

THE PROGRAMMES FOR THE WEEK OF FEBRUARY 9-15

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 26. No. 332.

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

FEBRUARY 7, 1930.

Every Friday. TWO PENCE.

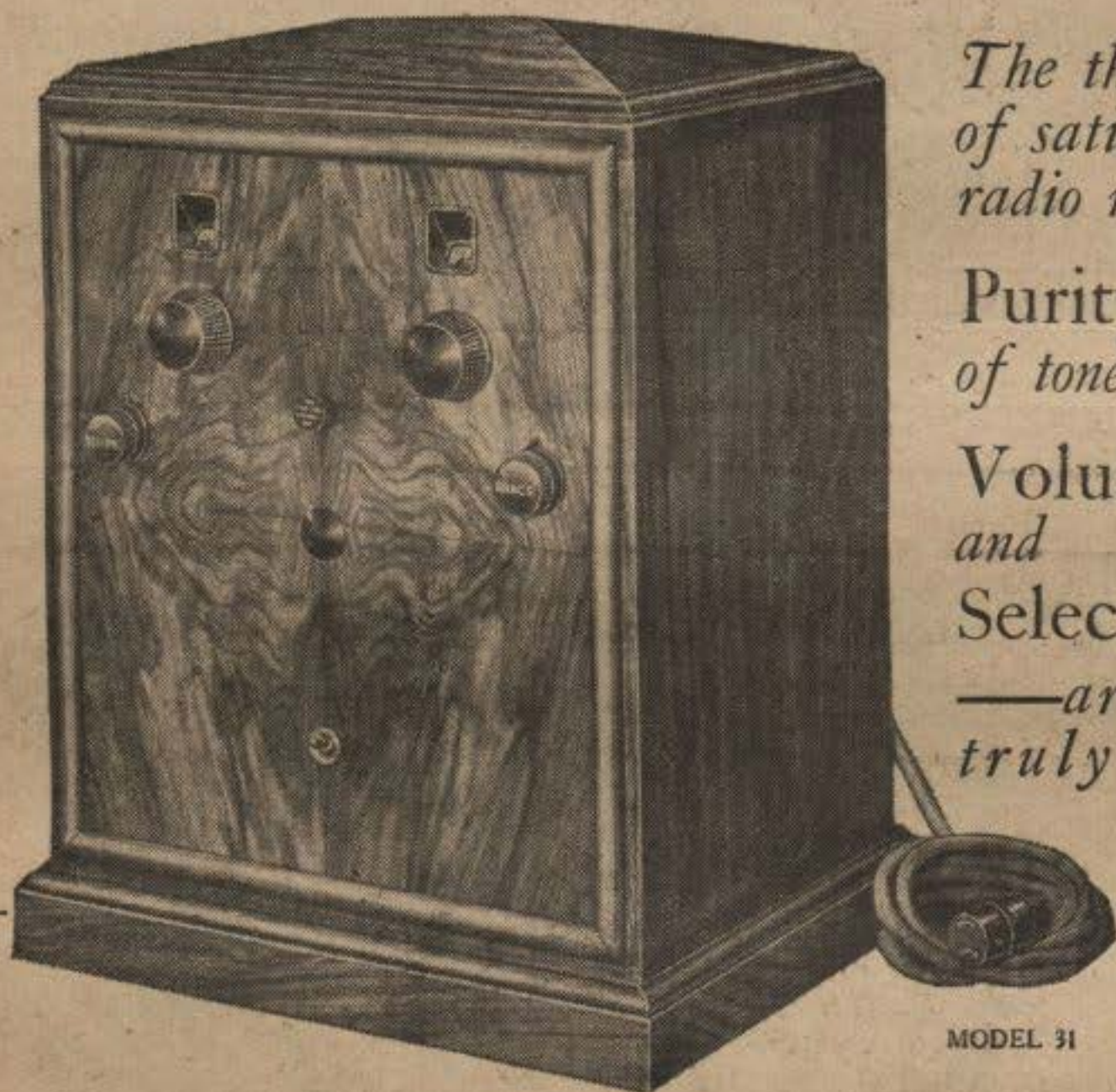
## IN THIS WEEK'S BROADCAST PROGRAMMES

AUGUSTINE BIRRELL  
 LADY ASTOR, M.P.  
 SYBIL THORNDIKE  
 ALBERT SANDLER  
 LEONARD HENRY  
 ADRIAN BOULT  
 JOHN IRELAND  
 STILES ALLEN  
 BELA BARTOK  
 PERCY PITT  
 PAUL HERMANN  
 REGINALD FOORT  
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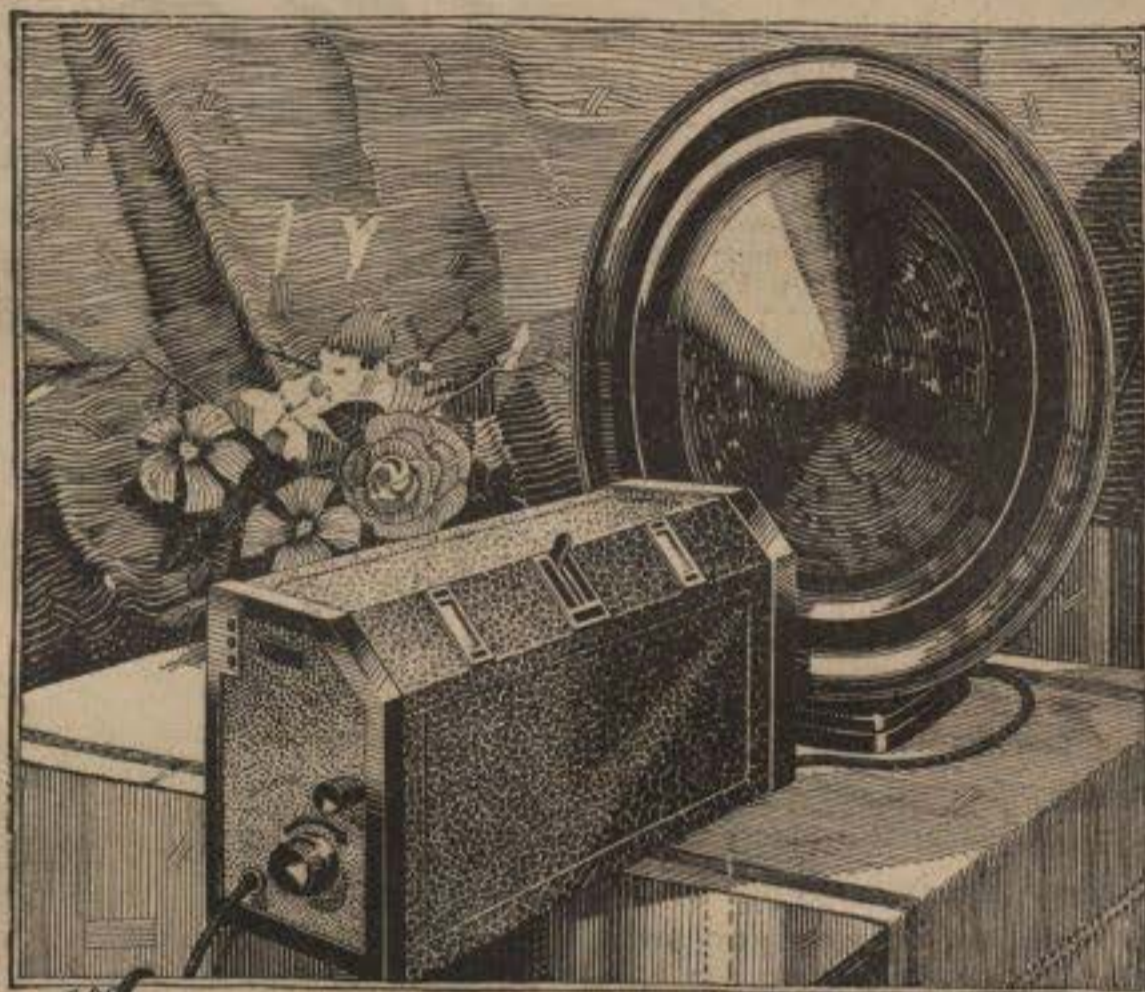
There is only one of me—and yet I am everywhere at once. I am the thunderstorm itself—and yet I am also the voice of your wireless. I flash a million messages each day around the world—and yet I am also the starter and the lights of your car. I am the greatest power on earth—and yet how much I can do for you depends on you. Use National Accumulators—and you will get me at my best. The combined knowledge and resources of two great British firms make these accumulators possible—and though you don't even know how accumulators work they are everything to me. Look for the name "National" on every accumulator you buy. I am electricity—and I ought to know!

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## ON NATURALIZING WORDS

By  
A. LLOYD JAMES.



A. LLOYD JAMES.

pronunciation is not one to be lightly undertaken, and the responsibility resting on the Committee is a heavy one. The co-operation of Dr. Onions and Professor Abercrombie will be of the greatest value.

The Committee advises the B.B.C. as to what pronunciation of certain doubtful words shall be used by announcers; it makes these decisions public in order that those who are interested may know that these pronunciations are sanctioned for use by officials of the Corporation. It is not to be assumed that all other pronunciations are wrong; all that is to be assumed is that the Committee, having consulted existing dictionaries and works of reference, has made its choice in favour of one variant. When, as in the case of the Arabic *Wafd*, no English dictionary mentions the word, information has to be sought from other sources, and the pronunciation most frequently heard among educated people who are in the habit of using the word is reported to the Committee. When, as in the case of the French *fuselage*, there co-exist a French variant and an English variant, the Committee has to decide which of the two has come to stay, or which of the two must be encouraged, or which of the two has gained greater currency among educated people. Whenever it is possible, the Committee gives its choice in favour of the purely English form of such words; this is not as simple as it looks.

The vowels, consonants, and rhythms of one language are very different from those of another, and the best we can do when naturalizing a foreign word is to make the sounds and rhythm of its native form approximate more or less to the sounds and rhythm of English.

Even here we are often in difficulty. What is to be done with a word like 'ski,' which comes to us from Norwegian? It came to us, first, many centuries ago, as 'skid,' but under the influence of winter sports it is re-introduced and is pronounced 'she.' Now a word that is written 'ski' and pronounced like 'she' adds one more incongruity to the long tale of English spelling discrepancies; it adds, moreover, one more homonym to our language. The word 'she' already exists, while a perfectly good combination of English sounds, 'skee,' is lying idle, waiting to take its place in our speech.

'Turquoise' can be pronounced in at least seven different ways: the Committee has chosen the most English of these. 'Carillon' can very well take its place in English without any concession to its modern French pronunciation, and the man who performs upon the 'carillion' might very well be called a 'carillionist.'

America, far removed from Western Europe,

has less reverence for the native pronunciation of words that come to us from France, and it is not considered a sign of inadequate education in America to pronounce the final 't' in 'trait.' The spread of education in this country and the universal study of French throughout our schools are responsible for a widespread belief in the idea that good English must be interspersed with a Frenchified form of these foreign words. The Advisory Committee does not share this view, but it would be unwise to infer from the fact that the Committee recommends announcers to pronounce the final 't' in 'trait' that American English is exercising serious influence upon British English. Mr. Mencken, the American language critic, attaches too much importance to the Committee's desire to naturalize certain alien words. America has had more experience in the admission of aliens than we have.

Similarly, classical scholars are shocked by the false quantities in words like 'opus,' which had a short 'o' in classical Latin, and 'ephemeral,' whose Greek ancestor was written with an *eta*. The Committee does not condemn 'oppus' and 'epphemeral,' but expresses the view that they are pronunciations used by a minority, and in so doing tacitly implies that it disagrees with the attitude of mind that condemns as uneducated people who use what are called 'false quantities.' A modern scholar has said of the expression 'false quantity': 'It should be banished from the discussion of how to pronounce English words. The use of it betrays the user's ignorance that standard English teems with what are in one sense or another false quantities. . . . The simple fact is that in determining the quality of a vowel sound in English, classical quantity is of no value whatever; to flout usage and say Socrates is the merest pedantry.' ('Modern English Usage,' H. W. Fowler, pp. 167, 168.)

A very much earlier scholar, writing in the sixteenth century, evidently shared this point of view. 'Among all lessons this should first be learned, that we never affect any strange inhorn terms, but so speak as is commonly received, neither seeking to be over fine, nor yet living over careless, using our speech as most men do, and ordering our wits as the fewest have done. Some seek so far for outlandish English, that they forget altogether their mother's language. . . . And yet these fine clerks will say they speak in their mother tongue if a man should charge them for counterfeiting the King's English. . . . He that cometh lately out of France will talk French English and never blush at the matter.'

The sum of human wisdom in the matter of language and the modern world is not to be found in knowledge of classical vowel quantities. Words come to us from every language under the sun, and he would be a bold man who would insist upon our maintaining in English the vowel quantities and qualities that they have in their native form. Such words must give up their foreign ways, and shake themselves down into an English pattern if they expect to be naturalized. 'Custom,' says Ben Jonson, 'is the most certain Mistress of Language, as the public stamp makes the current money.'

Decisions arrived at by the Advisory Committee on Spoken English at their Eighth Meeting on Friday, January 17th, 1930.

Word.	Pronunciation.
<i>apothegm</i>	<i>áppóthem</i> ('th' as in 'thick')
<i>athwart</i>	<i>áthwárt</i> (to rhyme with 'wart')
<i>byzantine</i>	<i>byzántyns</i>
<i>cafeteria</i>	<i>cafetéria</i>
<i>candelabra</i>	<i>candel-ábra</i>
<i>Caribbean</i>	<i>Carrybéan</i>
<i>chivalrous</i>	<i>shivárous</i>
<i>chorus</i> (plural of)	<i>choruses</i>
<i>clematis</i>	<i>clématis</i>
<i>concupiscence</i>	<i>conkewpiscence</i>
<i>etc.</i>	<i>et settra, not ' and settra</i>
<i>fabric</i>	<i>fábbriç</i>
<i>florist</i>	<i>flórrist</i>
<i>fuselage</i>	<i>féwziledge</i>
<i>implement</i>	<i>Noun: ímplement</i> <i>Verb: ímplement</i> <i>Accent on 3rd syllable</i>
<i>Irredentist</i>	<i>lónjítewd</i>
<i>longitude</i>	<i>hard 'g'</i>
<i>malingere</i>	<i>mándayt</i>
<i>mandate</i>	<i>mándayted</i>
<i>mandated</i>	<i>panmjírrist</i>
<i>panegyrist</i>	<i>pánmjírriç</i>
<i>panegyriç</i>	<i>pláttínútype</i>
<i>platinotype</i>	<i>kewérysclous</i>
<i>querulous</i>	<i>Accent on 2nd syllable</i>
<i>recalcitrant</i>	<i>Accent on 2nd syllable</i>
<i>refectory</i>	<i>Accent on 2nd syllable</i>
<i>remonstrate</i>	<i>Accent on 1st syllable</i>
<i>revenue</i>	<i>rihbáld</i>
<i>ribald</i>	<i>sasse-áðta</i>
<i>sacerdotal</i>	<i>sackraméntal</i>
<i>sacramental</i>	<i>sáckrúsanct</i>
<i>sacrosanct</i>	<i>Soft 'g'</i>
<i>sarcophag</i>	<i>séggregayt</i>
<i>segregate</i>	<i>subsýdence</i>
<i>subsidence</i>	<i>súksínct</i>
<i>succinct</i>	<i>ténnable</i>
<i>tenable</i>	<i>ténet</i>
<i>tonet</i>	<i>térkwoize</i>
<i>turquoise</i>	<i>vánds</i>
<i>vizands</i>	<i>vissimúty</i>
<i>vicinity</i>	<i>virrycclent</i>
<i>virulent</i>	
Foreign Words.	
<i>carillon</i>	<i>cárrillyon</i>
<i>ski</i>	<i>shee</i>
<i>Wafd</i>	<i>wofft</i>
Proper Names.	
<i>Asia</i>	<i>Aysha</i>
<i>Cliveden</i>	<i>Clívden</i>
<i>Douai</i>	<i>College and Bible: Dóay</i> <i>('ow' as in 'now')</i> <i>Town: Dóáy</i>
<i>Liszt</i>	<i>List</i>
<i>Los Angeles</i>	<i>Loss Ángeles</i> (hard 'g')
<i>Newfoundland</i>	<i>Country: accent on 3rd syllable</i> <i>Dog: accent on 2nd syllable</i>
<i>Ogilvie</i>	<i>Ógle-vy</i>
<i>Pendine</i>	<i>Péndyne</i>
<i>Persia</i>	<i>Persha</i>
<i>Piedmont</i>	<i>Peédmont</i>
<i>Sauchiehall</i>	<i>Accent on 1st syllable, which rhymes with 'loch'</i>



### Don't Say We Said So!

WE have sometimes been censured for not advising listeners of coming events of special interest. Our excuse is that many programmes are arranged and included in the programmes *after* we go to press with these advance notes. There may be rumours of things to come, but it is not our usual custom to act upon them. However, the rumours abroad on this very afternoon as we sit writing our paragraphs are of so tantalizing a nature that we cannot resist a mere mention of them. We hear that, following the tremendous success of the *Mikado* relay, there is soon to be a further broadcast from the Savoy Theatre and that this will as like as not consist of excerpts from *Iolanthe*; that in the early summer a descriptive commentary (with a vivid background of sound) may be broadcast at night from a launch on a trip round London's dockside below the Pool; that a new [form of light entertainment is likely to come into existence—a dance music programme which will include outside broadcasts of topical interest, etc., and that this may have the general title of 'Harlequinade'; and, last of all, that the boom of Niagara Falls may one day soon be heard from all British stations—a very romantic development of international broadcasting. Some of these possibilities may not materialize—but Savoy Hill's search for new programmes is unrelaxing, and you may be sure that, if the novelties mentioned above are practicable, you will hear them.

### Coming Across the Ocean!

A CANADIAN listener has sent us a comic song hoping that 'the B.B.C. will use it set to some stirring music like the old ballad "Paddle your own canoe".' Comic songs being so rare in these hard times, we cannot resist quoting a few stanzas:—

I'm Canadian born and jolly and strong  
I'm out in the fields all day.  
It's the only way to tackle the work  
If you want the dollars to pay.

I have no wife to bother my life,  
No cradle to rock—that's a riddle.  
So, when even comes, I can smoke my pipe  
Or play on my old-world fiddle.



'Jolly and Strong!'

I'm good at games with bat or ball,  
Can feather an oar with precision.  
I'm longing to hear the B.B.C.  
So I'm coming across the ocean.

I raise my glass to the B.B.C.,  
Comrades in transmitting.  
I'll twine the Rose with the Maple Leaf  
For the sake of the ladies listening.

This strikes us as being as good as anything we have heard for many a long month.

## 'The Broadcasters' Notes on Coming Events; BOTH SIDES OF THE MICROPHONE



### 'Faust' in the Making.

WHILE trailing round Germany in my old post-chaise,' wrote Berlioz in his 'Memoirs,' 'I composed my *Damnation of Faust*. Each movement is punctuated by memories of the place where it was written. For instance, the "Peasant's Dance" was written by the light of a shop gas-jet one night when I had lost myself in Pesh; and I got up in the middle of the night in Prague to write the "Angelic choir." Such a fantastic theme suited Berlioz down to the ground: he spoke of the first time he read Goethe's *Faust* as a 'landmark in my life.' But so far as Paris was concerned, he had spent his enthusiasm in vain; at the first two performances of this gigantic work it was played to half-empty houses and elicited no more attention than if I had been the least of Conservatoire students.' The failure of *Faust* nearly broke his spirit. Twenty years later, however, he was to enjoy his reward. When the work was played in Vienna he forgot his pains and failures and disappointments: 'It would be foolish of me,' he writes, 'to describe the recalls, encores, tears, and flowers I received after the performance.' The Hallé Society, which, under Sir Hamilton Harty, is so indefatigable in its efforts on this neglected composer's behalf, is playing the *Damnation of Faust* on Thursday evening, February 20 (5GB). The soloists are Isobel Baillie, Francis Russell, and Harold Williams.

### Ballet with Words.

THE 'revival' of *The Princess who Lost a Tune*, to which we referred some weeks ago, will take place on Wednesday evening, February 19. The composer of this ballet-mime is Alec Rowley; the story the work of Rodney Bennett. The method of presentation will be recalled by those who heard the first broadcast. During the playing of the ballet, which is extremely 'descriptive,' the story of the ballet is spoken, though in such a way as not to interfere with the music. The newly-formed Camargo Society might well consider Mr. Rowley's ballet for production. This new organization, which has the support of many leading writers, artists, and composers, aims to do for dancing what the now venerable Stage Society has achieved for the drama. It will produce British ballet. We have heard Princess Astafieva, the greatest Russian teacher of the day, say that the English alone can compare with the Russians as interpretive dancers. It would be a splendid thing if a largely British Ballet could carry on the wonderful work of the late Serge Diaghilev.

### Queen of Hearts.

MARIE ANNE DE CUPIS DE CAMARGO, after whom the new society is evidently named, was a famous dancer of the mid-eighteenth century. You can see Lancret's portrait of the delicious creature in the Wallace Collection. In her day, 'La Camargo' was as famous as any film star. Her clothes, her coiffure, her shoes—all were copied by the Court. As she had feet of prodigious smallness, the ladies of Versailles must have sacrificed comfort to fashion. Young men were ruined and shot themselves on her behalf (the Hollywood parallel again!). She fulfilled all the canons of the modern publicity agent by being the child of humble parents.

### How to Become a Glover.

GLOVES have always interested us—possibly because we find it so difficult not to lose them. Laertes, Homer tells us, wore gloves while gardening, and Xenophon has a moving passage about the fur gloves worn by the Persians. Mediæval chaps threw down



'Challenge about to be issued.'

gloves as a challenge. Catherine de Medici had pleasant trick of sending poisoned gloves to any young women who annoyed her. Anglican bishops before the Reformation wore liturgical gloves—but not since. That is all we know about gloves; it is quite enough. Oh, and they are usually made of the skins of sheep. We had never looked on glove-making as a home pastime, but here, at 10.45 a.m. on Thursday, February 20, comes Miss Violet Lindsell of the Dunchurch School of Gloving, to talk about 'Simple Glove-Making at Home.' The history of the gloving venture established by the members of the Women's Institute at Dunchurch is very interesting.

### Broadcasting as the Artist Sees it.

AS mentioned on page viii of our Christmas supplement of Etchings, signed proofs of these pictures may be obtained by applying to the Redfern Galleries, Ltd., 27, Old Bond Street, W. 1. The prices of the etchings are three guineas and two guineas according to size. Certain of the editions are, we understand, almost exhausted.

### The Mock Doctor.

AMONG next week's programmes is a production, on February 17 (5GB) and 18, of Henry Fielding's eighteenth-century version of Molière's comedy, *Le Médecin Malgré Lui*. Fielding's title for the play was *The Mock Doctor*. A faggot-maker quarrels with his wife and beats her. She encounters two lackeys searching for a doctor to cure their master's daughter of dumbness—and, to be revenged for his ill-treatment of her, points out her husband as a famous though eccentric physician who must be soundly beaten before he will admit his profession and attend to a patient. The faggot-maker, thrashed into admitting himself a doctor, is taken to attend the young lady who, fortunately for his 'professional reputation,' is not really dumb, but only pretending to be so in order to extricate herself from an unpleasing marriage arranged for her by her papa. Molière, like G.B.S., had a slap at the doctors in this as in other plays. In his time their charlatanries offered a wide target for satire. The playwright himself suffered for their inadequacy. For the last seven years of his life he was a sick man, and in 1673 died, coughing his life away, after acting in one of his greatest comedies—*Le Malade Imaginaire* (The Hypochondriac).

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### The Theatre Never Changes.

THE life of Molière, whose real name was Jean-Baptiste Poquelin, was romantic and exciting. His father had been upholsterer to the King, and procured his son's succession to the post. Molière became attracted to the stage. Abandoning uphol-



'Experience as an actor'

stery, he joined the actress, Madeleine Béjart, in forming a theatrical company. We must not forget that Molière was actor as well as playwright—and a very great actor, too. Like so many famous comic actors, he had a leaning towards tragedy. Little Tich, they always said, longed to play Hamlet—and there are manifold instances of the same perverse ambition. That 'sense of the theatre' which is so essential for a dramatist can be acquired in no better way than by experience as an actor. Molière suffered a fate which is not without parallel today. His first venture 'in town' was a failure, and he was forced to build up a great reputation 'in the provinces' before returning to Paris as the darling of the Court.

### Comic Whips and Satiric Scorpions.

OUR earlier comparison of Molière and Bernard Shaw is not inept. Both use their gifts to administer physic to Society. Shaw has taken pot-shots at doctors, soldiers, landlords, politicians, poets, jingoists, and others. Molière pulverized blue-stockings, literary salons, declamatory acting, bores, hypocrites, misers, nouveaux riches, etc. The comic angle of attack is, in these matters, the more effective. People detest being laughed at—whereas it is doubtful how far they, or anyone else, are moved by the more earnest methods of a Galsworthy. When Molière first produced his *Précieuses Ridicules* which mercilessly satirized the literary and social affectations of Madame de Rambouillet and other 'arty' hostesses, there was a tremendous outcry in influential circles. The King was out of town. The MS. of the play was sent to him with a request that its performance should be banned for ever. Kings, however, were generally kind to Molière. He refused to veto the piece, which was immediately played for a considerable season at double prices. The battle for the performance of *Tartuffe* was more prolonged and bitter. This satire on religious hypocrisy aroused the bitter opposition of the Church. Even though the play won royal approval, it was years before it could be publicly presented without a riot and the tearing down of the posters. The Church never forgave Molière. When he died, the Archbishop of Paris refused him burial. After appeals to the King, he was at length buried, but with secrecy. His bones have never been found; it is believed that the Church laid him away in unconsecrated ground. In any case, there was always difficulty over the burial of actors, who, to make sure of being 'put away in style,' usually renounced their profession at the last.

### The 'Imaginary' Invalid.

THE end of the great actor-playwright was as dramatic as anything he ever wrote—a splendid variant of the 'laugh, clown, laugh' theme, which has been so ludicrously over-exploited by Hollywood. In the last year of his life, when he was suffering the damnable agonies of a mortal illness, he wrote *The Hypochondriac*, a satire on imaginary invalids, one of his greatest comedies. In this play he was acting the title rôle on the evening before his death. Despite the prayers of his friends, he insisted on going to the theatre. In the middle of the play he was seized with a convulsion. Actor to the last, he concealed this with a forced laugh and finished the performance without collapsing, and was carried home. He died in the early morning following.

### For Fireside Footballers.

ON Saturday afternoon, February 22, a commentary will be broadcast from Twickenham on the Rugger International, England versus France. This will be given by H. B. T. Wakelam. We receive many appreciations of these football commentaries from listeners who confess to knowing little about the game, even to never having actually witnessed a match. In the hands of such seasoned experts as Captain Wakelam and George Allison, with a vivid background of cheers and counter-cheers, these descriptions become dramatic in themselves alone. We ourselves are no experts on Rugger, but a tough finish to one of last year's broadcast matches almost dropped us to the floor with syncope. Mr. Allison has passed to us a letter from an admirer in Oxford, congratulating him on his broadcasts and the Arsenal on allowing their games to be described. The letter concludes: 'Should the writer ever be in London when football is in progress, I know which club will be favoured with my presence.'

### Our Guest on the 20th.

HERMANN SCHERCHEN, who is to conduct the B.B.C. Symphony Concert of Friday, February 21, is not a stranger to listeners. He conducted a broadcast concert last July, at which, true to his reputation for being a 'specialist' in modern music, he introduced us to a work that had been specially written for broadcasting in Germany, i.e., Schreker's *Kleine Suite für Kammerorchester*. In his forthcoming programme he will conduct a new concerto by the Austrian composer, Ernst Toch—played by Walter Frey. His other items include Beethoven's 'Number Seven.'

### The King's Own Record.

THE gramophone record of H.M. the King's speech to the Naval Conference which was broadcast on the day of the actual speech, is now issued to the public by H.M.V. By His Majesty's wish, all proceeds from the sale of this fine record will be given to the British Wireless for the Blind Fund. It is hoped that the Fund will benefit considerably by this gracious gesture. Most listeners are aware of the work done by the Fund in enabling blind listeners throughout the country to enjoy the benefit of broadcasting. Donations are always gratefully welcomed by the Hon. Treasurer, the Rt. Hon. Reginald McKenna, at the Fund's offices, 226, Great Portland Street, London, W.1.

### New Gramophone Records.

CESAR FRANCK'S *Prelude, Chorale and Fugue* (Cortot, H.M.V. DB1299-1300). Bach's *Suite in D Major* (Brussels Conservatoire Orchestra, Col. 9916-8), and Tchaikovsky's *Fourth Symphony* (Mengelberg and Concertgebouw Orchestra, Col. L2366-70), were represented in the lunch-time programme arranged by Mr. Christopher Stone on Friday, January 31. Other records included Olga Olgina in Rossini's *Una Voce* (Decca M92), Chaliapine in *The Old Corporal* (H.M.V. DB 1342), and Peter Dawson in *The Deathless Army* (H.M.V. C1805), *Lehar at Home* (Parlo. E10950); the *Marching Song* from *The Three Musketeers* (H.M.V. B3222); Lillian Davies (H.M.V. B3248), 'Ukulele Ike' (Col. 5694), and Annette Hanshaw (Parlo. R546); with *Green Valley Waltz* (Regal G9458), *Valparaiso* (Zono. 5501), *That's how I feel today* (Parlo. R542), and a foxtrot called *Forty Fousand Frushes with Feavers round their Froats* (Regal G9472), to complete the programme.

### Library List.

THE following novels were reviewed by Miss V. Sackville-West on January 20:—'The Lost Child,' by Rahel Sanzara, translated from the German by Winifred Katzin (Gollancz); 'Hudson River Bracketed,' by Edith Wharton (Appleton); 'It's a Great War,' by Mary Lee (Allen and Unwin); 'In Retreat,' by Herbert Read (Faber and Faber); 'All Our Yesterdays,' by H. M. Tomlinson (Heinemann); 'Shepherds in Sackcloth,' by Sheila Kaye-Smith (Cassell); 'Children of the Earth,' by Ethel Mannin (Jarrolds).

### The Effect of Broadcasting.

THE manner in which various races react to the broadcast transmissions,' writes our French colleague, M. Georges-Armand Masson in the *Haut Parleur*, provides an interesting study in ethnopsychology. The fakirs of India make use of radio as a means of mortification; rather than flee from oscillation, they welcome it and show a truly Oriental indifference to morse. The moujiks of Russia grow long beards and sit round the loud-speaker as close together as possible in order to eliminate interference. On the Congo the Negroes listen with their feet. They dance to every sort of



'In order to eliminate interference'

programme, whether a talk or an excerpt from opera. Worn-out valves are used as ornaments hanging from the nostrils.' There is also a legend about Alaska, which we cannot confirm, that during the winter the wireless waves are frozen and have to be broken up, with pickaxes in order to render them audible! All of which does distinct credit to the ethnopsychological research of Monsieur Masson!

'The Broadcasters'

# ALL THINGS CONSIDERED

## On the Folly of Sparing the Rod

**A** TALK that I wished to hear but unfortunately missed was that given on January 20 by Miss Rhoda Power on 'A Whipping Boy's School Days,' in the 'Days of Old' series. I'm not quite clear as to the title's meaning. A whipping boy is one who whips, but I imagine that the Talk was concerned with whippers rather than with whippies. Alternatively, a whipping boy may be a scapegoat. Anyway, as it clearly had to do with boys and whipping it set me musing on the still-vexed question as to whether in sparing the rod we spoil the child. The topic is one that might very well be included in the excellent new series of discussions on Every-day Problems. It is one that interests every parent, and not a few boys.

Apparently, there is very little corporal punishment nowadays except in our older public schools. An elementary or secondary school teacher who makes much play with the cane may find himself in the police-court charged with assault. Well, I may be wrong, but I think it is one of the worst of the many bad signs of today that the hard but fruitful blessings of properly administered chastisement seem likely to become the privilege of the sons of the well-to-do. In this matter we are rapidly approaching a state of things in which there will be one law for the rich and another for the poor, and the ludicrous thing is that the disparity is being deliberately brought about by the very people who make such a fuss about equality. We don't find the parents of (say) Eton boys prosecuting a master for swishing: that foolish step is taken by the fathers and mothers who belong to what is called the proletariat.

Reference to Eton above leads me to take down that fine old book, Roger Ascham's 'The Scholemaster,' wherein the birch and Eton come in for a good deal of discussion.

Ascham begins by saying, 'When the great plage was at London, the yeare 1563, the Quenes Majestie Quene Elizabeth lay at her Castle at Windfore,' and he proceeds to tell us how on December 10 there dined a distinguished company in 'Sir William Cicells chamber, hir

Highneffe Principall Secretarie.' The conversation at table turned on this question of flogging at school. (I retain the old spelling, for the sake of the flavour):—

Not long after our fitting doune, I have strange newes brought me, sayth M. Secretarie, this morning, that diverse Scholers of Eaton be runne awaie from the Schole for feare of beating. Whereupon M. Secretarie tooke occasion to w<sup>th</sup>he, that some more discretion were in many Scholemasters in using correction than commonlie there is. Who many times punishe rather the weaknes of nature, than the fault of the Scholer. Whereby many Scholers, that might else prove well, be driven to hate learning, before they knowe what learning meaneth: and so are made willing to forsake their booke, and be glad to be put to any other kinde of living.

M. Peter, as one somewhat severe of nature, said plainlie, that the Rodde onlie was the worde, that must keepe the Schole in obedience, and the Scholer in good order. M. Wotton, a man milde of nature, with soft voice and fewe wordes inclined to M. Secretaries judgement, and said, in mine opinion the Scholehouse should be in deede, as it is called by name, the house of playe and pleasure, and not of feare and bondage: and as I do remember, so saith Socrates in one place of Plato. And therefore if a Rodde carie the feare of a Sworde, it is no marvell, if those that be fearfull of nature chose rather to forsake the Plaie, than to stand alwaies within the feare of a Sworde in a fonde [foolish] man's handling. M. Mason, after his maner, was verie merie with both parties, pleasantlie playing both with the brewde touches of many courste [curst] boyes, and with the small discretion of many leude Scholemasters. M. Haddon was fullie of M. Peters opinion, and said, that the best Scholemaster of our time was the greatest beater, and named the Person. Though, quoth I, it was his good fortune to fend from his Schole to the Universtitie one of the best Scholers in deede of all our time, yet wise men do thinke, that that came so to passe rather by the great towardnes of the Scholer, than by the great beating of the Master; and whether this be true or no, you yourselfe are best witness. I said somewhat farder in the matter, how and whie yong children were oner allured by love, than driven by beating, to atteynge good learning.

So we see that there was as much difference of opinion on the subject in 1563 as there is today. All Ascham's own pronouncements are in favour of leniency, though he probably believed in the discreet use of the rod—as indeed most common-sense people still do. Let nature be our monitor here. A youngster is warned against overeating; he disregards the warning. Does nature withhold punishment? She does not. He is promptly smitten in bile or belly—sometimes in both—and the disobedient young glutton suffers a good deal more than he would from a few strokes of the cane. Let all be done that can be done by appealing to children's finer instincts, but in the long run the ethic works itself out into a system of rewards and punishments—especially punishments. Sooner or later we have to learn by stick or stomach-ache; and better soon than late.

Moreover, there are some offences in youth that, persisted in, can be met only with stripes, just as there are adult crimes for which only the penal code is adequate. I hope that Matthew Quinney *secundus* will never go short of such tannings as he deserves, even as his father got all he earned that way and bears no malice. I hope also that he will not deserve any. On the whole we may safely say a child may more easily have his character sapped and spoiled by indulgence than warped by proper correction.

I said above that Ascham was all for what he calls 'jentlenes.' This brings me to my second quotation, a delightful passage about Lady Jane Grey:

And one example, whether love or feare doth worke more in a child, for vertue and learning, I will gladlie report: which maie be heard with some pleasure, and followed with more profit. Before I went into Germanie, I came to Brodegate in Leceter/hire, to take my leave of that noble Ladie Jane Grey, to whom I was exceding moch beholdinge. Hir parentes, the Duke and the Duches, with all the household, Gentlemen and Gentlewomen, were huntinge in the Parke: I

(Continued on page 316.)

## SAUMEL PEPYS, LISTENER By R. M. Freeman

**Jan. 16.**—Cook having this day off, my wife takes occasion of it to her marmylade-making, wherein can trust none but herself for faithfully following grandmother S<sup>t</sup> Michel's recipe, and hath a g<sup>t</sup> book of the old lady's recipes, all writ down in her elegant long-hand, as sacred to my wife, I believe, every one of them, as the Lord's Prayer or the Ten Commandments, almost.

