

THE PROGRAMMES FOR THE WEEK OF FEBRUARY 16-22

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 26. No. 333.

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

FEBRUARY 14, 1930.

Every Friday. TWO PENCE.

## GILBERT AND SULLIVAN ON SATURDAY NIGHT

### 'IOLANTHE' *A Relay from the Savoy Theatre*

Excerpts from Rupert d'Oyly Carte's production of this famous opera are to be relayed from the Savoy Theatre on Saturday evening:—8.45-9.15 p.m. and 9.50-10.45 p.m. Many 'Old Savoyards' will be heard in the cast, including

NELLIE BRIERCLIFFE    DARRELL FANCOURT  
HENRY A. LYTTON        BERTHA LEWIS



A Costume Design for the present production of 'Iolanthe,' by George Sheringham

#### *People in the Week's Programmes.*

- |                                  |                    |
|----------------------------------|--------------------|
| Sara Fischer                     | Maggie Teyte       |
| J. Maynard Keynes                | Hermann Scherchen  |
| Sir Josiah Stamp                 | Claude Hulbert     |
| Alma Vane                        | Dale Smith         |
| Walter Frey                      | Florence Oldham    |
| H. B. T. Wakelam                 | Stainless Stephen  |
| Dorothy McBlain                  | Olive Groves       |
| Franz Osborn                     | Sir Hamilton Harty |
| V. Sackville-West                | Vernon Bartlett    |
| Harold Nicolson                  | George Baker       |
| <i>and Lord Grey of Fallodon</i> |                    |

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| 2. Scene Valse Grains Green                | Guiraud   | iv When you played the Organ      | Gilbert  |
| 3. Romance in F (Soloist M. Fred Muccioli, |           | v Vivo Heide he-he                | Herzer   |
| 1er Violon solo 1er prix de Paris)         | Beethoven | vi Bye bye Black-Bird             | Dixon    |
| 4. Chant herique (Trumpet Solo by          |           |                                   |          |
| Monsieur Bentaberry)                       | Kuno      | 6. OVERTURE Il guarany            | Gomes    |
| 5. SELECTION "Resurrection"                | Alfano    | 7. Autumn Dream                   | Leduc    |
| ENTR'ACTE: GRAMOPHONE MUSIC                |           | 8. S-renaide                      | Godard   |
| i Bijou voice                              | Strauss   | 9. SELECTION from "The Valkyries" | Wagner   |
| ii Sur-le Danube au clair de lune          | Cay       | 10. Le roi malade lui - valse     | Chabrier |



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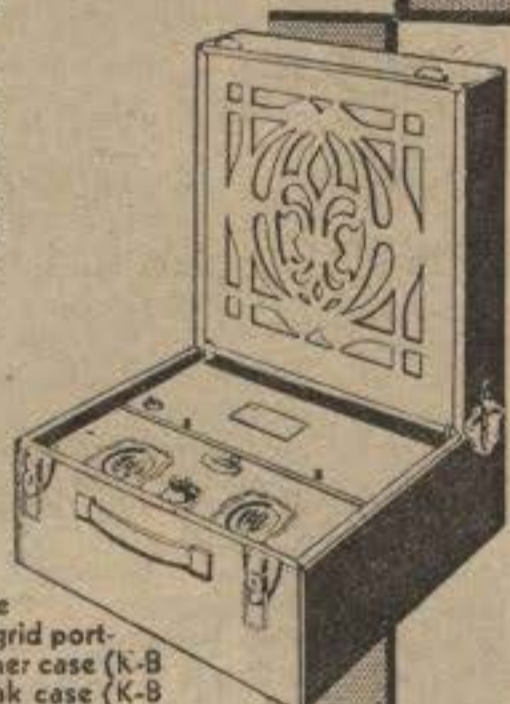


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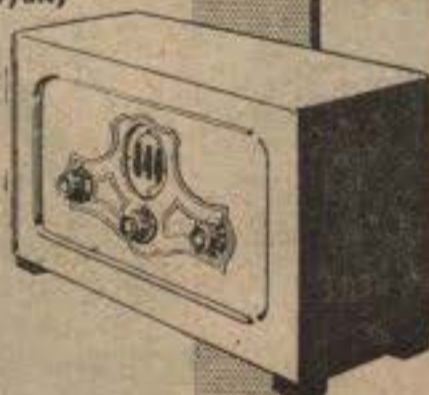
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## A LISTENER'S DIARY OF THE WEEK.

### Sunday, February 16

3.0 Bach, Church Cantata (London)  
 3.45 Readings from St. Paul's Letters  
 4.0 A Children's Service  
 4.15 Missionary Talk  
 6.30 A Religious Service, in Welsh  
 8.0 A Religious Service from Eastbourne  
 10.30 The Epilogue

### Wednesday, February 19

10.25 The Princess Who Lost a Tune (London)

### Other Sunday Programmes

4.30 Orchestral Concert, with Kate Winter (London)  
 9.0 The Brosa String Quartet (5GB)

### Thursday, February 20

7.30 The Hallé Society performs *The Damnation of Faust* (5GB)  
 8.0 Concert by the Gloucester Orpheus Society (London)

### Monday, February 17

9.20 Viscount Grey gives his 'Point of View' (London)  
 9.25 Molière's Play, *The Mock Doctor* (5GB)

### Friday, February 21

8.0 B.B.C. Symphony Concert (London)  
 9.0 The Duds Concert Party (5GB)

### Tuesday, February 18

7.15 A Vaudeville Programme (5GB)  
 8.30 Maggie Teyte gives a Song Recital (London)

### Saturday, February 22

7.30 Vaudeville, including a relay from the Palladium (London)  
 9.0 A British Composers' Concert (5GB)



### Mahler in the Halle Programmes.

**G**USTAV MAHLER, whose *Song of the Earth* was recently broadcast, is represented on the Hallé Society's programme for February 27 (London) by his *Ninth Symphony*. Though the massive 'Eighth,' with its soloists, its two-part chorus, its boys' chorus, and its huge orchestra, may be the most talked about of this composer's work, for many people the less ambitious 'Ninth' is the more persuasive music. Undoubtedly Mahler was a giant among men—and, many would say, an uncomfortable one to know. As 'Artistic Director,' in Vienna, he stopped at nothing to secure the most faultless production that human beings were capable of: 'tact,' as most people understand it, was a word not to be found in his vocabulary. This uncompromising man wrote music that was a perfect expression of himself, huge, exacting, terrific in effect, and not a little inhuman. The 'Ninth,' however, shows him in quieter mood. By coincidence, the same programme contains a composition revealing Berlioz, too, in one of his quieter moods. Of the opera *Beatrice and Benedict* (the overture to which Sir Hamilton will play that evening) Berlioz wrote: 'I am getting on with a one-act opera for Baden, written round *Much Ado About Nothing*. I promise there shall not be much "ado" in the shape of noise in it.' It was written for Benazet, King of Baden.

### A Great Humorist.

**I**N our time we have read—and even written—a great deal about the Future of Radio Drama. St. John Ervine holds that it has no future—at least, not as a distinct form of art. We don't agree with him, but are keeping it dark, for we have no wish to attract heavy artillery. We believe that a dramatic technique for the ether will evolve from present experiment, but are not blind to the fact that one fine day Television may seriously materialize and scatter existing theories to the winds. Of recent developments none has so delighted us as the recruiting of P. G. Wodehouse for service at the microphone. Radio Drama has not as yet produced anything noteworthy in the department of comedy. Mr. Wodehouse, with his rippling dialogue and inexhaustible fund of ideas, is the man to supply the deficiency. So far he has given us an adaptation of his story, 'The Clicking of Cuthbert.' This will soon



'Only a glazed Tongue!'

be followed, in a vaudeville programme, by *The Tartar*, adapted by C. Denis Freeman from another story. Later we may have one of his famous novels in radio form and perhaps—dare we hope?—an original wireless play. We can never forget the Wodehouse hero, who, on a foraging expedition in a country house at midnight, fell downstairs and lay in the dark with his trembling hand on what he thought was the cold face of a dead man, only to find, when the lights were switched on, that he had been clutching a glazed tongue.

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



### The Next Libretto Opera.

**C**ONSIDERABLE 'character' has been lent to the broadcasts of opera by the chatter from the studio which marks the division between acts and the signal (is it a ship's bell?) announcing the 'rise of the curtain.' Always wholesale in our methods, we suggest that the singers and orchestra might help by applauding the entrance of the conductor. The next opera (February 24 (5GB) and 26) is *Le Roi d'Ys* (The King of Ys), by Lalo. The leading parts will be sung by Frank Titterton (Mylio), Harry Brindle (The King), Olga Haley (Margared), and Alma Borodine (Rozenn). Percy Pitt will conduct. The story of the opera, you will remember, is that of the legendary Breton kingdom of Ys and the rivalry of the King's two daughters for the love of the warrior Mylio. Then next month we have *The Bartered Bride*, by Smetana, a richly comic story, to music which includes a number of Bohemian folk-song and dance melodies.

### Tragedy of Exile.

**T**HE author of the play *Exiles*, which is to be broadcast on Thursday, February 27 (5GB) and Friday, February 28, has taken special care to emphasize that the story, which deals with Russia before and during the Revolution, is entirely without motive of propaganda. We feel that no one will misunderstand us when we say that we feel deeply for those whose whole existence was obliterated by the Revolution. We have met Russian emigrés in various parts of Europe—including a Romanoff who worked in a bank. With characteristic fatalism they had faced the change in circumstances and, being clever and not difficult to please, were making a success of exile. Yet, for all their acceptance of Fate, we were aware of their immense loneliness. Tradition is a powerful influence in a man's life; we are more closely knit to, and directed by, the past than we imagine. To be entirely without background, to see all that you lived and remembered and were vanish utterly, must be an overwhelming experience. It is not for us to decide whether Russia has taken the right course—but we feel that, in basing his play upon the memories of Russian royalists, the author of *Exiles* has made use of powerful dramatic material. The play, which will be broadcast at 9 p.m. on the first evening and 10 p.m. on the second, is to be produced by Lance Sieveking. A balalaika orchestra will be heard among the many exciting scenes which include the actual outbreak of the Kerensky revolution in March, 1917.

### Recitals of the Week.

**E**LENA GERHARDT is to give a song recital on Sunday afternoon, February 23. Few German singers have done more than she has done to show English audiences how *lieder* should be sung. Long ago the gramophone popularized her to thousands. Her programme on this occasion will include songs by the three greatest *lieder*-writers, Schubert, Brahms, and Hugo Wolf. Two other recitals of the same week call for particular attention: a recital of duets for two pianofortes given by Claude Pollard and Isobel Gray, on February 26; and a violin recital by Daisy Kennedy on Wednesday, February 26 (5GB).

### Essay on the Pancake.

**A** RECIPE Talk, on Thursday morning, February 27, will include, appropriately, a formula for the manufacture of Pancakes. The following Tuesday, March 4, is Shrove Tuesday, so called as the day on which 'shrift' (confession) was made in



'The Eve of the Great Fast.'

preparation for Lent. Of all the pageantry associated with *Mardi Gras* (fat Tuesday) as the French call it, nothing survives in this sober-sided kingdom but the making of pancakes, for pieces of which the boys of Westminster School annually scramble, presenting the Press with half a column and a picture on the back page. Abroad, the eve of the great fast is still celebrated with carnival. Though in most things we are mediævally minded, we cannot deplore the English approach to Shrove Tuesday. We do not care for our fellow countrymen in fancy dress, and, anyway, what ritual is more moving than that of unwrapping the perfect pancake, squeezing lemon, shaking sugar and refolding the tender wafer? And, of course, there's the actual eating.

### 'Mine Music is good Music!'

**I**T was a flippant world into which Handel, with a blind prodigality, flung his jewels of song. It gossiped in its theatre-boxes while his music was being played; it lauded him one moment and forgot him the next; it met him in the Park, walking alone, talking to himself, and saw nothing but a rather crude and foolish old man who somehow had a rare gift for melody. But, by the time Handel was sixty, he was 'through' with the mob; they might chatter and gossip and revile him as they pleased; he had his music to get on with—and time was getting short, and there was still so very much to be done. So, by 1748, we find him writing his oratorios at a speed that is all but incomprehensible. Morell—that 'pompous little parson'—supplied him with one libretto after another: hardly had he put them in the composer's hands when they seemed to take wing and fly off into song. *Alexander* and *Joshua*, *Solomon*, and *Susanna*, were all completed in less than a year. Financially, however, it was not a good year with Handel: some of these new works dropped into immediate neglect. He lived on the revivals of past favourites—but revivals interested him hardly at all. It was new work he wanted to get on with, always new work. He therefore retired more and more into his shell. Only once or twice do we hear the old rage exploding: 'You teach me music, sir!' We find him shouting at Morell, who had dared to criticize one of his airs: 'Mine music is good music. It is your words that is bad. Hear the passage again. . . . Now go and make words to that music!'

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Beecham Gives Us 'Solomon.'

ONE of the finest oratorios of that fruitful year was *Solomon*. Handel wrote it at a feverish rate, jotting the music down on pieces of paper of all sorts of sizes—anything that came to hand. When produced, it fell quite flat; yet it contains some of the most beautiful numbers Handel ever wrote. Recent generations have been equally neglectful of it. We are glad to see, therefore, that Sir Thomas Beecham—one of Handel's best interpreters and stoutest champions—is going to revive it at the B.B.C. Symphony Concert on Friday, February 28. The soloists are Dora Labbette, Stiles-Allen, Tudor Davies, and Keith Falkner.

### Police Music for Pankhurst Memorial.

AT midday on March 6, a memorial to Mrs. Pankhurst will be unveiled in Victoria Tower Gardens, in the shadow of the Houses of Parliament. The ceremony, including speeches by the Rt. Hon. Stanley Baldwin and Mrs. Drummond and a service of dedication conducted by Canon Woodward, is to be relayed to London and other Stations. The memorial will stand not far from Rodin's famous group, 'The Burghers of Calais'—appropriately, for Mrs. Pankhurst was as unshakably true to her principles as they to theirs. There is something slightly ironical in the fact that the music for the occasion will be provided by the Police Band. The great 'suffragette' engaged in many bouts of personal violence with the policemen of Westminster in those days of before the War when 'Votes for Women' meant broken windows and mild incendiarism.

### Note on American Literature.

FRANKLY we do not know how we should manage without the United States of America. With regard to the Old World we have a pessimistic conviction that its possibilities are rapidly becoming exhausted—but there is always America with something strange and new to tickle the jaded palates of such epicures of existence as we. Today comes a circular letter in the form of an inspirational essay by James Nankivell, entitled 'How Wonderful the Radio!' Mr. Nankivell is President of the Standard Laundry Company of Saint Paul, Minn., and the inventor of the 'Mending-as-Mother-would Service with that Personal Touch.' There's a country for you—



'Mending-as-Mother-would.'

in which laundry presidents advertise their Mending-as-Mother-would by issuing fastidious prose on the firm's notepaper. 'When I tuned in at five-thirty this morning,' begins Mr. Nankivell, 'Ted Lewis was singing "Isn't it wonderful?" via a phonograph record. It made me think how wonderful is the discovery of radio.' Five-thirty a.m.! Speaking for ourselves—and without offence to Mr. Lewis, who is probably a good man—we should have thought 'How damnable is the discovery of radio.' But then we are not at our best before breakfast.

### The Voice and Its Owner.

COMMENTING upon the fact that Haidée Wright appeared only in the later part of the recent broadcast of *Milestones*, a critic in *Vox* suggests that people's voices do not alter with time, and that she might have been heard also in the earlier period. We doubted this—from personal experience, but as a matter of interest we referred the question to one of the B.B.C. producers who has conducted many hundreds of auditions in the past five years. He informed us that, when candidates come to Savoy Hill to give dramatic auditions, he listens to them over the loud-speaker without, in most cases, having seen them personally; nor has he any details as to their careers, qualifications, etc. He has always made a practice, on hearing a voice, of making a guess at the age of its owner, and tells us that, after a little practice, he was able to judge the age to within a year or so. Of course, he has made his mistakes; once, for instance, a 'commanding woman of forty' turned out to be a girl of eighteen.

### Enter the Cymbalum.

NEXT Week's Vaudeville programmes fairly bristle with famous names—Bransby Williams, Dora Maughan and Walter Fehl, Clay Keyes, Norman Long, Clapham and Dwyer, Melville Gideon, and Marie Burke. The Saturday bill (March 1) includes also a sketch by Beatrice Mayor, entitled *Half an Hour in a Tea Shop*, and on Tuesday (February 25) we shall make the acquaintance of Constantine Vladescu, Virtuoso of the Cymbalum. The Cymbalum is the national instrument of Rungary, in which metal strings are struck by the player with two hammers.

### Books to Read.

THE following novels and one autobiography were mentioned by Miss V. Sackville-West in her talk of February 3: 'No Man's Land,' by Vernon Bartlett (Allen and Unwin); 'The Clock,' by Guy Rawlence (Constable and Co.); 'Dr. Serocold,' by Helen Ashton (Benn); 'Time, Gentlemen, Time!' by Norah Hoult (Heinemann); 'Slowbags and Arethusia,' by Adrian Alington (Chatto and Windus); 'Secrets of a Showman,' by Charles Cochran (Heinemann: the Crown Library); 'The Murder on the Bus,' by Cecil Freeman Gregg (Hutchinson).

### Gramophone Records.

THE VILLAGE BLACKSMITH (Col. 5689) began Mr. Christopher Stone's gramophone recital during the luncheon hour on February 7, and then followed some light records, including *What's the matter with P.C. Brown?* sung by C. T. Bain and the Metropolitan Police Minstrels, Regal G9460; the Rhythm Maniacs in *Love, your spell is everywhere*, Decca F1610; Will Fyffe's song, *The train that's taking you home*, Regal G9462; a foxtrot, *No one else but you*, Louis Armstrong and his Orchestra, Parlo. R540; the sad story of Frankie and Johnnie, Frank Crumit, H.M.V. B3269; Paul Whiteman and his Orchestra, Col. 9788; and then some more serious records, Dan Phillips and Alice Lilley in *O Lovely Night*, Winner 4983; *The Opera Ball Overture*, Berlin S.O.O., H.M.V. C1799; Peter Dawson in the *Deathless Army*, H.M.V. C1805; Liszt's *First Concerto in E Flat*, Levitzki and the L.S.O., ending with the Maestros in a *Popular Medley*, Col. 5693.

### Nobby and His Chocolate Box.

THE hard work of broadcasting is occasionally relieved by incidents of real humour. Before a recent football relay, the following note was handed up from the crowd to Commentator George Allison: 'In broadcasting the match today, if you would



'Being on the short side.'

be so kind to make the following remark before the match, same would cause much amusement among my friends: "There is some amusement going on over the way . . . I learn that Nobby, one of the Arsenal supporters, has fallen off his chocolate box." I often take a small parcel to the match to stand on, being on the short side.'

### The 'Happiness' of Haydn.

HEARING the music of Haydn, it is difficult to think of sorrow. Here, one would say, was surely the most genial soul that ever lived. Yet the facts of Haydn's life hardly warrant such an assumption. He passed through many hardships; he was unhappily married; and what inner struggles he endured no one can say. His music may suggest the picture of one who sauntered through a smiling world, friendly and well-befriended, happy in this best of all possible worlds; but that is merely a tribute to the greatness of his art. We somehow fall into the error, so easily, of regarding art as a personal interpretation of the artist's problems. Haydn's art, however, was greater than that: the serenity of his music comes from his fine detachment—it is the serenity of perfect achievement in art. In fact, we enjoy his music so unreservedly today just because it is such an escape from the modern obsession with the personal in art. And nowhere in Haydn do we enjoy this gay serenity more than in his chamber music—the ideal ground for the perfect artist. His Quartets (beginning with Op. 1, No. 1) will provide the 'Foundations' for the week beginning February 24; they will be played by the Kutcher Quartet.

### Radio 'Stars' at Welwyn.

WELWYN Garden City lies within sight of the four tall aeriols of the new London Station at Brookman's Park. The radio favourites who, on February 24, are appearing at the Welwyn Theatre in aid of the funds of the local hospital will be 'near home.' These include the Gershom Parkington Quintet, Leonard Henry, Bransby Williams, and Wish Wynne. The whole performance will be conducted on B.B.C. lines, each item being announced through a microphone.

'The Broadcasters.'

# ALL THINGS CONSIDERED

Matthew Quinney on  
Appreciating Music

FOR years I have been waiting for somebody to write common sense concerning those among us who have (as the saying goes) no ear for music. I thought that if ever such a pronouncement came at all, the writer would be a large-hearted layman. To my surprise it has been left for a music critic to say the right thing—Mr. W. McNaught, in *The Radio Times* of January 24. I should like to meet this wise and mellow-minded Scotsman. But for the editorial note at the head of his article I should not have known that he was a music critic; he writes too much like an ordinary good journalist. Anyway, he has broken fresh ground by writing reasonably and sympathetically about those of us who suffer what he calls 'the misfortune of being unmusical.' First, I am disposed to deny that our defect is a 'misfortune.' Although the veriest outsider where music is concerned, I have many musical friends; and when I see the acute torment they suffer from music and performances that fall below their standard (and to-day, especially in towns, you cannot escape other folks' loud-speakers and gramophones) I regard my insensibility to music as a blessing. For (thanks be) the tonal stream, good, bad, and indifferent, rolls harmlessly past, bothering me no more than the constant barrage of noise that is part of modern life, and to which most of us have become hardened.

Not that I am entirely tone-deaf. I am better off than Lamb, for example. I can identify more tunes for one thing. How odd it is that we unmusical folk should be able to spot some tunes more easily than others! Lamb tells that he was 'strangely moved by "Water Parted from the Sea"' (which Mrs. Quinney, who is a notable musician, tells me is by Thomas Arne) and 'In Infancy' (whose source is beyond her).

Lamb felt that his deficiencies had entirely to do with melody. 'Sentimentally,' he says in italics 'I am disposed to harmony. But organically I am incapable of a tune. I have been practising "God Save the King" all my life; whistling and humming it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached!'

HAD Lamb lived today he would have been caught as a child in the inescapable net of 'musical appreciation' and singing classes, and so have become tolerably musical, if only in the listening way. For there were possibilities in Charles. He says: 'I am not without suspicion that I have an undeveloped faculty of music within me. For thrumming in my wild way, on my friend A's piano the other morning, while he was engaged in an adjoining parlour—on his return he was pleased to say: "He thought it could not be the maid!"' On his first surprise at hearing the keys touched in somewhat an airy and masterful way, not dreaming of me, his suspicions had lighted on Jenny. But a grace snatched from a superior refinement soon convinced him that some being—technically perhaps deficient, but higher informed from a principle common to all the fine arts—had swayed the keys to a mood which Jenny, with all her (less cultivated) enthusiasm, could never have elicited from them. I mention this as a proof of my friend's penetration, and not with any view of disparaging Jenny.

I always recall Lamb when this topic comes up; for his name alone would be a sufficient answer to the fools who quote that nonsense about 'the man that hath no music in his

soul.' Imagine Lamb of all people, being 'fit for treasons, stratagems, and spoils!' In fact, an ear for music as a test of virtue provides one with plenty of amusement. You have only to start with that notable string-player, Nero, or with Henry VIII, who not only Defended the Faith, but also (I am told) composed anthems for its services; go over the rascalions of all kinds who have had music in their souls, and have been moved, and have moved others, by concord of sweet sounds; and end by taking a glance at the musicians among your own circle of acquaintance. You will find them a very mixed lot indeed, liable to slip in all manner of ways, thanks to that 'artistic temperament'—which is held to be almost as ample a set-off for misdoing as charity itself.

Mr. McNaught's attitude on this point will give great pleasure to the unmusical. To him, at least, we are not pariahs. 'Everywhere,' he says, generously, 'you can meet men and women with the finest brains and most lovable characters who are deaf to good music, and no one can say that they fail to get the best out of life.' And: 'The musical faculty distributes itself oddly . . . and we have to admit that of all arts and humanities music is the least indispensable.' This is a handsome admission. Mr. McNaught is almost the only musician known to me who has not expressed, if only by implication, the view that to be unmusical is to be as good as damned. I like, too, his willingness to leave us unconverted. After all, there are plenty of musicians who have no literary taste—in fact, my impression is that as a body musicians are very far from being well-read. Yet the large crowd of us who are fond of books but who have no ear for music do not therefore start 'Book Appreciation Classes,' or demand of the B.B.C. weekly talks on 'Books and the Ordinary Reader.'

I SAID above that I could beat Lamb in ability to identify tunes. I have developed the faculty—I admit that it remains of the slightest—by a system of mnemonics, which I pass on for the benefit of my fellow non-musicians. Thus, I recognize Handel's 'Dead March' because it is like one other tune in my repertory, 'Three Blind Mice,' in that it begins with a group of three equal notes, the only difference being that in the March the three notes are on the same level ('pitch' is the technical term, I believe), whereas in 'Three Blind Mice' they move downwards like three steps. I made a point of getting to know the 'Dead March' because ignorance of it once led a friend of mine to commit a terrible *faux pas*. He was an important person in his part of the country—a Justice of the Peace, County Councillor, and what not. He had the worst ear for music of any man I ever knew. It happened that he attended morning service at the village church on a Sunday following the week in which a member of the Royal Family had died. At the end of the service the organist played the 'Dead March,' the whole congregation standing meanwhile. But not quite the whole: my friend, to whom those solemn, opening notes meant nothing, left his pew with that alacrity common to English church-goers, and stalked out, to the scandal of the congregation. He was horrified on hearing afterwards what he had done; he admitted having wondered why nobody but himself seemed in a hurry to leave, and supposed that the organist was playing an unusually attractive voluntary.

The National Anthem I learned early, being helped by the words and by the general uprising that greets its first notes. In fact, I know quite

a lot of tunes when they are accompanied by words. Robbed of this help, I have to fall back on my mnemonics. For example, when 'Land of Hope and Glory' is merely played, I am in a state of doubt till near the end, when there occurs in the under part a series of three emphatic notes, going down something like the start of 'Three Blind Mice,' to which people in crowds usually sing 'Ta-ra-ra.' When I hear those notes, I know I'm listening to 'Land of Hope and Glory' and not to 'Rule, Britannia!' which latter tune I always identify by the jerky bit of tune that goes to the words 'This was the charter.' The 'Marseillaise' I made an effort to learn pretty thoroughly after reading the chapter about it in Carlyle. I regard this tune as one of my successes, as I am tolerably sure of it from the start, and quite certain when the part that is like a bugle call comes in midway—you know the bit: it goes 'Ta-ta-ta-ta-ta-ta-ta-ta,' the last note being the lowest. In fact, now that I have begun to overhaul my repertory, I am surprised at its scope. There are quite a number of national airs that I have learned to identify by focusing attention on some salient point. Some of the easier among them I can even play on the piano, using throughout the index finger of the right hand. On occasions when I have performed a feat of this kind with tolerable fluency, I have felt, like Lamb, that after all I may be the possessor of a latent talent for music. If it remains undeveloped, the reason will be found less in any want of effort on my part than in the discouraging attitude adopted by the rest of the household.

YET Mr. McNaught's article, by convincing me that I am missing a whole world of beauty, makes me wonder if I may not, in due course, become an appreciative listener. You remember how Dr. Johnson began by scoffing at music, but later became more reasonable. Towards the end of his life he said that he would be grateful if, by developing a taste for music, he could add one more to his sources of pleasure.

Because Mr. McNaught, instead of seizing me by the scruff of the neck, and trying to make a musician of me by violence, adopts a sweetly reasonable attitude, saying, in effect: 'See what a lot of beauty and pleasure you miss through being unmusical!'—because of this, I say, I am considering the purchase of a gramophone and (if my overdraft will stand the strain) a player-piano as well. With these aids, and by using my wireless set for concerts (hitherto I have listened mainly to talks), I hope to become as musical (in a receptive sense) as the rest of you.

'Music,' says kind Mr. McNaught, 'is like a private garden in which we rove free and contented, and from which you are debarred. You have no inkling of what it contains, nor of the kind of pleasure we obtain from it.'

Is there a back way into that garden? Can I, with a gramophone in one hand, a player-piano in the other, and a set of Percy Scholes' 'Listeners' Guides to Music' between my teeth, manage to squeeze in? I'm going to try, anyway; and as soon as I find myself experiencing what are called 'reactions' to music, I will describe them for the encouragement of other neophytes.

Matthew Quinney

Notes on forthcoming programmes from your local Station will be found on pages 420-421.



# PUTTING THE UNDERGROUND ON RECORD

## A B.B.C. Official's Arabian Nights Adventure, trapping noises under London

**T**HIS is the story of how we captured the sounds of the Underground Railway. Requiring them as background for a radio play, we decided as an experiment to have them recorded gramophonically—on the spot. Not that the Effects Department at Savoy Hill was not capable of reproducing the noise of trains, lifts, etc., with startling realism, but the manufacture of such effects requires a number of assistants working with complicated apparatus, and it seemed that it might be a saving of time, labour, and money to have the 'real thing' permanently available on records.

Having got in touch with the Publicity Manager at Underground House (that marvel of modern architecture) we were, with kind gestures of encouragement, passed by him on to the Assistant Traffic Manager.

What specific sounds did we want? Well, trains going out, and trains coming in, please. Not forgetting the odd, pulsating sound made by the brake mechanism while the train is stationary. Then lifts, going up and coming down. Then escalators, ticket machines and 'Move right down the car please!'

In fact, we wanted the earth, as they say. The Assistant Traffic Manager turned himself into a kind of Prince Florizel—a modern version of Stevenson's adventurous hero. He led us—myself, the Savoy Hill Noises Boss (who had courteously come along too), and the Gramophone Company's representative—down a long passage and into a lift. We descended into a subterranean footway that ended in an iron door. This opened and we found ourselves on the platform of St. James's Park Station. A gesture of our guide's hand arrested the train which had started, and we got into an empty first-class compartment. We went,

strange as it may seem in the light of subsequent events, by the usual route to Belsize Park, changing at Charing Cross for all the world like ordinary passengers. At Belsize Park we created what is called a 'sensation.' The station-master (no—I didn't know there was one, either!) touched his hat respectfully to Prince Florizel and hastily took us into the ticket-office. We looked round curiously at the stacks of tickets and roughly measured the space to see whether there would be room for the recording apparatus. We decided there would not be.

Then we played with their two nice lifts. The shafts at Belsize Park are the deepest on the system, not counting Hampstead.

In case you've never thought of listening to it consciously, let me tell you at once that a tube-lift makes a lovely sound—or series of sounds. It starts with the click of the gates, and goes on with the preliminary ooo-ing music. Then it gets under way properly and keeps up a long, heartfelt sigh, which when it slows up near the bottom (or the top, if it's going the other way) becomes a kind of satisfied moo, ending in a happy grunt.

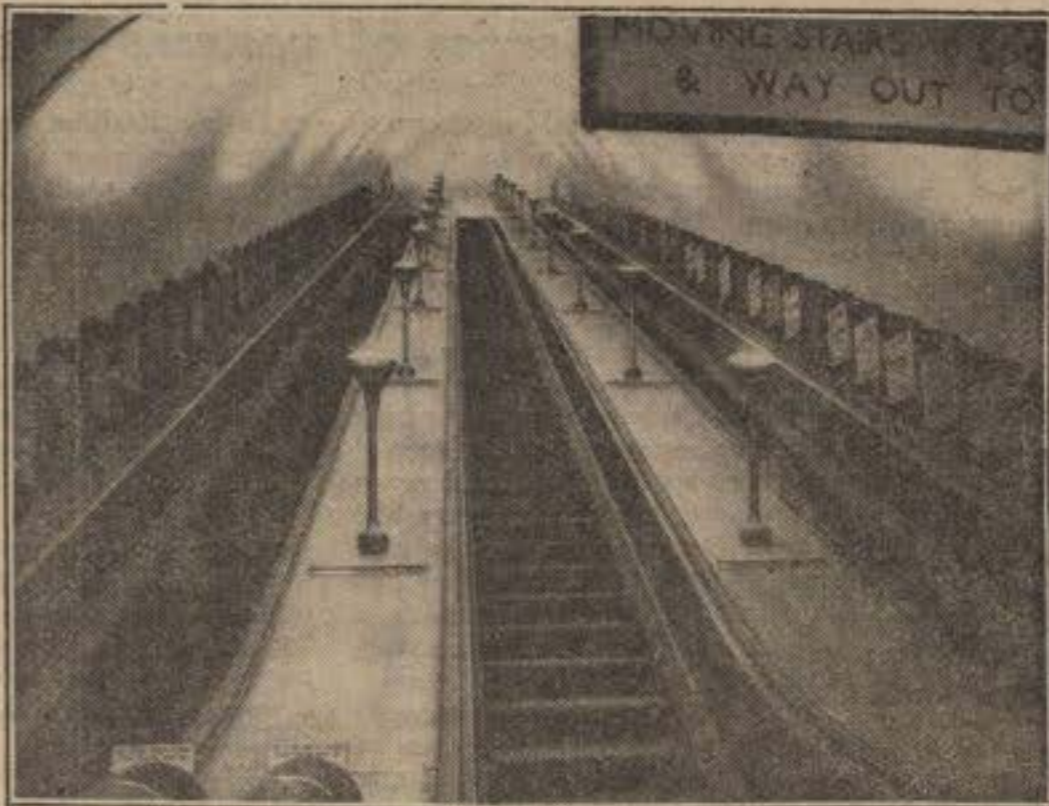
The resources of Belsize Park were all too soon exhausted, and we began to reach out to greater fields of action. We felt the necessity of doing this thing thoroughly. We begged Prince Florizel to conduct us throughout the length and breadth of his railway system, in order that we might find the true, the ultimate station, in which the sounds we wanted were all going on together. A sort of Paradise among stations.

For hours we cruised about with our guide. He waved his hand and doors opened and shut. Trains went out and came back again looking amazed at themselves. Lifts started and stopped, ticket-machines leapt into frenzied life and gushed forth their contents; escalators ceased to escalate, and then abruptly escalated again. From station to station we went, witnessing all these marvels accomplished by the waving of our guide's hand. We stood about with our heads cocked on one side, our hands up to our ears, sometimes nodding with approval at the roar of a train in a tunnel, sometimes frowning a little unfavourably at the efforts of a lift to please us. We murmured, rather critically: 'Yes, not too bad—not bad. Could we have that train again?' And behold—we had it again.

At last, feeling rather like Mussolini, Mr. Ford, and the Shah of Persia rolled into one, we came to Oxford Circus. This we decided at once was the Good, the Beautiful and the True: in fact, the Very Spot.

'In many stations,' said our guide, turning to us kindly, 'the lift has given place to the moving staircase. It has here in Oxford Circus. But wait a moment.'

He beckoned to an important-looking official.



The Underground Railway—a miracle of engineering and organization. The new escalators at Waterloo Station.

In three minutes we were in a disused passage, and a second later a man was opening the gates of two lifts. We stepped inside one of them and bade it rise. The blank walls all innocent of advertisements gave us a queer, unreal feeling, but that was nothing beside the surprise of the people in Argyll Street when the rusty gates at the top opened for the first time for many months, and we looked out!

The Gramophone Company's official was satisfied that one of the lifts would accommodate his recording apparatus, and so three days later we were all down below again. All the Underground officials in that enormous junction soon knew our little party by sight, as we ran hither and thither without tickets, holding microphones up, and hooking the long leads on to convenient projections. The general public, all unaware of what was going on, passed and repassed the microphones, on platforms, in passages, on escalators, at the ticket-machines.

