because this Unit wipes out all interference from other stations.

The Unit is easily attached to any set. A turn of the knob removes interference; another turn safeguards your set by earthing your aerial.

## READY RADIO

159, BOROUGH HIGH ST., LONDON BRIDGE, S.E.1

Telephone: Hop 5555.

**GUARANTEED**  
to cut out any  
unwanted station.



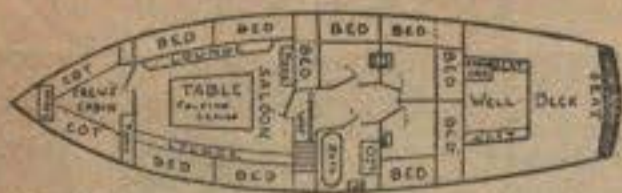
## Ready Radio

**SELECTIVITY UNIT**  
(PATENT PENDING)

**PRICE 20/-**

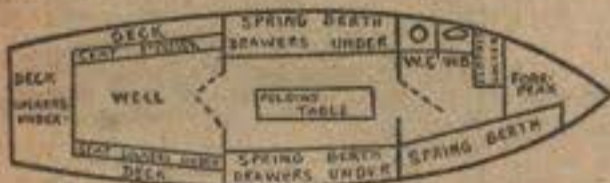
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and used by PERCY W.  
HARRIS, Editor of "The  
Wireless Constructor."

**A WHERRY FOR TEN**



*Wherries and Wherry Yachts. Length about 50ft., furnished, including piano, for family parties up to ten, plus crew. Terms from £17:10 per week, including crew of two.*

**A YACHT FOR THREE**



*18ft. and 20ft. Yachts, for the beginner, have one sail only, furnished complete, sleep three. Terms, unattended, from £3:10. Larger Yachts, for six, for the experienced from £7 weekly.*

**NORFOLK BROADS HOLIDAYS**



**Better than Seaside**

*This year try the holiday that is different.*

**THE NORFOLK BROADS**

with their natural beauties and quiet, old-world villages will enchant you. They are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cromer, Yarmouth, Lowestoft, and the fine old city of Norwich, with its Cathedral and Castle. You hire from us for a week or longer a fully furnished wherry, yacht or motor-boat, which becomes your floating home, moving when and where you wish, inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You have only to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

**ESTIMATED COST OF A FORTNIGHT'S CRUISE FOR A PARTY OF SIX.**

Hire of Yacht (including man)	..	£	24	0	0
Provisions, &c.	..	..	18	0	0
Sundries	..	..	3	0	0
			(6)	45	0
Cost per head for whole fortnight			£7	10	0



**The ladies love it.**

**A YACHT FOR SEVEN**



*Double-cabin Yachts about 40ft., fully furnished, sleeping six or seven, plus man. Suitable for family or mixed parties. Terms from £11:10 per week, including attendant.*

**A MOTOR CRUISER FOR THREE**



*20ft. Motor-Cruisers, fully furnished. Sleep three. Terms, unattended, from £7 per week. Larger cruisers to sleep 4, 5, 6 or 7 persons. Terms from £7 to £11 per week. Others with attendant.*

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I enclose stamps or P.O. value 6d. Please send me your 276-page 'NORFOLK BROADS HOLIDAYS AFLOAT,' containing colour views, details of over 500 yachts, wherries, motor cruisers, houseboats, bungalows, etc., you have for hire, also long articles: 'How to enjoy a Broads Holiday,' 'How to run a Motor Cruiser,' 'Sailing Rules, Hints to the novice, Map, Photographic and Angling Competitions.

