

THE PROGRAMMES FOR THE WEEK OF FEBRUARY 23—MARCH 1.

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

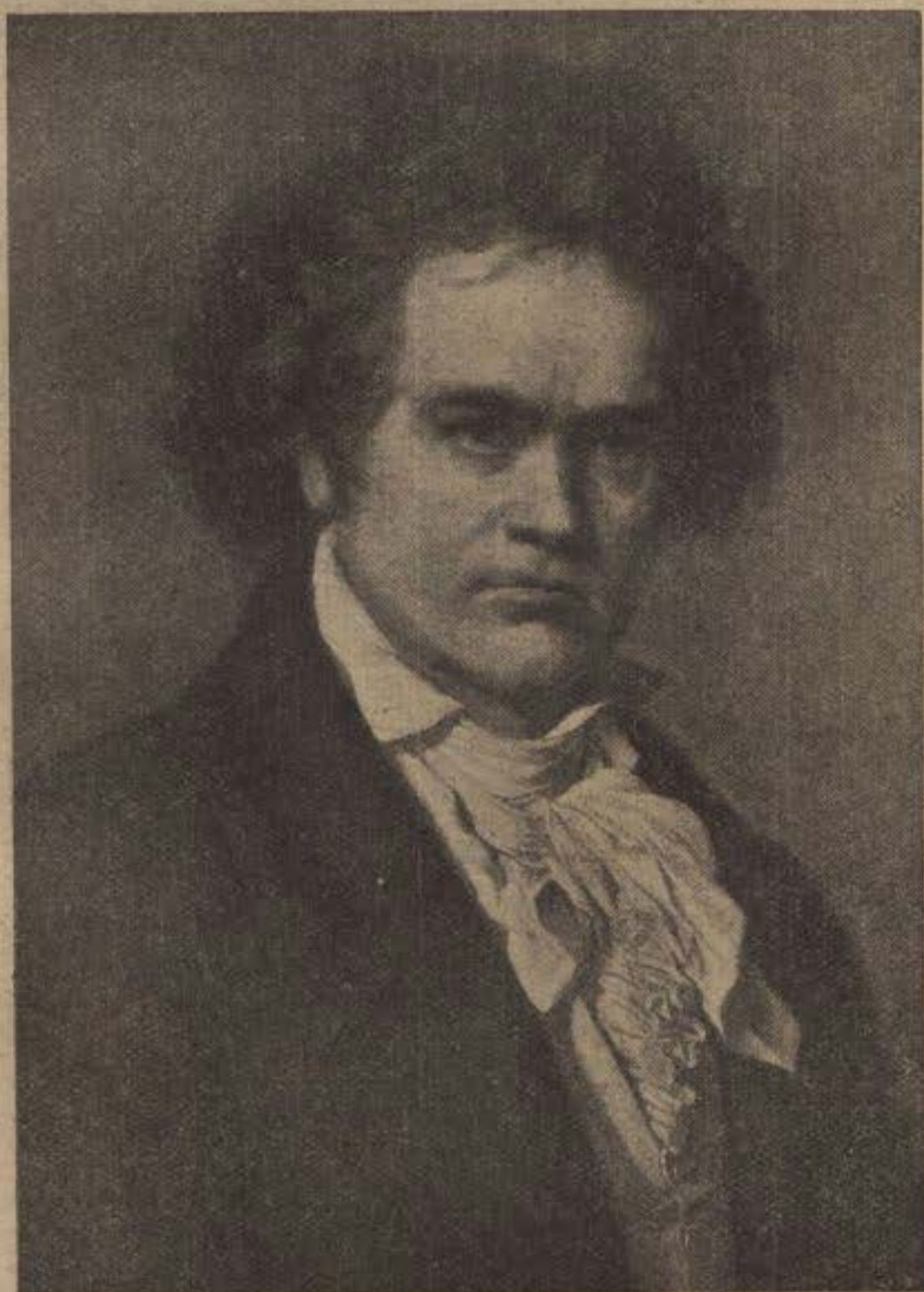
Vol. 26. No. 334

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

FEBRUARY 21, 1930

Every Friday. TWO PENCE

## IN THE WEEK'S BROADCAST PROGRAMMES



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## AN INDEX TO THE PROGRAMMES FOR FEBRUARY 23—MARCH 1.

### Sunday Programmes.

London and Daventry .. .. .	451
Daventry Experimental .. .. .	452
Other Stations .. .. .	453

### Monday Programmes.

London and Daventry .. .. .	455
Daventry Experimental .. .. .	456
Other Stations .. .. .	458 and 459

### Tuesday Programmes.

London and Daventry .. .. .	461
Daventry Experimental .. .. .	462
Other Stations .. .. .	463

### Wednesday Programmes.

London and Daventry .. .. .	465
-----------------------------	-----

### PAGE

Daventry Experimental .. .. .	466
Other Stations .. .. .	469

### Thursday Programmes.

London and Daventry .. .. .	471
Daventry Experimental .. .. .	472
Other Stations .. .. .	474 and 475

### Friday Programmes.

London and Daventry .. .. .	477
Daventry Experimental .. .. .	478
Other Stations .. .. .	479

### Saturday Programmes.

London and Daventry .. .. .	481
Daventry Experimental .. .. .	482
Other Stations .. .. .	485

## A LISTENER'S DIARY OF THE WEEK.

### Sunday, February 23

- 3.0 Bach Cantata (London)
- 3.45 Reading from St. Paul's Letters
- 4.0 For the Children
- 7.55 Religious Service from St. Sepulchre's, Holborn
- 10.30 The Epilogue.



### Wednesday, February 26

- 6.40 A Vaudeville Programme (5GB)
- 8.10 Libretto Opera, *Le Roi d'Ys* (London)

### Other Sunday Programmes

- 4.30 A Symphony Concert (5GB)
- 5.45 Elena Gerhardt's Recital (London)

### Thursday, February 27

- 7.35 Hallé Concert from Manchester (London)
- 9.0 *Exiles*—a Play (5GB)

### Monday, February 24

- 7.10 Libretto Opera, *Le Roi d'Ys* (5GB)
- 9.20 Sir James Jeans gives his 'Point of View' (London)

### Friday, February 28

- 8.0 Handel's Oratorio, *Solomon* (5GB)
- 10.5 *Exiles*—a Play (London)

### Tuesday, February 25

- 7.45 Liverpool Philharmonic Concert (5GB)
- 9.45 A Vaudeville Programme (London)

### Saturday, March 1

- 6.45 A Vaudeville Programme (5GB)
- 7.30 St. David's Day Concert from Cardiff (Daventry 5XX)

'The Broadcasters' Notes on Coming Events.

## BOTH SIDES OF THE MICROPHONE



### Poor Ugly Cuzzoni.

ON Friday evening Sir Thomas Beecham conducts a performance of Handel's *Solomon*, which will be relayed from the Queen's Hall. The story of the composer's life in London makes fascinating reading. Handel was a gallant strategist in the musical



'Hair in handfuls.'

wars of his day—especially the bitter campaign against Bononcini, when the two composers of opera, with their rival theatres and companies, strove for the favour of the town. If you read Newman Flower's splendid 'life' of Handel, you will come across Cuzzoni, the 'she-devil,' as Handel called her. The lady was an Italian singer of incredible beauty of voice and ugliness of appearance. She sang in *Tamerlane* and sent the audience home weeping through the streets. Handel imported her from Italy, paying her £2,000 a year (a prodigious salary for the day). Once, when she argued with him at rehearsal, he picked her up by her very round waist and threatened to throw her through a window. Cuzzoni was what is now called 'good publicity,' always up to some outrageous trick. She fought a rival singer on the stage, tearing out her hair in handfuls. She poisoned her husband, and was acquitted. In Handel's opera *Rodelinda*, she wore a brown and silver dress which became the rage among ladies of fashion. She deserted Handel's company, but, years later, returned, old and raddled, to beg for an engagement. Out of kindness, he allowed her to sing in *Messiah*. She croaked like a raven and was booed from the stage. After having been imprisoned in Holland for debt, Cuzzoni walked all the way to Italy, where she spent her last years as a worker in a button factory—she who had been the toast of musical London.

### Czecho-Slovakia Next Month.

NEXT month's programmes will have quite a Bohemian flavour. Not only is Smetana's *Bartered Bride* the opera of the month, but on Wednesday, March 5, we are to hear a Czecho-Slovakian programme in the 'national' series. We have never visited Czecho-Slovakia, though one hot summer's afternoon we peered down upon it from the side of a very tall mountain in Poland; even so, we didn't see much—as there was a heat-haze dancing in the air—but we spotted some trees which had a nice homely look. Since 1919, when this new State was built up by the treaties of Versailles, St. Germain, and Trianon, Czecho-Slovakia has forged ahead in politics, art, and commerce. We feel a suspicion of envy for these post-war States where life has been made so exciting by newly-recovered nationalism. We have, as yet, no inkling of the form which the Czecho-Slovakian programme will take. There is much characteristically jolly music to aid those who are devising it in their task.

### A German 'Journey's End.'

THE German war-play, *Brigade Exchange*, of which we wrote some weeks ago, is to be broadcast on Tuesday, March 25. *Brigade Exchange*, which was specially written for the microphone by Ernst Johannsen, has been performed from Munich, Breslau, Koenigsberg, Leipzig, and Hamburg with great success. In the Munich production the piece was played by ex-Service men who had actually served in the front line in the period covered by the action of the play, namely, the summer of 1918. The scene of the play is the dug-out of a Brigade telephone exchange. The story is mostly told in telephone conversation. As in *Journey's End*, with which it should make an interesting comparison, the dramatic action leads up to and culminates in a big attack. Ernst Johannsen is well known in Germany for his novel, 'Four from the Infantry,' which has appeared in translation in many European languages and will shortly be published over here. He is one of the rapidly-growing band of authors who are devoting their energies to radio work. We have his second wireless drama in manuscript. It is entitled *The Execution*. The grimness of its theme makes it unlikely that this play will be heard from Savoy Hill. Johannsen has also written a satirical radio-farce, *The Comet, or the Revaluation of all Values*.

### A Lighthouse Keeper's Day.

ON Saturday evening, March 8, Mr. A. E. Pearn, one of the assistant keepers of the famous Eddystone Lighthouse, is to broadcast a description of life in a lighthouse, a lonely one, for the keepers, whose spell of duty is normally eight weeks, may, through rough weather, remain as long as three months in their cramped quarters. In winter the seas sometimes break right over the top of the lighthouse. You may not believe this—but Mr. Pearn will tell you that it is so. In this connection the Eddystone, lying off Plymouth, is more fortunate than the Wolf or the Bishop Rock, which get the full force of the Atlantic. Despite the immense care which goes to the building of a lighthouse—and which is described in the fine opening chapters of Filson Young's novel 'Sands of Pleasure'—it must be frightening to feel the stone tower tremble as the waves smash against it. Three men work at a time on the Eddystone Rock. All night they are busy keeping the light in action, and, in thick weather, firing the five-minute fog signals.

### Cry from the Heart of an Etherphile.

WHEN broadcasting began, ingenious fellows devoted hours to devising new words to replace 'listener' and 'wireless sets.' Our colleagues of *The Listener* have recently revived the matter by setting a competition which has brought in a host of new words. Listeners, it is suggested, should become 'radiofans,' 'radioworms,' 'philethrists,' 'harkers,' 'listeneers,' 'etherphiles,' or 'radiards'; sets be known as 'radiceivers,' 'receptors,' 'radiamos' or 'wave-boxes'; while studios are termed 'joyshops,' 'phonodromes,' 'radiaries' and 'microoms.' Despite the manifold attractions of being radioworms, receiving programmes from the microom on our waveboxes, we feel, conservatively, that it is better to remain listeners and down with Progress!

### Only Basses Need Apply.

MORE time is spent at Savoy Hill over rehearsal than most listeners will have appreciated. A record, however, has been established by Mahler's gigantic *Eighth Symphony*, for which our musicians have been 'in training' since last summer, though it will not be heard until the last of the Symphony Concert series in April. Mahler must be a nightmare to the members of the National Chorus; it almost seems as though the composer went out of his way to make the score of his *Eighth* as difficult as possible. A number of bass voices are required capable of singing a good low B Flat—two octaves and a tone below middle C. Voices of such depth are rare. The Chorus would welcome volunteers to help them out of the difficulty. If your own voice is way down there, send in your name and address, which will be delightedly welcomed.

### To Help the Blind Listener.

IT is with pleasure that we record the recent recommendation of the Council of the Wireless Retailers' Association to its members that they should give free service to necessitous blind listeners in cases referred for sympathetic consideration by the Wireless for the Blind Fund. Such a generous move carries on the spirit of His Majesty the King's request that the gramophone record of his speech to the Naval Conference might be sold in aid of the same fund. How much wireless means to the blind listener only the blind can tell. We would remind listeners that the address of the Fund's offices is 226, Great Portland Street, W.1, where all donations are most gratefully welcomed.

### Ordeal by Symphony.

NO one could be more averse from cruelty than ourselves. We cannot, however, sympathise with a North London listener who writes, 'How much longer are we to be tortured with Symphonies?'—though the thought of the poor fellow rolling in agony on his Bokhara rug during the playing of the 'Fifth' is heartrending. We ourselves are very much ordinary listeners—so ordinary that you would scarcely notice us in the crowd buying licences at the Post Office. Our musical appreciation is not such as Mr. McNaught



'Rolling in agony.'

would approve. For instance, listening to the Central Hall the other evening, we found Popoff's Septet pretty tough hearing. We shall not mind in the least when our grandchildren point baby fingers and mock us for not jumping to the excellencies of the moderns, even though tea-time music from the Corner House may, in 1970, consist entirely of 'little things' by Popoff, Stravinsky, and Anton Webern. But we maintain that it must be a queerly-constructed ear that finds all symphonies an infliction.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Reverie on Revue.

PERSONALLY, we look forward to hearing a revue broadcast. This form of entertainment is particularly suited to the microphone. When produced with the skill of a Gordon McConnell, it has more speed and shape to it than the average vaudeville



'Theatrical magnates.'

show, a fact which is, in the nature of things, inevitable. We should like to hear more musical comedy; but there are difficulties in the way here; the theatrical magnates who own the rights cling jealously to them—and as yet no young authors and composers have come forward with original musical plays for the microphone. Albert de Courville is to give us another series of weekly revues—title yet undecided. The first will be broadcast on Tuesday, March 4. His original *Air Raids* were very well received; he has many new ideas for the forthcoming series. Mr. de Courville does not underrate the difficulty of his task in presenting entertainment which appeals to the ear alone. The 'book' of a radio revue has to be written with great care. The revues which we have so far most enjoyed were those which had a vein of satire running through them. We are always delighted to hear our colleagues satirizing their own programmes, thereby proving that Savoy Hill is not as gloomily 'intense' as some would imagine.

### A Novel Scheme for a Talks Series.

IT is sometimes claimed to be a disadvantage of broadcast talks that the listener cannot hit back at the lecturer. To counter this disadvantage, Messrs. H. L. Beales and R. S. Lambert, who are giving a forthcoming series of talks on 'The Youth of Industrialism,' have put forward an ingenious plan. The six talks, which begin on March 6, are to be given in the form of dialogues; and each dialogue is to be so framed that it raises a broad, general, debatable issue on some question which was of vital importance during the nineteenth century and is still a matter of difference of opinion today. Listeners are to be given an opportunity of recording their judgment at the end of each talk. Further particulars of this scheme, and of the special Wireless Jury which is to be impanelled to carry it through, will be found in the current issue of *The Listener*.

### What to Wear this Spring.

WE learn that more than £1,000,000 is lost each year to the Parisian dress-makers through their models being secretly copied by outsiders. Friends tell us that the world of Fashion is now divided in a bitter fight for Short Skirts or Long. On principle we support the Longs against the Shorts, but don't really care either way. Thousands, however, will switch on at 6 p.m. on Friday, March 7, when Mrs. Towers Settle, Editor of *Vogue*, talks about 'Spring Fashions.'

### Gilbert versus Sullivan.

ON March 15 listeners will hear a relay of excerpts from Rupert d'Oyley Carte's production of *The Yeomen of the Guard*. These Gilbert and Sullivan broadcasts are rare, but the more welcome for that. *The Mikado* and *Iolanthe* attracted much appreciation. The partnership of Gilbert and Sullivan was the greatest in the history of opera. Never had a composer such a librettist. Those who doubt whether Gilbert's humour stands the test of fifty years should listen to the laughter at the Savoy Theatre. *The Yeomen of the Guard* was composed during stormy days. Following *Princess Ida*, Sullivan, who had higher aspirations in music and to the end regarded the Savoy operas as mere potboilers, expressed a desire to sever the partnership. He was, he said, tired of setting Gilbert to music. The originality of *The Mikado* temporarily restored his interest in the collaboration, but he could find nothing right with *The Yeomen of the Guard* which, to please his intransigent friend, Gilbert was cutting and patching up to the final rehearsal. The story of the final break between the two will be told in a forthcoming issue by Mr. Newman Flower, author of the standard life of Sullivan.

### 'Rio Grande' Recorded.

CONSTANT LAMBERT'S *Rio Grande*, played by the Hallé Orchestra and recorded by Columbia (L2373-4), came at the end of Mr. Christopher Stone's recital of new gramophone records during the luncheon hour on Friday, February 14, following Brahms's *Academic Festival Overture* (Parlo. E10944), a brilliant performance by Irene Scharrer of Liszt's *Hungarian Rhapsody in C Sharp Minor* (Col. 9920), and Franklyn Kelsey's first gramophone record (Homochord D1469). A *Monsieur Beaucaire Selection*, New Light Symphony Orchestra (H.M.V. C1811), a *Memories of Paris*, Jack Hylton and his Orchestra (H.M.V. B3273), a *Dollar Princess* medley, Nat Shilkret and his Orchestra (H.M.V. C1781), and a *Hungarian Potpourri* by Dinicu and his Orchestra (Col. 5684), with songs by Albert Whelan (Imperial 2220), Stan Davis (Parlo. R567), Jeannette MacDonald (H.M.V. B3289) etc. completed the programme.

### England in Modern Music.

MONDAY, March 3, is the date of the next Contemporary Music Concert (5GB). It will be devoted entirely to recent music by English composers—the three composers being William Walton, Constant Lambert, and John Ireland. As years go, John Ireland is considerably the senior of both Lambert and Walton; nevertheless, of all the composers of his generation, he is, perhaps, the nearest akin to them in musical thought. Walton will be represented by his *Facade*—a composition which, although written when he was only twenty-one, has increased in international favour ever since. It comprises a 'background' of music to spoken poems by Edith Sitwell—who, with Constant Lambert, will be the reciter on this occasion. Lambert will be represented by a new *Sonata* for Pianoforte; whilst John Ireland's contributions include songs (with himself as accompanist), and a very recent *Ballade for Pianoforte*.

### Dame Ethel Smyth comes to the Microphone.

FOURTH in the new 'Points of View' series comes Dame Ethel Smyth—Monday, March 3. Unless we are much mistaken the occasion will provide as fresh and racy a talk as we have heard for a long time; for Dame Ethel Smyth is a most active and purposeful woman and has led a most attractively abundant life. Besides being almost the only serious woman composer of an international fame, she has been a militant suffragist, and her four books (all published since 1919) reveal a literary ability that is, even in this scribbling age, most rare. Her early musical education was obtained in Germany, and it was in Germany that (to our shame) she was first given a hearing as a composer. Listeners are already familiar with some of her music; now they are to have an opportunity of hearing her in another capacity—as, in fact, the 'Woman Behind the Music.'

### Brahms at His Best.

BRAHMS made little enough effort, in all conscience, to secure the world's awards; but when they came, in the autumn of his days, they dropped like ripe fruit into a ready hand. When he was in his fifties, for instance, he was made a Knight of the German order 'pour le mérite'; he received the order of 'Arts and Sciences' from the King of Bavaria; he was admitted to the order of St. Leopold by the Emperor of Austria; and he was presented with the freedom of the city of Hamburg. Far more desirable than these things, however, was the increasingly intelligent reception accorded, all over Europe, to his music—and this despite the fact, for instance, that the audience trooped out in the middle of his Fourth Symphony when it was first performed at Leipsic. It was during this full and happy period of his life that he wrote the *Double concerto for violin, cello and orchestra* which we shall hear in the B.B.C. Symphony Concert on Friday, March 7. Other music at this same concert includes Mahler's *Fourth Symphony* and Handel's *Concerto Grosso No. 12*.

### Horns of a Dilemma.

WE hate to bother you with our private troubles—but do, for Heaven's sake, tell us what this picture is meant to be! We sent our paragraphs to Arthur Watts,



'The picture in quest'on.'

who is at present recuperating in Switzerland—and back came this problem-drawing which seems to be no relation to anything we have ever written or even thought. An agitated telegram has brought no reply. Perhaps our artist has fallen down a crevasse or yodelled himself into a decline. Until new evidence comes to light, we propose to entitle the picture 'Portrait of a Lady asking her Dog what right he thinks he has to be a Music Critic.'

'The Broadcasters.'

Music of the Week.

## THREE FAMOUS PROVINCIAL ORCHESTRAS

Beecham conducts *Solomon*—Lalo's *Roi d'Ys*—Haydn String Quartets—An Elgar Picture of London—Gibraltar in Music.