Have you ever observed that fascinating toy the camera obscura? There was one on a seaside pier I knew as a boy. You stand in a darkened room, high up above the surrounding buildings, and watch the surface of a round, concave, white table. The only light comes from a mirror suspended above. You can see there, reproduced with minute definition in all its natural colour, the country round about; the streets full of people, moving cars, and so on.

The recording apparatus in the disused lift at Oxford Circus was just like that! Only it was all sound. Some of the scraps of casual conversation which were picked up by the microphones and engraved on the wax would have made an entertainment by themselves. But the things on which we were concentrating were the mechanical sounds of the railway: trains, brakes, lifts, and so on.

It took a surprisingly longer time to do the whole job than one would have imagined. In fact, we were down there all day. The sort of thing that delayed us most was the sudden interpolation of an unwanted sound just at the best part of a perfect recording. I myself ruined a perfectly splendid train, some awfully jolly passengers, and a perfect gem of a shouting conductor, by remarking into the microphone: 'There's one with a good brake following this one: keep it on, please!'

L. de G. S.



Capturing a 'lift effect'—the recording apparatus established in a disused lift at Oxford Circus.

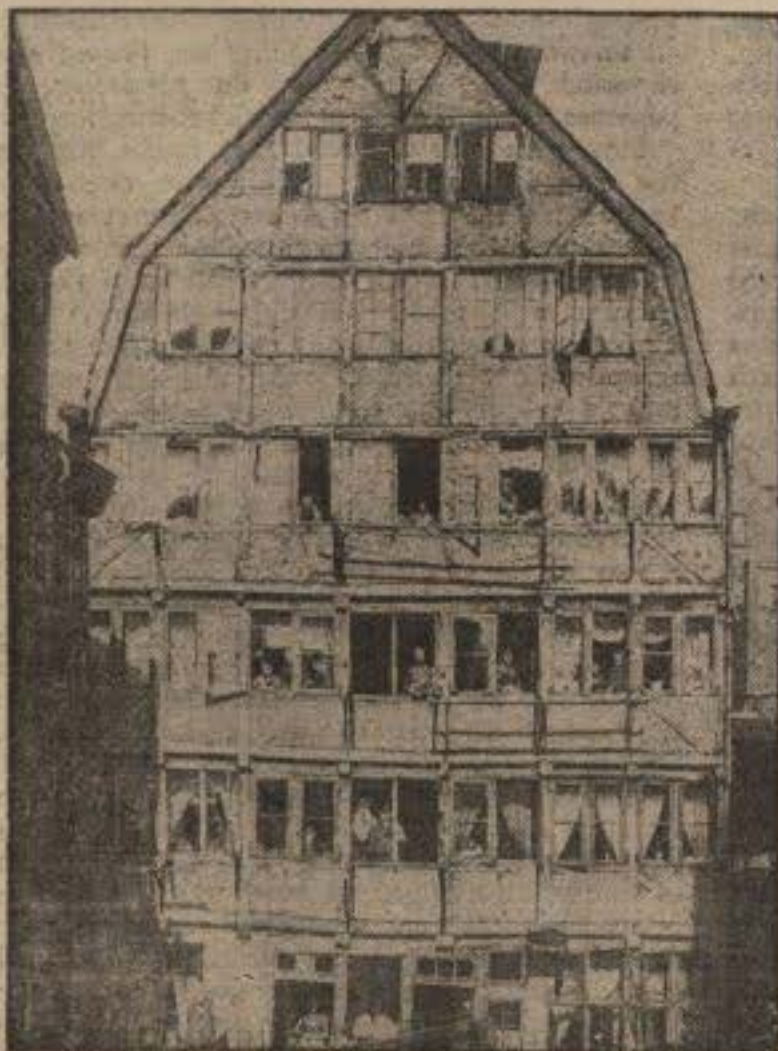
# THE MAN BEHIND THE MUSIC:

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

ON May 7, 1833, a second child was born to an oddly-assorted couple in a ramshackle tenement situated in the slum quarter of Hamburg. The father was a young man, of peasant stock, who had come to town with determined, but not very intelligent or lofty, musical ambitions. He earned his living as a double-bass player, mostly in cafés. His wife, seventeen years his senior, was a plain, sickly cripple, whose only asset was a pair of clear blue eyes through which shone an honest, tactful mind and a courageous spirit. The child was a little fair-haired creature, whose eyes were like those of his mother. He was Johannes Brahms, destined to become the third of that mighty trio called by Hans von Bülow 'the Three B's': Bach, Beethoven, Brahms, the great architects of the house of music.

The child soon showed signs of an unusual delight in music. At the age of five he discovered that he could think of pretty tunes, and with some divine power of intuition he invented a system of his own for putting the tunes on paper by a series of lines and dots. Such is the faculty possessed by genius, of telescoping the laborious efforts of generations of men.

The father foresaw a future for the child. He dreamed of making him a professional musician good enough to obtain a post in the Municipal Orchestra—a cherished ambition of his own. So Johannes, at seven years of age, a pale, delicate-looking child with fair complexion and a mane of flaxen hair falling to his shoulders, was taken to a music-master of some repute in the town. Destiny began early to work, seeking to protect the young growth of this rare plant. The master, named Cossel, was a true musician, and he soon found that the boy's interest was the sign of remarkable ability. He trained him for a year, and then took him to his own master, the eminent teacher and theorist Marxsen.



THE BIRTHPLACE OF BRAHMS.

In this dispiriting tenement, in Hamburg, one of the 'Three B's' of European music was born.

Father Brahms now listened to the excited nudgings of his colleagues of the café bands, and proposed to push the child on to become an infant performer on the pianoforte. Fortunately, the awe inspired by the name of Marxsen acted as an antidote, and Brahms senior consented to leave the boy in the hands of the master. In consequence, Johannes grew and worked quietly, and happily, building up a foundation of technique, both as executant and theorist, which was to be a source of power and achievement throughout his life. To the end of his career he revered Marxsen, sending him every composition for comment and criticism, until the old man's death at a great age. We see that the child had a narrow escape from being trained for the musical circus, to perform the usual tricks of the infant prodigy who should gradually degenerate into the flashy second-rate virtuoso, the fate of so many.

At the age of twelve he had to put a hand to the oar, in order to help to pay for his keep and his studies. He began to play in the cafés in the evenings. All day he practised, except when he was reading—another activity which showed an early development. By this time great advance had been made. Marxsen records that 'One day I gave him a composition of Weber's, going carefully through it with him. At the following lesson he played it to me so blamelessly and so exactly as I wished that I praised him. "I have also practised it in another way," he said, and played me the right-hand part with the left hand.'

That story is worth preserving because it is significant of the whole man, and the trend of his development. There was always a tendency in Brahms to be concerned with technical conjuring, vast achievements of superhuman skill in the realm of musical architectonics, by which he expanded the existing rules of music without breaking them. The marvellous use of the passacaglia in the finale of the Fourth Symphony is a case in point. This faculty, this pride in conservatism, was what upset the rival school of Liszt and Wagner, the rebels and innovators, which flourished at Weimar. But because Brahms belonged to no 'set'—for his exploits also outraged, from another point of view, the Mendelssohnian classicists of the Leipzig school—he must not be sneered at, as Mr. Shaw has been inclined to do, by calling him a composer 'whose absolute musical endowment was as extraordinary as his thought was commonplace.' I saw this idea perpetrated recently in an article in *The Listener* by Mr. J. W. N. Sullivan. When we think of the incredible delicacy and variety of emotional content of Brahms' music—such things, for instance, as the slow movement in the Clarinet Quintette, written in old age when the man might be expected to have lost the power of response and sensitive observation—then we feel that it is beside the mark to condemn him as a 'second-rate' thinker.

In his music, at least, he was intrinsically original; minute and instinctive; creating a universe of his own which, by the miracle of his conservative genius, was recognizable as a world that would have been acceptable to his great forerunners. Mr. Shaw wrote his strictures more than thirty years ago, when the smoke of the civil war in musical Germany had drifted across Europe. Mr. Shaw perhaps spoke then in the heat of battle.



JOACHIM, THE GREAT VIOLINIST, who detected the genius of Brahms, and helped him by playing his music whenever he could.

But I digress, and our young genius is waiting to grow up. The earnest little musician overworked, and his health suffered, so he was sent for his first long holiday in the country to Winsen. Here he spent the summer of his fourteenth year. By this time he was noticed because of his ability and his striking appearance: the soft, fair hair flowing back from the broad, high forehead, the blue eyes, intense and close-gazing, somewhat dogged perhaps; the high-pitched voice, which never properly broke and made him very self-conscious and reticent in speech. His hostess tended him with care, sending him off for the day into the fields, a satchel of food, books, and exercise paper over his shoulder, and on his back a dummy practice-keyboard.

On this last he worked so hard that he returned to Marxsen still more proficient as an executant. By the time he was twenty he had built up a technique which astonished the great masters of the day, even such as Schumann and Liszt. Like most composers, he was at times inclined to be heavy, but there was a comprehensiveness, a mass-formation, about his playing, so that he seemed to build up the music afresh, giving each composition a grandeur and simplicity of structure as though it were coming direct from the mind of its composer. As an interpreter of Bach and Beethoven he seemed to make the piano sound like an organ and an orchestra respectively, showing thus the musical fundamental on which each of these masters worked. Much later in his life, Hans von Bülow—one of the Weimar school—wrote of him 'The imagination of Bach seems, in his clavier works, to be dominated by the organ, that of Beethoven by the orchestra, that of Brahms by both.'

We see that very early Brahms had realized in his interpretative practice this distinction of method, and it is safe to say that from the beginning of his ambitious career he set himself to unite the two worlds of these masters into a realm of his own. He never lost consciousness of this purpose, and there is no record of an artist who so organized his life to one end. He economized in everything else. The wild oats of youth, the excitement of love, the substantiality of marriage, the comfort of money

## (II) BRAHMS

by Richard Church

*That Johannes Brahms was one of the three or four musical giants of the nineteenth century there is now no question. Only now, however, some thirty years after his death, is he attaining the popularity he deserves—as one of the greatest romantics who have made music their art.*



CLARA SCHUMANN, THE PIANIST, and wife of the composer—another of the little band privileged to help the young Brahms.

and fame; he renounced these, and schooled himself—without much effort, perhaps, since he followed his temperament—to the one colossal full time activity. He was a dutiful son, a great friend, and several times almost a lover; but these forces were always subordinated. The smaller activities and amenities of life withered in the austerity of his single passion. Being utterly devoted to his art, he gradually ceased to understand any compromise with the everyday world or with the varieties and frailties of human nature. As an instance of this, he called one day on a friend, intending to take him to hear a wonderful singer. The friend was in bed ill, and pleaded a high temperature. 'Bah! you are a philistine!' exclaimed the angry Brahms, and stalked out of the house. Such conduct created a sense of solitude which surrounded him even in his most social moments. He always kept himself aloof, afraid of having time and mood stolen from him. He would never take on the responsibility of a personal home, and spent his life in furnished lodgings! But with this aloofness he possessed a strong sense of duty and sympathy when necessity called. He loyally gave himself and his possessions to his parents and friends.

At the age of twenty opportunity came for him to spread his wings. A popular Hungarian violinist, named Remenyi—rather an emotional showman—visited Hamburg, and gave a recital. Brahms accompanied him so well that he invited the youth to go with him to other towns in North Germany. At a place called Celle the artists were to perform Beethoven's famous *Kreutzer Sonata*. The piano in the concert-hall was a half-tone too low. Brahms, without any fuss, *transposed the sonata* half a tone to suit Remenyi! Only one person in the audience realized what this meant; what command of technique, what grasp of theory, what sense of creativeness. That person was Joachim, three years older than Brahms, but already world-famous, a great violinist and a great musician. Thus began a friendship which lasted until Brahms' death more than forty years later.

Joachim saw the personality that was struggling to free itself in the soul of this young provincial. He looked at his compositions, and from that

day espoused himself to the cause of furthering the development and fame of Brahms' work. He began this by taking the composer to Weimar, and subsequently to Dusseldorf, where Schumann reigned as the master of the Romantics, loved and accepted by both Leipzig and Weimar; being, in addition, the greatest music critic in Europe.

Brahms was awkward and too shy to play when taken to see Liszt, who received him amid a gathering of brilliant young musicians, all prepared to be sceptical of any newcomer. Liszt thereupon took up the MSS. which Brahms had put on a side table, and at sight played the *Scherzo in E Flat Minor* so well that Brahms was delighted.

It is a very difficult piece, as readers will acknowledge when they hear it some time or other over the radio. Liszt then played a sonata of his own, and the youngster was so obviously bored that Liszt was offended. Brahms always refused to temper the wind to the shorn lamb, and thus made many enemies. On this occasion he definitely estranged the Weimar party.

To make up for this, however, he found a champion in Schumann; so much so that he was almost swamped. Schumann and his pianist-wife Clara accepted the shy young composer without reserve, and Schumann, generous as usual, wrote in the *Neue Zeitschrift für Musik* the article—now famous as a prophecy—in which he acclaimed Brahms as the great one destined to come 'like Minerva fully armed from the head of Jove.'

The boy was dismayed, for he was sensible enough to realize that such a proclamation from so influential a master would mean a scathing fire of criticism on everything he might produce. His fears proved to be well founded, and for many years he had to fight against the scepticism aroused by these great expectations.

He benefited only for one year from this friendship, for in 1854 Schumann was suddenly attacked by softening of the brain, and died two years later, leaving a widow with seven children to support. Brahms and Joachim came to her assistance like sons. Brahms lived in the house, and looked after the children while she was touring Germany, giving recitals in the effort to support them. Her fame spread and with it that of her husband, to whose work she devoted her life. Brahms, too, found her a noble ally, for at every concert she played something of his, so that his name gradually became associated with those of Bach, Beethoven, and Schumann. Joachim also was working for him, performing his chamber music at every opportunity. Meanwhile he lived in retirement, perfecting his art of composition, particularly that of contrapuntal and part-writing. These activities and this propaganda, with constant output of new work of increasing power and maturity, resulted in his reputation spreading, so that by the time he was twenty-seven even sophisticated Vienna—the artist's Mecca—was interested.

In addition to this he had been accepted by Berlioz, the greatest master of symphony since Beethoven. To my mind, that was the proudest thing of all.

Henceforth, until his death in 1897, he made Vienna his headquarters, gradually establishing himself in the musical life of the city, his fame as pianist, conductor,

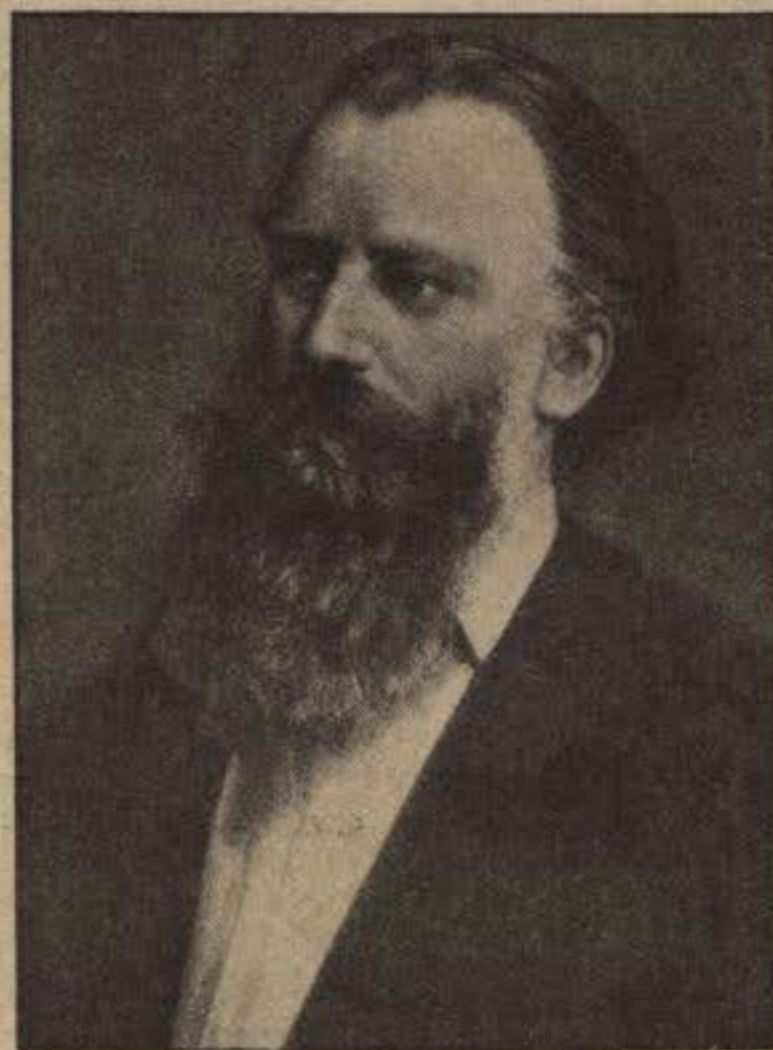
and composer gradually becoming world-wide. At the age of thirty-four he finally established himself and fulfilled Schumann's prophecy, with his *German Requiem*. The title is deceptive, for there is nothing ritualistic about this choral tone-poem. It is rather the perfect expression of his stoic and tragic temperament; the struggle of a solitary spirit to ward off the confronting terror of death. He finds his weapon in the strength of love, that force which he was always hymning.

There still remained one field to conquer, and that the most exalted. He had yet to write a symphony. His friends and disciples had urged him, but he hesitated, for pride told him that his reputation would rest on this achievement. Not until he was forty-two did he produce the *First Symphony in C Minor*. It was immediately acclaimed, and Bülow nicknamed it 'Beethoven's Tenth.' The other three followed quickly.

The true Brahms lover, however, finds the essence of this man's poetic genius—strange, aloof, often madly fantastic—in his chamber music. There he is found transcending all the stiffness and shy pomposity of his outward self, dancing in the light of joy, and emanating a heliacal wisdom which breaks through the classical body of his musical form like the ancient mockery that lurks in the eyes of a gipsy.

Richard Church

*Future contributors to this attractive series include H. N. Brailsford, on Beethoven; Martin Armstrong, on Handel; Compton Mackenzie, on Schumann; Filson Young, on Bach; Wilfrid Rooke-Ley, on Berlioz; and J. W. N. Sullivan, on Schubert.*



JOHANNES BRAHMS, one of the greatest architects of the immortal house of music.

## THE 'GIANT PLOUGHMAN' CAN WITHSTAND HIS CRITICS

says Catherine Carswell in reply to Mr. C. M. Grieve's recent attack in 'The Radio Times' on the status of Robert Burns. Mrs. Carswell is the author of a forthcoming biography of the poet.

I DO not propose to score off Mr. Grieve on debating points. It would be so easy that it would be a shame to take the money. All I need point out is that he begs the only question that really matters about Burns, which is: Even supposing (what isn't true) that contemporary literary criticism does not regard him as a great poet, why does he continue to occupy that enviable position in the estimation of innumerable unliterary persons all over the world? There is no poet that has not his periods of neglect by



Mrs. CARSWELL.

the fashionable critics. Equally, no poet who maintains his place in the affections of the unliterary can at any period fail to inspire the interest and respect of the few critics who count in any generation. Burns, who in the past has earned the passionate homage of Jeffrey, Byron, Keats, Carlyle, Taine, Henley, Arnold—to mention a very few names—is not going to be sneered out of the company of the

great simply because he does not strike the book-makers of one or any generation as good for a monograph.

It will be useful to see what is at the root of the grudge which confuses Mr. Grieve's mind. Mr. Grieve is sad, as any good Scot well may be, about the condition of his country. He sees the failure of Scotland—among other failures—to recognize her contemporary poets (of which he himself is one under the name of McDiarmid). He feels the need and believes in the imminence of a Scottish renaissance. But somehow, it is uphill work. He will not blame Scotland or himself for this, but he must blame somebody and something. His eye is caught by the Burns cult, with its absurdities, vulgarities, sentimentalities, and unrealities. From that his eye travels to the figure of the ploughman with its dwarfing effect upon other Scottish figures. It drives him mad. But he has found something to blame. He shouts 'down with Burns!'

If by shouting he and I could knock down the false image and overwhelm the smug folly at its foot, I would shout louder than Mr. Grieve—in the sure knowledge that Burns would soon climb to a greater as well as a more desirable eminence. But I have more regard for my larynx. It cannot be done—that way.

Scottish writers, Mr. Grieve says, will have nothing to do with the cult. Why should they? But, confusing the cult with the poet, he goes on to infer that therefore Scottish writers despise Burns. On the contrary, the fact is that they take his greatness a little too much for granted (I refer Mr. Grieve to Edwin Muir's admiring essay on Burns). In what other country would

serious writers have been deterred by the existence of a cult from constant discussion and re-examination of so remarkable a phenomenon?

The failure of Scotland in this respect shocks such 'foreign' writers as D. H. Lawrence. For some time Lawrence, in his veneration of Burns as man and poet, had the intention of repairing it himself. He gave it up, though with reluctance, only because he felt that the task demanded a knowledge of Scotland that no 'foreigner' could possess.

Yet he might have written his book if the critical and biographical ground had been in any degree prepared by Scotsmen. To take only one instance, where can one find a complete, accurate, critical text of Burns's extant letters? How can we look for a Scottish renaissance, when a man like Mr. Grieve, who should be a leader in it, is blind to facts that are obvious to all the rest of the world?

As to what the rest of the world feels about Burns, an infallible test is provided by the world prices of Burnsiana in the sale room.

If Mr. Grieve thinks that Scotland's recent comparative poverty in drama, fiction, poetry, and criticism is not Scotland's own fault (or misfortune), but Burns's, he is unable to think straight. Literary creativeness is not so easily checked as all that. CATHERINE CARSWELL.



ROBERT BURNS.

LALO'S

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## Charles Morgan on Jean Baptiste Molière, the STAGE-STRUCK UPHOLSTERER

Molière was the greatest comic playwright of the French 'classic' age. An English version of his comedy 'Le Médecin malgré lui,' adapted by Henry Fielding, the eighteenth-century novelist, under the title of 'The Mock Doctor,' will be broadcast on Monday (5GB) and Tuesday.

fierceness and good-humour which is unique in him and which, more even than his independence of contemporary conventions of drama, has raised him to his pre-eminent place in the literature of France. Indeed, I am inclined to think that his importance as a conscious innovator of dramatic style, a breaker-down of barriers, has been exaggerated. He broke away from the solemnity that was characteristic of French comic writing in the early seventeenth century, and, unlike his contemporaries, he made his characters speak to one another instead of continually addressing the audience on subjects more closely connected with the dramatist's vanity than with the unfolding of his tale. This was an advance. But Molière's title to greatness lies not here, but in the fearlessness of his criticism of life and in his unprecedented power to make general criticism—that is, a moral idea socially applied—implicit in his scenes, even in the most farcical of them. He did not, as many had done before him, poke fun at particular individuals—at any rate such particularity, if it existed, was not essential to his comedy. Nor did he use his types, as does the ordinary farce writer, for no other purpose than to knock their heads together and so make an evening's entertainment. Instead, he criticized, through his types, the foibles and hypocrisies and pretensions of society as a whole. He preached, and preached from a kindly heart and a vast personal experience of humanity. He preached even in farce; whereupon—such was the alchemy of his genius—farce was transmuted into comic gold.

How, then, it will be asked, can such a writer ever be dull? The answer is that he was often concerned to satirize a particular section of society in a particular period, and that many of the foibles he attacks are very remote from us. Consider two instances. He is continually attacking doctors and continually exposing religious hypocrisy. There is much in both these subjects that is fresh enough today. Quackery endures; hypocrites endure. But there are certain aspects of quackery and hypocrisy common enough in Molière's day which have now disappeared. When Molière is insisting on them, as when he is insisting on the foolishness of astrology, he is writing of something that, apart from the verbal decorations of his wit, cannot be amusing to us. There is only one thing on earth that is perpetually amusing to Man, and that is Man—individualized and seen in the round as Shakespeare saw him. A type is amusing only so long as it endures. Molière's types are universal enough for a large proportion of each to be immortal, but in each there is a mortal part also, a seventeenth-century particularity, and when we strike it we strike comedy that is separated from its historical root and has withered.

That in his works there is to be found this 'topical' and therefore perishable streak is explained by two circumstances of his life: first, that he was an actor who continually had a contemporary audience prominently and anxiously in his mind; secondly, that during a great part of his career that audience was drawn from the court of Louis XIV. Shakespeare, too, was an actor who organized a theatre and played to a court, but the court of England was, dramatically speaking, less hide-bound than that of France, and in any case Shakespeare, being a romantic as Molière

was not and a poet as Molière, in the same sense, could never be, had ways of escape denied to the great Frenchman.

Molière, whose name was Jean Baptiste Poquelin, was born in the Rue St. Honoré in 1622. His family were tradespeople of Beauvais. He was educated by the Jesuits and afterwards received some legal training. When he was twenty he probably accompanied Louis XIII to Provence as his *valet tapissier* (Court Upholsterer), but in the following year he abandoned this appointment and founded, in a tennis court, the Théâtre Illustre, an enterprise in which he was joined by a professional actor, Joseph Bédard, and his daughters. One of these, Madeleine, was his professional associate and his mistress for many years. Another, Armande, who has been scandalously said to have been his own daughter by Madeleine, became his wife in 1662.

In 1646 the Théâtre Illustre failed and Molière's company began a tour of the provinces which lasted about a dozen years. Some of Molière's writing during this period has been preserved, notably *L'Etourdi* and the *Dépit amoureux*, but it was not until 1659, when *Les Précieuses ridicules*, a brilliant attack on literary affectation, was performed in a *salle* in the Petit Bourbon, that he emerged as a great dramatist. To follow in detail the course of his productions is impossible. The most remarkable in a brilliant list are, perhaps, *Le Misanthrope*, a comic masterpiece that immediately preceded *Le Médecin Malgré Lui* in 1666; *L'Ecole des Femmes*, which, being read as an attack on the Christian mysteries, roused a fierce literary controversy; *Tartuffe*, which gave such violent offence to his enemies, that it had to wait five years before it could be publicly performed; *L'Avare*, *Festin de Pierre*, or *Don Juan*, *Le Bourgeois Gentilhomme* (which is probably a more entertaining piece than we, to whom it was a school-book, can ever believe), and *Le Malade Imaginaire*, in which Molière appeared on the day of his death, February 17, 1673.

Of the personal details of his life surprisingly little is known. Scholars have fought over such meagre evidence as exists and legend has been busy. The most famous of the Molière legends is that he submitted his plays to the criticism of his cook. M. Emile Magne in *Une Amie Inconnue de Molière* has, to my regret, exploded it, showing that the credit for being Molière's intimate critic belongs, not to his cook, but to Honorée du Bussy, Marquise de Boissy, a niece of La Mothe Le Vayer, who was tutor to Louis XIV. Tallement des Réaux says in his memoirs: 'Molière' (whose association with this lady began about the time of *Les Précieuses ridicules*) 'read all his plays to Mme. de Bussy, and when *L'Avare* seemed to have failed, "It surprises me," he said, "for a lady of excellent good taste, who never makes a mistake, assured me it would be successful."' Thus legend is dissipated. But we are left with the impression of a courageous man of genius; a fine comic actor; a brilliant conversationalist; and a dramatist who, within social and refined limitations from which Shakespeare was exempt, entertained his age and, in face of angry and jealous opposition, gave to the French theatre an enduring impulse towards freedom in comedy.

CHARLES MORGAN.



Jean Baptiste Poquelin de Molière

THE second and third quarters of the seventeenth century in France form a period into which it is exceedingly hard for a modern playgoer to enter, and it may as well be admitted that many Englishmen of today are repelled by what seems to them a streak of artificiality, and even of dullness, in the works of Molière. Let them read the comedies of Molière's predecessors; they will not then think him dull. Yet it is true that to us, who have become accustomed to a comic manner more free and, above all, more personal, than Molière's, there is a certain rigidity even in his best work. The way in which a sense of this rigidity is commonly expressed is by saying that Molière writes of types rather than of men. This defect, as Professor Saintsbury has pointed out, is frequent among dramatists of the period and is openly confessed in the titles of such plays as *Le Misanthrope*, *Le Joueur*, and *Le Grondeur*. 'No man is a mere misanthrope, a mere gambler, a mere grumbler; and the dramatist who approaches comedy from the side of Molière is but too apt to forget the fact in his anxiety to enforce his moral and deepen the strokes of his general type.' With this criticism may be linked another, a very old criticism of Molière which those who listen to a broadcast performance of *Le Médecin malgré lui*, or *The Mock Doctor*, may be tempted to repeat: namely, that his comedy is very heavily burdened with farce. When first made by his detractors, this criticism had a special meaning—that he aimed at laughter, which was considered to be vulgarly inconsistent with true comic writing, and that he broke the rules of comedy which many of his contemporaries were scrupulous to observe. With this aspect of the criticism we need not now concern ourselves; it was dictated by conventions that Molière's genius has survived. But when we say today that there is sometimes too much farce in his comedy, our meaning is the same as when we argue that he wrote of types rather than of individuals. Farce is composed of types. Each character represents, generally in an extravagant manner, a particular abstraction—avarice, greed, vanity, uxoriousness. The commonest figure in modern farce is the Silly Ass, in whom Mr. P. G. Wodehouse excels, and Molière, if he had been living now, might well have written a piece named *The Silly Ass* and have called it a comedy.

And the point is that, under his influence, it would have become true comedy in spite of its insistence on type. It would have become satirical comedy, written with that mingling of

The Pick of this Week's Music

Interesting Notes on the Programmes

## FAUST—BUT NOT BY GOUNOD

Berlioz' famous work, 'The Damnation of Faust,' is one of the most novel items in this week's music. It will be relayed from Manchester, where the Hallé Society are playing it on Thursday. This, and other music of the week, are discussed below.

AS the 'Foundations of Music' this week, George Parker is to sing *Die Winterreise* (The Winter Journey) cycle. Composed in 1827, the year in which Schubert was one of the mourners at Beethoven's funeral—he died himself in 1828—they are like the *Schöne Müllerin* (the 'Fair Maid of the Mill') cycle, settings of a series of poems by Müller, the father of our Professor Max Müller. As set by Schubert these poems reflect something of the composer's own sadness and disillusion; the gloom and chill of winter in the journey they describe were then already falling about his spirit.

On the same evening as the first Schubert recital you will have a chance of hearing a singer whom we in this country have lately heard far too little. Maggie Teyte spends much of her time abroad—perhaps because she was a pupil of the great Jean de Reszke in Paris where, still in her teens, she scored her first great triumph as an ideal and wholly adorable Melisande in Debussy's opera; or because in the U.S.A. her singing, her acting, her wonderful charm have captured even more hearts than in our own stolid England. She has not told us what she will sing, but all who have heard her as Melisande, or Marguerite or Cherubino, will look forward eagerly to Monday evening at 8.30.

The Sunday broadcast at 5.45, when listeners look for music of special interest, is given this week to a distinguished visitor from Berlin, the young pianist, Franz Osborn, who made so great an impression when he appeared as soloist at the International Music Festival at Geneva last year.

Berlin is also lending us Hermann Scherchen as conductor of Friday's Symphony Concert. One of those sincere artists who have no use for frills or fussiness, he has already won for himself a place of high regard both with his British audiences and with the orchestral players who recognize him as a master of his art. And there is a special interest in his conducting of a broadcast concert; he is responsible, in Germany, for the supervision of broadcast music from all the chief radio stations there. His programme on Friday includes the pianoforte Concerto by Toch, played by Walter Frey—a work which will be new to most hearers.

Ernst Toch, who belongs to Vienna, began by studying medicine and philosophy before music occupied him seriously, but though he is largely self-taught, as a musician he holds a distinguished place as a composer and as a teacher. Like Humperdinck in his day, Toch has been a notable winner of scholarships and the Austrian State prize for composition has been awarded to him no fewer than four times.

All the music in the programme was born in Vienna, as it happens. Beethoven's Overture, *Prometheus*, was composed there for a ballet in honour of the Empress. Designed by Vigano, the Diaghilev of that day, it was based on the old classical story. Two statues were brought to life not, as in the myth, by fire stolen from Olympus, but by the power of music, and were instructed by the Muses themselves in the arts of the dance, the drama, and music. Beethoven composed not only the Overture, but an Introduction and sixteen other numbers, and, though we know that he did not think very highly of the music himself, posterity disagrees with him wholeheartedly about that.

About the great Seventh Symphony which comes after the Overture, there has never been any doubt. At its first appearance it aroused such enthusiasm that the slow movement had to be played twice, and it has ever since been among the most popular Symphonies in existence. The occasion was a concert consisting entirely of Beethoven's music, organized by Maelzel, inventor of the metronome, and it was given for the benefit of the Austrian soldiers wounded at Hanau in the attempt to cut off the French retreat after the battle of Leipzig. Maelzel himself appeared at the concert, with a mechanical trumpet-player of his own invention; it played two marches specially composed for it by Beethoven. The same machine, together with a much more elaborate device which was meant to supplant the human orchestra altogether, was afterwards carried round the United States by the inventor, with a success which is not a little difficult to believe in. The contrivance has certainly gone

idea was to make a symphony of it, and then he applied to the Opera for leave to set it as a ballet; soon after that, while the first impression of the story was still very strong, he published *Eight Scenes from Faust*, but that seemed to him only a very little part of the possibilities which the tale presented, and long afterwards he gave the world this great setting for solo voices, chorus, and orchestra. Although we have often had opportunities of hearing his best work, and we owe many of them to Sir Hamilton Harty's enthusiasm and discrimination—it is still disputed whether Berlioz is entitled to a place among the very great masters, or whether the extravagant fury by which he sought to drive home his meaning betrayed him into forgetfulness of the real object of music; his *Faust* is called as evidence both by his admirers and his opponents. But none can deny the lyric beauty of many passages—Faust's first solo, his air at the beginning of Scene IX Margaret's song of the King of Thule, the love

duet, and best of all possibly the soliloquy with which Margaret begins the Fourth Act. The ensembles and choruses are handled with mastery skill; voices and orchestra are combined to make telling, forceful, or delicate effects, and the tone-colour, whether in broad masses of sheer strength or in designs of intricate weaving, is admirably suited to the text it illustrates. Grim humour and diabolical laughter are there drawn with a bold hand; the Pandemonium chorus, the songs of the Rat and the Flea, are as impressive in their own rough way as are the celestial Choir and the Chorus of Children at the other end of the emotional gamut. There are moments of delicate charm—the Dream and the Dance of the Sylphs are no doubt the best known—and the robust

vigour of such things as the Hungarian March or the Students' and Soldiers' Choruses is no less certain in its effect.

The tale, as Berlioz sets it forth, is rather fragmentary, and needs some imagination to connect the scenes one with another. The whole of the first part was expressly invented in order that Berlioz might drag into his score the Hungarian March which had been so successful on its original production. It is, of course, based on a native Hungarian tune. After that, we begin at the point at which Gounod's opera opens—Faust in despair, deterred from taking his own life by the sound of an Easter hymn from the street below. Mephistopheles appears and promises him all that his heart can wish. He carries him off to Auerbach's Cellar in Leipzig, the cellar where they still show you to this day traces of the hole in the ceiling through which Mephistopheles and Faust flew away. The Drinking Chorus, and the blasphemous songs of the Rat and the Flea, disgust the sensitive nature of Faust, and, at his entreaty, Mephistopheles takes him to a quiet scene on the banks of the Elbe, where he falls asleep and dreams of Margaret. Waking, and joining a marching band of soldiers and students, he and Mephistopheles make their way to Margaret's home. Part Three brings the lovers together, and the first section of it includes some of the most beautiful music in the whole work. The happiness of the two is rudely broken in upon by the Dance of the Will-o'-the-Wisps and Mephistopheles' satirical serenade, and after they have taken passionate

(Continued on page 386.)