Soon after breaking fast, she to it, with grandmother's book oopen before her, reading it out loud for her better comprehending of it, as women (and children) oftentimes will.

At it again all afternoon—staying no more than 10 min. for a most discomfortable picknicky lunch—then to it again, and by ½ after 3 of the afternoon, pans at last set to simmer. Soe, while she idles waiting, here is my chance to have her help me hang-up g<sup>t</sup> Unkle Talbot, he home but yesternight from the framers, and the fittest place for him is above the side-board in the dining-room, but my wife most perversely argues for skying him above the door. Which I will not have, and soe told the fool, but continued to argue a great while before she will yield.

This at last settled (after a most needless loss of time to me), I rang for Doris to bring the steps, bidding my wife and the girl steady them while I mount them, in some feare lest

I overtopple in leaning to measure, with my 2<sup>d</sup> rule, for the middle of the cornice. This safely found and hook set thereat, next business is the adjustment of wire, I resting Unkle on top of steps, while I do this, and my wife stretches up her hands to help support him, yet all the while naggs at me most womanishly, the time I am over it and the upward stretch of her arms to make her feel sick, and soon will be, if I dally much longer.

Anon, when I am all but done, my wife cries out she smells singeing and bids Doris goe see what it is. Which, regardless of my peril on these damned steps, the jade do; whereby, fearing for my nek, did chance Unkle into my wife's hands and down with all speed. Hereupon back Doris, in a panting twitter with word of the pippis burnt to a reaky smother.

At this, my wife drops Unkle and runs, Doris after my wife, and I after Doris, yet more leisurely, being a woman's job and might justifiably leave them to it, onlie such helpless fuss-bodies as these 2 be, shall perchance have need of a calm man's presence herein. Soe come into kitchen, here stand the p<sup>r</sup> of fools ringing theyr hands over the pippis, they smouldered to the blackest, evillest-looking, foulest-smelling mess that ever was in all the world, and my wife (poor helpless wretch) can do nothing but cry out of her lost pipp-juice

that is the making of grandmother's marmylade, but now ruined beyond repayr, and all—God save us!—thanks to me! Yet rather than an unseemlic rangle, I let her have it soe. Moreover, could not help feeling sorry for my wife—which is weak, but generous—even to the point of saying I will fetch her other equivalent oranges to have the pippis out of. So away forthwith to the greene groacer, where did chuse the lowest grade fruits, upon a consideration of these being the pippiest, and did keep my wife and Doris happy pipping them for the rest of the day.

**Jan. 17.**—Speaking to me my wife of Doris's marrying come Feb. 1<sup>st</sup>, she wishes the girl married from here, and me, if I will, to give her away. Whereto, the good girl she have always been to us, I did promise consent, yet with some reluctance, what shall be said of me my arm-in-arming a parlour-maid up the isle, and at end of all giving her away to common duck-footed William.

Turning on the wireless before dinner, I did for the 1<sup>st</sup> time in my life hear Rossini's 'Otello,' the overture thereto, and, to my shame, was never till now eeven ware of it. Methought, it pretty good musick for melody, and albeit since had its noase put out by Verdi, worth reviving.





**WHAT THE OTHER LISTENER THINKS.**

*Selections from the Editor's Post Bag.  
Enlivened by GEORGE MORROW.*

**SIR GEORGE HENSCHL'S FAREWELL.**

I HAVE no word to express what I feel to be the magical charm of exquisite freshness and delicacy in Sir George Henschel's singing. His voice vibrates with such purity—naïve joyousness and mature depth and colour of expression. It is indeed a privilege to have heard him broadcast; the charm of his spoken voice is almost as lovely as his gift of song. The memory of him and the way he has so generously used his wonderful gift, will ever bring us happiness whenever we recall his music. May he long enjoy continued peace, happiness, and health!—*An Appreciative Listener, London, N.10.*

**THE HASTENED AMEN.**

I AM one of the great admirers of the beautiful morning service, and, no matter how busy we are in the house, we never miss it if we can possibly help. There is one thing I wish to complain of, and that is the way the 'Amen's' are jerked out suddenly, and as loudly and quickly as possible. I have a shock every time I hear it, and I think we should all enjoy the service much more if this one flaw could be righted.—*E. P. G., Maidenhead Road, Stratford-on-Avon.*

**KAMERAD!**

I FEEL quite sorry for the Announcers. First they have their English criticized, then somebody else wants them ousted altogether, and now their German is all wrong. Fancy expecting the poor chaps to be international versatile comedians. If it is any consolation to them, I think their German very good—



I only know one word 'Kamerad,' which I learnt in the trenches, and I'm not sure whether that is pure German. I should advise Miss Jenner and her pupils to switch off just whilst the German titles are announced, much cheaper and more convenient than sending the announcers on a German course. Besides, we can't spare them.—*R. Stafford, School House, Ramshaw, Leek, Staffs.*

**GENTLEMEN ALWAYS APOLOGIZE.**

MAY I strongly object to a letter which appeared in *The Radio Times* under the heading 'Should they apologize?' The Announcer is always ready with an apology, when it is necessary, as it is always natural for a gentleman to be mannerly. I am afraid some people do not know the meaning of the word 'gentleman.' The Announcer knows he is talking to millions of people, therefore he tries to be as friendly and nice as possible, which he always is, but sometimes it is of no use 'casting pearls before swine.' I think the Announcers are perfect gentlemen in every sense of the word, but I am afraid I am not a nice old lady, although I hope to be some day.—*Miss Florence Seale, 10, Mary Road, Wells, Somerset.*

**THE TRANSLATED SONG.**

WHY often are the best songs in foreign languages sung in their English form? To quote two—'The Wanderer' and the 'Volga Boatmen.' Why were these recently not sung in their original form? It is true that the majority would not have gathered what they were about, especially the latter, but though I know both fairly well, I was hard put to follow the English words. Personally, I think that good songs have a universal appeal, whether understood literally or not, but a translation completely robs them of this charm.—*R. B. L., Cambridge.*

**THE FAMILY AT PRAYER.**

AFTER listening to the Rev. Pat McCormick's Sunday address I would like to express the great appreciation of our family of five sisters, arrived at the 'seventies,' in relation to the broadcasting of the daily morning and the Sunday evening Services. Though married (except the writer) and living in houses in different parts of England we rejoice that we can still assemble at morning prayer together—household duties are laid aside for the time being and the family meets, as in days gone by when at one home, for prayer and praise.—*E. J. C., Tyndale Park, Herne Bay, Kent.*

**HAWAIIAN GUITAR.**

AS one who greatly enjoys the majority of the programmes for their variety as much as for their excellence, I am tempted to ask why that most seductive instrument—the Hawaiian or Steel Guitar—is so rarely included in the Vaudeville programmes. Is it because we have no artists to play it? I feel sure that, provided you can unearth one of these Guitars and induce someone to play it, you would receive the approbation of thousands of listeners.—*Ex-Singaporean, H. Gaskell, Preston, Lancs.*

**THE INFLUENCE OF ROBERT BURNS.**

THAT an old man is a fool and knows it and a young one does not, is probably the appropriate retort to Mr. C. M. Grieve's unwarrantable attack upon the poetry of Robert Burns. Did not the timely appearance of his work bridge a gap that would have proved disastrous to the literature of Scotland, as also his adherence to the vernacular sprang from a genuine desire to write for the benefit of his own race and not with one eye upon the South which Mr. Grieve imagines to be essential for the success of Scottish poetry?—*A. Callagher, Blenniere Port.*

**A POETRY LOVER'S SUGGESTIONS.**

BECAUSE I am interested in the reading of poetry, may I suggest certain experiments which might be tried with the object of improving it. Nearly all the best speakers on the wireless use their ordinary speaking voice. It seems to me as if the readers of poetry used their voice on a tone, about a semitone, below their usual production, which gives the effect of a singer who is constantly flat and produces an effect of mental irritation and depression which, I believe, would send me insane if I had to endure it for an hour. It would be interesting experimentally if the readers would try (1) reading in their ordinary voices, and (2) reading on a slightly higher note. The second might give a more alive effect. Also possibly when carrying over from one line to the next a very slight raising, instead of the present lowering, of the voice might possibly produce a better effect, especially in cheerful studies of nature and atmospheric effect.—*A Poetry Lover.*

**PLAYS ON SUNDAYS?**

I WISH strongly to support 'G. E. Shepherd's' letter in a recent issue. May I go farther than he does by advocating the broadcasting on Sundays of an occasional play of recognized merit, or a sensible debate? Whilst recognizing the influence for good which many of your sacred broadcasts must have, I am very sorry to notice the complete abolition of all secular items, other than musical, from the Sunday programmes. Why differentiate between an Irish Reel ('Molly on the Shore') played today, Sunday, and, say, a performance of Bernard Shaw's 'St. Joan'?—*H. F. N., Heath Drive, Raynes Park, S.W.20.*

**FOOTBALL AT THE FIRESIDE.**

I WOULD like to thank whoever is responsible for arranging the recent football broadcasts from Highbury. I think Mr. Allison is splendid, and I am sure that thousands of others (who, like myself, cannot get to see these matches) enjoy them as much as I do.—*A. Tizard, Birling, West Malling, Kent.*

**THE READINGS FROM DICKENS.**

AMONG the many good things you provide for our entertainment may I say how much we enjoy the Dickens' Readings—but might we not have half an hour; fifteen minutes is so very quickly over.—*Another Lover of Dickens.*

**THOSE REALLY HELPFUL CRITICS.**

I JOIN gladly with the really helpful critics in denouncing all the highbrow stuff, also plays, jazz, and vaudeville. Why you should broadcast band music when we have military bands in the park every summer; news, when we can all buy newspapers, and Church Services, when we can all go to church, I cannot understand. Talks, too, we could do without and, of course, nobody wants the oddities like surprise items, children's hours, etc. Can't you give us something else? Unfortunately, I have just renewed my licence and will have to listen for another year at least.—*J. G., Glasgow.*

**TO STERNLY REPRIMAND HIM!**

CRUELTY to children is the B.B.C.'s latest crime. On Saturday afternoon your announcer at 5GB tried to pervert the youth of the Greatest Empire that the World, etc., by splitting the proverbial infinitive. He wishes 'to also apologize.' How dare he?—*Lincolnaire Shorthorn.*

**OLD SONGS—NEW SINGERS.**

MAY I, as a counterblast to the severe castigation given them by 'H. W.' of Birmingham, say a word or two in defence of our present-day vocalists? Your correspondent gives no clue to the artists whose 'bleating and whining propensities' most raise his ire, but one can easily name many broadcasters of high repute who do in fact 'really know how to sing.' Moreover, the modern singer has a far larger and more varied repertoire than any of the 'stars' mentioned by your correspondent. 'H. W.' is evidently one of those who believe that 'things are not what they were,' quite forgetting, as someone once retorted, that 'they never are.'—*Deicant.*

**AREN'T THEY DREADFUL?**

IN a fairly wide circle, and one probably typical of many others, whenever reference is made to the B.B.C. programmes—and particularly to the flood of ear-splitting screams to which we are daily and almost hourly subjected from a vast array of



young women—there is, without exception, only one comment, 'Aren't they dreadful?'—we always shut off when they begin, and personally I dash my earphones to the earth at the first note—so here we have the curious state of things that all over England, and perhaps the world at the same moment, every headphone and set is put out of action, and yet these leather-lunged ladies stand screaming into space and no one hears a single shriek!—*M. B. P., Ross-on-Wye.*

**THE BROADCASTS TO SCHOOLS.**

LIKE your correspondent, Mrs. W. Gamlen, I, too, am very sorry when the school broadcasts come to an end and just long for the time when they restart. As I am a blind invalid (young) it opens up a new world to me, and I have often hoped that the afternoon ballad concerts might be varied with some readings and even little plays, as we invalids are so often debarred from enjoying the plays and talks which take place in the late evenings. I cannot express in writing what a real joy the 'Wireless' is to me, and I know that it is utterly impossible to satisfy everybody's whims and tastes, but feel sure you will accept this as a suggestion and not a criticism in any way.—*Emmie Flaxman, 'Holmea,' Middleton Gardens, Garlestone-on-Sea.*

**SLEEPY HEAD.**

WRITING in answer to Margaret Wood's letter in *The Radio Times*, I think if her clock is put right at the time signal, 6.30 p.m., and it goes wrong before morning, it wants scrapping, and she ought to buy a new one.—*B. Stevenson, Statham, Nr. Retford, Notts.*

**BRAIN WAVE!**

MARGARET WOOD's suggestion in your issue of January 17 is O.K., and as I also cannot afford to buy a watch or clock, could



you please give a time signal at 5.30 a.m. also, as I have to catch an earlier train—or, better still, have you an engineer who could go to work for me?—*Arty, Brixton, S.W.2.*

**JACK PAYNE AND HIS DIPLOMATISTS.**

I WAS brought up on the 'Blue Danube' (the waltz, not the river), and jazz has, for me, a dissonance which is not only distasteful, but is, further, positively emetic. Therefore, I think that Mr. Jack Payne may take it as a compliment that I can listen to his band without physical discomfort. He has an extraordinary lot of dependable mountebanks—linguists, actors, songsters, and corner men—in fact, a gathering of diplomatists. I have not mentioned music for a reason which he, thinking of the 'Blue Danube,' will at once appreciate. But I admire his diplomatists so, in spite of the 'Blue Danube' (in which I took my allegorical bath when young), I wish him well, and the tortoise to disseminate further un-ipeacac melodies.—*A Preston-Tewart, Cross Springs, Bradford, Berks.*

**CONGRATULATIONS FROM SCOTLAND.**

I WONDER why we never (or hardly ever) see a letter from Scotland on your correspondence page? I would like to celebrate 'Radio Week' by letting you have one, anyway, if only to say how much enjoyment and profit we have to thank the B.B.C. for. Congratulations from Scotland.—*Mac, Pollokshields, Glasgow.*

**CONSERVATIVE YOUTH.**

I AM a schoolboy, usually arriving home about 5 o'clock, and although I am fond of all music, except chamber works and Béla Bartok, I enjoy nothing more than dance music while having tea. All last year one could hear the B.B.C. Dance Orchestra either playing during tea or giving a short programme some time in the early evening. Under the new system, however, it is noticeable that Jack Payne very rarely broadcasts between the hours of 4.30 and half-past nine, it being thus impossible for people who, like myself, retire at the latter hour to hear his orchestra. I am sure that the new programmes are otherwise excellent, but would it not be possible to revert to the old times for this item, and thereby, I am convinced, gratify, not only all the members of one house, but also many hundreds of your listeners?—*Conservative, Sydenham.*

**FRANZ AND FRANCOIS SCHUBERT.**

I OFTEN notice in the programmes a little violin piece called 'The Bee,' by Schubert. I think his name is sometimes given as François Schubert, and I wonder if this is the same as the Franz Schubert whose songs are often sung—the composer of the 'Unfinished' Symphony.—*Amateur Violinist, Bolton.*

The little piece is by another Schubert whose name was also Franz, but who was so anxious to avoid any confusion between his comparatively humble self and his great namesake that he allowed his name to appear in programmes in its French form as François. None the less, he was a distinguished musician, who spent fifty years as a member of the Royal Opera at Dresden, latterly as leader of the orchestra. The great Schubert's name, by the way, was Franz Peter Schubert.

Would readers of 'The Radio Times' please note that the Music Editor is pleased to answer any queries addressed to him either in these columns or personally?

# THE MAN BEHIND THE MUSIC:

The first of a series of portraits of composers, by well-known writers of today.

**I**N the autumn of 1924 the patriotic Poles bore back the body of their national novelist and Nobel prize-winner Sienkiewicz from its temporary resting place in Switzerland to its tomb in Poland; at different stages of its journey, the flag-draped coffin was set down in the Polish Embassies while, as salutation and farewell, a young Polish pianist played the funeral march of Chopin. 'Chopin's music,' cried one Pole to me, as I stood there in the windy autumnal streets of Vienna, 'that is the soul of Poland.' The remark has been made before. The wild, melancholy romanticism, the fierce passion and sudden gaiety of Chopin's art are vehemently national—with the nationalism of an oppressed people in revolt, the nationalism of Poland in the 1830's. His music bears marks of the sublimated emotion of the young composer, who, in 1831, while staying at Stuttgart, heard of the capture of Warsaw by the Russians, and poured forth first in his diary, then in the 'Revolutionary' C Minor Etude, the anguish of immunity. 'My poor father! My dearest ones! Perhaps they hunger? Perhaps my sisters have fallen victims to the fury of the Muscovite soldiers? And I here unoccupied! And I am here with empty hands! Sometimes, I groan, suffer, and despair at the piano. O God, move the earth, that it may swallow the humanity of this century! May the most cruel torture fall upon the French that they did not come to our aid.' But it was characteristic of Chopin that he did not rush back to his family in Warsaw. He went on his way instead to Paris, and the cruel fortune fell there on his own head.

It was right that his music should be played

in exile over an exile's body. Chopin's life is that of the spiritual exile. He mourned for his country, but his grief inspired not action, but music. Music for him was not the food of love; but love, patriotism, religion, adventure, and action became the food of music; he devoured experience with a poet's cannibalism, and living aloof from the country which he loved, expressed his romantic devotion in the language which he best understood. His exile was temperamental, not political. When at the age of twenty-two he found himself 'passing through Paris,' he could, if he would, have found his way back to Poland. He never did. The other element in his art, the delicate lyricism, the aristocratic fastidiousness, came from the life of his adopted city. If Chopin was a Pole by birth and passion, he was by taste, and partly at least by origin, a Frenchman and a Parisian. He belonged to mid-nineteenth century Paris—the Paris of the Romantic Movement—of Victor Hugo, of Heine, of Chateaubriand, and Lamearis, of de Musset and Baudelaire; Mendelsohn, and Liszt; of Balzac, Dumas, and George Sand.

**F**ROM the beginning, the paradox asserted itself. Chopin's family was partly French, part Polish; his father lived at Warsaw but taught French there; if the child Frederick heard with enchantment mazurkas, polonaises and peasant folk-songs, he played them in the salons of a society as superficially elegant as that of Paris. While only eight years old he played a concerto by Gyrowetz at his first concert. Aptly, the concert was for the Polish poor; Chopin was a constant performer for charity: aptly, his joy was in his grand new suit. 'Well, Fred,' inquired his mother afterwards, 'what did the public like best?' 'Oh, Mamma, everyone was looking at my collar.' This was the Chopin who later cultivated with anxious care the whisker on the side of his cheek turned to the audience at concerts, who, even when coughing his life away in Scotland, held himself quiet to let his valet curl his hair, and who at the height of his career wrote that his cabriolet and his white gloves ate up his earnings.

Paris was the place for such a creature, and to Paris, after an education in Warsaw and a debut in Vienna, Chopin went. Paris welcomed him. But it was a selected Paris. All his life Chopin never attracted great crowds nor won the heart of the wide public either as pianist or composer. Before crowds, he was shy. 'I am not at all fit for giving concerts,' he said to Liszt, 'the crowd intimidates me, its breath suffocates me. I feel paralysed by its curious look.' He, who called himself a revolutionary,

whose music could interpret the primitive gaiety of peasants, and the ardour of political passion, loathed the mob, shrank from brutality, and was tortured by the publicity of a big concert-hall.

**B**UT if he never captured the great world, the salons were his. His delicate and perfect playing needed the atmosphere and the sympathy of intelligent appreciation. He could not force men to listen against their will, but he could charm them by exquisite control and grace. Aware of his physical fragility, he made a virtue of his limitations. Musicians who heard him play, Liszt, Schumann, and Mendelssohn, say that, in his own style, his playing was unique.

But it is all very well to spend one's earnings on white gloves and bunches of violets, on cabriolets, and valets to curl one's hair. It is all very well to be the darling of drawing-rooms, witty, affectionate, charmingly courteous and elegant; it is all very well to be at heart torn by the sorrows of one's country, haunted by old songs, old legends and dark contemporary tales of suffering, to give concerts for afflicted Poles, to welcome with open arms and extravagant generosity all Polish visitors to Paris. There must be more personal emotion in a man's life.

There was. Chopin fell in love. Heavens; how often, how violently, how fruitlessly, how charmingly he fell in love. He began young, naturally. He fell in love with his school friends in Poland, with Titus Woyciechowski and John Natuszynski. He poured out his soul—and Chopin as a schoolboy had considerable quantities of soul—to his friends in talk and letters. When away from them, he yearned for them. He kissed and wept over them. He wrote passionately to Titus: 'My dearest one. You have no idea how much I love you! If I only could prove it to you! What would I not give if I could once again embrace you!' He confided in them and in his piano his other more devastating loves. In 1829 he wrote to Titus: 'I have—perhaps to my misfortune—already found my ideal which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night.' She was Constantia Gladkowska, a student of singing at the Warsaw Conservatorium. He never exchanged many syllables with her, but he wrote her into music. The slow movement of the F Minor concerto is Constanzia. Some of the early waltzes are Constanzia. At concerts when he played in Warsaw, she sang divinely, in a white dress, with roses in her hair. He tore himself away from her to visit Posen, and there fell in love with the Princess Elisa Radziwill. He fell more than half in love with the singer, Henrietta Sontag. He fell finally, inevitably, disastrously, in love with George Sand.

**T**HEIRS is one of the world's famous love stories, not because it is one of the loveliest, saddest, most perfect, tender or passionate, but because George Sand wished it to be so, and what George Sand wanted she usually found.



CHOPIN, as his friend Delacroix, the artist, saw him—

# (I) CHOPIN

by Winifred Holtby.

This short, stout, swarthy woman, with her great placid eyes that so oddly belied the tornado of her sentiment, her calm speech mocking the torrents of her prose, and her quiet manner cloaking the ardour of her temperament, met, wooed, and conquered the charming, delicate, famous, fragile pianist. She wanted him. She had him. She came, the story goes, to a *soirée* where he was playing and stood against the door staring at him. Her marriage had collapsed; her affairs with Calmatta, Sandeau, de Bourges, Delacroix, Liszt, and de Musset were over. Chopin disliked her. He shrank from the quiet, ruthless power of her temperament. But she had him. She understood men. She even understood music. She certainly understood musicians, poets, children, and invalids. Chopin, even then delicate, was all of these.

THEY met in 1836 or 1837. In 1837, Chopin went out to Nohant, her country home, where he found music on the terrace, and walks by moonlight, and brilliant company, and witty talk and work. Next year George Sand's young son was ill with rheumatism. She decided to take him, and Solange, her daughter, to Majorca for the winter. But Maurice was not the only invalid she tended. There in Paris was Chopin, coughing ominously, tender, loving, beloved. Why should he not also winter in Majorca?

He did. The tragic-comedy of that experiment is one of the most uncomfortable episodes in literature. Liszt wrote of it. Chopin's comic, despairing, charming letters are full of it; George Sand made a whole book about it. And, indeed, they had misfortunes enough to fill a book. Chopin was ill. He was, according to George Sand, enslaved to his habits—to his room in Paris, his doctor, his friends, and his piano. The journey out passed tolerably enough, but Majorca was terrible. There were oranges and views, and rocks and a picturesque monastery without the encumbrance of any monks, it is true. But there was not a single hotel in the town of Palma. The beds were verminous; there were scorpions in the soup. The wet season came on. The islanders accused Chopin of phthisis and refused to let him rent either house or room. Roofs leaked. Chopin coughed. The chemist could not procure the proper drugs, and, worst of all, the piano did not come. Gradually, however, George Sand's determination reduced chaos to order. She rented the monastery; she furnished the cells; she procured the piano; she nursed Chopin; she taught her children; she bullied the domestics; she set Maurice to work in the garden; she wrestled with Majorcan farmers, who put up the price of fowls and fruit because she and her household did not go to church; she wrote her own books. Neither weather, illness, sullen peasants, nor abominable roads could quench her conquering vitality.

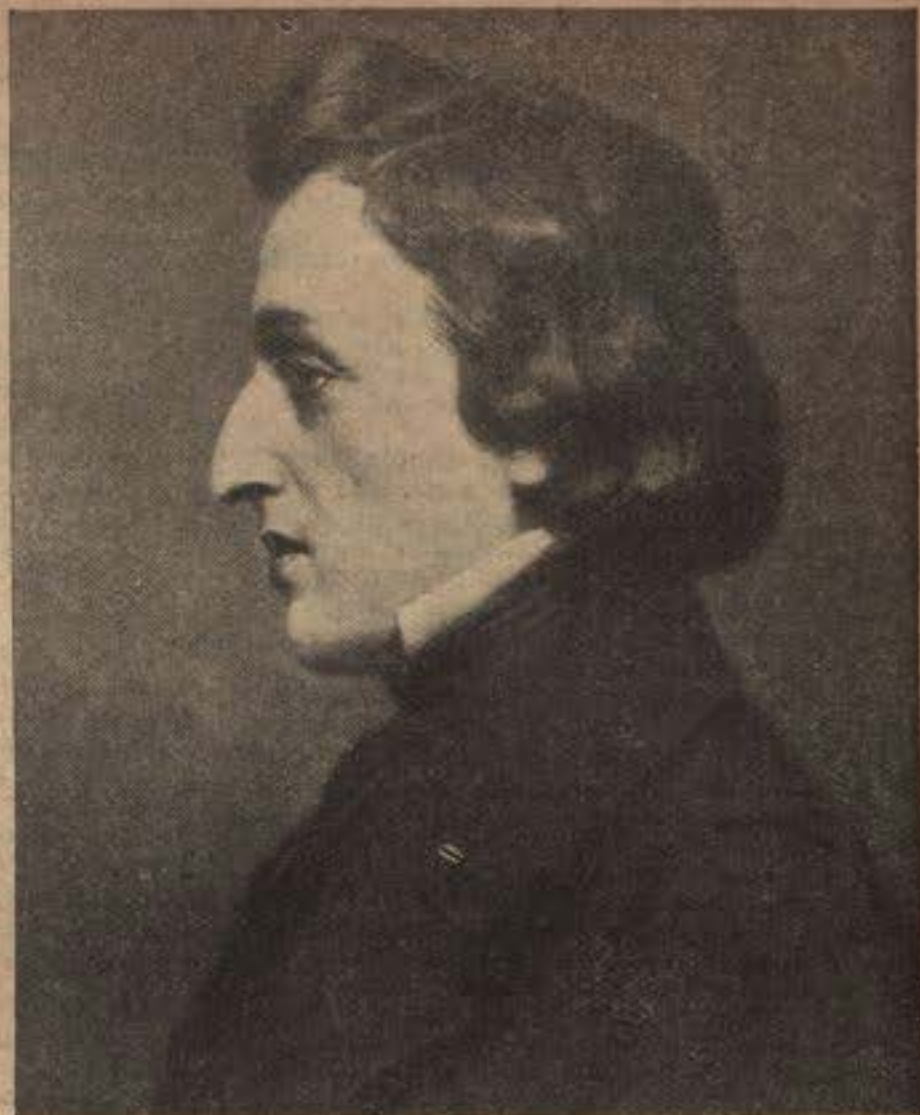
But Chopin was not made for camping out on islands. His cough grew worse. A hæmorrhage came on. After almost incredible difficulties George Sand brought him back to

Marsilles and to Paris. He was better; he was back. But his health was never quite the same again.

His friends prepared his rooms in Paris. They chose him quiet black-velvet waistcoats, dark grey winter trousers, hats and wallpaper. Always there was a legion of friends about him ready to shop, scold, nurse, help, comfort. For seven years Chopin taught pupils, played at a few select recitals, composed, spent summers at Nohant, and was nursed, dominated, loved, and stimulated by George Sand. Chopin was no slight responsibility. George Sand, while their association endured, was husband, mother, wife, and protector to him. And while she had him, she did him good. They were Arcadian weeks at Nohant, delicious evenings at her house in the Square d'Orleans. She was a born hostess, erratic, but, when she wished it, almost perfect. When he felt like playing, he played. When he felt like fooling, he fooled. He was an exquisite mimic, an amusing talker. 'In Paris,' wrote George Sand of him in 'Ma Vie,' 'he visited several salons every day, or he chose at least every evening a different one as a *milieu*. He had thus by turns twenty or thirty salons to intoxicate or to charm with his presence.' Then the rupture came. All the accounts differ. Some say Chopin preferred Solange; that George Sand preferred her caretaker's husband; that Chopin received Solange after she had married and quarrelled with her mother. Some, that the novel 'Lucrezia Floriani' destroyed all hope of reconciliation. One of these things, or all of them, broke the charm. They parted, and from that time Chopin's already delicate health declined.

HE came to England. He played here and there at parties; he met Thackeray, Berlioz, and Julius Benedict; he taught; he received a certain amount of rather restrained attention in the Press. But the audiences found his playing lovely but lacking in vitality. He did lack vitality; he was slowly dying of consumption.

He went to Scotland. In Edinburgh he found, as usual, friends who worshipped him. There was Miss Stirling, to whom he dedicated two nocturnes and who, it was rumoured, longed to marry him; there was Dr. Lyschinski, who turned his children out of their nursery to house him; there was Mr. Stirling, who bored him with heavy-handed hospitality. 'I drag myself from one lord to another, from one duke to another,' he wrote from Calder House. But lords and dukes are no cure for tuberculosis. On November 19, 1848, he made his last public appearance in England or anywhere. The Lord Mayor of



Man/daupl photo

—and as Graefle, a modern artist, has imagined him.

London gave a Grand Polish Ball and Concert at the Guildhall. Mr. Lindsay Sloper remembers how as part of the entertainment Chopin played the Etudes in A Flat and F Minor. 'The people, hot from dancing, who went into the room where he played, were but little in the humour to pay attention and anxious to return to their amusement. He was in the last stage of exhaustion, and the affair resulted in disappointment.'

He had done with England. He said goodbye with relief to his Scottish friends. They were 'good, but so tedious that, God have mercy on us! they have so attached themselves to me that I cannot easily get rid of them.' There were the usual injunctions to his friends to have his fires lighted and his rooms dusted.

He returned, but he did not recover. He lingered until October, 1849, sometimes hopelessly ill, sometimes a little better. He was embarrassed by lack of money; but his friends again helped him. A Russian Countess paid half the rent of his flat; good but tedious Miss Stirling sent him 25,000 francs. Countess Delphine Potocka hastened from Nice to Paris. Princess Marcelline Czartoryska waited on him. His sister came to him from Poland. As ever, the devotion of friends who loved him more than he loved them surrounded him. But George Sand did not come. It is rumoured that she called and was not admitted. We cannot tell. The ante-room of the dying man was guarded as though it had been a king's chamber. Between three and four on the morning of October 17 he died, peacefully, as men so stricken do. He was buried, according to his own choice, in his dress suit, as he appeared on the concert platform and in the salons of Paris, a dandy to *Winifred Holtby* the end.

[Next week: BRAHMS, by Richard Church.]

# GOOD FOOD— and how to enjoy it

## A GOOD DIGESTION.

**M**OST of you will agree with me that a good digestion is born and not made. All the same we can ruin even the best natural digestion without care.

This is essentially a woman's question, because most of us have to order meals, very often cook them ourselves, buy the food and know the importance of the question in the home and on the temper.

I think we can take it as a general rule that it is better to under-eat than to over-eat, and that it is the kind of food, and the appetite with which it is taken, that is more important than the amount.

Never force food on anybody, ill or well, unless they are hungry. There is no more certain way of ruining the digestion than by eating at any odd moment. One of the best ways to ensure a good digestion is to have meals at the same time every day.

Those who do the cooking also sometimes say they can't bear the sight of food, because they get too much of it while it is being prepared; I think that when you are cooking there is great temptation to taste things, and it is hard to refuse all the tempting opportunities which arise to break this rule of not eating between meals.

For the same reason it is not wise to give biscuits or glasses of milk in the middle of the morning, unless there is a very long interval between breakfast and dinner. If I were able to arrange a day as I really think best, I should give three meals only. I should start with breakfast at 8 o'clock, and in this climate, at any rate, people do need hot, nourishing food. The most important meal of the day is dinner at one o'clock. Please see that everyone eats it slowly and without any worry or fuss. If they do not want it, leave them alone until their appetite comes back. Lastly, a meal such as high tea about six o'clock is the best time for school children and those who are at work, because it is not a good thing to eat just before going to bed.

As I have said before, any pain is a danger signal, and if you get heartburn or colic, the best cure is to take nothing but water and orange juice for twenty-four hours, or even longer. If this simple method does not cure the pain you should consult your doctor.

Everybody knows that a clear skin, a bright eye, and a good colour shows the digestion is in working order. If the important question of getting rid of waste material is not attended to, the child or grown-up is irritable, has a so-called 'muddy' complexion, and there is a general lack of vitality both in body and mind. Mothers and teachers cannot be too careful in seeing that children have proper time to look after themselves in this respect.

It is not possible to tell all the reasons why certain foods are better than others, but you will have heard a lot about the new substances called 'vitamins.' The great point to remember about them is that fresh food contains these vitamins, whereas tinned and much-cooked food does not. The more you cook your meat and vegetables, milk and so on, the more surely do you destroy the vital substances that they contain; so when you are planning out a day's diet for the household, you should always make certain that there is some fresh and if possible uncooked food at each of the three meals.—From a talk by Dr. Stella Churchill.

## ECONOMICAL MENUS.

*Sunday.*—Squab Pie, potatoes, stewed fruit.

*Monday.*—Remains of pie—cold or hot; potatoes in jackets; greens; or beetroot, etc., if cold; stewed fruit.

*Tuesday.*—Dutch Fish or Herrings; boiled rice; jam and a little toasted bread.

*Wednesday.*—Savoury Stew; greens; suet pudding.

*Thursday.*—Sausage Dumplings; carrots; prunes.

*Friday.*—Savoury Salmon; carrots or swedes; ginger pudding.

*Saturday.*—Lentil Irish Stew; apple and rice pudding.

*Sunday.*—Breast of mutton with oatmeal and onion stuffing; peas, potatoes; stewed figs.

*Monday.*—Remains of meat cold, with potatoes in jackets, and any salad available—or minced and a plain batter poured over it; baked  $\frac{3}{4}$  hour; rest of figs and, when possible, custard.

*Tuesday.*—Lentil soup; cod pie or bread and cheese savoury; carrots or swedes.

*Wednesday.*—Oxtail Stew or stuffed bullock heart; haricot beans; greens; apples.

*Thursday.*—Onion Pie; potatoes; sago plum pudding.

*Friday.*—Tasty Herrings or Kedgerree; potatoes in jackets; bread pudding made with a little cheese or dried fruit.

*Saturday.*—Sausage Roly-Poly; greens; prunes.

Meat and fresh fish for each week does not exceed 3s. 9d. per week for these menus. Other dinners that could be worked in at this cost are:—

A piece of neck and scrag—it is cheaper in the end to buy the piece including both the neck and scrag. The scrag end can be cut off and stewed with vegetables, peas, etc., thickened with rice—or lentils or oatmeal. Two ounces of lentils in a stew adds to the foodness and tastiness, and the children need have very little, if any, meat if they have the thick part of the stew with vegetables.

Another day, half a pig's head, baked with sage and onions, or boiled; with pease-pudding.

Flank of beef, fresh salted about 3 $\frac{1}{2}$ d. per lb. in some districts), boiled with carrots and onions and dumplings.

Sheep's head, cooked with plenty of vegetables and thickened with oatmeal.

A bullock's heart, stuffed with an oatmeal stuffing with onions and herbs, if liked, is a very tasty dish.

The recipe for *Bread and Cheese Savoury* is:—

$\frac{1}{2}$ lb. stale bread cut in small cubes	
6 ozs. cheese	2 ozs. margarine
$\frac{1}{2}$ pint milk	1 egg
	Salt

Melt the margarine in the pie dish and soak the bread in it for half an hour anyway. Mix well with the grated cheese and a little salt. Beat the egg and mix with the milk. Pour over the bread and cheese. Bake half an hour in a moderate oven.

The toasted bread mentioned is stale bread, cut in very thin slices and dried in a moderate oven. Children love it and call it 'Fairy Bread.'—From a talk by Miss F. Petty.