WHEN the writer of these notes was a student in Germany, at least two youthful geniuses were particularly engaging the attention of the 'musical world' there. One was Wilhelm Backhaus, who was so small then that a special device had to be clamped to the pedals of his piano before he could use them. The other was Elena Gerhardt. Today these two are among the world's greatest interpreters of music. At an early age Elena Gerhardt's astonishing gift enlisted the enthusiastic interest of Nikisch, who, besides being a conductor without equal, was a very fine pianoforte accompanist. For many years Gerhardt sang to his accompaniments. Since his death, however she has shown that her art does not depend on the inspiration of his playing: she is recognized as one whose singing of Schubert, Brahms, Wolf, and Strauss is as nearly ideal as anything could possibly be. For a broadcast recital, which she is giving on Sunday afternoon at 5.45 from 2LO, she has chosen a number of the finest songs of the four composers—of whom she is not merely one of the foremost interpreters in our time but one of the finest which such music is ever likely to have.

Another 'single artist' recital is being given from 5GB on Wednesday at 9.45 by Daisy Kennedy. She has chosen a programme which is sure to be popular, alike with violinists and with the wide circle of her other admirers, blending as it does old and new music, original pieces, and arrangements. Like Gerhardt's recital on Sunday afternoon, Daisy Kennedy's occupies only half an hour, which many hearers are bound to think all too short.

As the week's music includes a studio opera, Lalo's fresh and melodious *King of Ys*, the other programmes are on the whole light in character, and the Symphony Concert, broadcast this time from 5GB, on Friday evening, is a popular one—devoted to one of Handel's big oratorios.

COMPOSED when Handel was sixty-three, in the summer of 1748, *Solomon* is one of the works whose autograph score belongs to the very valuable Royal Music Library at Buckingham Palace. In view of its great national interest, however, the British Museum holds it as a more or less permanent loan.

Handel's career was full of ups and downs, and no one had ever better reason to understand the fickleness of the great public. He had known what it was to be fêted and flattered, and he had at other times found himself deserted and plunged in debt. In 1748 he was again rising on the tide of popular favour, although now he was relying more on the great middle-class public than on royal and noble patronage. With one or two previous oratorios on Biblical subjects he had won his way to the hearts of the Jewish community in London, but *Solomon*, in spite of its Old Testament story, somehow failed to please them as others had done. Handel

composed it in little more than a month, and produced it early in 1749, but it soon had to be dropped to make way for revivals of earlier works which had a stronger hold on popular affections. It was only once revived in his own lifetime, ten years later, the year in which he died.

It begins with a big Overture, laid out like one of Handel's Concerti Grossi. There are three sections, the first broad and majestic, the next a bustling, energetic fugue, and the last a short bright movement almost in dance measure. The work itself is in three parts, or Acts, as they were called in Handel's day. Listeners who wish to follow the work in detail will find the words printed in full on page 440.

THE 'Foundations of Music' for the week—in this case very literally Foundations—are chosen from the String Quartets of Haydn, beginning with the very first one, and continuing to about the middle of the splendid series. The affection in which Haydn and his quartets are held, the almost inexhaustible fund of pleasure which they have been to generations of players and listeners alike, is aptly expressed by Mr. W. W. Cobbett, one of England's most distinguished amateur musicians. Of the early quartets, he says: 'For listeners of unsophisticated taste, no greater musical treat can be conceived.' And referring to the delight with which he has devoted his leisure for years to chamber music, he speaks of his 'overpowering sense of gratitude to the father of the string quartet.' Haydn was indeed its father, and all over the world enthusiastic music lovers speak of him affectionately as 'Papa Haydn.'

The earlier quartets are not nearly so often played as the later ones. In many ways simpler, they are, on that very account, more difficult to play adequately, as the slightest flaw in balance or intonation is all the more noticeable through their transparent slightness. But in all of them can be heard not only Haydn's gracious and happy melody, but his own wonderful bright spirits.

IN the course of the week listeners have opportunities of hearing three orchestras of which great cities of the Provinces are justly proud. On Thursday at 1.15 the City of Birmingham Orchestra, conducted by Adrian Boult, is playing a thoroughly popular programme, called, very appropriately, 'a Lunch-hour Concert.' Nicolai's Overture *The Merry Wives of Windsor*, with which it opens, is one of those fresh and wholesome pieces which is clearly proof against constant repetition, not only in its original form for orchestra but in all manner of rearrangements. It is almost as often heard in military band programmes as from the concert platform. English music is well represented in the programme by Sir Granville Bantock's *Old English Suite* and by Holst's *Country Song*, in both of which effective use is made of real English melody; typically English in a rather different way is Elgar's Overture in praise of London town, *Cockaigne*. It is so often heard that listeners can hardly need to be reminded of the way in which it sets forth both the more dignified aspect of London itself, and its gayer, irresponsible side. Elgar makes use of the same device which

Wagner exploited in his *Mastersingers*, parodying his own stately theme by a merry doubling of the time, to suggest the London street urchins. Two lovers are portrayed in the music, too, first amid the bustle of the streets and then in a quiet sanctuary where the din of passing traffic is hardly heard. A military band passes by with pomp, and the whole Overture presents a vivid picture of London as everyone knows it.

In the middle of the programme are two movements from one of Haydn's merry Symphonies—as good 'lunch-time' music as could be found in the whole range of classical music.

Less familiar is the music which is coming from the Liverpool Philharmonic Society's Concert through 5GB on Tuesday evening. It includes, however, the big Brahms Violin Concerto, which listeners heard so recently as January 17 last, when it was broadcast from the Queen's Hall, with Szigeti as the soloist. On Tuesday, the solo part is to be played by Isolde Menges, an artist in whose hands the very biggest masterpieces reveal all that they hold of strength and beauty. She is playing also Vaughan Williams' idyllic Fantasy, *The Lark Ascending*, a beautiful translation into music of Meredith's lines:—

'He rises and begins to round,  
He drops the silver chain of sound,'

'Till lost on his aerial rings  
In light, and then the fancy sings.'

ANOTHER English contribution to the same programme is a musical picture of Gibraltar by Dorothy Howell, a former student, and now a Professor, at the Royal Academy of Music. Composed after a visit to 'the Rock,' the Overture sets before us an impression which the composer described at the time in this way:—

'They sent us ashore on a tender at 8.30 this morning, and when the assortment of Arabs and Spaniards, and "mongrels" who meet the boats had finished jabbering and gesticulating over the baggage, we were driven up Main Street to our hotel. This street is narrow and crooked, and crowded with little shops on either side displaying wonderful embroidered shawls, carved ivory figures and Oriental rugs, etc. Loaded donkeys, motor-cars, goats—Moors, natives, and British Tommies, all jostle each other in the blazing sun, and the consequent variety of colour and sound is something to be remembered. Horses, mules (very largely used here), and goats invariably carry bells—the donkeys bray, and their masters call their goods in a queer sing-song voice. There are men who go round with herds of goats and milk them by the road-side for each purchaser. They announce their approach on a little set of pan-pipes; another tune I heard played by a knife-grinder in search of jobs.'

The Suite *Háry János*, by the Hungarian composer Kodaly, is also to be played. It, too, has been broadcast more than once since the composer conducted it himself for the first time in this country at a Prom in 1928. Like his fellow-countryman, Bela Bartok, Kodaly is a keen enthusiast for the folk-song of his own country; he has collected over three thousand five hundred of the native tunes, mostly taken down from the singing of peasants in remote places.

(Continued on page 452.)



# SPORTS FOR THE SLOTHFUL

or, *Football in the Dining-room*

WINIFRED HOLTBY describes how she listened to her first Cup-tie Commentary.



I HAVE to begin with two confessions, both of which put me, I know, into that outer darkness inhabited by not nice people. But if it had not been for my two vices, I should never have had this strange adventure. In the first place, I loathe Good Healthy Out-of-Door Games. I have no Team Spirit. I remember Hockey as the name for an hour's misery when I stood on a bleak windswept patch of mud somewhere near Scarborough, holding a curved piece of wood in blue fingers, and praying for the ball to keep at the other end of the field. La Crosse was a weariness to me. Once by mistake I was put into a college team; but they found an excuse for changing me at half-time during my first match. I once chaperoned a friend who wanted to watch the North County Tennis Championships, and a mosquito bit me on the eyelid during the first five minutes of play. I felt that I deserved it. I have never voluntarily gone to watch any other game since. I have never been to a football match. I have a vague idea that Rugger is something you hug, and soccer is something you kick. But I am not even very sure about that, only it would be convenient if it were so, because you could rhyme Rugger and Hug'er, and think of kicking in your socks for soccer. I like remembering by simple little things like that.

The second confession concerns music. I happened to be present a little while ago during a discussion which arose among some really intelligent friends of mine about the shocking decline in the gift for musical appreciation. Nobody can listen nowadays, they said. We have so many gramophones, and loud-speakers, and pianolas that people just turn on the music as they might turn on the radiator, and continue to smoke, or knit, or play bridge, or talk during the C Minor Symphony or the Jewel Song from *Faust*. Dreadful! Shocking! Terrible! A still small voice within my bosom urged me to confess, 'But that is what I like. I love to read while the wireless orchestra plays selections from the *Mikado*. I love a barrel-organ to accompany my thoughts when I strive with pain to write a leading article on the Budget. I nearly always dress to the sound of a gramophone. I must be awful!' It is awful. But I could not bear to confess it. There are some things so shameful that we have to hide them from our intelligent friends.

Being a victim, then, of these two shocking vices, I sat one Saturday afternoon in a Yorkshire dining-room trying to write a novel. That particular chapter in the novel concerned an Anglo-Catholic curate who was having a bad attack of conscience about the Church of Rome. He was a nice curate, and I felt warm sympathy with his sufferings. But the chapter would not flow. It stuck. I rose from my armchair and started to wander round the room seeking inspiration. I saw *The Radio Times*. I looked at it rather carelessly, I must admit. I saw that the programme for that afternoon included a light orchestral concert. The very thing, thought I, to help my curate. There's nothing like the Overture from the *Yellow Princess* for curates in distress.

I turned on the wireless, which, belonging to a rather old-fashioned and home-made dynasty, takes a little while always to get going. It clears its throat, and wheezes, and hums, and does a little mild roaring, before it starts its proper business. So I had returned to my big armchair and taken my block on my knee, and put my ink on my blotting paper handy, and two cushions behind my back, and a footstool under my feet, and pushed the cats (we have six) into a more convenient position, before the preliminaries were over and the loud-speaker broke into a final cough, and began.

I had dipped my pen in the ink. My hand was suspended over a nice, clean, white, ruled writing-block, ready to rush to the rescue of my curate the moment the music unlocked the doors of my mind. I awaited the first sweet liquid notes, the call of the violins, the friendly grunt of the double basses. I heard: 'He's got it. He's got it. He's off now. He's beaten his man. Brinley tackles him. No, he's got away. He's passed to Jarvis. Jarvis has it. No—No—Barker's tackled him. Jarvis falls—heavily—but he's all right, I think. Barker's got it. Barker's well away—coming right along the field now. Tindall's going for him. Tindall's got him. No, he hasn't. No, he hasn't. Oh, beautiful!'

It was an excited voice, an eager voice, a voice from which the words almost tumbled over one another in the effort to get free before the watching eyes gave fresh work to the willing tongue. This was not acting. This was a man really moved and thrilled, eager about something—and behind his voice was the low roaring accompaniment that might have been our loud-speaker suffering from its perennial asthma, but which might also be the noise of a huge crowd subdued by distance.

'He's up now. He's passed Tindall. He's beaten his man. He's got it. He's away. He's coming close. He's passed the centre-half. He's going beautifully. He's passed to Jarvis. Jarvis has got it. No—Yes. Jarvis has it. Straight for the goal.' The low roaring rose like a great wind. 'No! No! Morton's checked it. And cleared. Right away out into square fourteen. Glorious save. Splendidly cleared.'

I had forgotten the curate. He, poor lamb, and his religious troubles, had slipped into the crowd. He had become one of those roaring instruments in the amazing orchestra that now played an overture. For that was what I heard—a vocal orchestra. The two male voices, excited and exultant, uttered the dominating theme. In a duet, answering each other, one rising to triumphal ecstasy of the high shout 'Goal!' the other answering, echoing, providing the calm accompaniment, with explanations about Square 14, and murmurs of, 'ten more minutes to play. The score stands at two all.' Beyond and below them both, the crowd roared and swelled, with high piercing flutes

and brazen trumpets and thundering drums and deep vibrating 'cellos.

I was excited. I had not, I have not to this day, the remotest notion of what they were all doing. But I know that I was excited. No one could listen with cold blood and sluggish pulses to the quickening crescendo of that roar preceding the final shout of 'Goal!' I wanted more goals. I didn't care who shot them. I didn't know who shot them. I didn't know who was playing or what they were playing, or where, or why. But I wanted to feel my spine tickle, and my pulses beat, and my hair stir gently at the roots with suspense as that voice cried out from somewhere near our dining-room curtains: 'Now he's got it. It's coming close on the right wing. I can't see for a moment because of the crowd. Ah, here it is now, he's got it. Jarvis has it. Jarvis has it. Goal!' 'Six more minutes to play,' said the lower voice, the second violin. Quicker, more breathless, hoarser, presto, prestissimo, whirled the solo. There must be another goal. There must. I could not bear it if that tension tightened, tightened, rose and rose, and never reached its climax. It would be like ending a sonata on its penultimate chord. It would be unbearable. 'Oh, get another goal. Another goal!' I prayed, joining the corporate prayer of that crowd, somewhere, backing some side. 'Two more minutes.' 'One more minute. I don't know why the referee doesn't blow his whistle. Perhaps he's giving a few extra seconds for that delay earlier on. Oh, now he's got out his whistle. The ball's coming down into square fourteen—will they get a last fluke goal now? Jarvis has it. He's got it. He's beaten his man. He's clear. He's off.' 'Ah,' I cried. 'Goal! Goal!' The roar of the crowd rose. A whistle blew. It was too late. The orchestral accompaniment rose to a wild discord. The match was over.

But now I know the whole duty of Football. It is to provide a fireside orchestra for sluggards. I know that if ever I want a really exciting sport, I have to wait until the B.B.C. broadcasts another Cup-tie. I have to put my feet on the footstool, push the six cats out of the armchair, and lie back and listen for that astonishing crescendo which rises and breaks about the great shout, 'Goal!'





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IT would appear that the Football Association is set against the broadcasting of running commentaries on Association games. Appearance is, however, not necessarily synonymous with fact, and we have hopes that in the near future more reasonable influences within the Association may prevail. The present situation is largely the result of representations on the part of the pundits of Commercial Football. These people—we except the Arsenal Club, which has adopted a wise and sporting attitude towards the microphone—are more interested in the business than the sporting aspect of their game. Since they have given no reason for their refusal to permit broadcasting from their grounds, we can only suppose that it is based on the old and fallacious argument that broadcasting leads to a falling off in attendance, and a consequent loss of revenue to the clubs concerned. It would be interesting to see a comparison between the 'gate money' figures since the introduction of descriptive broadcasting and those of the years previous to 1927, bearing in mind not only the financial depression in some parts of the country, but also the recent introduction of many alternatives to football in the world of Saturday afternoon entertainment. It seems incredible that any regular enthusiast of the game will have given up attendance at his favourite ground in favour of listening at home; a commentary, however ably given, can hardly pretend to be more than a shadow of the 'real thing.' On the other hand, it will never be possible to determine how many new recruits have been attracted to the stands after hearing a match described by wireless. This is unfortunate, for such commercial considerations alone are likely to influence the Leagues in their attitude towards broadcasting. The fact that commentaries bring some of the joys of the game within reach of the old, the bed-ridden, and those in outlying districts, does not appear to weigh with them any more than the interests of those of their own supporters who cannot, for one reason or another, be present at any particular game, and who, one would have thought, had a strong claim upon their consideration.

THE Press made hay, recently, of Sir Henry Wood's appearance at the Coliseum. As for musicians themselves, pessimists among them wagged their heads disapprovingly. Sir Henry was pandering to sensationalism—Sir Henry would soon find out that really good music was not wanted. The optimists, on the other hand, gave the venture

their hearty approval. Well, the event is over; the Dancing Elephants have taken the place of the Symphony Orchestra; and we are able to report that the optimists, for once, were perfectly right. The coloured hall of variety rang with the music of the masters; from their boxed-in platform on the revolving stage, musicians who had never before faced a music-hall audience put their best into programmes of Bach, Beethoven, Handel, Schubert, and Ethel Smyth; and on Saturday afternoons, as a concession to an easy-going audience, lo! the whole 'concert' was given over to Wagner. No one booed; nor did anyone get up and walk out. And what does this prove? We are not going to subscribe to the opinion expressed by one cynic: 'It proves nothing—the crowd will swallow anything.' The crowd will; but the Coliseum audience is not 'the crowd.' The Coliseum audience, we venture to suggest, consists in the main of that enigmatical quantity, the average man, *i.e.*, you and us; and how far the average man is from swallowing anything, you have only to ask yourself to find out. The fact is that within the last decade, two new influences have besieged the lives of average men: wireless and the gramophone. These, like waters to a thirsty land, have brought him a delight that hitherto had been little more than a rumour. For there are fewer unmusical people than is generally supposed; all of which Shakespeare had in mind when he said of them, 'let no such man be trusted.' We believe they are surely in the minority who cannot be trusted. And Sir Henry's courageous entrée into the world of jazz and jugglers is one of the most practical and recent justifications of our belief.

## ALL THINGS CONSIDERED

NO features in the B.B.C. programmes have improved more than the discussions. Think of some of the early specimens—above all, of that dreadful fiasco wherein two writers—one extremely juvenile—interrupted each other, er-er-d and um-um-d, got tied into knots generally, and showed how calamitous it is to be so clever as to need no preparation. Some later debates suffered from the opposite fault, and were so over-prepared as to sound like duets in essay-reading. There was also one, of a very 'precious' character, between a couple of well-known writers in which the lady appeared under her *nom de guerre*. In the last few seconds of the fifteen minutes she touched sentimental chords in many hearts (not in mine) by revealing the fact that the two were husband and wife. ('How too sweet!' murmured susceptible listeners.) (But not me.)

The Herbert-Barry discussion on the speed limit marked a good step in the right direction. It was a genuine collision between two alert and well-contrasted minds. All that was lacking was a chairman. The eagerness that made it enjoyable tended at times to interfere with the laws of debate. Excellent, too, is the new series of discussions on Everyday Problems, in which Mr. Barry puts before an expert the views of the average man. The only danger here is that the views may sometimes be those of Mr. Barry rather than of the average man. For Mr. Barry is by profession qualified to

think clearly and express himself directly, whereas the average man, outside his business, is apt to be muddled both in thought and expression. This, of course, unfits him for broadcast discussions where time is precious and the clock can't wait for untidy thinkers and halting speakers.

I had been turning this over in my mind this very morning as ever was when I switched on to hear one of our women M.P.s give a Talk. She was—but no! her name I'll never breathe! All I'll say is that I dislike her politics (this tells you nothing, as you don't know mine) and I hated her manner.

Switching her off, I dozed lightly and found myself listening to a broadcast discussion on the question (though actually it's not a question but a fact) 'Is Woman Man's Inferior'? In that odd way usual in dreams the disputants were myself (though I seemed to be somebody else) and my wife (who for the time being had also changed her identity and was sailing under a pen-name of which I remember only the front handle—Hermione). There was no chairman, and the laws of debate were scandalously disregarded. I recall no introduction. My recollection begins with the very middle of things, with Mr. Quinney carrying all before him in a manner that (I assure you) is beyond him in real discussions with his wife:—

M. Q.—' . . . . And this inferiority is shown in a hundred ways. Last week, for example, a newspaper demanded that something should be done to put a stop to the outbreak of bagsnatching from women. "At present," said the writer, "no woman can walk along the street with a bag or purse in her hand save at the risk of losing it at the hands of violent ruffians." And a host of correspondents backed him up, some hinting that the "cat" should be used on the snatchers. But bless their innocent hearts! Not one of them seemed to see that the solution is for women to wear pockets. We men don't carry purses or other valuables in our hands. Whenever I see a woman walking along with a well-filled bag held invitingly before her I can't help adapting the legend you see on the ice-cream cycle-barrows, "Please stop me and take one!"'

HERMIONE.—' But—'

M. Q.—' I know! You've no place for pockets. But whose fault is that? Did you see Lady Frances Balfour's description of your dress in her new book, "Ne Obliviscaris"? She calls it "a strangulated loin-cloth"! Such an apology for a garment doesn't allow much room for pockets, though something might be done with the inside of the bottom hem. And skilful and somewhat embarrassing methods of stowage are sometimes managed with the upper regions of stockings. Did you hear what Mr. Agate said about the hips of pantomime "boys"? Why not hip pockets? With most of you, as the Scotsman said, "There's gran' accommodation!"' But I mustn't get out of my depth—if depth is the word.'

HER.—' You forget—'

M. Q.—' I've taken all that into consideration. Then there's your habit of making-up in public—your lipstick, nose-powdering, and hair tidying.'

HER.—' If you—'

M. Q.—' I almost did so recently, but at the last moment I shied at the ordeal. I had a flask of water, and my tooth paste and brush in my overcoat pocket all ready for use on the 8.56 to Liverpool Street. But I couldn't face it, so I left the field clear for the nose and lip improvers.'

HER.—' Have you ever thought—'

M. Q.—' Yes. And I can't see where the profit comes in. By the time you've paid your fare to the West End where the sale takes

(Continued on page 456.)

# HANDEL'S MOST SPLENDID FAILURE

Newman Flower tells the Romantic Story of the Great Oratorio which we are to hear broadcast on Friday.