THE MEETING OF FAUST AND MARGUERITE.

The fantastic tale of Faust—one of the best and oldest tales of magic—has inspired several composers: Berlioz' version, *The Damnation of Faust*, will be broadcast on Thursday, when the Hallé Society are performing it at Manchester.

the way of all other such attempts to replace the hands and mouths of mortals, and Maelzel is remembered now only for his metronome.

Almost as great, in its own way, is the Reger composition which finishes the programme—'Variations and Fugue' on one of Mozart's most attractive melodies. Though the theme, like Beethoven's music and the Toch Concerto, has a Viennese origin, Reger is a sturdy representative of Germany and of the generation which followed Brahms. Counting himself a lineal descendant of the great tradition which came down from Bach, he was an immensely industrious composer in almost every known form, and although we are only gradually learning to know such big works as these Variations, we recognize that his music is among the best which Germany has given us since Brahms.

But the biggest musical venture of the week, in its actual dimensions, in the forces it employs, and in the audacity of its conception—is Berlioz' *Damnation of Faust*, which Sir Hamilton Harty is conducting at Manchester on Thursday, with the Hallé choir and orchestra and three soloists who are all well known to wireless listeners. It is to be relayed by 5GB, beginning at 7.30. The recent broadcast of Berlioz' *Fantastic Symphony* with its sequel *Lelio* and the still more recent performance of his *Childhood of Christ*, must be fresh in listeners' recollection. The Faust legend, which has appealed to so many composers, caught Berlioz' fervid imagination while he was still a student, and he tells us himself that he read it constantly, carrying the book about with him wherever he went. His first



WHAT THE OTHER LISTENER THINKS.

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



NOT A VOCATION!

HUMAN beings will always be varied in their tastes, and the advice 'Listen to what you like; others like the rest, cannot be bettered. I hope that few people are leisured or cannot be bettered...

A MUSEUM PIECE?

I THINK that I have found the only contented listener in the whole of England! No matter what comes over, he never grumbles, but listens with joy and delight...

THE OLD-FASHIONED GARDEN.

It is rather disheartening now that I am getting old to find that I have been labouring under a delusion the greater part of my life. Until recently I was under the impression that music should have a certain amount of melody and harmony...

HONEGGER'S 'RUGBY.'

HAVING listened-in to Honegger's Symphonic Movement called Rugby, given at the Queen's Hall on January 31, I have come to the conclusion that—for noise—it would be impossible to listen to anything worse...

SO WONDERFUL OR—

MAY I thank the B.B.C. for the most marvellous modern programme of January 31. M. Ansermet and the orchestra gave me the biggest slice of enjoyment I have ever had...

SO GROTESQUE.

MANY thanks for the funniest broadcast we have yet listened to. I refer to Stravinsky's nightingale effort included in the Symphony Concert on January 31...

THE RUGBY COMMENTATORS.

As an Irishman listening to a Scotsman's running commentary on the Wales versus Scotland Rugby Match I was particularly interested in the laconic remarks of the second commentator...

FROM A MOTHER OF ELEVEN.

MISS F. PITY told us this morning that the price of flank of beef is 3 1/4d. per pound. For goodness' sake publish the place



in the Radio Times. The only thing we can get for 3 1/4d. from our local butcher is a quantity of bad language and a pinch of sarcasm. The above is urgently required by—A Mother of Eleven.

WOMEN SPEAKERS.

MANY listeners in Bournemouth much appreciate the talks on various subjects that are broadcast from London. I would agree with other of your correspondents that female voices, especially sopranos, do not lend themselves well to transmission...

THIS MCNAUGHTINESS.

Mr. McNAUGHT is so delightfully mild in his criticism of the unmusical that one feels rather suspicious. Is he condescending, posing, or merely puffing our legs? I read his article twice, I am sure we all did, but Mr. McNaught overlooked one important point—in endeavouring to give him the utmost possible pleasure out of good music the musicians score off the unmusical...



for the love of 'mike' keep fiddles, flutes and fantasies out of our vaudeville programmes. I do not consider being unmusical a misfortune, any more than the unhumorous consider it a misfortune that they fail to appreciate Tommy Handley's 'Fifth Joke'...

MUSIC FOR THE HARMONIUM.

YOUR correspondent who criticizes some of the broadcast organ music on the ground that the organists make their instruments sound like a harmonium, evidently does not know what a lovely instrument the harmonium can be...

LADY BURDETT COURTTS AND HALLE.

RE your interesting article about the beginning of the Hallé Concerts, I remember what may interest you. My eldest sister, who was a young girl in 1857, often told how she heard tell of the early difficulties, but that Lady Burdett Courtts took Mr. Halle by the hand...

THE SECOND 'GOOD NIGHT.'

WHY has the Announcer stopped his Second 'Good Night'? It was quaint—it was friendly and sent us to bed laughing—we miss it.—Down Devon Way.

THE TRILLING SOPRANO.

WHY do so many singers presume to know better than the writers of songs, and deliberately alter the ending just to show off their voices? I tuned in the other morning to hear a soprano singing, and instead of the graceful drop of notes at the end which one expects, she made an ending of her own on top notes.—M. Forbes, 25, Underhill Road, Dulwich.

PIQUE DAME.

YOUR programmes normally are so accurate that it is a real joy to find you out sometimes. On page 172 of the Radio Times (January 19) the Overture Pique Dame has the name Suppé after it: the last time it was played you said it was by Tchaikovsky. I have scored off you there, haven't I—a palnabie hit?—Sportsman, Birmingham.

BIBLE READINGS.

THE publication of my letter in the Radio Times of January 24 led has to some slight misunderstanding as its date was not included. The Bible reading to which my letter actually applied was that of January 5.—C. V. O., Hotley, Surrey.

DARBY AND JOAN.

JUST picture to yourself, Two Young People, whose ages total 140 years, sitting by the fireside in a bungalow in Essex, listening re-ently to Mother Goose, and see their old heads shaking with silent laughter at the screams of laughter of the audience, and presently the old lady asking, 'Wouldn't you like to be there?'

BETTER WEATHER FORECASTS.

PLEASE congratulate me! At last I have discovered something at which to grumble in your otherwise admirable programmes. Why in the name of atmospherics cannot we have more cheerful weather forecasts? Surely the news announcers must be pessimists of the first water, or they lack acquaintance with happy phrases.

GOOD WISHES FROM CORNWALL.

WE, down in Cornwall, are very grateful for the delightful programmes we receive daily from the B.B.C. As we gaze into the glow of the fire and hear the roar of the wintry seas around our rockbound coast our thoughts drift upon the programmes given by the B.B.C. We should like to tender our sincere thanks to all those who render their services to the B.B.C. that enables listeners to have the pleasure of hearing England's fame.

THE DANCE ORCHESTRA IN VAUDEVILLE.

IN reply to a correspondent in a recent issue of the Radio Times suggesting that the Dance Orchestra should not support vaudeville shows, the B.B.C. has given us occasional programmes of this kind without the Dance Orchestra, and also without an audience (bless 'em, they try to please everybody), but I think the majority of listeners prefer both to get the most enjoyment from them.

A CRITIC OF POUISHNOFF.

I HAVE just listened to Pouishnoff's recital and feel I must give you my impressions (they aren't fresh ones). His technique is absolutely marvellous—almost uncanny—but, oh! what a soulless performance it all was! Marvellous scintillations—superb pianistic pyrotechnics—but beauty of soul absolutely sacrificed to a faultless technique. I know, too, of no pianist playing for the B.B.C. who so plainly demonstrates that the piano has wire strings!

WHERE IGNORANCE IS BLISS.

A LADY was talking to me the other day about broadcasting, and she told me that she and a large party of friends in her village had had a discussion as to how on earth the B.B.C. paid its way. I told her about wireless licences and she actually said to me it was the first time she had ever heard of them. She set out to buy one at once. I know that this sounds quite incredible, but can assure you that it is a positive fact. I have also come



across others who think that a portable set, because it has no aerial, need not have a licence. Would it be wise to broadcast an announcement from time to time explaining how to obtain a licence and the penalties that can be imposed on those who neglect this public duty?—R. D. F. P., Sneyd Road, Cricklewood.

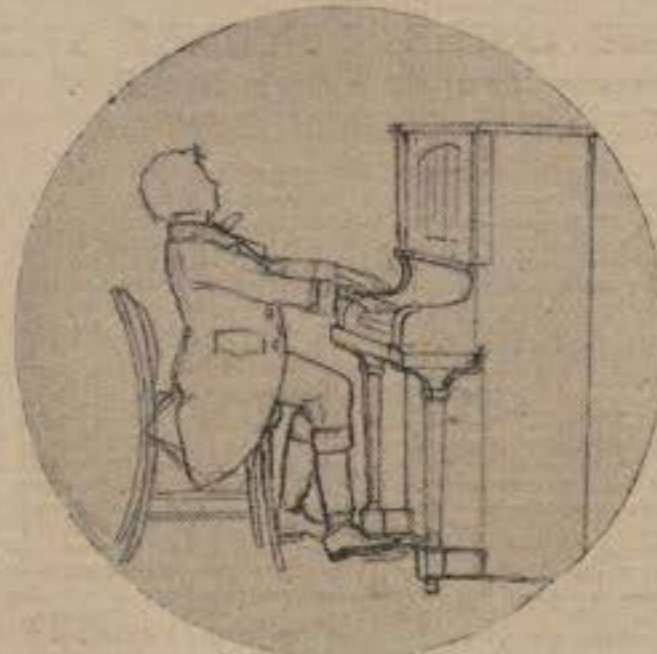
Mark your letter 'What the Other Listener Thinks,' and address it to the Editor, 2, Savoy Hill, London, W.C.2

# SONGS THAT WERE SOLD FOR TENPENCE EACH

## W. Rooke-Ley on the Sad Ending to Franz Schubert's Life of Disappointment

**I**N a room in one of the outer suburbs of Vienna Franz Schubert lay dying. He did not know that he was dying; he was conscious only of an intolerable weakness, and he was very lonely. He was busy with the proofs of some songs which he had to correct; but when he had finished this he was to work no more. A day or two later the darkness fell; then delirium, and the end on November 19, 1828. He was thirty-one years of age.

The room was bare and cheerless; the room of a pauper. In one corner stood a pile of manuscript music: a monument, so it seemed to him in his loneliness, of failure and futility. His brother Ferdinand, who adored him, was away at his work; and of his friends—the little band of artists who had made him their idol—not one had seen fit to remain with him. They did not know how ill he was, nor did he reproach them; for his simple soul was incapable of reproach. But life seemed very far away. He could yearn towards it now only in memory: the companionship of poor, hand-to-mouth fellows like himself; the friendly houses where they might go evening after evening to make music; the taverns where often they had sat the night out in talk: the sweet countryside and the long rambles. Farther away were the mountains, the winding roads, the grey, rushing waters of snow-fed rivers, the scent of forests, and the sound of mills. All this, too, was of the past: those happy months of wandering, whenever a few guineas had fallen his way from some publisher; the kindly inns where the music of himself and his companions was always so welcome. He had turned it all into song, as he had turned life into song, and there the most of it lay, buried in that pile of manuscript in the corner.



SCHUBERT AT THE PIANO.  
From a sketch by Schliessmann.

These songs that lay upon his lap: they too smelt of mortality. They were called *Die Winterreise*: 'The Winter Journey,' or 'The Wintry Road.'\* A lover leaves his mistress to roam a world where everything wounds him with the memory of her: the weathercock over her home, mocking him with its message of hearts that veer like the wind; the elm-tree whereon he had carved her name; the snow that has covered their footprints where once they walked together; the frost-flowers on the

\* This song cycle forms the subject for this week's 'Foundations of Music' recitals.

window-pane, those ghostly images of Spring and of their love. The last leaf trembling on the tree: this is his last hope, soon to fall and be buried. On, on he must trudge. A raven flies ever before him, his solitary companion; and ever the sign-post points to one road only: the road that no traveller may retrace.

A strange destiny had put into Schubert's hands at the close of his life these verses of Müller's, with their sad refrain of winter and the ending of things. They were not great poetry, but he had made beautiful, immortal songs of them, matching them with his own despair, and he had sold them. Ah! these at least he had managed to sell. He had sold them for tenpence each!

When the officials came to make their inventory of the dead man's estate, their task was quickly done. A tramp could hardly have left less; a Carthusian lay-brother would have owned as much. Yet in that little room, could they have guessed it, were infinite riches. They saw only a bundle of clothes and a litter of manuscript. Yet over that litter, Time, like a magician, was to wave his wand and transmute it into gold. For here were symphonies—the mighty C Major among them—sonatas, chamber-music, impromptus, fantasias, masses, songs—songs so many that, as the years went by and new ones continued to be published, people thought some forger must be at work. Here lay Schubert's wealth: his Immortality. But to those who made the inventory, this litter was just an item to add, conscientiously, to their brief catalogue of clothing. 'A quantity of old music' they called it, 'value ten florins.' Ten florins in our money was eight shillings and sixpence.

W. ROOKE-LEY.

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

*Jan. 21.*—Had designed, my wife and I, to look into Birdcage Walk to see the King goe by to the Parliament House for opening the Navy Conference. But such a devilish fogg smothers the town that we will not adventure it. So staid within, and presently listened to the King's speech on the wireless, a most good lofty speech as ever I did heare, and had he stood in the room with us, c<sup>d</sup> not have been clearer, every word of it. Whereby did praise Heaven, our noble King now gotten his health and strength again (as his being in such good voice is proof hereof) and to pray, from mine heart, for a long continuing of the same, God bless him!

Doris bringing our noon letters, she is all red eyes and runny sniffles, and upon my wife's asking the girl what ails her, she falls a-sobbing out her silly heart over William, that sh<sup>d</sup> have been round with the 2<sup>nd</sup> milk an hour ago, but is not come, and she wails her convictions of his having been over-run and killed in the fogg. Hereat my wife essaying, but in vain, to comfort the fool, all of a sudden is a clinking of milk-cans without and William's yoadle. Whereupon Doris instantly all happy smiles, and 'Oh! Thank God, there he is,' she cries. So turns and runs. At which I laughing openly, the whole silly business, my wife cannot see this, but finds it rather touching. So goes on (most unnecessarily) to remind me of her once, in our courting days, missing train from Brightelmstone to Victoria; where I awaiting her, by the time she arrives 1 h' late, I am off my head with anxious desperatioun almost and on the point of going to Scotland Yard about it, in the full belief of her having been murdered and thrown from the train in Merstham tunnel. Which methought a pretty base thing, thus to bring up

a man's youthfull imbecilities against him in his middle age, having long since repented them; whereby my wife sh<sup>d</sup> now have to miss manic trains before I sh<sup>d</sup> go to Scotland Yard about her, and I minded to tell her soe, but deemed it more considerate not.

*Jan. 23.*—We dine this night with D<sup>r</sup> Jelks and his lady, where was Blick and Madam, Adm<sup>l</sup> Norker, and pretty Elsie, Jelks's niece, whom I have not seen this some while, having been away to Paris to her finishing. Now grown into a well-favoured young mis as ever I did behold, very rogueish of discourse withal, whereby sitting next her to dinner mighty pleasant company I found her. Ladies withdrawn, old Norker brings up the Navy Conference and to let loose upon it most fiercely, in particular the Yankees that under cover of it, he cries, do hatch the cunningest possible plans for wiping our eye over the cruisers worse even than they did M Baldwin's over the debt, and onclie wishes he had M MacDonalld here to tell him what he thinks of him, his so meek walking into the spider's parlour. Therewith in his growing anger waves his glass of port from side to side so wildly that it starts swishing over, and in a pretty twitter I was for my shirt front, but by the mercy of Providence swished the other way, so as Blick catcht most of it on his black silk waist-cote, praise God. Presently to bridge, I cutting Madam (Jelks) at our table, and Norker cuts Elsie, but I believe he cheted. Play begun, the old fool soe taken up with Elsie, having more an eye to her than to the cards, that presently did revoak most flagrantly, whereby I had the greatest pleasure in transferring 3 of theyr trix to us, and soe had them down 200 to mine infinite content. This shall, I hope, be a lesson

to him in future against oagling young mises at his age, the fool he makes of himself thereby, and in all respects most ridiculouse as well as despicable.

A diverting thing was, Blick giving us all a lift home in his taxi-coach, and to sit as best we can, I did for pleasantry remarque that I know not what I sit on; whereto 'I do,' quoth Madam, and sets us all laughing.

*Jan. 25.*—To Selsdon golping with M<sup>r</sup> Mullings, where they have a stroak competition and we to play therein. Col<sup>l</sup> McLaughlin, the golph secretary, gone winter-sporting, so madam to fill the breach and uses us in all respects most civilly. Course dryer, as to its high places, than I had lookt for after the late rains, but as to the lower places, here the worms have been most devilish busy at theyr castings and the going pretty sticky. In discourse hereof with a strange gentelman that waits on the 8th tee, he says it needs but to kill the worms to make this soe fair course, with its noble prospects, equall to any in the South, but cannot do this, till they can get water laid thereto; being, it seems, idle to apply worm-killer, unless you afterwards hoase it in, since natural rain will not do it; which is news to me, and a thing to remember.

Round plaid (but tore our cards up) into Selsdon Court and to eat lunch with Madam. Lunch good; discourse no less. Afterwards shows us round, with great pleasure to me in all that I saw, in particular the great hall with its Queen Anne scroll-work on the walls. Presently parted, feeling the best possible man for my day out on these tonickal uplands (albeit, on this occasioun, the worst possible golpher) and so home.



# ALTERNATIVE PROGRAMMES

Notes for the London Listener's guidance in the reception of the test programmes from the Brookman's Park transmitters.

THESE notes are intended for the listener with little or no technical knowledge, and the advice given is applicable just as much to crystal sets as it is to valve sets.

We give below a brief explanation of what is happening, and what the listener should try for himself when he first attempts to receive alternative programmes.

## 'National' and 'Regional.'

Brookman's Park, the new high-power transmitting station near Potters Bar, is capable of transmitting two programmes simultaneously. It consists of two separate transmitters each working on different wavelengths, and therefore able to supply the two programmes simultaneously. The wavelengths which it uses are 356 metres (the same wavelength as that which was used before for London) and 261 metres. The 261 metre wavelength has not been used before in the London area. One programme, of course, will be broadcast on the 356 metre wavelength and the other on the 261 metre wavelength.

In order that listeners may be able to take full advantage of the new service they must be able to tune their sets to either programme at will. Therefore, the B.B.C. is carrying out test transmissions\* so that listeners can accustom themselves to future conditions, and to give them every opportunity of becoming practised in adjusting their sets.

Listeners have probably noticed that the announcer says: 'This is the National programme transmitter,' or 'This is the Regional programme transmitter.' When the full alternative programme service is introduced, one of the two programmes will be of national or general interest, and will be transmitted simultaneously by the National programme transmitter working on the new wavelength of 261 metres, also by Daventry 5XX and other stations. The second programme will be of more local origin and interest, and will be transmitted by the Regional programme transmitter on 356 metres. In order to obtain the two programmes it will be necessary for you to receive the 356 metre transmitter (for the Regional programme) and either the 261 metre transmitter or Daventry 5XX (for the National programme).

## Possible Difficulties of Reception.

During the actual times of the tests the advertised programme for London is considered to be the National programme, and will be transmitted from the London National programme transmitter (on 261 metres) and from Daventry 5XX. The transmitter, to which you probably listen normally, works on a wavelength of 356 metres; it is considered to be the Regional programme transmitter, and will radiate a 'test' regional programme during the first few weeks. This programme will at first consist mainly of the advertised programme for Daventry 5GB or a quintet. During the tests, therefore, conditions are exactly the same as will exist when the full dual programme service commences.

We give below in the left-hand column a list of difficulties which we believe some listeners may experience, and in the right-hand column some suggested remedies.

### Difficulty.

### Remedy

1. The two programmes are heard jumbled together at nearly equal strength.

Apply for the pamphlet entitled 'The Reception of Alternative Programmes.' This pamphlet describes a number of

methods by which your set can be made sufficiently selective providing it is not a portable receiver. If the pamphlet is too technical, please call in the assistance of your local dealer. A crystal set can be made sufficiently selective if the right steps are taken.

2. The Regional (356 metre) transmitter is heard satisfactorily but nothing is heard from the National (261 metre) transmitter.

Endeavour to tune your receiver to the lower wavelength (see note on tuning below). It is, however, advisable to obtain uninterrupted reception of the Regional transmitter before attempting to receive the National transmitter.

3. The Regional transmitter can be heard satisfactorily without interference from the National transmitter but not vice versa.

Make sure that your receiver tunes down comfortably to the lower wavelength of 261 metres (see note on tuning below). If interference is still heard, even although you are sure your set tunes down properly, ascertain whether you can obviate the interference by taking the National programme from Daventry 5XX. This advice is particularly applicable to portable receivers, the directional properties of which can be used with advantage in many areas if the two programmes are taken from Daventry and Brookman's Park, but not when they are both taken from Brookman's Park. If Daventry 5XX is required, the range switch should be tuned to 'Long Waves.'

## To Retune Your Set.

Listeners who are in doubt as to how to retune their receivers to 261 metres, in order that they may obtain the National programme, should begin by turning the tuning adjustment of the receiver, which is usually a numbered scale, downwards. If, for example, the regional programme transmitter tunes in at, say, 54 degrees on the dial, that adjustment should be turned to a lower number. Most receivers are fitted also with an adjustment for volume (sometimes called 'intensifier,' 'volume control,' or 'reaction'), and this should be set at 'loud,' or a position just below that which makes the receiver oscillate (howl or squawk). The volume control should be adjusted so as to keep the receiver in a sensitive condition when the National programme transmitter on 261 metres is first being tuned in. We would add that it is essential, for the tuning adjustment of receivers, to tune through the wavelength of 261 metres if that transmitter is to be received. By 'tune through' we mean that the tuning adjustment must bring the 261 metre transmitter past its maximum strength before the end of the dial is reached.

## The Strength of the Two Transmitters.

Listeners in the North of London will probably find that the National programme transmitter (on 261 metres) is equal in strength, or louder, than the Regional programme transmitter on 356 metres. On the other hand,



The new London station at Brookman's Park.

listeners in the South of London may find that the National programme transmitter is a little weaker than the Regional programme transmitter. Actually, slightly greater power is radiated by the National programme transmitter than by the Regional programme transmitter, but short wavelengths do not 'carry' as well as long wavelengths, and the wavelengths at our disposal are strictly limited by international agreement. It may be of interest to add that we have received reports from crystal-set users in the South of London saying that both transmitters can be received quite satisfactorily, without interfering with each other.

Should you find the National programme transmitter too weak, after it is absolutely certain that it can be tuned through, we would suggest that you try to receive the same programme from Daventry 5XX, which is working on a wavelength of 1,554 metres.

## Choose your Transmitter.

Every listener should ascertain for himself whether his receiver, in his particular locality, gives him better reception of the National programme on the 261 metre wavelength or on the 1,554 metre wavelength. However, within 30-40 miles of Potters Bar the 261 metre transmitter should give better reception than the 1,554 metre Daventry transmitter. If you live within 30-40 miles of Potters Bar, and find that the Daventry transmitter is stronger, it is probably because your receiver gives greater magnification on the Daventry wavelength than it does on the 261 metre wavelength.

It is better, however, should you be situated within 30 miles or so of Potters Bar, to make every endeavour to obtain clear reception on 261 metres, as the stronger signal on this wavelength is less likely to suffer interference.

You will appreciate that the choice of wavelength on which the National programme will be received in future rests with individual listeners.

The present tests are being carried out with two main objects. In the first place, to enable listeners in the London area to accustom themselves to tune down from 356 metres to 261 metres, and to find the best settings of their receiver adjustments for the reception of these two wavelengths. In the second place, to enable listeners to ascertain whether they can obtain clear reception of both programmes without interference from the second programme.

Should it help you, you might care to inform us of your troubles by answers to the questionnaire which appears on page 400.

\* This week's test transmissions will take place from 6.40 p.m. onwards on Wednesday and Saturday.

# OUR WEEKLY PAGE FOR THE HOUSEWIFE

## The Children's Play-Hour Indoors.

**N**OBODY need be troubled too much about the cost of material. If you have some newspapers and a jar of home-made flour-and-water paste, you can make a beginning by turning the newspapers into cocked hats, or Dutch bonnets, or shopping bags, and then the fun begins. Thomas wants to wear his hat; Mary improves on the bonnet by adding coloured strings or a decoration with crayons. Having dressed themselves, other properties are commandeered—a stick for a sword, a drum of some kind (probably a tin can with something to beat it), and Mary may have to change her bonnet for a cocked hat and join in a military parade. You provide the music if you can, and some healthy, active exercise is the result.

Children soon become interested in the possibilities of paper and will like to make models of houses and furniture. Here again newspaper is not to be despised, but strong brown paper is better, and a less expensive plan is to buy paper-hangers' rolls in self colours.

Corrugated cardboard makes good roofs, crayons may be used to indicate brick walls, crumpled brown paper will make a rocky for the garden, loofahs cut up and dyed, mounted on a piece of stick and fixed in a cotton reel, will do for trees.

One word about the paste to use. Home-made paste of flour and water is good if used quickly, as it will not keep; a patent paste which flows easily is better; and for pasting tough paper or cardboard, sadler's paste is excellent.

A scrap book is a good thing to make. In arranging the pictures, try to interest the children in some methodical plan. Why not a book of animals, one of trains, or motors, flowers, fruit, children, and so on? The little ones might make colour scrap books—all things that are red or blue, green or yellow. A book of dogs might teach a child to know and recognize the different varieties, and the same with the various breeds of cattle.

Older children could class their contributions under such headings as 'The Work of the Wind,' showing sailing boats, windmills, clothes drying, seed scattering, storms, etc.; 'The Story of the Marmalade, from Florida to the Breakfast Table; 'Famous Bridges of the World.'

When you let the children use clay, cook, have a dolls' washing day, or a miniature spring-cleaning, why not fix a special day so that both you and the children can be prepared? Any of these occupations require special thought—overalls and covers to protect table or floor have to be got ready, and tempers are spoiled if all these details have not been carefully planned.

Don't forget that reading aloud to the children is something which they enjoy very much indeed, and which at the same time is a pleasure to the reader. It is an opportunity for training the children to know and to love good literature, and associated with happy conditions it is a valuable recreation for all.

I have no time to do more than just mention the possibilities of an indoor garden, which may be one plant saucer with a few seeds or something on a larger scale.—From a talk by Miss A. B. Dutton.

## Eat More Fish.

**F**ISH is generally cooked too long, and so the delicate flavour is lost in the pan. It should be cooked quickly at a high temperature. The aim in cooking it is to keep the flavour in, and so a coating is used when frying—milk and flour, egg and breadcrumbs, or batter.

Oily fish, such as salmon, mackerel, herrings, where the fat is found in the flesh, are best plainly cooked. Grilling, oven baking, steaming or boiling will suit them better than deep or shallow fat frying. White fish such as plaice, sole, cod, turbot, hake, halibut, etc., where the fat is found only in the liver, are good by almost any method, but are enriched by frying in pure fat. A rich sauce containing cream or butter is usually served with white fish.

Dripping or lard are the best fats for frying fish. Butter is not to be recommended as it contains a certain amount of water and boils at a temperature too low for the quick frying of fish. The fat for both deep and shallow frying must be smoking hot before the fish goes in, and the fish must be perfectly dry before coating. It is better to use a damp cloth for wiping fish rather than immersing it in water. In any case, dry it thoroughly on a cloth.

A thicker coating is required for deep-fat frying than for shallow frying. A cod steak can be dipped in milk and then in seasoned flour, and fried in the frying pan with fat to come halfway up the steak, turning it as the first side gets brown. But if cooked in deep fat a coating of egg and breadcrumbs is required. By the way, do not use a tin-lined or enamel-lined pan for deep frying, as the great heat is apt to melt the tin or crack the enamel. An unlined iron pan or aluminium pan is best.

The smoking hot fat should be ready so that the fish can be immersed immediately after coating. Straight from the breadcrumbs or flour into the pan should be the rule. Never put in too many fillets or steaks at once, as this reduces the heat of the fat too much. Remove the fish immediately it is an even golden brown colour, and drain on kitchen paper before placing on a hot dish.

Plaice, sole, dabs, witch, megrims, hake or halibut or cod steaks are suitable for cooking in deep fat. Herrings, mackerel, small trout, slips, are best dipped in seasoned flour and fried in shallow fat.

Fish cooked in a casserole is the best way I have discovered for getting the best flavour out of the fish without destroying its digestibility. Cut up two onions finely and fry them lightly in pure fat. Slice thinly two or three carrots and a stick of celery, and slightly brown them in the fat. Place a layer of sliced raw tomatoes at the bottom of the casserole or fireproof dish, then a layer of onions, and next a layer of carrots and celery. On the top of this pack your fish—cod, or hake or halibut—and on top arrange circles of tomatoes cut in halves, and circles of thickly-sliced potatoes. Season with salt and pepper, put a few dabs of butter on top—no other moisture is required—cover with a greased paper and bake in the oven half an hour. Remove the paper a few minutes before serving, so that the potatoes and tomatoes get slightly browned.—From a talk by Miss Gladys Mann.

## Tips For Washing Day.

**T**HERE is much that every woman entrusted with a house can do in the way of thrift.

There is an old saying that if you take care of the pence, the pounds will take care of themselves. One method of achieving this end is by expending a little extra time and energy in washing the soiled clothes that would otherwise be sent to the laundry.

First of all, let us dispense with one bugbear of washing day—that of sore knuckles and red hands caused by soap, soda, and rubbing. At any six-penny store one can buy waterproof rubber gloves at sixpence each glove. These gloves grip well around the wrist and so keep out all water. They should be put on before the washing is commenced, and, when they are removed, the hands will be found to be just as dry as before washing.

There are various little economies that can be practised on washing day. Starch is a commodity that might quite easily slip one's memory. The omission is quickly remedied by boiling some rice to use for dinner and using the water in which the rice was boiled to take the place of starch. Instead of using soap powder, or buying soap flakes, to soften your washing waters, save up all the scraps of soap that accumulate in the house. Grate them up finely, pour on hot water to cover, and stir till the soap is dissolved. This will make a splendid lather for washing, and is ideal for coloured and woollen articles. It is economical to purchase soap in large quantities if possible, as if you remove all wrappings from the soap and store it in such a way that the air can pass between the bars, it becomes dry and hard and so lasts considerably longer.

If a cotton or silk article is torn, it would be folly to wash it until it has been repaired sufficiently to prevent the tear from becoming larger during washing operations. It can be properly mended when the article is clean.

It is also a very necessary precaution to remove any stains that you may be unfortunate enough to have on any articles. Handkerchiefs should be soaked in salt water, if only for a short time, before washing. The salt will remove all trace of the objectionable slimy feeling that usually makes handkerchiefs such unpleasant articles to wash.

Now a few words about the copper. This must be prepared with soap and soda before the clothes are put into it. By that I mean that the water in the copper must be really soap and nicely lathered. The amount of soap varies according to the hardness of the water. In districts where the water is very hard it will be found useful to add about two table-spoons of borax to the water in the copper, as well as the soap and soda.

If there are many small articles to be boiled, such as handkerchiefs and collars, it is advisable to place them in a boiling bag—an old pillow-case answers the purpose.

The rinsing of clothes is one of the most important processes. If possible, use hot rinsing water first and then cold. It is a good plan, when circumstances permit to let the clothes stand in bath under running water.

There are several points that should be observed before commencing to hang out the clothes. First of all, make a note of the direction of the wind and hang garments with their openings facing the wind, so that they will bellow out into a bag and so dry in a much shorter time. Select a portion of the clothes-line that is under a tree, or in some way sheltered from sunshine, and use this for hanging out any coloured articles which should not be subjected to strong sunlight. To save pegs trouble, and—where necessary—space, it is a good idea to keep a tape in the peg bag and thread this through the buttonholes of the collars. The tape can then be tied on to the line and almost any number of collars can be dried in the same space.—From a talk by Mrs. E. M. Stephenson

## THIS WEEK IN THE GARDEN.

**T**HERE is considerable latitude of time in carrying out many gardening operations, but there is a limit for most, beyond which it is unwise and sometimes unsafe to go. A week hence that limit will be reached for one operation at least. Spraying of peaches, nectarines, and almonds growing indoors, to prevent the troublesome peach leaf-curl, should therefore be carried out now. To delay will risk an attack.

Burgundy mixture for spraying is most effective when made at home and used immediately. It must be fresh. It is made as follows. Dissolve overnight, in about four gallons of water, 1 lb. of copper sulphate. The solution should be made in a wooden vessel. In another vessel dissolve 1½ lb. of washing soda, also in about four gallons of water. In the morning, when both are quite dissolved, pour them together into a tub (but on no account into a galvanized or iron tub) and make up to ten gallons with water.

The mixture is ready for immediate use. Apply it with a sprayer that will give a mist-like spray so fine that it will damp every portion of the trees, but do not apply it so copiously as to have it run off. It is wasteful, and can do no real good.

Spraying with chemicals for the killing of pests is not an operation to be undertaken lightly. It is often regrettably necessary, but it should be done only of set purpose to secure a definite end.

Here is a list of a few flowers that are best planted towards the end of February. Kniphofias (or Red Hot Pokers, as some call them); Delphiniums, whose tall, blue spires grace our gardens at the tail of June; perennial Lupins in all their wonderful range of colours; the lovely early autumn Amellus Asters like 'King George' and 'Beauty of Ronsdorf.'