## ALL THINGS CONSIDERED

(Continued from page 312.)

found her, in her Chamber, readinge *Phaedon Platoni*; in Greeke, and that with as moch delite, as som jentleman wold read a merie tale in *Bocace*. After salutation, and deutie done, with som other taulke, I asked hir, whie she wold leefe [lose] soch pa'time in the Parke? Smiling she answered me: I wisse [know] all their sporte in the Parke is but a shadowe to that pleasure that I find in *Plato*: Alas, good folke, they never felt what trewe pleasure ment. And howe came you Madame, quoth I, to this deepe knowledge of pleasure, and what did chieffie allure you unto it: feinge, not many women, but verie fewe men have attained thereunto? I will tell you, quoth she, and tell you a troth, which perchance ye will mervell at. One of the greateft benefites that ever God gave me, is, that he sent me so sharpe and severe Parentes, and so jentle a scholemaster. For when I am in presence either of father or mother, whether I speake, kepe silence, sit, stand, or go, eate, drinke, be merie, or sad, be fowing, playing, dauncing, or doing anie thing els, I must do it, as it were, in soch weight, measure, and number, even so perfitelie, as God made the world, or else I am so sharplie taunted, so cruellie threatened, yea presentlie some times, with pinches, nippes, and bobbes, and other waies, which I will not name [? slappings] for the honor I beare them, so without measure misordered, that I thinke myselve in hell, till tyme cum, that I must go to M. Elmer, who teacheth me so jentle, so pleasantlie, with soch faire allurementes to learning that I thinke all the tyme nothing, whies I am with him. . . . And thus my booke hath bene so moch my pleasure, and bringeth dayly to me more pleasure and more, that in respect of it, all other pleasures, in very deede, be but trifles and troubles unto me. I remember this talke gladly, both bicause it is so worthy of memorie, and bicause also it was the last talk that ever I had, and the last tyme that ever I saw that noble and worthie Ladie.

As for the manner of corporal punishment, it must be in cold blood, not in the heat of the moment of the discovery of the offence; nor should it be so long deferred that its connection with the offence is dulled. For the method: there should be no boxing or pulling of ears, nor canings on the hand. The punishable spot is clearly indicated by Nature—ample in space, free from danger, and undignified in association. Thus, when Mrs. Macstinger smacked young Alexander, we are not told of the locality of the smack; but we infer that it was on the right place from the fact of her seating him on a paving-stone to cool. And you will remember the youthful Polly in Mr. Wells's novel was wont in schooltime to neglect the work immediately in hand, sitting somewhere slakly on the form and projecting himself in a manner tempting to a schoolmaster with a cane.

Matthew Quinney

## THIS WEEK IN THE GARDEN

**B**Y now, if the recommendations we constantly give have been followed, the ground has been deeply dug, or at any rate it will be within the next week or two. It has had intimately mixed with it as much manure as we have been able to give, and there, for the present, we must leave it.

But that is not all that should be done. We ought to have now, or within a very short time, the seed potato tubers we are going to plant, and enough shallow boxes to hold them in a single layer.

Now, if you examine a potato tuber carefully, you will find its eyes are not scattered evenly over it, but most are clustered towards one end.

Let us take the seed tubers, each about as big as hens' eggs or a little larger, and obtained from a reliable source to the north of us (and the further north the better), and stand them in the shallow box so that the clustered eyes are uppermost. As we

look at each, see that it is healthy. If not, discard it. The partially rotten tubers will give no good results and may infect the soil and the new crop.

When all are placed, stand the box with its contents in a place free from frost in full light, and in due course the tubers will sprout and produce one, two or three green shoots, which will be about an inch long at planting time. That is what we want.

When planting time comes make with a spade a trench about five inches deep, where the row is to go and dust a mixture of super-phosphate and sulphate of ammonia in the bottom of it, using two ounces of the mixture for every yard of trench. The mixture is to consist of five parts of super-phosphate to three of sulphate of ammonia. This, of course, will be in April or early May. Then cover in the trench and wait for growth.

One other thing. If you want large tubers you are more apt to get them if the seed tubers planted have only one good sprout. You may rub the others off at planting time. If you leave them on, however, your crop will contain more tubers.—*Royal Horticultural Society's Bulletin.*

### LISTEN TO

TUESDAY, 10.45 a.m.:—Mrs. E. M. Stephenson, 'Tips for Washing Day.'

WEDNESDAY, 10.45 a.m.:—Lady Astor, M.P., 'The Week in Westminster.'

FRIDAY, 6 p.m.:—Miss Elsa More, 'Soil Preparation means Successful Crops.'

# 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 9

- 5.45 Violoncello Recital by Paul Hermann (London)
- 9.0 'The Childhood of Christ,' by Berlioz (5GB)
- 9.5 Concert from White Rock Pavilion, Hastings (London)

### Thursday, February 13

- 7.30 'Song of the Earth,' by Mahler (5GB)
- 8.0 Wagner Concert from People's Palace (London)
- 9.40 *Love in Greenwich Village* (London)

### Monday, February 10

- 7.45 'Old Folks' Programme' (London)
- 8.30 Vaudeville Programme (5GB)
- 9.20 'Points of View': Archbishop Temple (London)

### Friday, February 14

- 7.30 'The Roosters' Concert Party' (5GB)
- 8.0 Bela Bartok in Symphony Concert (London)

### Tuesday, February 11

- 7.0 'Looking Backward': Augustine Birrell (London)
- 9.0 Orchestral Concert from Birmingham (5GB)
- 9.45 Vaudeville Programme (London)

### Saturday, February 15

- 7.30 Chamber Music Concert (5GB)
- 8.0 Concert from Kingsway Hall (London)
- 9.40 Vaudeville Programme (London)

### Wednesday, February 12

- 7.0 *Love in Greenwich Village* (5GB)
- 8.30 *The Dawn*—a Play by Naomi Jacob (London)
- 8.30 The Westminster Singers (5GB).

#### Names in this Week's Music:

JOHN IRELAND, JOHN ARMSTRONG,  
 BELA BARTOK, ADRIAN BOULT,  
 MURIEL BRUNSKILL, PERCY PITT,  
 PAUL HERMANN, SIR HENRY WOOD,  
 BERNARD SHORE and DALE SMITH.

# THE WEEK'S PROGRAMMES: NOTES AND PICTURES.

## MONDAY

### WHEN THE ACTOR WAS TOP-DOG

The Eighteenth-century 'Personality,' chosen by Bonamy Dobrée for his talk tonight, is the famous actor, David Garrick. Below is a pen-picture of the theatre of his day.

THERE are always three elements in the acted play: the word, the deed, and the spectacle. Thus there are three parties of the play: the author, the actor, and the controller of the spectacle, now known as the producer. The history of the theatre shows these parties in a collaboration that is half a conflict; sometimes there is a peaceful balance of power; more often there is uneasy jostling for position. Sometimes the author seems to be what matters most, e.g., in a play by Mr. Bernard Shaw; sometimes the actor, e.g., when a great personality is 'featured' in a trivial piece; sometimes the producer, e.g., in a Reinhardt spectacle or in the modernist's rendering of an expressionist play, when so much depends on style, pace, emphasis, lighting, and crowd effects.

In the eighteenth century the actor was certainly top-dog. The crowd worshipped him—or it hated him, and hate is only worship standing on its head. It never overlooked



'PEG' WOFFINGTON.

him; his was the name; he was the draw. The theatrical system was largely based on revivals of famous pieces which the audience knew perfectly well. What they came to see was how So-and-so would disport himself in such-and-such a part, and how his performance of this or that traditional rôle would compare with somebody else's. It was often a noisy and a rude crowd. It could be mannerless and merciless and create riotous shindies compared with which the occasional moans of our gallery-ites today are a pin-prick. But it cared about acting, the diction, the grace, and the style in a way that we do not.

Let us imagine ourselves in the eighteenth-century theatre on a great occasion. Garrick is going to play *King Lear*. Well, in the first place, we shall have a great surprise. He is not, in fact, going to play *King Lear* at all—not as we know it. He will play an absurd version concocted by Tate at the end of the seventeenth century, a version which completely overturns this tremendous vessel of Shakespeare's bitterest mood and tragic poetry and gives it a happy ending! Garrick considered himself a tremendous Shakespearean, and was founder of the Stratford cult with its ceremony and festivals. But he had no respect for Shakespeare's text, and he played this faked-up, happy-ending adaptation which omitted the Fool and married off Edgar to Cordelia, who, like her father, was saved from death. If this sort of thing were done today, there would be a riot of the reverent. For now we think that the author has rights, and we know that Shakespeare knew his business; but in Garrick's theatre the actor did as he chose.

How would Garrick play the part? First of

all, we should be surprised to find that 'Shakespeare in modern dress' was a regular eighteenth-century institution—modern, of course, meaning the dress of the period. Garrick played Lear as an elderly gentleman of his time, in a coat of ermine, silk shirt, knee breeches, silk stockings, and buckled shoes—very nearly the habit that he might have worn while taking the air on the promenade in Covent Garden. In Roman parts he might have a fancy-dress version of antique attire, but *Macbeth* he played as an officer of his time and country, with no hint of Scottish, Nordic, or antique suggestion. As some of us recently discovered, if the play and the player be good, the trimmings matter little. Such was the eighteenth-century opinion.

There would be candle footlights in front of the stage. Garrick introduced footlights; hitherto the platform had been lit by groups of candles set against the walls of the scene or suspended in chandeliers. Garrick's chief scenic artist at Drury Lane was Louthembourg, an Alsatian, who made many important innovations in the simple stagecraft of the time. He was famous for his 'transparencies,' e.g., translucent drop-curtains with which he got effects of moonlight or misty sunshine; his painting of canvas was said to be unusually good, and he specialized in 'noises off,' so that the storm in *King Lear* was probably more realistic and uproarious in Garrick's production than at any time since the birth of the play.

Next, the acting. Here, of course, we are in the sphere of guesswork, since the actor's art, before the days of camera and gramophone and 'talkie' which can keep some sort of record, was an entirely perishable beauty. But certain things we do know. The standard of speech was high. The audience was apt to be noisy, and the actor's first business was to rule the temper of the house. We can tell from Colley Cibber's autobiography how closely the manager listened for good, clear utterance. One young player of great personal fascination, says Cibber, failed in diction and had to leave the stage for two years until she had mended this important matter. That is not likely to happen nowadays, when we are so tolerant of whispered and slovenly stage-speech, but, of course, the conditions are different. Our players are mainly trained to act in realistic plays and to simulate the ordinary speaking voice of our time. But the eighteenth-century stage was frankly artificial. It preferred rhetoric to realism and a mannered style to natural movements and intonations.

Before Garrick the artificiality of gesture and delivery was intense. At its best the style had, doubtless, its attractions, but it could be laboured and tiresome, and one of Garrick's great achievements was to simplify and to tone down the histrionic tradition of the period. Macklin, who had appeared as a natural Shylock instead of as a grotesque caricature of a Jew according to contemporary fashion, had started the movement for actuality in acting. Garrick completed the work of reform, enforcing discipline on players and audience alike. Quin, one of the old school of mummers ('a laddy' we should call him now), said on the rise of Garrick, 'If this young man is right, we are all wrong.' Possibly they were. It is not the business of the player to be merely a mimic of life; he must select from life, and emphasize such significant features as he chooses. But he must not live by ranting speech and ridiculous antics. It is possible that before Garrick this crime was common, that all the old offences censured by Shakespeare in Hamlet's speech to the Players were frequently committed, passions being torn to tatters by the periwig-pated fellows.



GARRICK AS HAMLET—IN KNEE-BREECHES.

Who would be the great actress of the day? Mrs. Pritchard, Peg Woffington, Kitty Clive, or Mrs. Siddons. They were usually self-made women; there were no aristocratic ladies going on the stage for fun. They worked hard and quarrelled hard, and Garrick or any other manager had to write many letters of protestation or pacification to the fiery particles of his team. Wages rose during the eighteenth century. Betterton (1635-1710) received only £4 a week (worth perhaps £20 nowadays), although he was the leading actor of his day. At the beginning of the nineteenth century Edmund Kean, acting three times a week, could command £10 a performance, worth, I suppose, £30 or £40 of modern money.

The theatrical circle was a small one. Only two London theatres were licensed, Drury Lane and Covent Garden, but there were three or four other houses which managed to maintain an irregular existence. It was possible for the players to travel, and the Bath Theatre was equal in distinction to one of the London houses. Social life seems to have been less centralized then than now, and the best players were frequently at the Spas, such as Bath and, later, Cheltenham.

Let us think then of the theatre in Garrick's time as a glowing centre of vitality. It treated the classic authors with mingled flattery and contempt, the Shakespearean versions being mere travesties. Dramatic criticism, like the manners of the audience, was far more irascible and outspoken than it is today. The stage was lit with personal magnetism instead of electric light. There must have been a tremendous lustre about the individualism of the leading players. Everything was set to frame this grace and virtuosity, and the resulting portrait was ever one which drew the burning loyalties of the town. The theatre of Garrick's London was far more the centre, the mirror, and the cockpit of social life than is the playhouse of our present epoch, which has so many and such powerful rivals in the industry of entertainment.

IVOR BROWN.

Further 'personalities' in this series of talks, by Bonamy Dobrée and John Bailey, will include Wilkes, Dr. Johnson, Boswell, and Burke.

## TUESDAY

## THE PLAYGROUND OF THE ITALIAN MASTERS

Mr. S. C. Kaines Smith's Tuesday's talks on 'The Meaning of Pictures' have especial value at the moment, in view of the amazing collection of Italian Paintings now on exhibition in London. The following article puts forward an interesting theory about some of those Old Masters' works.

IT was my first visit abroad. I was young. As the train hurried down the Rhône valley I seemed to be looking out of the window into the landscape of a dream. Never had I seen cherry-trees as fair and snowy as these; and could it be that men and women—ordinary men and women—lived in the houses of those enchanted villages that flitted by?

It was when the train skirted the coast to draw into Marseilles, however, that the miracle happened. All along the shore the olives shone in the April air, and above them I saw—for the first time—the blue of the Mediterranean Sea. I stared; and if anyone had spoken to me I doubt if I should have heard. Then, as if this were not already as much as the heart could bear, a double rainbow dipped out of the showery sky, to be lost in the leaves of the olives along the shore.

Years later I travelled that way again. I will not attempt to describe what I saw. It was fine; but it was not fine enough. The olives, I suppose, gleamed as brightly as ever; and the sea, I am sure, was just as blue; but over it all, for me, was written the word *Ichabod*—the glory is departed.

From all of which, of course, you may deduce a very obvious moral. First love never returns; and it were as well never to try and force it to return.

Yet there is a way of keeping such early loves as this inviolate. Only, to find it, you must be very wise and very trustful; and the gods must smile upon you at your birth. *Art is the way.* Not that all artists find it; for, in these days, even among that god-favoured tribe, few are wise and fewer still have trust. There has at least been one period, however, in the history of art when, it seems to me, artists were unusually successful in keeping intact the treasures of their impressionable youth. That period was the flowering-time of Italian art—the charmed age of Francesca and Botticelli, Solario and Basaiti, da Vinci and Filippino.

Go and look at some of the pictures of this period and you will see what I mean. Perhaps it is a portrait by Andrea da Solario at which you are gazing. The face holds your attention. You marvel at the revealing brush of the artist. You try and guess the sitter's history. You delight in the mere artistry of the master. And then, all at once, you find that your eye has shifted away from the commanding features of the portrait and has come to rest in the landscape of the background. Immediately a new kind of pleasure fills you. In imagination you wander off down the winding river, between the fertile banks, past the shady trees, on into 'the dim blue goodness of the Weald' beyond; and as you go you notice here an angler, there a lazy boatman, here a hunt in progress, there a deer cropping the grass, and everywhere something of interest. . . . You have, in fact, forgotten all about the portrait.

So it was, I very much suspect, with old Solario himself. The sittings done, and the sitter gone, he returned to his

easel and forgot all about the illustrious man who had commissioned his portrait. Instead, he remembered that first love of his youth, the quiet Italian countryside where he was born and where his fancy first had rein. He would recapture it; not by going back to find it, but by plucking it from his memory and putting it down on the waiting canvas. And as he worked, a smile of happy remembrance upon his face, he recalled how a meandering river was the focus of all his early days; how he longed in vain to track it to its source in the far-away blue hills; how he used to go boating there; and how once, on his solitary wanderings, he came upon a hunt and felt his young heart flutter as he watched the horsemen canter over the fields.

Or, maybe, it is one of Piero della Francesca's pictures before which you stand. For awhile you are taken up with the incident depicted; but again, it cannot be long before your interest is captured by the dry and dusty landscape beyond. Such a scene was never painted with the eye upon the view. It is the work of trustful memory. To paint it the artist had to go back, in mind, to Umbria, where he was born; and this lovely never-never land which you see before you is the fruit of his naive trust.

It is the same with most of the painters of that golden age. Turn to Basaito, for instance. Whatever he painted—the Madonna, or a scene from the life of St. Jerome—it was the same thing when it came to putting in the background. Or Cima, or Filippino Lippi, or Mantegna, or Pinturicchio, or Raphael. Once the subject of the picture was finished they seemed to turn, almost with relief, to the painting of the background; and into it they put all that their genius could recapture of the fair places where their lot had been cast.

And in surrendering themselves to the task it would seem that something like the spirit of youthful happiness returned to them. They became as children once again. For instance, they must have known all about trees; but they never painted them as if they knew. Instead, they made them into slender saplings, astonishingly straight all the way up, and sprout-

ing at the tip into a regular riot of leaves. They must have known something, too, about rocks; but if they did, they never showed much sign of it in their work. For where could Mantegna have seen such alarming rocks as those that jump straight up to the skies out of his landscape in 'The Agony in the Garden?' They must have learned something of the anatomy of mountains; yet where could Cima have seen smooth mountains such as those that lodge, like clouds reposing, in the background of his 'St. Jerome in the Desert'? As for the rivers in which these Italian masters delighted, none ever meandered on earth so deliciously or sped through such accommodating fields.

No, these things have no more relation to the actual than music has when, let us say, it reminds us of a certain spring day in our lives when suddenly all the world seemed fair. They transcend the actual. They show that these old Italian painters knew the secret of the way back to youth. They could keep their ideal intact. Such, in fact, was their simple wisdom that they could bring to old age the eyes of a child.

ROBIN HEY

## WEDNESDAY

## BEWARE OF THEORIES —IN RADIO DRAMA!

The following trenchant reply to a recent article on Radio Drama is particularly of moment in view of tonight's broadcast of 'The Dawn,' by Naomi Jacob.

IN *The Radio Times* for January 17, Mr. R. D. Charques, for some time radio-dramatic critic of *The Listener*, questioned the future of radio drama.

He points out quite justly that radio drama's aims can be divided under two heads: first, to bring the theatre within reach of everybody; and, secondly, to create a distinctive type of broadcast play. So far so good. Mr. Charques then, after calling the aims laudable, remarks that they are in effect totally irreconcilable. This is where I must join issue with him flatly.

He might as well say that because the back-stage-song-and-dance-show which is all punch, pep and peaches, is perhaps the most effective subject for talking films, therefore talking films should consist of nothing but this type of show in every conceivable combination and permutation. I would hasten to add that it is no answer for Mr. Charques to say that that is precisely what we are getting! Nothing has done the cinema greater harm than its inability to break away from the two or three themes which its powers that be conceive to be the only possible ones to offer to a torpid public.

There is, as a matter of fact, no reason why radio drama should not on the one hand maintain the poetic beauty of Euripides, Shakespeare and Molière, while on the other hand it offers opportunities to Messrs. Lewis, Guthrie and Sieveking to exploit a medium comparatively new.

Mr. Charques says that radio drama suffers because it has no æsthetic theory behind it. But perhaps this is a blessing in disguise. An ounce of practice is worth a pound of theory. Luckily, as I think, radio drama has been a job of work from its very inception. It has not been a matter of theory to be argued over by professors; to form a battle-ground for producers who live in Italy and never produce, and actors who add to their liking for histrionics the expression of purely personal opinions on whether drama is an art, a craft, or merely a human weakness.



National Gallery.

## THE COUNTRY OF HIS FANCY

A section of the landscape background to the portrait of Giovanni Cristoforo Longono, by Andrea da Solario, one of the finest artists of the Milanese school in the late fifteenth century.

When Mr. Charques says that the man who listens to radio drama should be considered purely as a pair of ears, he is cutting off radio production from any representation of plays that have been acted on the stage. In fact it entirely depends on the plays. Naturally the majority of stage plays are not suitable for the microphone. The play which depends for its plot and much of its interest on visual action is automatically ruled out of court.



**KALIDOSCOPE**  
A device, representing the life of a play, such as *Journey's End*, in every scene.

**Act I**

The Men: ...  
The Officers: ...  
The Nurse: ...  
The Doctor: ...  
The Nurse: ...  
The Doctor: ...  
The Nurse: ...  
The Doctor: ...

**Act II**

The Men: ...  
The Officers: ...  
The Nurse: ...  
The Doctor: ...  
The Nurse: ...  
The Doctor: ...  
The Nurse: ...  
The Doctor: ...

**Act III**

The Men: ...  
The Officers: ...  
The Nurse: ...  
The Doctor: ...  
The Nurse: ...  
The Doctor: ...  
The Nurse: ...  
The Doctor: ...

Do you remember this?—

Mr. Charques calls the dialectical comedies of Mr. Bernard Shaw, in which the interplay of dialogue or the clash of ideas form the vitals of the piece, then the microphone can do a very great deal. I do not say it is quite as satisfactory to hear *Journey's End* as to see *Journey's End*. Naturally, if having seen the play you only listen to it, thinking of how much you are missing, you will find that you miss a good deal. But if you listen to it, disregarding, for the occasion of your listening, the visual angle, you will find that you get a very complete satisfaction; that you have achieved a result definite in itself.

Mr. Charques completely slides over what is perhaps the most important factor in the problem. He says that when listening to a wireless play a man has only his ears to guide him, and throws in in casual parenthesis 'his ears—and his imagination.' This imagination, so lightly mentioned by Mr. Charques, is surely the clue to the problem. When Mr. Charques talks about the radio audience having only their ears, he surely means having only their ears as an aid to the stimulus of their imagination, which is a very different story. A play which appeals to all five senses and yet does not stimulate the imagination is a bad and unsatisfactory play. But I can see no reason why a play directed only to one sense which does stimulate the imagination should not be as good a play as anyone could desire.

The radio dramatist, of course, is backing one large hypothesis. He assumes that there is a large number of people who are prepared to listen to radio drama not because they cannot afford, or because they think it is too much trouble, to go out to a theatre. If you listen to wireless plays as a sort of indifferent substitute for going to the theatre you will undoubtedly be disappointed. But whether the play to which you listen has been acted on the stage or has been written directly for the microphone is of

comparatively small importance if the mood of the audience is satisfactorily attuned to the admitted limitations of all listening to plays.

To sum up: I feel that Mr. Charques has, like many listeners, been too near his loudspeaker for too long. He is failing to see the wood for the trees. He looks towards that blessed word technique, when radio-dramatic technique is discovered, to solve all radio-dramatic difficulties and presumably produce its own Shakespeare into the bargain. The real answer as to whether there is or is not a future for radio drama is, of course, that there is a future for any interesting medium of expression. If television becomes practical politics, the radio dramatist and the radio producer will have to start again *ab initio*. Until that happens they must continue as they are doing; tackle difficulties as they arise, experiment continually, and never allow any axiom to arise to prevent their trying any sort of play over the microphone which gives the prospect of providing some degree of entertainment.

'ASTYANAX.'

## THURSDAY PERFORMING WAGNER UNDER DIFFICULTIES

A special Wagner Concert will be relayed tonight from the People's Palace.

ON the afternoon of August 27, 1869, a little crowd had gathered round the Royal Theatre at Munich. There was nothing they could hope to see—the King would certainly pass to his box by the private corridor from the palace—but they knew that behind those walls something momentous was happening. Their instinct was just. It was the dress rehearsal of *Das Rheingold*.

Four years before, Munich had risen against Wagner as twenty years before they had risen against the dancer Lola Montez. Munich did not approve of favourites. Lola was all but lynched and Ludwig I abdicated; but to Ludwig II, aged nineteen, the matter was put fairly and squarely: 'His Majesty must choose between the love and happiness of his people and the friendship of a man despised by all that is good and wholesome in the kingdom.' Prince Charming chose, reluctantly, the love of his people, and Lolus (so they nicknamed Wagner) retired once more into exile.

And now in defiance of the Master, banished and impotent, *Rheingold* was to be staged for

the first time. Prince Charming had so commanded. Munich filled with pilgrims for the occasion; but the Faithful were anxious, even alarmed. The orchestra—yes, Richter had rehearsed them to a fine point; the singers—well, there was Betz to sing Wotan. But the production? What could be hoped for with the Master not present to direct? Perfall, the manager, was notoriously untrustworthy; no friend to the Cause. Strange rumours were abroad.

Perfall watched the audience assemble. He waited till the King had entered his box. Then he stepped before the curtain and made a little speech. He 'begged the indulgence of the select public' . . . 'effects impossible to realize' . . . 'unsurmountable difficulties' . . . 'long conscientious efforts.' The lights went down, Richter raised his bâton, the great Eb boomed its bourdon out of the darkness, the prelude began. And presently the curtains parted.

What the audience saw behind was a pile of brown paper rocks, and suspended from the flies was an oil lamp such as is used to warn traffic that the road is up. This was the gold of the Rhine! As each Rhinemaiden's voice was heard a huge doll dangled head downwards on a wire and capered wildly round the smoking lamp. A tiny card castle appeared on the summit of a miniature mountain. This was Walhalla. But Herr Perfall's *chef d'œuvre* was the descent to the Nibelheim. Here it was his steam engines came into play. A sudden tremendous hissing drowned both orchestra and singers. The stage was filled with heavy white vapours reddened by a belated Bengal fire. And by way of climax the gods cross to Walhalla over a bridge of white linen which a prismatic light from a magic lantern vainly endeavoured to focus. But it never found the bridge. It rested playfully on Wotan's nose.

The first performance, billed for the following Sunday, never took place; or, rather, it was postponed for a month. What happened in the interval is matter of history. Frantic telegrams between the Faithful and their exiled Master. Richter throws down his bâton, Betz his score. A new conductor and a new Wotan have to be found. The Master is smuggled into Munich in a forlorn hope of preventing the performance and is smuggled out again without having seen the King. For what does this dreamer care? For him it was not the scenery that mattered, nor even the music. He saw only the drama of a God who built himself a great castle among the clouds. Here was inspiration indeed! Well, there were mountains in Bavaria, gold in the royal treasury, and Nibelungen to command. He, too, would build him a great castle. . . .

WILFRID ROOKE LEY.

**THE ELECTRA OF EURIPIDES**

**TO-NIGHT AT 8-15**

Translated into English Rhyming Verse by Professor Gilbert Murray, LL.D., B.Litt.

Arranged for production by Thomas Digby

Produced by Edward Holt

Chorus by the People's Palace

Conductor: Ernest W. Mason and Herbert Mason of the People's Palace

Director: Director of Art and Architecture and Director of the People's Palace

Artistic Director: Director of Art and Architecture

Music Director: Director of Art and Architecture

Lighting Director: Director of Art and Architecture

Stage Director: Director of Art and Architecture

Costume Director: Director of Art and Architecture

Property Director: Director of Art and Architecture

Make-up Director: Director of Art and Architecture

Hair Director: Director of Art and Architecture

Shoe Director: Director of Art and Architecture

Accessory Director: Director of Art and Architecture

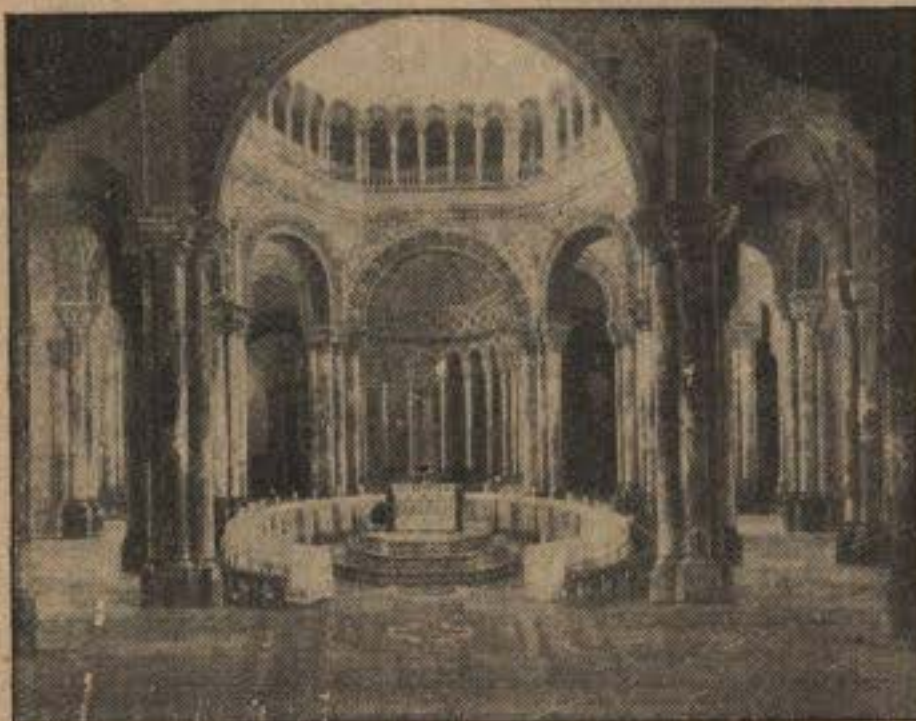
Transport Director: Director of Art and Architecture

Box Office: Director of Art and Architecture

Admission: Director of Art and Architecture

Box Office: Director of Art and Architecture

Admission: Director of Art and Architecture



THE TEMPLE OF THE GRAIL.

'Parsifal' was the climax of Wagner's achievement: above is the setting of the opera as played in the Wagner Theatre at Bayreuth.



## FRIDAY THE MAGYAR AT HOME

*Bela Bartok, the Hungarian composer, is playing his own Pianoforte Concerto tonight. Here is a pen-picture of the country whose folk-songs have coloured so much of his work.*

IN one's imagination the word 'Magyar' conjures up visions of wild horsemen on the Central European steppes. Are not the Magyars a race Mongolian in blood and language, descendants—we are taught—of Attila, the Scourge of God? A Hungarian girl once told me that when she visited England and made it known from what country she came she was immediately asked whether at home she did not live in a tent, wear barbaric trappings, and spend most of her day on horseback.

Certainly the countryside of Hungary would be a fit scene for such a life. Except for an outcrop of low hills round Budapest, it consists of a vast plain whose rich black soil produces wheat sufficient once to fill the granaries of the old empire, and, farther east in the 'Puszta,' feeds countless flocks of sheep, the source of that wool which is Hungary's staple product. Hungary is an inland country. But the Puszta, as their poets have said, is the Hungarian sea. Its immensity is as lonely as ocean itself, an ocean scorched brown and still by the heat of the summer sun or ruffled into miniature waves by storms over its endless miles of grass. Like ocean, it has its legends, its mirage painting the distant horizon with unimagined delights, and its spirit the 'Délbáb,' who comes to charm the shepherd upon his solitary vigil, more captivating than any siren that ever lured sailors to their doom.

But the inhabitants of this plain are no longer wild, uncivilized tribes. The present-day Magyar has as little in common with his forefathers who served under Attila as have we with the henchmen of Hengist and Horsa. In his black woollen pointed cap and shaggy sheepskin coat he may seem to the English visitor an exotic figure; but his habits and interests are those of any settled, hard-working farming community. Hungary is almost purely a pastoral and agricultural country. But though the Magyar is not wild, he is certainly simple. The country people—and more than three-quarters of the population are rural—are more backward even than in the Balkans. Recently attention has been drawn to the little market town of Szolnok, where poison was being supplied by the local midwife to remove undesired relatives. The women who committed these crimes were no case-hardened murderesses. They simply did not know they were doing wrong.

But the backwardness of the Hungarian peasantry has another cause. Alone among European countries Hungary has not emerged from feudal conditions. Here the estates of the great landowners still survive. The Magyar nobility reign over their properties as supreme as did the barons in England before the Wars of the Roses. True, the Great War has depleted their wealth. They can no longer afford to keep up the magnificent establishments of pre-War days, when the country house of a Hungarian nobleman vied in luxury with the palaces of kings. But over the lands which still remain Hungary their grip is as firm as ever.

The Hungarian countryside therefore presents a strange contrast. The aristocrats in the great houses have attained a high and brilliant civilization. There is much in them akin to the



ON THE PLAINS OF HUNGARY.

*All the world over country folk have sung as they worked. Hungarian folk-songs have given much to Bartok, whose music is being played tonight.*

English county families of the last century, the same love of sport, the same liberal patronage of the arts, the same large-hearted hospitality. Not even the poverty caused by their losses has extinguished this utterly. But under them lives a peasantry uneducated, superstitious, and politically impotent. In Hungary there is no vote by ballot. A farm labourer received in 1926 his board and lodging, and the equivalent, in English money, of thirty-two shillings a year.

Yet the Hungarian peasant has one capacity which many more civilized races lack. He is intensely appreciative of music. The Czigán—the wandering gipsy whose livelihood is his violin—earns from him both welcome and support. But the country Czigán is very different from his sophisticated brother who plays in evening dress to rich cosmopolitan audiences in the hotels of Budapest. I remember one little village up the Danube. It was evening when I entered the inn. At bare wooden tables sat the clients in their sheepskin coats drinking Bor, Sör, or Pálinka (wine, beer, or brandy), whose names, accompanied for the illiterate by pictures of foaming glasses, were emblazoned above the door outside. A single oil lamp served but to intensify the gloom. One could sit in a corner amid the shadows and feel oneself incorporated, observing but unobserved, into the atmosphere of the scene. Soon the local Czigán arrived, more ragged even than his audience. The lamp flickered as he played for lack of oil, and at last went out. Only the moonlight filtered in through the dirty window. But for hour after hour the company sat hushed and spellbound, dreaming each dream as he evoked it from his violin, of passion and desire, of the great heroes of the past, and all the sadness and loneliness of the interminable plains.

GODFREY E. TURTON.

## SATURDAY

### 'CHIVVY' WAS THE RAGE IN THOSE DAYS.

*The following Music-hall Memories will be of particular interest in view of Philip Ridgeway's 'Old Time Vaudeville' programme this evening.*

IT was in the early autumn of 1891 that I returned to London from a northern seaport, where for some years, on the staff of a morning paper, I had been sitting in judgment upon those who please to live by living to please. A day or two after my arrival I dropped into Gatti's Marble Halls (next door to the Adelphi Theatre) to greet 'the boys.' Not for me to say that a warm welcome was accorded me, coupled to a fusillade of questions. Had I seen 'Chivvy' in his new stunt? 'No?' Then not a moment was to be lost. He was great—he was immense! Now 'Chivvy' was the pet name

given to Mr. Albert Chevalier, a young actor who had very favourably impressed me as the octogenarian rustic 'Gunnion' in *The Squire*, the Pinero play exploited by the Kendals. 'Chivvy' was the rage—he certainly was the dominant note in the Marble Halls chorus that morning, the only other interest being directed to a youthful comedian called Seymour Hicks, who, it was predicted, was destined for high status. That night I saw Chevalier (at the Tivoli, it was, I think), and I was delighted with his ideal cotermonger. His triumph was assured by 'Knocked 'em in the Old Kent Road' and 'Liza Hawkins,' but it was later that he captivated all hearts by his rugged pathos in 'My Old Dutch.' 'The Nipper's Lullaby,' one of his greatest favourites, came about in this fashion. Mel B. Spurr, drawing-room entertainer, then at the Egyptian Hall with Maskelyne and Cook's show, made a call upon Mr. Bond Andrews, who composed the music for his numbers. To them entered Mr. Chevalier, who expressed a desire for a lullaby to sing over the 'Nipper's' cradle—words and music. Andrews introduced Mr. Spurr, who thought he had the very thing by him. Andrews supplied the music, and the next day Chevalier's desires were satisfied. This is the story told to me by Spurr in Trafalgar Square as he affectionately fingered a substantial 'royalty' cheque.

I take the Tivoli in 1891, supremely starry though its programmes were, as typical of the music-hall of the period, and I say without hesitation that it was its primest, palmiest and most entertaining days. The stage had been cleared of much that was of no merit, the auditorium had been cleared and made more habitable, the whole atmosphere was purer.

Chevalier had dwarfed the prestige of the 'coster-kings,' who had up to then ruled the roost, with almost as much precipitancy and permanence as 'Billy' Ashcroft some years before had killed the stage Irishman clad in frieze tail-coat, breeches, blue stockings, red vest, battered felt hat, and shillalah.

Who were the new comedians to hold the favour of music-hall patrons in the late 'eighties and the 'nineties? There were Harry Lauder, Dan Leno, Harry Randall, and Tom Costello heralding with the passage of years of R. G. Knowles, Little Tich, Charles Austin, and many others.

Then in the 'nineties the music-hall stage had been closed to the old-time 'Sisters Something'—usually a couple of young women who were not related to each other, and who had nothing in common save the same taste in apparel and in movements. Also from a place in the sun had been removed certain uninteresting ladies billed as 'serio-comiques' and the room they had occupied filled by professionals like Marie Lloyd, Jenny Hill, and Nellie Wallace, all artists to their finger-tips. In the very early 'nineties Lottie Collins burst upon London with her 'Tar-rara-boom-de-ay.'