NONE of Handel's later works has been so successfully buried by Time as *Solomon*. It has almost entirely escaped the praise or criticism of two centuries, because the world has seldom heard it. When Handel produced *Solomon*, in 1749, it was given to a public which was rapidly tiring of the series of Jewish Oratorios the Master had provided. Consequently, it enjoyed a brief life of three nights only, in spite of the fact that it contained some of the most beautiful work of Handel's closing years.

Handel was sixty-three when he composed *Solomon*, and he completed the entire work in thirty-nine days. The oratorio was created shortly after one of the great crises of his life. For the second time his enemies had made him bankrupt. A rabble inspired by those enemies had torn down the posters from Handel's theatre, and, emerging from dark by-ways, had committed violence upon those who arrived at the theatre to hear his work. Ultimately, penniless and broken in health, he escaped to the sanctuary of Tunbridge Wells.

Some months passed and he reappeared at his house in Brook Street, which is now Mr. Tozer's furniture shop, and for which Handel paid the modest rent of £35 a year. He then set to work in earnest on the series of Jewish Oratorios of which *Solomon* is a striking example.

During the summer of 1746, Handel met by chance a fat and pompous little clergyman who wrote execrable verse. His name was Thomas Morell, and he shortly provided Handel with the libretto of *Judas Maccabeus* which, Morell declared, he had designed as a compliment to the Duke of Cumberland, now lately returned from his victories in Scotland against the Pretender.

*Judas Maccabeus* was a success—a great success. A Jew on the stage as a hero rather than as a reviled figure was a new thing in London. The Handel coffers began to rattle again with the sound of coin, and crowds were turned away from the doors at every performance.

Handel, ever an opportunist, now believed that the chance was at hand whereby he might retrieve his fallen fortunes. London wanted Jews in his productions; the success of *Judas* had proclaimed it. Therefore he would continue to weave his melodies about the Jews. He composed two more oratorios—*Alexander Balus* and *Joshua*—with a strong Jewish element, and Morell supplied him with the libretti. But the luck of *Judas* had departed. Handel lost money.

In spite of the comparative ill-fortune of these two works, Handel decided to persist with his Jewish themes. He therefore composed *Solomon*, the words of which are generally attributed to Morell, and unlike his usual habit he wrote his music on all sizes and kinds of paper.

Handel was accustomed to work a great deal at night; in the rapid hours of inspiration he knew neither night nor day. Morell, who was in close touch with him at this period, has left an amusing story of the Master's persistence. One night he arrived outside Morell's house in his coach during the small hours

of the morning. He knocked clamorously at the door until the little clergyman had perforce to leave his bed and open the window. Handel, standing in the street below, called up to him:—

'What de devil means de vord "billow"?'

Morell, none too pleased by the disturbance, explained that the word 'billow' meant a wave—a wave of the sea.

'Oh, de vave,' said Handel. And without a 'good night' or an apology he climbed into his coach again and was driven home to his composing.

When he completed *Solomon*, in mid-June, he put the manuscript aside. He may have lacked the means to produce the work, or he may have been engrossed with the theme for another oratorio, *Susanna*, which he began a month later and completed in thirty-three days. Here again was a work of Jewish origin, for it dealt with the captivity in Babylon.

In February of the following year—1749—Handel went into management again, and, for some reason of his own, produced *Susanna* first. It was performed four times. Within a month he had *Solomon* ready for production, and he gave the first performance on March 17. Three performances and it was a glorious Handel failure. The public was tired of the Jews, and it openly told him so. Nor had Handel helped *Solomon* to success by raising the prices of the seats. Eight shillings was the highest price of a seat in the theatre; Handel raised it to ten shillings.

They were anxious days. In *Solomon* he had given of his best. The music of the judgment scene reveals him in maturity. Has he ever sung more sweetly than in 'May no rash intruder,' at the end of Act I, or given us a nobler chorus than 'From the censer curling rise'? And surely the beauty of the air 'Sacred Raptures' in Act I is unforgettable?

He had given of his best, and his singers were worthy of what he gave. Both Galli, the contralto, and Giulia Frasi, the soprano, sang in *Solomon*. The former had sung for Handel in *Joseph*; in *Judas* she had been encored every night. But she failed to save *Solomon*. Throughout her career with Handel she made large sums of money and threw them away with both hands. Then she gravitated downhill, and ultimately perished in piteous poverty in a London slum.

It was in *Solomon* that Giulia Frasi sang for Handel for the first time, and there was romance in their meeting. During the run of *Judas*, Handel's enemies had sought to steal some of his success by purloining many of its best airs and other Handel themes which they worked

up into a pasticcio called *Lucio Vero* and produced at an adjacent theatre. Giulia Frasi came to London at the same time as Galli. She was a woman of prettiness and charm, while Galli possessed neither of these things. She had a voice of superb

of the Temple, to Miss Beazley, Niece of Walsingham Beazley, Esq; of St. John Street, and immediately after set out for their Father's House in Essex.

This Evening the Remains of Mr. Handel will be buried in Westminster Abbey. The Gentlemen of his Majesty's Chapels Royal, as well as the Choirs of St. Paul's and St. Peter's, will attend the Solemnity, and sing Dr. Croft's Funeral Anthem

Tuesday Night died, much lamented. Mrs. Turner, Wife of Mr. James Turner of Vine Street in the Minories.

The notice of Handel's funeral in the *Public Advertiser*.



'THE CHARMING BRUTE.'

Handel as a glutton in Goupy's bitter cartoon. The artist was angry because Handel, after entertaining him with a frugal dinner, withdrew and himself drank a glass of Burgundy sent him by a noble patron. One of the many bitter attacks to which the composer was subjected.

clarity, and with these attractions she was put into *Lucio Vero* to sing Handel's airs against him. The venture of the enemy failed, whereupon Handel annexed the fair singer, and she remained one of his stars almost to the end of his days.

If the comparative failure of these oratorios did not break the courage of Handel, it disturbed him. The big figure, now a little bent, could be seen ambling daily down Bond Street and in the Park. He carried a heavy stick, and walked with his eyes on the ground, seeing nothing. Occasionally he would pause awhile, stare at nothing in particular, and then walk on again. He talked to himself aloud, and passers-by looked at him and thought him a little mad. Occasionally they would catch stray scraps of his conversation of which this one is recorded:—

'The devil! The father was deceived, the mother was deceived, but I was not deceived. He is ein damn scoundrel and fit for nothing!'

*Solomon* was forgotten. To Handel it had been a failure of merit. He had no blame for the public which had rejected it. But during the last months of his life, when blindness had sealed his eyes, he took out the work again, and with the help of his amanuensis, Christopher Smith, made a few changes in it. Then he gave another performance and made money out of it!

Nearly a century passed and *Solomon* was heard no more. But in 1845 it was revived by the Sacred Harmonic Society; indeed, it was the work which the Society performed at its last concert on April 28, 1882. Since that day a few numbers of *Solomon* have been sung at occasional Handel Festivals and the oratorio was recently performed under the baton of Sir Thomas Beecham. On February 28 the public will hear again in its entirety the work which reveals the beauty of Handel in the years of his maturity.

NEWMAN FLOWER.

The accompanying illustrations are reproduced by permission of Messrs. Cassell, from 'George Frideric Handel,' by Newman Flower.

# THE TEXT OF HANDEL'S ORATORIO SOLOMON

which is to be relayed from the Queen's Hall to Daventry Experimental at 8.0 on Friday evening. This oratorio forms the whole programme of the Fifteenth B.B.C. Symphony Concert conducted by Sir Thomas Beecham.

## ACT I.

No. 1.—*Overture.*



TUDOR DAVIES.

With pious heart and holy tongue  
Resound your Maker's Name;  
Till distant nations catch the song,  
And glow with holy flame.

No. 5.—*Recitative.*—Zadok,  
Imperial Solomon, thy pray'rs are heard:  
See from the opening skies,  
Descending flames involve the sacrifice;  
And lo! within the sacred dome  
That gleamy light,  
Profusedly bright,  
Declares the Lord of Hosts is come.

No. 6.—*Air.*  
Sacred raptures cheer my breast;  
Rushing tides of hallow'd zeal,  
Joys too fierce to be express'd  
In this swelling heart I feel.

No. 7.—*Recitative.*—Solomon,  
Blest be the Lord, who look'd with gracious eyes  
Upon His vassal's humble sacrifice;  
And has, with an approving smile,  
My work o'erpaid, and graced the pile.

No. 8.—*Air.*  
What though I trace each herb and flow'r  
That drinks the morning dew;  
Did I not own Jehovah's pow'r,  
How vain were all I knew!

No. 9.—*Air.*—Queen,  
Bless'd the day when first my eyes  
Saw the wisest of the wise;  
Bless'd the day when I was brought  
To behold this favour'd spot,  
Bless'd the day when I was led  
To ascend the nuptial bed,  
But completely bless'd the day  
On my bosom as he lay  
When he called my charms divine,  
Vowing to be only mine.

No. 10.—*Recitative.*—Solomon,  
Thou fair inhabitant of Nile,  
Rejoice thy lover with a smile.  
Queen:  
O monarch! with each virtue bless'd,  
The brightest star that gilds the east;  
No joy I know beneath the sun,  
But what's comprised in Solomon.  
With thee how quickly fled the winter's night,  
And short is summer's length of light.

No. 11.—*Duet.*  
Queen:  
Welcome as the dawn of day,  
To the pilgrim on his way,  
Whom the darkness caused to stray,  
Is my lovely King to me.  
Solomon:  
Myrtle grove, or rosy shade,  
Breathing odours thro' the glade,  
To refresh the village maid,  
Yields in sweet, my Queen, to thee.

No. 12.—*Recitative.*—Queen,  
When thou art absent from my sight,  
The court I shun, and loathe the light.

No. 13.—*Air.*  
With thee th' unsheltered moor I'd tread,  
Nor once of fate complain,  
Tho' burning suns flash'd round my head,  
And cleav'd the barren plain.  
Thy lovely form alone I prize,  
'Tis thou that canst impart  
Continual pleasure to my eyes  
And gladness to my heart.

No. 14.—*Recitative.*—Solomon,  
My blooming fair, come, come  
away,  
My love admits of no delay.

No. 15.—*Chorus.*  
May no rash intruder disturb  
their soft hours;  
To form fragrant pillows, arise,  
O ye flowers;  
Ye zephyrs soft breathing their  
slumbers prolong;  
Whilst nightingales lull them to  
sleep with their song.

DORA LABBETTE.

## ACT II.\*

No. 16.—*Recitative.*—Attendant,  
My sov'reign liege, two women stand,  
And both beseech the King's command  
To enter here. Dissolved in tears,  
The one a new-born infant bears,  
The other, fierce and threat'ning, loud  
Declares her story to the crowd.  
And thus she clamours to the throng:  
'Seek we the King, he shall redress our wrong.'

Solomon:  
Admit them straight, for when we mount the throne  
Our hours are all the people's, not our own.  
First Woman:  
Thou Son of David, bear a mother's grief,  
Thy suppliant bear, and deign to give relief:  
This little babe—my hope and joy—  
This smiling infant is my own dear boy.  
That woman also bore a son,  
Whose vital thread was quickly spun;  
One house we both together kept,  
But once, unhappy as I slept,  
She stole at midnight, where I lay,  
Bore my soft darling from my arms away,  
And left her child behind, a thing of lifeless clay;  
And now, oh, impious! dares to claim  
My right alone—a mother's name.

No. 17.—*Trío.*—First Woman,  
Words are weak to paint my fears;  
Heartfelt anguish, starting tears,  
Best shall plead a mother's cause;  
'To thy throne, O King, I bend,  
My cause is just, be thou my friend.  
Second Woman:  
Nought of truth is in her tale.  
Solomon:  
Justice holds the lifted scale.  
Second Woman:  
Then be just, and fear the laws.

Solomon:  
Hear me, ye women; and the King regard,  
Who from the throne thus reads the just reward;  
Each claims alike, let both their portion share;  
Divide the babe; thus each her part shall bear;  
Quick, bring the falchion, and the infant smite,  
Nor further clamour for disputed right.

No. 18.—*Recitative.*—First Woman,  
Withhold the executing hand!  
Reverse, O King, thy stern  
command.

No. 19.—*Air.*  
Can I see my infant gor'd  
With the fierce relentless sword?  
Can I see him yield his breath,  
Smiling at the hand of death?  
And behold the purple tides  
Gushing down his tender sides?  
Rather by my hopes beguil'd;  
Take him all, but spare my child.

No. 20.—*Recitative.*—Solomon,  
Israel, attend to what your King  
shall say:  
Think not I meant the innocent  
to slay;  
The stern decision was to trace  
with art

The secret dictates of the human heart;  
She who could bear the fierce decree to bear,  
Nor send one sigh, nor shed one pious tear,  
Must be a stranger to a mother's name;  
Hence from my sight, nor urge a further claim,  
But you, whose fears a parent's love attest,  
Receive and bind him to your beating breast;  
To you in justice I the babe restore,  
And may you lose him from your arms no more.

No. 21.—*Chorus.*  
From the east unto the west,  
Who so wise as Solomon?  
Who like Israel's King is bless'd;  
Who so worthy of a throne?

No. 22.—*Double-Chorus.*  
From the censer curling rise  
Grateful incense to the skies;  
Heav'n blesses David's throne,  
Happy, happy Solomon,  
• Live for ever, pious David's Son;  
Live for ever, mighty Solomon.

## ACT III.

No. 23.—*Chorus.*  
Swell the full chorus to Solomon's praise,  
Record him, ye bards, as the pride of our days,  
Flow sweetly the numbers that dwell on his name,  
And rouse the whole nation in songs to his fame.

No. 24.—*Recitative.*—Second Woman,  
The shepherd shall hail him all over the plain,  
And the soft-eyed young virgin unite in the strain.

No. 25.—*Air.*  
Beneath the vine or fig tree's shade,  
Ev'ry shepherd sings the maid  
Who his simple heart betray'd  
In a rustic measure.

No. 26.—*Sinfonia.*  
No. 27.—*Recitative.*—Queen of Sheba,  
From Arabia's spicy shores,  
Bounded by the hoary main,

\* In the present performance Sir Thomas Beecham may introduce certain variations in the arrangement of Act II.

Sheba's Queen these seats explores,  
To be taught thy heavenly strain.  
Solomon:  
Sweep, sweep the string, to soothe the royal fair,  
And rouse each passion with th'  
alternate air.

No. 28.—*Solo and Chorus.*  
Music, spread thy voice around;  
Sweetly flow the hallowing sound.

No. 29.—*Air and Double-Chorus.*  
Now a diff'rent measure try:  
Shake the dome and pierce the  
sky,  
Rouse us next to martial deeds,  
Clanging arms and neighing  
steeds  
Seem in fury to oppose;  
Now the hard-fought battle  
glows.

No. 30.—*Recitative and Chorus.*  
Then, at once, from rage  
remove,  
Draw the tear from hopeless love:  
Lengthen out the solemn air,  
Full of death and wild despair.

No. 31.—*Recitative.*  
Next the tortur'd soul release,  
And the mind restore to peace.

No. 32.—*Air and Chorus.*  
Thus rolling surges rise,  
And plough the troubled main:  
But soon the tempest dies,  
And all is calm again.

No. 33.—*Recitative.*—Zadok,  
Thrice happy King! to have achiev'd  
What scarce will henceforth be believ'd;  
When seven times around the sphere  
The sun had led the new-born year,  
The Temple rose, to mark thy days  
With endless theme for future praise;  
Our pious David wish'd in vain,  
By this great act to bless his reign;  
But Heav'n the monarch's hopes withstood,  
For, ah! his hands were stain'd with blood.

No. 34.—*Air.*  
Golden columns, fair and bright,  
Catch the mortal's ravish'd sight;  
Round their sides ambitious twine  
Tendrils of the clasping vine;  
Cherubim stand there display'd,  
O'er the ark their wings are laid;  
Ev'ry object swells with state,  
All is pious, all is great.

No. 35.—*Recitative.*—Solomon,  
Gold now is common on our happy shore,  
And cedars frequent are as sycamore;  
All, all conspires to bless my days,  
Fair plenty does her treasure raise,  
And o'er the fertile plains her countless gifts displays.

No. 36.—*Air.*  
How green our fertile pastures look,  
How fair our olive grows;  
How limpid is the gliding brook  
That thro' the meadows roves,  
An hundred different balmy flowers  
Salute the passing gale,  
When ev'ning breezes fan, the bow'rs  
And sweep the enamel'd vale.

No. 37.—*Recitative.*—Queen of Sheba,  
May peace in Salem ever dwell;  
Illustrious Solomon, farewell;  
Thy wise instructions be my future care,  
Soft as the show'rs that cheer the vernal air,  
Whose warmth bids ev'ry plant her sweets disclose,  
The lily wakes, and paints the opening rose.

No. 38.—*Air.*  
Will the sun forget to streak  
E' astern skies with amber ray?  
When the dusky shades do break, He unbars the gates of day,  
Then demand if Sheba's Queen  
E're can banish from her thought  
All the splendour she has seen,  
All the knowledge thou hast taught.

No. 39.—*Recitative.*—Solomon,  
Adieu, fair Queen, and in thy breast  
May peace and virtue ever rest.

No. 40.—*Double-Chorus.*  
First Chorus:  
Praise the Lord with harp and  
tongue,  
Praise Him all ye old and young,  
He's in mercy ever strong.  
Second Chorus:  
Praise the Lord through ev'ry  
state,  
Praise Him early, praise Him  
late,  
God alone is good and great.  
Full Chorus:  
Let the loud Hosannas rise,  
Widely spreading through the  
skies  
God alone is just and wise.



STILES ALLEN.



Sir  
THOMAS BEECHAM.



KEITH FALKNER



**WHAT THE OTHER LISTENER THINKS.**

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

**'SCENT AND ROSES' ABOUT CHOPIN.**

READERS of *The Radio Times* who did not know anything about Chopin, would gain a very false impression of him from the article by Winifred Holtby, in a recent issue. There is too much 'scent and roses' in people's thoughts about Chopin. 'Consumptive Camilla of the Keyboard,' says James Huneker, bitterly. This popular fallacy is prevalent in Miss Holtby's article. 'Aware,' she says, 'of his physical fragility, he made a virtue of his limitations.' We all know that Chopin was refined and elegant; a gentleman. To call him a 'Dandy' is disrespectful and untrue. Let his work be better understood, and better and oftener played. Let us think of him as Schumann did; as the 'proudest poetical spirit of his age.'—*Edward D. Eads, 178, Langham Road, West Green, London, N.15.*

[Our correspondent, in selecting isolated phrases from the article, has evidently missed the spirit of the whole, which is, within the available compass, a quite faithful picture. The keynote of the article we take to be the saying that 'Chopin's music is the Soul of Poland': any insistence on his bodily fragility serves only to emphasize the greatness of achievement which that means.—*Music Editor, The Radio Times.*]

**THE BOILED SHIRT.**

LISTENING to the recent discussion on Dress Reform between Dr. J. C. Flugel and Mr. Anthony Bradley, I must say I heartily support Dr. Flugel in his suggestions for more practical evening wear. Having spent a month in Switzerland, I have just cause to complain of the terribly unpractical 'boiled shirt' and collar. It is well known that the foreign house interior is usually over-heated, and dancing in such an atmosphere and in such clothes calls for some change of system in men's evening



fashions. It was a great relief on one or two occasions to be able to wear soft light clothes when there was a fancy-dress ball. The return to the absurd costume demanded by convention was thereby made doubly unpleasant. I am sure I have many fellow sufferers in this matter who would willingly abandon their heavy evening dress with the shirt (which becomes a gobby pulp after the third or fourth dance) and exchange it for something light. Why not loose belted trousers, soft silk shirt, and collar and black bow tie!—*J. W. Cornwall, 145, Chesterton Road, Cambridge.*

**START AND BEGIN.**

THE pronunciation of words is interesting and important, and no less important is the use of certain words. I am constantly inclined to quarrel with the use of the word 'start,' as practised by the announcers, talkies, speakers, etc. The word 'start' implies active movement from one point to another—e.g. the team 'starts' at 1 p.m. I 'started' on my way home at dawn, etc. A concert 'begins'—the play will 'begin.' Mr. So-and-so will 'begin' his talk. Such is surely the correct use of the words 'start' and 'begin.'—*M., Chester.*

**THE SUNG AMEN.**

I NOTICE two letters in *The Radio Times*, one concerning the form of Anglican Chant, and one on 'The hastened Amen' in your Daily Service. May I say that the Anglican Chant, which has for so long disgraced our Psalms in England is now for the first time defensible as sung in the studio. But with a view to still further perfecting that service, may I remark that Amen should only be sung after a sung hymn or prayer, and that it is therefore incongruous to sing Amen after the concluding prayer when the latter is read and not sung.—*W. H. Ward, Oxford.*

**ROSEMARY DISAGREES.**

HAVING read the letter headed 'Those Really Helpful Critics,' may I venture to say that I entirely disagree with him, as I am a child and much enjoy the efforts of the Aunts and Uncles in the Children's Hour. Should the Children's Hour be done away with, there would be nothing for the children at all. Long live the Children's Hour!—*Rosemary Beattie (age twelve), Fox House, Godmanchester, Huntingdonshire.*

**MORE FRENCH LESSONS.**

WHY does not the B.B.C. conduct a series of lessons in French in the evenings? If there is one study to which radio lends itself more than another, it is that of a foreign language. At the present time the only French given, apart from that for schools, is a reading every other week or so; but I believe a very large circle of adult listeners would welcome a series of connected lessons. The student of languages is at a serious disadvantage in obtaining instruction as compared with students of most of the subjects which at present are included in the broadcast curriculum, inasmuch as it is essential that he should hear the spoken word; whereas people interested in other subjects can read up the subject for themselves.—*7 Whalley, 87, Spencer Road, Belper, Derby.*

**A VERITABLE TRIUMPH.**

MAY I express my appreciation of the magnificent production of John Massfield's *Pompey the Great* so faithfully and beautifully portrayed. Indeed, a veritable triumph!—*Effie White, 22, Cranbrook Rd., Redland, Bristol.*

Mark your letter 'What the Other Listener Thinks,' and address it to the Editor.