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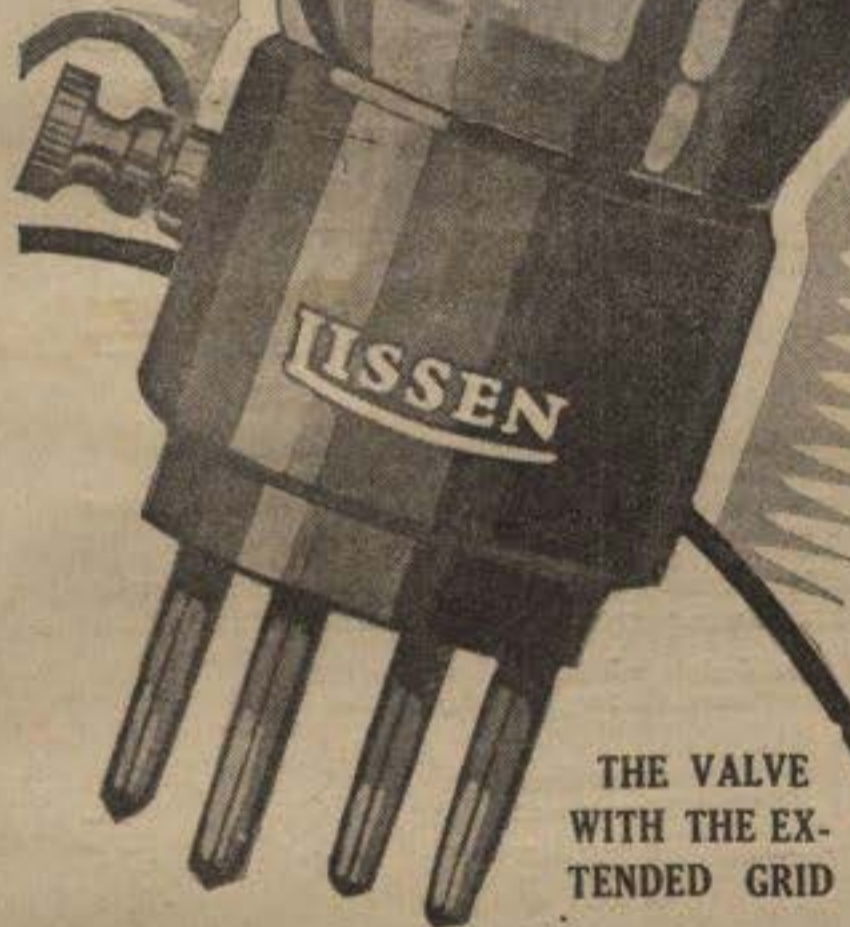
PLEASE FILL IN YOUR NAME AND ADDRESS IN BLOCK LETTERS.

Train Service, Fares, and other information, from any L.N.E.R. & L.M.S. Enquiry Office.

TWO WEEKS ON THE BROADS ARE WORTH FOUR ELSEWHERE.

**AMPLIFICATION  
FACTOR  
90**

**LISSEN'S NEW POWER PENTODE**



THE VALVE WITH THE EXTENDED GRID

**MORE THAN A POWER VALVE!  
—  
MORE THAN A PENTODE**  
P.T. 225  
BATTERY DRIVEN

**17/6**

The principle of the pentode valve is good, because it gives great amplification, but no previous pentode could be used with ordinary batteries, because the drain imposed on the battery was prohibitive. Prior to the introduction of the Lissen Power Pentode the advantages of this type of valve were therefore denied to 90 per cent. of listeners.

But this Lissen Power Pentode Valve gives the volume because it gives you amplification; gives the purity because it was designed to handle large volume, yet is battery driven.