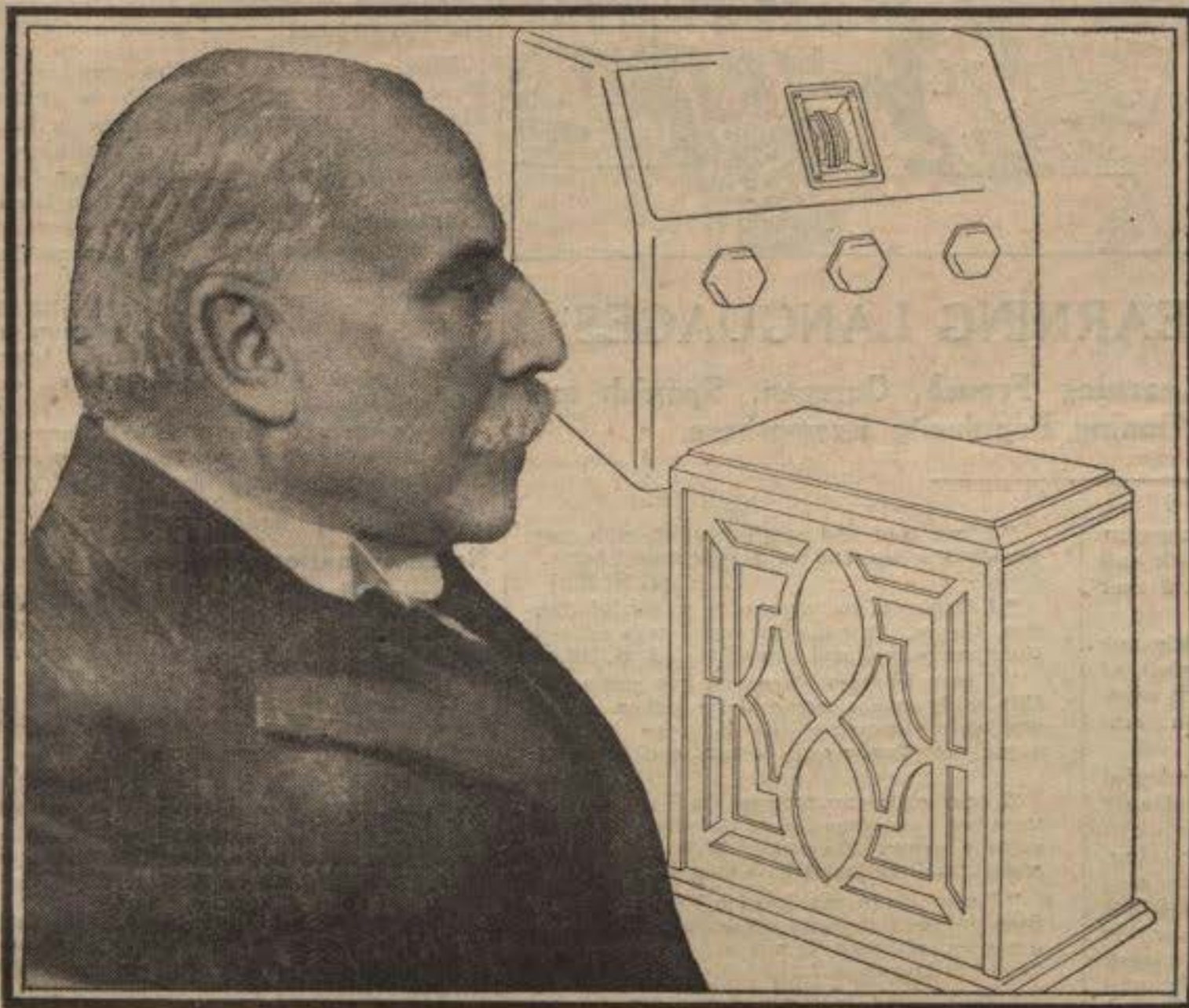
All of these are much more likely to give good results if planted in the third or fourth week of February than at other seasons.—Royal Horticultural Society's Bulletin

### LISTEN TO 10.45 a.m.

Monday—Miss Violet Markham: 'The Future of Do nesti Service' (7).  
Wednesday—Miss Me an Lloyd George: 'The Week in Westminster.'  
Friday—Lady Seton—'Planning the Town Garden.'

## Sir Edward Elgar

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## THOUSANDS LEARNING LANGUAGES

**New Pelman Method of Learning French, German, Spanish and Italian Which is Winning Popularity Everywhere.**

**T**HOUSANDS of men and women are now learning French, German, Spanish and Italian who never thought they would ever be able to learn a Foreign language.

The method they have chosen is the one directed by the Languages Department of the famous Pelman Institute, which is revolutionising the teaching of Foreign languages in this country.

This new method is achieving a wonderful popularity. It is not only so exceedingly simple that even a child can understand it, but it is most absorbingly interesting. Readers find that once they start a Pelman Course in French, German, Spanish or Italian they go on with it and master the language in question in quite a short time. They can listen with interest to talks and sketches sent over the Wireless from foreign stations, they can read French, German, Spanish, and Italian books and newspapers, they can go abroad and talk to the people they meet (and understand what is said to them in reply), they can pass examinations in Foreign subjects—and they can do all these things without spending hours, weeks and months studying dull Grammatical rules, and learning by heart long strings of foreign words. In fact, this new method is enabling men and women who have never been able to “get on” with Foreign languages before, to learn these languages quite easily and in much less than the usual time.

### Simple and Interesting.

This method enables you to learn a Foreign language in that language. In other words you learn French in French, German in German, Italian in Italian, and Spanish in Spanish, and without using a single word of English. Yet the method is so simple that even a child can follow it, and so interesting that once you start on one of the Pelman Language Courses you will go on to the end, when you will find you have gained a complete mastery of the particular language in question.

Here are a few examples of the letters received from men and women who have adopted this method:—

“I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction.” (M. 1,404.)

“I can read and speak Spanish with ease, though it is less than six months since I began.” (S. M. 181.)

“I thank you for your really wonderful (German) Course. It is the first time I have met anything really good and cheap.” (G. H. 304.)

“I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago.” (I. F. 121.)

“I have made more progress (in French) during these last weeks than during the whole 18 months under a master. The method of Pronunciation is perfect, and the best I have seen.” (S. 450.)

“I was able to pass London Matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a ‘dud’ at languages.” (S. B. 373.)

“Each lesson has been a pleasure. A few months ago I knew not a word of Italian, whereas I can now carry on a conversation with Italians, and I find I think in the language—I do not have to translate.” (I. S. 192.)

“I have enjoyed working the exercises and am extremely pleased with the way in which I am able to read the advanced French extracts. I did not anticipate making such satisfactory progress in so short a time.” (F. 358.)

“I have enjoyed the German Course exceedingly. I was two-and-a-half years with the Army of Occupation in Cologne and learned nothing. It seems strange that I should have picked up through your Course in six months—in England—enough German to make myself understood when my 2½ years in the country itself left me practically as ignorant as when I went there.” (G. F. 171.)

“I am delighted with the progress I have made (in German). The Course is splendid. It is the simplest way of learning and the most delightful.” (G. C. 268.)

“Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course.” (P. 684.)

### No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak with increased fluency and without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

### No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along. This makes the new method extremely interesting, the usual boredom of learning a Foreign language being entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post. You can follow the method at home in your own time. It is a most interesting and profitable way of spending the winter evenings.

This method is explained in a little book entitled “The Gift of Tongues.” There are four editions of this book. The first describes the method of learning French; the second the method of learning German; the third the method of learning Spanish; and the fourth the method of learning Italian.



You can have a free copy of any one of these by writing to the Pelman Institute, 95, Languages House, Bloomsbury Street London, W.C.1. State which edition (French, German, Spanish or Italian) you want, and it will be sent you by return, gratis and post free. Write or call to-day.

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

- RUSTLE OF SPRING** - Irene Scharrer - D1303, 6/8. Daventry Ex., Thursday, 2.35.  
**SONG OF THE VOLGA BOATMEN** - Chaliapine - D11103, 8/8. Daventry Ex., Friday, 12.6.  
**KILLARNEY** - Austral - E400, 4/8. Daventry Ex., Friday, 1.30.  
**PARTED** - Essie Ackland - C1702, 4/8. Daventry Ex., Friday, 6.46.  
**WHEN THE STARS WERE BRIGHTLY SHINING**. "Teuca" Browning Mummy - B3160, 3/4. Daventry Ex., Friday, 7.27.  
**FOR YOU ALONE** John Turner - B2331, 3/4. Daventry Ex., Friday, 7.30.  
**DOWN IN THE FOREST** - Walter Glynn - B2486, 3/4. Daventry Ex., Thursday, 12.3.  
**GLORIOUS DEVON** Robert Radford - E420, 4/8. Daventry Ex., Thursday, 12.40.  
**PORGI AMOR** - "Nozze di Figaro" - Austral - D1446, 6/8. London & Daventry, Sunday, 4.42.  
**SON O' MINE** - Stuart Robertson - B2407, 3/4. Daventry Ex., Sunday, 4.46.  
**LUTE PLAYER** - Peter Dawson - C1313, 4/8. Daventry Ex., Sunday, 4.59.  
**YEOMEN OF ENGLAND** - "Merrie England" - Peter Dawson - B3111, 3/4. Daventry Ex., Sunday, 5.15.  
**BIRD SONGS AT EVENTIDE** - McCormack - DA973, 8/8. Daventry Ex., Monday, 7.27.  
**EIGHT SONGS FROM "DIE WINTERREISE"** (Schubert) - Gerhardt - D1262-64 and D1489-92, 6/8 each. B260, 4/8. London & Daventry, Tuesday, 6.40.  
**GRETCHEN AM SPINNRAD** (Margaret at the Spinning Wheel) - Gerhardt - DB916, 8/8. London & Daventry, Saturday, 7.41.  
**WOHIN?** (Whither) - Hans Duhan - E509, 4/8. Daventry Ex., Saturday, 7.50.

## Instrumental

- LIGHT CAVALRY OVERTURE** - Coldstream Guards Band - C1335, 4/8. Daventry Ex., Thursday, 2.30.  
**PROMETHEUS OVERTURE** - Symphony Orchestra (conducted by Albert Coates) - D1163, 8/8. London & Daventry, Friday, 8.0.  
**SYMPHONY NO. 7 IN A (Beethoven)** - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1639 to D1643, 8/8 each. (Album Series No. 79.) London & Daventry, Friday, 8.5.  
**PRELUDE TO ACT 3 - (Lohengrin)** - Symphony Orchestra (conducted by Albert Coates) - D1094, 6/8. Daventry Ex., Friday, 12.48.  
**SERENADE (Mozzkowski)** - Arthur de Greef - D1628, 6/8. Daventry Ex., Friday, 7.33.  
**PAYNE POUR UNE INFANTE DEPUITE** - Symphony Orchestra (conducted by M. Coppola) - D1964, 6/8. Daventry Ex., Friday, 7.38.  
**"BITTER SWEET" SELECTION** - Jack Hylton's Orchestra - C1727, 4/8. Daventry Ex., Tuesday, 2.15.  
**INTERMEZZO** - "Jewels of the Madonna" - Mark Hambourg - B2478, 5/8. Daventry Ex., Tuesday, 10.2.  
**MERRY WIDOW SELECTION** - De Groot and His Orchestra - B2945, 3/4. London & Daventry, Wednesday, 4.55.  
**PRINCE IGOR OVERTURE** - Symphony Orchestra (conducted by Albert Coates) - D1210, 6/8. London & Daventry, Wednesday, 7.43.  
**DON GIOVANNI OVERTURE (Mozart)** - State Orchestra, Berlin (conducted by Dr. Leo Blech) - E463, 4/8. Daventry Ex., Wednesday, 1.30.  
**DANCE OF THE HOURS** - "La Gioconda" - New Light Symphony Orchestra - C1403, 4/8. Daventry Ex., Wednesday, 1.45.  
**MINUET (Paderewski)** - Paderewski - DB1690, 8/8. Daventry Ex., Wednesday, 1.58.  
**BALLADE IN G MINOR (Chopin)** - Cortot - DB1343, 8/8. Daventry Ex., Wednesday, 2.40.  
**ALBUMBLATT (Wagner)** - De Groot and His Orchestra - C1480, 4/8. Daventry Ex., Wednesday, 7.53.  
**BERCEUSE (Chopin)** - Backhaus - DB1151, 8/8. Daventry Ex., Thursday, 12.10.  
**BARBER OF SEVILLE OVERTURE** - State Orchestra, Berlin (conducted by Dr. Leo Blech) - D1294, 6/8. London & Daventry, Sunday, 4.34.  
**EURYANTHE OVERTURE** - Berlin State Opera Orchestra (conducted by Dr. Leo Blech) - D1767, 6/8. London & Daventry, Sunday, 5.25.  
**FINGAL'S CAVE OVERTURE** - St. Louis Symphony Orchestra - D1261, 6/8. Daventry Ex., Sunday, 4.30.  
**YENUSBERG MUSIC "Tannhauser"** - Symphony Orchestra (conducted by Albert Coates) - D1071 & D1072, 8/8 each. London & Daventry, Monday, 1.18.  
**ANDANTE CANTABILE (Tchaikovsky)** Budapest String Quartet - D1634, 6/8. Daventry Ex., Tuesday, 2.5.  
**POET AND PEASANT OVERTURE** - State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - C1994, 4/8. Daventry Ex., Friday, 8.0.  
**EL RELICARIO** - De Groot Trio - B3107, 3/4. Daventry Ex., Friday, 8.25.  
**DANSE MACABRE** - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1121, 6/8. Daventry Ex., Saturday, 8.32.

# "His Master's Voice"



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## SUNDAY, FEBRUARY 16 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0  
THE BROSAS  
STRING  
QUARTET

### 4.30 The Birmingham Military Band

Conducted by W. A. CLARKE

(From Birmingham)

- Overture, 'Fingal's Cave' ..... Mendelssohn  
 Humoresque, No. 7 ..... Dvorak  
**JOHN BUCKLEY (Baritone)**  
 Eleanore ..... Coleridge-Taylor  
 Son of Mine ..... William Wallace  
 Cargoes ..... Easthope Martin  
 The Lute Player ..... Graham Peel

### 4.55 BAND

- The Bees' Wedding ..... Mendelssohn  
 Selection, 'Samson and Delilah'.... Saint-Saens

### JOHN BUCKLEY

- Trottin' to the Fair ..... arr. Stanford  
 When Lights go rolling round the Sky .. Ireland  
 The Yeomen of England ('Merrie England')  
 German

### 5.20 BAND

- Ballet Music, 'Victoria and Merrie England'  
 Sullivan  
 Masque and Polonaise ('Faust') ..... Gounod

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

By the Rev. E. S. WATERHOUSE, D.D.—VII  
 'Like Lost Sheep: The Soul Astray'

### 7.50 A RELIGIOUS SERVICE

Conducted by Canon C. E. MORTON (Sub-Dean of Coventry)

Relayed from COVENTRY CATHEDRAL

THE CARILLON

(Carillonneur, W. C. ELLIOTT)

Order of Service

- Hymn, 'Fight the Good Fight' (Ancient and Modern, No. 540)  
 Lord's Prayer and Responses

- Psalm 46  
 Lesson—St. Luke viii, Verses 4-15  
 Nunc Dimittis in B Minor ..... Noble  
 Prayers  
 Anthem, 'Come and thank Him' ..... Bach  
 Address  
 Hymn, 'O Saviour, Lord, to Thee we pray'  
 (Ancient and Modern, No. 63)  
 Benediction  
 Organist and Master of Choristers, Dr. H. RHODES

### 8.45 The Week's Good Cause

(See London)

### 8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 Chamber Music

SARAH FISCHER (Soprano)

THE BROSAS STRING QUARTET

BROSA—GREENBAUM—RUBENS—PINI

String Quartet ..... Alan Bush  
 Andante tranquillo; Presto; Andante sostenuto

SARA FISCHER

Songs

QUARTET

Quartet for Strings in F (Op. 59, No. 1) Beethoven  
 Allegro; Allegretto vivace e sempre scherzando; Adagio molto e mesto; Allegro (Theme Russe)

### 10.30 Epilogue

'INSTRUCTION'

## BROADCAST MUSIC OF THE WEEK

(Continued from page 378.)



MAGGIE TEYTE  
(from London on Tuesday)

the peaceful scene with the news that Margaret is imprisoned and accused of poisoning her mother. He promises to release her if Faust will sign a scroll which he produces, and the two set off on black steeds, not, as Faust imagines, to the prison, but to Pandemonium. This Devil's Ride, though not unlike a good deal of other music on the same theme, is grim and vivid; Faust's unhappy realization of his destiny, Mephistopheles' cruel answers, the Chorus of devout Peasants, and later the Chorus of Lost Souls in the Infernal Regions, are all woven into a scene whose effect of shuddering horror is unmistakable.

In an Epilogue, first on Earth and then in Heaven, Seraphs plead for Margaret's forgiveness, and, redeemed by faith, she is received into the Celestial Regions.

Throughout the week British music is well represented, and while 5GB is broadcasting Berlioz'

farewell of one another, Margaret's mother and neighbours throng about the house, and the scene closes with a vigorous chorus.

At the beginning of Part Four, Margaret is alone, bewailing her desertion. Fragments of chorus are heard far away. The scene changes to a forest clearing where Faust sings his gratitude for Margaret's love. Mephistopheles breaks in on

tempestuous music, London listeners may hear a concert of singing by the Orpheus Society of Gloucester, conducted by S. W. Underwood, with Muriel Brunskill as contralto soloist. The part which cathedral cities have taken in fostering the best traditions of English music would be very difficult to overestimate, but quite apart from the music, which centres round the Cathedral itself, Gloucester has always been to the fore in musical activities.

No less English, though in wholly lighthearted mood, is the charming Phantasy *The Princess who lost a Tune*, by Alec Rowley, which London is to broadcast on Wednesday at 10.15. Listeners have heard it before, and cannot need to be reminded with what charm Rowley invests the whimsical little story. He is one of the present-day composers to whom young listeners especially have every cause for gratitude; he has written some very attractive music to lighten the path of young aspirants for mastery over the pianoforte. But he has composed, too, in much larger forms, besides this beautiful Phantasy, which won a Carnegie Award. Intended as a Ballet-Mime, it is set in an old-fashioned garden with a little pavilion in which there is a statue of Cupid. In its formal, gilt-and-white way it is quite the fitting setting for the whimsical little story. The Princess dreams of a lovely tune, but wakes before it finishes and is wholly unable to remember it.

Tormented by the half-remembered melody, she proclaims that she will marry any man who can recall it and complete it for her. One after another, aspirants fail, until the appearance of a wanderer moves the Princess so profoundly that she recalls it herself.

Sunday's Programmes continued (February 16)

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

3.0 S.B. from London

4.30 **Oratorio**  
**NATIONAL ORCHESTRA OF WALES**  
 (Cerdoria Genedlaethol Cymru)  
 Leader, LOUIS LEVITUS  
 Conducted by WARWICK BRAITHWAITE  
 Overture, 'Judas Maccabaeus' ..... Handel  
 MEGAN THOMAS (Soprano) and Orchestra  
 So shall the Lute ('Judas Maccabaeus') Handel  
 THE ORCHESTRA  
 Judex ('Mors et Vita') ('Death and Life') Gounod  
 KENNETH ELLIS (Bass) and Orchestra  
 Behold, the monstrous human Beast ('Belshazzar') ..... Handel  
 THE ORCHESTRA  
 Pastoral Symphony ('Messiah') Handel  
 Overture, 'St. Paul' .. Mendelssohn

5.15 **Opera**  
 THE ORCHESTRA  
 Two Dances ('Samson and Delilah') Saint-Saëns  
 KENNETH ELLIS and Orchestra  
 The Eyes of my Beloved ('Tosca') Handel  
 THE ORCHESTRA  
 Sarabande and Musette ('Fête Galante') ..... Ethel Smyth  
 MEGAN THOMAS and KENNETH ELLIS  
 Duet, Act I ('Rigoletto') .... Verdi  
 THE ORCHESTRA  
 Dances ('Captive in the Caucasus') Cui

5.45-6.15 S.B. from London

6.30 **A RELIGIOUS SERVICE**  
 In Welsh  
 Relayed from  
**ST. DAVID'S PARISH CHURCH, RHYMNEY**  
 (Relayed to Daventry 5XX)  
 (See page 385.)

8.0 **The World Federation of the Student Christian Movement**  
 Universal Day of Prayer  
 Service conducted by the Very  
 Rev. GARFIELD WILLIAMS, Dean of Llandaff  
 Relayed from St. Andrew's Church, Windsor  
 Place, Cardiff  
 Hymn, 'City of God'  
 Prayers  
 Reading  
 Hymn, 'Efengyl Tanguofedd'  
 Address  
 Hymn, 'Jerusalem'  
 Benediction

8.45 S.B. from London

9.0 West Regional News

9.5 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

6.30 S.B. from Cardiff

8.0 S.B. from London

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

9.5 S.B. from London

10.30 **Epilogue**

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

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

3.0-6.15 S.B. from London

5.0-6.15 **A Band Concert**  
 THE DICK KERR ELECTRIC WORKS BAND  
 Conducted by J. BIRKETT  
 BERNARD ROSS (Baritone)

8.0 **A RELIGIOUS SERVICE**  
 Relayed from THE CENTRAL HALL, MANCHESTER  
 Conducted by Rev. HERBERT COOPER  
 Hymn, 'Fill Thou my life' (Methodist Hymn Book, 567)  
 Prayer and Lord's Prayer  
 Anthem, 'The Lord is loving' ..... Garrett  
 Scripture, I Corinthians xiii  
 Hymn, 'O love that wilt not let me go'  
 Address by Rev. H. TOWNSEND, M.A., D.D.,  
 Principal of the Baptist College, Manchester  
 Hymn, 'The Lord's my Shepherd' (Methodist Hymn Book, 86)  
 Benediction  
 Organ Voluntary

8.45 S.B. from London

9.0 North Regional News

9.5 **The Northern Wireless Orchestra**  
 Norwegian Rhapsody ..... Lalo  
 Ballet Suite, 'La Boutique Fantasque' ('The Fantastic Toyshop')  
 Rossini and Respighi, arr. Howard  
 MARJORIE INGHAM (Soprano) with  
 Orchestra  
 Ave Maria ..... Max Bruch  
 ORCHESTRA  
 Dances ('Prince Igor') .... Borodin  
 MARJORIE INGHAM  
 O that it were so .... Frank Bridge  
 Spindrift ..... Eric Fogg  
 Morning Hymn ..... Henschel  
 I Love thee ..... Grieg



ST. DAVID'S PARISH CHURCH, RHYMNEY, from which a service in Welsh is being relayed and broadcast from Cardiff and Daventry this evening at 6.30. The Rev. J. R. Dewi Williams (inset) gives the address.

8.0 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 **Epilogue**

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

3.0-6.15 S.B. from London

8.0 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 **Epilogue**

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

3.0 S.B. from London

4.30 **A PALMGREN RECITAL**  
 by  
 ANDERSON TYRER

ORCHESTRA  
 Gipsy Suite ..... German  
 Benedictus ..... Mackenzie

10.30 **Epilogue**

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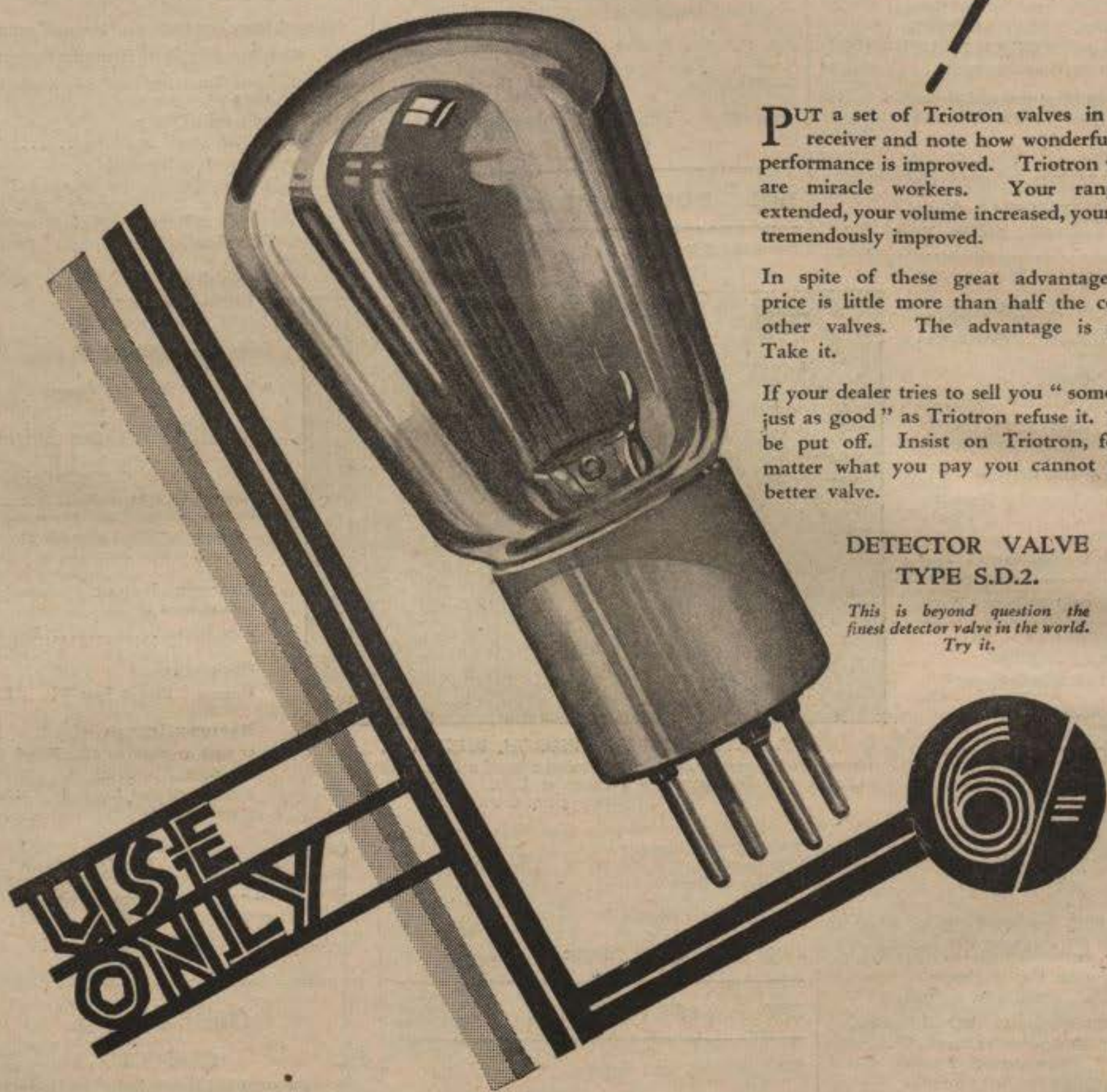
**Other Stations.**

**5SC GLASGOW.** 752 kc/s. (398.9 m.)  
 3.0:—London. 5.45-6.15:—A Recital by Horace Follower (Violin). 8.0:—The World Student Christian Federation Annual Day of Prayer. A Special Service, relayed from Dundas Street Congregational Church, conducted by the Rev. J. G. Drummond, M.A. 9.45:—London. 9.0:—Scottish News Bulletin. 9.5:—London. 10.30:—Epilogue.

**2BD ABERDEEN.** 995 kc/s. (301.5 m.)  
 3.0:—London. 5.45-6.15:—Glasgow. 8.0:—The World Student Christian Federation. Annual Day of Prayer. A Special Service relayed from Dundas Street Congregational Church, conducted by the Rev. J. G. Drummond, M.A. 8.5:—Glasgow. 9.0:—Glasgow. 9.5:—London. 10.30:—Epilogue.

**2BE BELFAST.** 1,258 kc/s. (242.5 m.)  
 3.0:—London. 4.30:—An Orchestral Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Isobel Dalille (Soprano). John Crowther (Violin). 5.45-6.15:—S.B. from London. 6.30:—Organ Recital relayed from Fisherwick Presbyterian Church, Belfast. Thomas H. Crowe (Organ). Fred. H. Mackey (Tenor). 7.0-8.0:—A Religious Service, relayed from Fisherwick Presbyterian Church, Belfast. 8.45:—London. 10.30:—Epilogue.

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7-45  
CLAUDE HULBERT  
IN  
VAUDEVILLE

MONDAY, FEBRUARY 17  
2LO LONDON & 5XX DAVENTRY

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

7-45  
FLORENCE  
OLDHAM  
IN VAUDEVILLE



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 'THE FUTURE OF DOMESTIC SERVICE'—VII  
A Summing-Up by Miss VIOLET MARKHAM

11.0 (Daventry only) Gramophone Records

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

12.0 ORGAN MUSIC

By EDGAR T. COOK  
Relayed from Southwark Cathedral  
HAYDN SAIL (Bass)

EDGAR T. COOK  
Prelude and Fugue in E Flat ('St. Ann') ..... Bach

HAYDN SAIL  
It is enough ('Elijah') Mendelssohn

EDGAR T. COOK  
Trumpet Tune and Air  
Purcell, arr. Stuart Archer  
'Occasional' Overture  
Handel, arr. Best

HAYDN SAIL  
The Trumpet shall sound ('Messiah') ..... Handel

EDGAR T. COOK  
Suite in E Minor ..... Borowski  
Prelude; Meditation—Elegy;  
March Solennelle; Toccata

1.15-2.0 An Orchestral Concert

Relayed from  
The National Museum of Wales  
Relayed from Cardiff

The National Orchestra of Wales  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, 'The Taming of the Shrew'  
Hermann Goetz  
Suite, Legend of Tzar Sultan Binsky-Korsakov  
Rondino for Wind Instruments ..... Beethoven  
Italian Capriccio ..... Tchaikovsky

2.0 FOR THE SCHOOLS

Mlle. CAMILLE VIERE: French Reading—  
Montesquieu and Chénier

2.15 Dr. ERNST DEISSMAN: German Reading—  
Von Münchhausen

2.30 Miss RHODA POWER: Days of Old: Tudor  
and Stuart Days—V. Hiring Day at the Fair

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger  
Pupils—V. The Mannikins and the Green Pea'  
(German)

(This talk will be Broadcast on the National Wave-  
length of 261.3 metres.)

3.5 Gramophone Records

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

4.15 Light Music  
THE GROSVENOR HOUSE ORCHESTRA  
Under the direction of JOSEPH MEEUS  
Relayed from GROSVENOR HOUSE

6.40 The Foundations of Music

SCHUBERT'S 'WINTERREISE' ('Winter Journey')  
I—VIII

Sung by  
GEORGE PARKER (Baritone)

An Article on Schubert by Wilfrid Roake-  
Ley appears on page 380.

7.0-7.20 Miss V. SACKVILLE-WEST  
'NEW NOVELS'

7.25 Dr. A. R. PASTOR  
SPANISH TALK

7.45 Vaudeville

THE CAUCASIANS  
(Russian Balalaika Players)  
CLAUDE HULBERT and ENID TREVOR  
(in Some More Nonsense)  
NAUNTON WAYNE with Eclair  
FLORENCE OLDHAM  
(Syncopated Numbers at the Piano)  
RONALD GOURLEY (Whistling Solos)  
FAIRCHILD and LINDHOLM  
(The Famous Twin Pianists)  
JACK PAYNE and his B.B.C. DANCE  
ORCHESTRA

9.0 'The Second News'

WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN:  
Local News, (Daventry only)  
Shipping Forecast, Stock Ex-  
change Summary, and Fat  
Stock Prices

9.20 app. 'Points  
of View'

VISCOUNT GREY OF FALLODON, K.G.

9.55 The Wireless Orchestra

Conducted by B. WALTON O'DONNELL  
EDA KERSEY (Violin)  
'Symphonic Poem, From Bohemia's Woods and  
Fields' ..... Smetana  
Poem for Solo Violin and Orchestra ..... Chausson  
(Soloist, EDA KERSEY)  
Symphony, No. 2, in B Minor ..... Bruch  
Allegro; Scherzo (Prestissimo); Andante  
Finale (Allegro)  
Fantastic Dances ..... Turina  
Exaltacion; Ensueno; Orgia

11.0-11.55 DANCE MUSIC

THE GROSVENOR HOUSE BAND  
Under the direction of JOSEPH MEEUS  
Relayed from GROSVENOR HOUSE



VISCOUNT GREY'S POINT OF VIEW.

Following on the Archbishop of York, the famous British statesman gives his 'Point of View' tonight. The picture shows Viscount Grey of Fallodon (also inset) leaving for America on his special mission in 1919, with Lord Bryce, Lord Reading, and Lord Curzon (right) seeing him off.

5.15 The Children's Hour

The Second of the Incredible Adventures of  
Professor Branestawm—this time

'The Wild Waste Paper' (Norman Hunter)

'Humoresko' (Grieg) and other Piano Solos  
played by CECIL DIXON

'A 50,000-TON FISH OUT OF WATER'—a Visit  
to the World's Biggest Fish in the World's  
Largest Floating Dock written and  
told by JOHN HEYGATE

Various songs by JEAN ALLISTONE

6.0 Topical Talk

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN



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

**Orchestral and Band.**

**Sunday:** BARBER OF SEVILLE—Overture (Percy Pitt and B.B.C. Orchestra) (No. 9166—4s. 6d.).  
**PINGAL'S CAVE**—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9843-9844—4s. 6d. each).  
**BEE'S WEDDING** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9844—4s. 6d.).  
**Monday:** TANNHAUSER—Venusberg Music (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1982-L1983—6s. 8d. each).  
**NEW SULLIVAN SELECTION** (H.M. Grenadier Guards Band) (No. 9495—4s. 6d.).  
**Tuesday:** JEWELS OF MADONNA—Intermezzi Acts 2 and 3 (Percy Pitt and B.B.C. Orchestra) (No. 9091—4s. 6d.).  
**Wednesday:** CARMEN—Selection (Percy Pitt and B.B.C. Orchestra) (No. 9125—4s. 6d.).  
**SUMMER DAYS**—Suite (Eric Coates and New Queen's Hall Light Orchestra) (Nos. 9569-9570—4s. 6d. each).  
**MARTIAL MOMENTS** (H.M. Grenadier Guards Band) (No. 9065—4s. 6d.).  
**Thursday:** DOWN IN THE FOREST (Albert Sandler's Orchestra) (No. 4042—3s.).  
**Friday:** BEETHOVEN'S SYMPHONY NO. 7 (Weinberger and Royal Philharmonic Orchestra) (Nos. L1898-L1902—6s. 8d. each).  
**VILLANELLE** (H.M. Grenadier Guards Band) (No. 9919—4s. 6d.).  
**LOHENGREN**—Introduction Act 3 (Bruno Walter and Royal Philharmonic Orchestra) (No. L1982-6s. 8d.).  
**FOR YOU ALONE** (Albert Sandler and his Orchestra) (No. 9685—3s.).  
**GRIGG'S NORWEGIAN DANCES** (Schneevoigt and London Symphony Orchestra) (Nos. L1733-L1734—6s. 8d. each).  
**POET AND PEASANT**—Overture (Percy Pitt and Symphony Orchestra) (No. 9760—4s. 6d.).  
**Saturday:** MORNING, NOON AND NIGHT—Overture (National Military Band) (No. 9013—4s. 6d.).  
**FOUR WAYS**—Suite (London Royal Cinema Orchestra) (Nos. 9756-9757—4s. 6d. each).  
**DANSE MACABRE** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1987—6s. 8d.).

**Instrumental.**

**Sunday:** BEETHOVEN'S SONATA IN F MINOR (William Murdoch—Piano) (Nos. 9364-9366—4s. 6d. each).  
**BEETHOVEN'S QUARTET IN F, OP. 59, No. 1** (Lener String Quartet) (Nos. L1837-L1841—6s. 8d. each).  
**Monday:** REVERIE (W. H. Squire—Cello) (No. L2059—6s. 8d.).  
**W. H. SQUIRE'S HUMORESQUE** (W. H. Squire—Cello) (No. L2128—6s. 8d.).  
**Tuesday:** RONDO CAPRICCIOSO (J. H. Squire—Celeste Octet) (No. 9179—4s. 6d.).  
**ANDANTE CANTABILE** (London String Quartet) (No. L2102—6s. 8d.).  
**JESU, JOY OF MAN'S DESIRING** (Myra Boss—Piano) (No. D1635—4s. 6d.).  
**Wednesday:** SCHUBERT'S QUARTET IN A MINOR (Musical Art Quartet) (Nos. 9442-9445—4s. 6d. each).  
**PADEREWSKI'S MINUET** (William Murdoch—Piano) (No. 9372—4s. 6d.).  
**CHOPIN'S BALLAD IN G MINOR** (Robert Casadesu—Piano) (No. 9609—4s. 6d.).  
**INDIAN LOVE LYRICS** (Pattman—Organ) (No. 9417—4s. 6d.).  
**WATER-WAGTAIL** (Cyril Scott—Piano) (No. 5426—3s.).  
**Thursday:** AT DAWNING (Sacha Jacobsen—Violin) (No. 4536—3s.).  
**RUSTLE OF SPRING** (Leslie England—Piano) (No. 4114—3s.).  
**Friday:** HILLARNEY (J. H. Squire—Celeste Octet) (No. 4742—3s.).  
**MOZKOWSKI'S SERENADE** (J. H. Squire—Celeste Octet) (No. 4194—3s.).  
**DEBUSSY'S MENUET** (Joseph Szigetl—Violin) (No. L2037—6s. 8d.).  
**Saturday:** EVERYBODY'S MELODIES (J. H. Squire—Celeste Octet) (No. 9748—4s. 6d.).