**A WIRELESS SYMPHONY.**

AS 'there's beauty in the bellow of the blast,' etc., so I feel sure that Jack Payne, with the co-operation of his versatile and accomplished musicians, could evolve 'A Wireless Symphony,' discordant as it might be in parts, descriptive of the various sounds which we receive, unauthorized by the B.B.C. A few instances: howls and screams due to the misbehaviour of reaction coils; Morse; Jones next door butting in when he isn't wanted; atmospherics; the incongruity produced by trespassing; foreign stations; when you hear at one and the same time *The Lost Chord*, *A Pat on the Back*, and the news bulletin. I think Jack Payne could evolve something funny if he sets to work. I present him with the idea!—*R. C. R., N. Devon.*

**NO NAMES, NO PACK DRILL.**

I AM not given to complaining about the B.B.C. programmes and invariably I support their policy and the standard of fare which they give to the public, but I must say I consider they give too long a contract to many of their artists. I do not care how able a performer may be, and particularly a humorist, he cannot continually be giving new and good material. There are about a dozen artists who are never off the programmes and, good as they are, we are just a trifle tired. No names, no pack drill.—*H. Armitage, 32, Loverson Crescent, Clubmoor, Liverpool.*

**CONTINENTAL BROADCASTS.**

I WISH to say how well I enjoyed the recent programme from Frankfurt. It was indeed a pleasure to hear such a splendid piece of music as Beethoven's Fifth Symphony, played as it was by such a fine orchestra and conducted so ably by that great leader, Felix Von Weingartner. The reception was simply wonderful and worthy of the highest praise. Would it not be possible to have more Continental broadcasts of this kind? It would, I think, enable us to compare our music with that of other countries and also help to foster international broadcasting programmes.—*Cyril F. Duncan, 'Southfield,' 17, Belgrave Drive, Anlaby High Road, Hull.*

**VENDETTA.**

LAST Monday night we did not crop off  
Our usual wireless hour—'twas Popoff—  
Popoff resolved to take the top off  
Our happy home. Said Poppa: 'Hop off  
That chair, my lad, right smart, and chop off  
That Popoff stuff! And let it stop off!  
And our Poppa began to mop off  
The beads that from his brow did drop off  
Full copiously. But Pop did flop off  
And faint. So, to the chemist's shop off  
I sped. And now we've got to lop off  
Our meat, because that Second Op. of  
Herr Popoff made our Poppa pop off.

Next time it's Popoff's Second Op., off  
Pops my gun and pops off Popoff!  
—*R. B. H., Caversham, Reading.*

**BETTER THAN BEETHOVEN?**

WE all know that dance music never survives after its first rocket-like rise to popularity, but nobody seems to know why. Some explain it by saying that dance tunes are not music, but just a noise, but they are surely biased. In my estimation, shared by many, the melodiousness of tunes like *Song of the Nile*, *The Pagan Love Song* and *Love your spell is everywhere*, is equal or superior to the classical airs of Bach, Beethoven, and such composers. Why, therefore, such dance tunes cannot enjoy a longer life of fame, I am very curious to know. Perhaps Sir Walford Davies will emerge from his rest to solve the problem for us. I know of no one who is more likely to have a solution of a rather interesting musical puzzle.—*George F. Boyce, Belvedere, Rock Lane, Ore, Hastings.*

**THE HAWAIIAN GUITAR.**

AS one of the thousands of listeners I should like to support Mr. Gaskell in his appeal for more of the Hawaiian guitar music in your vaudeville programmes. To me, this instrument has the deepest appeal and I am sure, as Mr. Gaskell says, that there are thousands of other listeners who would like to hear more of its music. We hear plenty of the Spanish guitar, but how much more attractive is the Hawaiian guitar with its melancholy drab! One of the many satisfied listeners.—*C. R. B., St. Andrew's Park, Bristol.*

**THOSE 'COUPL-A DUCKS.'**

DON'T you think we get too much Vaudeville? To us, it is about as amusing as a poor 'talkie' and oftener than not we



switch off. That song about 'Two Ducks' is overdone—it interferes with our sleep. We can enjoy it when nicely sung, but anyway 'enough is as good as a feast.' I suggest that you get somebody to wring their necks.—*Lancastrian.*

**THE LESLIE STUART HOUR.**

CERTAINLY my thanks, to which I feel confident may be added the gratitude of countless thousands of other middle-aged listeners, for the hour of the late Leslie Stuart's delightful melodies on February 8. In view of the flood of jazz rubbish we have been forced to endure for so long, it is lamentable to think of the neglect our own native composer with his wonderful and facile gift of melody and rhythm has suffered. His fitting melodies will surely endure long after the majority of the cacophony which now passes for modern music has sunk into oblivion.—*H. G. Pottell, Wychwood, Kidlington, Oxford.*

**A LONG-FELT WANT.**

I ENJOY the B.B.C. programmes very much, but I would like to point out one little matter to you. Roughly from about 2 o'clock to 4.30 in the afternoon you have broadcasts to schools. Admirable though they may be, it is rather bad luck on a schoolboy (like myself and thousands of others) whose only real opportunity of listening to the B.B.C. programmes comes at that time; who wishes to have a little rest from education and partake of either good light music or Jack Payne's Dance Orchestra; though doubtless these broadcasts to schools are very interesting and well arranged by the B.B.C. Educational Committee.—*E. R. K. V., Berks.*

**THE POLICEMAN NEXT DOOR.**

CAN you tell me what hours we can have our wireless going? If we have it on in the daytime it is wrong. We have a policeman who lives next door and when he is in bed during the day his wife is always shouting. At night the children are in



bed. I don't know what to do for the best. She says it is a nuisance. There are six round here but no one else grumbles.—*L. C. (Mrs.), Nottingham.*

**'BARON COURTNEY'S' SINGLE TURN.**

WHEN my grandfather, Mr. C. Poole, bought the South London Palace in 1874, 'Baron Courtney' was already installed there and continued until about 1895, or '96. He was a great personality, with his well oiled dark hair parted down the back and his large, white shirt-front with the huge 'diamond' (glass) in the centre. In addition to holding the audience with his personality he was very useful should a 'turn' fail to appear, a whisper from father and Bob would always oblige. His repertoire consisted of one song only, hence the audience always knew what to expect from Bob, which always brought the house down. Probably the Old Timers will remember the tune, namely, 'Take it Bob, Take it Bob.' It was as popular at the 'Old South' as the 'Blind Boy' and Chirgwin. My father last met 'Baron Courtney' outside the Old Montpellier (Walworth Road) about 1897, or '98, and he believes he died shortly afterwards in Southwark Infirmary.—*Charles Poole, 32, Albany Avenue, Beckenham, Kent.*

**'THUCYDIDES.'**

I SHOULD like to tell you how much I appreciated the readings from 'Thucydides' by Mr. Ronald Watkins. I enjoyed every word of them, and I wish we could have more of such items and less of jazz and vaudeville.—*A Lover of History.*

**CONTEMPORARY MUSIC.**

ON December 2, 1929, there was broadcast from 5GB a Concert of Contemporary Music which included works by Mahaud (1917), Mahler (b. 1860, d. 1911), Webern (1913), and Brahms. As the last-named composer died in 1897 has been called 'the last of the classics,' and is generally considered as belonging to the 'Romantic School,' his translation to 'Contemporary' status seemed somewhat startling. An even more flagrant error was perpetrated on February 5, 1930, in another concert of 'Contemporary Music,' when, before Gerald Popoff (1906-29) and Stravinsky (1917) works by Vivaldi (b. 1678, d. 1741) and Bach (b. 1685, d. 1750) were played. Surely this is a copy-turvy method of directing the steps of the musically uninitiated!—*Durant.*

[It had not escaped our notice that Bach, Vivaldi, and Brahms had died. The inclusion of some of their music in concerts whose chief object is to give those who are interested an opportunity of learning something of contemporary music has a twofold purpose: to show the points of contact as well as the divergences between older and newer music, and to give listeners who are not in sympathy with the moderns something which they can enjoy.—*Music Editor, The Radio Times.*]

**A COMPLIMENT.**

IF the similar words of a recent speaker, 'Letters come, and letters go; but grumbles and arguments go on for ever.' I congratulate you on your patience, tolerance and good humour. They leave a satisfied listener just gasping.—*E. C., Caterham, Surrey.*

2, Savoy Hill, London, W.C.2.

# THE MAN BEHIND THE MUSIC:

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

ONE may be too curious about the life of a great artist. We enjoy the verbal music of *Adonais* no better after prying into Shelley's dealings with Harriet. One can learn everything about him from Maurois' *Ariel*, save that he was a poet and a thinker. But there is a case for informing ourselves about Beethoven's personality. The poet can convey in words all we need to know about his opinions. The musician does not tell us how he viewed life: what he expresses is at most the emotion which he felt, as he pondered and struggled. Yet Beethoven had strong opinions. It was a daring thing for a composer writing within reach of the Austrian police to dedicate a symphony to Napoleon. Not only did Beethoven write the *Eroica* in honour of the First Consul: he tore up his dedication when his hero proclaimed himself Emperor. His opinions, then, had some bearing on his music: a political enthusiasm stimulated the first of his works which deserves to be called not merely beautiful but great.

There is another reason which drives lovers of Beethoven's music to study his life. Few artists grow so visibly as we survey their work in the order of its composition. The development of his technique is not a sufficient explanation, certainly in that respect he never ceased to invent. He is constantly winning freedom within the traditional forms and rules, which at last he bursts and breaks, modulating from one key to another with increasing subtlety and audacity, and discovering fresh colours in his

orchestral instruments. So much, in some measure, one may say of every original artist. But in Beethoven's case one feels that the man is growing as noticeably as the composer. If he had died in 1804, his early work would have ranked him in quality, though not in quantity, with Haydn and Mozart. The world had heard few symphonies as lovely and interesting as his First and Second. Yet when he came to his Third (the *Eroica*) we feel that something has happened to this composer. By taking thought he has added many cubits to his stature. For the first time we call him not only a great artist but a great man. The early works were beautiful patterns of sound, but this symphony reflects the experience of a man who by suffering and struggle had won his right to hope and believe.

Ludwig von Beethoven was born in 1770 at Bonn, amid the beauties of the Rhine Valley. His grandfather, a Fleming, was a chorister in the service of the Archbishop-Elector, an enlightened patron of music, and rose to be conductor of his concerts. His father, who sang in the same choir, had a narrower mind and a harsher character, and his drunken habits brought the family to squalid poverty. To his mother, of whom we know too little, Beethoven was deeply attached, but she died before he was eighteen. The father, who wished to exploit Ludwig as an infant-prodigy, neglected his general education, kept him hard at work at fiddle and piano, and published his childish compositions with falsified dates. His growth, when one compares him with Mozart, was slow; yet at seventeen, on a brief visit to Vienna, he won high praise from that brilliant genius. He was well grounded in Bach, played the organ as well as the piano, and gained valuable experience as viola-player in the Elector's orchestra. While still in his teens he was obliged to take over from his drunken father the responsibility for the household. Encouraged by Haydn, during a visit to Bonn, he sought his fortune, in 1792, in the imperial city of Vienna, at this time the musical capital of Europe. Here he took lessons in composition from Haydn, but the self-willed, though hard-working, pupil was too tactless to retain a teacher's regard. As a pianist, however, he made his way rapidly, chiefly by his gift of improvisation. At his concerts someone would suggest a theme, and on this, abandoning himself to a fury of creation, he would pour forth variations which astonished his hearers as much by their prodigal invention as by the sure architecture of their form. But he was not at this time a popular figure in musical society. His contemporaries describe him as an ugly, but sturdy little man, with a shock of insurgent black hair. His manners were awkward, his accent provincial. To awkward manners, a provincial accent, and slovenly dress, he added a prickly and defiant independence. Mozart had worn a livery, and dined in the servants' hall of his patron. No man ever dared to treat Beethoven as less than an equal. Throughout life he was a democrat, formed by the French Revolution. A bust of the regicide, Brutus, stood on his bureau. When his brother, John, a war-profitier, described himself on his visiting card as 'land-owner,'

Beethoven retaliated by scribbling under his own name 'brain-owner.' On a visit to Goethe he horrified that courtier of genius by remaining covered and erect when they met the Imperial Family in the road. To the Archduke Karl, the commander of the European coalition against France, he wrote a dignified letter exhorting him to lead a movement for peace. His religious opinions were as unorthodox as his politics. No one who listens to the sublime choruses of the Ninth Symphony, or to the Convalescent's Hymn of Thanksgiving in the A Minor Quartette (Op. 131) can doubt that he was, emotionally, a deeply religious man. But his faith was, pantheistic, and on one occasion the police even thought of prosecuting him for blasphemy based on some rash words spoken in a café.

At thirty, this young man had achieved success. Good judges considered him the first pianist of the day, and his compositions were spreading his fame as far as London. To our ears, these early works seem to place him in the school of Haydn and Mozart, but his contemporaries, even at times the great Haydn himself, thought them daring. Haydn, after all, belonged to the age of Sterne and Goldsmith; Beethoven to that of Byron and Goethe. But this successful man was deeply unhappy. At the age of 26 the first symptoms of deafness appeared. It is probable that the disease began in infancy, and it may have been congenital. Inexorably, though gradually, the curse crept upon him, and neither physicians nor quacks could relieve it. Partly from pride, partly from concern for his professional reputation, he concealed it even from his friends, and though he suffered agony from loneliness, he shunned society, until the world came to think him a misanthrope and a bear. Yet his was an affectionate and sociable nature, capable of gaiety as boisterous as his scherzos. Tones he could always hear better than words. He played in public for the last time in 1814, but in his later years his attempts to conduct brought humiliating disaster, and on the rare occasions when he played for friends, his fingers in the quieter passages would run over the keys and give no audible sound. The world could now reach him only by writing in the notebook which he always carried. At his last concert, in 1825, the great audience, listening for the first time to the Ninth Symphony, abandoned itself to a tempest of applause. His friends had to turn him round to see the clapping.

This curse, the most terrible which could visit a musician, was through thirty years the central fact of his life. The man reached greatness by defying it. In 1802, after a summer spent in vain in the rural quiet of Heiligenstadt, his hopes of a cure faded. In his will he described the despair and isolation of these years. Cut off from friendship and love, only his music remained, and for how long would he be able to create inaudible beauty? He even meditated suicide. Gradually his will asserted itself; he would fight; he would live to create. He ceases about this time to be ashamed of his affliction, and returns to society and finds that his work has gained. It is this victory which explains the sudden growth of power of which one is aware in the *Eroica*. It was dedicated to Napoleon, but does it not sing the new ideal of heroism? The death which the Funeral March celebrates is not that literal death of the body which the registrar records. It is rather the spiritual tomb from which a hero must escape.



'Most of Beethoven's themes came to him out of doors.'

# (III) BEETHOVEN

By H. N. Brailsford.

As one listens to the gay Scherzo and the triumphant Finale which follows it, instinctively one's inner voice repeats: 'And the third day he rose again.'

From this year onwards, this theme inspires all Beethoven's greater work. Occasionally one hears a note of resignation, but much more often of triumph. No man has written music of such abandoned gaiety. But there is the force of a titanic will in these terrific hymns to joy. They are not, like Mozart's, the outpourings of a child of nature. One is the witness of inner struggles in most of his loveliest creations; in the Fifth Symphony, and even in the Seventh, in the Violin Concerto, and even in the 'Emperor' Concerto, and most audibly one hears them in the third of the 'Razoumowsky' quartettes. If Beethoven inspires veneration as well as admiration, it is because one divines the depths and complexity of the experience behind those shapely and harmonious patterns of sound. This music of the mature middle period had an amplitude of scale, a dignity, and also an emotional complexity to which, as yet, the world had been a stranger.

There are few external events to record during this middle period, which stretches, more or less, from the Third Symphony to the Eighth (1804-1816). His life was devoted to incessant creation, varied only by his few concerts and by still rarer visits to Berlin or Budapest. There were two Beethovens, the creator and his keeper. This keeper was painfully inefficient. He lived an untidy, irregular existence in rooms that were a litter of papers, broken chairs, and unfinished meals. He was unbusinesslike over money, could not manage servants, and changed his lodgings almost every year. The most one can say for him is that he had the sense to take his charge into the country through the long summer months. There, in solitude, amid the lovely scenery which lies so near Vienna, Beethoven revelled in the woods, washed himself in the brooks from the dust of his battles, and heard as rhythm the contours of the hills. Most of his themes came to him out of doors. The keeper may have been a tragic man, at the sight of whose face, set in a mould of hopeless suffering, his friends could hardly refrain from tears. The creator could lose himself, a man intoxicated with joy, in his inner world of inaudible sound. Peasants would watch him in the fields, gesticulating madly, shouting, singing, beating time, and then stopping to jot down his themes in a notebook. Their cattle would stampede at the strange apparition, but it was deaf to their indignant shouts. The accounts of Beethoven's manner in conducting give the same impression of complete absorption in his music. To indicate a *diminuendo*, he would sink down until he disappeared behind the desk; for a *crescendo* he would rise very gradually, until at *fortissimo* he leapt into the air, shouting a strange, inarticulate cry. It is probable that no human being has lived for so many hours of every day in an inner world of sound. It became for him the real world, and of this world he was the emperor and the master.

Two sources of inspiration Beethoven had outside his music. First, there was his love of nature, legible most clearly in the Pastoral Symphony. One is surprised by his naïve imitation of the brook and the birds, and one is tempted to say to him what Robert Bridges said to the nightingales: 'Beautiful must be the mountains whence ye come.' And then one

recollects that long years had passed since he had heard the shout of a cuckoo or the rhythm of a brook.

'Nay, barren are those mountains and spent the streams;

Our song is the voice of desire, that haunts our dreams.'

The other inspiration was love. But it was rather the hope of love that inspired him than any actual experience. One woman whom he loved wrote of his 'virginal purity.' He desired marriage but always some impediment, his deafness, his poverty, his humble birth, or perhaps his modesty, stood in the way. Some brief happiness he may have had with the Countess Julia Guicciardi, and he wrote the Moonlight Sonata under its influence, but this pretty young woman preferred to marry a title. To the Countess Theresa of Brunswick, 'the immortal beloved' of his letters, he came nearer, at least in affectionate friendship, but though in some sense she loved him, they did not marry. To this attachment we owe the radiant Fourth Symphony, with its excited Finale, which seems to describe the entry of need and startling beauty into his life. His craving for love went unsatisfied to the end, and the saddest chapter is that which tells of his guardianship of his nephew, Karl. On this worthless youth, who wasted his own time and his uncle's slender earnings on billiards and women, and failed in every profession which he tried to enter, Beethoven lavished the pent-up affections of his lonely life. Karl could not stand the emotional strain of the relationship and made a half-hearted attempt at suicide.

Amid these shadows, lonely, embarrassed, and impoverished, in wretched health, and harassed by the worry and tragedy of Karl, Beethoven wrote the sublimest works of his career. For his third period includes the Ninth Symphony, the solemn Mass in D, and the five late string quartettes. He was at last ready to say all that was in him, and with turbulent majesty, this man who had travelled through all the circles of hell, wrote to Schiller's words his final Hymn to Joy. Who can doubt that the entire symphony was for Beethoven a revelation of the meaning of life; a celebration of the joy, which by love, but also by struggle, an emancipated humanity may attain? That music has this power of revelation he once declared to Bettina Brentano, Goethe's fascinating friend, though she may have polished the phrases which she professes to report. 'Music,' he told her, 'is a higher revelation than all wisdom and philosophy'; indeed, it is 'the one incorporeal entrance into the higher world of knowledge.'

More intimately still, in the late quartettes, one hears this revelation of an artist who 'associated with God without fear.' Unintelligible to his contemporaries, they are difficult even for us. As one grows familiar with them (for all of them are now available on the gramophone) the puzzle vanishes, but only when one realizes



The Countess Giulietta Guicciardi, for whom Beethoven wrote his 'Moonlight' Sonata.

that they are a thing never before attempted in the art of sound. This is the music of the inner life, and one compares it to Shakespeare's Sonnets. It was not written outwards for an audience, but solely, as Beethoven tells us, for himself. At first, the movements seem disconnected; an outbreak of riotous fun is followed by a cry of despair which might be a penitentiary psalm. Evidently he is conversing with himself (especially in Op. 130 and Op. 131), surveying life as he has lived it, testing his familiar theme of 'heroism,' and drawing from it, but only after defiant warfare, the assurance of triumph. This was the work, not of an aged but of a deeply experienced man, subtler in technique and richer in invention than all that had gone before. His mind teemed with projects, but the neglected body was worn out. On a journey in mid-winter, after a trying visit to his brother John, he caught a chill, which struck inwards and developed dropsy. The pain and loneliness of a long illness were relieved only by the generous act of the London Philharmonic Society, which sent him, as an advance, a cheque for £100. It served for his funeral. Amid a tempest, in March, 1827, Beethoven died. The life-long hymn to joy was ended as a stranger closed his eyes.