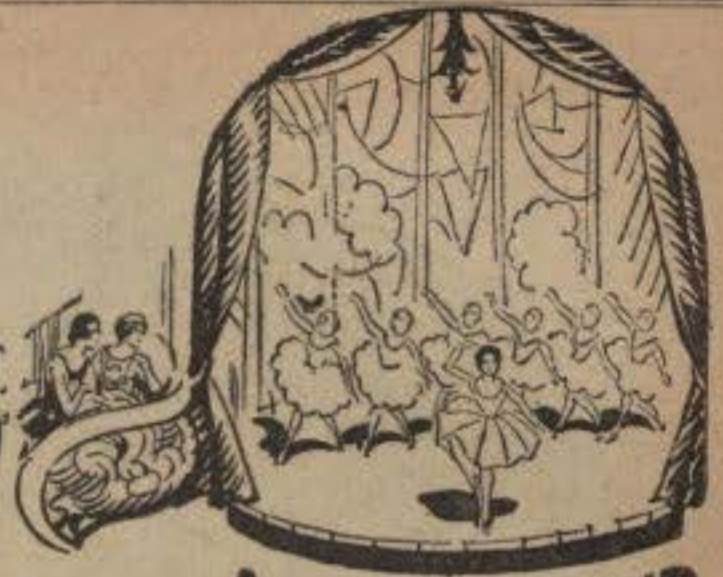
Both its current consumption and its price are actually less than a super-power valve. Next time, therefore, you want a valve to give you volume, buy a Lissen Power Pentode and hear how it transforms your set.

**NO ALTERATION OF WIRING IS NEEDED**

Put the Lissen Power Pentode into your set instead of your existing L.F. valve and notice the improvement.

**OTHER TYPES AND PRICES.**  
H.210—R.C. and H.F., 10/6 H.L.210—H.F. & Detector, 10/6  
L.210—L.F. Amplifier 1st St-ge, 10/6  
P.220—Power Valve, 12/6.  
All other types available shortly.

**LISSEN LIMITED**, Wergle Road, Isleworth, Middlesex.  
(Managing Director: T. N. Cole.)  
Factories also at Richmond (Surrey) and Edmonton.



**A BACKGROUND OF SILENCE GIVES THE STAGE EFFECT**

**A SILENT BACKGROUND**  
A Lissen Transformer amplifies a whisper to a great degree of loudness in a background of absolute silence. It gives the stage effect to every radio performance; every note, every word, every sound stands out in stereoscopic relief upon the silent background.  
And you can put this Lissen Transformer into any set. Immediately you do so you notice the new purity of reproduction, the new freedom from parasitic noises and background rattle.



**GET A LISSEN TRANSFORMER TO-DAY**  
—compare the price you pay and its performance in your set. No matter how much you pay, you cannot get a transformer that is better value for money than this Lissen. Turns Ratio, 5 to 1. Resistance Ratio, 4 8/6 to 1. Price

**LISSEN TRANSFORMERS**



**Cuts out unwanted stations immediately**

You can cut the overpowering volume of Brookman's Park transmitters clean out and tune in distant stations all around the dial, without a trace of background or of interference when you put a Lissen Regional Selector between your aerial and your set.

You simply attach your aerial to the Lissen Selector—Selector to aerial terminal on your set—tune in Brookman's park to its loudest in the ordinary way—then cut it right out with a single simple adjustment of the Selector. Complete in handsome brown enameled case, price

**LISSEN REGIONAL SELECTOR**  
12/6

## "RIDING ON A CAMEL IN THE DESERT"



**DANCERS! LISTENERS!** Use pure Lissen Battery current to get the marked rhythm every band puts into this song!



Big cells—secret process—pure Lissen current flowing through your set—that's what makes gay tunes more gay and puts the dancing rhythm of famous bands into your radio reproduction.

Because the current of a Lissen Battery flows smoothly, silently; there is never a sign of ripple in it, never a trace of hum—its purity emphasizes the rhythm and makes the syncopating instruments stand out individually so that there is sparkle and life in the music.

*Get a Lissen Battery today; it will give you pure long-lasting power—economical power and power that is safe.*

10,000 radio dealers sell it. Ask firmly for Lissen New Process Battery and take no other.

### PRICES.

50 volt (reads 66)	.. .. .	7/11
100 volt (reads 108)	.. .. .	12/11
120 volt	.. .. .	15/10
35 volt	.. .. .	4/6
60 volt (Super power)	.. .. .	13/6
100 volt (Super power)	.. .. .	22/-
9 volt Grid Bias	.. .. .	1/6
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