**Vocal.**

**Monday:** BIRD SONGS AT EVENTIDE (Trevor Schofield—Boy Soprano) (No. 5258—3s.).  
**Tuesday:** TREES (Dame Clara Butt—Contralto) (No. 8537—6s.).  
**Wednesday:** HERE IN THE QUIET HILLS (Robert Hoole—Baritone) (No. 5318—3s.).  
**SHIPS THAT PASS (Clara Serena—Contralto)** (No. 5316—3s.).  
**COMIN' THRO' THE EYE** (Dora Labbette—Soprano) (No. 5309—3s.).  
**Thursday:** DANNY BOY—Londonderry Air (Dora Labbette—Soprano) (No. 9479—4s. 6d.).  
**Friday:** TOM JONES—Waltz Song (Doris Vane—Soprano) (No. 3879—3s.).  
**O FLOWER DIVINE** (Doris Vane—Soprano) (No. 3879—3s.).  
**PARTED** (William Haseltine—Tenor) (No. 5508—3s.).  
**Saturday:** HIT, SADDLE AND A HORSE (Raymond Newell—Baritone) (No. 5612—3s.).  
**JUS' KEEPIN' ON** (Raymond Newell—Baritone) (No. 5608—3s.).  
**I LOVE THE MOON** (Doris Vane—Soprano) (No. 3798—3s.).

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

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.25  
**A FARCE FROM**  
**MOLIÈRE**

12.0 **A Ballad Concert**  
 YVONNE MORRIS (*Violoncello*)  
 FIONA DOUGLAS (*Pianoforte*)

12.30 **Gramophone Records**

1.0 **Light Music**  
 THE PICCADILLY GRILL ROOM ORCHESTRA  
 Directed by MAX JAFFA  
 From THE PICCADILLY HOTEL

2.0-3.0 **LOZELL'S PICTURE HOUSE ORCHESTRA**  
 Conducted by ERNEST PARSONS  
 (From Birmingham)  
 Overture, 'Phèdre'  
*Massenet*  
 Intermezzo, 'Rambler'  
 'Roses' ..... *Wheeler*  
 Selection, 'Tannhäuser'; 'Träume (Dreams)' .. *Wagner*  
 New Selection of Sullivan's Operas

5.15 **The Children's Hour**  
 (From Birmingham)  
 'The Wishing Well,' a Play by Mona Pearce  
 Duets by MARJORIE PALMER (*Soprano*) and ETHEL WILLIAMS (*Contralto*)  
 WINIFRED COCKERILL (*Harp*)

6.0 **HENRY BENTLEY** (*Violoncello*)  
 (From Birmingham)  
 Reverie ..... *Dunkler*  
 Humoresque, Op. 26  
*W. H. Squire*  
 In Olden Measure ..... *Boukinik*

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

6.40 **An Orchestral Concert**  
 (From Birmingham)  
 THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
 (Leader, FRANK CANTELL)  
 Conducted by JOSEPH LEWIS  
 Overture, 'The Butterfly's Ball' ..... *Cowen*  
 CONSTANCE WILLIS (*Contralto*) and Orchestra  
 Aria, 'Ye Powers that rule above' ..... *Glück*  
 CORA ASTLE (*Pianoforte*) and Orchestra  
 Rhapsody on Themes of the Ukraine .. *Liapounov*

7.20 **ORCHESTRA**  
 Ballad in A Minor ..... *Coleridge-Taylor*  
 CONSTANCE WILLIS  
 Bird Songs at Eventide ..... *Eric Coates*  
 Old Man 'Might-have-been' ..... *Besly*  
 There waits a pretty Maid ..... *Coverley*  
 ORCHESTRA  
 Incidental Music, 'Judith' ..... *Bantock*

8.0 **English Personalities of the Eighteenth Century—V**  
 Mr. BONAMY DOBRÉE  
 'Mrs. Montague'

8.30 **The Wireless Military Band**  
 Conducted by B. WALTON O'DONNELL  
 Overture, 'Mirella'  
*Gounod*  
 Danse Macabre  
*Saint-Saens*

ISOBEL BAILLIE (*Soprano*)  
 The Stranger's Grave  
*Harty*  
 Margaret at the Spinning Wheel  
*Schubert*  
 BAND  
 Selection, 'H.M.S. Pinafore' ..... *Sullivan*  
 ISOBEL BAILLIE  
 Dream o' Nights  
*Eric Coates*  
 I love the Moon Rubens  
 The Fairy in the Chimney ..... *Elliott*  
 Always as I close my eyes ..... *Eric Coates*  
 BAND  
 Waltz, 'Frühlingslied-er' .. *Johan Strauss*

March, 'Viscount Nelson' ..... *Zehle*

9.25 **'The Mock Doctor'**  
 By HENRY FIELDING  
 (from Molière's 'Le Médecin Malgré Lui')  
 Arranged for broadcasting by DULCIMA GLASBY  
 Gregory, a woodcutter  
 Dorcas, his wife  
 Robert, a neighbour  
 Henry and James, footmen to Sir Jasper  
 Sir Jasper, a rich landowner  
 Charlotte, his daughter  
 Leander, her lover  
 Hellebor, a doctor  
 Scene 1.—A Road through the Forest  
 Scene 2.—Sir Jasper's House  
 The Play produced by PETER CRESWELL

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



MRS. MONTAGUE, the famous eighteenth-century blue-stocking, will be the subject of Mr. Bonamy Dobree's talk tonight at 8.0. This engraving of her is from the picture by Sir Joshua Reynolds.

**'THE MOCK DOCTOR,'** Fielding's version of Molière's 'Le Médecin Malgré Lui,' will be broadcast from 5GB tonight at 9.25, and from London and Daventry tomorrow night. An article on Molière, by Charles Morgan, appears on p. 377, and full particulars of the production on p. 393.

Monday's Programmes continued (February 17)

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

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

1.15-2.0 **An Orchestral Concert**  
Relayed from THE NATIONAL MUSEUM OF WALES  
Relayed to London and Daventry 5XX

NATIONAL ORCHESTRA OF WALES  
(Cerdiorfa Genedigaidd Cymru)

Leader, LOUIS LEITUS

Conducted by WATKIN BRAITHWAITE

Overture, 'The Taming of the Shrew'

Wolfgang Amadeus Mozart

Suite, 'Legend of Tsar Sultan' Rimsky-Korsakov

Rondino for Wind Instruments ..... Beethoven

Italian Capriccio ..... Tchaikovsky

2.0 London Programme relayed from Daventry

4.45 **LIFE IN A TWENTIETH CENTURY WELSH VILLAGE—II**  
Miss MURIEL DAVIES: 'The Little Villager'

5.0 **ALEC JOHN (Tenor)**  
Wayfarer's Night Song  
Easthope Martin  
Clorinda ..... Orlando Morgan  
Home to Gower ..... Bantock  
Now deeps the crimson Petal Qualler  
Mr. Belloc's Fancy ..... Peter Warlock

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

9.55-11.0 **'A Celtic Outburst**

or **Borrowed Plumes'**  
by **DOROTHY EAVES**

Artists

ELSIE EAVES  
MARY CARDEW  
JACQUE THOMAS  
DONALD DAVIES  
SIDNEY EVANS  
JOHN RORKE

NATIONAL ORCHESTRA OF WALES LIGHT ORCHESTRA

Trial flight of the O.U.R.A.I.  
Cymru am Byth  
Llandudno Love  
Llandrindod Love  
At the Cave of Craig Carreg  
What you lose on the Swings  
My adopted people, by Caractacus Morgan  
Major and Minor  
Sospan Fach  
Mumbles at Brandy Cove  
Nos Da

**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

2.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-11.0 S.B. from London

**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

3.20 **The Northern Wireless Orchestra**

ETHEL JOWSEY (Violin)  
(S.B. from Newcastle)

MERYL MILES MITCHELL (Soprano)

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 North Regional News

9.20 S.B. from London

9.55-11.0 **An Edward German Programme**

(Born this day, 1862)

THE NORTHERN WIRELESS ORCHESTRA

First Selection, 'Morrie England'  
Bourrée and Gigue

TERESA RUSSELL (Soprano)

It was a Lover and his Lass  
Waltz Song ('Tom Jones')

ORCHESTRA

Three Dances ('Nell Gwyn')

TERESA RUSSELL

She had a Letter from her Love  
Charming Chloe  
Dream-o'-Day Jill

ORCHESTRA

Selection, 'Tom Jones'



WILL F. TAYLOR

**A LITTLE WELSH VILLAGE**

such as Miss MURIEL DAVIES describes in the second of her talks on 'Life in a Twentieth-Century Welsh Village,' from Cardiff this afternoon.

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

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

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

2.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**  
**COMPETITION DAY**

A genuine Tug-o'-War will take place between the AUNTS and UNCLAS at 5.15 p.m. Listen for the result.

6.0 London Programme relayed from Daventry

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

**2ZY MANCHESTER.** 737 kc/s. (405.1 m.)

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

2.0 London Programme relayed from Daventry

**Other Stations.**

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

10.15-10.30 Daily Service relayed from Daventry. 2.40—For the Schools. Dr. B. Stewart MacDougall: 'Natural History Round the Year—VI. Come and now to know them.' S.B. from Edinburgh. 3.0—A Concert. Octet. George Macdonald (Baritone), Joseph Smith (Violin), S.B. from Edinburgh. 4.0—Dance Music by Alec Freer and his Band, relayed from Plaza Palais de Danse. 4.30—Musical Comedy. Nina Taylor (Soprano), Octet. 5.15—Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—London. 9.15—Scottish News Bulletin. 9.20-11.0—London.

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

10.15-10.30—Daily Service relayed from Daventry. 2.50—For the Schools. S.B. from Edinburgh. 3.0—A Concert. George Macdonald (Baritone), Joseph Smith (Violin), S.B. from Edinburgh. Octet. S.B. from Glasgow. 4.0—Dance Music. S.B. from Glasgow. 4.30—Musical Comedy. Nina Taylor (Soprano), 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—London Programme relayed from Daventry. 6.15—London. 9.15—Glasgow. 9.20-11.0—London.

**23E BELFAST.** 1,238 kc/s. (240.3 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. The Orchestra. 4.1—John McAlpin (Baritone). 4.19—Albert Fitzgerald (Violin). 4.31—Orchestra. 5.0—Stop Press (7.5.15)—Children's Hour. 5.0—London Programme relayed from Daventry. 6.15—London. 9.15—Regional News. 9.5-11.—The Abbey Players, 'The Abbey Theatre, Dublin, Company, in 'The White-headed Boy.' A Comedy by Lennox Robinson.

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"SOHO" Box Film Camera (Takes photos 2 1/4 x 3 1/4)	10
Leather-bound Sling Case for above	4
Lillywhite "Vanessa" L.T.A. Tennis Balls	6 for 13
"Speed" Tennis Racket (by Lillywhite)	35
Special Club Cricket Ball (by Lillywhite)	16
Club Cricket Ball	10
"Maurice Tate" Lillywhite Cricket Bat (in all sizes)	29 to 50
Expanding Suit Case (by Revelation)	15

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Cutlery Canteen of 40 pieces. Stainless cutlery by Joseph Rodgers of Sheffield	100
Wireless Loud Speaker	30
Synthetic Silk Stockings	5
Solid 9 ct. Gold Wristlet Watch (Lady's or Gentleman's)	40
"Wyvern" Fountain Pen	5
"Orlik" Automatic Dress Lighter	5
Coty L'Aimant Perfume	5
"Piccadilly" Gramophone Records (10 in. D/S.)	2 Records for 4

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	113, HOLBORN, E.C.1
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"SPEEDBOAT" PIPE MIXTURE			1-6	4-1	1-1b			
			4-5	8-	15/9			

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GIFTS FOR PIPE SMOKERS, TOO — TRY SPEEDBOAT MIXTURE — 15/9 per lb. 4/- per 1/4-lb.

8.30  
A RECITAL  
BY  
MAGGIE TEYTE

TUESDAY, FEBRUARY 18  
2LO LONDON & 5XX DAVENTRY

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

9.45  
'THE  
MOCK  
DOCTOR'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—VII  
Mrs. H. A. L. FISHER: 'Sensible Clothing for Children'

11.0 (Daventry only) Gramophone Records

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

12.0 A BALLAD CONCERT  
GRACE REYNOLDS (Contralto)  
GORDON THOMAS (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 PICCADILLY 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 M. E. M. STEPHAN: Elementary French

4.0 Light Music  
THE BRIXTON ASTORIA ORCHESTRA  
Directed by FRED KITCHEN  
Relayed from THE BRIXTON ASTORIA

4.15 SPECIAL TALK FOR SECONDARY SCHOOLS  
Miss V. SACKVILLE-WEST: Modern Poetry—  
Two Romantic Poets—Flecker and De la Mare

4.30 THE BRIXTON ASTORIA ORCHESTRA  
Directed by FRED KITCHEN  
With PATTMAN at the ORGAN  
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour  
LARRY THE PLUMBER  
A further adventure of Larry the Lamb, Toby the Dog, the Mayor, and Ernest the Policeman (S. G. Hulme-Beaman), arranged as a Dialogue  
Story with Music by  
THE GERSHOM PARKINGTON QUINTET

6.0 READINGS FROM THE VICTORIAN POETS  
COVENTRY PATMORE  
Read by ROBERT HARRIS

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

6.40 The Foundations of Music  
SCHUBERT'S 'WINTERREISE' ('WINTER JOURNEY') 6-11  
Sung by  
GEORGE PARKER (Baritone)

7.0-7.20 LOOKING BACKWARD—VI  
Miss GERTRUDE TUCKWELL, C.H.

7.25 'THE MEANING OF PICTURES'—V  
Mr. S. C. KAINES SMITH: 'The Genius of Venice'  
Relayed from Birmingham

7.45 THE GERSHOM PARKINGTON QUINTET  
Selection, Sylvia ..... Debussy  
Introduction and Rondo Capriccioso ..... Mendelssohn  
Three-Fours Suite ..... Coleridge-Taylor  
Serenade ..... Squire  
Doux Cours ..... Fontenay-Bes  
Pas des Echarpes (Scari Dances) ..... Chamade

8.0-8.30 (Daventry only)

Professor LEONARD HILL: Modern Wonders of Science—V Deep-Sea Diving

8.30 MAGGIE TEYTE (Soprano)  
A SONG RECITAL

Of in the stilly night..... J. Moore  
Maman, dites moi (Old French)..... Weckerlin  
Had I the heaven's embroidered cloths  
London Ronald  
True Love's Bliss ..... Strauss  
The cool of the evening ..... Biondi  
The Bird in the tree ..... Grace Vernon  
Drink to me only (Old English) ..... Rimsky-Korsakov  
The Rose and the Nightingale  
The Streamlet ..... O. Morgan  
Come to me, my Beloved ..... Franz  
I love the Moon ..... Rubens  
Floods of Spring ..... Rachmaninov

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 app. 'THE PROGRESS OF MUSIC'—IV  
Dr. G. DYSON  
'Henry Purcell: The Masque in Diocletian'

9.45 'The Mock Doctor'  
by HENRY FIELDING  
(From Molière's 'Le Médecin Malgré Lui')  
Arranged for broadcasting by DULCIMA GLASBY  
(See top of page)  
An article on Molière by Charles Morgan  
appears on page 377

10.35 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOEV, from the PICCADILLY HOTEL

11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND  
From GROSVENOR HOUSE

12.0-12.30 Experimental Television Transmission by the Baird Process



TO BE BROADCAST TONIGHT AT 9.45.

'THE MOCK DOCTOR'

by HENRY FIELDING (from MOLIÈRE'S *Le Médecin Malgré Lui*)

Arranged for broadcasting by Dulcima Glasby.

THE CHARACTERS:

GREGORY, a woodcutter; DORCAS, his wife; ROBERT, a neighbour; HENRY and JAMES, footmen to Sir Jasper; SIR JASPER, a rich landowner; CHARLOTTE, his daughter; LEANDER her lover; HELLEBOR, a doctor.

THE PLACE:

Scene I. A Road through a Forest Scene II. Sir Jasper's House.

The play produced by PETER CRESWELL



**TUESDAY, FEBRUARY 18**  
**5GB DAVENTRY EXPERIMENTAL**

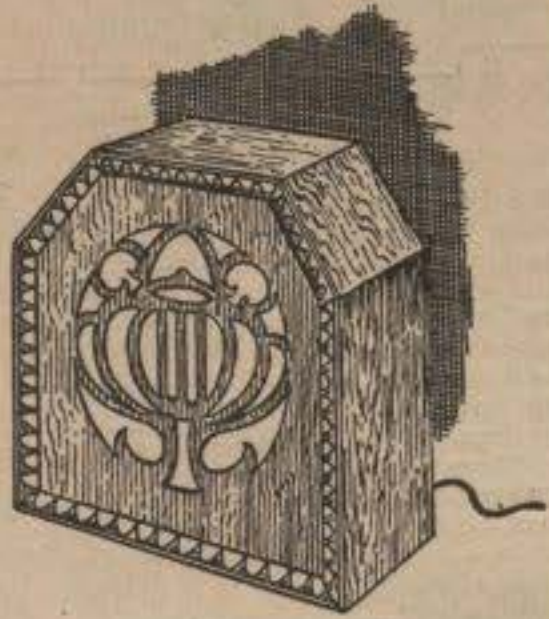
626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30

A

**DISCUSSION ON  
CONVENTION**



**All stations  
will  
now switch  
over to**

*Player's  
please*



N.C.C. 779

12.0 **A Concert**  
CORELLI WINDEATT'S OCTET

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

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

Overture, 'Mirella' ..... Gounod  
Selection, 'Dear little Denmark' ..... Rubens  
Andante Cantabile (String Quartet, Op. 11)  
Tchaikovsky  
An Eastern Romance ..... Haines  
Selection, 'Bitter Sweet' ..... Noel Coward  
Suite, 'Sylvan Scenes' ..... Fletcher

7.15 **Vaudeville**  
(From Birmingham)  
PATRICIA ROSSBOROUGH and PARTNER  
(Syncopated Piano Duets)  
EMIL CLARE (Entertainer)  
ALFRED KIRBY and his Banjo  
WISH WYNNE in Character Sketches  
DAVID JENKINS and SUZETTE TARRI  
(Light Songs and Harmony)  
SANDY ROWAN in Caledonian Haverings  
PHILIP BROWN'S REVELLERS BAND

8.30 **'PROBLEMS OF PERSONAL LIBERTY'—IV**  
'Social Convention'  
A Discussion between  
LADY CYNTHIA MOSELEY, M.P.  
and  
MR. GERALD BARRY



DAVID JENKINS and SUZETTE TARRI will contribute some light songs and harmony to Birmingham's Vaudeville programme this evening at 7.15

5.15 **The Children's Hour**  
(From Birmingham)  
'What Happened in the Market Hall, a Story'  
by Gladys Joiner  
ALFRED KIRBY (Banjo)  
'Stories in Stone—Desert Discoveries,' by William  
Hughes  
DAVID JENKINS and SUZETTE TARRI will entertain

6.0 **THE BIRMINGHAM STUDIO CHORUS**  
Conducted by JOSEPH LEWIS  
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  
Prelude from First Suite ..... Borovski  
Andante in D ..... Hollins  
Prelude and Fugue in F Minor ..... Bach  
Jesu, Joy of man's desiring ..... Bach, arr. Grace  
Intermezzo (Symphony No. 6) ..... Widor  
May the Grace of Christ ..... Reger  
Imperial March ..... Elgar

9.0 **The Wireless Military Band**  
Conducted by B. WALTON O'DONNELL  
HUGHES MACKLIN (Tenor)  
BAND  
Suite ('The Crown of India') ..... Elgar  
Introduction and Dance of the Nautch Girls;  
Minuet; Warriors' Dance; Intermezzo; March  
of the Moorish Emperors

HUGHES MACKLIN  
Liebesode (Love's Ode) ..... } Roland Bocquet  
Schöne Nacht (Lovely Night) }  
Juninacht (June Night)..... }

BAND  
Adagio and Allegretto (Brandenburg Concerto,  
No. 1) ..... Bach  
Divertimento, No. 11 Mozart, arr. Gerrard Williams  
Allegro molto; Minuet; Rondo; Marcia alla  
Francesca (March in the French Style)

HUGHES MACKLIN  
Trees ..... Heyman  
I had a Flower ..... Kallis  
The Dreams of London ..... Eric Coates

BAND  
Two Intermezzi ('The Jewels of the Madonna')  
Wolf-Ferrari  
Polonaise Militaire ..... Chopin

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

Tuesday's Programmes continued (February 18)

**5WA CARDIFF.** 965 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'—III  
Principal J. F. REES, University College of South Wales and Monmouthshire: 'The First Stages in the Exploitation of the Resources'

6.15 *S.B. from London*

7.0 **Egwyl Gymraeg**  
**A Welsh Interlude**  
Detholion C Weithiau WIL AFAN  
Gan EBEN ROGERS  
Selections from the Works of WIL AFAN  
by EBEN ROGERS

'O DDYDD I DDYDD'  
Sticil Iotygarn  
O Bro Fy Mebyd  
Tud. 95-97  
Tud. 102  
Tud. III

'DROS Y NYTH'  
Y Cwrdd Mawr  
Yw Ysgub Olaf

'DAHL IDRWG'  
'Bech ya Rbeina dda!'  
'Meyaydd Bothlehem'

7.25 *S.B. from London*

7.45 **The Swansea Orpheus Choral Society**  
**A Concert**  
Relayed from  
**THE PATTI PAVILION, SWANSEA**  
*S.B. from Swansea*

*Artists*  
KATE WINTER (Soprano); TREFOR JONES (Tenor);  
HAROLD WILLIAMS (Baritone)

**THE CHORUS OF THE SWANSEA ORPHEUS CHORAL SOCIETY**  
**NATIONAL ORCHESTRA OF WALES**  
(CERDDORFA GENEDLAETHOL CYMRU)  
Leader, LOUIS LEVITUS  
Conducted by LIONEL ROWLANDS

'HEN WLAD FY NHADAU'  
Solo by TREFOR JONES

*Scenes from*  
'THE SONG OF HIAWATHA'  
(Coloridge-Taylor)

**I**  
'HIAWATHA'S WEDDING FEAST'  
Chorus, 'You shall hear how Pau-Puk-Keewis'  
Chorus, 'Then the handsome Pau-Puk-Keewis'  
Chorus, 'He was dressed in a shirt of doe-skin'  
Chorus, 'First he danced a solemn measure'  
Chorus, 'Then said they to Chibiabos'  
Tenor Solo, 'Onawny! Awake, Beloved'

Chorus, 'Thus the gentle Chibiabos'  
Chorus, 'Very boastful was Ingoo'  
Chorus, 'Such was Hiawatha's Wedding'

**II**  
'THE DEATH OF MINNEHABA'  
Chorus, 'Oh, the long and dreary Winter'  
Chorus, 'Into Hiawatha's Wigwam'  
Baritone Solo, 'And the foremost said, "Behold me"  
Soprano Solo, 'And the other said, "Behold Me"  
Chorus, 'And the lovely Minnehaba'  
Chorus, 'Forth into the empty Forest'  
Baritone Solo, 'Gitche Manito, the Mighty'  
Chorus, 'In the Wigwam with Nokomis'  
Soprano Solo, 'Hark!' she said, "I hear a Rushing"  
Soprano Solo, 'Wahonomin! Wahonomin!'  
Baritone Solo, 'Wahonomin! Wahonomin!'  
Chorus, 'And he rushed into the Wigwam'  
Soprano Solo, 'Then he sat down, still and speechless'  
Chorus, 'Then they buried Minnehaba'  
Baritone Solo and Chorus, '"Farewell!" said he, "Minnehaba!"

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*

6.15 *S.B. from London*

7.0 *S.B. from Cardiff*

7.25 *S.B. from London*

7.45 **The Swansea Orpheus Choral Society**  
**A Concert**  
Relayed from  
**THE PATTI PAVILION, SWANSEA**  
(For details see Cardiff Programme)

9.0 *S.B. from London*

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

9.20-12.0 *S.B. from London*

**68M BOURNEMOUTH.** 640 kc/s (468.5 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*

7.0 Lieut.-Col. J. H. COOKE: 'Netley Abbey'

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**  
'MAGIC'  
'Once upon a time'—Tune in and learn all about 'The Magic Soap,' by Ralph de Rohan

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 'VARIOUS PHASES OF ENGLISH SOCIAL LIFE'—I  
The Rt. Rev. J. H. B. MASTERMAN, BISHOP OF PLYMOUTH: 'The Village Community'

7.25-12.0 *S.B. from London* (9.15 Local News)

**2ZY MANCHESTER.** 1,011 kc/s (296.4 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

2.30 London Programme relayed from Daventry

4.30 **The Northern Wireless Orchestra**

5.15 **THE CHILDREN'S HOUR**

6.0 MARGARET MASTERSON: 'St. Cuthbert of Durham'

6.15 *S.B. from London*

7.0 Mrs. STOCKS: 'Statistics for all'

7.25 *S.B. from London*

7.45 **Marches and Waltzes**  
**The Northern Wireless Orchestra**

8.30 *S.B. from London*

9.15 North Regional News

9.20 *S.B. from London*

10.35-12.0 **DANCE MUSIC**  
BERTINI'S DANCE BAND, relayed from THE EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL

**Other Stations.**

**55C GLASGOW** 552 kc/s (543.5 m.)

10.15-10.30:—The Daily Service from Daventry. 10.45:—Mrs. Stuart Sanderson: 'Invalid Cookery'—III. 11.0-12.0:—Gramophone Records. 2.40:—For the Schools. 3.5:—Musical Interlude. 3.10:—Mr. Alexander L. Taylor Greek Myth in English Literature—VI. 3.30:—Octet. Jack Werner (Pianoforte). 4.30:—Dance Music. 5.0:—Marjory Turner (contralto). 5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Aberdeen. 6.15:—London. 7.0:—Mr. Joseph P. Duncan: 'Jouanic on the road again.' 7.25:—London. 7.45:—The Octet. 7.55:—Hall Russell's Male Voice Choir. *S.B. from Aberdeen.* 8.30:—London. 9.15:—Scottish News Bulletin. 9.20-12.0:—London.

**2BD ABERDEEN** 615 kc/s (501.5 m.)

10.15-10.30:—The Daily Service from Daventry. 11.0-12.0:—Relayed from Daventry. 2.40:—For the Schools. *S.B. from Glasgow.* 3.5:—Glasgow. 6.0:—Mr. Alexander Keith: 'The Aftermath of Burns.' 6.15:—London. 7.0:—Glasgow. 7.25:—London. 7.45:—Choral Concert. Hall Russell's Male Voice Choir, conducted by George A. Innes. Octet. From Glasgow. 8.30:—London. 9.15:—Glasgow. 9.20-12.0:—London.

**2BE BELFAST** 1,228 kc/s (242.5 m.)

10.15-10.30:—The Daily Service from Daventry. 2.30:—London. 4.30:—Orchestra. 5.0:—Stop Press (Y). 5.5:—Children's Hour. 6.0:—London. 7.45:—Light Orchestral Concert. Orchestra. 8.30-12.0:—London.

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**WEDNESDAY, FEBRUARY 19**  
**2LO LONDON & 5XX DAVENTRY**

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



9.20  
Sir JOSIAH  
STAMP  
In a Discussion

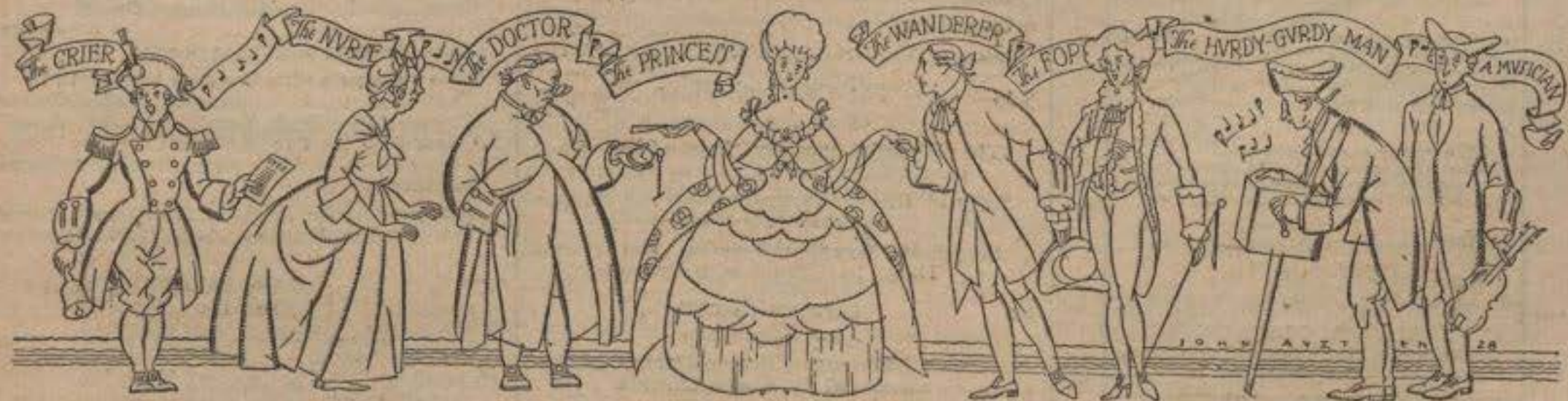


9.20  
—on Unemploy-  
ment with  
Mr. J. M. KEYNES

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Miss MEGAN LLOYD GEORGE, 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  
MARY CARYLLE (Soprano)  
STEWART GARDNER (Baritone)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 Light Music  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
From THE RESTAURANT FRASCATI
- 2.30 FOR THE SCHOOLS  
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—V, The Eyes of a Potato'
- 2.55 Interlude
- 3.0 Miss MARJORIE BARBER: 'Stories and Story-Telling in Prose and Verse—V, Malory: Morto d'Arthur—Gareth and Lynette, The Fair Maid of Astolat, The Passing of Arthur'
- 3.25 A Light Classical Concert  
THE MARIE WILSON STRING QUARTET:  
MARIE WILSON (Violin); GWENDOLEN HIGHAM (Violin); ANNE WOLFE (Viola); PHYLLIS HASLUCK (Violoncello)  
String Quartet in A Minor ..... Schubert
- 3.55 NORAH SCOTT TURNER (Soprano)  
Auf dem Kirchhofe (In the churchyard)  
O wüsst ich doch den Weg zurück (Oh, that I might retrace the Way) ..... Brahms  
Mädchenlied (Maiden's song) .....  
Sonntag (Sunday) .....

- 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. (See also Questionnaire on page 400.)
- 4.10 STRING QUARTET  
Three Rhapsodies ..... Stanley Wilson  
String Quartet in C ..... Gordon Jacob
  - 4.45 REGINALD NEW  
At the Organ of the Beaufort Cinema  
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
  - 5.15 The Children's Hour  
Invitations have been issued to 'THE FAMILY' to gather round the Microphone at 5.15 p.m. We are hoping for the best
  - 6.0 Topical Talk
  - 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
  - 6.40 The Foundations of Music  
SCHUBERT'S 'WINTERREISE' ('Winter Journey'), 12-18  
Sung by GEORGE PARKER (Baritone)
  - 7.0-7.20 Sir EDGAR JONES, K.B.E.;  
'Food Canning'  
(Under the auspices of the Ministry of Agriculture)
  - 7.25 'LINKS IN THE CHAIN OF LIFE'—V  
Professor GRAHAM KERR:  
'COMMUNAL LIFE IN ANIMALS'  
S.B. from Glasgow

- 7.45 The Wireless Military Band  
Conducted by B. WALTON O'DONNELL  
Overture, 'Prince Igor'  
Borodin, arr. Gerrard Williams  
FRANKLYN KELSEY (Baritone)  
Madamina (Pretty Lady) ('Don Giovanni') Mozart  
BAND  
Suite, 'Jeux d'Enfants' ('Children's Games') Bizet  
LIVIO MANNUCCI (Violoncello)  
Chants Russes (Russian Songs) ..... Lalo  
Musette ..... Bach, arr. Pollain  
Czardas (Hungarian Dance) ..... Fisher  
BAND  
Musical Picture, 'Sadko' ..... Rimsky-Korsakov  
FRANKLYN KELSEY  
Devonshire Cream and Cider ..... Sanderson  
Myself when Young ..... Lisa Lehmann  
BAND  
Suite ..... Gordon Jacob  
March: Intermezzo: Finale
- 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 app. A Discussion on Unemployment  
by  
Sir JOSIAH STAMP, G.B.E., and Mr. J. M. KEYNES, C.B.
- 10.20 'The Princess Who Lost a Tune'  
A Ballet Mime by ALEC ROWLEY  
The Argument by RODNEY BENNETT  
Monologue by K. B. INDOE  
THE SPECTATOR ..... K. B. INDOE  
THE WIRELESS ORCHESTRA  
Conducted by STANFORD ROBINSON  
SOLO PIANOFORTE ..... ALEC ROWLEY
- 10.50-12.0 DANCE MUSIC  
THE SPLENDIDE DANCE BAND  
From THE HOTEL SPLENDIDE



'THE PRINCESS WHO LOST A TUNE'—To be broadcast tonight at 10.20.