H. N. Brailsford

Next week: Berlioz, by Wilfrid Rooke-Ley.



The Schwarzschanerhaus, Vienna, where Beethoven died.

F.N.A.

# RECEIVING LONDON'S TWO PROGRAMMES

A word of explanation and guidance in connection with this week's test transmissions.

These notes, intended for the listener with little or no technical knowledge, are reprinted from last week's issue. Those who may wish to refer to them may care to cut out this page and keep it for future reference.

**B**ROOKMAN'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 a different wavelength. 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 trans-

mitter 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, 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 accompanying questionnaire.

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

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



# BELLS OF OLD BAILEY

AT eight o'clock on Sunday evening we shall hear broadcast the bells of St. Sepulchre's, Holborn, introducing the evening service which is to be relayed from that famous city church. These are the 'Bells of Old Bailey' celebrated in the children's rhyming game of Oranges and Lemons:—

When will you pay me?  
Said the bells of Old Bailey.

Two hundred years ago they had a more sinister significance.

And when St. Sepulchre's bell tomorrow tolls  
The Lord above have mercy on your souls.

When the notorious Newgate Prison stood in the Old Bailey it was at the stroke of the church clock that they executed wretched criminals (even for such little crimes as coining and horse-stealing), and it was St. Sepulchre's bell which tolled to denote the passing of another unhappy creature.

## The Newgate Hangings.

It seems almost impossible that Newgate Prison should have been standing as recently as 1904. The wretched age of Crime and Punishment for which it stood symbol seems centuries removed from our own time. Yet, as late as the 'sixties, murderers were hanged in public outside the prison; sensationalists slept in thousands in St. Sepulchre's churchyard, and children hung all night to the tops of lamp-posts for a glimpse of the execution, before and after which pic-men and other vendors did a roaring trade. Newgate, in its time—the heyday of the prison was between 1700 and 1850—contributed a lion's share to the gallery of beloved rogues, amongst whom such 'old Newgate boys' as Jack Sheppard and Jonathan Wild are not the least remembered.

## The Most Famous Escaper—

Jack Sheppard is perhaps the most remarkable figure in *The Newgate Calendar*. Older listeners may remember the exciting and coloured account of his career given by Mr. Harrison Ainsworth—the Edgar Wallace of his day as far as popular reading was concerned, though the younger generation of library-subscribers may never have heard of him.

Jack was one of the greatest of all 'escapers.' We shall not, however, be doing this ingenious fellow an injustice if we emphasize that Newgate Prison of 1720 was not altogether an impossible place from which to escape. His first feat was



Francis Smith was imprisoned in Newgate for shooting a bricklayer under the impression that he was the notorious Hammersmith ghost.  
(A drawing by Phiz.)

to escape from a roundhouse (the equivalent of a local police-station) by cutting a hole in the roof, but since he remained in London and carried on his career of robbery, he was soon recaptured and lodged in Newgate with his female accomplice, 'Edgeworth Bess.' A visitor handing them a file and other instruments, these two soon got away, filing through the bars of their cell, lowering themselves by means of blankets, and clambering over the main gates of the prison into safety. A second time Sheppard remained in London, and a second time was locked away in Newgate. On this occasion he was actually tried and condemned to death (for nothing, mark you, more severe than robbery). A few days before that fixed for his execution he was visited by Edgeworth Bess and a certain Mrs. Maggot. The ladies were allowed to talk to him through an iron grille, and while doing so, handed him the apparatus of escape. Before their next visit Jack had managed to file through a bar of the grille. While the turnkeys were carousing in their lodge, Mrs. Maggot, who was a strong woman, pulled him through the aperture into safety. But yet again he was caught, this time while making a 'smash-and-grab' raid on a watchmaker's shop in Fleet Street. This time, with increased respect for his abilities, the authorities confined him in a stone cell, handcuffed and chained to the floor, with irons round his ankles.

## —and His Greatest Escape.

It would seem that no one but Houdini could have escaped from such a situation, but Sheppard was soon free again. If you want to read in detail the story of that last astonishing venture, borrow Ainsworth's 'Jack Sheppard.' He almost literally hacked his way through stone walls to freedom. Slipping his handcuffs and snapping the chain which held his feet to the floor, he wrenched away the bar blocking the chimney of his cell, climbed the chimney and, using the bar for an instrument, broke his way through to the cell above. Picking the lock of this cell with a rusty nail, he broke through another door into the prison chapel, and thence, through several iron doors, to the roof. Finding here no means of descent but a rope, he returned, with incredible audacity, by the long way which he had come, took his blanket from the cell and, tearing it into strips, lowered himself to the street.

After numerous adventures in the outskirts of London, in the course of which he was still encumbered by the irons around his ankles, Sheppard at length bribed a shoemaker to rid him of his fetters and returned to his old haunts. Unfortunately, he drank too much and was betrayed by an informer to the police, who found him lying senseless, dressed in stolen finery. With a proper sense of insecurity, the authorities determined to execute him without delay. A final attempt to escape from the cart on the way to the drop was foiled—and that was the end of Jack Sheppard. He was only twenty-two when he died—and his escapades were celebrated by a pantomime at Drury Lane, entitled *Harlequin Jack*.

It is amazing that, after his numerous escapes, Sheppard did not either fly the country or retreat for a while to some healthy corner of the provinces. Such callous impudence is characteristic of the eighteenth-century criminal. Escaped and liberated prisoners did not hesitate to return in the most brazen fashion to their former haunts and ways. The explanation is that the police force of the day was inadequate and venal, with no system of identification, and the criminal community a close and powerful one. The



St. Sepulchre's, Holborn.

'graft' system was as general and effective as in modern Chicago. How else could the notorious Jonathan Wild have 'got away with it' for so many years?

## The Thief-Taker General.

Wild posed as a sort of super-private inquiry agent, able to track down and restore stolen property of any kind. He was in reality an arch 'fence,' receiving swag from a large circle of thieves and piously returning it to the legal owners in return for a reward. Such was his efficiency and the sober splendour of his 'registered offices' that he gained the reputation among the respectable of a Sherlock Holmes, a brilliant amateur criminologist; whereas he was actually trading on the Underworld, betraying those who opposed his intentions and keeping more awkward customers quiet with bribes. Wild took the title of 'Thief-Taker General,' and in token of his unofficial office, carried a silver wand. This picturesque charlatan came to grief at last over a parcel of lace, the theft of which had been traced to him. St. Sepulchre's bell tolled for him on May 24, 1725.

The job of turnkey (or warder) in such a hell-hole as Newgate was no sinecure. Many of the turnkeys were murdered by their prisoners. Apart from this, there was the horrible jail-fever which raged in the prisons of the day and which, in one proved instance, was communicated by the prisoners to a whole court so that most of those present, including the judge, died from the disease.

## A Posey of Regicides.

An inmate of Newgate was William Guest, the ingenious clergyman's son who, while a teller at the Bank of England, used to remove new guineas from the till, take them home, scrap shavings from them, and restore them to circulation. The shavings he made into ingots and sold to a goldsmith. James Hadfield, another occupant who was subsequently removed to Bedlam, took a pot shot at the King during a Royal Command performance at Drury Lane. When dragged into the green room and confronted with the Duke of York, Hadfield exclaimed: 'God bless your Royal Highness! I like you very well, you are a good fellow.'

Another potential regicide was Edward Oxford, who fired two pistols at Queen Victoria while she was driving down Constitution Hill. Oxford was the insane promoter of a school-boyish secret society known as 'Young England,' which employed a complicated rigmarole of passwords and secret signs, though it never certainly transpired what were the objects for which the society had been formed. Let us not

(Continued on next page.)

(Continued from previous page.)

forget Dennis Collins, another offender with a prejudice against Royalty. This one-legged sailor threw two stones at William IV, while His Majesty was watching the races at Ascot.

For all sorts and conditions of men and women St. Sepulchre's clock, as painfully described by Charles Dickens in 'Sketches by Boz,' spelled out the passing hours of their imprisonment. The lives and crimes of most of these were either too petty or too unpleasant to be mentioned here. There is the case, however, of one woman whose story will one day form the substance of an intriguing 'costume' novel. Though, as far as I am aware, she only spent one night under Newgate roof, I cannot close this article without telling you something about her. Her name was Miss Chudleigh; she became both Countess of Bristol and Duchess of Kingston.

#### *A Brilliant Adventuress.*

Miss Chudleigh was the daughter of a colonel, established in Devonshire. Brilliant and beautiful, she was soon the toast of London and as good as betrothed to the Duke of Hamilton. His Grace having departed upon a trip abroad, Miss Chudleigh's aunt, who was opposed to the possible marriage, intercepted his letters, so that he appeared to our heroine to be faithless. The lady, in a fit of pique, secretly married Captain Hervey, son of the Earl of Bristol. She liked her husband so little that, following their wedding night, she expressed the wish never to set eyes on him again. Hervey left her and she returned to London Society, posing as an unmarried woman. She soon recaptured the attentions of the Duke, who could not understand why she would not become his wife. What with the importunings of his Grace, the dissolute behaviour of the Captain, and the fact that she had had a child in secret, Miss

Chudleigh thought it high time she enjoyed a little peace. Accordingly she removed herself to Germany, where she became a brilliant favourite at the court of the Electress of Saxony.

#### *Maltreating the Register.*

Captain Hervey, who had his sober moments, was not to be deceived. He discovered his wife's hiding place and followed her, lurking round the Electoral court like a skeleton at a feast. Determined to dispose of his claims once and for all, Mrs. Hervey bolted back to England and, gaining the opportunity by a trick, tore the page containing the entry of their marriage out of the register. No sooner had she achieved this than the Earl of Bristol died and Hervey came into the title—whereupon his wife, with engaging impudence, bribed the registry clerk to reinsert the evidence of her marriage in the very book from which she had torn it. She considered that to be Countess of Bristol was better than nothing. Not long after she met a second Duke, His Grace of Kingston, who urged her to become his wife. Aspiring to higher things, she bribed her Earl into giving her a divorce. She was, it seems, in too much of a funk to make a third attempt upon the registry.

There was some delay over the dissolution of the marriage, which, as it was to be kept as secret as the marriage itself, had to be carefully handled. Our heroine did not wait, but married the Duke out of hand, and, upon his early death, collared his large fortune, to the great annoyance of his relations. She now removed herself to Rome, where she cut a great figure at the Papal court, living in splendid style and sailing up and down the Tiber in an English yacht. The secret of her first marriage was, unfortunately, not entirely her own, the ceremony having been witnessed by one Mrs. Craddock, at that time her personal maid.

Mrs. Craddock, being hard up, wrote to Rome asking for funds, which were indignantly refused. The good woman therefore presented the relatives of the late Duke with the facts concerning her miss. They, highly delighted, indicted the Duchess for bigamy.

#### *Blackmailed by an Actor.*

With great courage, despite a severe illness, the Duchess travelled from Rome to Calais in a litter and presented herself in London. Clever lawyers postponed the date of her trial, while the lady attracted popular interest and favour by her eccentricities, even going to the length of removing all her clothes in public. The trial might never have taken place had it not been for Mr. Foote, the celebrated actor (who appears also to have been a remarkable scoundrel). Mr. Foote, having written a scandalous farce based upon the facts of her Grace's life which he entitled *The Trip to Calais*, threatened to produce it in his theatre if she did not hand over £2,000. He truly remarked that the public would have little difficulty in identifying 'Lady Kitty Crocodile,' the heroine of the piece, with 'a certain lady.' The Duchess haggled over the sum to be paid, and finally, in exasperation, determined to stand her trial and have done with it. After sensational proceedings, at which the Royal Family was present, she pleaded the privilege of the Peerage, and was acquitted. She then left for the Continent, and finally died from choking. She perished in comparative poverty; the Franciscan friar to whom she had entrusted the care of her fortune in Rome had run away with a schoolgirl and the money. During her latter years she lived by conducting a distillery in St. Petersburg and by selling the rabbits which swarmed over her estate at Montmartre, then a country village outside the walls of Paris.

MARC LANGLEY.

### *The Broadcast National Lectures*

The first four of the Broadcast National Lectures have now been published as booklets in small editions of 1000 copies; they have been printed by the Cambridge University Press in Fournier Old Face type, and cost 1s. each.

#### *Poetry*

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1707

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O.M., D.Sc., LL.D., F.R.S.

No. 4



The BBC Bookshop, Savoy Hill, WC2

# YOUTHFUL MASTERPIECE OF A MAN OF SIXTY

G. Jean-Aubry on *Le Roi d'Ys*, Lalo's opera which is to be twice broadcast this week.

IF the public knew more about Lalo's life and work his example might be frequently quoted to the young artists of our generation who show such extreme haste and such anxious impatience. It might teach them that they are mistaken in believing that the youthfulness, the purity of a work of art depend on the youthfulness or rather on the youth of its author. In this respect, the case of Rimsky-Korsakov's *Golden Cockerel* is particularly significant; it is almost unbelievable that this dazzling fantasy, this alert comedy should be the creation of a man seventy years old; but I believe the example of the *Roi d'Ys* to be even more striking. The *Golden Cockerel* is no more than a farce, a masterful one, it is true, and bristling with life and meaning, but it is necessarily devoid of sincerity. Is it possible, though, for a heart that has suffered, that has been wounded and even somewhat hardened by life, to retain all the charm, the ingenuousness, the immaculateness of youth and to transpose them in a clear, crystal-like music? It seems impossible, and yet Lalo has accomplished this miracle in his opera. At the end of their life, Beethoven, Berlioz, and Wagner did not find perfectly pure strains; they were always blended with bitterness, with violence or with regret. Liszt is perhaps, with Lalo, the only musician who has kept intact his amazing candour.

IF ever a musical work has retained all of its freshness throughout the years, if ever an opera has expressed all the characteristics of youth, all its grace, its sweetness, its earnestness, that opera is *Le Roi d'Ys*. The action, although it is a dramatic one, is bathed in an atmosphere of purity, of love, and of faith. The radiant clarity of the music is not tainted in the slightest degree with bitterness. Even jealousy, the motive of the drama, cannot last long in such a crystal-like world; it is soon vanquished by remorse and prompts forgiveness. In the generous and loving hearts of Mylio and Rozenn we find the generosity of Edouard Lalo himself. There is probably no other opera that gives forth so continually the sweet perfume of youth, and that without ever being insipid or silly in the slightest degree. And yet, *Le Roi d'Ys* is the work of a man of sixty.

Similar, in this respect, to Jean-Philippe Rameau, who did not write operas before he was fifty, Edouard Lalo had passed his fortieth birthday without seeming to give a thought to lyrical music. He had already made a name for himself with his symphony and his chamber music when Schiller's *Fiesque* inspired him with three acts that were not successful; without bitterness, he began again to write concert music, and it is then that he composed several of his masterpieces, such as *The Spanish Symphony* and *The Norwegian Fantasy*.

It is only in 1875, at the age of fifty-two, that he began to write *Le Roi d'Ys*, which was to be completed no sooner than twelve years later. He was sixty-five when it was given, for the first time, at the Opéra-Comique of Paris, with a tremendous success that has never abated since.

It seems that he was not sure of ever finishing his work, or of seeing it upon the stage, for he had the Overture of the opera played in concert halls from 1876 onwards. But he did finish it, quietly, without haste, and we can now see that time has rewarded him for having taken his time.

ITS simple and varied action, its poetical setting, had certainly much to do with the success of *Le Roi d'Ys*. We know how fast operas become obsolete; often, the music itself

grows old; more frequently the scenic conventions, the accessories, the poorness of the libretto betray the composer. And all the machinery of Wagner's operas seems as old-fashioned already, as that of Meyerbeer and Verdi's works. Its music can always save an opera when it is played in concert, but it goes differently on the scene. *Le Roi d'Ys* is never boring, never ridiculous. Its action is quick and varied enough to prevent the spectator's interest, as well as the auditor's, from flagging.

It is strange that a musician as interested as Lalo was in the different characters of the various national musics should have chosen a French setting, or at least, a Breton one, for his opera. While musicians who did not care much for other nations' musical heirlooms chose Russian, Persian, African surroundings for their operas, Edouard Lalo, author of the *Spanish Symphony*, of the *Norwegian Rhapsody*, of the *Russian Concerto*, was content with a Breton opera. And that cannot even be explained by the fact that he was a Breton himself, for although he was born in the North of France, he was of purely Spanish lineage. Here is something that will upset the theories on musical nationalities!

We must seek elsewhere the explanation of the peculiar quality of his opera. Edouard Lalo had, from the start, a pronounced taste for symphony, and, at a time when opera composers followed the erring tracks of the 'Grand Opera,' or were entranced by the magician of Bayreuth, that taste enabled him to keep free from either influence. In the world of Breton legends, he could give free rein to this love of symphony, for there the violence of men and of love,

the magnificence of faith, the strength of the elements are in full sway. At the beginning and the end of the work, the symphonic power of the Overture and of the *Inundation* build a frame, so to speak, for the melodic efflorescence that gains strength and beauty as the opera progresses, and that reaches its summit with Mylio's song, which has become classical, and with the love scene that follows.



ALMA BORODINE, who will be heard as 'Rozenn' in this week's broadcast production.

EXCEPT in Wagner's operas, it is rare that the forces of nature should act convincingly on the scene; even the storm in the *Africaine* we feel to be there for the sake of picturesqueness alone; but the scene of the inundation in *Le Roi d'Ys* is, from the scenic standpoint as well as from the musical one, an essential part of the action. From the Christmas chorus that opens the opera till the end, all the elements are brought about logically and naturally, clearly illustrated, and supported by a steady, balanced scoring which succeeds in giving the maximum of effect with the most temperate means. *Le Roi d'Ys* is, with *Carmen* and *Pelleas* the most perfect manifestation of the French spirit in the realm of the opera.

## SAMUEL PEPYS, *Listener*, By R. M. FREEMAN.

Jan. 31.—All the house in a fussy stir making ready for Doris's Marrying tomorrow, with such bustlings and hustlings by my wife and the others as never was. Soe, under a pretext of business in the City, to the Club and there a quiet sole, with rum omelette to follow and a  $\frac{1}{2}$  botel of Volnay thereto, to my very good content.

Coming Squillinger, he acquaints me of his having 2 stalls at the *Coliseum* this afternoon for himself and madam, but a pressing matter, just come into the office, stays him from taking her. Soe, if I am at liberty, will I escort madam? Which did, I confess, trouble me, not from any dislike of madam's company, but from certain apprehensions on my wife's account, how she shall take it, and it come round to her my being seen here with madam instead of at business in the City.

Presently at the *Coliseum*, here a good variety of pretty diversions, circus-riding, ventriloquizing, dancing, and what not.

Anon coming on De Biere, the conjuror, he being doing strange wonders with an egg. Then, on a sudden to beckon me up to him, being in front row, and will I kindly on to stage and aid Him? which, the instancy wherewith he do spring this on me, leaves me helpless to deny him. Soe up steps to a plank that spans orchestra, most devilish narrow, and to cross it very gingerly, with great fears of toppling over on to the lady with the French horn that sits beneath. Next moment, here am I on the stage, the first time of my ever being on the stage of a publick theatre, and all the damped fools in the world it makes me feel. Soe hands me a knife, bidding me sever a roap that he holds at the one end; while another poor fool out of audience holds it at the other; and when I have

severed it, notts the 2 halves together and charges us tugg. Which we do, lustily, and behold! instead of being 2 notted-together  $\frac{1}{2}$  roaps, becomes 1 unsevered whole roap, with noe sign of a junctioun in it anywhere. Soe in a loud voice, he pleasantly bids me back (using his own words) to my 'better-half' which puts me in a pretty twitter, lest any mine acquaintance, that know my wife by sight, be present and hear it, such horrid unlicensed notions as it may easily arouse in evil thinking minds.

However, all is forgotten when Sir H. Wood brings on his Symphony Orchestra (by favour of the B.B.C.) whose pieces for this day have been choosen by referendum; all which they did render most excellently beyond everything, so as never, I believe, had I a greater joy of any musick in my life. Soe presently parted from madam and home, where my wife very testily thinks I might for once have let business goe, soe much as is to do in the house against tomorrow, shifting furniture and other matters.

Feb. 1.—Doris married this day: and I, according to promise, did arm-in-arm her up the isle, feeling myself look even a damner fool than I did yesterday at *Coliseum*, but loutish William (praise God) looked yet a damner.

So home, where my wife receives, and pretty merrie all of us, in particular, Brenda, the new maid with the rabbit's mouth, but otherwise a trim, pretty, wench, that is come in Doris's room; she flirting herself most openly at William's brother Thomas, the best man, but seemed to frighten the fool more than encourage him; which I was pleased to observe, alreadie having lost Doris through William, and now how cruel a stroak shd. we lose Brenda through Thomas!

# A PAGE OF HINTS FOR THE HOUSEWIFE

## Fruit and its Place in Diet.

**C**ERTAIN fruits are good when we are thirsty, the most watery are melons, oranges, lemons, limes, and grapes. Then there are fruits that are useful as medicine, as they have an abundant supply of potash salt as well as lime and magnesia—such are apples, lemons limes and oranges.

Fruits are especially good for children, the fresh juice containing sugar in an easily assimilated form, and properties which are excellent for the blood, and some should be provided for children daily.

Old people are apt to give up taking fruit, owing to indigestion. This is not a good thing, but everything depends upon the way in which the fruit is presented. It is best for those advancing in years to take it either stewed or baked, and served with cream. But for most of us the most valuable and health-giving way of eating fruit is to eat it raw.