Here again remembrances crop up. I recollect that many years ago I was authorized by the proprietor of a provincial theatre to offer Marie Lloyd the rôle of principal girl in his forthcoming pantomime. She was then under sixteen years of age, and was doing a black-and-white skirt-dance act at a local music-hall at a salary of seven pounds a week. According to instructions, I offered her fourteen pounds per week for a ten-week certainty and a third clear benefit. She refused it and I sprang to sixteen pounds. On her declining these terms I asked what she wanted. 'Twenty a week and a half clear benefit,' she promptly replied. I had gone the limit. There was nothing doing.

It may be interesting to note that the professionals of those times dashed from one hall to another to meet their 'turns' at halls wide apart from each other, using for transit traps, dog-carts, and in some cases well-appointed broughams. Exclusive engagements confining the artist to one hall were rare. An amusing instance occurred in this connection, George Leybourne and Harry Rickards being immediately concerned in it. The former blazoned his comings and goings in a carriage drawn by four horses. The latter saw his opportunity. He laughably burlesqued the champagne hero by committing himself to a barrow-cart drawn by four donkeys.

HAL VICKER.

Notes on This Week's Music

To Help you when you Listen

## FROM BERLIOZ TO BARTOK

BROADCASTING is playing its part in the revival of interest in the music of Hector Berlioz, which has been largely due to the energy and enthusiasm of Sir Hamilton Harty. A few weeks ago we heard the Fantastic Symphony and *Lelio*. On Thursday, February 20, the Hallé Society's performance of *The Damnation of Faust* will be relayed from Manchester. In the present week of programmes Berlioz is represented by his oratorio *The Childhood of Christ*, which we are to hear from 5GB at nine o'clock on Sunday evening.

Berlioz wrote both the text and the music of his only oratorio. That he was a writer of distinction will be known to those who have read his amazing Memoirs (it can be obtained cheaply in the Everyman series). A new volume of his miscellaneous writings, mostly letters, has recently been published over here by Messrs. Knopf. In the earlier days of his bohemian life he supported existence by contributing serial stories to the Parisian newspapers—a branch of the writing profession usually despised, though it has carried a great many well-known writers through difficult times.

*The Childhood of Christ* was first produced in Paris in 1854. This was the first important work which he had brought out in Paris since the failure of *The Damnation of Faust* in 1846, when a half-empty theatre had wounded the composer's dignity. The oratorio was an immediate success. At the first performance a seat could not be obtained for love or money. It attracted another enormous audience (6,000 people) at Strassbourg, when, 'to my surprise,' Berlioz wrote in his Memoirs, 'this work, written almost throughout in a quiet, tender vein, made a tremendous impression . . . even causing tears. Ah, how happy I am when my audience weeps!'

The first part, 'The Dream of Herod,' is begun by the narrator, 'When in Judah of old the birth of Christ was nearing.' Then a long orchestral interlude presents 'A March by Night,' and in the second scene, the interior of Herod's palace, he tells of his vision of the wondrous Child. There is a chorus of Soothsayers, a Cabalistic Dance for orchestra alone, and then the Soothsayers tell the King that his dream is true. Herod sings 'Tis done, by the sword they all shall perish,' the chorus of Soothsayers joining him. The next scene is the stable at Bethlehem, with a beautiful duet for Mary and Joseph, and the first part is closed by a chorus of Unseen Angels.

Part II, 'The Flight into Egypt,' begins with an orchestral introduction, shepherds assembling at the Manger, and there follows a chorus, 'The Shepherds' Farewell to the Holy Family.' The orchestra, with the narrator, closes this short part, telling of 'The Repose of the Holy Family.'

Part III is the arrival at Saïs. The narrator tells of the journey through the desert, and then Mary and Joseph, with a semi-chorus, sing of their fears on entering the strange city. The Father of the Family bids them welcome, a chorus of Ishmaelites echoing his words, and then music is made in the newcomers' honour by young Ishmaelites. This is a trio for harp and two flutes. A tender trio and chorus, 'Now take thy rest,' brings Part III to an end, and there is a short epilogue for narrator and chorus.

The orchestral concert at the People's Palace on Thursday at 8 o'clock, to be broadcast from 2LO, is devoted

*A Wagner Anniversary* to the music of Wagner; the date is the anniversary of his death in 1883. Although he was already an old man, his health was on the whole good—remarkably good for one who had spent so many years in almost endless conflict, sparing neither his own store of nervous energy nor the feelings of those whom he regarded as enemies. But, stormy and tempestuous as his life had been, it was crowned, in his last years, by a fuller realization of his cherished dreams than he had till then thought possible. He lived to see his own great music-dramas produced in his own Festival Theatre at Bayreuth, with every resource and device which the art and stagecraft of that day knew. The culminating point of his success was a series of sixteen performances of *Parsifal*, the last of his great music-dramas, in



THE GRAND CANAL, VENICE.

In one of the palaces overlooking this world-renowned waterway, Wagner spent some of his last days.

the late summer of 1882, and it was with a sense of full achievement that he went to spend the winter in Venice. He took up his quarters in one of the fine old palaces overlooking the Grand Canal, and though rest was supposed to be the object of his stay, he was doing a good deal of writing, and even appeared as conductor. Obviously no longer fired by his old zeal and vigour, he was yet apparently far from any disquieting weakness, so that his death was almost wholly unexpected, even by those about him. His last wish was faithfully carried out, even as his hopes for music had been, and they took his body to Bayreuth for burial in the vault in the garden of his own villa, where he had asked that he might lie.

Beginning half an hour earlier, the 5GB programme consists mainly of

*The Song of the Earth* Mahler's *Song of the Earth*. Although no one has any doubt that Mahler was one of the greatest of all opera conductors, it is still rather hotly disputed whether or not he was a great composer. His music is only gradually becoming known to Wireless listeners, and, indeed, to any but his own compatriots,

so that it is as yet difficult for us in this country to make up our minds with any certainty. Although he died in his fifty-first year, he found time amid an almost overwhelming press of work, which he carried out with tremendous zeal and enthusiasm, to leave a great volume of music in large forms.

The *Song of the Earth* was composed near the end of his life, after the 8th Symphony, and is regarded by those who know his music best as one of the works on which his fame will most certainly rest. It is a setting of a number of songs from *The Chinese Flute*, by Hans Bethge, set some for tenor and some for alto or baritone voice, with orchestral accompaniment.

The first is called 'The Song of the World's Mourning.' 'Though the wine already winks in the golden beaker,' sings the tenor, 'let us first sing a song.' And the song tells of the darkness and unhappiness of our brief life, turning always to a thought of wine as a refuge from care.

The second song is 'The lonely one in Autumn,' and very tenderly it sets forth a tale of withering flower and leaf, and the sadness of autumn in the lonely singer's heart. The third is a song of youth, telling of a little pavilion which stands on an island in a lake, where friends are sitting talking or making verses.

The fourth song, 'Of Beauty,' for the most part very delicate and slight in texture, sings also of youth.

No. 5 is again a merry song, with a hint of mischief running through it; like the first, it has the wine cup for its theme.

In very different mood is the last song, 'Farewell.' It tells of the setting sun, of the peace and the dreams that come to the earth with twilight, and at last of sleep. But the singer longs for the coming of his friend, whose message is of home and of lasting rest.

Throughout the cycle the songs are given alternately to the tenor and to the alto or baritone voice.

Sir Henry Wood's Concert on Friday evening, which listeners to London are to hear, ranges through music of Mozart, Beethoven, and Brahms, to Bela Bartok, who is himself appearing as pianoforte soloist in his own concerto. Sir Henry begins with one of Beethoven's best-loved Overtures, the one

which he wrote for the play *Coriolanus*, not by Shakespeare, but by the German von Collin. None the less, the music fits the Shakespeare play so aptly that Wagner, in one of the illuminating articles which sprang from his enthusiasm for Beethoven, makes no mention of the German dramatist at all. He thought the Overture an eloquent description of that scene in Shakespeare where *Coriolanus's* wife comes with his mother and his little son to plead with him, and it may very well be that some such picture was in Beethoven's mind as he composed his splendid Overture. As listeners will remember, it is in one continuous movement, without a slow introduction, and is short and concise with two chief themes, one an agitated restless figure appearing near the beginning, and the other a broad, sweeping melody.

(Continued on opposite page.)

## THIS WEEK'S MUSIC.

(Continued from previous page.)

The central piece of the programme is Brahms's big second Symphony, the one which was received, on its appearance, with something rather like disappointment because its brightness and good humour seemed to the Brahms admirers of that day too lighthearted to be worthy of the composer of so much dignified, and even solemn, music. That, of course, has long ago been recognized as nonsense, and the Symphony is now counted as among the world's greatest treasures of music.

There are the usual four movements, the first with two big main themes, both joyous in character, and with at least three less important melodies which are used in the most interesting way along with them. The slow movement begins with two themes at once, both played by the lower-toned instruments, with a middle section in the minor mode. The third movement is like a Scherzo with two Trios, and one very interesting feature of it is the way in which the first Trio is made of the same notes as the opening, in an entirely new rhythmic form. In the last movement the exultant happiness which has been heard almost all the way through rises to a still more emphatic note, and the movement is full of splendid and strenuous energy.

After the Brahms Symphony Bela Bartok is himself to play the solo part in his concerto for pianoforte and orchestra, which made its first appearance at the Frankfurt International Festival of modern music in 1927. The rest of Europe knows him better than we can so far claim to do; there he is one of the dominating personalities of our time, and though he has played his own music to wireless listeners before, a visit from him, and specially one in which he takes

part in his own music, is an event of unusual interest.

This Concerto is remarkable for the lavish use which it makes of the percussion instruments, drums, cymbals, tom-tom, and so forth, for the playing of which the composer gives the most precise instructions, making it clear that he knows exactly what effect he wishes the players to produce. Apart from that, the concerto makes no extravagant demands on the orchestra, nor on the soloist; except for the unusual rhythmic and tonal idiom in which the music is conceived, the pianoforte part presents no terrifying difficulties to the performer. To the listener, too, even to the listener of more old-fashioned tastes, there is much in the bold and vigorous rhythm of the concerto that will appeal as refreshingly tonic.

The first movement begins with an introduction, moderately brisk, which passes through more than one change of speed before arriving at an Allegro molto, after which it returns to the opening measure.

The second movement is an Andante, in which the pianoforte is accompanied very largely by the percussion instruments at first, woodwinds and horns entering with independent melodies later.

The third movement is even more rhythmically vigorous than the first, and the sturdy verve with which it opens sets a pace which slackens only for one brief episode in the middle and a shorter one just before the end.

Lastly, on Saturday evening 5GB listeners have an opportunity of hearing viola

*Viola Music* music, when two Sonatas will be played by Bernard Shore and Angus Morrison, one by Hindemith and one by Brahms.

Although Paul Hindemith is only thirty-four,

he is counted already as one of the outstanding figures in the German music of today. He displayed remarkable gifts at an early age, and as a boy taught himself the violin so successfully that he played in all manner of orchestras—picture houses, operetta theatres, and so forth—before studying in earnest. He did that later to such good purpose that at the age of twenty he was leader of the orchestra in the Frankfurt Opera House. He began to compose, too, at a very early age, and his first pieces were mainly written for performance in the family circle or at gatherings of friends. He had composed a great volume of music before any opportunity came to him of hearing it publicly performed.

Like Bela Bartok, who plays his own pianoforte concerto in this week's Symphony Concert, he has before now introduced himself to wireless listeners as an exponent of his own music; so recently as last November he played a concerto for his own instrument, the viola, at a B.B.C. Symphony Concert. Like that work, this Sonata was no doubt composed for himself to play, and is certainly laid out with a full understanding of what the viola can do. But the pianoforte part is also brilliant and elaborate, and contributes all its fair share to the interest of the work. Hindemith lays it down that the Sonata is to be played without breaks between the movements, and especially that the second and third are to be so smoothly joined that the hearer has the impression, not of a finale, but of a continuation of the variations of the second movement. The other Sonata is one of two which Brahms wrote for clarinet, or viola, and pianoforte. Contemplative or impassioned by turns, these works were really inspired by the playing of Mühlfeld, who, as first clarinetist of the Meiningen Orchestra, so impressed the composer.

D. M. C.

# ■IT IS AT HAND

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**5GB Calling!****MUSIC BY BRITISH COMPOSERS.**

Interesting Sunday Concert at Birmingham—A Service from Coventry Cathedral—The Songs of Fraser Simson—Composer to Accompany Recital of His Own Works—High Spots in Vaudeville.

**Two First Performances.**

THE Birmingham Studio Symphony Orchestra's concert on Saturday evening, February 22, is to be devoted to music by British composers. In every case, too, the composer is still alive. Sir Edward German's Prelude to *Romeo and Juliet* opens the programme, and *Three Bavarian Dances*, by Sir Edward Elgar, closes it. In the middle come a Violin Concerto by Stanley Wilson, a tone poem by William Fenney, and two pieces by Frederick Bye. This will be the first performance of Mr. Wilson's Concerto—which is his *Opus 50*, and it will be conducted by the composer. The same announcement applies to Mr. Bye's works, *Procession* and *Merlin—a Tone Poem*, which he likewise will conduct. Mr. Fenney, whose contribution to the programme is entitled *In Shadow*, is a Birmingham musician who is associated with the Midland Institute.

**From Coventry Cathedral.**

FROM the tallest of the famous Three Spires of Coventry will be carried over the ether the sound of carillon music on Sunday evening, February 16, preceding a service from the spacious church of Saint Michael below. It would be difficult to decide which view of Coventry Cathedral the stranger finds more impressive—the great tower of russet stone rising majestically until it tapers to a graceful peak under the gilded breast of an unusually plump weathercock, or the interior as it appears to the visitor entering at the west end. The rows of well-matched, wide-spanned arches on either side, and the Guild chapels seen in the side aisles beyond them, together with the unhampered expanse of the nave and choir, give a quite uncommon impression of an entirely congruous whole, which is very satisfying to the eye. The service from the Cathedral on the occasion referred to will be conducted by the Sub-Dean, the Rev. Canon C. E. Morton. The music will be under the direction of the Organist and Master of the Choristers, Dr. Harold Rhodes, whose week-day recitals on the Cathedral organ are a well-known and appreciated feature of 5GB programmes.

**'Versatile Talent.'**

THE Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, is giving a concert on Monday evening, February 17. Constance Willis, one of the stars of the now unfortunately disbanded British National Opera Company, is the contralto soloist on this occasion. It so happens that the pianist at this concert, Cora Astle, also possesses dramatic talent and experience and has produced, as well as taken part in, a number of plays for amateur dramatic societies.

**A Birmingham Band Concert.**

THE programme for Sunday afternoon, February 16, contains a Band Concert by the Birmingham Military Band, with baritone songs by John Buckley. This artist's voice, which is already well-known to listeners, was described by one critic as 'Pleasant to hear and to think about afterwards.' It recalled to him, he said, words of a medieval writer, who said of a good singer 'I still seem to hear him as I move.'

**'Love Was Once a Little Boy.'**

MAVIS BENNETT, the popular soprano, a string quartet, and the full Midland String Orchestra, contribute to a programme which Joseph Lewis will conduct from the Birmingham Studio on Wednesday evening, February 19. One of Mavis Bennett's groups of songs—in which she will be accompanied by the String Quartet—consists of that fascinating Old English song *Love was once a Little Boy*, which was a great favourite with our grandparents; *A Queer Story*, set to an Irish tune, and, lastly, *Comin' thro' the Rye*, representing Scottish minstrelsy.



Claude Harris

MR. H. FRASER SIMSON,

a programme of whose music, with the composer at the piano, will be broadcast from 5GB on Thursday, February 20.

**'Christopher Robin's' Composer.**

IT may be safely said that the fame of H. Fraser Simson as a composer is now as intimately bound up in the public mind with his musical settings of A. A. Milne's 'Christopher Robin' verses, as with the musical comedies, such as *The Maid of the Mountains* and *The Southern Maid*, with which he had previously scored popular successes. It is fitting, therefore, that 'A Programme of Fraser Simson's Songs,' which is promised from Birmingham on the evening of Thursday, February 20, should include examples of the 'Christopher Robin' side of the composer's genius. What is still more interesting is that this part of the programme consists of a new cycle, which has never yet been broadcast. It is entitled *The Hums of Pooh*, and all who are familiar with Mr. Milne's books will find no difficulty in placing the words of these songs. Other phases of Mr. Simson's work are also represented in this recital, at which the singer will be Dale Smith. The composer himself will play the accompaniments.

**A Vaudeville Constellation.**

IN the course of an hour and a quarter of Vaudeville entertainment from Birmingham on Tuesday evening, February 18, listeners will hear a varied assortment of really popular artists. The name of Wish Wynne on the programme, for example, is an assurance that there will be character sketches of the highest artistic merit. David Jenkins and Susette Tarri have already established themselves in the public favour with their 'Light Songs and Harmony,' and as for Sandy Rowan—in view of the immense popularity with Sassenach audiences of a really good Scots comedian, it is surprising that the English should for so long have handed down the grotesquely false belief that Caledonians were devoid of a sense of humour. Patricia Rossborough, who contributes syncopated pianoforte duets with Norman Hackforth, gained, in her student days, several scholarships at the Midland School of Music in Birmingham. Alfred Kirby appears with his banjo, Emil Clare will entertain, and the list of performers is completed with Philip Brown's well-known dance band, 'The Revellers.'

**Hints About Snapshots.**

ANY holiday spent by the seaside or in the country affords, even to the least observant, ample evidence of the wide popularity of amateur photography among persons of school age. Box cameras, folding cameras, large and small, record picnic parties, yacht races or mountain climbs. Equally certain it is that the proportion of casualties among the results is extremely heavy, not only through errors or accidents in the taking of the pictures, but in the subsequent processes and in storage. Hints from an expert, therefore, will be of great practical value to the many young photographers who are already preparing for the 1930 season's 'shoots.' One talk on this useful subject occurs in the Children's Hour on Wednesday, February 19, when Mr. Hugo Van Wadenoyen deals with 'Snapshots—Mounting, Framing and Storing them.' Last summer the same speaker gave a number of talks drawing attention to various easily made mistakes and showing how to avoid them, and it is hoped that his expert advice will be again at the disposal of camera-owners this year.

**Notes In Brief.**

AT a Ballad Concert from Birmingham beginning at noon on Thursday, February 20, the artists are Winifred Chinn (soprano), Jo Tucker (contralto), Albert Townsend (baritone) and Iris Burton (pianoforte).

A lunch hour concert is to be given by the Birmingham Studio Orchestra on Friday, February 21, also beginning at 12 o'clock. Miranda Sugden (soprano) is the soloist.

Early in the evening of the same day there is a Light Orchestral Concert, with Joseph Lewis conducting. Nat Goulding (tenor) is singing in this programme, and Georges Pitsch is playing the violoncello.

The 'Duds' Concert Party from Liverpool, who, in spite of their chosen title, have proved one of the really favourite turns with listeners, will again ripple the ether with their mirth and melody on the evening of Friday, February 21.

'MERCIAN.'



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# "FEAR IS DEAD—KILLED BY PELMANISM"

## How a Clergyman Recovered His Lost Nerve

**T**HOUSANDS of men and women are held back in life because they are afraid. They have lost confidence in themselves. They are afraid of something, they don't exactly know what. Sometimes they are afraid of the Future. Sometimes they fear the effect of being thrown up against some stronger and more vital personality than themselves. Sometimes they are afraid of the consequences of Action even if it is only the action of opening

the door of their employer's room or of ringing someone up on the telephone. Sometimes they are troubled by fits of Depression (that curse of modern times) and by strange, irrational fears and morbid thoughts which haunt them, interfere with their work and make their lives miserable. But there is no reason why they should go on being in this state. These fears can be killed by Pelmanism, as the following letter from a Clergyman shows:

"Three years ago I completed a course of Pelmanism.

"I began in a horrible neurasthenic state of 18 years' standing, with an impaired Will, an impaired Memory, utter lack of Self-Confidence, and full of Fears.

"After a few weeks of the Course I was told (by someone ignorant of my taking it) that I looked brighter and more alert. Certainly the benefits grew and still show themselves. I finished the Course with a clear and calmer mind: a restored Memory of good capacity; a stronger Will and such Confidence that I have undertaken, and do undertake, duties and responsibilities such as would have been quite impossible a few years ago.

"The latest evidence of the benefits received is that I crossed to Belgium this year by the Dover-Ostend route. This may appear to be a trifle, but when I consider that the idea of being on a ship has, for 21 years, been the cause of innumerable nightmares, I look on the voyage as the greatest victory of my life. This fear is dead—killed by Pelmanism.

"I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the courtesy I received at the hands of the staff."  
(B 30,205.)

**P**ELMANISM banishes such irrational but harmful "fears" as these as though they had never been. It makes you sure of yourself and of your own scientifically-trained and consciously-directed powers. It gives you that sane, sensible Self-Confidence which wins the confidence of others, and enables you to make your presence felt in the world and to get ahead when, without it, you would have fallen behind. And it gives you much more than that. It trains your mind and increases your Efficiency. It trains your senses and enables you to cultivate an appreciation of the finer things of life. It drives away Depression and Morbid Thoughts and develops Self-Reliance, Self-Restraint and Mental Poise and Balance. Not only does it help you to increase your Earning Power, but it gives you a sane, sensible, cheerful outlook on life.

A TEACHER writes: "I have more Self-Confidence and am not so subject to fits of Depression."  
(D 32,263.)

A BUSINESS MAN writes: "I have no fears now; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago."  
(G 31,329.)

A CLERK writes: "I am very happy to tell you that I have benefited greatly since commencing this Course, especially since my greatest weaknesses are Shyness and Lack of Self-Confidence. My nervousness has practically gone, and I feel a different person."  
(S 30,745.)

A CIVIL SERVANT writes: "I began the Course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining Confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."  
(J 33,099.)

A SHOP ASSISTANT writes: "The chief benefits I have derived from the Course are: Increased Self-Confidence, greater interest, wider outlook, keener mental grasp, more tenacious memory, ability to do more and better work with greater speed and less fatigue, and the formulating of an ambition. I am now living a life of purpose and true achievement."  
(P 32,187.)

A UNIVERSITY STUDENT writes: "Depression from which I used to suffer when there was no apparent reason, has gone."  
(R 34,334.)

A NURSE writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on awakening, before I am half-way through the exercises I feel quite cheerful and ready for anything."  
(A 32,142.)

A CHIEF CLERK writes: "Have lost my fears, which were nothing more than a bad habit. I can now concentrate my thoughts and arrive at decisions quickly. I have derived great benefits from the Course and shall recommend it to my friends—to my mind it is perfect."  
(C 32,670.)

Another interesting letter is from a member of a well-known County Family, who writes:

"I feel I can take on increased responsibility with greater confidence since embarking on this Course. I am now commanding a Territorial Brigade in place of a Battalion. My interests have increased in other ways. I notice more than I did, and my knowledge of detail is more accurate."  
(E 32,055.)

Pelmanism has also been found to be of great assistance to those who are working up for examinations: A Medical Practitioner, for instance, writes as follows:

"You will no doubt be interested to learn that I passed my Final Examination in Medicine in September of last year. I attribute a very large part of my success to the extremely helpful and practical 'Little Grey Books.'  
(C 31,022.)

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| Nervousness   | Unnecessary Fears         |
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which interfere with the effective working-power of the mind, and in their place it develops such valuable qualities as:

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| —Optimism         | —Observation                            |
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10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

2.0-2.50.

There will be an alternative programme test transmission today commencing at 2 p.m. and lasting until approximately 2.50. The National Programme transmitter working on 261.3 metres and Daventry 5XX will broadcast a programme of gramophone records. At the same time the regional transmitter on 356 metres will radiate a transmission consisting of speech and piano music.

### 3.0 CHURCH CANTATA (No. 106) BACH

'GOTTES ZEIT IST DIE ALLERBESTE ZEIT'  
( 'GOD'S TIME IS THE BEST' )

Relayed from THE GUILDHALL SCHOOL OF MUSIC

*Singers*

MARY HAMLIN (Soprano)  
DORIS OWENS (Contralto)  
TOM PURVIS (Tenor)  
KEITH FALKNER (Bass)  
THE WIRELESS CHORUS

*Players*

ARTHUR CLEGGHORN } (Flutes)  
CHARLES STAINER }  
EDWARD ROBINSON (Violoncello)  
VICTOR WATSON (Bass)  
LESLIE WOODGATE (Organ)

Conducted by STANFORD ROBINSON

I.—Chorus:

God's own time is ever best of all. In Him live we, move and have our being as long as He wills. And in Him we die at His good time, when He wills.

II.—Tenor:

O Lord, incline us to consider that our days are number'd. Make us apply our hearts unto wisdom.

III.—Bass:

'Set in order thine house, for thou shalt die, and not remain among the living.

IV.—Chorus:

It is the old decree, Man, thou art mortal. Yea, come, Lord Jesus, come.

V.—Alto:

Into Thy hands my spirit I commend, for Thou hast redeemed me, O Lord, Thou God of truth.

VI.—Bass-Alto:

Thou shalt be with me today in Paradise. In joy and peace I pass away, when'er God willeth. The fears that vex my anxious soul, His love stilleth. Trusting in His promise sure, In death I sleep calm and secure.

VII.—Chorus:

All glory, praise, and majesty, To Father, Son, and Spirit be, The holy, blessed, Trinity, whose power to us gives victory. Through Jesus Christ, Amen.

The text is reprinted from the Novello Edition by courtesy of Messrs. Novello & Co., Ltd.

The Cantata for next Sunday is:—

February 16. No. 19.—Er erhob sich ein Streit (A Tumult arose).

### 3.45 BIBLE READING

PAUL'S LETTERS—IX  
1 Corinthians, Ch. I and 2

### 4.0 FOR THE CHILDREN

THE start of a new series in which a layman will talk with two children.

### 4.30 The Wireless Military Band

Conducted by B. WALTON O'DONNELL

WINIFRED DAVIS (Mezzo-Soprano)  
ERIC MARSHALL (Baritone)

Irish Rhapsody, No. 1 ..... Stanford

WINIFRED DAVIS

Les Fées (The Fairies) ..... Saint-Saëns  
Sérénade du Vagabond ..... Bruneau  
Souvenir ..... Franck

BAND

Pictures from an Exhibition  
Mussorgsky, arr. R. J. F. Howgill

Gnomus; The Old Castle; Ballet of the Chickens emerging from their Shells; Tulleries—Children Quarrelling at Play; The Witches' Hut (Baba Yaga); The Great Gate of Kiev

ERIC MARSHALL

Even bravest Heart ..... Gounod  
Ultima Canzone (The Last Song) ..... Tosci

WINIFRED DAVIS

Pauline's Romance ('Pique Dame') (Queen of Spades) ..... Tchaikovsky  
Falling Blossom ..... Yvonne Sawyer  
A Visit from the Moon ..... }  
If ever I marry at all ..... } Dunhill

BAND

Overture, 'La Neige' ('The Snow') ..... Auber

### 5.32 ERIC MARSHALL

Maire, my Girl ..... Aitken  
To Anthea ..... Halton

### 5.38 BAND

Bourrée and Gigue ('Much Ado about Nothing')  
German

### 5.45-6.15 Paul Hermann A VIOLONCELLO RECITAL

Sonata (C Major), 'La Sampogna' Giuseppe Dall' Abaco  
Twelve Variations, Op. 66, on 'A Maid or Wife I fain would win' ('The Magic Flute'—Mozart) ..... Beethoven

### 7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

SERVICE

Hymn, 'As with gladness men of old' (Ancient and Modern, 79)

Confession and Thanksgivings

Psalm 146 Lesson

Nunc Dimittis Prayers

Hymn, 'Our Blest Redeemer, ere He breathed' (Ancient and Modern, 207)

Address by the Rev. PAT McCORMICK

Hymn, 'Saviour, again to Thy dear Name we raise' (Ancient and Modern, 31)

Blessing

8.45-8.50 (Daventry only)

ORGAN VOLUNTARY from ST. MARTIN-IN-THE-FIELDS

8.45

(London only)

### The Week's Good Cause

Appeal on behalf of the CENTRAL COUNCIL FOR DISTRICT NURSING IN LONDON by

Miss Sybil Thorndike

8.50

'The News'

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

9.5

A Concert relayed from

### The White Rock Pavilion, Hastings

HASTINGS MUNICIPAL ORCHESTRA

Conducted by BASIL CAMERON

ORCHESTRA

Overture, 'Di Ballo' ... Sullivan  
Minuet ('Berenice') ... Handel

ARTHUR COX (Tenor)

Aria, 'On with the Motley' (Pagliacci) ..... Leoncavallo

ORCHESTRA

'Eine Kleine Nacht Musik' (A little Serenade) ..... Mozart  
Suite No. 1, 'Peer Gynt' ... Grieg  
Fantasy, 'The Nursery' ... Carse

ARTHUR COX

'Wanton Gales' ..... Kearton

ORCHESTRA

Träumerei (Reverie) ... Schumann  
Norwegian Rhapsody ... Svendsen

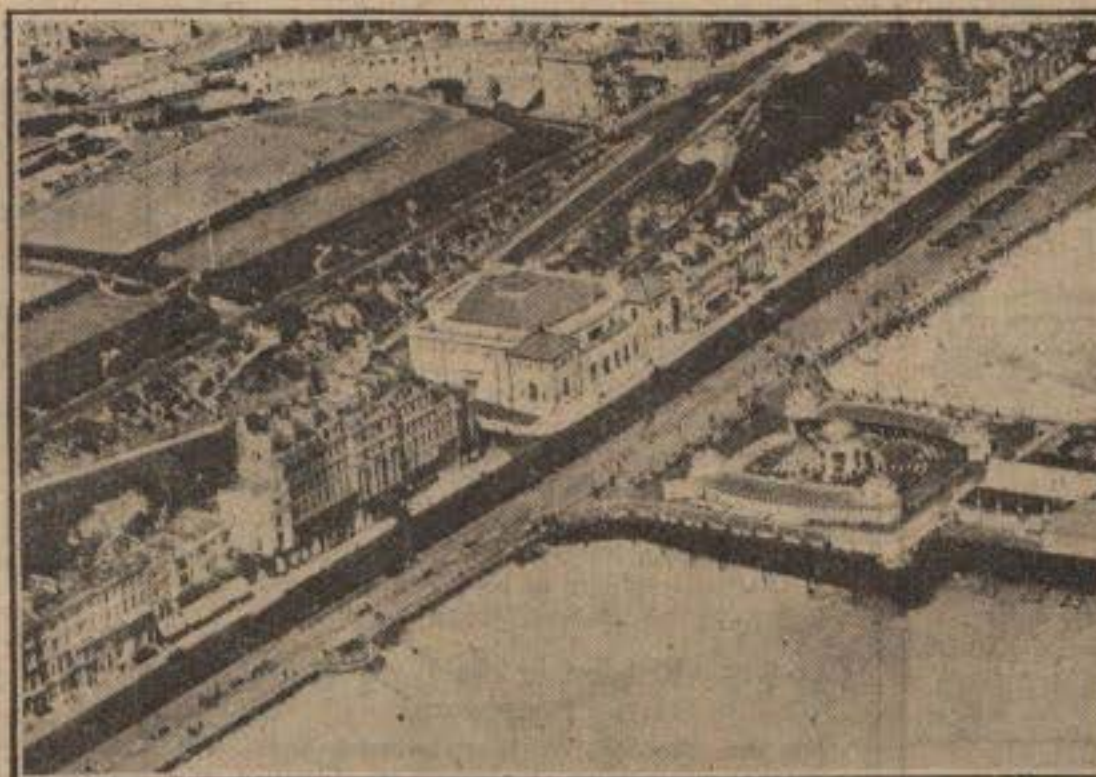
### 10.30 Epilogue

10.40-11.0 (Daventry only)

The Silent Fellowship

S.B. from Cardiff

(For details of this week's Epilogue, see page 345.)



Daily Mirror Photo

### THE WHITE ROCK PAVILION, HASTINGS.

The white building in the centre of this air view is the famous seaside concert hall, from which a concert will be relayed tonight.



### BEST RECORDS OF THIS WEEK'S MUSIC

#### Orchestral and Band.

**Monday:** FINGAL'S CAVE—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9843-9844-4s. 6d. each). *Lon. & Dav.*  
 L'ARLESNIENNE—Suite (Orchestra Symphonique de Paris) (Nos. 4998-4992-5s. each). *Lon. & Dav.*  
**Tuesday:** MORNING, NOON AND NIGHT—Overture (National Military Band) (No. 9013-4s. 6d.). *Lon. & Dav.*  
 GONDOLIERS—Selection (Court Symphony Orchestra) (No. 979-4s. 6d.). *Lon. & Dav.*  
 FAUST—Ballet Music (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1794-L1795-6s. 6d. each). *Lon. & Dav.*  
**Wednesday:** STUDENT PRINCE—Selection (Theatre Orchestra) (No. 9084-4s. 6d.). *Lon. & Dav.*  
 LA PALOMA (Paul Whiteman's Orchestra) (No. 9459-4s. 6d.). *Lon. & Dav.*  
 GIOCONDA—Dance of the Hours (Court Symphony Orchestra) (No. 9298-4s. 6d.). *Lon. & Dav.*  
 CASSE-NOISSETTE SUITE—Danse de la Fecdragee (Oscar Fried and Royal Philharmonic Orchestra) (No. L2318-6s. 6d.). *Lon. & Dav.*  
 "FROM NEW WORLD" SYMPHONY—Largo (Sir Hamilton Harty and Hallé Orchestra) (Nos. 9771-9772-4s. 6d. each). *Lon. & Dav.*  
**Thursday:** LOHENGRIN—Prelude Act 1 (Menzelberg and Concertgebouw Orchestra) (No. L1948-6s. 6d.). *Lon. & Dav.*  
 LOHENGRIN—Prelude Act 3 (Bruno Walter and Royal Philharmonic Orchestra) (No. L1962-6s. 6d.). *Lon. & Dav.*  
 RIDE OF THE VALKYRIE (Bayreuth Festival Orchestra) (No. L2017-6s. 6d.). *Lon. & Dav.*  
 SIEGFRIED—Fire Music (Bayreuth Festival Orchestra) (No. L2015-6s. 6d.). *Lon. & Dav.*  
 MAGIC FLUTE—Overture (Sir Thomas Beecham and London Symphony Orchestra) (No. L1001-6s. 6d.). *Lon. & Dav.*  
**Friday:** CORIOLAN—Overture (Menzelberg and Concertgebouw Orchestra) (No. L1948-6s. 6d.). *Lon. & Dav.*  
 BRAHMS SYMPHONY No. 2 (Walter Damrosch and New York Symphony Orchestra) (Nos. L2151-L2155-6s. 6d. each). *Lon. & Dav.*  
 TANNHAUSER—Overture (Menzelberg and Concertgebouw Orchestra) (Nos. L1770-L1771-6s. 6d. each). *Lon. & Dav.*  
 POET AND PEASANT—Overture (Percy Pitt and Symphony Orchestra) (No. 9760-4s. 6d.). *Lon. & Dav.*  
**Saturday:** COLERIDGE-TAYLOR'S PETITE SUITE (John Ansell and New Queen's Hall Light Orchestra) (Nos. 9340-9341-4s. 6d. each). *Lon. & Dav.*  
 ZAMPA—Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9582-4s. 6d.). *Lon. & Dav.*  
 SANCTUARY OF THE HEART (Ketelbey's Concert Orchestra) (No. 9405-4s. 6d.). *Lon. & Dav.*  
 AUX ETOLLES (Paris Conservatoire Orchestra) (No. 9907-4s. 6d.). *Lon. & Dav.*

#### Instrumental.

**Monday:** JOHN IRELAND SONATA (Ireland and Sals) (Nos. L2314-L2317-6s. 6d. each). *Lon. & Dav.*  
 ESTRELLITA (Albert Sammons—Violin) (No. 5682-3s.). *Lon. & Dav.*  
**Tuesday:** SUITE GOTHIQUE (P. W. Soltan—Organ) (Nos. 5100-5101-3s. each). *Lon. & Dav.*  
**Wednesday:** HAYDN'S TRIO IN G (Cherubinsky Trio) (No. 5739-5s.). *Lon. & Dav.*  
 PRELUDIUM (J. H. Squire Celeste Octet) (No. 8096-4s. 6d.). *Lon. & Dav.*  
 BEETHOVEN'S MINUET (Joseph Szigeti—Violin) (No. D1827-4s. 6d.). *Lon. & Dav.*  
**Thursday:** TOREADOR ET ANDALOUSE (J. H. Squire Celeste Octet) (No. 5218-3s.). *Lon. & Dav.*  
 LIEBESFREUD (Antoni Sala—Cello) (No. 3876-6s.). *Lon. & Dav.*  
 ANDANTINO (Patman—Organ) (No. 9135-4s. 6d.). *Lon. & Dav.*  
 LONDONDERRY AIR (Felix Salmond—Cello) (No. L1958-6s. 6d.). *Lon. & Dav.*  
 DELIUS' SONATA No. 2 (Lionel Tertis and George Reeves) (Nos. L2342-L2343-6s. 6d. each). *Lon. & Dav.*  
**Friday:** CHERRY RIFE (Lionel Tertis—Violin) (No. D1869-4s. 6d.). *Lon. & Dav.*  
 SLAVONIC DANCE IN E MINOR (Joseph Szigeti—Violin) (No. L1983-6s. 6d.). *Lon. & Dav.*  
**Saturday:** SUITE GOTHIQUE (See Particulars above). *Lon. & Dav.*

#### Vocal.

**Sunday:** MAIRE, MY GIRL (The Macraes) (No. 5616-3s.). *Lon. & Dav.*  
 O MISTRESS MINE (John Costes—Tenor) (No. 4985-3s.). *Lon. & Dav.*  
 IT WAS A LOVER AND HIS LASS (John Costes—Tenor) (No. 4985-3s.). *Lon. & Dav.*  
**Wednesday:** DRINK TO ME ONLY (Elsie Allin—Soprano) (No. 5579-3s.). *Lon. & Dav.*  
 MEISTERSINGER—Prize Song (Francis Russell—Tenor) (No. 9934-4s. 6d.). *Lon. & Dav.*  
**Thursday:** INVICTUS (Norman Allin—Bass) (No. 2669-3s.). *Lon. & Dav.*  
 SONG OF THANKSGIVING (Doris Vane—Soprano) (No. 9828-4s. 6d.). *Lon. & Dav.*  
**Friday:** ICH GROLLE NIHT (Sir George Henschel—Baritone) (No. D1658-4s. 6d.). *Lon. & Dav.*  
 IL SERAGLIO—When a Maiden (Norman Allin—Bass) (No. 9803-4s. 6d.). *Lon. & Dav.*  
**Saturday:** IN AN OLD-FASHIONED TOWN (Elsie Allin—Soprano) (No. 2899-3s.). *Lon. & Dav.*  
 AFRICANA—O Paradiso (Heddie Nash—Tenor) (No. 9104-4s. 6d.). *Lon. & Dav.*

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## SUNDAY, FEBRUARY 9

### 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.30  
THE MIDLAND  
STRING  
ORCHESTRA

### 3.0-4.0 FISHERMEN'S SERVICE

Relayed from Priory Church, Bridlington

Hymn, 'O God, our help in ages past'  
 Sentence and shortened Exhortation  
 General Confession  
 Absolution  
 The Lord's Prayer  
 Hymn, 'Brightly beams our Father's Mercy'  
 Lesson, Acts xxvii, 14 to end. Read by the Rev. Canon TORHAM, Rector of Bridlington  
 Hymn, 'Light in the darkness, sailor, day is at hand'  
 Sermon by the Right Rev. Bishop HEYWOOD  
 Hymn, 'Eternal Father, strong to save'  
 (Offertory for the Fishermen's Widows' and Orphans' Fund)  
 Benediction  
 'GOD SAVE THE KING'

### 4.30 A String Orchestral Concert

(From Birmingham)

THE MIDLAND  
STRING ORCHESTRA

Conducted by JOSEPH LEWIS

DALE SMITH

(Baritone)

ORCHESTRA

Idyl, Op. 20

James Lyon

Allegretto scherzando; Larghetto

ma non troppo;

Adagio molto maestoso; Allegro giocoso

DALE SMITH and Orchestra

Let the dreadful Engines; On the Brow of Richmond Hill; I attempt from Love's Sickness to fly

Purcell,

arr. Fred Adlington

### 5.0 FRANK CANTELL

(Violin) and Orchestra

Salve Regina... Bantock

(A setting of an old Melody which Mr. Granville Bantock heard in the Trappist Abbey of our Lady of the Lake of Two Mountains, Oka, Canada)

English Dance Suite... Leslie Woodgate

Pastorale Dance; Country Dance; Hornpipe

DALE SMITH and Orchestra

Lament for the Death of King Richard I

Troubadour Song—1198

My Lytell Pretty One... 15th Century

O Mistress Mine... Byrd—1599

There was a Maid went to the Mill... Anon.—1731

To Electra... 16th Century

It was a Lover and his Lass... Morley—1599

(All arranged by Fred Adlington)

### 5.35 ORCHESTRA

Three English Folk Tunes... Fred Adlington

Three Merry Men of Kent; The Keys of Canterbury; A Clown's Dance

### 5.45-6.15 Religion in the Light of Psychology

By the Rev. E. S. WATERHOUSE, D.D.—VI.