**WEDNESDAY, FEBRUARY 19**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30  
**THE MIDLAND**  
**STRING**  
**ORCHESTRA**



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**12.0 ORGAN RECITAL**

by

O. H. PEASGOOD, Assistant Organist, Westminster Abbey

VIOLET PEARSON (*Soprano*)

Relayed from All Saints, Margaret Street

O. H. PEASGOOD  
The Bells ..... *W. Byrd*  
Prelude on 'Bryn Calfarfa' .. *Vaughan Williams*  
VIOLET PEARSON  
Songs

O. H. PEASGOOD  
Choral in A Minor ..... *Franck*  
VIOLET PEARSON  
Songs

O. H. PEASGOOD  
Choral Prelude, 'Herr Jesu Christ, dich zu uns wend' ..... *Karg-Elert*  
Introduction and Passacaglia in D Minor .. *Roger*

**1.0 A Gramophone Recital**

**1.30 A Light Orchestral Concert**  
*(From Birmingham)*

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'Don Giovanni' ..... *Mozart*  
PERCY BILSBURY (*Tenor*)  
So sweet Love seemed that April Morn  
*David Piggott*  
Love Song ..... *Bantock*  
Go, lovely Rose ..... *Quilter*  
A Summer Song ..... *Eric Fogg*

ORCHESTRA  
Ballet Music, 'Dance of the Hours' .. *Ponchielli*

**1.55 STANLEY ADAMS (Pianoforte)**  
Pastoral ..... *Scarlatti*  
Minuet ..... *Paderewski*  
Novellette ..... *MacDowell*

ORCHESTRA  
Selection, 'Gipsy Love' ..... *Lehar*  
PERCY BILSBURY  
Silent Woods .....  
Hark, my Triangle .....  
Tune thy Strings, Oh! Gipsy .....  
Cloudy Heights of Tatra ..... } *Dvorak*

**2.30-3.0 ORCHESTRA**  
Suite, 'Summer Days' ..... *Eric Coates*  
STANLEY ADAMS  
Waltz in D Flat .....  
Ballad in G Minor ..... } *Chopin*  
ORCHESTRA  
Dances ('The Rebel Maid') ..... *Phillips*

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

'The Higgledy Piggledy Twins—They Upset the Birthday Party,' by Cecily Fleming  
Songs by HILDA ABBOTT (*Soprano*) and HAROLD CASEY (*Baritone*)  
'Snapshots—Mounting, Framing, and Storing Them,' by Hugo Van Wadenoyen

**6.0 POPULAR MARCHES**  
*(From Birmingham)*

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
March Medley, 'Martial Moments' arr. *Winter*  
The 23rd Regiment ..... *Lacalle*

**6.15 'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

**6.40 THE GERSHOM PARKINGTON QUINTET**

PHYLLIS EVENNETT (*Contralto*)  
FRANCIS RUSSELL (*Tenor*)

QUINTET  
Four Indian Love Lyrics .... *Woodforde-Finden*  
PHYLLIS EVENNETT  
Here in the quiet Hills ..... *Carne*  
Honey ..... *Van Alstyne*  
The Violet Seller ..... *Milward Byrne*

QUINTET  
Vesperale .....  
The Water Wagtail ..... } *Cyril Scott*  
Chanson Napolitaine ..... *D'Ambrosio*

FRANCIS RUSSELL  
The Sea Gipsy ..... *Head*  
Sigh no more ..... *Aikin*

PHYLLIS EVENNETT  
Over the dark still Silence ..... *Alba Rizzi*  
A Visit from the Moon ..... *Dunhill*  
Ships that Pass in the Night ..... *Stephenson*

QUINTET  
Selection, 'San Toy' ..... *Jones*

FRANCIS RUSSELL  
Elegy ..... *Massenet*  
Flower Song ..... *Bizet*

QUINTET  
French Serenade ..... *Grieg*  
Albumblatt (Album Leaf) ..... *Wagner*  
Serenade Nicoise ..... *Volpatti*

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

**8.30 A String Orchestral Concert**

*(From Birmingham)*

THE MIDLAND STRING ORCHESTRA  
Conducted by JOSEPH LEWIS

Scenes from the Scottish Highlands .... *Bantock*  
MAVIS BENNETT (*Soprano*) and Orchestra  
Oh yes, just so ('Phœbus and Pan') .....  
Of Flowers the fairest ('Peasant Cantata') } *Bach*  
Dance Song, 'Come and trip it'  
*Handel, arr. Carmichael*

ORCHESTRA  
Song Transcription, 'My Old Kentucky Home'  
*Carl Busch*  
Fantasiestücke (Fantasy Pieces), Op. 73  
*Schumann*

MAVIS BENNETT and String Quartet  
Love was once a little Boy (Old English Air)  
*Wade, arr. Liza Lehmann*  
A queer Story (Irish Tune) ..... *arr. Brewer*  
Comin' thro' the Rye (Scots Air)  
*arr. Stanford Robinson*

ORCHESTRA  
Pizzicato Caprice ..... *William Henley*  
Two Swedish Melodies ..... *Svensson*

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

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

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Wednesday's Programmes continued (February 19)

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

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

1.15-2.0 **Symphony Concert**  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
Corddorfa Genedlaethol Cymru  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE  
Suite No. 2 in B Minor for Flute and Strings Bach  
Symphony No. 2 ('Antar')... Rinsky-Korsakov

2.30 London Programme relayed from Daventry

3.25 **An Afternoon Concert**  
THE STATION TRIO:

FRANK THOMAS (Violin),  
RONALD HARDING (Violon-  
cello), HUBERT PENGELLY  
(Pianoforte)  
Four Contrasts  
*Alec Rowley*

DOREEN THORNTON  
(Soprano)  
Morgen ..... } Strauss  
Standchen ..... }  
Der Leierman.... Schubert  
THE TRIO  
Bourne ..... Bach  
Two Waltzes Cyril Scott  
Reverie ..... MacDowell  
Moonlight on the Lake  
*Quilter*  
Vesperale..... Cyril Scott

DOREEN THORNTON  
Die Lorelei ..... Liszt  
Wiegenlied .... Brahms  
Der Nussbaum .. Schubert  
THE TRIO  
Two Pieces, Nos. 7 and 8  
*Max Bruch*



DOREEN THORNTON (soprano) sings during this afternoon's concert from Cardiff.

4.45 London Programme relayed from Daventry

5.15 S.B. from Swansea

5.30 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 Prof. GRAHAM KERR: 'Links in the Chain of Life—V, Communal Life in Animals' S.B. from Glasgow

7.45 S.B. from London

9.15 West Regional News

9.20-10.50 S.B. from London

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

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

1.15-2.0 S.B. from Cardiff

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

5.30 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See Cardiff)

7.45 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-10.50 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

7.25 S.B. from Glasgow (See Cardiff)

7.45 S.B. from London

9.15 Local News

9.20-10.50 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**  
A few hints on Safety First (Tony Galloway)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See Cardiff)

7.45-10.50 S.B. from London. (9.15 Local News and Mid-week Sports Bulletin)

**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  
KATHLEEN PRACE (Pianoforte). (S.B. from Leeds)  
RONALD HURST (Tenor)

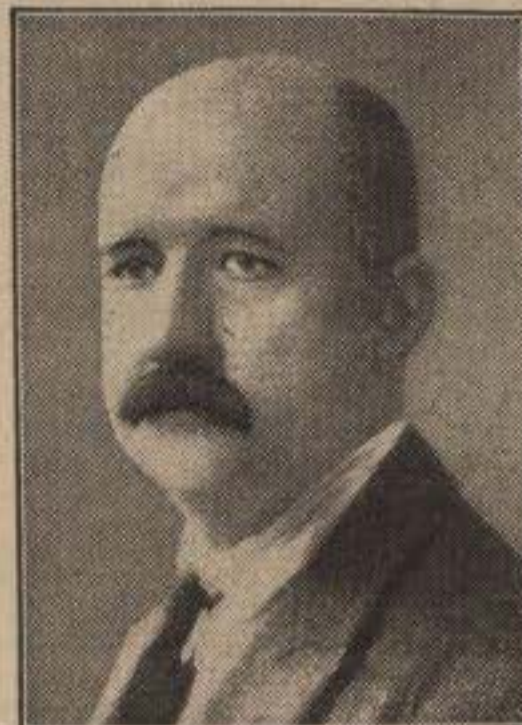
5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)  
(Manchester Programme continued on page 400.)

**SOMETHING NEW FOR RHEUMATISM**



Grangetown, Cardiff.

Having been a sufferer with Neuritis in the knees for three years, and after trying all kinds of "so-called" cures I decided to try your Hervea. On Sunday the 9th, I started taking the remedy, and before the end of the week I had nearly lost all pain. I was going to write to you the first week, but I thought I had better wait, so now, after three weeks, I can let you know that I am practically free from pain. At first I felt as if there was something missing, having got so used to limping. I am a Commissioner at a Cinema, where I am on my feet from morning till night and live some distance away. What used to take me three-quarters of an hour to walk I can do now quite comfortably in 20 minutes. I have recommended Hervea to every one I know, and I thank the day that my wife sent for the sample packet. I don't know how to express my gratefulness for your wonderful cure, Hervea.—H.F.H.

I have a simple but WONDERFUL REMEDY for Rheumatism, Neuritis, and "acid" complaints. Not a drug nor medicine but a tropical plant called HERVEA. A beverage is made of the tiny leaf, which you prepare and drink like ordinary "Tea." No trouble or fuss, you make it in your own home; the RELIEF IS FELT AT ONCE, and becomes evident more and more every day. Hundreds of people in all ranks of life have received lasting benefit and have sent me letters praising this wonderful little plant. Drink a cupful of HERVEA each morning and you will feel a different being. The reason is that it expels the uric acid poisons and PREVENTS NEW ACCUMULATIONS of further acid deposits in the system.

**TRIAL PACKAGE FREE**

Just send me your name and address, stating Mr., Mrs., or Miss; also a stamp for postage, and I will post you Free of Charge a trial package. If you feel that you are getting benefit I will supply a further quantity at a small charge. I do not vend patent medicines, but can say, from my own personal experience, that the product now offered is most effective for Rheumatism and allied complaints, and what it did for me in a few weeks it should do for you, if you will give it a fair trial Address:

**Mr. H. LEE, Colonial Importer (Dept. 292a),**

**3, ALFRED PLACE, LONDON, W.C.1.**

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"A PRIVATE AGENCY" for "HERVEA" is a profitable permanent spare-time occupation. WRITE FOR DETAILS.

Wednesday's Programmes continued (February 19)

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**The Irish Linen Guild**

Representing the Irish Linen Industry —which for generations has produced

IRELAND'S LOVELY LINENS has provided a new standard quality series of Table Cloths, Towels, Sheets, and Pillow Cases at Fixed Economy Prices—with Value Guaranteed by the Industry

This series is put up in **TRANSPARENT COVERS** Bearing the Green Seal of the Guild —with prices printed on the cover so that you may easily identify them.

The following Guaranteed Value Goods in transparent covers—	
Choice Table Cloths	10/-, 16/-, 20/-
„ Napkins	10/-, 12/- ½ doz.
Lovely Towels	3/6 each
Fine Pillow Cases	5/- each
Long Wearing Sheets—	
Single Bed	32/6 pair
Double Bed	42/6 pair
Hemstitched	

**THESE ARE THE LINENS TO BUY**

From all up-to-date stores anxious to give you good linen service at the lowest price. If your usual draper cannot offer them, please write to The Director, Irish Linen Guild Belfast



Look for the Ticket, it is a guarantee of origin and quality

NOTE.—Linen and the Laundry—a most useful booklet on the care of good linens will be sent Post Free to every lady who writes to the Director, IRISH LINEN GUILD, BELFAST. Mention name of usual draper, and this Journal.

(Manchester Programme continued from page 399.)

**7.45 A Light Orchestral Concert**

THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Zampa' ..... Harold  
Selection, 'Polly' ..... arr. Frederick Austin  
THOMAS MATTHEWS (Violin)

Legende ..... Wieniawski  
Spanish Serenade ..... Valdez

ORCHESTRA  
Japanese Suite ..... Holst  
Prelude—Ceremonial Dance; Dance of the Marionette; Interlude—Dance under the Cherry Tree; Final—Dance of the Wolves

THOMAS MATTHEWS  
On Wings of Song ..... Mendelssohn, arr. Achron  
Canzonetta ..... Godard  
Melodie Viennoise ..... Kreuder

ORCHESTRA  
Dance of the Sugar-plum Fairy.... Tchaikovsky  
Flight of the Bumble Bee ('The Legend of Tsar Saltan') ..... Rimsky-Korsakov  
Tone Poem, 'Finlandia' ..... Sibelius

9.0 S.B. from London

9.15 North Regional News

9.20 S.B. from London

**10.50-12.0 Dance Music**

RAMON NEWTON and his NEW HAVANA BAND relayed from THE GRAND ASSEMBLY ROOMS, BARRAS BRIDGE, NEWCASTLE-ON-TYNE  
S.B. from Newcastle

**Other Stations.**

**5SC GLASGOW** 752 kcs. (339.9 m.)  
10.15-10.30:—Daily Service relayed from Daventry. 2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—Figures from Scotland's Past—VI. Andrew Halyburton.' S.B. from Edinburgh. 3.0:—Waltzes played by Octet: Ma Charmante (C. J. F. ten o); Wiener Luft (Ziehrer); Accelerationen (Strauss). 3.25:—Concert. Nen Paterson (Soprano); James D. Johnston (Baritone); S.B. from Aberdeen. Octet. 4.45:—Dance Music by Alec Freer and his Band relayed from the Plaza Palais de Danse.

5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Dudley V. Howells: 'A Scheme of Vegetable Cropping and Manuring.' 6.15:—S.B. from London. 7.25:—Professor Graham Kerr: 'Links in the Chain of Life—V. Communal Life of Animals.' Relayed to London and Daventry (5XX). 7.45:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-10.51:—S.B. from London.

**2BD ABERDEEN.** 995 kcs. (301.5 m.)

10.15-10.30:—Daily Service relayed from Daventry. 2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—Figures from Scotland's Past—VI. Andrew Halyburton.' S.B. from Edinburgh. 3.0:—Waltzes played by Octet. S.B. from Glasgow. 3.25:—Concert. Octet: Suite, 'The Two Pigeons' (Messager). S.B. from Glasgow. 3.40:—Nen Paterson (Soprano); The Gift (A. H. Behrend); The Market (Molly Carew); The First Violet (Mendelssohn); Everywhere I look (Molly Carew); James D. Johnston (Baritone); Sleep, Comrade Sleep (Bowker Andrews); Passing By (E. C. P. reel); The Two Grenadiers (Schumann). 4.0:—Octet: Selection, 'Faint' (Berlioz). S.B. from Glasgow. 4.15:—Nen Paterson: Nymphs and Shepherds (Henry Purcell, arr. A. Moffatt); Rose Softly Blooming (L. Spohr); May-Day Morn (D. Slater); Home, Sweet Home (H. E. Bishop); James D. Johnston: In Sheltered Vale (Forster); Old Clothes and Fine Clothes (Martin Shaw); Drake Goes West (Wilfred Sanderson). 4.35:—Octet: Valse, 'Tales from the Vienna Woods' (Strauss). S.B. from Glasgow. 4.45:—Dance Music. 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:—Mr. George E. Greenhow: 'Horticulture.' 6.15:—S.B. from London. 7.25:—S.B. from Glasgow (See London). 7.45:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-10.51:—S.B. from London.

**2BE BELFAST.** 1,278 kcs. (242.3 m.)

10.15-10.30:—Daily Service relayed from Daventry. 12.0:—Organ Music played by George Newell, relayed from Classic Cinema. 12.30-1.0:—Light Music. Radio Quartet: Suite, 'Othello' (Coleridge-Taylor); Meditation (Glazunov); Selection, 'Lucky Girl' (Chariz). 2.30-3.25:—London Programme relayed from Daventry. 3.30:—An Afternoon Concert. The Orchestra: Coleridge-Taylor, Orchestra: Rhapsodic Dance, 'The Bumboula'; Selection, 'Hiawatha's Wedding Feast', Op. 30; Five Scenes from an Imaginary Ballet, Op. 7; 4.5:—Sir Edward German, Orchestra: Welsh Rhapsody. 4.20:—Interlude, Marjorie Sinclair (Soprano); Beel and Air de Lia (Debussy); The Fairies' Dance, and Sweet chance that led my steps abroad (Head). 4.32:—Doris Bates (Violin); Chaconne (Vivaldi, arr. Charlier); La fille aux cheveux de lin (Debussy). 4.45:—Bizet, Orchestra: Selection, 'Carmen' arr. de Groot. 5.0:—Stop Press (7). 5.15:—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:—Orchestral Concert. Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'Carnival', Op. 91 (Dvorak); Introduction and Allegro for Strings, Op. 36 (Elgar); (Quartet and Orchestra) 8.10:—Kenneth Sterne (Tenor): Your tiny hand is frozen (Puccini); Onaway Awake Beloved (Coleridge-Taylor). 8.20:—Orchestra: Symphonie Poem, 'Vltava' (Die Moldau) (Smetana). 8.32:—Kenneth Sterne: Sombre Woods (Lully, arr. A. L.); When the stars were brightly shining, and Strange harmony of contrasts (Puccini); Meisande in the wood (Goetz). 8.45:—Orchestra: The Pleasure of Love (No. IV from Antar Suite, Op. 4) (Rimsky-Korsakov); Russian Dance, 'Gopak' ('The Fair of S. roteinatal') (Musorgsky). 9.0-10.50:—S.B. from London (9.15 Regional News).

**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. (See also article on page 381.)

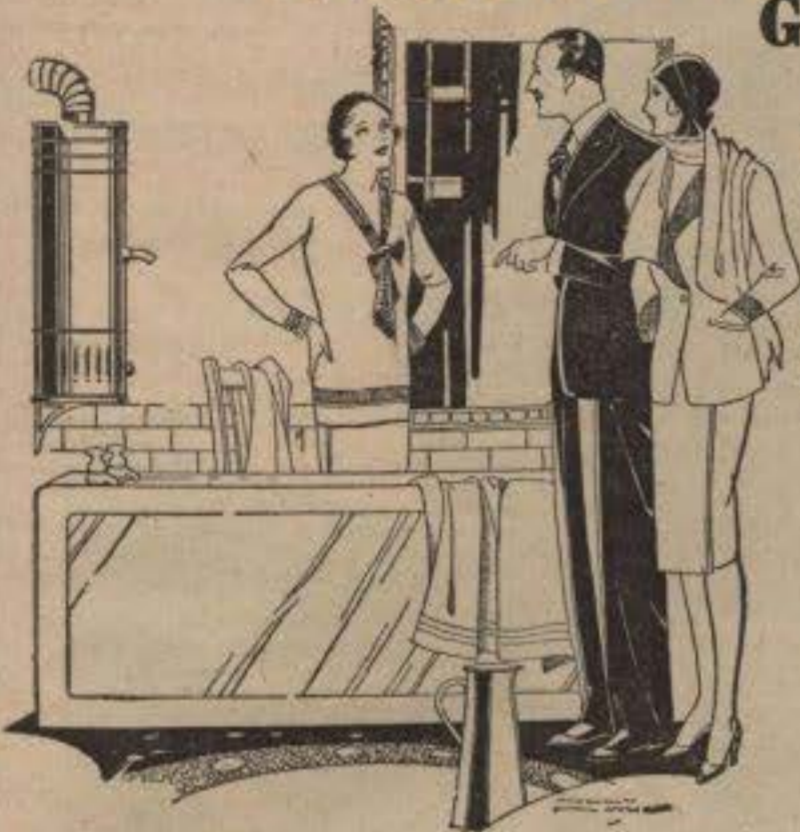
1. Have you a copy of the pamphlet 'The Reception of Alternative Programmes'?
2. Which of the following three transmitters can be received satisfactorily: London Regional, 356 metres; London National, 261 metres; Daventry 5XX, 1,554 metres?
3. When tuned to one programme do you hear an alternative programme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

Name.....

Address .....

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OF ALL CHEMISTS 1/3, 3/-, 5/- TINS.

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Please write clearly.

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Whether the dance music is coming over the radio or from the radio-gramophone—let them have it good and strong! Don't spoil the fun by using an H.T. battery that cannot give your valves all the current they demand. The C.A.V. rechargeable H.T. Accumulator gives purest reception, because the voltage remains as steady as a rock and there is no limit to the current flow.

It will reveal to you a hidden power, a quality of reception previously unknown, for your valves will, for the first time, be working at 100 per cent. efficiency.

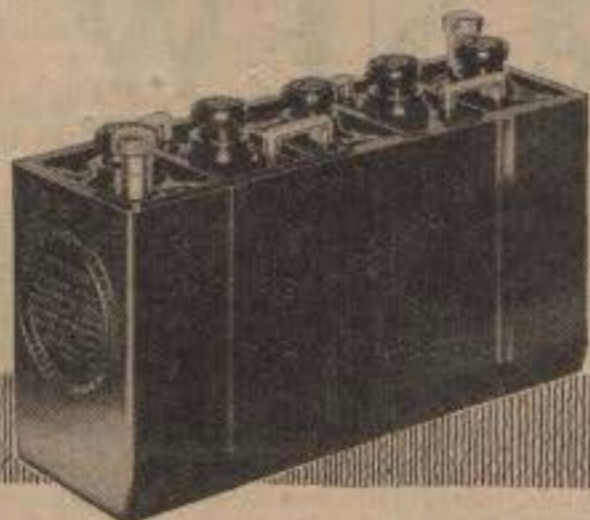
A C.A.V. Accumulator will reduce your expenses too; it is rechargeable like your low tension accumulator, and will not require replacement for years.

Write to Dept. W 2. for latest Radio Accumulator Catalogue.

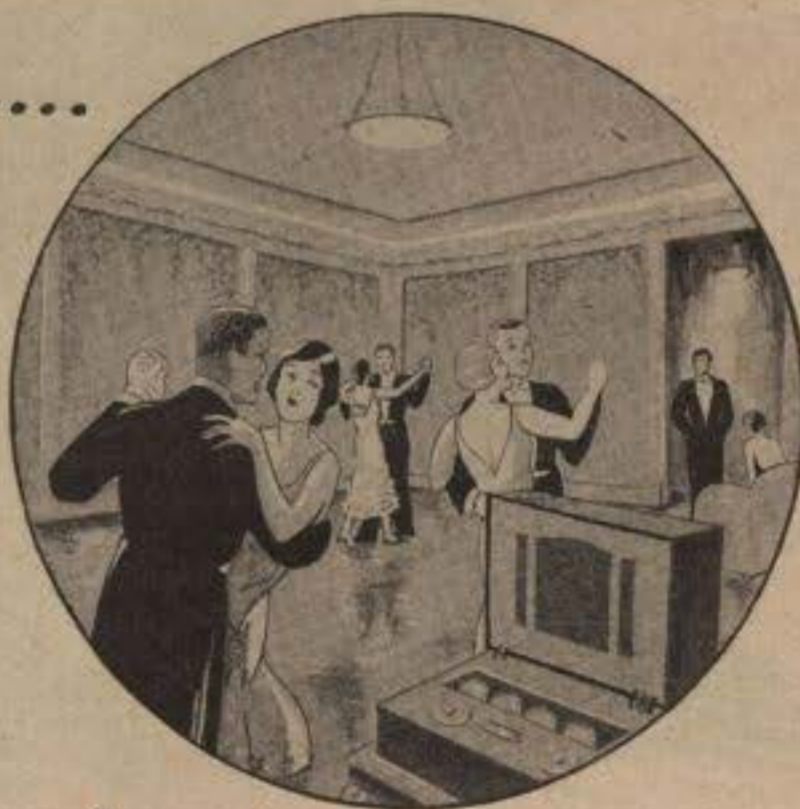
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2,500 Milliamps 5/-  
5,000 Milliamps 6/3  
10,000 Milliamps 12/-

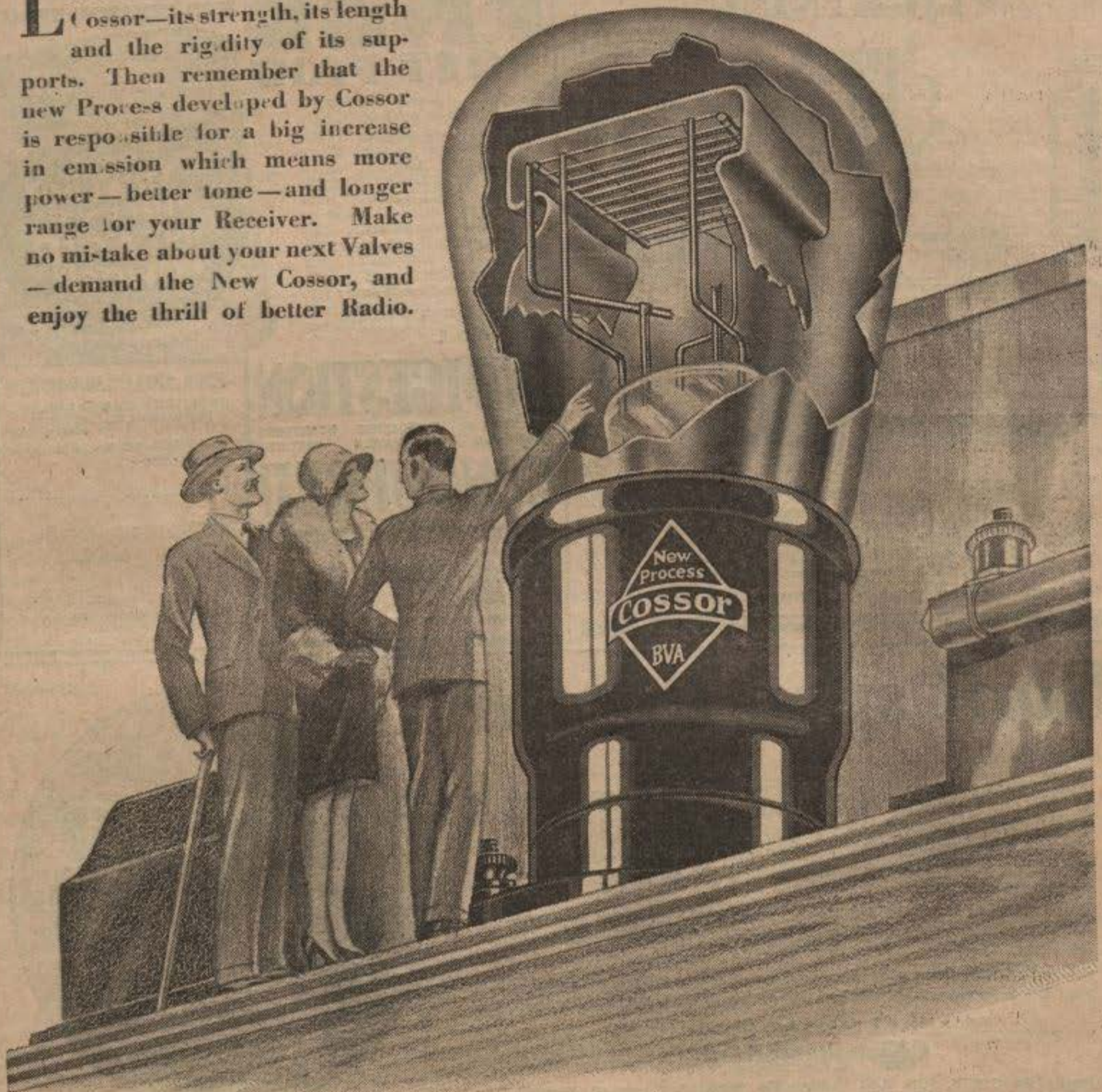


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8.0  
**THE GLOUCESTER  
 ORPHEUS  
 SOCIETY**

**THURSDAY, FEBRUARY 20**  
**2LO LONDON & 5XX DAVENTRY**

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

9.40  
**MUSICAL COMEDY  
 OF TODAY  
 AND YESTERDAY**

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

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

10.45 **Miss VIOLET LINDSELL: 'Simple Glovemaking at Home'**

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

---

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

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12.0 **A Concert**  
**THE LESLIE BRIDGWATER QUINTET**

1.0-2.0 **REGINALD FOORT**  
**AT THE ORGAN of the REGENT CINEMA**  
*Relayed from THE REGENT CINEMA, BOURNEMOUTH*  
*S.B. from Bournemouth*

**TONIGHT AT 9.40**

**'NEW SONGS FOR OLD'**

Some Musical Comedy Comparisons

Arranged by **JOHN ANSELL** and **GORDON MCCONNELL**




**CAST:**

**GEORGE BAKER**  
**OLIVE GROVES**  
**FAIRCHILD and LINDHOLM**  
**ALMA VANE**  
**LESLIE FRENCH**  
**THE ORCHESTRA**  
 and  
**THE WIRELESS CHORUS**  
 Conducted by **JOHN ANSELL**

7.0-7.20 **'SEEN ON THE SCREEN'**  
 By **MELCHIOR**

7.25 **'LIFE IN ENGLAND IN THE EIGHTEENTH CENTURY—V'**  
 Mrs. M. **DOROTHY GEORGE** 'Apprenticeship and Child Labour'

7.45 **CARL WEBER and MAUDE DIXON**  
*(Duets for Two Pianofortes)*  
 Improvisation on an Air from Schumann's 'Manfred' .. *arr. Reinecke*  
 Paraphrase on Chopin's C Sharp Minor Waltz ..... *Schütt*

8.0 **The Gloucester Orpheus Society**  
 Conductor, **S. W. UNDERWOOD**,  
 Accompanist, **BERKELEY MASON**  
 Relayed from **SHIRE HALL, GLOUCESTER**

The King ..... *arr. Brewer*  
 Glee, 'Strike the Lyre' .. *T. Cooke*  
 Part-Songs:  
 Break, break, break .... *Lee Williams*  
 The Winds whistle cold  
*Herbert Howells*

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

2.50 **Interlude**

---

3.0 **EVENSONG**  
 FROM **WESTMINSTER ABBEY**

3-45 **A Concert**  
**MONA QUAYLE** (*Contralto*)  
**PERCY MANCHESTER** (*Tenor*)  
**THE ALICE ELIESON TRIO**

5.15 **The Children's Hour**  
**WAIT AND SEE!**  
**A Novelty Programme**

6.0 **'Great Expectations'**  
*(Continued)*  
 Ch. 31  
 A **READING** from **CHARLES DICKENS** by Mr. V. C. **CLINTON BADDELEY**

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

6.35 **Market Prices for Farmers**

6.40 **The Foundations of Music**  
**SCHUBERT'S 'WINTERREISE' ('Winter Journey')**  
 19-24  
 Sung by **GEORGE PARKER** (*Baritone*)

**World-Radio Identification Panels Booklet**

A splendid investment if you possess a set that brings in foreign stations. It gives the wavelengths, frequencies, power, call-signs, and transmission times of all European and some American stations. With a map, one shilling post free of the **B.B.C. Bookshop, Savoy Hill, Strand, W.C.2.**

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**MURIEL BRUNSKILL** (*Contralto*)

Uberrnacht (Overnight) .....  
 Zur Ruh (To Rest) .....  
 Mein Liebster singt (My Lover Sings) .....  
 Der Freund (The Friend) ..... } *Wolf*

**PERCY E. UNDERWOOD** (*Baritone*)

Four Songs ('A Shropshire Lad') *Stanley Wilson*  
 The Street sounds to the Soldiers' Tread; The Cherry Tree; The Lent Lily; Ludlow Fair  
*(With Male Voice Choir and Pianoforte)*

**MURIEL BRUNSKILL**

Alto Rhapsody ..... *Brahms*  
*(With Chorus and Pianoforte)*  
 Part-song, 'Feasting, I watch' ..... *Elgar*

9.0 **'The Second News'**  
**WEATHER FORECAST SECOND GENERAL NEWS BULLETIN: Local News (Daventry only) Shipping Forecast and Stock Exchange Summary**

9.20 app. **'THE NAVAL CONFERENCE'**  
 By Commander **STEPHEN KING-HALL**

9.40 **'New Songs for Old'**  
*(See top of column 2)*

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

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**BE INDEPENDENT!** Arrange now for a private income of, say, £300 a year to commence when you are ready to retire from business. What a relief it will be to your mind, what confidence it will give you, to know for a certainty that such an income will definitely be yours at the age of 60—or earlier if you like.

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Then in the event of illness or accident permanently incapacitating you, a monthly pension of over £16 will be paid to you until you reach age 60, when the stipulated pension for life becomes due. Meanwhile your own deposits cease.

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The figures quoted above are based on present rate of Bonus and Income Tax.

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Assuming I can save and deposit £..... per  
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what income or cash sum will be available for me.

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Address .....

Occupation .....

Exact Date of Birth: .....

R.T., 14/2/30

## THURSDAY, FEBRUARY 20 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 12.0 A Ballad Concert  
(From Birmingham)  
ALBERT TOWNSEND (Baritone)  
I am Fate ..... Bernard Hamblen  
WINIFRED CHINN (Soprano)  
Down in the Forest ..... Landon Ronald  
Daffodil Days ..... Phillips  
IRIS BURTON (Pianoforte)  
Berceuse (Cradle Song) in D Flat ..... Chopin  
Presto con fuoco (Sonata in E Flat, Op. 31, No. 3)  
Beethoven  
Jo TUCKER (Contralto)  
Annie Laurie ..... arr. Liza Lehmann  
Danny Boy ..... arr. Weatherly  
WINIFRED CHINN  
At Dawning ..... Cadman  
A brown Bird singing ..... Haydn Wood  
IRIS BURTON  
Third Prelude in D Flat ..... Baines  
Retour du Pardon de Landevennec Rhéné Baton  
The Marionette Show ('Four Concepts')  
Goossens  
ALBERT TOWNSEND  
Molly o' Donegal ..... Harold Austin  
Glorious Devon ..... German  
Jo TUCKER  
Still as the Night ..... Bach  
Coming home along ..... Brahe  
Thoughts have Wings ..... Liza Lehmann

- 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, WASH-  
WOOD HEATH, BIRMINGHAM  
Overture, 'Light Cavalry' ..... Suppe  
The Rustle of Spring ..... Sinding  
Selection, 'Chu Chin Chow' ..... Norton

- 5.15 The Children's Hour  
(From Birmingham)  
Another Interrupted Interlude by MADEL  
FRANCE  
HAROLD MILLS (Violin)  
DALE SMITH (Baritone) in a Selection of Songs by  
FRASER-SIMSON (with THE COMPOSER at the  
Piano)

- 6.0 REGINALD NEW  
AT THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from THE BEAUFORT CINEMA, WASH-  
WOOD HEATH, BIRMINGHAM  
Selection of Sullivan's Music ..... arr. Godfrey

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

- 6.40 THE STORY OF THE ELECTRIC  
LIGHT—V  
Mr. J. SWINBURNE: 'The General Problem of  
Distribution'

7.30  
'THE DAMNA-  
TION OF  
FAUST'

### 7.0 A Programme of Fraser-Simson's Songs

by DALE SMITH (baritone)  
Accompanied by THE COMPOSER  
(From Birmingham)  
To my Lady ('Our Nell')  
Too Late ('The Street Singer')  
A New Cycle, 'The Hums of Pooh'  
(The Poems by A. A. MILNE)  
(First time of Broadcasting)  
Plain Jane  
The Call of the Sea ('A Southern Maid')

### 7.30 Hallé Concert

(From Manchester)  
CHORAL EVENING  
PARTS I, II & III

### 'The Damnation of Faust'

(BERLIOZ)  
ISOBEL B. ILLIE (Soprano)  
FRANCIS RUSSELL (Tenor)  
HAROLD WILLIAMS (Baritone)  
FIRST PART  
The Plains of Hungary  
Faust alone in the Fields; sunrise.  
Peasants' Dance (Chorus)  
Recitative (Faust)  
Hungarian March

### SECOND PART North Germany

Faust alone in his study  
Easter Hymn (Chorus)  
Recitative (Faust)  
Recitative (Mephistopheles)

### Auerbach's Cellar in Leipzig

Chorus of Drinkers  
Brander's Song  
Chorus  
Mephistopheles' Song

### Woods and Meadows on the Banks of the Elbe

Mephistopheles' Air  
Chorus of Gnomes and Sylphs  
Dance of the Sylphs  
Recitative (Faust)  
Soldiers' Chorus and Students' Song

### THIRD PART MARGHERITA'S ROOM, EVENING

The Retreat  
Faust; Mephistopheles; Margherita  
Song, 'The King of Thule'  
Invocation (Mephistopheles)  
Minuet of the Will-o'-the-Wisp  
Mephistopheles' Serenade and Chorus of Will-o'-the-Wisp  
Margherita; Faust; Mephistopheles  
(Reading from London Studio in interval)

### 9.45 DANCE MUSIC

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

### 10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

Rates of Subscription to 'The Radio  
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months (Foreign), 17s.; twelve months  
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W.C.2.



Thursday's Programmes continued (February 20)

**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 Major **CLOUGH WILLIAMS ELLIS**, Chairman of the Council for the Preservation of Rural Wales: 'Wales and the Octopus'

6.15 *S.B. from London*

6.35 Market Prices for Farmers

6.40 *S.B. from London*

9.15 West Regional News

9.20 *S.B. from London*

9.40 'Newport News'

A MEDLEY OF IMPRESSIONS OF THE PORT AT THE MOUTH OF THE RIVER USK

Devised and Directed by **IFANKYRLE FLETCHER**

To the stranger, the name of Newport is synonymous with dockyards, factories, and coal mines. To the casual visitor, it is remembered by its neglected castle, its Norman church, its narrow streets, and its elegant transporter bridge.