Have you ever tried the excellent combination of oranges with cocoanut? Have some freshly grated cocoanut for the purpose, and, after removing the skins from some sweet oranges, slice them, and lay some of the slices in a deep bowl, being careful to preserve all the juice. Now sprinkle these with a layer of cocoanut and sugar mixed, and repeat the process until the bowl is filled, letting the final layer be one of sugar and cocoanut. Let this stand for at least an hour until the flavour of the cocoanut and orange are well blended, and then serve if liked, with a little cream.

Oranges combine with other fruits and vegetables in making delicious winter salads. Among combinations that are as good as they are useful are oranges and celery with French dressing, and orange and grape-fruit dressed in the same way, and served with roast pork or goose. Another suitable salad which makes a good accompaniment to meat or poultry that tends to richness is made with apple. Take two or three apples of sharp, juicy variety, one head of celery, one or two gherkins, and a little finely chopped tarragon and chervil.

Use only the white, inner part of the celery, and after washing it well cut it into shreds, and let these lie in cold water while you core and slice the apples. Mix them with the celery, add French dressing, and sprinkle generously with the chopped tarragon and chervil. For dressing, use a simple French mixture of oil, vinegar, salt, and pepper.

Here is another simple way of serving them: Remove the cores from some large cooking apples without peeling or dividing them. Put them into a buttered casserole and fill the hollow in each apple with either lemon or orange marmalade. Pour a few spoonfuls of sugar syrup round and bake in a moderate oven, basting the fruit with the syrup.

If you have hitherto found bananas a little difficult to digest when eaten raw, just scrape off lightly the little fuzz remaining on the banana after the skin is peeled off. You will then find you can eat the fruit with no bad results.—*From a Talk by Miss J. J. Williams.*

## All English Bread and Buns.

**N**ATIONAL MARK YEOMAN flour will, as a rule, be found the most suitable for breadmaking. All-English (plain) and All-English (self-raising) should be used for general household purposes. If you have difficulty in obtaining these, drop a postcard to the Ministry of Agriculture, Whitehall, London, and they will tell you where it is stocked in your neighbourhood.

### Raspberry Buns.

½ lb. self-raising flour	½ lb. margarine
½ teaspoonful cream of tartar	2 ozs. sugar
½ teaspoonful carbonate of soda	1 egg
	Little milk
	Raspberry jam.

Mix dry ingredients together, rub in margarine, beat the egg, stir in, then add enough milk to make a soft dough. Make into about thirty pieces—place on greased tins. Make a hole in centre of each—brush over with milk. Fill hollow with jam. Bake fifteen minutes in fairly hot oven.

### Jam Buns

1 lb. All-English flour	4 ozs. caster sugar
½ teaspoonful salt	4 ozs. margarine or butter
2 teaspoonfuls baking-powder	2 eggs and a little milk.

Put flour, salt, baking-powder, and sugar into a basin, rub in butter, add eggs (previously beaten), and a little milk and well mix. Make this into about thirty balls. Flatten out making them thinner towards the outsides, put ½ teaspoonful of jam in centre (preferably raspberry) and then pinch edges up together. Brush over tops with water and sprinkle with caster sugar. Bake in a rather quick oven for about a quarter of an hour.

### Yeas Buns

13 ozs. Yeoman flour	1 oz. German yeast
2 ozs. lard or butter	1 saltspoonful of salt
2 ozs. currants	2 ozs. sultanas
A little mixed peel if liked	2 ozs. sugar

1 breakfast cup barely full of warm water. Dissolve the yeast in a cup with a teaspoonful of cold water. Put the flour, salt, fruit, and peel into the mixing bowl. Melt the lard in a cup near the fire. Put the sugar into the breakfastcupful of warm water to dissolve and pour this into the mixing bowl together with the melted fat. Mix these ingredients slightly and then add the liquid yeast, now finish mixing and leave the dough to rise, near the fire, for half an hour: it should be a stiff dough. Knead with the hands, place it back into the bowl and stand again near the fire or in a warm corner for half an hour. After the dough has risen for the second time, divide it into small buns. Place them on to a greased baking shelf (which should have been warmed first) and leave in front of the fire for about fifteen minutes or so. Place in a moderate oven for about fifteen minutes.—*Mrs. Middleton 34 Foster Road Chiswick, W.4.*

## Glovemaking at Home.

**W**HEN you set out to make a pair of gloves the following things are necessary:—

Suitable leather, a good pattern, the correct size for the glove you wish to make, a small knife, a board or table that you can trace on, a sharp pair of scissors, suitable thread.

It is essential to have good-quality leather if you wish to make a satisfactory pair of gloves. If you wish to make a pair of chamois leather gloves you will need what is called a 'chamois flesher,' costing anything from 10s. to 15s. This skin should be soft and pliable, but at the same time firm and not too stretchy. It is important for amateur glove-making that the leather should stretch one way more than the other.

If you are making chamois or suede gloves, the soft flesh side is the right side of the skin; but if you are using Cape tan or nappa, the grain side is the right side.

A glove pattern consists of four different pieces:—

The hand (Fig. 1) which is the same for right or left you merely reverse it. The Thumb (Fig. 2), also the same for right or left. The fourchette (Fig. 3), three of these are required for each hand. The diamond, three required for each hand. These fit into the fourchette between the fingers, and enable the fingers to move freely.

The size is always a great difficulty with beginners, as this varies very much according to the kind of leather you are using. For instance, a pair of very soft suede gloves will come out a considerably larger size than a Cape tan leather pair cut by exactly the same pattern. A Cape tan, or tan basil, skin has very little stretch or give in it, therefore you need to use a wider pattern than you would for chamois or suede.

Having selected your leather and your patterns, you now prepare to trace out the glove. Before starting to cut bear in mind the great importance of having the stretch of the leather the right way in all parts of the glove. You must have the stretch across the hand, and not in the length.

Placing the pattern correctly and economically on the leather, and tracing and cutting accurately, is the most skilled part of glove-making, and the part that needs the greatest patience and care.

Having traced all the required parts of your gloves, take the sharp pair of scissors and complete the cutting-out being careful to keep exactly on the traced line and to round the finger-tips and the thumb very evenly.

The glove is now ready for sewing, at this stage it is called a 'trank.' There are various kinds of seams. The *prix-seam*—that is, putting the two edges of the leather together and stabbing straight through and back again, making an equal-sized stitch on both sides of the leather. The *lap-seam*, which means laying one edge flat on the top of the other and working with a back stitch; or *oversewn* seams. Of these three I consider that the *prix-seam* is the most suitable and satisfactory for handsewn country gloves.

If you are not accustomed to stitching leather, it is advisable to practise on an oddment of leather till you can do a straight even stitch. It is important to hold the needle very straight when pushing it through and back. Start by doing the three little tucks on the back of the hand, stabbing stitch. The place for the tucks is usually marked on the patterns, about half an inch below the fingers. When the glove is completed tack the fingers evenly together, fold the thumb across the palm, wrap the glove in soft paper, and place under heavy weights for about twenty-four hours.—*From a talk by Miss V. M. Lindsell.*



Fig. 1

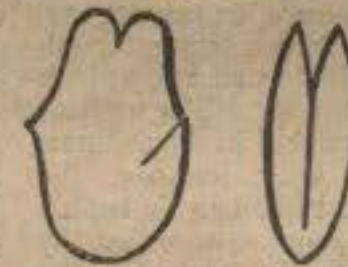


Fig. 2



Fig. 3

## THIS WEEK IN THE GARDEN.

**M**ANY alpine plants suffer in our climate not from cold, but from damp. They particularly resent water standing in their leaf rosettes for long, or having a cold, wet compress round their necks. In the stony soil of their native home, often on sharp slopes from which surface moisture drains quickly, safely ensconced beneath a six months' covering of snow, and with the temperature constantly too low to encourage growth, they are comfortable and safe. Not so on even the best of our rock gardens, unless in the very hills themselves—and some, the most desired, are also the most despaired of among lovers of alpine plants.

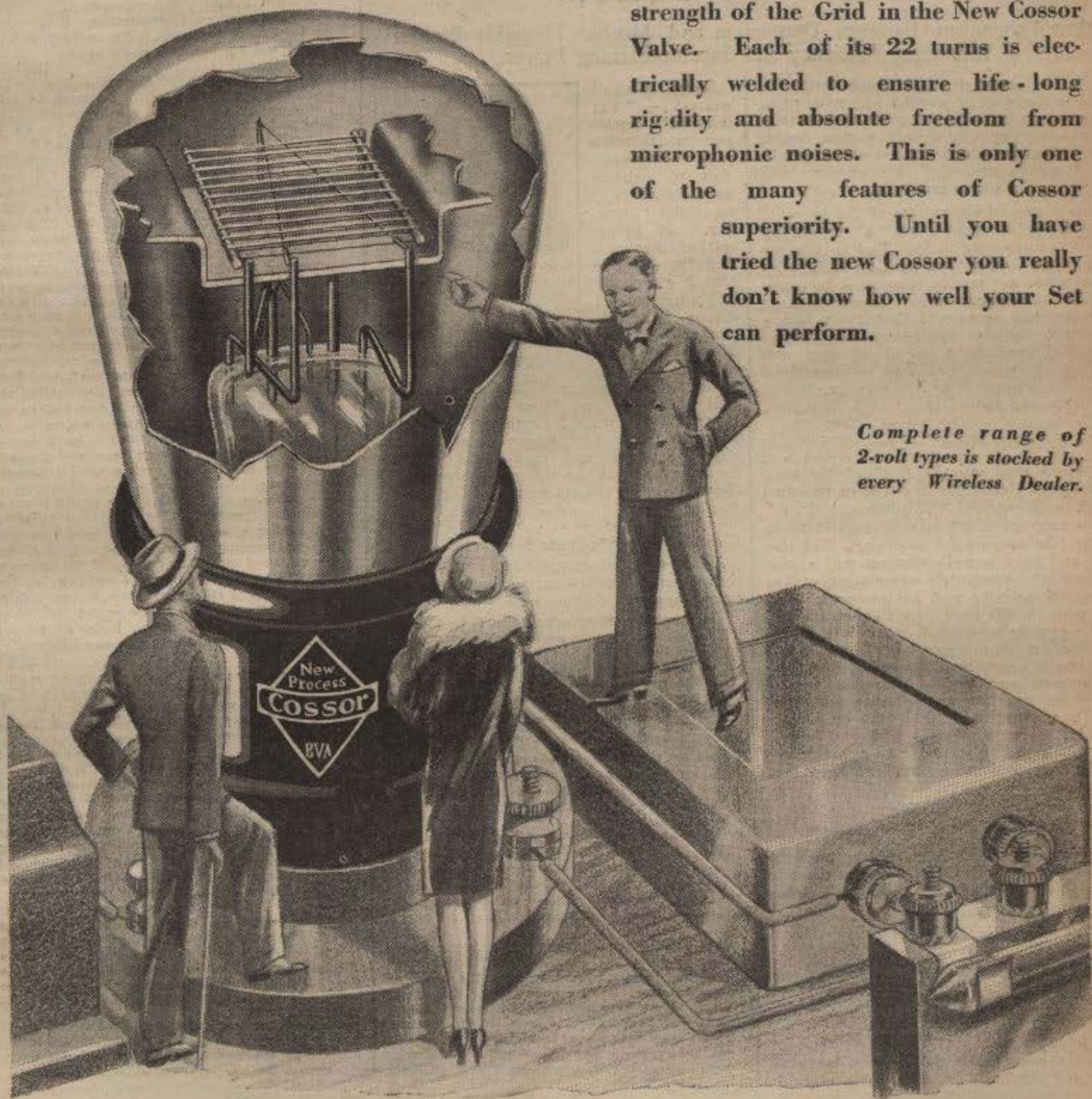
The saxifages of the alps of Southern Europe, and all their numerous lovely progeny, are such. But plant them in pans of well-drained soil; give them the porous stones they love to root among; cover the soil with stone chips—chips of sandstone or of lime as the particular plant needs; put them in an airy, well-lit house without heat, or with only sufficient to keep the air dry when mists and rain occur, or in frames that can be ventilated easily; and water them at all times with the most loving

care; then you will have plants which, when in flower, fill one with wonder at their brightness and beauty. They are not for those whose only wish is to have plants to decorate the table, or from which to cut bouquets, or for those who will forget them except at irregular intervals and then try to make up for their neglect by overwatering. They require, and they deserve, continuous care. Given it, they more than fully repay.

The outdoor garden can just now furnish little for the decoration of our tables, but there is still the yellow Jessamine in bloom on both the north and the south wall: in the wood and in the border the lovely witch hazels are clothed from top to bottom of their rather gaunt branches with yellow flowers; or we may gather the shoots of the peaches, or the forsythias, or the flowering currant, or the almond, and bring them in to open their many buds in the warm room or even the younger branches of one of the spiræas to expand its dainty leaves while standing in a jar of water, and all of us have still to think and plan for the future of our garden.—*Royal Horticultural Society's Bulletin.*

**W**E have cut away the Anode so that you can see the wonderful strength of the Grid in the New Cossor Valve. Each of its 22 turns is electrically welded to ensure life-long rigidity and absolute freedom from microphonic noises. This is only one of the many features of Cossor superiority. Until you have tried the new Cossor you really don't know how well your Set can perform.

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

Depression	Boredom
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Forgetfulness	The "Inferiority Complex"
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Unnecessary Fears	Weakness of Will
Indefiniteness	Procrastination
Brain-Fag	

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

—Concentration	—Organising Power
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—Perception	—Presence of Mind
—Optimism	—Courage
—Cheerfulness	—Self-Confidence
—Judgment	—Self-Control
—Initiative	—Tact
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LADY NEISH.

Grateful Reports from Readers. Here are a few extracts from some of the thousands of letters received from those who have taken up Pelmanism:—

### Grateful Reports from Readers.

Here are a few extracts from some of the thousands of letters received from those who have taken up Pelmanism:—

**A Municipal Officer** reports that Pelmanism has "turned my Pessimism into Optimism." (E32193)

**A Ship-Owner** writes: "I am deeply grateful for the renewed courage and energy I have so often found in the Course when it has been sorely needed during very trying circumstances." (E13163)

**An Artist** writes: "My vision has been broadened by this course. I have a definite aim in life, my powers of observation are being increased, and they are making me mindful of others who live about me. I enjoy working and find more interest in life." (A.C.13752)

**A Sales Manager** writes: "Recently I was suddenly sent down to Newcastle to organise the depot and push the firm's trade. I am succeeding where two of my predecessors failed. I attribute the major part of my success to the introduction of Pelman methods in all my work." (R18128)

**A Bank Officer** writes: "I have increased my memory power. I have obtained Will-Power and Self-Confidence. I have acquired the power of Concentration. I have banished my disquieting fears. My mental abilities are efficient. I have developed Personality. I have trained my conscious mind with proper mental material, so that the subconscious may follow suit. The Course is as near perfection as possible." (S32558)

**A University Student** writes: "Depression, from which I used to suffer when there was no apparent reason, has gone." (R34334)

**A Teacher** writes: "My Will-Power has been greatly strengthened and I am able to concentrate with more ease." (S34621)

**A Clerk** writes: "It has improved my Will-Power and powers of Concentration. It has given me Confidence in myself. My memory is now perfect and my health is much better." (R33150)

**A Tradesman** writes: "General outlook on life much brighter than before. I am much happier. I have made many new and worthy friends. Time used to hang on my hands, but now I could do with all that I have wasted in the past." (E32357)

**An Organising Secretary** writes: "I have gained very much more Self-Reliance and Fearlessness in speaking in public. I faced an audience of 1,300 women one night last week and spoke for 15 minutes without hesitation and without a note. I have certainly improved my organising ability." (W31026)

**An Accountant** reports the following benefits: "Self-Confidence, retaining facts more accurately, not so easily put out or excited, and more content to give persons a hearing. Greater interest in finding out true facts, and by this have been able to give sounder advice. Do not find the same drudgery in doing routine work, and have a keener interest in my duties." (K34065)

**A Canon** writes: "I wish I had undertaken the Course earlier in life. Had I known at the age of 30 certain things which I know now—largely through the Pelman lessons—I think I could have avoided one or two painful nervous breakdowns. To summarise (and to employ a fashionable word), I think I have gained a better orientation towards life." (S32449)

**A Soldier** writes: "Not only have I secured four emoluments for professional efficiency, but I have raised myself to the top of the seniority roll, and am shortly taking a position in the Staff College. I attribute the whole of my attainments in this direction to the expert instruction received from the Institute. I started without a purpose and finished with an assured future." (L33243)

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Sunday's Programmes continued (February 23)

**5WA CARDIFF.** <sup>5</sup> kc/s. (309.9 m.)

3.0-6.15 S.B. from London

7.55 S.B. from London

8.45 **The Week's Good Cause**  
An Appeal on behalf of THE BRISTOL HOME FOR LOST AND STARVING DOGS  
Donations should be sent to Mr. E. T. Parker, St. Stephen Street, Bristol

8.50 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.** <sup>1,040</sup> kc/s. (288.5 m.)

3.0-6.15 S.B. from London

7.55-8.45 S.B. from London

8.50 S.B. from London

9.0 West Regional News. S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 'The Silent Fellowship'

S.B. from Cardiff

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

3.0-6.15 S.B. from London

7.55-8.45 S.B. from London

8.50 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 Epilogue

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

3.0-6.15 S.B. from London

7.55-8.45 S.B. from London

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

10.30 Epilogue

**2ZY MANCHESTER.** <sup>707</sup> kc/s. (378.4 m.)

3.0 S.B. from London

4.30 **THE NORTHERN WIRELESS ORCHESTRA**  
Conducted by T. H. MORRISON  
KLENTON SHEPHERD (Baritone)

5.45-6.15 S.B. from London

8.0 S.B. from London

8.45 **The Week's Good Cause**  
An Appeal on behalf of THE OLDHAM ROYAL INFIRMARY by THE PRESIDENT, Alderman W. E. FREEMAN, J.P.  
All donations should be sent to the General Superintendent, Royal Infirmary, Oldham

8.50 S.B. from London



INVESTIGATING THE COAL QUESTION!  
An appeal on behalf of the Bristol Home for Lost and Starving Dogs is being broadcast from Cardiff tonight at 8.45.

9.0 North Regional News

9.5 **A Programme of Music by Handel**  
(HANDEL BORN THIS DAY, 1685)  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
THE NORTHERN WIRELESS CHORUS  
(Chorus Master, S. H. WHITTAKER).

10.30 Epilogue

Other Stations.

**5SC GLASGOW** <sup>752</sup> kc/s. (398.9 m.)  
3.0-6.15:—London. 7.55-8.45:—London. 8.50:—London. 9.0:—Scottish News Bulletin. 9.5:—'As Ithens See Us.' Octet Philip Malcolm (Baritone), Marie Thomson (Soprano). 10.30:—Epilogue.

**2BD ABERDEEN.** <sup>995</sup> kc/s. (301.5 m.)  
3.0-6.15:—London. 7.55-8.45:—London. 8.50:—London. 9.0:—Scottish News Bulletin from Glasgow. 9.5:—'As Ithens See Us.' Homage from the Classics to Scottish Lyrics. Marie Thomson (Soprano), Philip Malcolm (Baritone). Octet, from Glasgow. 10.30:—Epilogue.

**2BE BELFAST.** <sup>1,230</sup> kc/s. (242.3 m.)  
3.0-6.15:—London. 7.55-8.45:—London. 8.50:—London. 9.0 Regional News. 9.5:—An Orchestral Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Ernest Hargreaves (Tenor), Ernest A. A. Stoney (Viola). 10.30:—Epilogue.

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**SUNDAY PAPER COMPETITIONS**  
are  
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THE closing dates for Sunday's Big Prize Competitions are not till the following Thursday. THE LEADER is always on sale everywhere on Monday morning, and thus gives its readers ample time to study its solutions before sending in their entries. The Special Scottish and Irish Editions are on sale as early as the main edition.

THE LEADER is equally valuable to entrants for the Competitions running in Daily and Weekly Papers. Every week it gives solutions for Crossword, Picture Puzzle and Literary Contests carrying Prizes exceeding

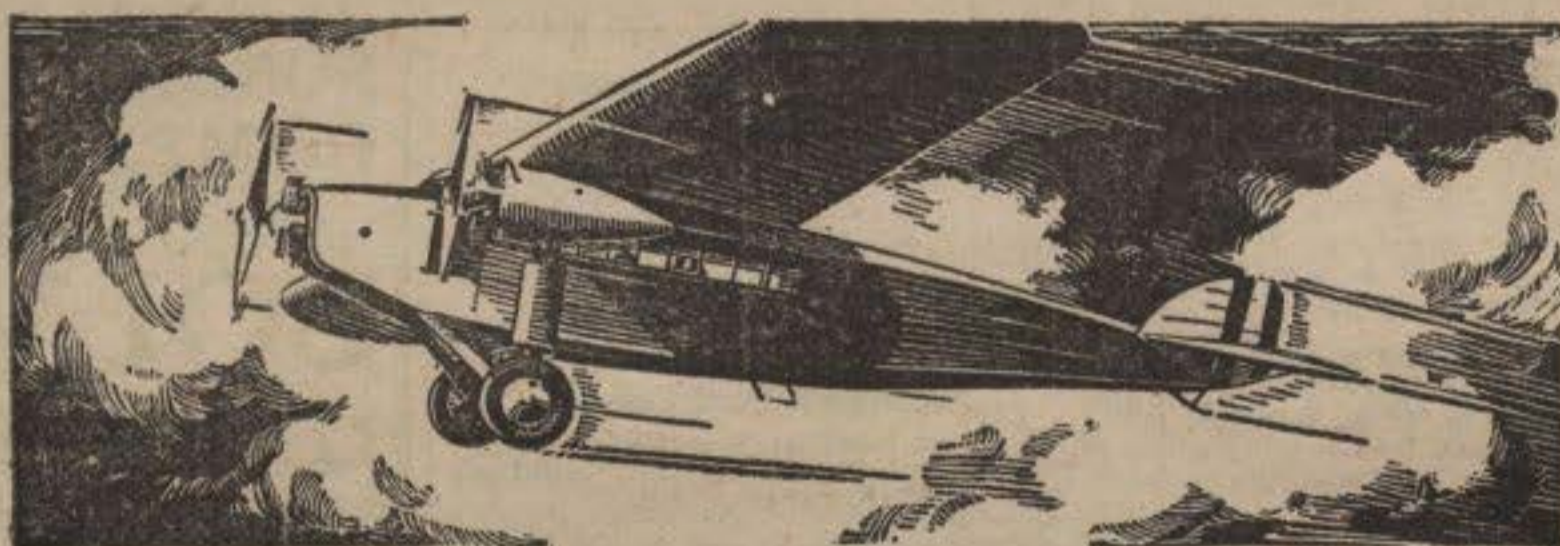
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which must be won!