Reasoning, Feeling, and Acting: Intellect and Heart in Religion

### 7.55 ST. MARTIN-IN-THE-FIELDS

(For details of Service see London Programme)

### 8.45 The Week's Good Cause

(From Birmingham)

An Appeal on behalf of THE DUDLEY AND DISTRICT HOSPITAL SUNDAY FUND by Mr. D. TANFIELD

Contributions should be forwarded to Mr. D. Tanfield, Chaddesley House, 196, Wolverhampton Street, Dudley.

### 8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 'THE CHILDHOOD OF CHRIST'

A Sacred Trilogy

Text and Music by Berlioz

English version by PAUL ENGLAND

Part I—The Dream of Herod

(Dedicated to the composer's nieces, Josephine and Nanci Suat)

Part II—The Flight into Egypt

(Dedicated to John Ella, Director of the Musical Union, London)

Part III—The Arrival at Sais

(Dedicated to The Academy of Singing, and the Society of the Singers of St. Paul, Leipzig)

Persons represented

Mary... Soprano

Joseph... Baritone

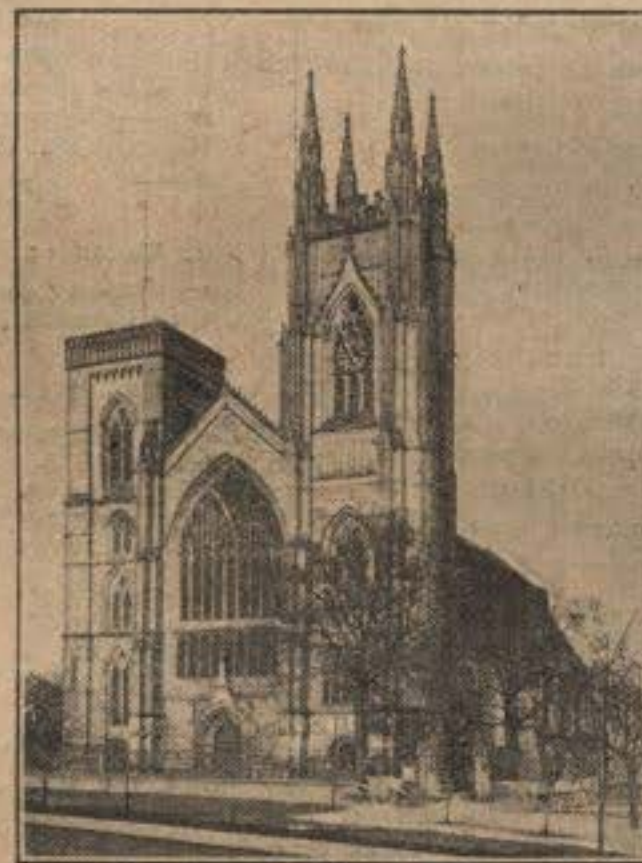
Herod... Bass

Polydorus... Bass

A Centurion... Tenor

The Father of the Family... Bass

The Narrator... Tenor



A FISHERMEN'S SERVICE

will be relayed from the Priory Church, Bridlington (a picture of which appears above), today at 3.0.

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS

and AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

KATE WINTER (Soprano)

ERIC GREENE (Tenor)

ROBERT MAITLAND (Baritone)

JOSEPH FARRINGTON (Bass)

### 10.30 Epilogue

(From Birmingham)

'COMFORT'

Hymn (Ancient and Modern, 345)

Scripture Reading: St. Luke xii, 22-34

Hymn (Ancient and Modern, 573)

Benediction

Outstanding music in this week's programmes is reviewed in pages 322 and 323



Sunday's Programmes continued (February 9)

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

3.0-6.15 S.B. from London

7.55 S.B. from London

**8.45 The Week's Good Cause**

An Appeal on behalf of the **ABERTILLY AND DISTRICT HOSPITAL** by Mr. G. R. THOMPSON, Governor of the Hospital. Donations should be sent to the Hospital, Christchurch, Aberbeeg, Mon.

8.50 S.B. from London

9.0 West Regional News.

**9.5 A Concert**

Relayed from **THE PARK HALL, CARDIFF NATIONAL ORCHESTRA OF WALES**

(Cerddoria Genedlaethol Cymru)

(Leader, **LOUIS LEVITUS**)

Conducted by **WARWICK BRAITHWAITE**

Suite, 'The Three Cornered Hat' ..... *de Falla*

**NORMAN ALLIN (Bass)**

The Cardinal's Song, 'Though Faithless Men' (The Jewess) *Habvy*

**THE ORCHESTRA**

Dream Pantomime ('Hänsel and Gretel') ..... *Humperdinck*

**RONALD HARDING (Violoncello) and Orchestra**

Koi Nidrei ..... *Maz Bruch*

**THE ORCHESTRA**

Hungarian Rhapsody, No. 2, in D ..... *List*

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.0-6.15 S.B. from London

7.55-8.45 S.B. from London

8.50 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

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

3.0-6.15 S.B. from London

7.55 S.B. from London

**8.45 The Week's Good Cause**

An Appeal on behalf of **THE ORPHANAGE OF THE SISTERS OF BETHANY, BOURNEMOUTH**, by the Rev. A. W. CRADOCK (Chaplain)

8.50 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 Epilogue

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

3.0-6.15 S.B. from London

7.55-8.45 S.B. from London

8.50 S.B. from London (9.0 Local News)

10.30 Epilogue

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

3.0 S.B. from London



**NORMAN ALLIN** (left) and **RONALD HARDING** (right) take part in the concert from Cardiff tonight at 9.5.

**4.30-6.15 A Symphony Concert**

**THE NORTHERN WIRELESS ORCHESTRA**

Conducted by **T. H. MORRISON**

**GLADYS SWEENEY (Soprano)**

7.55 S.B. from London

**8.45 The Week's Good Cause**

8.50 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

**Other Stations.**

**5SC GLASGOW.** (396.9 m.) 752 kc/s.

3.0:—S.B. from Aberdeen. 4.0-6.15:—S.B. from London. 7.55:—S.B. from London. 8.45:—The Week's Good Cause. 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

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

3.0:—Annual Gaelic Service. Relayed from King's College Chapel, Aberdeen. 4.0-6.15:—S.B. from London. 7.55:—S.B. from London. 8.45:—S.B. from Glasgow. 8.50:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

**2BE BELFAST.** 1,236 kc/s. (242.5 m.)

3.0-6.15:—S.B. from London. 7.55-8.45:—S.B. from London. 8.50:—S.B. from London (9.0 Regional News). 10.30:—Epilogue.

**Free Lessons for New Writers**

**Interesting Offer to Readers of the "Radio Times."**

Readers of the **RADIO TIMES** who have literary ambitions are advised to write to the **Regent Institute** for a specimen lesson of the fascinating and practical **Course in Journalism and Short Story Writing** conducted by that well-known correspondence school. Applications should be addressed to **The Regent Institute (Dept. 258J), Regent House, Palace Gate, London, W.3.** The great demand for literary work at the present day is indicated by a professional author and journalist in the following interesting article on *The New Writer's Chance.*

In these days it does not seem possible that there is easy and highly remunerative work to be had for the asking. Yet in all seriousness I say it is so. There are editors in London who find it very difficult to get the right stuff to print.

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Regent House, Palace Gate, London, W.3.

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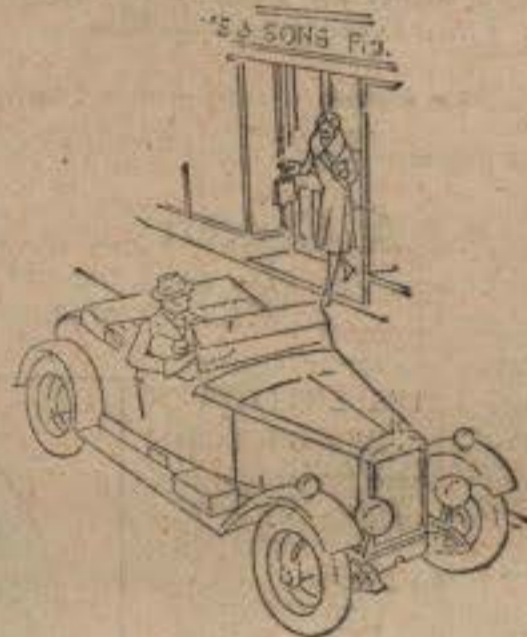
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*fried*  
**Fish**

7.45  
FOR THE  
OLD  
FOLKS

MONDAY, FEBRUARY 10  
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842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.20  
MORE 'POINTS  
OF  
VIEW'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE FUTURE OF DOMESTIC SERVICE'—VI.  
'HOW THE PARENT SEES IT'

11.0 (Daventry only) Gramophone Records

11.-11.30 (London only)  
Experimental Television Transmission by the Baird Process

12.0 ORGAN RECITAL  
by EDGAR T. COOK  
Relayed from Southwark Cathedral  
Phyllis M. Brooks (Soprano)

1.15 An Orchestral Concert  
[Relayed from  
THE NATIONAL MUSEUM OF WALES  
National Orchestra of Wales  
(S.B. from Cardiff)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Symphonic Poem, 'Francesca da Rimini'  
Tchaikovsky  
Suite, 'The Language of Flowers'....Coven

2.0 FOR THE SCHOOLS  
Mlle. CAMILLE VIERE and Monsieur E. M. STÉPHAN: 'French Dialogue—II, Une Promenade à Paris'

2.15 Señor ANDRÉS LEÓN: Spanish Reading.  
'Un Verano en España,' pp. 27-34

2.30 Miss RHODA POWER: 'Days of Old: Tudor and Stuart Days—IV, Stormy Days at Sea'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—IV, The Grey Palfrey (Old French)'  
(This Talk will be transmitted on a wavelength of 261.3 m.)

3.5 Gramophone Records

3.30 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 first of the Incredible Adventures of Professor Branestawm'  
'The Professor invents a Machine'  
(Norman Hunter)

ARTHUR WINS will sing various songs, including 'The Village Band' (Lohr)  
Final Hints on How to Play Hockey by G. F. McGRATH  
'Waltz' (Schutt) will be included in piano solos played by CECIL DIXON

6.0 Topical Talk

7.45 Old Folks Programme

THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
Nautical Moments ..... Aubrey Winter  
Overture, 'Maritana' ..... Wallace

8.2 STILES ALLEN (Soprano) and Orchestra  
My Dearest Heart ..... Sullivan  
The Lost Chord ..... Sullivan

8.8 ORCHESTRA  
Selection, 'Reminiscences of the Savoy'  
Sullivan, arr. Moore

8.20 CHARLES KNOWLES (Baritone) and Orchestra  
I fear no foe ..... Pinski  
The Village Blacksmith ..... Wise

8.27 ORCHESTRA  
Waltz, 'Estudiantina' ..... Waldteufel

8.36 STILES ALLEN  
In the Gloaming ..... Lady Arthur Hill  
The Kerry Dance ..... Molloy  
The Flight of Ages ..... F. Bevan

8.42 ORCHESTRA  
Narcissus ..... Nevin  
Valse Lente, 'Rose Mousse' ..... Bosc

8.50 CHARLES KNOWLES  
The Diver ..... Leder  
The Devout Lover.... Maudé Valerie White

8.56 ORCHESTRA  
March, 'Florentina' ..... Fucik

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 'Points of View'—I  
The Archbishop of York  
The Most Reverend William Temple D.Litt.

9.55 Chamber Music  
STEUART WILSON (Tenor)  
ANTONI SALA (Violoncello)  
JOHN IRELAND (Pianoforte)

ANTONI SALA  
Sonata ..... Benedetto Marcello  
Largo; Allegro; Adagio; Allegro

STEUART WILSON  
Songs

ANTONI SALA and JOHN IRELAND  
Sonata ..... Ireland  
Moderato e sostenuto; Poco largamente;  
Con moto e marcato

STEUART WILSON  
Songs

ANTONI SALA  
Le jeudi saint à minuit à Seville (Holy Thursday at Midnight at Seville) ..... T. Cino  
Malaguena (Spanish Dance) ..... Albeniz

11.5-12.0 DANCE MUSIC  
ALAN GREEN and his BAND, and ART GREGORY and his ST. LOUIS BAND, from the ROYAL OPERA HOUSE DANCES, COVENT GARDEN

'POINTS OF VIEW—I'



By the Most Reverend  
WILLIAM TEMPLE, D.LITT.  
Lord Archbishop of York.

Tonight at 9.20

Without doubt one of the most popularly received series last year was the 'Points of View' to which such well-known men as Shaw, Wells, Inge, and Haldane contributed. This evening a new series of a similar nature begins, in which such authoritative voices as those of the Archbishop of York, Viscount Grey of Fallodon, and Sir James H. Jeans will be heard. Dr. Temple, who opens the series, has often been heard over the wireless: in his Mancunian days, before he took up the present Archbishopric, his adventurous mind and fine courage were a frequent inspiration to listeners.

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

6.40 The Foundations of Music  
MOZART PIANOFORTE TRIOS  
Played by  
DOROTHY CHURTON, EDITH CHURTON, and  
LESLIE HEWARD  
Trio in B Flat; Allegro; Larghetto; Allegretto

7.0-7.20 MR. DESMOND MACCARTHY  
'BOOKS IN GENERAL'

7.25 MONSIEUR E. M. STÉPHAN  
FRENCH TALK

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

**EVEN BRAVEST HEART** - "FAUST" - Peter Dawson - C1257, 4s. London and Daventry, Sunday, 8.10.  
**OH, COULD I BUT EXPRESS IN SONG** - Tudor Davies - E493, 4s. Daventry Ex., Monday, 8.55.  
**LA PROCESSION** - McCormack - DB1095, 8s. London and Daventry, Wednesday, 3.57.  
**THE SERGEANT'S SONG** - Robert Radford - E472, 4s. Daventry Ex., Wednesday, 2.20.  
**WIDMUNG (Schumann)** - Obzewska - E334, 4s. London and Daventry, Friday, 7.45.  
**TRAUM DURCH DIE DÄMMERUNG** - Florence Austral - E491, 4s. London and Daventry, Friday, 7.31.  
**IM FRÜHLING** - Gerhardt - D1461, 6s. London and Daventry, Friday, 7.34.  
**SO, SIR PAGE** - John Brownlee - D1396, 6s. Daventry Ex., Friday, 12.45.  
**THE FLORAL DANCE** - Peter Dawson - C1013, 4s. London and Daventry, Saturday, 8.4.  
**O PARADISO!** - "Arlésienne" - Flata - DB1071, 8s. London and Daventry, Saturday, 8.48.

## Instrumental

**FINGAL'S CAVE OVERTURE** - St. Louis Symphony Orchestra (conducted by Rudolph Ganz) - D1299, 6s. Daventry Ex., Monday, 2.0.  
**ARLÉSIENNE SUITE** - Fritz and Hugo Kreisler - DB1195, 8s. Daventry Ex., Monday, 2.4.  
**ESTRELLITA** - Heifetz - DA184, 6s. Daventry Ex., Monday, 8.5.  
**SCHEHERAZADE, SYMPHONIC SUITE** - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1336 to D1440, 6s. each. Album Series No. 56. Daventry Ex., Monday, 7.23.  
**MALAGUENA** - New Light Symphony Orchestra - C1232, 4s. Daventry Ex., Monday, 7.35.  
**MORNING, NOON AND NIGHT - OVERTURE** Vienna Philharmonic Orchestra (conducted by Robert Heger) - C1567, 4s. London and Daventry, Tuesday, 8.15.  
**POMP AND CIRCUMSTANCE MARCHES, Nos. 3 and 4** - London Symphony Orchestra (conducted by Sir Edward Elgar) - D1391, 6s. Daventry Ex., Tuesday, 8.55.  
**CONDOLIERS SELECTION** - Coldstream Guards Band - C1373, 4s. Daventry Ex., Tuesday, 7.20.  
**FAUST BALLETT MUSIC** - Massed Bands of Aldershot Command - C1374, 4s. Daventry Ex., Tuesday, 9.29.  
**STUDENT PRINCE SELECTION** - Savoy Orpheans Band - C1239, 4s. London and Daventry, Wednesday, 4.45.  
**DANCE OF THE HOURS - "LA GIOCONDA"** - New Light Symphony Orchestra - C1403, 4s. London and Daventry, Wednesday, 7.45.  
**LA FILLE AUX CHEVEAUX DE LIN** - Coctot - DB1248, 8s. London and Daventry, Wednesday, 8.5.  
**PRÉLUDE** - Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) - B3518, 3s. London and Daventry, Wednesday, 10.28.  
**NEW WORLD SYMPHONY, No. 5 (Dvorak)** - Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) - D1250 to D1254, 6s. each. Album Series No. 43. Daventry Ex., Wednesday, 8.61.  
**LOHENGRIN PRELUDE** - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1403, 6s. London and Daventry, Thursday, 8.3.  
**PRELUDE TO ACT III, "LOHENGRIN"** - Symphony Orchestra (conducted by Albert Coates) - D1664, 6s. London and Daventry, Thursday, 8.3.  
**RIDE OF THE VALKYRIES** - Berlin State Opera Orchestra (conducted by Dr. Leo Blech) - D1323, 8s. London and Daventry, Thursday, 8.25.  
**LIEBESFREUD** - Kreisler - DB958, 8s. Daventry Ex., Thursday, 2.55.  
**MAGIC FLUTE OVERTURE** - State Opera Orchestra, Berlin - E464, 4s. Daventry Ex., Thursday, 1.30.  
**CORIOLAN OVERTURE** - London Symphony Orchestra (conducted by Pablo Casals) - D1475, 6s. London and Daventry, Friday, 8.6.  
**TANNHÄUSER OVERTURE** - State Opera Orchestra, Berlin - (conducted by Dr. Leo Blech) - D1317 & D1318, 6s. each. Daventry Ex., Friday, 12.0.  
**DANCE OF THE APPRENTICES - "The Master-singers"** - Symphony Orchestra (conducted by Albert Coates) - D1128, 6s. Daventry Ex., Friday, 12.28.  
**CHERRY RIFE** - Victor Olof Sextet - B3207, 3s. Daventry Ex., Friday, 8.8.  
**AIR DE BALLET** - Coldstream Guards Band - C1593, 4s. Daventry Ex., Friday, 4.11.  
**FOET AND PEASANT OVERTURE** - State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - C1894, 4s. Daventry Ex., Friday, 5.40.  
**SLAVONIC DANCE IN E MINOR** - Erica Morini - D1397, 6s. Daventry Ex., Friday, 6.58.  
**ZANPA OVERTURE** - Coldstream Guards Band - C1421, 4s. London and Daventry, Saturday, 1.0.  
**SANCTUARY OF THE HEART** - Reginald Foort - C1330, 4s. London and Daventry, Saturday, 5.0.  
**WIGNON OVERTURE** - State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - D1286, 6s. Daventry Ex., Saturday, 9.13.

# "His Master's Voice"



The Gramophone Co. Ltd.

London, W. I.

## MONDAY, FEBRUARY 10 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30  
AN HOUR  
OF  
VAUDEVILLE

- 12.0 A Ballad Concert  
 VICTORIA ANDERSON } (Duets)  
 VIOLA MORRIS }  
 DOROTHY HOGGEN (Pianoforte)
- 12.30 Gramophone Records
- 1.0 Light Music  
 LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
 FROM THE PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA  
 Conducted by ERNEST PARSONS  
 (From Birmingham)
- Overture, 'Fingal's Cave' ..... Mendelssohn  
 First Suite, 'L'Arlesienne' ('The Maid of Arles') ..... Bizet  
 Selection, 'The Tales of Hoffmann' .. Offenbach  
 Three Irish Pictures ..... John Ansell  
 Waltz, 'Love Dream' ..... Ertl  
 Galopade, 'Café Chantant' ..... Fletcher
- 5.15 The Children's Hour  
 (From Birmingham)  
 'The Lost Letters,' a Play by Bladon Peake  
 ERNEST JONES and his Banjo  
 GERALD and PHYLLIS SCOTT in Old Time Songs
- 6.0 EDWIN J. GODBOLD  
 AT THE LOZELLS PICTURE HOUSE ORGAN  
 Relayed from LOZELLS PICTURE HOUSE,  
 BIRMINGHAM
- Overture, 'The Caliph of Baghdad' ... Boieldieu  
 Estrellita ..... Pouce
- 6.15 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN
- 6.40 The Wireless Military Band  
 Conducted by B. WALTON O'DONNELL  
 TREFOR JONES (Tenor)  
 LYELL BARBOUR (Pianoforte)
- Overture, 'Roman Carnival' ..... Berlioz
- 6.50 TREFOR JONES  
 The Exile ..... Maude Valerie White  
 When I have passed ..... Harding  
 If you should frown ..... York Bowen  
 Oh, could I but express in Song .... Malashkin

- 6.58 BAND  
 Cornish Rhapsody ..... Goch
- 7.10 LYELL BARBOUR  
 Ondine ..... Debussy  
 La Terrasse des Audiences du Clair de Lune ..... Debussy  
 Mouvement ..... Debussy
- 7.23 BAND  
 Scheherazade ..... Rimsky-Korsakov  
 The Young Prince and Princess; Festival at Baghdad; Shipwreck on the Lodestone Rock
- 7.43 TREFOR JONES  
 Macushla ..... Macmurrough  
 The Early Morning ..... Graham Peck  
 Araby ..... Armstrong Gibbs  
 The Sea Gipsy ..... Head
- 7.50 BAND  
 Cortège, on a Ground Bass .. Gervard Williams  
 Malaguena (Spanish Dance) ('Boogdíl') ..... Moszkowsky
- 8.0 'ENGLISH PERSONALITIES OF THE EIGHTEENTH CENTURY'—IV  
 Mr. BONAMY DOBREE: 'David Garrick'  
 (An article on the actor's life in Garrick's time  
 appears on page 318.)
- 8.30 Vaudeville  
 (From Birmingham)  
 GERALD AND PHYLLIS SCOTT in Old Time Songs  
 PHILIP MIDDLEMISS (Dialect Entertainer)  
 ERNEST JONES and his Banjo  
 JACK RICKARDS and WINIFRED DUNK in 'Some More Scandal'  
 ALEC MCGILL and GWEN VAUGHAN (The Cheerful Chatterers)  
 PHILIP BROWN'S DOMINOES BAND
- 9.35 JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 10.15-10.30 'The Second News'  
 WEATHER FORECAST, SECOND GENERAL NEWS  
 BULLETIN



DAVID GARRICK ENTERTAINING HIS FRIENDS in the Green-Room at Drury Lane, from Hogarth's well-known picture. Garrick is the 'eighteenth-century personality' about whom Mr. Bonamy Dobree will talk tonight at 8.0.

# Monday's Programmes continued (February 10)

**5WA CARDIFF.** 958 kc/s. (309.9 m.)

10.15-10.30 **THE DAILY SERVICE**  
Relayed from Daventry

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

Symphonic Poem, 'Francesca da Rimini'  
Suite, 'The Language of Flowers' ..... Cowen

2.0 London Programme relayed from Daventry

4.45 'LIFE IN A TWENTIETH CENTURY WELSH VILLAGE'—I  
Miss MURIEL DAVIES;  
'Brighter Villages'

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 S.B. from London

## 9.50-11.0 The Society of Somerset Folk

Bristol and District Branch  
**SPEECHES**  
at  
**THE ANNUAL DINNER**

Relayed from THE BERKELEY CAFE, BRISTOL  
THE LORD BISHOP OF BATH AND WELLS, PRESIDENT  
Proposing the Toast of 'Somerset our County'

And the response by Canon J. O. HANNAY  
'George A. Birmingham'

Major M. COLY TREVILIAN, D.L., J.P.  
Proposing the Toast of the Chairman

Somerset Dialect Recitals by DAN'L GRAINGER

Somerset Songs by  
KATHLEEN BEER (Soprano)  
MADGE THOMAS (Contralto)  
KATHLEEN MOON (Soprano)  
A. E. DAVIES (Baritone)  
BERNARD J. BEILBY (Cello)

**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

9.20-11.5 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

9.20-11.5 S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

## 7.45 A Request Programme

THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

Overture, 'Rienzi' ..... Wagner

WINIFRED ROEBUCK (Violin)  
Introduction, Theme and Hungarian Dance  
..... Samson

ORCHESTRA  
Symphony in E Flat, No. 39 (K.543).... Mozart  
Adagio—Allegro; Andante; Menuette  
Allegretto; Finale, Allegro

WINIFRED ROEBUCK  
On Wings of Song ..... Mendelssohn  
Praeludium and Allegro .. Pugnani, arr. Kreisler

ORCHESTRA  
Incidental Music  
'Henry VIII'  
..... Sullivan

Allegro moderato; Song with Chorus; Graceful Dance; Wato Music

9.0 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London



SOME OF THE SOMERSET FOLK.

Among those present at the Somerset dinner at Bristol tonight will be Canon HANNAY ('George A. Birmingham') (left), the BISHOP OF BATH AND WELLS, Mr. W. IRVING GASS, and the LORD MAYOR OF BRISTOL (right). The speeches after the dinner, with the Somerset songs, will be relayed from Cardiff tonight at 9.50.

**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 GNOMES AND FAIRIES COME TO THE STUDIO  
A Competitive Entertainment is held—and you are the Judges

6.0 London Programme relayed from Daventry

6.45-11.5 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

2.0 London Programme relayed from Daventry

3.20 **An Afternoon Concert**  
THE NORTHERN WIRELESS ORCHESTRA  
FRED CALVERT (Baritone) (From Leeds)  
RHIANON DENLYN (Pianoforte)

5.15 **THE CHILDREN'S HOUR**

## Other Stations.

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

10.15-10.30:—The Daily Service, relayed from Daventry. 2.40:—For the Schools. 3.0:—An Instrumental Concert. The Octet Jean Rennie (Violin). 4.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30:—'Milestones of Musical Comedy—XII, Today.' The Octet Addie Ross (Soprano) (S.B. from Aberdeen). 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. 9.20-11.5:—S.B. from London.

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

10.15-10.30:—The Daily Service, relayed from Daventry. 2.40:—For the Schools. 3.0:—An Instrumental Concert. Jean Rennie (Violin). The Octet. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—'Milestones of Musical Comedy—XII, Today.' Addie Ross (Soprano). The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-11.5:—S.B. from London.

**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. 2.0-3.20:—London Programme relayed from Daventry. 3.30:—An Afternoon Concert. Beatrice McComb (Contralto), George Simpson (Clarinet). The Orchestra. Harold R. White. Dermot Macmurrough. 4.20:—Interludes. Beatrice McComb: Promise (Beethoven); George Simpson: Light Music. 5.0:—Stop Press. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—'Memories of Other Days.' The Chorus and Orchestra. Conducted by E. Godfrey Brown. George Harrison White (Tenor). Pauline Barker (Harp). 9.0-11.5:—S.B. from London (9.15 Regional News).

£ 7-45  
A LIGHT  
ORCHESTRAL  
CONCERT

TUESDAY, FEBRUARY II  
2LO LONDON & 5XX DAVENTRY

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

9.40  
AN HOUR  
OF  
VAUDEVILLE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—VI  
Mrs. E. M. STEPHENSON: 'Tips for Washing Day'

11.0 (Daventry only) Gramophone Records

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

12.0 A BALLAD CONCERT  
FLORENCE LONG (Mezzo-Soprano)  
MURRAY STEWART (Tenor)

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 PIC-  
CADILLY HOTEL ORCHESTRA  
FROM THE PICCADILLY HOTEL

2.30 For the Schools:  
Sir WALFORD DAVIES: Music  
(a) A Beginner's 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  
Mr. H. WILSON HARRIS: 'Newspapers and the World'—II

4.30 PATTMANN  
AT THE ORGAN  
and  
THE BRIXTON ASTORIA  
ORCHESTRA  
Directed by FRED KITCHEN  
Relayed from THE BRIXTON  
ASTORIA

5.15 The Children's Hour  
'Answers to Correspondence,' by LESLIE G.  
MAINLAND  
Songs and Imitations by  
RONALD GOURLEY  
Mortimer Batten's Story of 'The Prisoner'

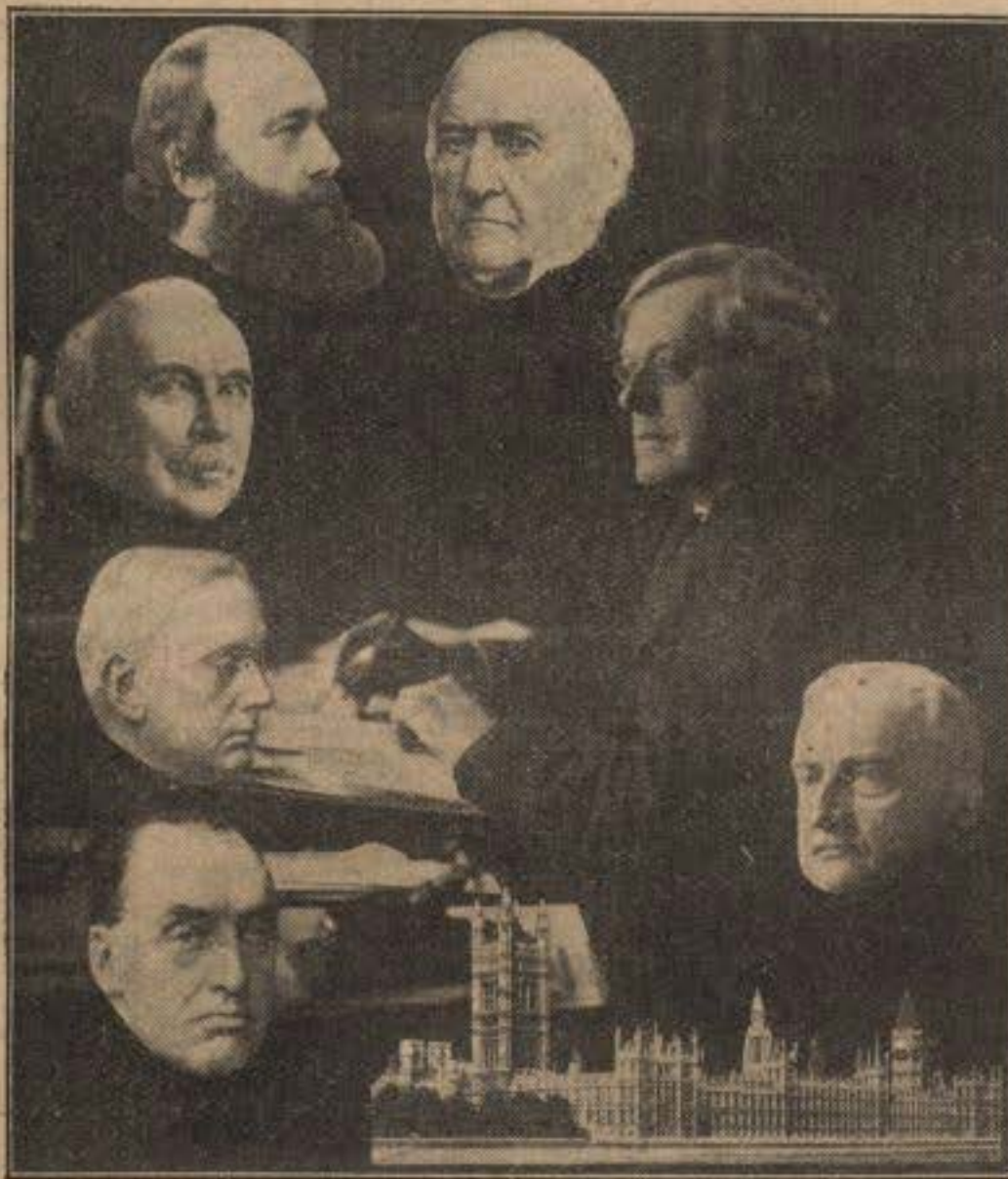
6.0 READINGS FROM THE VICTORIAN POETS  
GEORGE MEREDITH

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

Tonight's Alternative Programme Test.

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.

A Questionnaire relating to the Test Transmission appears on page 352.



Mr. Augustine Birrell, K.C., who 'looks back' to-night, is shown surrounded by some of the public characters whom he may recall—Gladstone, Salisbury, Campbell-Bannerman, and Rosebery, four of those who held office during his career; Sir Edward (now Lord) Carson, the Ulster chief, and John Redmond, leader of the Irish Parliamentary Party during Mr. Birrell's turn as Chief Secretary.