It is a different Newport which is to be celebrated tonight: a town which, although its attractions are concealed by the scars of commerce, is set in the midst of enchanting scenery; a town which has been the inspiration of poets and artists, and which is still the centre of vigorous artistic activity.

By a happy coincidence, the musical, operatic, and dramatic talent of the town is being displayed on Thursday, February 20, the very day on which a Newportonian is entertaining an old friend, long absent in America. In their conversation they will recall the glories and the humours of the past, and in their visits to some of the societies of the town they will see much of the good work of the present.

The Programme will be introduced by

**HIS WORSHIP THE MAYOR OF NEWPORT**

Artists

**AILEEN DAVIES (Soprano)**

**IVY HERBERT (Pianoforte)**

**BRADFORD KYRLE FLETCHER**

**IFANKYRLE FLETCHER**

**THE NEWPORT PLAYGOERS' SOCIETY**  
in part of Act II of

**'THE BARBER OF SEVILLE'**

by **BEAUMARCHAIS**, translated by **F. O. MILES**

**THE MERRYMAKERS** in a Home-made Party

**NATIONAL ORCHESTRA OF WALES**

(Cerddorfa Genedlaethol Cymru)

Conducted by **WARWICK BRAITHWAITE**

10.35-12.0 *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*

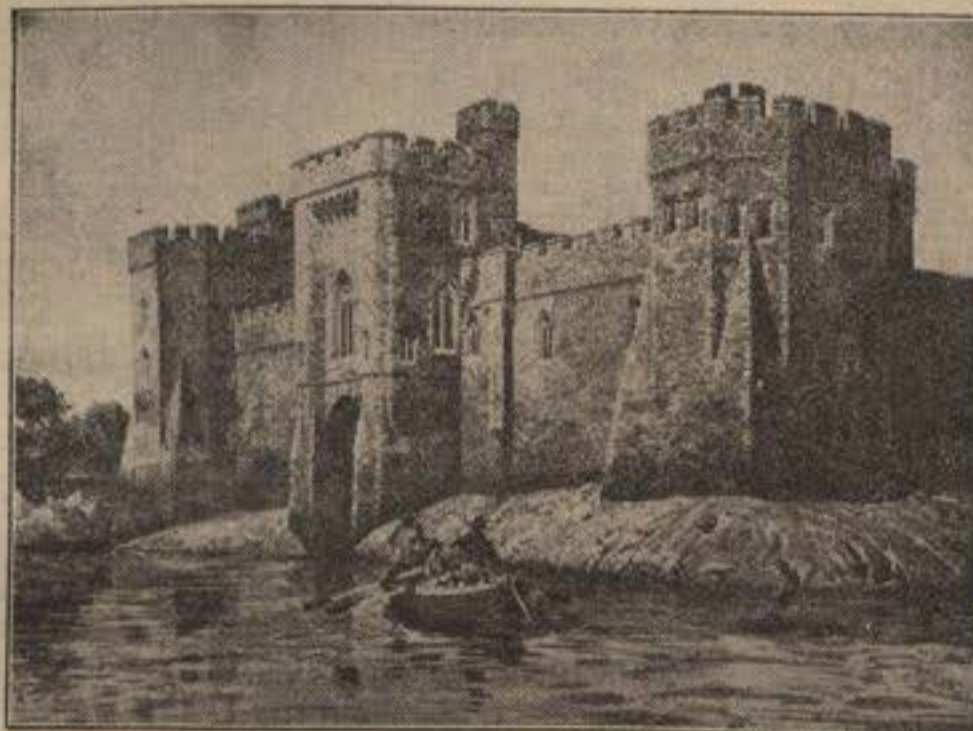
6.15 *S.B. from London*

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*



Museum and Art Gallery.

THE OLD CASTLE AT NEWPORT.

A programme in honour of Newport, which will be introduced by the Mayor, is being broadcast from Cardiff tonight at 9.40.

**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**  
From the Regent Cinema, Bournemouth  
Relayed to London and Daventry

2.30 London Programme relayed from Daventry

6.0 Miss **L. F. RAMSEY**: 'Getting about the World a Hundred Years Ago'

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*

(Thursday's Programmes continued on page 406.)

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EX 19-227A

## Thursday's Programmes continued (February 20)

(Continued from page 405.)

### 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  
Those of you who are still interested in 'The Incredible Adventures of Professor Branestawm' will hear of another today—No. V, 'THE SCREAMING CLOCKS' (Norman Hunter)
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.15 Local News)

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

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry
- 12.0-1.0 A LIGHT MORNING CONCERT  
S.B. from Leeds
- JOHN HOLGATE and J. A. HOGATE (Pianoforte Duets)  
New Spanish Dances, Op. 65, No. 1... *Moszkowski*  
Breton Dances and Airs (No. 3) ..... *Hermann*  
Menuet (Petite Suite) ..... *Debussy*  
Hungarian Dance, No. 5 ..... *Brahms*
- WILFRED DEIGHTON (Yorkshire Dialect Poems)  
E. MARY WATSON (Songs at the Pianoforte)  
Sylvan ..... *London Ronald*  
Sigh no more ..... *Aikin*  
Blackbird's Song ..... *Cyril Scott*  
The Owl ..... *Liza Lehmann*
- JOHN HOGATE and J. A. HOGATE  
Bilder aus Osten (Pictures from the East), Op. 66, No. 5 ..... *Schumann*  
German Rounds, Op. 25, No. 1 ..... *Moszkowski*  
Legend, Op. 59, No. 7 ..... *Dvorak*  
Hungarian Dance, No. 1 ..... *Brahms*
- WILFRED DEIGHTON  
E. MARY WATSON  
Crabbed Age and Youth ..... *Parry*  
Whene'er a Snowflake ..... *Liza Lehmann*  
I love the Moon ..... *Rubens*  
Wind on the Wheat ..... *Phillips*

- 4.30 Orchestral Music  
Conducted by F. JOHNS  
Relayed from the Lancashire Cotton Fair, at the City Hall, Manchester
- 5.15 THE CHILDREN'S HOUR
- 6.0 Short Story Reading  
'A WITCH OF THE PEAK'  
By R. MURRAY GILCHRIST  
Read by ISOBEL MURRAY GILCHRIST
- 6.15 S.B. from London
- 6.35 Market Prices for Northern English Farmers
- 6.40 S.B. from London
- 7.0 'LIFE IN ENGLAND IN THE EIGHTEENTH CENTURY'—V  
'Apprenticeship and Child Labour,' by Mrs. DOROTHY M. GEORGE
- 7.20 Musical Interlude

### 7.30 The Hallé Concert

- Relayed from THE FREE TRADE HALL, MANCHESTER  
Relayed to Daventry Experimental CHORAL EVENING  
Parts I, II, and III, 'The Damnation of Faust' *Bérioz*  
ISOBEL BAILLIE (Soprano)  
FRANCIS RUSSELL (Tenor)  
HAROLD WILLIAMS (Baritone)
- 9.0 S.B. from London
- 9.15 North Regional News
- 9.20 S.B. from London
- 9.40 Vaudeville  
HARRY CLIFFORD (Character Studies)  
PURSALL and STANBURY, the well-known Entertainers  
CULLEY and GOFTON, the Yorkshire Comedians  
EVELYN BURY (Light Ballads)  
PAT RYAN (Saxophone Solos)
- 10.35-12.0 S.B. from London

### Other Stations.

- 55C GLASGOW. 753 kc/s. (398.9 m.)  
10.15-10.30:—Daily Service, relayed from Daventry. 10.45:—Miss Margaret Kidd, LL.B.: 'Everyday Legal Problems—I. Donations between Husbands and Wives.' S.B. from Edinburgh. 11.0-12.0:—A Recital of Gramophone Records. 2.30:—For the Schools: Mr. Robert McLeod 'Music Making—VI. The Determined Pulse.' S.B. from Edinburgh. 3.0:—Musical Interlude. 3.15:—Mr. Gilbert McAllister: 'Making a Scottish Film.' 3.30:—Musical Interlude. 3.40:—Mid-Week Service, conducted by the Rev. J. Mitchell Kerr, B.D. (Woodside Church). 4.0:—Concert. Octet: Overture, 'L'Impresario' (Mozart). Andrew Bryson (Pianoforte) and Octet: Variations Symphoniques (César Franck). Octet: Suite, 'Antar' (Bilinsky-Kosakoff). Andrew Bryson: La Madrilène Classique and La Brune Coquette (rom 'Femmes d'Esjagne') (Joaquin Turina). Octet: St. Paul's Suite (Holst). 5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Special Talk for Scottish Farmers: Professor W. G. R. Paterson, B.Sc.—'Scottish Livestock: Dairy Breeds, I. The Ayrshire.' 6.15:—S.B. from London. 6.35:—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20:—S.B. from London. 9.40:—An Invisible Revue, by George Gordon and Pete Nelson, presented by the Radioptimists. Station Chorus and Octet. 10.35-12.0:—S.B. from London.

- 2BD ABERDEEN. 996 kc/s. (301.5 m.)  
10.15-10.30:—Daily Service, relayed from Daventry. 11.0-12.0:—Relayed from Daventry. 2.30:—For the Schools: Mr. Robert McLeod 'Music Making—VI. The Determined Pulse.' S.B. from Edinburgh. 3.0:—Musical Interlude. S.B. from Glasgow. 3.15:—Mr. Gilbert McAllister: 'Making a Scottish Film.' S.B. from Glasgow. 3.30:—Musical Interlude. S.B. from Glasgow. 3.40:—Mid-Week Service, conducted by the Rev. J. Mitchell Kerr, B.D., Woodside Church. S.B. from Glasgow. 4.0:—Concert. Andrew Bryson (Pianoforte). 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:—Special Talk for Scottish Farmers: S.B. from Glasgow. 6.15:—S.B. from London. 6.35:—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20:—S.B. from London. 9.40:—An Invisible Revue, presented by the Radioptimists. S.B. from Glasgow. 10.35-12.0:—S.B. from London.

- 2BE BELFAST. 1,236 kc/s. (242.3 m.)  
10.15-10.30:—Daily Service, relayed from Daventry. 2.30-3.45:—London Programme relayed from Daventry. 3.50:—Afternoon Concert. Orchestra: Symphony No. 5, in G Minor, Op. 67 (Beethoven). 4.25:—Mariel Child (Contralto), with Orchestra: She is gone, and gone for ever (Gluck); with Pianoforte: Lone Dog (Erlbach); A Blackbird Singing and Beloved (M. Heald). 4.37:—Frederick Amor (Viola): Chanson du Nuit (Elgar); Cautionetta (Drda); Come, sweet Death (Bach, arr. Tertis); Allegretto (Wolstenholme); Hier au Soir (Lionel Tertis). 4.50:—Orchestra: Overture, 'The Magic Flute' (Mozart). 5.0:—Stop Press. (?). 5.15:—Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London (9.15 Regional News). 9.40:—A Parochial Tea Concert in the Hall of the Technical Institute and Public Library. 10.35-12.0:—S.B. from London.

### THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

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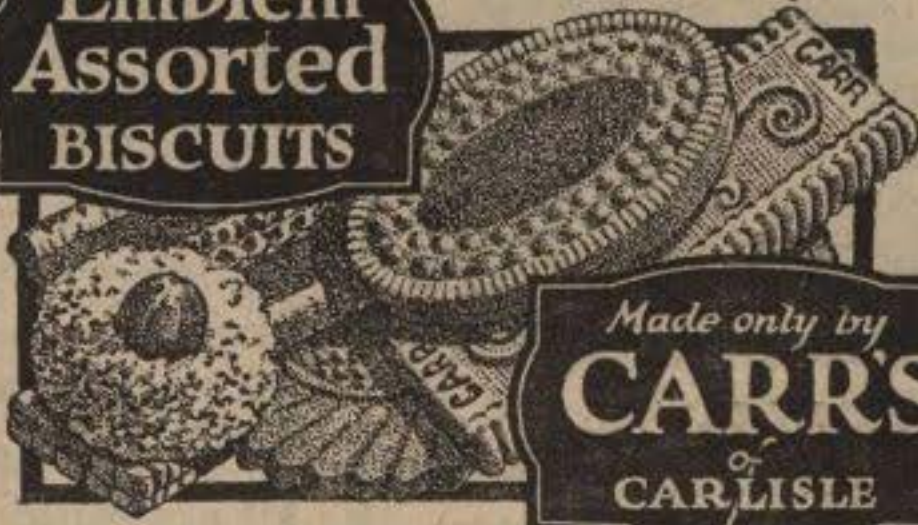
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10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S DAY'—VII  
Lady SETON: 'Planning the Town Garden'

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12.0 A Sonata Recital  
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AGNES MILL (Pianoforte)  
Sonata,.....Leken

12.30 Organ Music  
By LEONARD H. WARNER  
Relayed from St. Botolph's,  
Bishopsgate  
Introduction and Passacaglia.....Reger  
Scherzo in E.....Gigout  
Trumpet Minuet.....Hollins  
Tocata and Fugue in the Dorian Mode  
Bach

1.0-2.0 A RECITAL OF GRAMOPHONE  
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by CHRISTOPHER STONE

2.30 FOR THE SCHOOLS  
Miss C. A. SIMPSON: 'Rural Survey—  
IX, The Sites of our Villages'

2.55 Interlude

3.0 'Peoples of the World and their Homes'  
—V, Mr. L. S. S. O'MALLEY: 'Village  
Life in Northern India'

3.20 Interlude

3.25 Hints on Athletics and Games. Miss  
DOREEN SPENDER: 'Swimming'—I

3.40 Interlude

3.45 Concert to Schools  
THE SYBEL EATON QUARTET:  
SYBEL EATON (1st Violin), PIERRE TAS (2nd  
Violin), RAYMOND JEREMY (Viola), ALAN FORD  
(Violoncello)

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

5.15 The Children's Hour  
'The Tale of Percy'  
Songs by STUART ROBERTSON  
'Anthony goes Blackberrying' (Eleanor Farjeon)

6.0 Miss ELISE RANDALL: 'Puddings for Parents'

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

6.40 The Foundations of Music  
SCHUBERT'S SONGS  
Sung by  
GEORGE PARKER (Baritone)

8.0 Symphony Concert  
—XIV

Relayed from THE QUEEN'S HALL  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
WALTER FREY (Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA  
(Principal Violin, ARTHUR CATTERALL)  
Conducted by  
HERMANN SCHERCHEN

Overture, 'Prometheus' ..... } Beethoven  
Symphony, No. 7, in A ..... }  
Poco sostenuto, vivace; Allegretto;  
Presto, Presto meno assai; Allegro  
con brio  
Concerto for Pianoforte and Orchestra  
Tsch

Notes on the Music in this concert  
appear on page 378.

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

9.25 Symphony Concert  
(Continued)  
Variations and Fugue on a Theme of  
Mozart ..... Reger

10.0 Local News: (Daventry only) Ship-  
ping Forecast, Stock Exchange Summary  
and Fat Stock Prices

10.5 THE HON. HAROLD NICOLSON:  
'PEOPLE AND THINGS'

10.25 SURPRISE ITEM

10.40 DANCE MUSIC  
JACK HYLTON'S AMBASSADOR CLUB BAND,  
directed by RAY STARITA, from the  
AMBASSADOR CLUB

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

12.0-12.30 Experimental Television Transmission  
by the Baird Process

THIS WEEK'S EPILOGUE

'INSTRUCTION'

Met. Paraphrase XI. O happy is the man  
who hears' (Tune, Newington)

Wisdom of Solomon IX

Hymn, 'Loving Shepherd of Thy Sheep'  
(Ancient and Modern, 330)

St. John XXI, v. 17



THE FOURTEENTH B.B.C.  
**SYMPHONY  
CONCERT**  
Conducted by  
**HERMANN  
SCHERCHEN,**  
will be relayed from the Queen's  
Hall tonight at 8.0.  
WALTER FREY (Pianoforte)  
The B.B.C. SYMPHONY ORCHESTRA  
(Principal Violin, ARTHUR CATTERALL)  
**PROGRAMME:**  
PART I—8.0  
Overture, 'Prometheus' ..... } Beethoven  
Symphony, No. 7, in A ..... }  
Concerto for Pianoforte and Orchestra..... Tsch  
PART II—9.25  
Variations and Fugue on a Theme of Mozart..... Reger  
NOTES ON THE MUSIC APPEAR ON PAGE 378

Willkommen und Abschied (Welcome and  
Farewell)

Der Wanderer (The Wayfarer)  
Fischerweise (Fisherman's Song)  
Wanderers Nachtlid (Wayfarer's Night Song)  
Nacht und Träume (Night and Dreams)

7.0-7.20 'CAREERS FOR BOYS AND  
GIRLS'—IV

Mr. FRANCIS W. GOODENOUGH: 'Commercial  
Openings Overseas'

7.25 'AFTER-WAR SOCIAL TENDENCIES'—V  
Dr. C. DELISLE BURNS: 'Co-operation in Service  
as a Practical Policy'

7.45 VERNON WATSON  
(In a selection of Albert Chevalier's Songs)



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## FRIDAY, FEBRUARY 21

### 5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

12.0 Lunch Hour Concert  
(From Birmingham)  
THE BIRMINGHAM STUDIO  
ORCHESTRA  
Conducted by FRANK CANTELL  
MIRANDA SUGDEN (Soprano)

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

2.0-3.0 Organ Music

Played by LEONARD  
H. WARNER

Relayed from St. Bo-  
tolph's, Bishopsgate  
SYLVA VAN DYCK  
(Soprano)

LEONARD H. WARNER  
March on a Theme of  
Handel... *Gullmant*  
Trio in C Minor *Krebs*

SYLVA VAN DYCK  
Serenade... *Gounod*  
Melodie, 'Le bonheur  
est chose légère'  
(Happiness is a fickle  
thing)... *Saint-Saëns*

LEONARD H. WARNER  
Overture to the 'Oc-  
casional' Oratorio  
*Handel, arr. Best*  
Two Andantes  
*G. Corbett Sunson*

SYLVA VAN DYCK  
Killarney  
*Balfe, arr. Liza  
Lehmann*

All through the Night  
(Welsh Folk-song)  
*arr. Herbert Bedford*  
Loch Lomond (Old Scots Song)

LEONARD H. WARNER  
Three Choral Preludes... *Parry*  
Rockingham; Christe Redemptor; Croft's  
104th.

5.15 The Children's Hour  
(From Birmingham)  
'The Great Bear and the Little Bear,' a Story by  
Betty L. Keane  
JOHN HAY (Xylophone)  
Another Yarn by 'HOUSEMASTER'  
TONY will Entertain

6.0 JACK WILSON (Syncopated Pianisms)  
(From Birmingham)  
The Jazz Master... } *Mayerl*  
Mariold... }  
Rhythmic Chorus Medley... }

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

6.40 A Light Orchestral Concert  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture, 'Masaniello'... *Auber*  
Balloto, No. 1... *Phillips*

### 9.0 THE DUDS CONCERT PARTY

NAT GOULDING (Tenor)  
Parted... *Tosti*  
I'll always be dreaming of Mary... *Beresford*  
ORCHESTRA  
Allegro Marziale, 'Nautical Moments'  
*arr. Aubrey Winter*

7.15 GEORGES FITSCH (Violoncello)  
Sarabande; Les Petits Doigts (The Little Fingers)  
L'Inconstant; Menuet... *Caix d'Hervelois*

NAT GOULDING  
When the Stars were brightly shining... *Puccini*  
For You Alone *Gechi*

ORCHESTRA  
Serenade *Moszkowski*

GEORGES FITSCH  
Pavane for a dead  
Princess  
*Ravel, arr. Fitch*  
Menuet... *Debussy*

ORCHESTRA  
Norwegian Dances (1  
and 2)... *Grieg*

8.0 REGINALD NEW  
AT THE ORGAN OF THE  
BEAUFORT CINEMA

Relayed from THE  
BEAUFORT CINEMA,  
WASHWOOD HEATH,  
BIRMINGHAM

Overture, 'Poet and  
Peasant'... *Supplé*

DENHAM CHARLES  
(Bass)  
Sincerity  
*Emilie Clarke*

REGINALD NEW  
Two Novelties:  
Lonesome little Doll... *Cowan*  
The Fairy on the Clock... *Myers*

GRACE MILLINGTON (Soprano)  
The Dancing Lesson... *Herbert Oliver*

SAM MEY (Violin)  
Hymn to Saint Cecilia (with Organ and Pianoforte  
accompaniment)... *Gounod*

REGINALD NEW  
El Relicario (Spanish One Step)... *Padilla*

8.30 'MODERN SCULPTURE'—V  
MR. STANLEY CASSON 'Recent Controversy:  
Epstein and the Modernist'

9.0 The Duds Concert Party  
Directed by RALPH COLLIS  
In an Hour of Light Entertainment  
(From Birmingham)

10.5 Jack Venables  
in Syncopated Pianisms  
(From Birmingham)

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

(Friday's Programmes continued on page 412.)



'HEAD OF A NEGRO,'  
by Sava Botzaris—an outstanding example  
of the modern sculpture about which Mr.  
Stanley Casson will talk tonight.

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R.T.

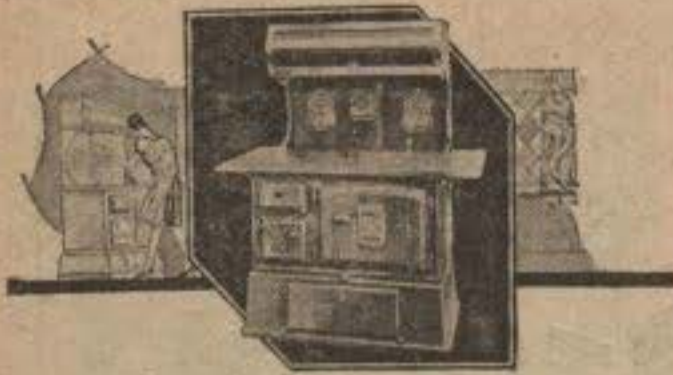
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## Friday's Programmes continued (February 21)

5WA	CARDIFF.	968 kc/s. (309.9 m.)	2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
10.15-10.30	THE DAILY SERVICE Relayed from Daventry		10.15-30	THE DAILY SERVICE Relayed from Daventry	
12.0-1.0	London Programme relayed from Daventry		2.30	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry		4.30	The Northern Wireless Orchestra	
5.15	THE CHILDREN'S HOUR		5.15	THE CHILDREN'S HOUR RHYMELAND Wherein we interview all the Nursery Rhyme Folk	
6.0	'THE ANGLO CYMRIC POETS'—III Mr. A. G. PRYS-JONES: 'Some Modern Poets'		6.0	Dr. ERNA REISS: 'Mrs. Heppleshaw's Diary, 1830-60'	
6.15	S.B. from London		6.15	S.B. from London	
10.0	West Regional News		10.0	North Regional News	
10.5-11.0	S.B. from London		10.5-11.0	S.B. from London	
5SX	SWANSEA.	1,040 kc/s. (288.5 m.)			
10.15-10.30	THE DAILY SERVICE Relayed from Daventry				
2.30	London Programme relayed from Daventry				
5.15	S.B. from Cardiff				
6.0	London Programme relayed from Daventry				
6.15	S.B. from London				
10.0	West Regional News. S.B. from Cardiff				
10.5-11.0	S.B. from London				
6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)			
10.15-10.30	THE DAILY SERVICE Relayed from Daventry				
2.30	London Programme relayed from Daventry				
6.15	S.B. from London				
10.0	Local News				
10.5-11.0	S.B. from London				
5PY	PLYMOUTH.	1,040 kc/s. (288.5 m.)			
10.15-10.30	THE DAILY SERVICE Relayed from Daventry				
2.30	London Programme relayed from Daventry				
5.15	THE CHILDREN'S HOUR The programme today includes Sea Shanties—Soloist, FREDERICK HARVEY (Baritone) and a Nautical Yarn by C. BROOKS (Elocutionist)				
6.0	London Programme relayed from Daventry				
6.15-11.0	S.B. from London (10.0 Local News and Forthcoming Events)				
5SC	GLASGOW.	752 kc/s. (398.9 m.)			
10.15-10.30	Daily Service relayed from Daventry. 2.30:—For the Schools: 'Travellers' Tales of Other Lands'—VI. Mr. Ian C. Hannah: 'Japan'—IV. S.B. from Edinburgh. 2.50:—Musical Interlude. 2.55:—'My Day's Work'—VI. Miss Nancy Anderson: 'As a Shop-Assistant.' 3.10:—Musical Interlude. 3.15:—Concert for Schools, arranged by Henry M. Havergal. Station Singers. Rounds: Great Tom is Cast (Three Voices) My Dame hath a Lame, Tame, Crane (Four Voices). Let's have a Peal for John Cook's Soul (Nine Voices). Sumner is I-cumen in (Four Voices) and 'Pes' (Two Voices) (Traditional); Up with the Glossy Holly (Mozart, 1756-91); Duets: Sound the Trumpet (Tenor and Bass) (Purcell, 1659-95); My Dearest, My Fairest (Soprano and Bass) (Purcell); Song of the Witches (Duet) and Chorus of Witches (Dido and Annesel). Madrigals by Elizabethan Composers: Come, Shepherds (John Benet); Come Again (John Dowland); Now is the Month of Maying (Thomas Morley); The Silver Swan (Orlando Gibbons); The Lady Oriana (John Wilbye); English Folk Songs: The Dark-Eyed Sailor, The Spring Time of the Year, Just as the Tide was Flowing and Wassail Song (arr. Vaughan Williams). 4.0:—Dance Music by Alec Freer and his Band, relayed from the Plaza Palais de Danse. 4.30:—Scottish Concert. William G. McLeod (Baritone): The Piper o' Dundee, The Wee Wee German Lairdie, and My Love she's but a Lassie yet (Traditional). Octet: Overture, '174' (W. B. Moonie). William G. McLeod: The MacGregors' Gathering. Green grow the Rushes O, and The Wee Cooper o' Fife (Traditional). Octet: Three Scottish Symphonic Dances (Wagh Wright). 5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Bulletin of Juvenile Organizations. 6.15:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-11.0:—S.B. from London.				
2BD	ABERDEEN.	895 kc/s. (331.5 m.)			
10.15-10.30	Daily Service relayed from Daventry. 2.30:—For the Schools: 'Travellers' Tales of Other Lands'—VI. Mr. Ian C. Hannah: 'Japan'—IV. S.B. from Edinburgh. 2.50:—Musical Interlude. S.B. from Glasgow. 2.55:—'My Day's Work'—VI. Miss Nancy Anderson: 'As a Shop-Assistant.' S.B. from Glasgow. 3.10:—Musical Interlude. S.B. from Glasgow. 3.15:—Concert for Schools arranged by Henry M. Havergal. Station Singers. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—A Scottish Concert. William G. McLeod (Baritone). 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:—Bulletin of Juvenile Organizations. S.B. from Glasgow. 6.15:—S.B. from London. 10.0:—Scottish News Bulletin S.B. from Glasgow. 10.5-11.0:—S.B. from London.				
2BE	BELFAST.	1,238 kc/s. (242.5 m.)			
10.15-10.30	Daily Service relayed from Daventry. 12.0:—Organ Music. Played by Herbert Westerby, relayed from the Grosvenor Hall. From the Music of Mendelssohn: Prelude and Fugue in G, Spring Song ('Songs without Words'), Military Overture (arr. Best); Sixth Organ Sonata. 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: The Plaza Band relayed from the Plaza, Belfast. 5.0:—Stop Press (7). 5.15:—Children's Hour. 6.0:—Miss Florence Irwin: Household Talk: 'Answers to Listeners' Questions.' 6.15-11.0:—S.B. from London (10.0 Regional News).				

A CHILDREN'S BOOK, 'Little Rhymes for Little Folks,' by the Reverend Ernest W. Bridgwood (formerly 'Uncle Ernest' of the Stoke Children's Hour), which we mentioned recently in these columns, may be obtained from the author, Forsbrook Vicarage, Blythe Bridge, Stoke-on-Trent, price 2s. 2d., post free.



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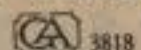
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Heralds the Dawn of a New Day for all whose joints are locked by **ARTHRITIS, RHEUMATISM, SCIATICA and GOUT** or who are disabled by **Lumbago, Neuritis, or Similar Crippling Disorders.** Readers of this paper are invited to benefit at once.

**A**MONG the remarkable discoveries of recent years, very few are likely to be remembered with greater gratitude in thousands of homes than "Beltona," the amazing solvent lotion which has begun a new era in the treatment of Arthritis and all Rheumatic and inflammatory conditions.

Discovered by Mr. E. Belton, of Hoddesdon, Herts, it has already been through the ordeal of an exhaustive trial in many exceptionally severe cases of Arthritis and other painful and disabling disorders of the joints, muscles and nerves. And it has come out of that ordeal triumphantly.

Joints locked for years by Arthritic accumulations have been freed. Men and women who had resigned themselves to being rheumatic cripples for life can walk unaided. Swollen and distorted hands, feet, and limbs have returned to their normal size and shape.

### SINKS DEEPER AND DEEPER WITH EACH APPLICATION.

The explanation of this extraordinary success in cases so hopeless that doctors and hospitals had given them up as incurable is to be found in the astonishing penetrative powers of "Beltona." It soaks into the tissues almost as easily as ink into blotting paper, sinking deeper and deeper with each application, until it reaches the deepest-lying seat of pain and inflammation.

### PAIN QUICKLY SOOTHED AND INFLAMMATION SUBDUED.

Directly the lotion is applied it commences to soothe the pain and subdue the inflammation, and in from 10 to 15 minutes, relief is obtained even in the severest cases of Arthritis, Rheumatism, Lumbago, Sciatica, Neuritis, and all inflammatory conditions. Then, as every application sinks deeper into the tissues, it reaches, breaks down, and washes away the obstinate uric acid accumulations, fibrous thickenings, pulpy matter, etc., which are setting up the inflammation and causing pain, swelling, distortion and locking of the joints.

### GETS RIGHT TO THE ROOT OF THE TROUBLE.

"Beltona" thus attacks the trouble at its source, and joints that were locked by Arthritic deposits work as easily as a well-oiled hinge—the cramped muscles regain perfect freedom of movement—the tortured nerves no longer cry out in pain. All this is proved by the voluntary testimony of thousands of men and women who feel it their bounden duty to tell others what

**THE LETTERS WHICH ARE REPRODUCED HERE HAVE BEEN COMPARED WITH THE ORIGINALS BY A JUSTICE OF THE PEACE AND CERTIFIED AS GENUINE COPIES OF PATIENTS' OWN REPORTS.**



Mr. E. Belton, the discoverer of BELTONA, the remarkable New Remedy for Arthritis, Rheumatism, Neuritis, Lumbago, etc.

marvellous works of healing "Beltona" has achieved.

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They are typical of nearly 4,000 entirely unsolicited letters heaping praise upon "Beltona" for its amazing work in restoring to use hands, feet, and limbs crippled for years.

70, Grosvenor Rd., Easton, Portland, Dorset

Mr. Belton. Dear Sir,—I am writing to let you know what "Beltona" has done for me. In December, 1927, I was suffering from severe pains all down the left side. I tried several remedies, but all failed. My hip started to grow out and I became doubled up. In April, 1928, I went to the hospital and had my hip X-rayed, which showed I was suffering from Arthritis and gout. I had electrical treatment for six weeks, without improvement, and as no more could be done for me, I was sent home in June, 1928. I saw your advertisement and decided to give "Beltona" a trial. I got relief from the first bottle and began to get upright again. Am very pleased to say I can get about without the aid of a stick and am able to carry out my household duties, many thanks to "Beltona."

(Mrs.) S. SAUNDERS

### LADY SENT HOME FROM HOSPITAL AS INCURABLE CRIPPLE NOW WALKS WITH EASE.



MRS. S. SAUNDERS.

Bourne, Lincs.

Dear Sir,—I had a severe attack of Rheumatism in July, 1928, and had to give up my daily duties. I could scarcely walk and was quite

unable to dress myself and could not use my arms.

I had medical attention for five months, but was

in agony day and night. The Doctors supplied me with Medicine and Liniment, but they had no effect.

I sent for a small bottle of "Beltona," and after one or two applications obtained relief. I continued using it with wonderful benefit and am pleased to say I am practically my normal self again, and thankful for what "Beltona" has done for me, and you will see by the enclosed photos, I am now able to work in my garden.

J. H. SMITHSON



Mr. Smithson at work in his garden after "Beltona" had cured him. Mr. Smithson's letter appears on left.

### HELPLESS ARTHRITIC CRIPPLE WHO HAD TO BE TAKEN TO HOSPITAL IN AMBULANCE AND WAS GRADUALLY GETTING WORSE, NOW WALKS UNAIDED, THANKS TO "BELTONA."

112, Port Arthur Road, Smeinton Dale, Nottingham.

Mr. Belton. Dear Sir,—I feel I must write and tell you of the wonderful results I have obtained from your "Beltona" treatment. I have suffered from Rheumatoid Arthritis for three years; tried practically everything without any benefit. I was under the doctor for a long time, then attended hospital as an out-patient, and had to be taken there in an ambulance, but I was gradually getting worse, my knee had swollen and I could not stand upon my feet, the pain in my heels being awful. I used to cry for hours, it was such agony. A friend showed me your advertisement, and my husband persuaded me to try "Beltona." I did so, and I must say with what truly marvellous results. The neighbours look amazed to see me go out by myself now, whereas before I could hardly hobble along with the help of someone and a stick. The swelling has gone down now, and there is very little pain. I can get up and walk straight off, whereas before it took me some time to get on my feet. I can never thank you enough for what "Beltona" has done for me, and I shall always go out of my way to tell others of your wonderful "Beltona." I had quite resigned myself to be crippled for life.—Believe me, Yours truly (Signed) N. ROBERTS.

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2.55  
ENGLAND  
versus  
FRANCE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

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

1.0-2.0 Light Music  
THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT  
Relayed from THE COMMODORE THEATRE, HAMMERSMITH  
Overture, 'Si J'étais Roi' ('If I were King')..... Adam  
Song Waltz, 'Paradise'..... J. S. Zamecnik  
Descriptive Piece, 'In the Soudan'..... S. Sebek  
Fox-trot Ballad, 'Love made a Gypsy out of me'..... Leon Gimmerman  
Ballet, 'Coppelia'..... Delibes  
Characteristic Intermezzo, 'Lonesome little Doll'..... Phil Boutege  
Prelude in G Minor..... Rachmaninov  
Fox-trot Ballad, 'I may be wrong'..... Henry Sullivan  
Entr'acte, 'The Bees' Wedding'..... Mendelssohn  
Fox-trot Ballad, 'Aren't we all'..... de Sylva  
Suite, 'Three Irish Pictures'..... John Ansell

2.55-4.30 ENGLAND v. FRANCE  
A Running Commentary on the International Rugby Match by Captain H. B. T. WAKELAM  
Relayed from Twickenham  
(See plan at foot of centre column)

4.45 REGINALD NEW  
AT THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM  
Pot-Pourri, 'Everybody's Melodies' arr. Squire  
Down South..... Myddleton  
Any Place is Heaven..... Löhr  
Selection, 'Sunnyside up' de Sylva

5.15 The Children's Hour  
'THE SHIELD OF MALCCHUS.' Adventure No. 1. Play written for the microphone by FRANKLYN KELSKY

6.0 PIANO INTERLUDE by CECIL DIXON  
(Anniversary and Hour of Chopin's Birth)  
Nocturne, Op. 48, No. 1... }  
Preludes, Nos. 11, 19 and 22 } Chopin  
Mazurka, Op. 33, No. 4 .. }

SATURDAY, FEBRUARY 22  
2LO LONDON & 5XX DAVENTRY

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

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.