In the case of many of the Crosswords, THE LEADER has also the necessary squares and clues. Last month alone, readers of THE LEADER won over £16,000. Besides solutions and expert advice to Competitors, THE LEADER gives useful Hints on Health, Home and Hobbies, legal and financial articles, reliable racing and football forecasts and a page for answering readers' queries.

7 First Prize Winners out of 10 are Readers of THE LEADER

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 THE DANCE  
 ORCHESTRA**

**MONDAY, FEBRUARY 24**  
**2LO LONDON & 5XX DAVENTRY**

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

7.45  
**THE WIRELESS  
 MILITARY  
 BAND**

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

10.30 TIME SIGNAL, GREENWICH WEATHER FORECAST

10.45 'A HUNDRED YEARS AGO'—I  
 Mr. J. W. ROBERTSON SCOTT: 'What the World Was Like'

11.0 (Daventry only) Gramophone Records

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

12.0 **AN ORGAN RECITAL**  
 By EDGAR T. COOK  
 Relayed from Southwark Cathedral  
 Prelude and Fugue in C Minor..... *Bach*  
 A Fancy..... *John Stanley*  
 IRENE ROE (Soprano)  
 Recit. and Air, 'With verdure clad' (The Creation)..... *Händel*  
 EDGAR T. COOK  
 Siegfried Idyll..... *Wagner, arr. Lemare*  
 IRENE ROE  
 Jesu, Joy of man's desiring  
*Bach, arr. Gordon Jacob*  
 EDGAR T. COOK  
 First Symphony..... *Vienna*  
 Prelude; Pastorale; Allegro Vivace; Andante-Finale

1.15 **A CONCERT**  
 by  
 THE NATIONAL ORCHESTRA OF WALES  
*S.B. from Cardiff*

2.0 **FOR THE SCHOOLS**  
 Mlle. CAMILLE VIERE and Monsieur E. M. STÉPHAN: French Dialogue—III. 'Au Restaurant'

2.15 Señor DON ANDRÉS LEÓN: Spanish Reading—'Un Verano en España,' by Roger Burch Weems, pages 68-75

2.30 Miss RHODA POWER: Days of Old: Tudor and Stuart Days—VI, Rehearsal Day at Blackfriars'

3.0 Interlude

3.5 Miss RHODA POWER: Stories for Younger Pupils—VI, Why Dogs Wag their Tails (Philippine)  
 (This talk will be broadcast on a wavelength of 281.3 metres).

3.5 Gramophone Records

3.20 **JACK PAYNE  
 AND HIS B.B.C. DANCE ORCHESTRA**

4.15 **Light Music**  
 THE GROSVENOR HOUSE ORCHESTRA, directed by JOSEPH MEEUS, from GROSVENOR HOUSE

5.15 **The Children's Hour**

The Border Ballad (Coven) and other songs, sung by ARTHUR WYNN

The Third of 'The Incredible Adventures of Professor Brauestaum'—this time the Professor borrows a book (*Norman Hunter*)

Various Piano Solos including 'Valse Vive' (*Palmgren*), played by CECIL DIXON

6.0 **Topics Talk**

7.45 **The Wireless Military Band**

Conducted by B. WALTON O'DONNELL

LEONARD GOWINGS (Tenor)  
 ANTHONY PINI (Violoncello)

BAND  
 Schiller March..... *Meyerbeer*  
 Overture, 'The Rival Poets'  
*German, arr. Gerrard Williams*

8.0 LEONARD GOWINGS  
 Mary of Argyle..... *Nelson*  
 The Message..... *Blumenthal*

8.7 BAND  
 Folk Dance Suite..... *Alice Bosley*  
 With Marjoram Gentle; Sweet William;  
 Shepherds' Purse; Love-lies-Bleeding;  
 Lords and Ladies

8.17 ANTHONY PINI  
 Serenade..... *Poppe*  
 Rondino..... *Beethoven*  
 Papillons ('Butterflies')..... *Poppe*

8.30 BAND  
 Hungarian Rhapsody, No. 2..... *Liszt*

8.42 LEONARD GOWINGS  
 An Island Sheiling Song ('Songs of the Hebrides')..... *arr. Kenned; Fraser*  
 Jean upon the Uplands..... *J. P. Robertson*

8.48 BAND  
 Ancient Airs and Dances  
*Transcribed Respighi, arr. Hoegitt*  
 Galliard; Rustic Dance; Passo Mezzo  
 and Mascarada

9.0 'The Second News'  
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News and Summary of London Stock Exchange. (Daventry only) Shipping Forecast and Fat Stock Prices


9.20 'Points of View' (New Series)—III

Sir JAMES H. JEANS, F.R.S.

9.55 **AN ORGAN RECITAL**  
 By G. D. CUNNINGHAM  
 Relayed from ALL SAINTS, MARGARET STREET  
 Prelude and Fugue in C Minor..... *Bach*  
 Choral in E (No. 1)..... *Frank*  
 Prelude on Hymn Tune, 'Rhosymedre'  
*Vaughan Williams*  
 Sonata in G..... *Elgar*  
 Allegro; Andante; Presto

10.35 Reading from 'Herodotus' by Mr. RONALD WATKINS

11.5-12.0 **DANCE MUSIC**  
 SYDNEY B. KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB



The Third in the new Series of  
**POINTS OF VIEW**  
 will be given tonight at 9.20 by  
 Sir JAMES H. JEANS, F.R.S.,  
 the distinguished astronomer and mathematician, author, amongst other books, of 'Eos, or the Wider Aspects of Cosmogony,' and 'The Universe Around Us.'

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

6.40 **The Foundations of Music**  
 HAYDN QUARTETS  
 Played by  
 THE KUTCHER QUARTET  
 Op. 1, No. 1, in B Flat

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

7.25 MONSIEUR E. M. STEPHAN  
 FRENCH TALK

# RADIO GEMS RECORDED ON

## "His Master's Voice"

### Vocal

**ENTRY OF THE GODS INTO VALHALLA** — "R Inefold"—Schoer & Berlin State Opera Orchestra (conducted by Dr. Leo Blech) — D1319, 6/6. London & Daventry, Sunday, 4.35.

**IN FRU LING (Schubert)** — Gerhardt — D1481, 6/6. London & Daventry, Sunday, 5.45.

**IM BENDHOTH (Chubert)** — Schumann — D1411, 6/6. London & Daventry, Sunday, 5.58.

**MORGEN (Strauss)** — Schumann — D11016, 8/6. London & Daventry, Sunday, 6.9.

**CÄCILIE (Strauss)** — Austral — E481, 4/6. London & Daventry, Sunday, 6.12.

**N W SLEEPS THE CRIMSON PETAL** — Derek Oldham — B260 3/6. Daventry Ex. Friday, 2.15.

**YE MEN OF ENGLAND** — Peter Dawson — B3111, 3/6. London & Daventry, Saturday, 4.30.

**ADELAIDE (Beethoven)** — Tudor Davies — D1273, 6/6. Daventry Ex., Saturday, 9.8.

**AT THE MID-NOON OF NIGHT** — Sydney Coltham — B232, 6/6. Daventry Ex., Saturday, 9.21.

**ANGELS GUARD THEM** — Leonard Gowings — C1444, 4/6. London & Daventry, Thursday, 2.21.

**WALTZ SONG** — "Romeo and Juliet" — Evelyn Scotney — D1432, 6/6. London & Daventry, Thursday, 7.15.

**I RAGE; I MELT; I BURN** — "Ais and Galatea" — Robert St. John — D1389, 6/6. Daventry Ex. Wednesday, 8.42.

**SIMON THE CLARINET** — Peter Dawson — B232, 3/6. Daventry Ex., Wednesday, 9.30.

### Instrumental

**CONCERTO IN A MINOR (Grieg)** — De Greef and Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) — D1237, 6/6 each. Album Series No. 41. London & Daventry, Sunday, 1.15.

**RUY BLAS OVERTURE** — Symphony Orchestra (conducted by F. Malcolm Sargent) — C1813, 4/6. Daventry Ex., Sunday, 4.30.

**WALTHER'S PRIZE SONG "Mastersingers of Nuremberg"** — C. Sals — B107, 8/6. Daventry Ex., Sunday, 4.35.

**SYMPHONY NO. 8 IN F (Beethoven)** — Vienna Philharmonic Orchestra (conducted by Franz Schalk) — D1481 to D1483, 6/6 each. Daventry Ex., Sunday, 5.5.

**HUNGARIAN Rhapsody No. 2 (Liszt)** — Rachaus — B235, 6/6. London & Daventry, Monday, 8.30.

**GOPAK** — Hammond — B2818, 3/6. Daventry Ex. Monday, 2.15.

**MIKADO Selection** — Coldstream Guards Band — B235, 6/6. Daventry Ex., Monday, 3.9.

**VALSE CAPRICE** — Paderewski — D1273, 5/6. London & Daventry, Tuesday, 7.50.

**VIOLIN CONCERTO IN D (Brahms)** — Kreisler & Berlin State Opera Orchestra (conducted by Dr. Leo Blech) — D1112 to D1114, 8/6 each. Daventry Ex., Tuesday, 8.13.

**SLAVONIC DANCE IN E MINOR** — Erica Mowlai — D1357, 6/6. Daventry Ex., Wednesday, 2.15.

**HUNGARIAN DANCE IN D MINOR** — Isolde Menges — E291, 4/6. Daventry Ex., Wednesday, 2.20.

**THREE DANCES — "Henry VIII"** — New Symphony Orchestra (conducted by Dr. Malcolm Sargent) — B2 81, 3/6. London & Daventry, Wednesday, 4.45.

**BARTERED BRIDE OVERTURE** — State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) — E465, 4/6. London & Daventry, Thursday, 8.45.

**SERENADE (Piaola)** — René Chemet — DA955, 6/6. London & Daventry, Thursday, 12.30.

**CHANSON (Primi)** — Reginald Foort — B2988, 3/6. London & Daventry, Thursday, 7.3.

**NOCTURNE IN E MINOR (Chopin)** — Pachmann — D1106, 6/6. Daventry Ex., Wednesday, 8.58.

**FLIGHT OF THE BUMBLE BEE** — Chicago Symphony Orchestra (conducted by Frederick Stock) — D1294, 4/6. London & Daventry, Thursday, 9.16.

**WILLIAM TELL OVERTURE** — Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) — B2187 & B2 83, 6/6 each. London & Daventry, Thursday, 9.21.

**MERRY WIVES OF WINDSOR OVERTURE** — New Light Symphony Orchestra — C1260, 4/6. London & Daventry, Thursday, 1.15.

**COCKAIGNE OVERTURE** — Royal Albert H-H Orchestra (conducted by Sir Edward Elgar) — D1110 & D1111, 6/6 each. London & Daventry, Thursday, 1.30.

**AIDA — ELECTION** — Mixed Bands of A1'ershot Command — C1288, 6/6. London & Daventry, Thursday, 2.30.

**PIRATES OF PENZANCE SELECTION** — Coldstream Guards Band — C1367, 4/6. Daventry Ex., Friday, 3.3.

**SERENADE (Schubert)** — Salon Orchestra — B278, 3/6. Daventry Ex., Saturday, 3.12.

**RAYMOND OVERTURE** — New Light Symphony Orchestra — C1 64, 4/6. London & Daventry, Saturday, 4.45.

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# MONDAY, FEBRUARY 24

## 5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.10  
LALO'S  
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- 12.0 **A Ballad Concert**  
JOSEPHINE MALONE (*Soprano*)  
KENNETH LOWE (*Baritone*)
- 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, 'Alphonse and Estrella' . . . . Schubert  
Selection, 'The Damask Rose' . . . . Chopin, arr. Clutsam  
Serenade, 'Edera' . . . . . Carosio  
Gopak (Russian Dance) . . . . . Mussorgsky  
Hymn to the Sun ('Iris') . . . . . Mascagni  
Waltz, 'Mon Rêve' ('My Dream') . . . . . Waldteufel  
Selection, 'The Mikado' . . . . . Sullivan
- 5.15 **The Children's Hour**  
(From Birmingham)
- Selections by THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS, including a Children's Suite, 'Seascape' (arr. Eric Fogg)  
Songs at the Piano by EDITH JAMES
- 6.0 **Popular Marches**  
(From Birmingham)
- THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS
- The thin red line . . . . . Alford  
The Liberators . . . . . Ancliffe  
Victoria . . . . . Von Blon
- 6.15 **'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.40 JACK PAYNE  
AND HIS B.B.C. DANCE ORCHESTRA
- 7.10 **'Le Roi d'Ys'**  
(The King of Ys)  
An Opera in Three Acts and Five Tableaux  
Music by EDOUARD LALO  
Poem by EDOUARD BLAU  
English Version by ARTHUR DAVENPORT  
THE WIRELESS CHORUS  
(Chorus-Master, STANFORD ROBINSON)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT  
(Relayed from the Parlophone Studio by the courtesy of the Parlophone Company)
- Cast*
- Mylio . . . . . FRANK TITTERTON  
Karnac . . . . . HOWARD FRY  
The King . . . . . HARRY BRINDLE  
Saint Corentin . . . . . FRANK PHILLIPS  
Jahel . . . . . HERBERT SIMMONDS  
Margared . . . . . OLGA HALEY  
Rozenn . . . . . ALMA BORODINE
- Gentlemen, Warriors, Pontiffs, Soldiers, Pages, Squires, Ladies and Followers  
Narrator, FILSON YOUNG
- Act I
- 8.0 **'ENGLISH PERSONALITIES OF THE EIGHTEENTH CENTURY'—VI**  
Mr. BONAMY DOBRÉE: 'Wilkes and Lord George Gordon'
- 8.30 **'Le Roi d'Ys'**  
Acts II and III
- 10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN  
(Monday's Programmes continued on page 458.)

## ALL THINGS CONSIDERED

(Continued from page 438)

place, waited a few hours, gone through the wear and tear of the struggle, bought several things that you don't really want, and paid your fare home again, your bargain sale works out with the balance on the wrong side. You don't find men doing such idiotic things.

HER.—'That's—'

M. Q.—'Not a bit of it! Look, too, at the way you allow yourselves to be bamboozled by the three-farthing dodge. To us men, brought up in the stern field of economics, four shillings and elevenpence threefarthings is just a farthing short of five "bob," and we give the article a miss unless we really need it. But to a woman four-and-eleven-three is only just a little over four shillings, and she succumbs. Think, too, of the way you allow yourselves to be dictated to in the matter of dress. I read somewhere, the other day, that a little group of experts was meeting in close secrecy in Paris to decide exactly how many inches below the knee—or above, I forget which—the dresses of English women should be for the coming season! Can you imagine men allowing themselves to be dictated to in that way? And only a week or so ago dozens of you waited outside a marriage registrar's office in the rain for seven hours, just to see a duke and his prospective duchess go in and come out. They weren't married that day, after all—so you waited in vain. So much

spare time, so little brains!—As for the folly of the international beauty contests, I cannot trust myself to speak! "Miss England," "Miss Norway," "Miss Yugo-Slavia" (but not "Miss Sierra Leone," apparently), are just starting for Rio de Janeiro to compete for the title of "Miss Universe." Already these beauty contests have led to several tragedies. And, anyway, they're foolish and even repulsive. You don't find men exploiting their good looks in that way.

HER.—'Well, after all—'

M. Q.—'I know, bless you! "When affliction wrings the brow, a ministering angel thou." We should be poor things without you, in spite of all your funny little ways.'

BOTH.—'My dear { Matthew . . . .  
Hermione . . . .

The Announcer (rushing forward, and in his agitation forgetting to switch off the mike), 'Sssssh! . . . Remember that the world is listening to you! If you rustle your papers or osculate you will deafen thousands!'

(But he is too late. They've done both, and deafened and delighted millions.)

Matthew Quinsey

# For the Beginner

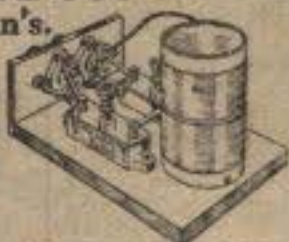


Addressed primarily to the tyro, these special articles will also be read with profit by the well-informed wireless amateur.

- Choosing a Set.
- Building a Set.
- Erecting an aerial.
- Connecting Accessories.
- Taking Care of Batteries.
- Selecting Valves.
- Picking a Loud-speaker.
- Tuning a receiver.
- Using Electric Mains.

Build a James "WIPE-OUT" for Brookman's.

Details are given of two forms of wave-trap, either of which will prevent interference from Brookman's Park or from a powerful local station.



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SUNDAY AT 6.30 p.m.



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Radio Paris works on a wavelength of 1,725 metres and will be found on your receiver dials just above Daventry 5XX.

IMPORTANT ANNOUNCEMENT 7 P.M.

The Programme starts with  
**DON'T DO THAT TO THE POOR PUSS CAT**



*Said Hash to Irish Stew-*

"I don't want to be unkind, but really nobody would take a pale apology like yourself for Irish stew. You must have Bisto like me; it will rid you of that pale, mushy, appearance."

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## ELSIE & DORIS WATERS

The Inimitable Duetists.

R.507. In the Parlour.

Park yourself close to me.

R.447. Aren't we all?

I only met her on Sunday.

R.353. Twenty Thousand Scotchmen.

Jogging along behind the old Grey Mare.

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R.494. A Musical Evening.

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# Parlophone ELECTRIC RECORDINGS

## Monday's Programmes continued (February 24)

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### 1.15-2.0 An Orchestral Concert

THE NATIONAL MUSEUM OF WALES

Relayed to London and Daventry 5XX

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Gonedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Tone Poem, 'Till Eulenspiegel's Merry Pranks' *Strauss*

Elegie for String Orchestra ..... *Tchaikovsky*

Symphonic Poem, 'The Noon-Day Witch' *Devorak*

2.0 London Programme relayed from Daventry

4.45 'LIFE IN A TWENTIETH CENTURY WELSH VILLAGE'—III

Miss MURIEL DAVIES: 'Fellow-Villagers'

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News

9.20-11.5 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 S.B. from Cardiff

2.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-11.5 S.B. from London

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

10.15-10.30 THE DAILY SERVICE  
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2.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.5 S.B. from London

### 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  
 'QUESTIONEERING'

A Rally to be held at Microphone Hall in order to 'ASK DADDY' (Ancliffe-Reynolds) a few puzzlers

6.0 London Programme relayed from Daventry

6.15-11.5 S.B. from London (9.15 Local News)

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

10.15-10.30 THE DAILY SERVICE  
 Relayed from Daventry

2.0 London Programme relayed from Daventry

3.20 THE NORTHERN WIRELESS ORCHESTRA  
 Overture, 'The Siege of Rochelle' ..... *Baife*

3.30 ISOBEL FULLERTON-JAMES (Pianoforte)  
 S.B. from Newcastle

Mazurka, Op. 17, No. 4 ..... *Chopin*  
 Jardins sous la Pluie (Gardens in the Rain) *Debussy*

3.40 ORCHESTRA  
 Waltz, 'Fairy Dream' ..... *Winter*

3.50 ISOBEL FULLERTON-JAMES  
 S.B. from Newcastle  
 Ballade in G Minor, Op. 118 ..... *Brahms*  
 Island Spell ..... *Ireland*  
 My lovely Colia ..... arr. *Herbert Fryer*

4.0 ORCHESTRA  
 Selection, 'The Glory of Russia' ..... *Krein*

4.15 PAT RYAN (Clarinet)  
 Introduction and Variations on a Theme by Schubert ..... *Ferdinand David*

4.25 ORCHESTRA  
 The Grand Vizier ..... *John Ansell*  
 A Celtic Idyll ..... *Hart*  
 Minuet ..... *Paderewski*

4.42 PAT RYAN  
 Three Light Pieces ..... *Harold Samuel*  
 Novelette; Idyll; Humoreske

4.52 ORCHESTRA  
 Selection, 'Bric-à-Brac' .. *Finck and Monckton*  
 March, 'Busybody' ..... *Penso*

5.15 THE CHILDREN'S HOUR

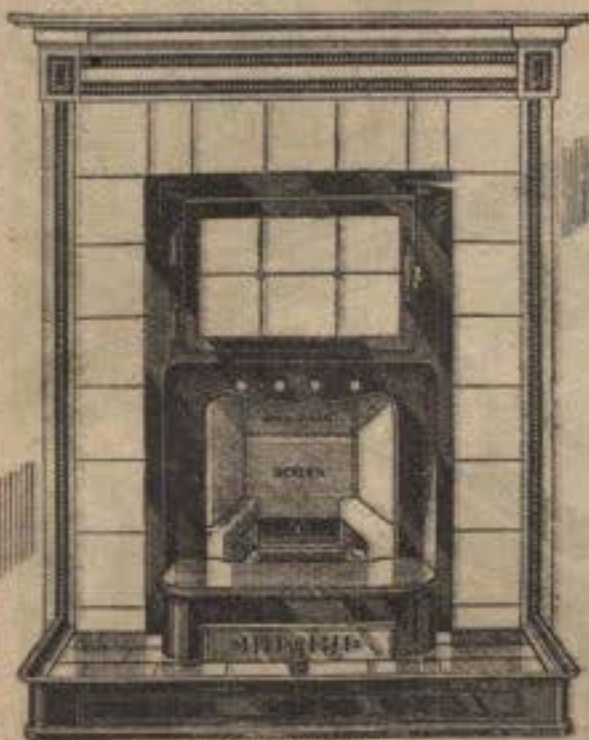
6.0 London Programme relayed from Daventry

6.15 S.B. from London

(Manchester Programme continued on page 459.)