6.40 The Foundations of Music  
MOZART PIANOFORTE TRIOS  
Played by DOROTHY CHURTON, EDITH CHURTON,  
and LESLIE HEWARD  
Trio in E  
Allegro; Andante grazioso; Allegro

7.0-7.20 LOOKING BACKWARDS'—V.  
THE RT. HON. AUGUSTINE BIRRELL, K.C.

7.25 'THE MEANING OF PICTURES'—IV  
Mr. S. C. KAINES SMITH: 'The Giants of the  
Renaissance'

An article on Italian pictures appears on page 319.

7.45 The Wireless Orchestra

Conducted by JOHN ANSELL

MARGARET BALFOUR (Contralto)

Suite, 'Nero'..... Coleridge-Taylor  
Prelude; Intermezzo; Eastern Dance; Finale  
Waltz, Op. 65..... Grieg

8.0-8.30 (Daventry only)\*  
(See foot of page)

8.5 MARGARET BALFOUR and Orchestra

Lia's Air, ('L'Enfant Prodigue') ('The Pro-  
digal Son')..... Debussy  
Gavotte ('Mignon')..... Ambroise Thomas

8.15 ORCHESTRA

Overture, 'Morning, Noon, and  
Night'..... Suppé  
Polonaise ('Eugene Onegin').....  
Tchaikovsky  
Dance of the Pierrots and Pierrottes  
Pois

8.32 MARGARET BALFOUR

Down by the Sally Gardens  
Herbert Hughes  
Fragile Things..... Phillips  
Invocation to the Nile..... Bantock

8.40 ORCHESTRA

Song (arranged for Orchestra),  
'Pleading'..... Elgar  
Ballet Suite, 'Romeo and Juliet'  
Gounod

9.0 'The Second News'

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

9.20 'THE PROGRESS OF  
MUSIC'—III

by Dr. G. DYSON

Henry Purcell's development of  
Variations on a Theme—Prelude  
in C, and 'When I am laid in Earth,'  
sung by Miss M. L. MOONEY

9.45 Vaudeville

GORDON CLEATHER (Baritone)

ALBERT SANDLER TRIO

WEE GEORGIE WOOD (Comedian)

(First appearance, on his return from  
his Canadian Tour)

ALEC MCGILL and GWEN VAUGHAN  
(The Cheerful Chatterers)

ETHEL WATERS

The Famous American Star

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

AN ITEM

from  
THE COLISEUM

10.45-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT,  
and THE PICCADILLY GRILL BAND, directed by  
JERRY HOEV, from THE PICCADILLY HOTEL

\* 'MODERN WONDERS OF SCIENCE'—IV.  
Professor LEONARD HILL: 'Science and Moun-  
tainering'

**TUESDAY, FEBRUARY 11**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30  
**'THE RIGHT TO VOTE'**

12.0 **A Concert**  
THE HENRY SENSICLE QUINTET

1.0 **REGINALD FOORT**  
AT THE ORGAN OF THE REGENT CINEMA  
Relayed from THE REGENT CINEMA,  
BOURNEMOUTH

2.0 **Light Music**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Three Famous Pictures ..... Haydn Wood  
Intermezzo Impromptu, 'La Belle Pierrette'  
Foulds  
Gavotte, 'The Way to the Heart' ..... Lincke  
Suite, 'Joan of Arc' .... Godard, arr. Mouton

2.30-3.30 **OPENING OF**  
THE LANCASHIRE COTTON FAIR  
Relayed from THE CITY HALL, MANCHESTER

5.15 **The Children's Hour**  
(From Birmingham)  
'The Genius Fairy,' by Margaret Dangerfield  
Songs by MARJORIE HOVERD (Soprano) and  
HAROLD CASEY (Baritone)  
'Getting at the Root of Things—Along the  
Highway,' by Major Vernon Brook

6.0 **THE BIRMINGHAM STUDIO CHORUS**  
Conducted by JOSEPH LEWIS  
In further 'FIRESIDE SONGS'  
(From Birmingham)

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

6.40 **Organ Recital**  
by  
Dr. HAROLD RHODES  
Relayed from COVENTRY CATHEDRAL  
(See foot of page.)

7.15 **A Band Concert**  
(From Birmingham)  
THE WIGSTON TEMPERANCE BAND  
Conducted by CHARLES MOORE  
March, 'The Gladiator's Farewell'...Blankenberg  
Selection, 'The Gondoliers' ..... Sullivan  
MISCHA MOTTE will Entertain

7.45 **BAND**  
Descriptive Fantasy, 'A Sailor's Life' .. Cope  
MISCHA MOTTE, further Entertainment

**BAND**  
Intermezzo, 'Rendezvous' .. Alletter, arr. Hume  
Patrol, 'The Woo Grenadier' ..... Graham

8.30 **PROBLEMS OF PERSONAL LIBERTY**  
**'The Right to Vote'**  
A Discussion between Major WALTER  
ELLIOT, M.P., and Mr. GERALD BARRY

9.0 **An Orchestral Concert**  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
MARY ABBOTT (Pianoforte)  
ORCHESTRA  
Overture, 'Land of the Mountain and the  
Flood' ..... MacCann  
MARY ABBOTT and Orchestra  
Pianoforte Concerto Op. 44, in G... Tchaikovsky  
Allegro brillante e molto vivace; Andante non  
troppo; Allegro con fuoco

**ORCHESTRA**  
Theme and Six Diversions ..... German  
Ballet Music, 'Faust' ..... Gounod

10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN  
(Tuesday's Programmes continued on page 338.)



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**An ORGAN RECITAL from COVENTRY CATHEDRAL**

by

DR. HAROLD RHODES

this evening at 6.40

Sonata in C Sharp Minor  
Basil Harwood  
Prelude in F.....Stanford  
Minuet and Toccata (Gothic  
Suite) .....Bottmann  
Prelude, 'Eventide' .. Parry  
March, 'Pomp and Circum-  
stance' (No. 4 in G)..Elgar

The chancel of Coventry  
Cathedral, from a photo-  
graph by P. F. Altree.



## Tuesday's Programmes continued (February 11)

**5WA CARDIFF.** 963 kc/s. (309.9 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 'HOW SOUTH WALES BECAME AN INDUSTRIAL AREA'—II

Principal J. F. REES, University College of South Wales and Monmouthshire: 'The Mineral Resources'

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

7.45 'Abergwaun'

An Episode of the French Invasion of 1797

in  
Four Acts  
by

ERNEST VELINDRE

Performed by THE CARDIFF RADIO PLAYERS

### CHARACTERS

James Pendinas, a young man of independent means, visitor at his uncle's house, 'The Grange,' near Fishguard

Anno Morton, Niece to Major Morgan  
Major Morgan, Major in charge of Fishguard Fort

Corporal Pat, a cattle shoeing smith  
Lieut. Rogers, stationed at Fishguard Fort  
Jem Nicholls, a woman who keeps a cobbler's shop

Dick, a highway robber

General Tate, Leader of the French Expedition  
Capt. Thomas, of Sloop *St. Davids*

French Officer of the Republican Army  
French Non-Commissioned Officer of Republican Army

Two French Soldiers

Act I. Trehowel House, near Fishguard

Act II. The Cross-roads at Drewogan woods

Act III. The Shore

Act IV. A House overlooking Fishguard sands

Incidental Music by THE STATION TRIO

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

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 **Egwyl Gymraeg**

'PYNCLAUR DYDD YNG NGHYMRU  
Gan

Yr Athro E. ERNEST HUGHES

A Welsh Interlude

'Current Topics in Wales'

A Review, in Welsh, by

Professor E. ERNEST HUGHES

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London



Elliott and Fry

Principal J. F. REES

talks on 'The Mineral Resources of South Wales' from Cardiff this evening at 6.0.

7.0 Miss FLORENCE E. L. SAUNDERS:  
'Round about the Roadmender's Country'

7.25 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

5.15 **THE CHILDREN'S HOUR**

THE QUEST OF THE GOLDEN FLEECE

A Legend of Ancient Greece in Five Scenes, told for children (*L. du Garde Peach*)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 'The Development of Organ Music from the seventeenth Century till the present day'—I  
By Mr. H. MORETON, Plymouth City Organist, with illustrations on the organ. Relayed from ST. ANDREW'S PARISH CHURCH, PLYMOUTH

7.25-12.0 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 A GRAMOPHONE LECTURE RECITAL  
by MOSES BARITZ

1.0 Gramophone Records

1.15-2.0 **THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT**

Relayed from THE HOULDSWORTH HALL, MANCHESTER

FRANK MULLINGS (Tenor)

2.30 **The Lancashire Cotton Fair**

SPEECHES AT THE OPENING, relayed from THE CITY HALL, MANCHESTER

3.30 London Programme relayed from Daventry

4.30 **The Northern Wireless Orchestra**

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

6.0 **FAMOUS NORTHERN SAINTS—II**

Mrs. MASTERSON: 'St. Aidan of Lindisfarne'

6.15 S.B. from London

7.0 **TOWARDS UTOPIA—II**

Miss ELEANOR RATHBONE, M.P.: 'Family Endowment'

7.25 S.B. from London

7.45 **Cotton**

A Brief 'Kaleidophonic' Programme

9.0 S.B. from London

9.15 North Regional News

9.20-12.0 S.B. from London

### Other Stations.

**5SC GLASGOW.** 753 kc/s. (398.9 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 10.45:—Mrs. Stuart Sanderson: 'Invalid Cookery'—II. 11.0-12.0:—A Recital of Gramophone Records. 2.40:—For the Schools. 3.5:—Musical Interlude. 3.10:—Mr. Alexander L. Taylor: 'Greek Myth in English Literature—V, A Myth of Hope: Pandora and the Golden Age.' 3.30:—The Octet, Harold Green (Tenor). 4.30:—Dance Music. 5.0:—Songs by Charles W. Graham (Bass). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Stewart A. Robertson: 'When Edinburgh was an Island City.' 6.15:—London. 7.0:—Mr. Donald Chrswell: 'Scott: The Last Phase.' 7.25:—London. 7.45:—A Smoking Concert. Mr. George Campbell in the Chair. Relayed from F. & F.'s, S.B. from Edinburgh. 9.0:—London. 9.15:—Scottish News Bulletin. 9.20-12.0:—London.

**2BD ABERDEEN.** 825 kc/s. (361.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 11.0-12.0:—Relayed from Daventry. 2.40:—S.B. from Glasgow. 6.15:—London. 7.45:—A Smoking Concert. Relayed from F. & F.'s, Edinburgh. S.B. from Edinburgh. 9.0:—London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0:—London.

**2BE BELFAST.** 1,238 kc/s. (243.3 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.30:—Light Music The Radio Quartet. 5.0:—Stop Press (?) 5.15:—The Children's Hour. 6.0:—London. 7.45:—A Military Band Concert. The Station Military Band. James Newell (Baritone). 9.0-12.0:—London (9.15 Regional News).





**Now . . .  
your morning  
shave lasts  
2 hours longer**

**I**N the evening . . . do you wonder if you'd better shave again—or do you "risk" it? A longer lasting shave is just a matter of proper preparation. That means the beard must be properly moistened.

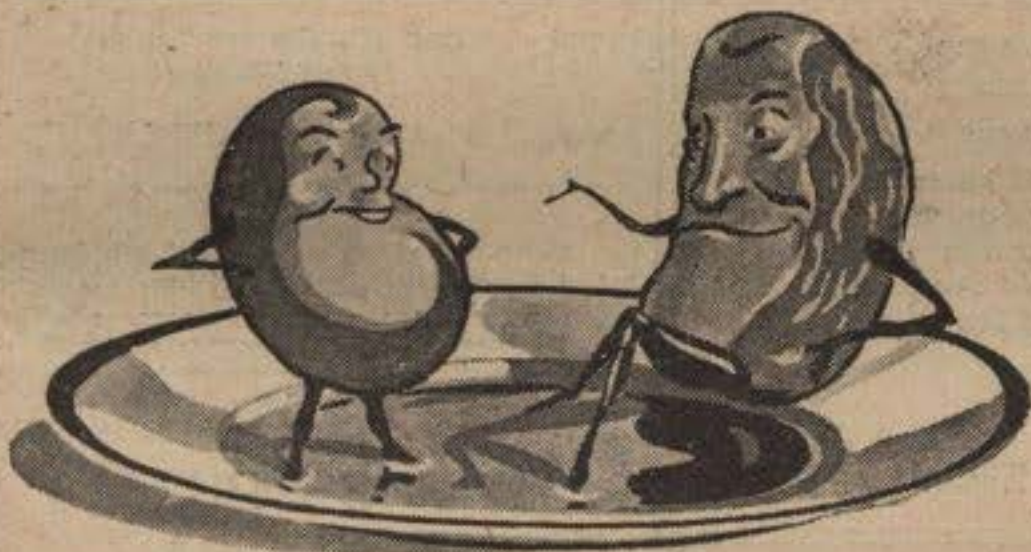
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1. The soap in the lather breaks up the oil film that covers each hair.
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Shaving Stick and Refill 10d.  
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"Gives a shave that lasts 2 hours longer"

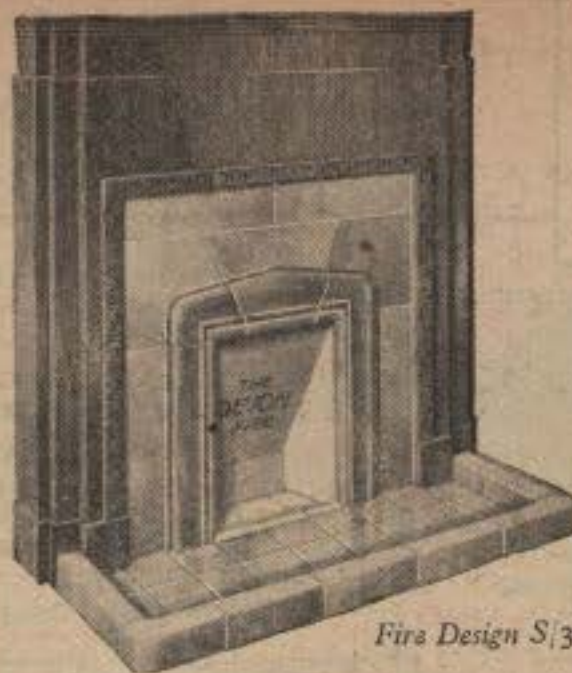


*Said the Steak to the Kidney*

"A little Bisto sprinkled over us while we are waiting in the pie dish before cooking will give us a lovely coating of gravy. Just you see the wonderful reception we shall get when we are served at dinner."

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10.45 a.m.  
A TALK  
BY  
LADY ASTOR

# WEDNESDAY, FEBRUARY 12

## 2LO LONDON & 5XX DAVENTRY

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

9.40  
ORGAN RECITAL  
BY  
W. G. ALCOCK



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 LADY ASTOR, M.P.: 'THE WEEK IN WESTMINSTER'

11.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert  
KATHLEEN NELSON COOKES (Soprano)  
CHARLES HARRISON (Baritone)

12.30 A Recital of Gramophone Records

1.0-2.0 LIGHT MUSIC  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAEC  
From THE RESTAURANT FRASCATI

2.30 FOR THE SCHOOLS  
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—IV, Rabbits'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-Telling in Prose and Verse—IV, Malory (The Coming of Arthur)'

3.20 A Light Classical Concert  
EVELYN ARDEN (Contralto)  
THE NEW HARMONIC TRIO  
Sonata (Trio) ..... Locillet  
Trio in G ..... Haydn

3.54 EVELYN ARDEN  
Ein Schwan (A Swan) ..... Grieg  
Mit einer Wasserlilie (With a Water-Lily) .....  
Les Couronnes (The Crowns) ..... Chausson  
La Procession ..... Franck

4.6 TRIO  
Fantasy Trio ..... Frank Bridge  
Habanera and Bolero ..... Arbos  
Drink to me only with thine Eyes .....  
Three jolly Mariners ..... Quilter

4.45 REGINALD NEW  
AT THE OHRAN OF THE BEAUFORT CINEMA  
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM  
Selection, 'The Student Prince' ..... Romberg  
Drink to me only ..... arr. Moffat  
Tango, 'La Paloma' ..... Yradier  
Autumn ..... Chaminade

5.15 The Children's Hour  
Today we are broadcasting the Children's Hour from FOLLY MANOR, LITTLE RHUBARD GREEN. Needless to say, there will be a lecture by that eminent Professor 'THE WICKED UNCLE,' this time on 'The Art, Science, and Practice of Model Farming'

6.0 Ministry of Agriculture Fortnightly Bulletin

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

6.40 The Foundations of Music  
MOZART PIANOFORTE TRIOS  
Played by  
DOROTHY CHURTON, EDITH CHURTON, and LESLIE HEWARD  
Trio in E  
Allegro assai; Adagio; Rondo

8.2 QUINTET  
La plus que lente .....  
La fille aux cheveux de lin (The Girl with the Flaxen Hair) ..... Debussy  
Danse de la Fée Dragee (Dance of the Sugar-Plum Fairy) ..... Tchaikovsky

8.12 NORA SABINI  
Spindrift ..... Eric Foggy  
Fairy-haunted Glen ..... H. Vaughan

8.20 QUINTET  
Petite Suite des Fleurs (Little Flower Suite) ..... Cowen

8.30 'The Dawn'  
A Play in One Act  
by  
NAOMI JACOBS  
Produced by ELLIOT MASON  
S.B. from Glasgow  
(See centre of page.)  
An article on Radio Plays will be found on page 319.

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 LIFE IN A CONVICT PRISON  
By an Ex-Burglar

9.40 ORGAN MUSIC  
Relayed from ALL SAINTS', MARGARET STREET  
Overture to 'Semele' Handel, arr. Stainer  
Prelude and Fugue in A Minor ..... Bach  
Berceuse ..... Vierni  
Finale to 1st Sonata ..... Mendelssohn  
Andantino ..... Franck  
Pastorale and Finale to 20th Sonata  
Rheinberger

10.20 THE WIRELESS ORCHESTRA  
Conducted by  
VICTOR HELY-HUTCHINSON  
JOHN ARMSTRONG (Tenor)

ORCHESTRA  
Sinfonietta after the Sonata in D for Pianoforte Duet, Op. 6  
Beethoven, orchestrated by Hely-Hutchinson  
Traume (Dreams) ..... Wagner  
Praeludium ..... Järnefelt

JOHN ARMSTRONG and Orchestra  
The Contented Lover ..... Peter Warlock  
Desire in Spring ..... Ivor Gurney  
The Old Soldier ..... Hely-Hutchinson  
Sleep ..... Peter Warlock

ORCHESTRA  
Overture, 'Di Ballo' ('The Ball') ..... Sullivan

11.5-12.0 DANCE MUSIC  
THE CAFE DE PARIS BLUE LYRES BAND,  
from the CAFE DE PARIS

# THE DAWN

A Play in One Act by Naomi Jacobs  
Produced by Elliot Mason

THE CHARACTERS  
Margaret  
Alexander  
A Serving Woman  
The Traveller

THE PLACE  
The Drawing-room of a house in Western Perthshire. It is a sparsely-furnished room, but bears traces of more prosperous times. Alexander, the Laird, a broken old man, sits huddled over a dying fire.

THE TIME  
1752

S.B. from Glasgow. Tonight at 8.30

7.0-7.20 Talk arranged under the auspices of the Department of Overseas Settlement

7.25 'LINKS IN THE CHAIN OF LIFE'  
Professor GRAHAM KERR: IV, 'The Bird'  
S.B. from Glasgow

7.45 THE GERSHOM PARKINGTON QUINTET  
with  
NORA SABINI (Soprano)

QUINTET  
Dance of the Hours ('La Gioconda') Ponchielli

7.55 NORA SABINI  
To Daffodils ..... Delius  
Design ..... M. Spelman  
Song of the little Folk ..... Eric Coates

**WEDNESDAY, FEBRUARY 12**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30  
**THE WIRELESS  
MILITARY  
BAND**

**12.0 Organ Music**  
Played by Mr. O. H. PEASGOOD  
Assistant Organist, Westminster Abbey  
Relayed from All Saints', Margaret Street  
ADELAIDE RIND (*Soprano*)  
O. H. PEASGOOD  
Fantasia in F Minor, 'The Clock' ..... Mozart  
ADELAIDE RIND  
Chanson du Papillon ..... Campra  
Recit. and Air ('Thy hand, Belinda') .. Purcell  
A Birthday ..... Purcell, arr. Moffat  
O. H. PEASGOOD  
Pastorale in E ..... César Franck  
Prelude and Fugue in G Minor ..... M. Dupri  
ADELAIDE RIND  
Cavatine de Leila (Les Pêcheurs de Perles) Bizet  
Twilight Fancies ..... Delius  
O. H. PEASGOOD  
Prelude ..... Stanford  
Dithyramb ..... Basil Harwood

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN  
6.40 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA  
7.0 'Love in Greenwich Village'  
(See below)  
8.0 GERMAN LANGUAGE TALK  
by Mr. OTTO SIEPMANN  
8.30 The Wireless Military  
Band  
Conducted by B. Walton O'Donnell  
DAVID WISE (*Violin*)

1.0 Gramophone  
Records  
1.30 A Light  
Orchestral  
Programme  
(From Birmingham)  
THE BIRMINGHAM  
STUDIO ORCHESTRA  
Conducted by FRANK  
CANTELL  
Overture, 'Fierra-  
bras' .... Schubert  
PETER HOWARD  
(Baritone)  
So perverse  
Frank Bridge  
The Moon is up ..... Peter Howard  
The Heart's Desire ..... Ireland  
Isobel ..... Frank Bridge  
ORCHESTRA  
Selection, 'Adrienne Lecouvreur' ..... Oilea



**'LOVE IN  
GREENWICH VILLAGE'**  
From 5GB this evening at 7.0. From  
London and Daventry tomorrow night.  
For full particulars see page 343.

2.5 FRANK VENTON (*Viola*)  
Walter's Prize Song ('The Mastersingers')  
Wagner, arr. Kreuz  
Le Basque ..... Marin Marais  
PETER HOWARD  
Passing Dreams; The silent Valley ..... Quilter  
The Sergeant's Song ..... Holst  
ORCHESTRA  
Fantasy on the Music of Weber .. arr. Schreiner  
2.40-3.0 FRANK VENTON  
Aria ..... Giordano, arr. Kleugel  
Aria ..... Locatelli  
Allegro ..... Corelli  
ORCHESTRA  
Suite, 'Stars of the Desert' .. Woodforde-Finden

5.15 The Children's Hour  
(From Birmingham)  
'The Higgledy-Piggledy Twins—They Introduce  
Themselves,' by Cecily Fleming  
PETER HOWARD (*Baritone*)  
LUCY VINCENT (*Oboe*)  
'Puppy-Dog-Tales—The Sheep Dog,' by Mar-  
garet Madeley  
8.0 LUCY VINCENT (*Oboe*)  
(From Birmingham)  
Third Romance ..... Schumann  
Andante in G ..... Mozart

THE WESTMINSTER  
SINGERS  
EDWARD WAY,  
FRANK ODELL,  
BERTRAM MILLS,  
W. H. BRERETON  
Triumphal March,  
'Cleopatra'  
Mancinelli  
Overture, 'La Dame  
Blanche' ('The  
White Lady')  
Boieldieu  
8.43 WESTMINSTER  
SINGERS  
Largo ('From the New  
World' Symphony)  
'Going Home'  
Dvorak  
Negro Spiritual, 'Heav'n, Heav'n' arr. Burleigh  
8.53 BAND  
Suite, 'Harvest Time' ..... Haydn Wood  
Harvesters' Dance; Interlude; Harvest Home  
9.8 DAVID WISE  
Tempo di Menuetto; Prelude and Allegro  
Pugnani, arr. Kreisler  
9.20 BAND  
Selection, 'Utopia, Limited' ..... Sullivan  
9.36 WESTMINSTER SINGERS  
Songs from the Greek Anthology ..... Elgar  
After many a dusty Mile; It's oh! to be a  
wild Wind; Feasting I watch  
Lullaby, 'Golden Slumbers' .... Frank Odell  
9.46 BAND  
Variations on 'The Harmonious Blacksmith'  
Handel  
Minuet in A Flat ..... Beethoven  
9.56 DAVID WISE  
Légende ..... Wieniawski  
Minuet ..... Beethoven  
L'Abeille (The Bee) ..... Schubert  
10.6 BAND  
Suite de Concert ..... Pugno  
Valse Lente; Pulcinella; Farandole  
10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN  
(Wednesday's Programmes continued on page 340.)



**A**  
**good item**  
**on any**  
**programme**

*Player's  
please*





# SINCE THE DAYS OF THE CRINOLINE

THAT takes us back a long time, but not beyond the reign of Compound Syrup of Hypophosphites "Fellows." This wonderful tonic appeared in 1860, and soon took its place as a remedy for all nervous ailments. The wise old family doctor recommended it, and everybody who tried it felt the benefit. As the years passed, the reputation of "Fellows" spread. Today, doctors all over the world recommend it. Its composition can be relied on. If you suffer from any nervous trouble, you need "Fellows." It builds up your nerves to withstand the strain of modern life.

Recommended for

**DEBILITY, FATIGUE  
NERVOUS AILMENTS  
LOSS OF APPETITE  
RUN-DOWN CONDITIONS**

# FELLOWS

TRADE MARK

Recommended by Doctors  
for over 60 years

## Wednesday's Programmes continued (February 12)

**5WA CARDIFF.** 968 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  
Cerddorfa Genedlaethol Cymru  
Conducted by WARWICK BRAITHWAITE  
Suite, 'Le Bourgeois Gentilhomme' (The  
Would-be Gentleman).....Strauss  
Symphony, No. 2 in B Minor .....Borodin

2.30 London Programme relayed from Daventry

3.25 **Famous Trio  
Movements**

THE STATION TRIO:  
FRANK THOMAS  
(Violin)

RONALD HARDING  
(Violoncello)

HUBERT PENGELLY  
(Pianoforte)

Trio in C, 1st move-  
ment .... Brahms

RONALD CHIVERS  
(Baritone)

Cradle Song, 'Son of  
Mine'; The Rebel  
William Wallace  
My Rose of Lorraine  
Clutsam

Trio in B Flat ('Arch-  
duke'), Op. 97  
Beethoven  
Slow movement

RONALD CHIVERS  
Awake Thee, my Lady  
Love..... Bullock  
The Vagabond  
Vaughan Williams

Bird Songs at Eventide ..... Eric Coates

Trio in G.....Hurlstone  
Scherzo

Trio in D Minor ..... Mendelssohn  
Finale

4.45 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45 S.B. from London

8.30 S.B. from Glasgow (See London)

9.0 S.B. from London

9.15 West Regional News

9.20 S.B. from London

10.15-11.0 A Programme by  
The Staff of the  
Cardiff Station

**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 S.B. from Cardiff

6.0 London Pro-  
gramme relayed from  
Daventry

6.15 S.B. from Lon-  
don

7.25 S.B. from Glas-  
gow (See London)

7.45 S.B. from London

8.30 S.B. from Glasgow  
(See London)

9.0 S.B. from London

9.15 West Regional  
News. S.B. from  
Cardiff

9.20 S.B. from London

10.15-11.0 S.B. from  
Cardiff



RONALD CHIVERS

sings two groups of songs during this after-  
noon's programme from Cardiff.

**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

7.25 S.B. from Glasgow

7.45 S.B. from London

8.30 S.B. from Glasgow

9.0 S.B. from London

9.15 Local News

9.20-11.5 S.B. from London

Wednesday's Programmes continued (February 12)

**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**  
*Shall we let you into a secret?*  
Here it is. Today you will hear 'The Tale of Percy' (Donald Maule), and songs from **AUGUSTA PADDON** (Soprano)

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*

8.30 *S.B. from Glasgow (See London)*

9.0-11.0 *S.B. from London* (9.15 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**  
**ARCHIBALD ARMSTRONG** (Baritone). *S.B. from Newcastle*  
**SYDNEY WRIGHT** (Violoncello)

5.15 **THE CHILDREN'S HOUR**  
**A TREASURE HUNT**  
With a prize for the winner who finds the clues  
A Game for a wet day

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.25 *S.B. from Glasgow*

7.45 **A Band Concert**

**THE SALFORD CITY POLICE BAND**  
By kind permission of the Chief Constable of Salford, Major C. V. Godfrey

Selection, 'Gems of Sullivan' ..... *arr. Godfrey*  
A Norwegian Carnival ..... *Svendsen*

**OLIVER COOKSON** (Bass)  
War Song of Tyrtacus ..... *Sibelius*  
Mad Tom ..... *Purcell, arr. Carnaby*

**BAND**  
Selection, 'The New Moon' ..... *Romberg*  
The Mill in the Forest ..... *Eilenberg*

**OLIVER COOKSON**  
My Home ..... *Schubert*  
Peace ..... *Eric Fogg*  
Great Isis, Great Osiris ..... *Mozart*

**BAND**  
Scène Espagnole, Sevillana ..... *Elgar*  
Two Slav Dances ..... *Dvorak*

9.0 *S.B. from London*

9.15 North Regional News

9.20 **Sir ERNEST THOMPSON, K.B.E.** (Chairman of the Cotton Trades Statistical Bureau, etc.). 'Cotton in the World's Markets'

9.35 *S.B. from London*

10.15-11.0 **PHYLLIS GREENHALGH** (Violin), and **HARRY GREENWOOD** (Pianoforte)  
Sonata in A, Op. 100 ..... *Brahms*  
Allegro anabile; Andante tranquillo; Allegretto grazioso

**WILFRED FIRTH** (Tenor)  
Songs from 'A Poet's Love' ..... *Schumann*

**PHYLLIS GREENHALGH** and **HARRY GREENWOOD**  
Sonata in G, Op. 13 ..... *Grieg*  
Allegro tranquillo; Allegro animato

Other Stations.

**5SC GLASGOW.** 752 kc/s (396.3 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.  
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—Figures from Scotland's Past—V, Bishop Elphinstone.' *S.B. from Edinburgh.* 3.0:—Dance Music. Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 3.25:—A Gaelic Concert. Jenny Currie (Soprano), Neil MacKinnon (Tenor). *S.B. from Aberdeen.* The Octet. 4.45:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Dudley V. Howells: 'Propagation and Culture of Bedding Plants.' 6.15:—*S.B. from London.* 7.25:—Professor Graham Kerr: 'Links in the Chain of Life—IV, A Bird.' (Relayed to London and Daventry 5XX). 7.45:—A Concert. The Octet: Overture, 'Le Caid' (Thomas). Elsie Black (Contralto): O'er the Moor (arr. Lawson); Song of the Passing Soul (arr. R. McLeod) (Songs of the North); Touch not the Nettle (arr. A. Somervell). Octet: Scottish Fantasy (David Stephen). Elsie Black: Go from my Window, Go (arr. Somervell); Sweet Evenings come and go, Love (Coleridge-Taylor); Spring Waters (Rachmaninov). Octet: Suite, 'Casse Noisette' (Tchaikovsky). 8.30:—'The Dawn.' A Play in One Act by Naomi Jacobs. Produced by Elliot Mason (relayed to London and Daventry 5XX). Music by the Octet. 9.0:—*S.B. from London.* 9.15:—Scottish News Bulletin. 9.20-11.5:—*S.B. from London.*

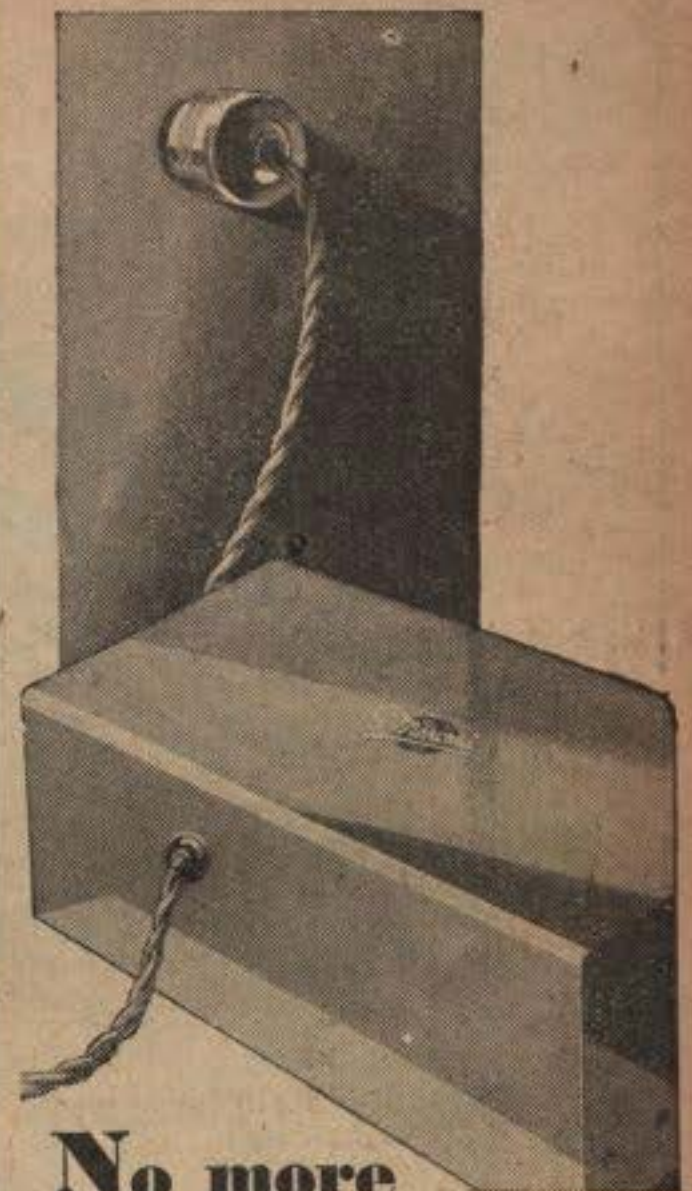
**2BD ABERDEEN.** 995 kc/s (301.5 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.  
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—Figures from Scotland's Past—V, Bishop Elphinstone.' *S.B. from Edinburgh.* 3.0:—Dance Music. *S.B. from Glasgow.* 3.25:—A Gaelic Concert. The Octet: Keltic Suite (Foulds). *S.B. from Glasgow.* Jenny Currie (Soprano), Neil MacKinnon (Tenor). 4.45:—Dance Music. *S.B. from Glasgow.* 5.15:—The Children's Hour. *S.B. from Glasgow.* 5.57:—Weather Forecast for Farmers. *S.B. from Glasgow.* 6.0:—Mr. George E. Greenhow: 'Horticulture.' 6.15:—*S.B. from London.* 7.25:—*S.B. from Glasgow (See London).* 7.45:—A Concert. Elsie Black (Contralto). The Octet. *S.B. from Glasgow.* 8.30:—'The Dawn.' A Play in One Act. *S.B. from Glasgow.* 9.0:—*S.B. from London.* 9.15:—Scottish News Bulletin. *S.B. from Glasgow.* 9.20-11.5:—*S.B. from London.*

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

10.15-10.30:—The Daily Service, relayed from Daventry  
12.0-12.30:—Organ Music, played by George Newell, relayed from the Classic Cinema. 12.30-1.0:—Light Music. The Radio Quartet. 2.30-3.25:—London Programme relayed from Daventry. 3.30:—An Afternoon Concert. Orchestra: Maudie Hunter (Mezzo-Soprano), William S. Bates (Bassoon). 5.0:—Stop Press. (7). 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:—An Orchestral Concert. The Symphony Orchestra. Conducted by E. Godfrey Brown. Ballet. Mabel Ritchie (Soprano), Olive Warnock (Pianoforte). 9.0-11.5:—*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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When the tuning control turns slowly beneath your fingers and stations come crowding in, when voices speak to you from transmitters beyond your normal range, when you hear music where there was silence, you will understand the significance of P.M. Screened Grid Amplification. Each minute electrical impulse is magnified to add tremendous undistorted range to your reception. In terms of performance, you get more from a screened grid circuit with a Mullard Screened Grid Valve.

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6.0  
A READING  
BY CLINTON  
BADDELEY

**THURSDAY, FEBRUARY 13**  
**2LO LONDON & 5XX DAVENTRY**  
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

8.0  
PERCY PITT  
CONDUCTS  
A CONCERT



10.15 a.m. - THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 Listeners' Recipes for Bread and Buns made from National Mark Flour

11.0 (Daentry only) Gramophone Records

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

12.0 A Concert  
THE ZIGENER ENSEMBLE  
Directed by ALFRED BENDT

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 Talk on the Maintenance of Sets  
by the B.B.C. Senior Education Engineer: 'The Maintenance Problem'

3.0 EVENSONG  
From Westminster Abbey

3.45 CALLENDERS BAND  
Conducted by TOM MORGAN

WINIFRED RANSOM (Soprano)  
CUTHBERT SMITH (Baritone)

5.15 The Children's Hour  
'The Sacred Cat,' written and told by HUGH CHESTERMAN  
'Toreador and Andalouse' and other Selections by THE GERSHOM PARKINGTON QUINTET  
'The Story of the Old Man who lived in a Collar' (Arthur Davenport)

6.0 'Great Expectations'  
(Chapter 10)  
A READING FROM CHARLES DICKENS  
By Mr. V. C. CLINTON BADDELEY

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



WAGNER'S GRAVE AT BAYREUTH.