A Questionnaire relating to the Test Transmission appears on page 400.

Excerpts from Rupert d'Oyly Carte's  
production of  
'IOLANTHE'

written by  
W. S. GILBERT  
composed by  
ARTHUR SULLIVAN

will be relayed from the Savoy Theatre  
by arrangement with Rupert d'Oyly Carte  
TONIGHT AT 8.45 and 9.50.



IOLANTHE & STREPHON



THE FAIRY QUEEN

Characters in Order of Appearance:  
The Lord Chancellor..... HENRY A. LYTTON  
Earl Tolloller..... DAVID GRUNPY  
Earl of Mountararat..... DARRELL FAN COURT  
Phyllis (an Arcadian Shepherdess, and Ward in Chancery)..... WINIFRED LAWSON  
Strepchon (an Arcadian Shepherd)..... LESLIE RANDS  
Iolanthe (a Fairy, Strepchon's Mother)..... NELLIE BRIERCLIFFE  
Queen of the Fairies..... BERTHA LEWIS  
Celia..... SYBIL GORDON  
Leila..... BEATRICE ELBURN  
Fleta..... MURIEL DICKSON  
Private Willis, of the Grenadier Guards..... SYDNEY GRANVILLE

Musical Director, DR. MALCOLM SARGENT.

The scene of Act I (part of which will be relayed between 8.45 and 9.15) is 'An Arcadian Landscape.'



THE LORD CHANCELLOR.

The scene of Act II (which will be relayed between 9.50 and 10.45) is Palace Yard, Westminster.

ENGLAND v. FRANCE AT TWICKENHAM TODAY (2.55).



7.0  
A FIREMAN  
DESCRIBES  
HIS DAY

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  
SCHUBERT'S SONGS  
Sung by  
GEORGE PARKER (Baritone)  
An Schwager Kronos (Time, the Charioteer)  
An die Leyer (To the Lyre)  
Dithyrambe  
Aufenthalt (Resting Place)  
Der Doppelgänger (The Ghostly Double)

7.0 'MY DAY'S WORK' (Continued)  
By A FIREMAN

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

7.30 Vaudeville

STAINLESS STEPHEN (Comedian)  
DOROTHY McBLAIN (The Girl who whistles in her Throat)  
ERNEST SEFTON and BETTY LE BROCK, in a Pot Pourri of Much Ado About Nothing  
BRIAN HILDITCH (Animal Imitations and Comedy Songs)  
and  
FAIRCHILD and LINDHOLM (The Famous Twin Pianists)  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
and  
A relay from the PALLADIUM

8.45 'Iolanthe'  
Relayed from THE SAVOY THEATRE  
(See centre of page)

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

9.35 'BURIED TREASURES OF THE WORLD,' VIII

9.50 'Iolanthe'  
ACT II  
Relayed from the Savoy Theatre

10.45 app.-12.0  
DANCE MUSIC  
AMBROSE'S BAND, FROM THE MAY FAIR HOTEL

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## SATURDAY, FEBRUARY 22 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0  
MUSIC BY  
BRITISH  
COMPOSERS

### 3.30 A Band Concert

(From Birmingham)

THE DUNLOP WORKS BAND  
Conducted by ARTHUR TOMLINSON

March, 'Valour' ..... Rimmer  
Overture, 'Morning, Noon and Night' .. Suppé

ERNEST ELLIOTT

In his Original Humour at the Piano

BAND

Selection of Verdi's Music

ERNEST ELLIOTT

Presents an Original Sketch, 'In Love wi' Sairey'

BAND

Cornet Duet, 'Sandy and  
Joek' ..... Sutton

(T. MUDD and L. MOAKES)

Sketch, 'Tommy's Holi-  
day' ..... Rimmer

### 4.30 THE DANSANT

BILLY FRANCIS and his  
BAND

Relayed from THE WEST  
END DANCE HALL,  
BIRMINGHAM

### 5.15 The Children's Hour

(From Birmingham)

'An Old Slow Coach,'  
a Story by E. M.  
GRIFFITHS

Dance Music by PHILIP  
BROWN'S DOMINOES  
BAND

'Oxford and Cambridge—  
The Home of the Dark  
Blues,' by KENNETH  
LAWSON

JACKO and a Piano

### 6.0 MASON AND ARMES

(Entertainers with a Piano)  
(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 VICTOR OLOF SEXTET

ETHEL BARKER (Contralto)

ALEXANDER McCREDIE (Tenor)

SEXTET

Overture, 'Plymouth Hoe' ..... John Ansell  
Waltz, 'Wiener Blut' ..... Johann Strauss

### 6.55 ETHEL BARKER

Wind of the Western Sea ..... } Graham Peel  
The early Morning ..... }  
The Rivulet ..... Martin Shaw

### 7.2 SEXTET

Sur le Lac (On the Lake) ..... Godard  
(Solo Violoncello, EDWARD ROBINSON)  
Serenade ..... Rachmaninov  
Spanish Dance ..... De Falla, arr. Chapelier

### 7.15 ALEXANDER McCREDIE

To Music ..... } Schubert  
To Wander ..... }  
Whither? ..... }

### 7.22 ETHEL BARKER

Good Morning, Brother Sunshine Liza Lehmann  
The Monkey's Carol ..... Stanford  
The Star ..... James Rogers

### 7.30 SEXTET

Two Shakespearean Sketches ..... O'Neill

### 7.40 ALEXANDER Mc CREDIE

O' a' the Airts }  
(Burns) } Tra-  
The wee Cooper } ditional  
of Fife..... }

### 7.47 SEXTET

Famous Melodies of Grieg  
arr. Urbach

### 8.0 IRENE DE MARIK

A Pianoforte Recital  
Ballade in F Minor; Study  
in A Flat; Berceuse;  
Study in G Flat, Op. 25;  
Barcarolle; Chopin

### 8.30 Reading from Eigh- teenth Century Prose

## 9.0 A British Composers' Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

EDA KERSEY (Violin)

ORCHESTRA

Prelude, 'Roméo and Juliet' ..... German

EDA KERSEY and Orchestra

Violin Concerto, Op. 50 ..... Stanley Wilson  
Poco Adagio; Andante grazioso; Allegro  
molto

(First Performance)

(Conducted by THE COMPOSER)

### 9.40 ORCHESTRA

Tone Poem, 'In Shadow,' Op. 15  
William Fenney

Procession ..... } Frederick Byss  
Tone Poem, 'Merlin' ..... }

(First Performance)

(Conducted by THE COMPOSER)

Three Bavarian Dances ..... Elgar

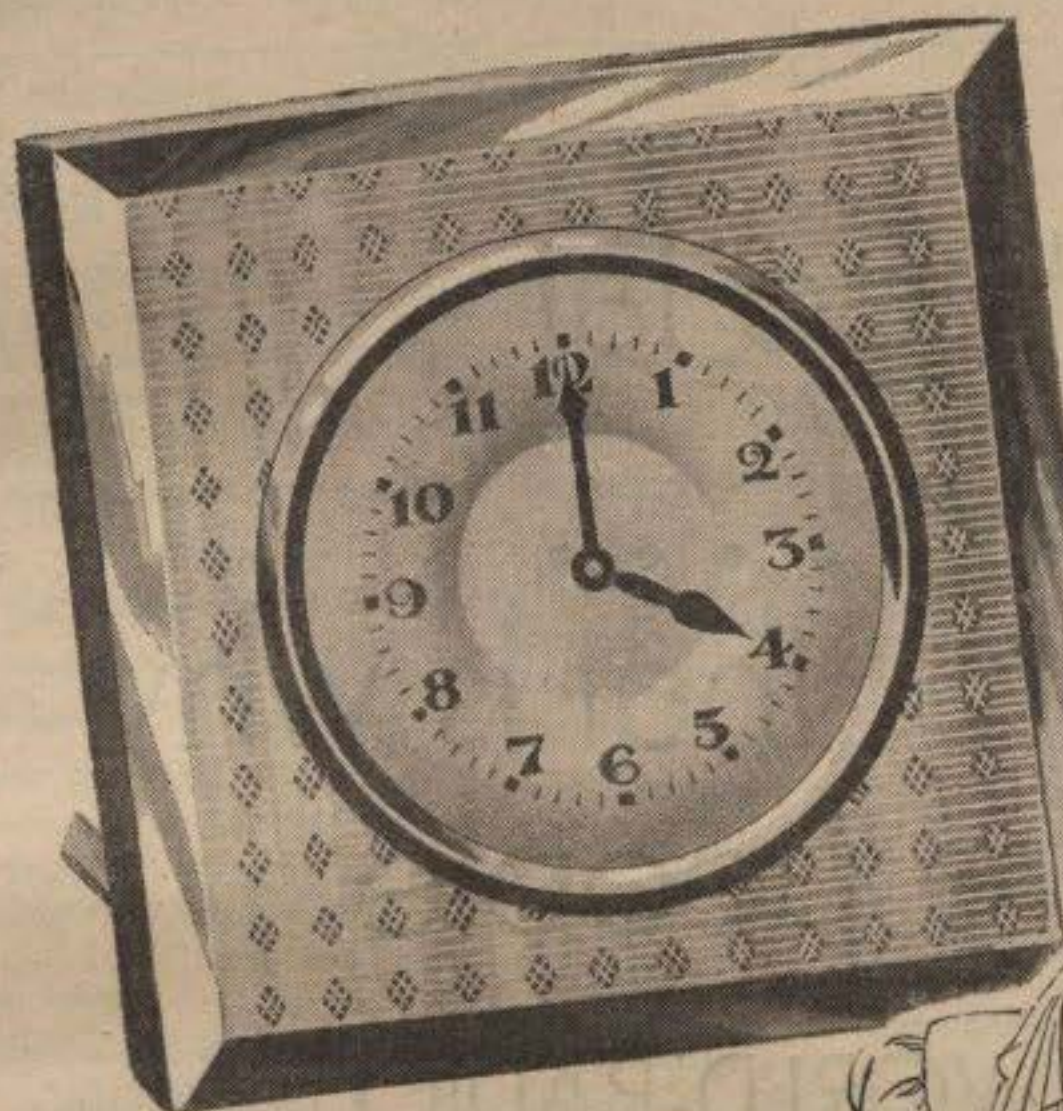
### 10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

(Saturday's Programmes continued on page 419.)



IRENE DE MARIK  
gives half-an-hour's pianoforte recital  
from 5GB tonight at 8.0.



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Lovely  
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Saturday's Programmes continued (February 22)

**5WA CARDIFF.** 988 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  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE

2.55 London Programme relayed from Daventry

4.45 Dance Music

5.15 THE CHILDREN'S HOUR

6.0 S.B. from Swansea

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 Refusals of Margaret'  
By JOHN PALMER  
THE FIFTH REFUSAL

7.45 A Wagner Concert  
Relayed from THE ASSEMBLY ROOM,  
CITY HALL, CARDIFF  
NATIONAL ORCHESTRA OF WALES  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE

8.45 S.B. from London

9.30 West Regional News

9.35-12.0 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

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 Mr. W. W. Minor: 'South Wales Hockey Topics'

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

7.30 S.B. from Cardiff

8.45 S.B. from London

9.30 West Regional News. S.B. from Cardiff

9.35-12.0 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

2.55 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

9.30 Local News

9.35-12.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry

12.0-1.0 GRAMOPHONE RECITAL

2.55 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local News; Items of Naval Information)

**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

2.55 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA

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 'AN ELIZABETHAN LOOKS AT THE NORTH'  
Mr. CHRISTOPHER HOLLIS

7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.30 S.B. from Leeds

9.15 S.B. from London

9.30 North Regional News

9.35-12.0 S.B. from London

Other Stations.

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

10.15-10.30 Daily Service. 11.0-12.0 Gramophone Records. 2.55 Edinburgh. 4.30 app. Concert. 5.15 Children's Hour. 5.57 Weather Forecast for Farmers. 6.0 London. 6.15 London. 6.40 Scottish Sports Bulletin. 6.45 London. 7.0 Mr. Thomas Henderson: 'Robert Burns and Scottish Folk Song.' 7.25 Edinburgh. 7.50 My Programme—H. Kathleen Garscadden. 8.45 London. 9.30 Scottish News Bulletin. 9.35-12.0 London.

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

10.15-10.30 Daily Service. 11.0-12.0 Gramophone Records. 2.55 Edinburgh. 4.30 app. Glasgow. 6.0 London Programme relayed from Daventry. 6.15 London. 6.40 Glasgow. 6.45 London. 7.0 Glasgow. 7.25 Edinburgh. 7.50 Glasgow. 8.45 London. 9.30 Glasgow. 9.35-12.0 London.

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

10.15-10.30 Daily Service. 2.55 Edinburgh. 4.30 app. Orchestra. 5.15 Children's Hour. 6.0 London. 6.15 London. 6.40 Sports Bulletin. 6.45 London. 7.0 Next Week's Music. 7.15 Royal Horticultural Society's Weekly Bulletin. 7.25 Musical Interlude. 7.30-12.0 London.



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The Birmingham Studio.

#### A Sketch by 'L. du G.'

**A** SKETCH by L. du Garde Peach, bearing the intriguing title *Switched*, is among the component parts of a Vaudeville programme which is being given from Birmingham for 5GB listeners on Wednesday evening, February 26. Dr. du Garde Peach is well known as a master of many activities, including the practical encouragement and instruction of village dramatic societies in the difficult art of theatrical production.



Dr. L. du Garde Peach.

Probably, however, he is best known to the general public as one who shows them the essential humour of life, over the signature, 'L. du G.', in the pages of *Punch*. The sketch, on February 26, will be presented by Marjorie Lyon and Brian Victor. Among other items in the programme are Old-time Songs, sung by Arthur Ackermann and Jenny Wynne, and some cross-talk by those favourite 'brother-merchants,' Clapham and Dwyer. Philip Brown's 'Dominoes' Band will provide the 'syncopated' atmosphere without which no up-to-date vaudeville entertainment would be complete.

#### Munching to Music.

**M**UNCHING to music is no uncommon practice in these days of restaurant and café orchestras, but whereas in most cases the music is but an adjunct to the repast, the positions are reversed when the City of Birmingham Orchestra gives a Lunch-hour Concert from the Greek-pillared Town Hall. Here, obviously, it is the music which attracts the patrons, but since the concerts begin at a quarter past one and continue till two o'clock, it is clear that many among the audience must either eat while they listen or return hungry to the afternoon's work. Hence the sandwiches in paper wrappings produced from many a pocket, while the orchestra, under Dr. Adrian Boult, discourses music too good to miss. The spectacle implies a tribute both to the excellence of these concerts and to the degree of practical appreciation on the part of the citizens to whom they are offered. Such a concert is to be relayed from the Town Hall for 5GB listeners on Thursday, February 27.

#### Some Notes About

## BIRMINGHAM PROGRAMMES FOR THE MIDLAND REGION

#### Something for Everybody.

**D**R. HAROLD RHODES, the distinguished organist of Coventry Cathedral, will give another of his very popular recitals on the Cathedral organ on Tuesday evening, February 25.

A Concert of Light Music is to be given by the Birmingham Studio Orchestra from two till three o'clock on the afternoon of Tuesday, February 25. The programme includes a version of *The Skipton Rig* and a group of other English dances.

Lila Boddam (mezzo-soprano) and Mary Ashmell (violin) are the solo artists appearing in the light programme which will be heard from Birmingham in the early afternoon of Wednesday, February 26. The Studio Orchestra is playing a variety of attractive numbers.

The arrangements for Thursday, February 27, include a Ballad Concert from Birmingham, beginning at noon. Winifred Payne (contralto) and Harry Bolter (tenor) are singing groups of songs, while on the instrumental side the programme promises a wider variety than usual, for Ada Walker is playing the violin and Sidney Heard appears first with a flute and afterwards with a piccolo.

Alice Vaughan (contralto) and the Birmingham Studio Orchestra provide between them the programme of a Lunch-hour Concert which has been arranged for Friday, February 28. The orchestra's contribution include two pieces by Tchaikovsky, a Suite from Coleridge-Taylor's *Hiawatha* Ballet and Eric Coates' unfailing popular Phantasy, *The Three Bears*. Reginald Redman is represented in a Light Orchestral Concert to be given from Birmingham on Friday evening, February 28, when the Studio Orchestra is playing his Suite called *From a Moorish Village*. In the same concert Mildred Watson will sing soprano songs and Reginald Paul will play pianoforte solos by Scarlatti, Schubert, and Schumann.

#### 'Sky Larks.'

**S**O far as I know, although aviation has insinuated itself into radio drama, it has not yet formed the background for a wireless revue. The humour of flying is rather a grim thing, all by itself, and not as a rule appreciated by those not intimately acquainted with the sport, but I think that *Sky Larks*, a short half-hour feature, to be broadcast from Birmingham on Tuesday, February 25, should contain something for all tastes. The chief comedian is Ernest Sefton, who for some time played George Robey's rôles on tour, and the programme includes an amusing little aviation sketch by J. Grierson Dickson and J. Ralph Cross.

#### A Norman Allin Concert.

**N**ORMAN ALLIN will be heard at a concert from the Birmingham Studio on Saturday afternoon, March 1. He will first sing two airs by Purcell—*See, see the Heavens Smile*, and *Arise, ye Subterranean Winds*, and afterwards two numbers from Mozart's opera, *Il Seraglio*. In each case the voice will be accompanied by the Studio Symphony Orchestra, under Joseph Lewis. There are three purely orchestral pieces in the programme, namely, Delibes' Overture *Le Roi L'Air*, a suite named *Vasantasena*, by Halvorsen, and Saint-Saëns's Ballet Music for *Henry VIII*.

#### Birmingham's Hospitals.

**A**S in other of our large industrial centres, there is established in Birmingham a contributory scheme designed to provide a source of continuous support for the large and financially hard-pressed hospitals in the city. A description of the working of this scheme, and an appeal to listeners to give it financial assistance, will be broadcast on Sunday evening, February 23, by Major B. J. T. Ford, on behalf of the organizing body.

#### Symphony Concert.

**M**ARGARET BALFOUR (contralto) and Andrew Clayton (tenor) are taking part in a Symphony Concert from Birmingham on Sunday afternoon, February 23. The orchestral items include Mendelssohn's *Ruy Blas* Overture, one of Beethoven's least 'high-brow' compositions—the *Eighth Symphony*—and a movement from the Suite by Tchaikovsky, which is called *Mozartiana* because it consists of developments and variations based on themes to be found in Mozart's music. The orchestra will also play *Two Sketches—Evening and Sunrise*, which are the work of Reginald Redman, one of the most promising among the young composers who are now attaining recognition. 'MERCIAN.'



THE TOWN HALL, BIRMINGHAM,

from which concerts are regularly relayed to 5GB listeners. A lunch-hour concert, by the City of Birmingham Orchestra, is in the programme on Thursday, February 27.



*Some Special Programmes for*

# ST. DAVID'S DAY FROM THE STUDIO AND OUTSIDE

*The Old Shipyards of the Bristol Channel.*

A STORY of the times when ships were much smaller than they are today will be told by Mr. W. H. Jones on Thursday, February 27, at 6 p.m., in a talk entitled 'The Old Shipyards of the Bristol Channel.' Steamships and the leviathans of the 'ferry' were quite unknown, but shipbuilding in the Bristol Channel was a busy trade, and the ring of the caulking hammer was heard in the ports, playing a tune that delighted the hearts of the whole populace. Ships of great tonnage for those days were fitted out in channel ports for many adventurous expeditions, for seamanship was a great mystery. The heavily-built craft set out on a voyage which could not be timed as we time our ships today, and even the cruising of the Bristol Channel from, say, Swansea to New Quay or St. Ives, was a hazardous undertaking. Often in bad weather the small craft would be compelled to put back two or three times—but our channel sailors always combined daring and perseverance. The voyage of discovery in the far-off days of the good Queen Bess and earlier were only to be undertaken in the spirit of adventure. The Bristol boats, for instance, which were fitted out to explore the Southern Coast of America, were manned by seamen whose homes were in the villages on both sides of the Bristol Channel. And the ships themselves were as taut little craft as were ever fashioned.

*The Copper Ore Trade.*

ONE purpose for which vessels were specially built was the copper-ore trade, and some remarkably fine ships were launched from the yards at Swansea, Bideford, and Barnstaple. They were the wonder of seafaring men of the day and drew crowds of spectators to the sea-shore to witness their first departure for the long Cape Horn voyage to the coasts of Cuba, Chili, and elsewhere in the Pacific, and even to Australia. It is amusing to read today of the great antipathy shown in the Bristol Channel against the introduction of steamships. Not only was it considered a menace to the construction of wooden vessels, but the utility of those already in commission was endangered.

*Sails v. Steam.*

WE may read of 'a numerous meeting' of merchants, shipowners, ship-masters, and others being held at Swansea in 1826 which resorted to 'pray for the interference of Parliament to devise and adopt some means to protect sailing vessels against any further increase of steam vessels for the carrying of goods.' But that, of course, was hopeless, and long since the building of ships to any considerable extent in the Bristol Channel has disappeared. But the days when the monarchs of the deep were launched from channel ports are worth remembering.

*St. David's Ideals.*

IN place of the usual topical talk at 7.0 p.m. on Saturday, March 1 (St. David's Day) the Rev. Dr. Hartwell Jones will speak on 'St. David's Ideals and the Welsh People.' Dr. Jones was formerly Professor of Latin at University College, Cardiff, and an examiner for the Chancellor's Classical University Prizes at Oxford.

*The Lockier String Orchestra.*

THE artists taking part in a concert by the Lockier String Orchestra, which is to be relayed from the Victoria Rooms, Clifton, Bristol, on Friday evening, February 28, are Dorothy Silk (soprano) and Charles Souper (flute).

*Rare Books.*

MR. JAMES ROSS, Deputy City Librarian at Bristol, is giving a further talk on the Treasures in his Library, on Friday, February 28, at 6.0 p.m. The subject is called 'Rare Books in Bristol Library,' and Mr. Ross will give an account of the beautiful manuscript Bible of 1200 A.D., known as the Corporation Bible, and other important versions of the Bible, such as Complutesian Polyglot, Wiclif, Tynedale, Coverdale, and the 'Treacle,' 'Bug,' and 'Breeches' Bibles.

*Fellow Villagers.*

'FELLOW VILLAGERS' is the title of the third talk by Miss Muriel Davies in the series on 'Life in a Twentieth-Century Welsh Village,' which is in the programmes for Monday, February 24. In this talk Miss Davies will come to grips with one of the real problems of village life. The old village saying, 'Is that a stranger? Let's heave a brick at him,' may have disappeared, but none the less, newcomers are often given a very long period of probation before they are accepted as 'ours.' The work of Women's Institutes is most valuable for removing such barriers as these.



THE CITY HALL, CARDIFF.

*St. David's Day.*

A SPECIAL concert of Welsh music has been arranged for the programme on St. David's Day, Saturday, March 1, at 7.30 p.m. To mark the national importance of the occasion an attempt has been made to represent all parts of the Principality in this programme, which has been arranged by Professor E. T. Davies, of the University College of North Wales, Bangor. Miss Mabel Parry (soprano), who comes from Carnarvon, will sing Welsh nursery rhymes and folk-songs; Mid-Wales is represented by Mr. Tom Pickering, who is a Tutor at the School of Music at the University of Wales, Aberystwyth; and South Wales by the National Orchestra of Wales, the members of which reside in Cardiff. Professor Davies will conduct the Orchestra, and the programme, besides being broadcast from Cardiff and Swansea, will also be relayed to Daventry (5XX). Between 9 and 10.15 p.m. the same evening



Mr. J. H. Thomas, M.P.

listeners will hear the speeches at the St. David's Day Banquet of the Cardiff Cymrodorion Society, relayed from the City Hall. The President (Dr. H. M. Hughes) is to propose the toast of 'Our Guest,' to which the Rt. Hon. J. H. Thomas, M.P., Lord Privy Seal, will respond. The toast of Wales will be proposed by Principal J. F. Rees and replied to by Alderman William Jenkins, M.P. During the proceedings Welsh songs will be sung by Claeuwyn Davies (baritone), and the relay, like the earlier concert, will be made available to 5XX listeners.

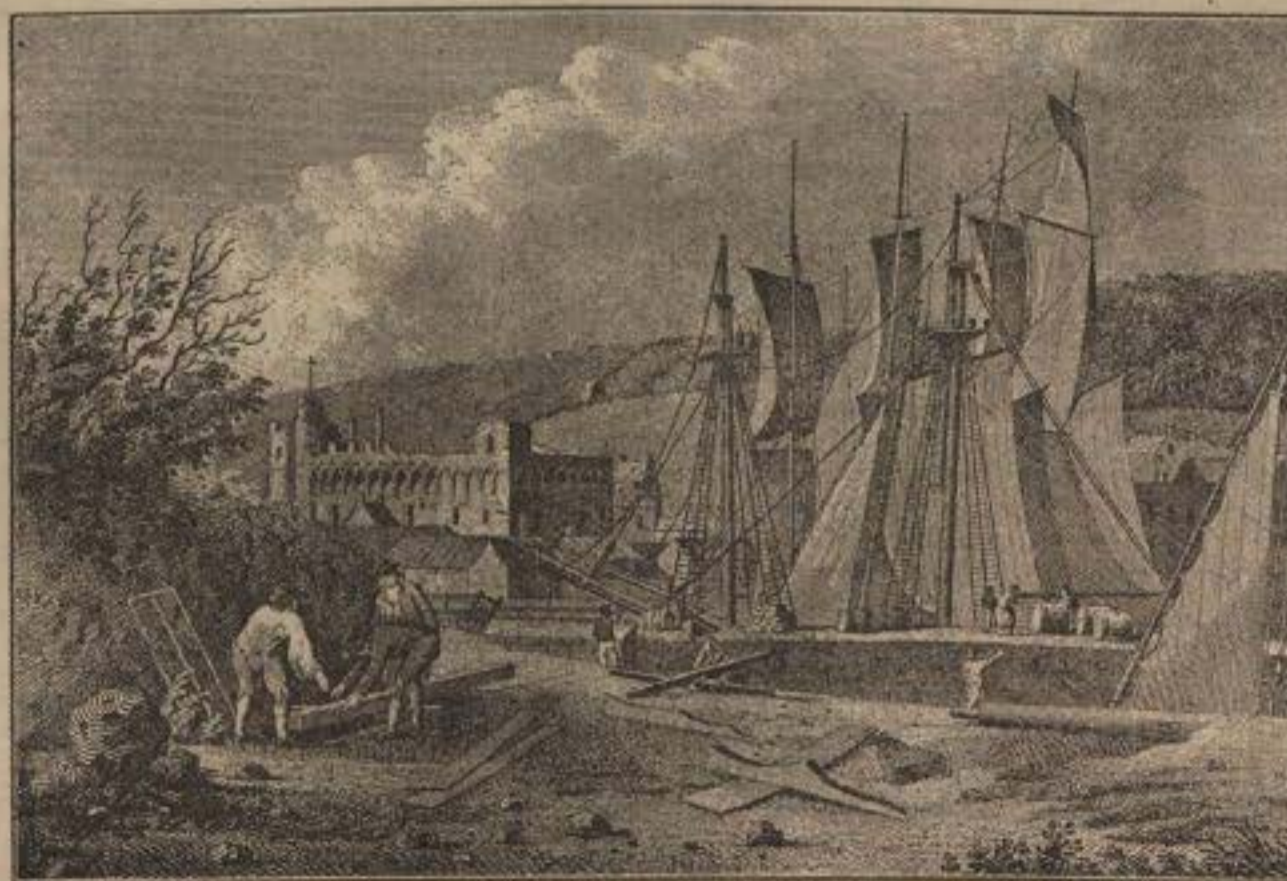
*The 'Super Six.'*

LISTENERS will be glad to learn that the 'Super Six' are to take part in a light programme on Thursday, February 27, at 9.0 p.m. This programme is described as 'Hunting Time'—'A Jumble of Jovial Jesting,' and the 'Six' have wisely included *John Peel*.

*National Orchestra of Wales.*

IN accordance with the scheme for touring the orchestra, a concert will take place in the Public Hall and Institute, Cwmaman, on Tuesday, February 25, at 7.45 p.m.

'STEEP HOLM.'



SHIPBUILDING IN SWANSEA IN 1793.

This interesting old print shows the ancient shipyard on the Corporation Quay at Swansea—one of the shipyards in the Bristol Channel about which Mr. W. H. Jones will talk on February 27.

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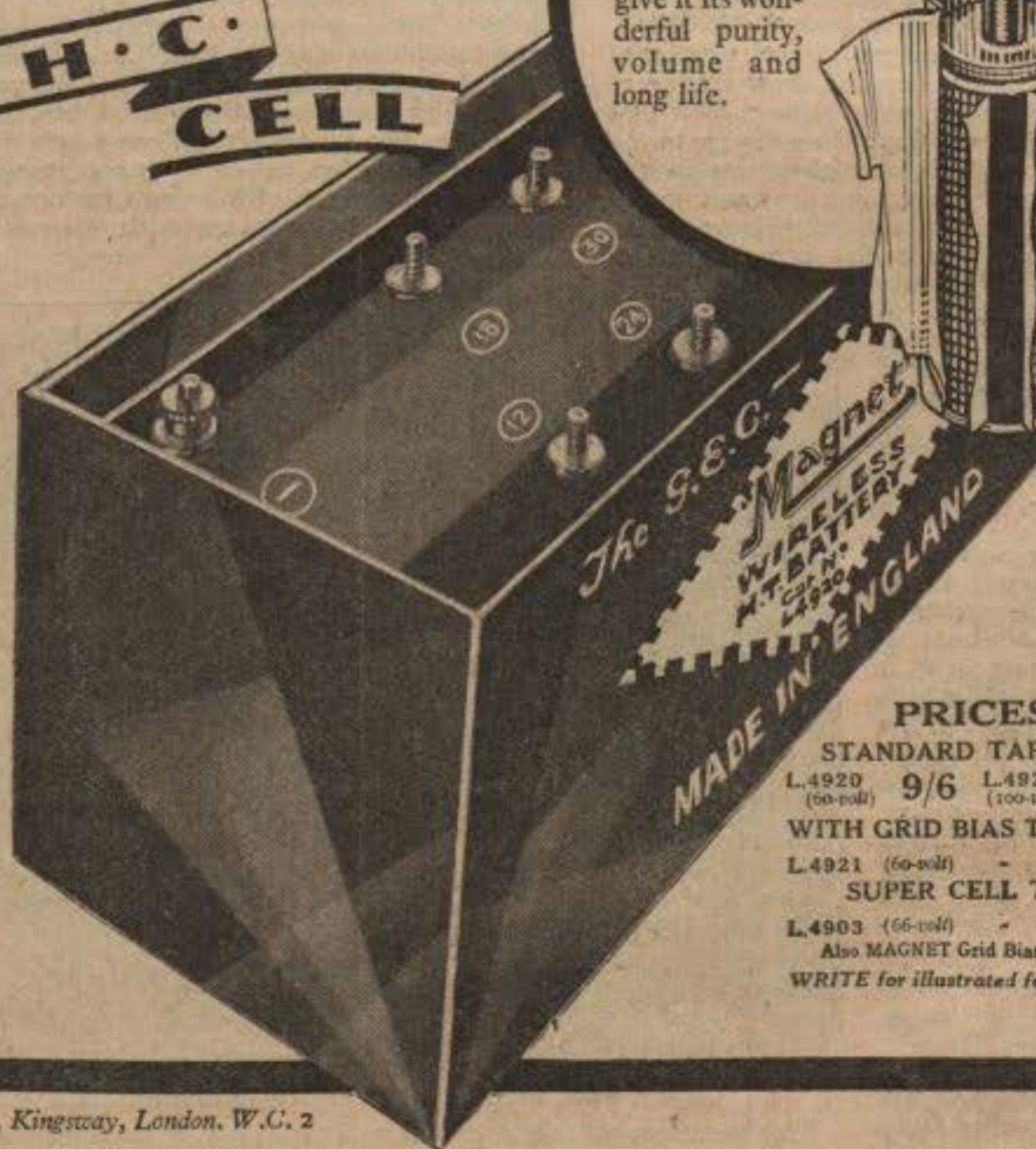
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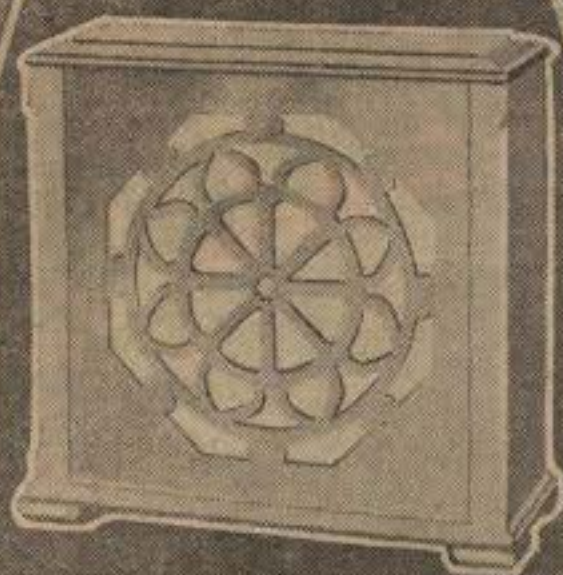
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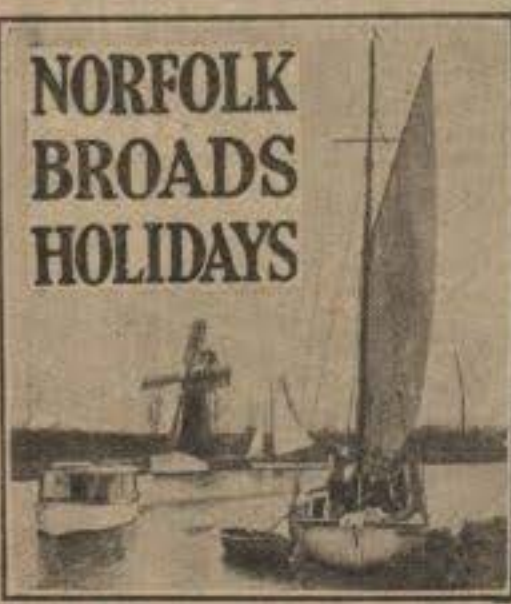
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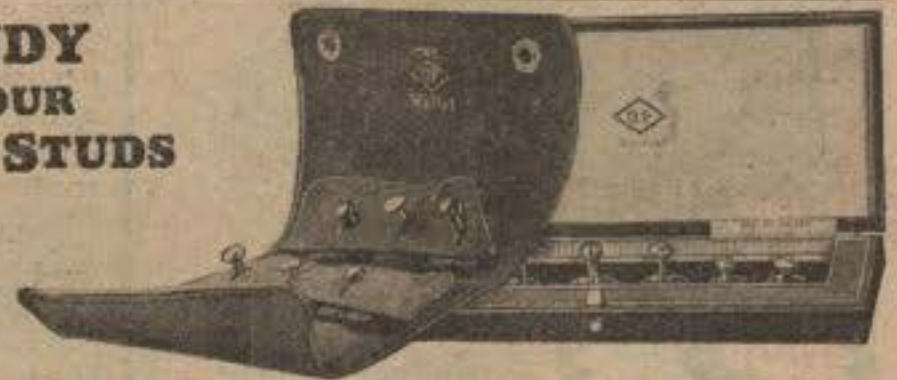
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