Today is the anniversary of Wagner's death, and a Wagner Concert will be relayed from the People's Palace tonight.

6.35 Market Prices for Farmers

6.40 The Foundations of Music  
MOZART PIANOFORTE TRIOS  
Played by  
DOROTHY CURTON, EDITH CURTON, and LESLIE HEWARD  
Trio in C  
Allegro—Andante Cantabile; Allegro

7.0-7.20 'PLAYS AND THE THEATRE'  
By Mr. JAMES AGATE

7.25 'LIFE IN ENGLAND IN THE EIGHTEENTH CENTURY'—IV  
Mrs. M. DOROTHY GEORGE: 'The Industrial Revolution'



Love in GREENWICH VILLAGE. Tonight at 9.40

7.45 ELSIE and DORIS WATERS  
(Entertainers)

8.0 People's Palace Concert

Wagner Programme  
(Anniversary of the death of Richard Wagner, February 13, 1883)

MURIEL BRUNSKILL (Contra'to)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT  
Overture, 'Die Feen' (The Fairies),  
Preludes, Act I and Act III ('Lohengrin')

MURIEL BRUNSKILL  
Aria, 'Almighty God' ('Rienzi')  
ORCHESTRA  
Siegfried's Ordeal ('Siegfried')  
Ride of the Valkyries ('The Valkyrie')

An interesting account of the first production of Wagner's Opera 'The Rhinegold' is given on page 320

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local News; (Daentry only) Shipping Forecast and Stock Exchange Summary.

9.20 'THE WAY OF THE WORLD'  
BY MR. VERNON BARTLETT

9.40 'Love in Greenwich Village'

Being a modernized version of 'Love in a Village'  
Music composed and arranged by Dr. Arne, 1760  
New Book and Lyrics by  
JOHN WATT

Renovated Music by GEORGE BARKER  
Production and Additional Lyrics by GORDON MCCONNELL

Cast  
Lucy ..... ANONA WINN  
Lord Woodcock (her father) DONALD DAVIES  
Rosetta (friend of Lucy) WYNNE AJELLO  
Eustace (Lucy's unofficial fiancé) JOHN RORKE  
Young Meadows. MARTIN HOWARD  
Aunt Deborah (Eustace's aunt) GLADYS YOUNG  
Lord Acres. . . . VINCENT STERNROYD  
THE WIRELESS CHORUS

Pianos  
GEORGE BARKER and DORIS ARNOLE

10.40-12.0 DANCE MUSIC

JACK PAYNE  
and his B.B.C. DANCE ORCHESTRA  
(Thursday's Programmes continued on page 345.)

# GREATEST RADIO SENSATION

**NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD-SPEAKER WITH DAVENTRY 5GB WORKING.**

This is the New Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set, and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 feet high, using cheap valves, including Cardiff, Paris, Madrid, Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenburg, Berlin, Brussels, Hilversum, Kalundborg, Königswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices, with no knowledge of wireless, have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world and have been astounded by the results even with cheap components, but the New Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3 Valve, will be supplied for 3d. Please write clearly in block letters. **LETTERS MUST BE FULLY STAMPED.**

## ARE YOU TROUBLED WITH BROOKMAN'S PARK?

Test Report on New Brookman's Park Station from Palmers Green, about four miles from station, by our own radio engineers. Using the Northampton Plating Co. Super Selective Set with the addition of a Type F. Formodenser (Price 2/-) in earth lead, it was found that by careful adjustment of set, the local station was absolutely cut out. Many foreign and British stations were easily obtained at loud speaker strength, including 5GB, Radio Toulouse, Radio Paris, 5XX, Königswusterhausen. This is a marvellous achievement since the set used is the cheapest in the world.

### READ THE LATEST REPORTS BY THE LEADING RADIO EXPERTS OF THE DAY:

"I refer to the receiver marketed by the Northampton Plating Co. as a kit set at a price that is more than reasonable. I had a pleasant surprise when I first operated it. I found there were 12 or 13 Stations easily brought in at loud speaker strength on the medium wave in addition to 5GB. The set has remarkable qualities of selectivity and sensitivity, two characteristics rarely coupled in any one receiver. It must be set down as a definite advance." (NOTTINGHAM JOURNAL, December 21st, 1929.)

"Those who are too far from a station to use a crystal and are deterred from wireless by the present high cost of valves will find it best to make a set from the Northampton Co.'s blue prints for two or three valves, price 3d. each. If they cannot afford a Mullard, the same company supply excellent valves at 3s. 6d., which give admirable reception, though so cheap. A thoroughly good two valve set ought not to cost more than £2 10s. including everything, and a three valve about 11s. more." (REYNOLDS' NEWS, January 12th, 1930.)

### READ THESE TESTIMONIALS.

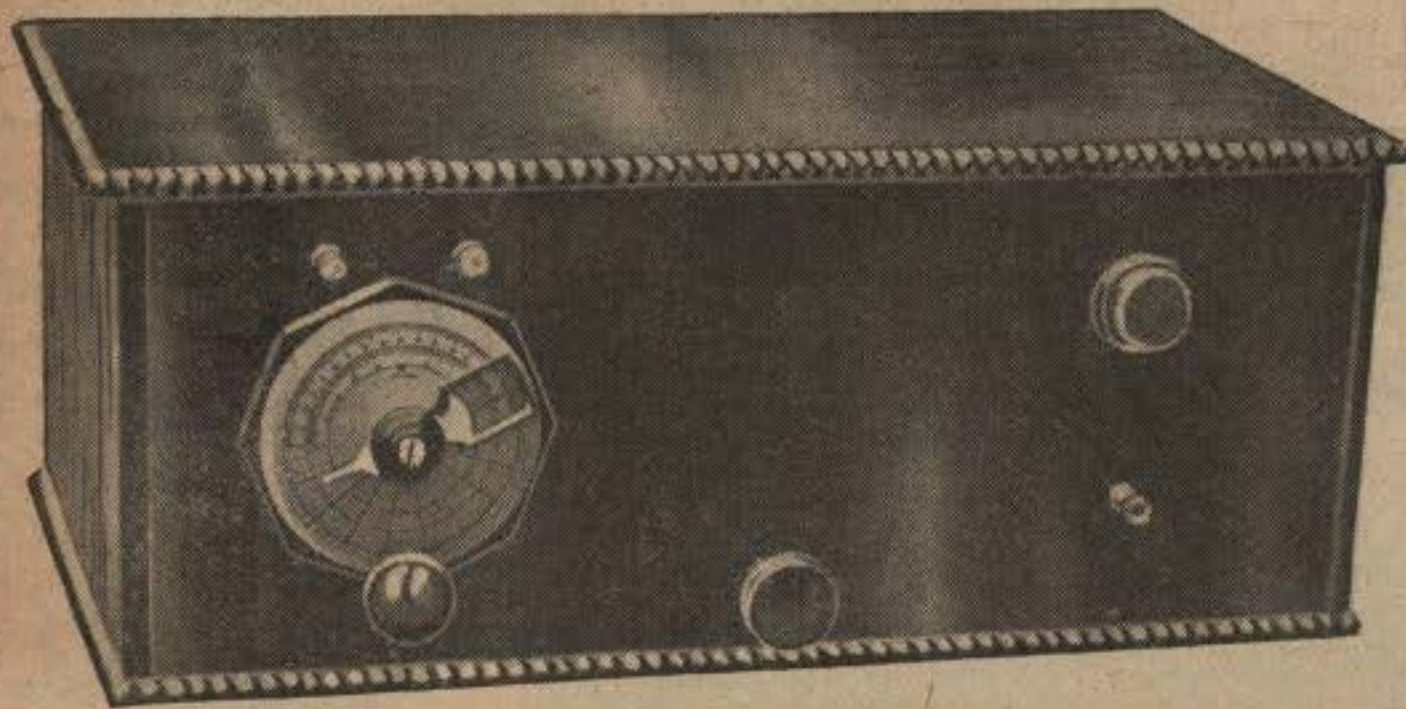
Referring to the 3 valve set recently supplied, I have pleasure in informing you how satisfied I am with it. I recently put up an expensive 4 valve and had such bad results. I may say I have had many circuits in use up to 5 valves, with very good results, that means—Quality of reception—Volume and Distance. I purchased your Super 3 really for local use. As you will see, I am on top of Brookman's Park transmitter. The results I am getting are equal to my best with 4 and 5 valves. I can still have my Continentals on the Loud Speaker and with perfect quality. Wishing you every success.—Yours faithfully, V. M., Cheshunt, Herts.

About a week ago I decided to make up your Super Selective Two Valve Set, but I must confess I was very sceptical of the results. I have been experimenting a number of years and have tried out many circuits, for which have been claimed great things, only to be generally disappointed with the results. It was, therefore, a pleasant surprise to find this wonderful little set doing all that was claimed. The set is most selective and I found no trouble in cutting out 5GB although living only a few miles from this station. I obtained over 38 stations on a Loud Speaker with an aerial 20 feet high and with 90 feet of electron wire.—Yours faithfully, Y. R. G.

I feel I must write and congratulate you on a wonderful circuit. I have now had your "Northampton 3" only two nights, but in those two nights it has fully justified itself. I have the poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your "3" gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future.—Yours very satisfied, C. D. N.

I am using your 1928 2 valve circuit, and for volume and tone on loud speaker, using only 60 volts H.T., it is really wonderful; in fact, it beats most of the well-boomed 3-valve screened grid sets I have listened to.—Yours truly, L. H. B.

A correspondent writes of the Super 2: "I have made up the above set and I am very pleased. I received America WGy on Saturday night very clearly on the loud speaker, also 7 other American stations. Purity of reception was as good as local stations. I have also obtained over a dozen Continental stations on loud speaker, including Hilversum, Radio Paris, Berlin (2) Logenberg, Stuttgart, Madrid, Toulouse, Rome, and Holland."



**X TURN TO PAGE 360 for Special List of WIRELESS AND CYCLE BARGAINS X**

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address enquiries to Dept. R.

**NORTHAMPTON PLATING CO.,** Radio and Cycle Manufacturers, NORTHAMPTON.

# S=O=S!

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S.O.S. interrupts radio programme!

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Relatives wanted immediately at

hospital." Urgent appeal broadcast

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Marconi Valves. So do Metropolitan

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tralia . . . most British passenger-

ships . . . . all Imperial Airways

machines. For their reliability. For

their long life. For their wide range.

• In cases like these, when unflinching efficiency is essential, men insist on Marconi Valves

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# THURSDAY, FEBRUARY 13

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 7.30

## THE CITY OF BIRMINGHAM ORCHESTRA

### 12.0 A Ballad Concert

(From Birmingham)

- GEORGE SMITH (*Baritone*)  
*Invictus* ..... *Huhn*  
*Allah* ..... *Chadwick*
- KATHLEEN BIRCH (*Mezzo-Soprano*)  
*Slave Song* ..... *Del Riego*  
*Song of Thanksgiving* ..... *Allitsen*  
*Spring's a-coming to Town* ..... *Molly Carew*
- THOMAS V. HIGGINS (*Pianoforte*)  
*Fantasia Impromptu* ..... *Chopin*  
*Prelude* ..... *Debussy*
- LILIAN DUNN (*Contralto*)  
*Like to the damask Rose* ..... *Egar*  
*Feast of Lanterns* ..... *Bantock*
- GEORGE SMITH  
*The Road to Anywhere* ..... *Denis Ashleigh*  
*The Road across the Sea* .. *Lauri Bowen*
- THOMAS V. HIGGINS  
*Sonata in C; Sonata in D Minor* .. *Scarlatti*  
*Impromptu in F Sharp* ..... *Chopin*
- KATHLEEN BIRCH  
*Piper of Love* ..... *Molly Carew*  
*Blackbird in my Garden* ..... *Nancy Wood*  
*I did not know Trotters*
- LILIAN DUNN  
*The early Morning* ..... *Graham Peal*  
*With courtly Grace (a Gavotte)*..... *Phillips*



Dr. ADRIAN BOULT, the new Music Director of the B.B.C., will conduct the City of Birmingham Orchestra in the concert to be relayed this evening at 7.30.

### 6.40 'THE STORY OF THE ELECTRIC LIGHT'—IV

Mr. J. SWINBURNE: 'General State of Knowledge or Ignorance'

THOUGH nowadays we all look upon electric light as not only a convenience, but almost a necessity, few of us have any real and practical knowledge of electricity. This general state of ignorance is the subject of Mr. Swinburne's fourth talk, which will also touch upon measuring instruments, the standard cell, meters, cables, the gas engine, and the multiphase systems.

### 7.0 A Violin and Organ Recital

- by  
 FRANK CANTELL (*Violin*)  
 and  
 GILBERT MILLS (*Organ*)
- Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM
- Andantino.... *Lemare*  
 Slow Movement, Violin Concerto, in E Minor ..... *Mendelssohn*  
 Londonderry Air ..... *arr. O'Connor Morris*  
 Berceuse (Cradle Song) ..... *Cui*
- Andantino  
*Martini, arr. Kreisler*

### 7.30 The City of Birmingham Orchestra

Conducted by  
 ADRIAN BOULT  
 ASTRA DESMOND (*Contralto*)

### STEUART WILSON (*Tenor*)

Relayed from the Town Hall, Birmingham

- Overture, 'The Magic Flute' ..... *Mozart*  
 Song of the Earth ..... *Mahler*

A PIANOFORTE RECITAL will be given by NIGEL DALLAWAY during the Interval from the Studio

### 9.45 app. A Violin and Pianoforte Recital

SEYMOUR WHINYATES (*Violin*)

- Sonata No. 4, in D ..... *Handel*  
 Sonata No. 6, in G ..... *Mozart*  
 Sonata No. 2 ..... *Delius*

### 10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN  
 (Thursday's Programmes continued on page 346.)

This week's Epitogus.

### 'WHAT ARE THESE?'

- 'Hymn, 'For Thee, O dear, dear Country' (Ancient and Modern, 227) Verses 1, 3, 4 and 5  
 Revelations, Chapter vii, Verses 9 to 17  
 Hymn, 'O What the Joy' (Ancient and Modern, 235) Verses 3, 4, 5 and 6  
 I Cor., Chapter ii, Verse 9

### 1.0 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  
 Selection, 'Lilac Time'... *Schubert, arr. Clutsam*  
*Liebesfreud (Love's Joy)* ..... *Kreisler*  
 Four Dances, 'The Rebel Maid' ..... *Phillips*

### 5.15 The Children's Hour

(From Birmingham)  
 'The Tinker Man,' a Play by Florence M. Austin  
 Songs by MARJORIE PALMER (*Soprano*)  
 BRIAN VICTOR will Entertain

### 6.0 REGINALD NEW

At the ORGAN of THE BEAUFORT CINEMA  
 Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM  
 Selection, 'The Five o'Clock Girl' ..... *Ruby*

### 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

# MILTON

## FOR THE MOUTH

Have you ever found that putting on more clothes prevented you catching cold and 'flu? NO! HERE'S WHY—

All your life you have been told to put on thick coats and woolly scarves in case you caught "colds" or 'flu. But you *did* catch them—time and time again? You see—a cold and 'flu are infectious diseases. No matter how warm you keep your body, you will catch "cold" if your mouth becomes over-laden with these germs. And there are these germs everywhere! In winter, they abound in crowded under-ventilated rooms, in 'buses, in trains, in schools, in churches. They enter your mouth. Your mouth with its warmth, its moisture, is nature's ideal culture bed for germs. They lodge there, thrive there, multiply. That's how you catch cold and 'flu. Your mouth must be protected against such dangers. But how? Every doctor knows now that there is one certain safeguard. Every doctor has received a copy of a recent startling report, issued after independent investigations in one of England's most celebrated hospitals, and independently confirmed by two of the world's most highly accredited bacteriologists, and which points to the one sure way. These authorities tested the nine most widely advertised mouthwashes and tooth pastes. Only one killed germs when reasonably diluted with water—half a teaspoonful in half a tumbler. This one was Milton. Milton killed every germ and thoroughly cleaned the mouth every time, and yet proved so safe that even if it were swallowed at full strength it did no harm. Can't you see what this means to you this winter?





At  
**SIX**  
O'CLOCK

Hair still smooth and neat after a strenuous day in town—still retaining its early morning gloss! It's always so with men who use Anzora—the finest Hair fixative—the original—and British. Refuse all substitutes.

*Anzora Cream, for greasy scalps, will not soil hat linings or pillows. Anzora Viola, for dry scalps, contains a little oil of violets. Sold in 1/6 and 2/6 (double quantity) bottles by Chemists, Hairdressers and Stores.*

**ANZORA**  
MASTERS THE HAIR

Anzora Perfumery Co., Ltd., London, N.W.6

**FREE CHURCH TOURING GUILD.**

President . . . . . The Rev. J. Alfred Sharp, D.D.  
Vice-President . . . . . Sir Donald Maclean, K.B.E.

**SHORT EASTER HOLIDAYS, 1930**  
by Short Sea Route.

Special Easter Departure Date,  
Thurs., April 17th

- WEEK-END TOUR TO PARIS £5 3 6
- WEEK IN PARIS . . . . . £7 11 0
- WEEK IN BRUGES . . . . . £4 9 0
- WEEK IN BRUSSELS . . . . . £6 9 0
- TEN DAYS CLARENS-MONTREUX TOUR £9 0 6
- TEN DAYS LUCERNE TOUR £10 16 6
- TEN DAYS LUGANO TOUR - £11 7 6
- TEN DAYS LOCARNO TOUR £11 18 6

Palestine, Egypt, Athens, Constantinople and Naples Cruises, leaving March 17th and April 14th

Ober Ammergau, the Bavarian Highlands and Luther's Country.

**INCLUSIVE PRICES.**  
All Tours Conducted from London.

Illustrated Booklets with full details from  
Secretary, F.C.T.G., 81, Memorial Hall,  
Farringdon Street, London, E.C.4.

**Thursday's Programmes continued (February 13)**

**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 S.B. from Swansea
- 6.15 S.B. from London
- 6.35 Market Prices for Farmers in the West Region
- 6.40 S.B. from London

**7.45 A Symphony Concert**  
Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF

- NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE
- Divertimento No. 17, in D, for Strings and Horn  
Mozart
- Allegro; Theme and Variations; Menuet; Rondo
- ELSIE SUDDABY (Soprano) and Strings  
Three Impressions . . . . . Arthur Benjamin
- THE ORCHESTRA  
Symphony No. 5, in E Minor ('From The New World') . . . . . Dearak
- 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
- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 Mr. W. H. JONES: 'The Old-fashioned Valentine'
- 6.15 S.B. from London
- 6.35 S.B. from Cardiff
- 6.40 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,  
BOURNEMOUTH  
Relayed to London and Daventry
- 2.30 London Programme relayed from Daventry
- 6.0 Miss ETHEL M. HEWITT: 'When the King Rode by Golden Cap'
- 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
- 5.15 THE CHILDREN'S HOUR
- 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 An Orchestral Concert  
Relayed from THE RESTAURANT OF THE PICCA DILLY PICTURE THEATRE, MANCHESTER
- 4.30 A Concert  
By PRESENT STUDENTS OF THE ROYAL COLLEGE OF MUSIC, MANCHESTER
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. W. J. TOUT, M.P.: 'The Cotton Weaver and his Work'
- 6.15 S.B. from London

- 6.35 Market Prices for Northern English Farmers
- 6.40 S.B. from London
- 9.15 North Regional News
- 9.20-12.0 S.B. from London

**Other Stations.**

**5SC GLASGOW. 752 kc/s. (398.0 m.)**

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 10.45:—Mrs. Loekle: 'Exercising for Health'.—V. From Edinburgh.
- 11.0-12.0:—Gramophone Records. 2.30:—For the Schools. From Edinburgh. 3.0:—New Songs, sung by Dennis Hoey (Baritone). 3.15:—Sheriff B. L. Orr: 'Some Humours of the Law Courts'. From Edinburgh. 3.30:—Musical Interlude. 3.40:—Mid-Week Service. 4.0:—The Octet. Jack Miller (Baritone). Ella Gibbons Money (Pianoforte). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Special Talk for Scottish Farmers. From Edinburgh. 6.15:—London. 6.35:—Bulletin for Farmers. From Edinburgh. 6.40:—London. 9.15:—Scottish News Bulletin. 9.20-12.0:—London.

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

- 10.15-10.30:—The Daily Service, relayed from Daventry.
- 11.0-12.0:—Relayed from Daventry. 2.30:—For the Schools. From Edinburgh. 3.0:—Glasgow. 3.15:—Edinburgh (See Glasgow). 3.30:—Glasgow. 6.0:—Special Talk for Farmers. From Edinburgh. 6.15:—London. 6.35:—Bulletin for Farmers. From Edinburgh. 6.40:—London. 9.15:—Glasgow. 9.20-12.0:—London.

**2BE BELFAST. 1,232 kc/s. (242.3 m.)**

- 10.15-10.30:—The Daily Service, relayed from Daventry. 2.30:—London. 3.45:—Children's Concert. Relayed from the Ulster Hall Orchestra. James Newel (Baritone). 4.27:—Ernest A. A. Stonely (Violin). 5.0:—Stop Press (F). 5.15:—The Children's Hour. 6.0:—Mr. William Moore: 'Beliset: Prodigy Actor—W. H. W. Betty.' 6.15-12.0:—London.

# GREAT WINTER Sale BY THE WITNEY BLANKET CO. LTD. WITNEY

## BIG BARGAINS IN BEAUTIFUL WARM SOFT KAPOK DOWN MATTRESSES

FROM THE WITNEY BLANKET CO. LTD., DON'T SLEEP COLD—THESE ARE THE WARMEST BEDS FOR WINTER NIGHTS. The Softest Thing to lie on. "DOWN LIKE" BEDS as Soft and Warm as a Down Quilt.

**MARVELLOUSLY LIGHT IN WEIGHT.** Fill in Coupon for Free Patterns of Beautiful Suede Ticks and specimens of Kapok and full particulars. Nothing more soft and luxurious to lie on has ever been thought of or made. Everyone knows the softness and lightness of a Down quilt. Now it covers you with a light mantle of rich warmth. Here in the Kapok Down Mattresses now offered by The Witney Blanket Co., Ltd., you have the same softness and warmth TO LIE ON, but in much more thick and substantial form. Kapok Down Mattresses are pure as Nature because Kapok is a natural pure vegetable down. Free from dust, dirt, or anything deleterious. In this pure state it is made into these mattresses. Kapok Mattresses are therefore absolutely the purest beds you can buy. These mattresses do not become lumpy or hard.

WRITE NOW.

**Certificate OF PURITY**  
The Witney Blanket Co., Ltd., Witney, Herby Cotswolds, the Kapok Mattresses supplied by them contain only the very best Kapok Down that is grown.

**PURE as the LILY**

**SOFT AS DOWN**

**SOFT YIELDING THICKNESS MARVELLOUSLY LIGHT**

**KAPOK is DAMP-PROOF, and these Kapok mattresses are**

Invaluable to Rheumatic sufferers.

Kapok Down is VERY LIGHT IN WEIGHT (one-sixth the weight of cotton). How light and easy to handle, therefore, are these mattresses when making beds.

**SAVE YOURSELF EXERTION IN BED-MAKING.** Think of a Down Quilt thickened to an enormous degree, then you will have brought to your mind the lovely qualities of these mattresses.

Humanity derives from Nature many wonderful, beautiful, and useful things, and here in these Kapok Down Mattresses you have bedding of voluminous thickness, softness and warmth. The Witney Blanket Co., Ltd., are now giving you the opportunity to secure them at low prices. This world-famous firm are the well-known suppliers of Witney Blankets Direct from Witney.

Ticks are made of delightful suede material—different—soft and warmer, which does not feel cold to the touch, and are supplied in three self colours of Khaki, Rose and Blue.

Write to-day for free patterns, specimens of Kapok Down and particulars of these lovely "Down-like" Beds, which are so beautiful to sleep on. SIMPLY FILL IN THE COUPON and the patterns and particulars will come per return.

### KAPOK DOWN MATTRESS COUPON

To THE WITNEY BLANKET CO., LTD.,  
Butter Cross Works, WITNEY, Oxfordshire.  
Please send me patterns (which I will return within three days) and particulars of Kapok Down Mattresses.

NAME \_\_\_\_\_  
(Block Letters)

ADDRESS \_\_\_\_\_

Radio Times,  
Feb. 7, 1930

## Great Offer at SALE PRICES of Heavy Stock of WITNEY BLANKETS

DIRECT FROM WITNEY. IMMEDIATE DELIVERY FROM ENORMOUS STOCKS. LARGEST VARIETY IN THE COUNTRY.

VIEW AND FEEL Dainty Patterns Free. WITNEY IS FAMOUS FOR BLANKETS.

Fill in Coupon for free patterns and send to THE WITNEY BLANKET CO., LTD., WITNEY, the firm with many years' reputation for quality and value. This is a golden opportunity, as you can buy NOW Witney Blankets (the World's best) from the famous factory at Witney and so save money. Here you are offered WITNEY BLANKETS DIRECT FROM WITNEY—from the world-famous firm, The Witney Blanket Co., Ltd., Witney. In this—WITNEY'S GREATEST BLANKET SALE—there are so many thousands of Bargains that everyone has a chance.

**A PARCEL OF PATTERNS FREE** is sent to every inquirer who fills in and posts the coupon below. No risk—no trouble—no waste of time. See before you buy and receive per return the parcel of delightful miniature Blankets—a splendid selection for you to choose from in your own home.

**BUY NOW! WHILE SALE PRICES LAST**

**BLANKETS DIRECT FROM WITNEY**

Every Blanket sent out by The Witney Blanket Co., Ltd., bears this old Witney Butter Cross Trade Mark. They cannot be bought in shops or through Agents.

**SEEING BEFORE BUYING IS EVERYBODY'S BEST WAY.**

**SIMPLY POST COUPON.** Witney Warmth is Nature's Warmth. Look, see and feel the substance, thickness, and beautiful textures of these, the World's best Blankets. Every Blanket a deeply fleecy mass of comforting warmth. Examine closely the splendid weave. The patterns show in manifold variety all the sizes, qualities—everything you want to know and at prices to suit all pockets.

**WITNEY BLANKETS ARE PROTECTED BY LAW.** No Blankets made elsewhere can be called Witney Blankets. The Witney Blanket Co., Ltd., deal only direct with the public. Therefore, send to The Witney Blanket Co., Ltd., Witney, direct, who have no agents.

Have your patterns, and get your bargains from this GREAT BARGAIN SALE, but you must send now. Do it immediately while the coupon is handy.

### POST SALE COUPON TO-DAY

FOR FREE PATTERNS AND PARTICULARS OF WITNEY BLANKETS DIRECT FROM WITNEY.

To THE WITNEY BLANKET CO., LTD.,  
Butter Cross Works, WITNEY, Oxfordshire.

Please send me, post free, miniature Blankets as Patterns of Sale Price Blankets direct from the Factory (which I will return within THREE Days).

NAME \_\_\_\_\_  
(Block Letters)

ADDRESS \_\_\_\_\_

Radio Times,  
Feb. 7, 1930

## OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED & MADE OF BEAUTIFUL APPEARANCE. Original "Dimpled Plumpness" Fully Restored. Any Old Down Quilt Made Like New or Better than New by

**THE WITNEY BLANKET Co. Ltd.**  
Write for Patterns and Choose Your Cover.

There are millions of Down Quilts in British homes. Many of them are but mere shadows as compared with their new condition. They are faded and thin. Look at yours. See how much they are of re-covering and complete restoration. The Witney Blanket Co.'s splendid method for the re-covering of Down Quilts makes a grand and timely appeal to all housewives. Moreover, the generous offer they are making of PATTERNS of beautiful silky satins and sateens, in delightfully printed designs or plain self colours (also plain Jap silk), for the re-covering of old Down quilts, makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. The Patterns represent a galaxy of colourings and an array of splendid quality coverings.

Thousands of unsolicited testimonials

**The World's Best Value in Re-covers**

**OLD QUILTS RETURNED RICHLY COLOURED DOWNY SILKY, AS GOOD OR BETTER THAN NEW!**

Two old Down Quilts will make a delightful new one under our re-covering system.

WITH TO-DAY.

Your Down Quilt can be restored to its fullest glory and beauty as when new—perhaps better—The Witney Blanket Co., Ltd., completely re-cover and use all the filling now inside your old quilt for refilling the new cover. If necessary, they add to the down so as to restore the quilt to its original rich, dimpled thickness.

**A QUILT, RICHLY COLOURED and of GORGEOUS BEAUTY CAN BE YOURS.**

This is, therefore, an offer of economy and restoration to the beautiful.

**WRITE FOR PATTERNS AND PARTICULARS.**

All there is to do is for you to fill in the coupon asking for the patterns of the charming and beautiful coverings and price list for renovating. These will come per return and you will then be able to select the pattern you desire or which will harmonise with the other effects of the room. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty, and proven satisfaction to every home.

### Special QUILT RENOVATION COUPON

To THE WITNEY BLANKET CO., LTD.,  
Butter Cross Works, WITNEY, Oxfordshire.  
Please send me patterns of Down Quilt Coverings and Prices.

- No. 1. Lowest Price Re-covers.
- No. 2. Best Cashmeres and Sateens.
- No. 3. Sateens, Silks and Satins.

(Cross off set not required.)

I promise to return patterns within three days.

NAME \_\_\_\_\_  
(Block Letters)

ADDRESS \_\_\_\_\_

Radio Times,  
Feb. 7, 1930

# THE WITNEY BLANKET CO. LTD. WITNEY

WHEN HUSBANDS LOVE...

# Betty... you're a beauty

You smile happiness. The same smile you gave when you said "Yes" years and years ago. It thrills me. Just the same. Thank you, darling. Golden Shred. This "Golden Shred" is fine. It's like you, Betty. Always the same. Always radiant. Always the very best.

# 'Golden Shred'

the world's finest and most delicious marmalade, made only by Robertson, from fresh fruit and pure sugar.



## You can Play the Piano TO-DAY by NAUNTON'S NATIONAL MUSIC SYSTEM.



IT makes no difference whether you have had previous lessons or not, whether you are YOUNG OR OLD, we guarantee that you can play the piano to-day by this wonderful and simple system. There are no sharp, flat or theoretical difficulties to worry you, and no tiresome or wearisome exercises or scales to be learnt. You play correctly with both hands at once. No difficulty or drudgery whatever.

### FAILURE IMPOSSIBLE

"You cannot fail." All you have to do is to sit down to the piano with our music and play it at once. Over 50,000 people are playing by it, and are playing perfectly. If they can do it, so can you. No one need ever say again, "I wish I could play"; everyone can do it to-day.

Let us tell you all about this wonderful, simple and rapid system. Take advantage of the offer we make on the coupon below, and by return of post you will receive eight tunes which we guarantee you can play; thus you can prove for yourself the simplicity of our system and the accuracy of our statements.

**FREE** Demonstrations Daily at 3 p.m., and on Mondays and Wednesdays at 7 p.m.

### SPECIAL TRIAL OFFER COUPON.

To the Manager, NAUNTON'S NATIONAL MUSIC SYSTEM, 27, High St., New Oxford St., London, W.C.2. I send herewith postal order for One Shilling and Sixpence for which please send me a copy of your Special Instruction Book containing eight pieces of music and particulars showing how I can become a thorough musician.

NAME..... DATE.....

ADDRESS.....

Note—Please fill in postal order payable to Naunton's National Music System. To Colonial and Foreign readers: British Money and Postal Orders only accepted.

Five years  
guarantee



Every "BRITANNIC" Expanding Band is sold under a guarantee of five years' maintenance, including replacement of springs, if necessary, free of charge, through any Jeweller. Every "BRITANNIC" Expanding Band is solid gold throughout, including the springs. From your Jeweller. See the name "BRITANNIC" inside the Bracelet.

If any difficulty about guarantee, write BCM/BRITANNIC, 20, London.



# The BRITANNIC EXPANDING WATCH BRACELET

the most famous in the world



ease!

FOR reading or writing—for breakfast in bed—a Carter Bed-Table is supreme. Adjustable to any position by a touch it is yet firm as a rock and makes all the difference between "wanting to be" and "being" really comfortable.

Write for Catalogue 1J, which describes many handsome Bed-Tables from 57/6 to suit any furnishing scheme, and FORTY different styles of Reading Stands as well.

# Carters INVALID FURNITURE

125, 127, 129, GT. PORTLAND ST., LONDON, W.1.

Telegrams: Bothwell, Wagon, London. Telephone: Langham 1040.



## Dainite Soles

Wear Three Times Longer Than Leather

Style B.715

If you now get three months' wear from a leather sole you'll get nine months' wear from Dainite. Remember, also, that the fewer times you resole a boot the better for the uppers. This Black Box Boot has Dainite sole, solid leather insole, and rubber heel. It will wear longer, look better, feel more comfortable than any boot you ever wore before. Write for it; test it; the factory price is only **14/9** Postage 9d.

**ORDER BY POST.**—When sending your order please state style B.715, and enclose cheque or money order for factory price and postage. Sizes 4 to 11. Widths: 4 (medium), 5 (wide). Send outline of foot (in sock) if you don't know size. Satisfaction or money back guaranteed.

**W. BARRATT & CO., LTD.,**  
30, Footshape Works, Northampton.

Send 2d. postage for handsomely illustrated catalogue.



## The Birthday Gift

She has letters and notes to write, cheques to sign. Give her a Waterman's Writing Set with Pen and Pencil to match. Over 40 styles to choose from, plain, coloured, and in Silver and Gold. 20/6 to £10.10.0. Waterman's is the world's best Pen. Over 40 years' proved service.

Of Stationers, Jewellers, and Stores.

The Pen Book free from  
**L. G. SLOAN, LTD.**

The Pen Corner, Kingsway, London, W.C.2

# Waterman's

8.0  
TONIGHT'S  
SYMPHONY  
CONCERT

FRIDAY, FEBRUARY 14  
2LO LONDON & 5XX DAVENTRY

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

10.25  
LISTEN TO  
THE  
SURPRISE ITEM

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S DAY'—VI  
'The Children's Playtime Out of Doors'

This talk is intended to give advice on outdoor games suitable for children living in confined and congested areas and having a minimum of equipment at their disposal.

11.0 (Daventry only) Gramophone Records

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

12.0 A Sonata  
SHERIDAN RUSSELL (Violoncello)  
ADELINA DE LARA (Pianoforte)  
Sonata in D, Op. 18.... Rubinstein

12.30 Organ Recital  
By ERIC THIMAN  
Organist and Director of the Choir,  
Park Chapel, Crouch End  
Relayed from St. Mary-le-Bow

(a) Trumpet Tune..... }  
(b) Irish Tune..... } Purcell  
(c) March in D..... }  
Chorale Preludes:  
(a) Sleepers, wake..... } Bach  
(b) Mortify us by Thy Goodness }  
Menuet and Trio..... Wolstenholme  
(a) Orchard Blossom } (Scenes in Kent)  
(b) Allington Lock... } F. H. Wood  
Cortège..... Debussy

1.0-2.0 A Recital  
of Gramophone Records  
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS  
Dr. B. A. KEEN: 'Farming—II, The Dairy Cow'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—IV.  
Mr. F. J. RICHARDS: 'South India—A Tamil Village'

3.20 Interlude

3.25 Hints on Athletics and Games: Miss D. M. WILKIE: 'Netball'—II

3.40 Interlude

3.45 Play for Schools  
Two Scenes from 'Pickwick Papers' (Charles Dickens)

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

5.15 The Children's Hour  
ST. VALENTINE'S DAY

A fitting occasion for the story of 'Sam Weller's Valentine' from 'Pickwick Papers' (Charles Dickens)

Songs at the Piano by HELEN ALSTON and

'Eustace—his Valentine,' written and told by C. E. HODGES

6.0 Miss ELSA MORE  
'Preparation of Soil means Successful Crops'

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

6.40 The Foundations of Music  
MOZART PIANOFORTE TRIOS  
Played by  
DOROTHY CURTTON, EDITH CURTTON,  
and LESLIE HEWARD  
Trio in D Minor  
Allegro; Andantino; Allegro

7.0-7.20 Mr. ERNEST NEWMAN  
THE B.B.C. MUSIC CRITIC

7.25 'AFTER-WAR SOCIAL TENDENCIES'—IV  
Dr. C. DELISLE BURNS: 'Large Scale Organization'

7.45 ARTHUR CRANMER (Baritone)  
Widmung (Dedication)... }  
Ich grolle nicht (I do not } Schumann  
grieve)..... }  
Traum durch die Dämmerung (Dream }  
through the Twilight).... } Strauss  
Im Frühling (In the Spring) }  
Der Atlas (Atlas)..... } Schubert

8.0 B.B.C.  
Symphony  
Concert—XIII  
Relayed from THE QUEEN'S HALL  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
BELA BARTOK (Pianoforte)  
THE B.B.C. SYMPHONY ORCHESTRA  
Conducted by  
Sir Henry Wood

A pen picture of Hungary, the home of Bela Bartok, will be found on page 321

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Symphony Concert  
(Continued)  
For notes on this concert see pages 322 and 323

10.5 Local News; (Daventry only) Shipping Forecast, Stock Exchange Summary and Fat Stock Prices

10.10 'PEOPLE AND THINGS'  
The Hon. HAROLD NICHOLSON

10.25 SURPRISE ITEM

10.45 DANCE MUSIC  
SYDNEY R. KYTE and his CIRO'S CLUB BAND  
From CIRO'S CLUB

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



BELA BARTOK

THE THIRTEENTH B.B.C.  
SYMPHONY  
CONCERT

will be relayed from the Queen's Hall tonight at 8.0

BELA BARTOK (Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA  
(Principal Violin, ARTHUR CATTERALL)

conducted by

SIR HENRY WOOD

PART I—8.0

Overture, 'Coriolan'..... Beethoven  
Variations from Serenade in B Flat for Wind Instruments.... Mozart  
Symphony, No. 2, in D..... Brahms

PART II—9.15

BELA BARTOK  
Concerto for Pianoforte and Orchestra  
Bartok

ORCHESTRA  
Theme and Variations from Suite No. 3, in G..... Tchaikovsky



SIR HENRY WOOD

Tonight's  
ALTERNATIVE  
Programme Test.

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.

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Symphony Concert  
(Continued)  
For notes on this concert see pages 322 and 323

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SYDNEY R. KYTE and his CIRO'S CLUB BAND  
From CIRO'S CLUB

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

**NOW—**

**YOU CAN BUY  
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**FRIDAY, FEBRUARY 14  
5GB DAVENTRY EXPERIMENTAL**

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0  
**A SAGA  
OF  
SYNCOPATION**

12.0 **A Lunch Hour Concert**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by **FRANK CANTELL**  
Overture, 'Tannhäuser' ..... *Wagner*  
**JOSEPH YATES (Baritone)**  
A Vagabond's Song ..... *Cundell*  
When a Maiden takes your Fancy ('The Seraglio') ..... *Mozart*  
Drumadon ..... *Sanderson*  
The Wanderer's Song ..... *Julius Harrison*

12.25 **ORCHESTRA**  
Spanish Serenade ..... *Glazounov*  
Dance of the Apprentices ('The Mastersingers')  
..... *Wagner*  
Ballet Airs, 'Lakmé' ..... *Delibes*

**JOSEPH YATES**  
The Flute across the Lake ..... *Elliott*  
If doughty deads my Lady please *Sullivan*  
So, Sir Page ('Figaro') ..... *Mozart*

**ORCHESTRA**  
Selection, 'Monsieur Beaucaire' *Messenger*  
Carnival Suite .. *Ring*

1.15 **Light Music**  
**MORCHETTO and his ORCHESTRA**  
From **THE MAY FAIR HOTEL**

2.0-3.0 **Organ Recital**  
by  
**MARJORIE RENTON**  
Minister of Music, Markham Square Church, Chelsea  
Relayed from St. Mary-le-Bow  
**MARJORIE INGHAM**  
(Soprano)

Songs  
**ORGAN**  
Trumpet Tune and Air ..... *Purcell*  
Impromptu... *Arensky*  
Scherzando ..... *Pierné*

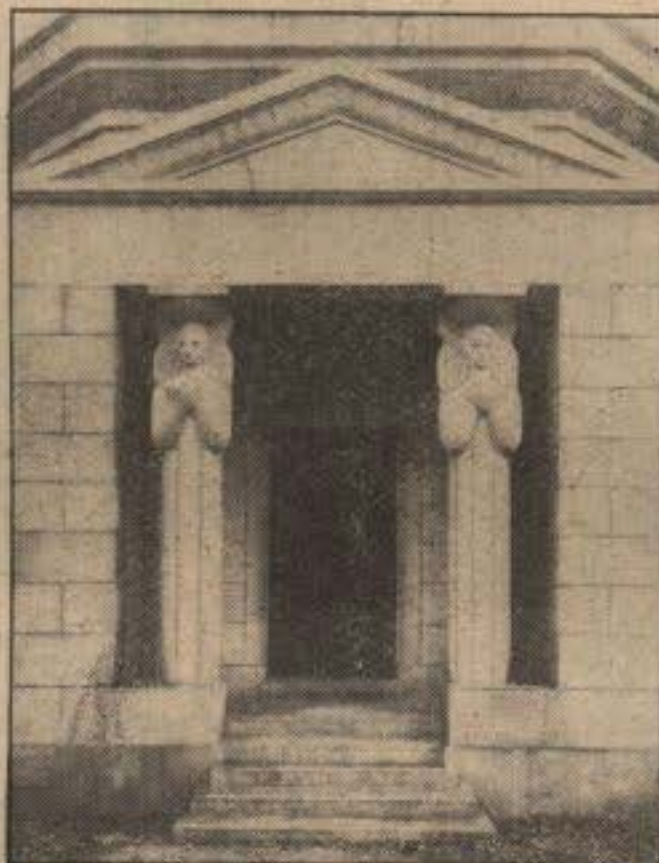
**MARJORIE INGHAM**  
Songs  
**ORGAN**  
Concerto in B Flat (First Two Movements)  
(a) Elizabeth } ..... *Handel*  
(b) Matthew } (From Schulbrede Tunes) .. *Parry*  
Marcia Eroica ..... *Stanford*  
**MARJORIE INGHAM**  
**ORGAN**  
Prelude and Fugue on the Name Bach .... *Liszt*

5.15 **The Children's Hour**  
(From Birmingham)  
'Valentine's Day,' a Sketch by Norman Tunnis  
**PAUL BEARD (Violin)**  
**JACKO and TONY, Duets**  
'How a Lifeboat is Built,' by Major Robert Ascroft

6.0 **WALTER RANDALL (Pianoforte)**  
(From Birmingham)  
Pas des Amphores ..... *Chaminade*  
Coronach (A Highland Lament) .. *Edgar Barratt*  
Cherry Ripe ..... *Cyril Scott*  
Air de Ballet ..... *Chaminade*

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

6.40 **A Popular Orchestral Concert**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by **JOSEPH LEWIS**  
Overture, 'Poet and Peasant' ..... *Suppé*  
Suite, 'Fleeting Fancies' ..... *Lohé*  
Serenade; Chansonette; Valse



Mr. Carson will refer in his talk tonight to the work of Ivan Mestrovic, an example of whose work is shown above.

**PAUL BEARD (Violin)**  
Nocturne in D  
..... *Chopin, arr. Sarasate*  
Perpetuum Mobile  
..... *Novacek*

**ORCHESTRA**  
Suite, 'In Maytime'  
..... *Phillips*

**PAUL BEARD**  
Slav Dance in E Minor  
..... *Dvorak, arr. Kreisler*  
Scherzo Tarantelle  
..... *Wieniawski*

**ORCHESTRA**  
Dance of the Tumblers  
(The Snow Maiden)  
..... *Rimsky-Korsakov*

7.30 **The Roosters Concert Party**  
an hour of  
Light Entertainment  
(From Birmingham)

8.30 **'MODERN SCULPTURE —IV**  
(Relief Sculpture)  
**GILL and MESTROVIC**  
by Mr. **STANLEY CASSON**

9.0 **'ANY RAGS?'**  
**A SAGA OF SYNCOPATION**  
(From Birmingham)

Presented by  
**JEAN HARLEY and GEORGE B. BIRD**  
and  
**PHILIP BROWN'S DOMINOS DANCE BAND**

10.0 **EDDIE ROBINSON**  
The Lad from Lancashire  
(From Birmingham)

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

Friday's Programmes continued (February 14)

**5WA 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. WILLIAM LASHLEY: 'The Last Journey of Captain Scott'

6.15 S.B. from London

10.5 West Regional News

10.10-10.45 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

9.0 London Programme relayed from Daventry

6.15 S.B. from London

10.4 West Regional News.  
S.B. from Cardiff

10.10-10.45 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 For Farmers: Mr. S. G. JARY, 'Insect Pests'

7.25 S.B. from London

10.5 Local News

10.10-10.45 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**

6.0 London Programme relayed from Daventry

6.5-10.45 S.B. from London (10.5 Forthcoming Events; 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

4.30 **An Afternoon Concert**  
THE NORTHERN WIRELESS ORCHESTRA

5.15 **THE CHILDREN'S HOUR**

6.0 Mr. ALBERT LAW, M.P.: 'A Cotton Spinner and his Work'

6.15 S.B. from London

10.5 North Regional News

10.10-10.45 S.B. from London



WITH SCOTT IN THE ANTARCTIC.  
Mr. William Lashley (left) will this evening talk from Cardiff on 'The Last Journey of Captain Scott' (right). Mr. Lashley was himself a member of the expedition to the Antarctic in which Scott died.

Other Stations.

**5SC GLASCOW.** 752 kc/s. (399.9 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 2.30:—S.B. from Edinburgh. 3.15:—A Concert for Schools, arranged by Henry M. Havergal. 4.0:—My Ain Sel' A Play for Children by Naomi Mitchison. S.B. from Edinburgh. 4.30:—A Concert. The Octet. James Forsyth (Baritone). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—A Talk for the Boys' Brigade. Mr. George T. Harvey: 'Your Summer Camp—Looking Ahead.' 6.10:—Bulletin of Juvenile Organizations. 6.15:—S.B. from London. 10.5:—Scottish News Bulletin. 10.10-10.45:—S.B. from London.

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

10.15-10.30:—The Daily Service, relayed from Daventry. 2.30:—S.B. from Edinburgh. 3.10:—Musical Interlude. S.B. from Edinburgh. 3.16:—A Concert for schools. Arranged by Henry M. Havergal. S.B. from Edinburgh. 4.0:—My Ain Sel' A Play for Children. S.B. from Edinburgh. 4.30:—A Concert. James Forsyth (Baritone). The Octet. S.B. from Glasgow. 5.15:—Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—A Talk for the Boys' Brigade. Mr. George T. Harvey: 'Your Summer Camp—Looking Ahead.' S.B. from Glasgow. 6.10:—Bulletin of Juvenile Organizations. S.B. from Glasgow. 6.15:—S.B. from London. 10.5:—Scottish News Bulletin. S.B. from Glasgow. 10.10-10.45:—S.B. from London.

**2BE BELFAST.** 1,258 kc/s. (242.3 m.)

10.15-10.30:—The Daily Service, relayed from Daventry. 12.0:—Organ Music, played by Herbert Westerby, relayed from the Grosvenor Hall. 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Albert Taylor (Pianoforte). Mary Johnston (Soprano). Albert Taylor (Pianoforte). 5.0:—Stop Press (?). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 8.0:—Belfast Philharmonic Society. Third Subscription Concert. Relayed from the Ulster Hall. 9.0:—Interval. Second General News Bulletin. 9.15:—Concert (Continued). Relayed from the Ulster Hall. Irene de Marik (Pianoforte). Frederick Taylor (Baritone). 10.5:—Regional News. 10.10-10.45:—S.B. from London.

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for  
SMOOTH  
SMOKING

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'GOLD  
FLAKE'  
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ALL-VIRGINIA  
CIGARETTE



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Wright's Coal Tar Soap. How quickly it chases away tiredness and sets you all aglow with vigour! And how certainly it guards your health, killing all germs and protecting from risks of infection!

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3/6d. per tablet.

Bath size rod.

Streets 150



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Every day 1,200 representatives add still more enthusiasts to the 5,000,000 army of housewives using

# Kleen-e-ze brushes

From our bona-fide representatives only, wearing this badge, who demonstrate at your home.



## Both Sides of the Bristol Channel.

### Welsh Service from a Famous Preaching Centre — The Preservation of Rural Wales—Another Talk on Industrial History

#### St. David's, Rhymney.

**L**ISTENERS are doubtless aware that every month a religious service in Welsh is broadcast from Cardiff and Swansea and also relayed to Daventry 5XX. On Sunday, February 16, at 6.30 p.m., the church chosen for the service is St. David's Parish Church, Rhymney. Rhymney is a mining district situated at the head of a Monmouthshire valley. At one time it was famous for its iron-works, but for the last forty years coal-mining has been the principal industry. Up to the end of the War, Rhymney enjoyed a fair share of prosperity, but since 1921 there has been a long-continued, and still prevailing industrial depression, which has caused widespread and acute distress.

#### A Gallery, but no Chancel.

**T**HE Parish Church (St. David's), erected in 1843 by the Rhymney Iron Company, is a solid, rectangular structure with a gallery, but no chancel, with seating accommodation for a thousand people. It is the only Welsh Church in the Diocese of Monmouth, and in the past was renowned as a great stronghold of Welsh Church life, and a famous preaching centre. The church will always be associated in the minds of Welsh Church people with the name of Canon William Evans (1823-1900), who was Vicar of the parish for forty-four years. The present Vicar, the Rev. J. R. Dewi Williams, has held the appointment since 1917.

#### Wales and the Octopus.

**T**HE first of three talks on the Preservation of Rural Wales will be given in the Cardiff Studio by Major Clough Williams-Ellis on Thursday, February 20, at 6.0 p.m.

Its title is, appropriately, 'Wales and the Octopus,' for the name of Major Clough Williams-Ellis is perhaps best known in connection with his book, 'England and the Octopus.' He is Chairman of the Council for the Preservation of Rural Wales, which was founded in 1928. The idea of this series of talks is to interest the people of Wales in the preservation of their country, for, the more beautiful it is, the more likely it is to be spoiled by ill-considered development.

#### The Resources of South Wales.

**T**HE third of the series of talks on 'South Wales as an Industrial Area' will be given by Principal J. F. Rees on Tuesday, February 18, at 6.0 p.m. Until recent years it used to be the practice to speak of the industrial revolution, and to date it roughly between 1760 and 1840, the suggestion being that a sudden transformation came over the country within this period. This view has been considerably modified by later inquiries. The result has been to challenge the usefulness of the conceptions grouped round the phrase 'Industrial Revolution.' Earlier writers ascribe the Revolution to inventions, particularly to those in the textile industries and to the development of the steam engine. We have now come to see that this explanation is inadequate. The changes of the later eighteenth and early nineteenth century were due to a great variety of causes. The commercial extension was undoubtedly a considerable stimulus. Natural resources were a necessary foundation. Principal Rees will tell of the first stages in the exploitation of the resources of South Wales.

'STEEP, HOLM'

## 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 .....

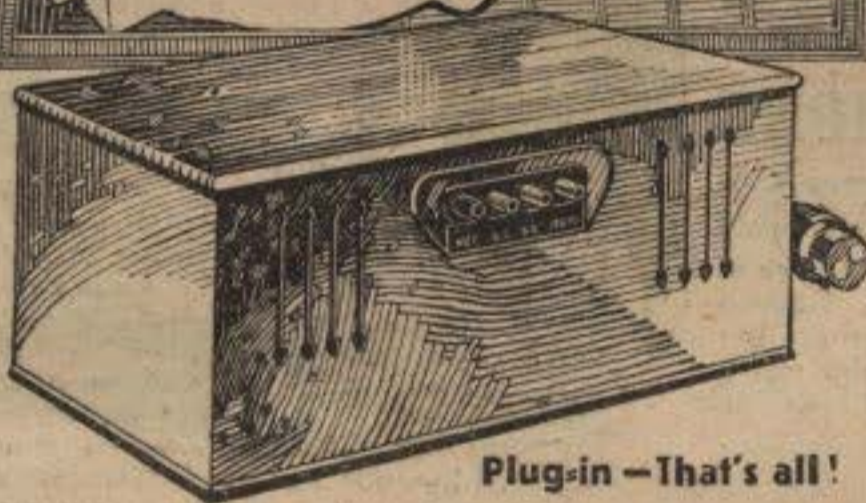
PLEASE USE BLOCK CAPITALS WHEN FILLING IN YOUR NAME and ADDRESS and mark envelope plainly with the letters 'B.P.' in top left-hand corner



**FAMOUS RADIO CORRESPONDENT writes**

*The Morning Post.*

Mains units of all descriptions are so useful and trouble-free that I cannot understand any wireless user not preferring them to batteries.



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"EKCO" H.T. Unit (Illustrated) Model 3F.20 for A.C. Mains. Tapping for 5 G. Valve and at 60 and 127/110 volts. Up to 20 m/a. (size 7½ in. by 6½ in. by 4½ in.) £3. 19. 6.  
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E. K. Cole Ltd., Dept. H, "EKCO" Works, Leigh-on-Sea.

Miss Diploma says:



WAITING FOR YOU  
for a Limerick last line

There was an old sailor of Sark,  
Who trod on a tack in the dark;  
When asked "Does it hurt?"  
He was heard to assert

**CONDITIONS.**

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this Limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire, or Dunlop) or label from 'Diploma' Milk or 'Coronet' Milk. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to

Competition: (Dept. 9)

WILTS UNITED DAIRIES LTD., TROWBRIDGE.

Closing Date: Entries must reach us not later than Friday, February 21, 1930.

Result: A complete list of winners will be forwarded by post to every competitor.

**£50 WINNER.**

Last Fifth of November at Y—  
A visitor, praising the Guy,  
Was told, with a glare,  
"That statue's the Mayor;  
"My mistake—and the town's!" was reply.

**£50 WINNER.**

A crusty old fellow from Bow  
Cursed the carols, the wails, and the snow;  
But his countenance cleared  
When the 'Crustless' appeared;  
Now the 'blasts' only come from below.

# DIPLOMA

Cheddar or Cheshire



6, 8 or 12 portions  
1/4 1/2

## The ENGLISH CRUSTLESS CHEESE

D. 110b



Breathe  
in instant  
relief from  
**ASTHMA**

Catarrh, Cold in the Head, Bronchitis, etc., through the soothing means of POTTER'S ASTHMA CURE. Brings immediate effective relief.

All Chemists, yours among them, sell it. 1/6 per tin or 1/9 post free from  
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**SOCKS THAT ARE BETTER**

There's one big reason why the Two Steeples No. 83 Socks are so good. They are made from St. Wolstan Wool, the highest grade pure botany wool that can be bought. That accounts for their better wear and greater comfort.

Then you have choice of over thirty handsome ingrain shades, a shade for every suit. Skilful dyeing and blending of the super wool provides heathers, browns, greys, lovats, etc., full of tone and character. Always ask your hosier for

**Two Steeples No. 83 Socks**

Also ask for 4/6 PAIR  
Two Steeples St. Wolstan Wool Underwear  
TWO STEEPLES LIMITED, WOLSTAN, LEICESTERSHIRE

**A SHADE FOR EVERY SUIT**

**"I follow the French and Italian easily"**

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**"I enjoy the Spanish Wireless"**

There you have the actual words of three Listeners who in a few short weeks have learned to speak and understand foreign Languages by the unique Linguaphone Method.

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8.0  
A CONCERT  
FROM THE  
KINGSWAY HALL

SATURDAY, FEBRUARY 15  
2LO LONDON & 5XX DAVENTRY

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

9.40  
VAUDEVILLE  
OF  
OTHER DAYS

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.0 'SAVING THE COUNTRYSIDE'—II

Mr. CLOUGH WILLIAMS-ELLIS: 'Roads Uglification; or The Quietest Way of Spoiling England'  
THOUGH Mr. Clough Williams-Ellis' chief activities are in the architectural field, he has always been well to the fore in advocating the saving of the countryside from the attacks of unthinking vandals. The alarming increase in road traffic and the consequent necessity of building and widening our roads, has led to one of the most outstanding and atrocious of these attacks; and it is with this aspect of the question that Mr. Williams-Ellis talks this morning.

1.0-2.0 LIGHT MUSIC

THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT  
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

- Overture, 'Zampa' ..... *Herold*
- Song Waltz, 'Dance Away the Night' ..... *Campbell*
- Ballet, 'La Source' (The Fountains) ..... *Delibes*
- Fox-trot Ballad, 'Sweetheart, we need each other' ..... *Francis*
- Suite, 'Othello' ..... *Coleridge-Taylor*
- Song Waltz, 'Tondeleyo' ..... *Noel Gay*
- Saxophone Solo, Waltz, 'Vanity' ..... *Wiedoeft*
- Fox-trot Ballad, 'Orange Blossom Time' ..... *Edwards*
- Selection, 'The Waltz Dream' ..... *Straus*
- Song Waltz, 'I promise' ..... *Hirsch*
- Suite, 'Spanish Dances' ..... *Moszkowski*
- Fox-trot Ballad, 'Ain't misbehavin'' ..... *Brooks*

2.50 The Fifth Round of the F.A. Cup

A Running Commentary on a London Cup Tie will be broadcast by Mr. GEORGE F. ALISON and Mr. DEFEK McCULLOCH

Subject to the necessary facilities being available  
(See plan on page 357)

4.45 REGINALD NEW

At the ORGAN of THE BEAUFORT CINEMA  
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM

- Little Concert Suite ..... *Coleridge-Taylor*
- Souvenir ..... *Drdla*
- Waltz in D Flat ..... *Chopin*
- Sanctuary of the Heart ..... *Ketelbey*

5.15 The Children's Hour

'THE GORGON'S HEAD'  
A Legend of Ancient Greece  
In Five Scenes  
By L. DU GARDE PEACH  
Incidental Music by the OLOF SEXTET

6.0 Musical Interlude

6.15 'The First News'

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

6.40 Regional Sports Bulletin

6.45 The Foundations of Music

MOZART PIANOFORTE TRIOS  
Played by  
DOROTHY CHURTON, EDITH CHURTON and LESLIE HEWARD  
Trio in G  
Allegro; Andante; Allegretto

7.0 My Day's Work (Continued)  
by a STEEPLEJACK, Mr. W. LARKIN

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

7.30 STUDENTS' SONGS

8.0 A Popular Concert

Arranged by ALLAN BROWN, F.R.C.O.  
(Organist and Musical Director, Kingsway Hall)  
Relayed from the KINGSWAY HALL  
HOWARD FRY (*Baritone*) in two old favourite songs:—  
'In an Old-fashioned Town' ..... *W. H. Squire*  
'The Floral Dance' ..... *Katie Moss*  
LEONARD HENRY will Entertain  
MEGAN THOMAS (*Soprano*)  
Recit. and Aria, 'Non mi dir' (Tell me not)  
*Mozart*

ALLAN BROWN—Solo on the Grand Organ  
Gothic Suite, Op. 25, ..... *Boellmann*  
Menuet; Toccata

MARGARET BALFOUR (*Contralto*)

Morning Hymn ..... *Hensche*  
A New Year's Song ..... *Elvira Gambogi*  
Agnus Dei ..... *Bizet*  
(With Obligato on the Grand Organ—ALLAN BROWN)

EIRA VAUGHAN (*Solo Pianist*)

Rhapsody, No. XI ..... *Liszt*

ANDREW CLAYTON (*Tenor*)

Recit. and Aria, 'O Paradiso' ..... *Meyerbeer*  
Song, 'Oh, Mistress Mine' ..... *Quilter*  
WILL GARDNER will Entertain  
(Accompanist, GEORGE ISON)

9.0 'The Second News'

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

9.20 Buried Treasures of the World—VII

Mr. LESLIE McMICHAEL—A Treasure Hunt in the Mediterranean

9.40 Old Time Vaudeville

Produced and Presented  
by  
PHILIP RIDGEWAY  
Book  
by  
RALPH NEALE  
Music  
Arranged by  
DOROTHY HOGGEN  
*Some memories of the Old Music Hall by Mr. HAL VICKE appear on page 321*

10.50-12.0 DANCE MUSIC

AMBROSE'S BAND from the MAY FAIR HOTEL

A POPULAR CONCERT FROM



ANDREW CLAYTON



MEGAN THOMAS



THE KINGSWAY HALL TONIGHT



MARGARET BALFOUR



LEONARD HENRY

A popular concert, arranged by ALLAN BROWN (centre), organist and musical director of the Kingsway Hall, will be broadcast tonight at 8.0.

# SATURDAY, FEBRUARY 15

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0  
THE  
WIRELESS  
ORCHESTRA



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### 3.30 A POPULAR CONCERT

THE BOURNEMOUTH MUNICIPAL  
ORCHESTRA

Conducted by Sir DAN GODFREY  
ROBERT MAITLAND (Baritone)

Relayed from  
THE PAVILION, BOURNEMOUTH

PHILIP DORE (Organ) and Orchestra  
Introduction and Allegro ..... *Guilman*  
ORCHESTRA

Traumerei (for strings) ..... *Schumann*  
Duet for Two Piccolos, 'The Merry Brothers'  
*Gennin*

(JEAN and PIERRE GENNIN)

ROBERT MAITLAND  
Aria, 'The Calf of Gold'  
(Faust) ..... *Gounod*  
Xylophone Solo (W. W.  
BENNETT)  
Gee Whizz. *Byron Brooke*

ORCHESTRA  
Selection from the early  
and recently-published  
Opera, 'The Rival  
Poets' ..... *German*

ROBERT MAITLAND  
Valentine's Song ('Faust')  
*Gounod*

L'heure exquise  
La Bonne Chan-  
son ..... *Reginald  
Hahn*

ORCHESTRA  
Overture, '1812'  
*Tchaikovsky*

### 4.30 DANCE MUSIC

BILLY FRANCIS and his  
BAND

Relayed from THE WEST  
END DANCE HALL,  
BIRMINGHAM

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

'Snooky and the Pirates,' by Phyllis Richardson  
Dance Music by PHILIP BROWN'S DOMINOES BAND  
'Anna the Anaconda,' by Mary Haras

### 6.0 JOSEPHINE TILLEY In Musical Monologues (From Birmingham)

### 6.15 'The First News'

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

### 6.40 Midland Sports Bulletin (From Birmingham)

### 6.45 The Gershom Parkington Quartet

with  
NINO MAUDINI (Tenor)

QUINTET  
Lyric Suite ..... *Grieg*

6.52 NINO MAUDINI  
Green (in French) ..... } *Volonnino*  
Berceuse (Cradle Song) (in French) }  
Canzonetta (in Italian) ..... }

7.0 QUINTET  
Aux Etoiles ..... *Duparc*  
Serenade ..... *Victor Herbert*

### 7.12 NINO MAUDINI

L'amor e una pie tanza (Love ev'n  
as a little Dance) ..... } *Geni Sotero*  
I Battitori di grano (The Beaters  
of the Grain) ..... }  
Nadir's Romance ('The Pearl Fishers').. *Bizet*

7.20 QUINTET  
Selection of Chopin's Preludes

### 7.30 Chamber Music

IRENE DE VOLODIMEROFF (Soprano)  
BERNARD SHORE (Viola)  
ANGUS MORRISON (Pianoforte)

BERNARD SHORE and  
ANGUS MORRISON

Sonata ..... *Hindemith*  
IRENE DE VOLODIMEROFF  
Songs

BERNARD SHORE and  
ANGUS MORRISON

Sonata in E Flat (Op. 120,  
No. 2) ..... *Brahms*  
Allegro amabile; Allegro  
appassionato—Sosto-  
nuto; Andante con moto  
—Allegro

8.30 READINGS FROM  
EIGHTEENTH CENTURY  
PROSE

### 9.0 The Wire- less Orchestra

Conducted by JOHN  
ANSELL

JOAN COXON  
(Soprano)

ORCHESTRA  
Marche Turque ..... *Mussorgsky*  
Overture, 'Mignon' ..... *Ambroise Thomas*  
Waltz ('The Christmas Tree' Suite).. *Rebikov*

9.27 JOAN COXON  
Berceuse, Act III ('Lakme') ..... *Delibes*  
Recit: Non paventer, amabil  
figlio ..... ('The Magic  
Aria Infelice, sconsolata ..) *Flute') Mozart*

9.35 ORCHESTRA  
Selection, 'The Emerald Isle'  
*Sullivan and German*  
Sardana ..... *Thomas Breton*  
Scenes from Childhood ..... *Hoby*  
A Beautiful Morning; The Punch Doll's  
Serenade; A Lullaby; Play

9.50 JOAN COXON  
Where the Bee Sucks ..... *Arne*  
A Little Island ..... } *Rachmaninov*  
The Lilacs ..... }

9.58 ORCHESTRA  
Serenade ..... *Saint-Saens*  
Suite, 'Woodland Fancies' .... *Victor Herbert*

### 10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN



IRENE DE VOLODIMEROFF  
sings in the Concert of Chamber  
Music to be broadcast this evening  
from 7.30 to 8.30.

# Saturday's Programmes continued (February 15)

## 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  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE
- 2.50 London Programme relayed from Daventry
- 4.45 **DANCE MUSIC.**  
THE CONEY BEACH FIVE  
Relayed from the THE DANSANT, HOTEL  
METROPOLE, SWANSEA
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 Mr. L. E. WILLIAMS ('Sporting Events')
- 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 'The Seven Ages of Man' In Musical Comedy

LILIAN KEYES (Soprano), JOHN RORKE (Baritone),  
and the NATIONAL ORCHESTRA OF WALES LIGHT  
ORCHESTRA

The World's a Stage ('Whirled into Happiness')  
Stolz  
'First the Infant'

THE ORCHESTRA  
There ain't many Babies about  
Campbell and Connelly

LILIAN KEYES and JOHN RORKE  
Duet, 'The Golliwogs' ('The Cingalee') Ruben  
'Then the Whining Schoolboy'  
SPIC AND SPAN

THE ORCHESTRA  
March, 'The Student Prince' ..... Romberg  
'And Then the Lover Sighing Like a Furnace'

THE STATION REPERTORY CHOIR  
Chorus, 'When the Heart is blithe and jolly'  
( 'The Rebel Maid' ) ..... Phillips

LILIAN KEYES and JOHN RORKE  
Duet, 'It is the merry Month of May' ('Merrie  
England') ..... German

JOHN RORKE  
When a Man's in Love ('The Geisha') ..... Jones

LILIAN KEYES  
Sunshine and Laughter ('Monsieur Beaucaire')  
Messager

THE ORCHESTRA  
Waltz, 'My Hero' ('The Chocolate Soldier')  
Strauss

'And Then the Soldier Full of Strange Oaths'  
JOHN RORKE and Choir  
A Soldier's scarlet Coat ('Tom Jones') ..... German

LILIAN KEYES and CHOIR  
The Soldiers in the Park ('The Circus Girl')  
Monckton

THE ORCHESTRA  
The March of the wooden Soldiers ..... Jessel

JOHN RORKE and CHOIR  
The Yeomen of England ('Merrie England')  
German

- 'Then the Justice . . . With Eyes Severe'  
THE ORCHESTRA  
Selection, 'Rip van Winkle' . . . . . Planquette  
SPIC in trouble again
- 'The Lean and Slipped Pantaloons'  
LILIAN KEYES and JOHN RORKE  
Any time's Kissing Time ('Chai Chin Chow')  
Norton
- THE ORCHESTRA  
Journey's End ('The Cabaret Girl') . . . . . Kern  
'Sans Everything'

- 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.)

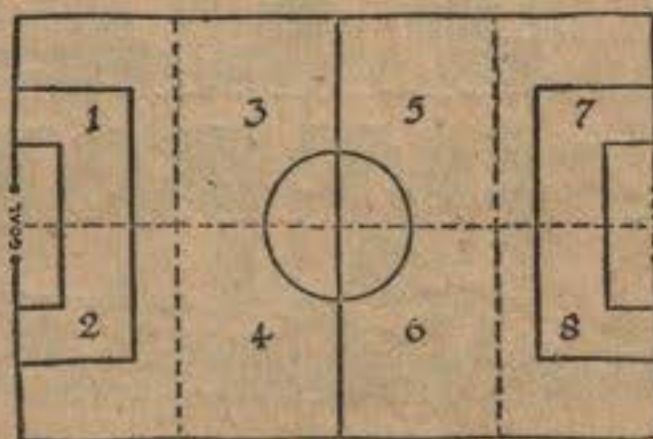
- 10.15-10.30 **THE DAILY SERVICE**  
Relayed from Daventry
- 12.0-12.45 S.B. from Cardiff
- 2.50 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.15 S.B. from London
- 6.40 S.B. from Cardiff
- 6.45 S.B. from London
- 7.0 S.B. from Cardiff
- 7.20 S.B. from London
- 9.15 West Regional 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
- 2.50 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 **A GRAMOPHONE RECITAL**  
SOLOS, DUETS AND TRIOS
- 2.50 London Programme relayed from Daventry



Use this plan when listening to today's football broadcast.

- 5.15 **THE CHILDREN'S HOUR**  
A Dialogue Story  
'LARRY THE PLUMBER' (S. G. Hulme Beaman)
- 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**  
ARTHUR RAINE (Baritone)
- 2.50 London Programme relayed from Daventry
- 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 Lieut.-Col. A. SEDDON BROWN (Vice-President  
of the Federation of Master Cotton Spinners'  
Associations)  
'The British Cotton Industry'
- 7.20 The Royal Horticultural Society's Bulletin  
for Northern English Listeners

### 7.30 Music and a Play THE NORTHERN WIRELESS ORCHESTRA 'Progress and the Builder' by EDWIN LEWIS

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

## Other Stations.

### 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:—Dance  
Music by Charles Watson's Orchestra, relayed from the Play-  
house Ballroom. 4.0:—The Shotts Foundry Band. Conducted  
by Herbert Bennett. Nora Leslie (Contralto). 5.15:—Radio  
Glasgow Party. Relayed from the Albert Palais de Danse. 5.55:—  
Birthdays. 5.57:—Weather Forecast for Farmers. 6.0:—  
Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish  
Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. A.  
Arthur Gray: 'A Review of the Rugby Season in Scotland.'  
7.20:—Musical Interlude. 7.30:—S.B. from London. 8.0:—  
Music at Mat's. An Ulster Evening, by Ethel Lewis. 9.0:—  
S.B. from London. 9.15:—Scottish News Bulletin. 9.20-12.0:—  
S.B. from London.

### 2BD ABERDEEN. 595 kc/s. (501.5 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. 6.15:—S.B. from London. 6.40:—Scottish  
Sports Bulletin. 8.0:—S.B. from Glasgow. 6.45:—S.B. from London.  
7.0:—S.B. from Glasgow. 7.30:—S.B. from London. 9.0:—  
S.B. from London. 9.15:—S.B. from Glasgow. 9.20-12.0:—  
S.B. from London.

### 2BE BELFAST. 1,228 kc/s. (242.3 m.)

10.15-10.30:—The Daily Service, relayed from Daventry.  
3.25:—London Programme relayed from Daventry. 4.30:—  
Light Music. 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. J.  
Godfrey Brown: 'Next Week's Music.' 7.15:—The Royal  
Horticultural Society's Weekly Bulletin. 7.25:—Musical Inter-  
lude. 7.30:—S.B. from London. 8.0:—Memories of Lionel  
Monckton. David Wilson. Albert Froggatt. Mary Johnston.  
Jean Bennett. The Revue Chorus. The Orchestra. Conducted  
by Philip Whiteway. 9.0-12.0:—S.B. from London (9.15  
Regional News and Sports Bulletin).

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N.B. This Lissen Power Pentode Valve has hitherto been recommended solely for use with sets having one stage only of L.F. amplification. Now from many districts where previously a set with two stages of L.F. did not give all the volume desired, great success is reported with the Lissen Power Pentode, used as the second L.F. valve. Your dealer will tell you if you can use Lissen Power Pentode Valve in your set. Ask him today and enjoy all the pure volume of which your set is capable.

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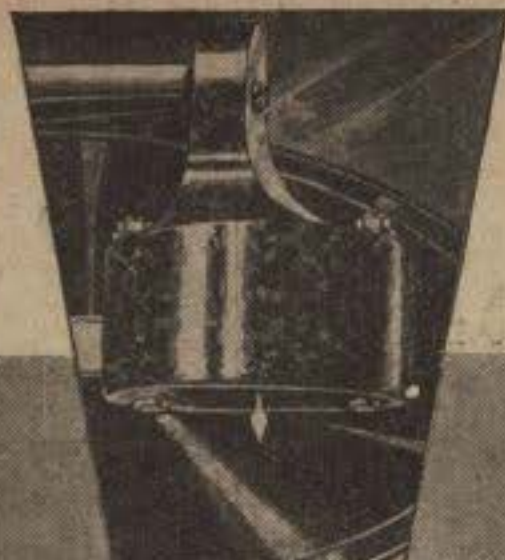
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