# Open-Fire Comfort

while Dinner's cooking  
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## Programmes for Monday.

(Manchester Programme continued from page 458.)

7.45 'A Marrying Man'  
A Comedy in One Act  
by  
HAROLD BRIGHOUSE  
Leonard  
Dorothy  
Maggio  
Ellen  
Hector  
The Enquiry Office of a Shipping Firm in Liverpool

9.0 S.B. from London  
9.15 North Regional News  
9.20-11.5 S.B. from London

### Other Stations.

5SC GLASGOW. 750 kcs. (336.9 m.)  
10.15-10.30:—Daily Service relayed from Daventry. 2.40:—For the Schools. Dr. R. Stewart MacDougall: 'Natural History Round the Year—VII. Mosquitoes and Midges.' S.B. from Edinburgh. 3.0:—Instrumental Concert. Octet: Finlandia (Sibelius); Margaret Smart (Violin); S'ene de Ballet (de Beriot, arr. Danoula); Octet: Caucasian Sketches (Ivanov-Ippolitov); Margaret Smart: Breath o' June (John McEwen); La Gitana, and Schon Rosmarin (Kreisler). Octet: Prelude for Strings, 'Evo' (Massenet). 4.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30:—Variety: Violet Coburn (Soprano); Reno and Burdett (Entertainers). Octet. 5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—'The Singing Sands.' A Play in Verse, by Gordon Bottomley. Presented by The Glasgow Branch of the Scottish Association for the Speaking of Verse. Produced by Nan Scott. Music by Octet. 8.30:—Recital by David McCallum (Violin). Adagio Cantabile from 'Scottish Fantasia' (Max Bruch); The Bonnie Lass o' Bon Accord, The Bride's Reel, The Earl o' Crawford's Reel, and John McNeil's Reel (Highland Ales) (arr. A. Moffatt); From the Land of the Sky-blue Water (Cadman); Serenade (Lehar); Hungarian Dancer, No. 2 (Brahms, arr. Joachim); Gavotte in F (Beethoven); Ballade and Polonaise (Vieuxtemps). 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.5:—S.B. from London.

2BD ABERDEEN. 995 kcs. (391.5 m.)  
10.15-10.30:—Daily Service relayed from Daventry. 2.40:—S.B. from Edinburgh. 3.0:—Instrumental Concert: Margaret Smart (Violin). Octet. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—Variety: Violet Coburn (Soprano); Reno and Burdett (Entertainers). 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:—S.B. from London. 7.45:—'The Singing Sands.' A Play in Verse by Gordon Bottomley. S.B. from Glasgow. 8.30:—Recital by David McCallum (Violin). S.B. from Glasgow. 9.0:—London. 9.15:—Glasgow. 9.20-11.5:—London.

2BE BELFAST. 1,233 kcs. (242.3 m.)  
10.15-10.30:—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. Scandinavia. Orchestra. 4.15:—Interlude. Harry Martin (Tenor). 4.27:—Philip Whiteaway (Violin). 4.40:—Comedy and Light Opera. Orchestra. 5.0:—Stop Press (?). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Novel Programme. The Station Choir and Orchestra, conducted by E. Godfrey Brown. 'The Vindictive Staircase,' Edgar L. Bainton. For Chorus and Orchestra. 7.55:—Orchestra: Suite, 'Aesop's Fables' (W. H. Reed). 8.15:—Operatic Choruses: For Chorus and Orchestra (Händel, arr. Sir H. J. Wood). 8.30:—Orchestra: Fantasy, 'The Three Bears' (with running commentary) (Eric Coates). 8.40:—'High Jerry Ho,' from 'The Mountebanks' (Cellier). For Baritone Solo, Chorus and Orchestra. Soloist, Albert V. Froggatt. 8.50:—'Hunting Scene' from 'Dorothy' (Cellier). For Chorus and Orchestra. 8.55:—Orchestra: Morris Dance, 'Skipton Rig' (Hulliday). 9.0-11.5:—S.B. from London.

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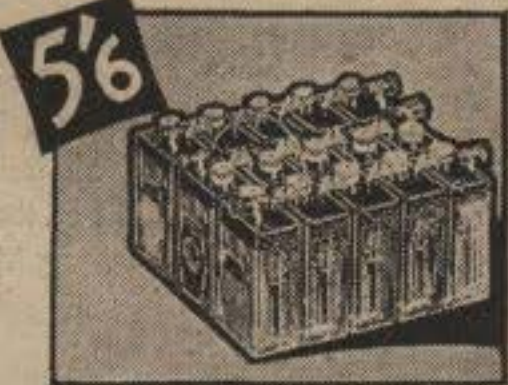
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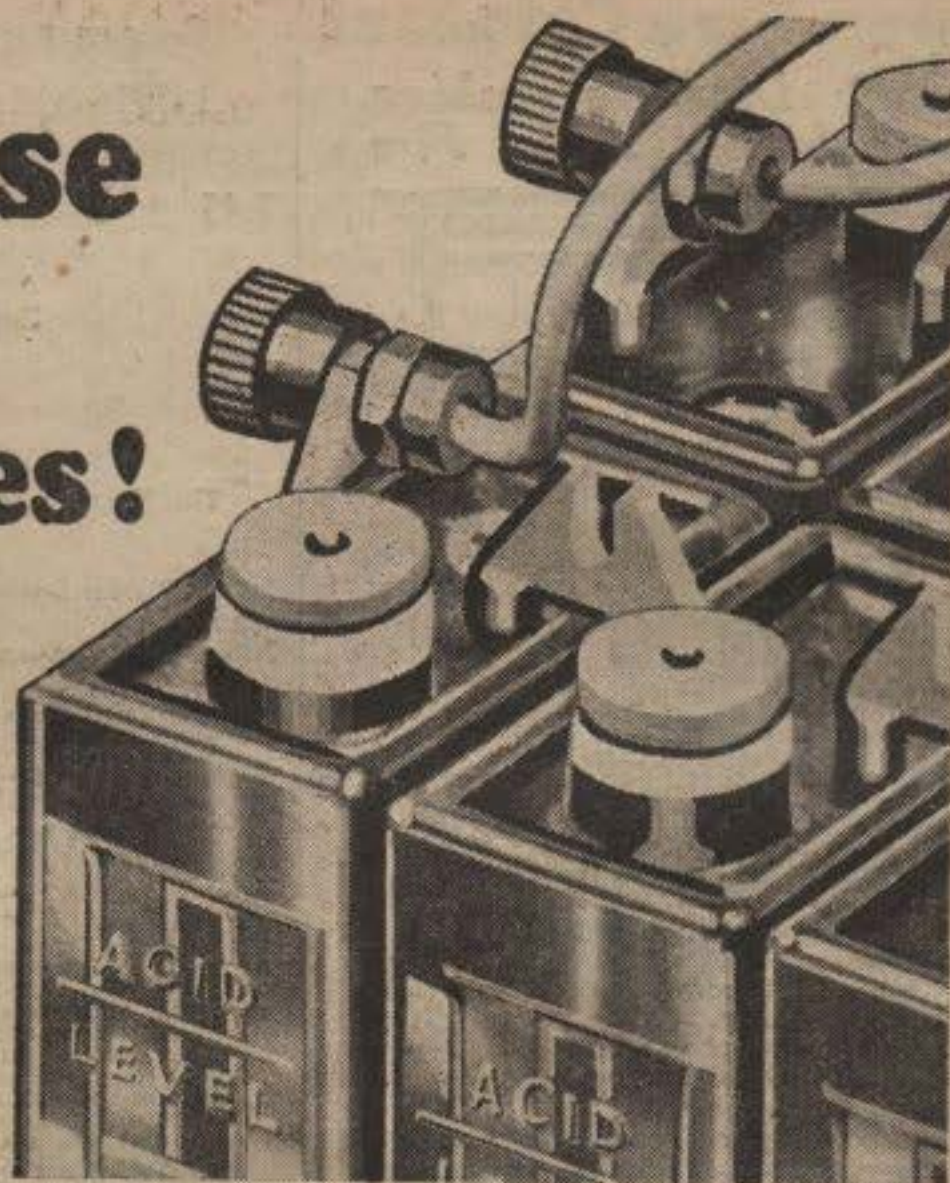
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7.45  
THE ORCHESTRA  
AND  
DOROTHY BENNETT

TUESDAY, FEBRUARY 25  
2LO LONDON & 5XX DAVENTRY

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

11.15  
DANCE MUSIC by  
JACK  
HYLTON'S BAND

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—VIII  
Mrs. NELSON EDWARDS: 'Mock Game Pie for Everybody's Pocket'

11.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert  
ANITA VAUGHAN (Contralto)  
DINAH EVANS (Soprano)

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 WOLFORD DAVIES: Music  
(a) A Beginner's Course  
(b) A Miniature Concert  
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary French

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

4.15 SPECIAL TALK FOR SECONDARY SCHOOLS  
Mr. H. WILSON HARRIS: 'Newspapers and the World'—III

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

5.15 The Children's Hour  
'Family Problems' solved by LESLIE G. MAINLAND  
'Chant Viennois' (Kreisler) and other Violin Solos, played by DAVID WISE  
The Story of 'The Wild Cat and the Dealer' (H. Mortimer Batton)

6.0 READINGS FROM THE VICTORIAN POETS  
ALICE MEYNELL

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

6.40 The Foundations of Music  
HAYDN QUARTETS  
Played by THE KUTCHER QUARTET  
Op. 3, No. 5, in F

7.0-7.30 'LOOKING BACKWARD'—VII  
Mr. E. F. BENSON  
'The Inventive 'Nineties'

7.25 'THE MEANING OF PICTURES'—VI  
Mr. S. C. KAINES SMITH: 'The Minor Schools'  
Relayed from Birmingham

7.45 The Wireless Orchestra  
Conducted by JOHN ANSELL  
DOROTHY BENNETT (Soprano)

ORCHESTRA  
Overture, 'The Fair of Sorotchintsi' Mussorgsky  
Waltz Caprice ..... Rubinstein

8.0 DOROTHY BENNETT and Orchestra  
'Regnava nel Silenzio (In Silence Reigned)' ('Lucia di Lammermoor') ..... Donizetti

8.10 ORCHESTRA  
Zigeuner Tanz (Gipsy Dance) ..... Moszkowski  
Ukrainischer Tanz (Dance from the Ukraine) ..... Moszkowski  
Gavotte ..... Tcheropnina

8.25 DOROTHY BENNETT with Pianoforte  
The Nightingale ..... Delius  
Petronille ..... Weckerlin  
I've been roaming ..... Horn

8.35 ORCHESTRA  
Four Pieces ..... D'Ambrosio  
Waltz, 'Immortellen' ..... Gung'l

8.0-8.30 (Daventry only) \*

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

9.20 'THE PROGRESS OF MUSIC'  
Dr. G. DYSON  
I, Variations (Delius' 'Brigg Fair')

9.45 Vaudeville  
CLAY KEYES (The Ace of Clubs)  
BRANSBY WILLIAMS  
DORA MAUGHAN } In Songs and Surprises  
and }  
WALTER FEHL }  
NORMAN LONG (A Song, a Joke and a Piano)  
EDGAR FAIRCHILD and ROBERT LINDHOLM (The Famous Twin Pianists)  
CONSTANTINE VLADSCU  
The World-famous Cimbalon-virtuoso  
Assisted by L. MUELLER, at the Piano  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
Including a Relay from THE COLISEUM

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

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

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

\* 'MODERN WONDERS OF SCIENCE'—VI  
PROFESSOR LEONARD HILL: 'Deep Sea Diving'

<p>BRANSBY WILLIAMS <i>The Well-known Character Artist</i></p>	<p><b>VAUDEVILLE</b></p>	<p>CLAY KEYES <i>The Ace of Clubs</i></p>
<p>DORA MAUGHAN <i>and</i> WALTER FEHL <i>In Songs and Surprises</i></p>	<p>A VARIETY ITEM <i>relayed from</i> <b>THE COLISEUM</b></p>	<p>EDGAR FAIRCHILD <i>and</i> ROBERT LINDHOLM <i>The Famous Twin Pianists</i></p>
<p>NORMAN LONG <i>A Song, a Joke and a Piano</i></p>	<p><b>To be Broadcast Tonight from 9.45 to 10.50</b></p>	<p>CONSTANTINE VLADSCU <i>Cimbalon-virtuoso, assisted by L. MUELLER at the Piano</i></p>



Tuesday's Programmes continued (February 25)

**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
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 'HOW SOUTH WALES BECAME AN INDUSTRIAL AREA'—IV  
Principal J. F. REES, University College of South Wales and Monmouthshire  
'The Problem of Transport'
- 6.15 *S.B. from London*
- 7.0 *S.B. from Swansea*
- 7.25 *S.B. from London*

**7.45 A Concert**  
Relayed from THE PUBLIC HALL AND INSTITUTE, CWMAMAN, ABERDARE  
**NATIONAL ORCHESTRA OF WALES**  
(Cerddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Academic Festival' ..... Brahms  
MARGARET WILKINSON (Soprano) and Orchestra  
Caro Nome (Dear Name) ('Rigoletto').. Verdi  
LOUIS LEVITUS (Violin) and Orchestra  
Concerto in A Minor ..... Bach  
**THE ORCHESTRA**  
Berceuse (Cradle Song)..... } Massenet  
Entracte, 'Sevillana' ..... }  
MARGARET WILKINSON and Orchestra  
Ah lo So! ('Ah, I Knew It') ('The Magic Flute')  
Mozart  
**THE ORCHESTRA**  
Algerian Suite ..... Saint-Saëns

- 9.0 *S.B. from London*
- 9.15 West Regional News
- 9.20-11.55 *S.B. from London*

**5SX SWANSEA.** 1,040 kc/s. (268.5 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 Egwyl Gymraeg**  
'PYNCIAU'R DYDD YNG NGHYMRU'  
Gan:  
Yr Athro E. ERNEST HUGHES  
A WELSH INTERLUDE  
'CURRENT TOPICS IN WALES'  
A Review, in Welsh, by  
Professor E. ERNEST HUGHES
- 7.25 *S.B. from London*
- 7.45 *S.B. from Cardiff*

- 9.0 *S.B. from London*
- 9.15 West Regional News, *S.B. from Cardiff*
- 9.20-11.55 *S.B. from London*

**6BM BOURNEMOUTH.** 1,040 kc/s. (268.5 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 Mrs. HERBERT RICHARDSON: 'The Demon of Tidworth—A Wessex Ghost Story'



**THE DEMON OF TIDWORTH.**  
The famous Wessex ghost story will be told by Mrs. Herbert Richardson from Bournemouth this evening at 7.0.

- 7.25 *S.B. from London*
- 9.15 Local News
- 9.20-11.55 *S.B. from London*

**5PY PLYMOUTH.** 1,040 kc/s. (268.5 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**  
Today PATRICIA O'NEILL recites some new original Poems and 'The Bones of Mr. Dingo' (Margaret Gibbs) is read
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.0 'PHASES OF ENGLISH SOCIAL LIFE'—II  
The Rt. Rev. J. H. B. MASTERMAN, BISHOP OF PLYMOUTH  
'The Feudal System'
- 7.25-11.55 *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 Gramophone Records
- 1.15-2.0 The Manchester Tuesday Midday Society's Concert  
Relayed from THE HOULDSWORTH HALL  
MARIA MAROVA (Soprano)  
WINIFRED BROWN (Pianoforte)
- 2.30 London Programme relayed from Daventry
- 4.30 **THE NORTHERN WIRELESS ORCHESTRA**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 'FAMOUS NORTHERN SAINTS'—IV  
MARGARET MASTERSON: 'St. Hilda, St. Caedmon, and St. Bega'
- 6.15 *S.B. from London*
- 7.0 'TOWARDS UTOPIA'—IV  
Miss ELLEN WILKINSON, M.P. 'Can Men and Women be really equal?'
- 7.25 *S.B. from London*
- 7.45 **The Liverpool Philharmonic Society's Concert**  
Relayed from THE PHILHARMONIC HALL, LIVERPOOL  
*S.B. from Liverpool*  
\* Relayed to Daventry Experimental
- 9.0 *S.B. from London*
- 9.15 North Regional News
- 9.20-12.0 *S.B. from London*

**Other Stations.**

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

10.15-10.30:—Daily Service, relayed from Daventry. 10.45:—Mrs. Stuart Sanderson: 'Invalid Cookery'—IV. 11.0-12.0:—Recital of Gramophone Records. 2.40:—For the S. books. 3.5:—Musical Interlude. 3.10:—Mr. Alexander L. Taylor: 'Greek Myth in English Literature'—VII. 3.30:—'Songs of the Sea.' Octet: Reginald Tailbot (Baritone). 4.30:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 5.0:—Scottish Poems of Today, read by Campbell Mackie. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mrs. Helen Drever: 'The Romance of the Shoe.' 6.15:—S.B. from London. 7.0:—The Rev. W. H. Hamilton, M.A.: 'A Review of Recent Scots Letters' S.B. from Edinburgh. 7.25:—London. 7.45:—Octet; James Moodie's Choir, from Edinburgh. Neil Forsyth (Baritone), from Edinburgh. 9.0:—London. 9.15:—Scottish News Bulletin 9.20-11.55:—London.

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

10.15-10.30:—Daily Service, relayed from Daventry. 11.0-12.0:—Relayed from Daventry. 2.40:—Glasgow. 6.15:—S.B. from London. 7.0:—Edinburgh. 7.25:—London. 7.45:—A Choral Concert. S.B. from Edinburgh. Octet. From Glasgow. 9.0:—London. 9.15:—Glasgow. 9.20-11.55:—London.

**2BE BELFAST.** 1,258 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service relayed from Daventry. 2.30:—London. 4.30:—Light Music. 'The Radio Quartet. 5.0:—Stop Press (?). 5.15:—Children's Hour. 6.0:—London. 7.0:—Station Director's Talk. 7.15:—Musical Interlude. 7.25:—London. 7.45:—Sunny Italy, Orchestra conducted by Ernest Stonceley. Langhi Cellini. 9.0-11.55:—London.





# WEDNESDAY, FEBRUARY 26

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.45

A RECITAL  
BY DAISY  
KENNEDY



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N.C.C. 781

12.0 **An Organ Recital**  
By WALTER S. VALE, F.R.A.M.  
Relayed from All Saints' Margaret Street  
Prelude and Fugue in C Minor, No. 1  
*Mendelssohn*

MARGARET HARRISON (Soprano)  
Ah, how pleasant 'tis to love - *Purcell, arr. Moffat*  
I attempt from Love's sickness to fly... }  
Fairest Isle ..... } *Purcell*  
Nymphs and Shepherds ..... }

WALTER S. VALE  
Sonata in F Minor, Op. 65, No. 1 .. *Mendelssohn*

MARGARET HARRISON  
My Heart ever faithful ..... *Bach*  
From mighty Kings ..... *Handel*

WALTER S. VALE  
Prelude (Tocatta) and Fugue in D Minor (Dorian) *Bach*

1.0 Gramophone Records

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

Overture, 'Suzanna's Secret' ..... *Wolf-Ferrari*  
Prelude and Call, 'Mary Rose' ..... *O'Neill*

MARY ASHMELL (Violin)  
Bagatelle ..... *Nicholas Gatty*  
Second Norwegian Dance ..... *Grieg*  
Mimmet in D ..... *Mozart, arr. Burmeister*

ORCHESTRA  
Ballet Music, 'Javotte' ..... *Saint-Saëns*

2.5 LILA BODDAM (Mezzo-Soprano)  
Sebben crudele (Although thou'rt cruel) *Caldara*  
Morir voglio (Fain would I die) ..... *d'Asburgo*  
Danza, danza, fanciulla (Dance, dance, little  
Maid) ..... *Durante*

MARY ASHMELL  
Slav Dance in E Minor ... *Dvorak, arr. Kreisler*  
Hungarian Dance in D Minor  
*Brahms, arr. Joachim*

ORCHESTRA  
Selection, 'A Princess of Kensington' .. *German*

2.40-3.0 LILA BODDAM  
A Spirit Flower ..... *Campbell-Tipton*  
Boat Song ..... *Harriet Ware*  
Sea Rapture ..... *Eric Coates*

ORCHESTRA  
First Suite, 'The Two Pigeons' ..... *Messenger*

5.15 **The Children's Hour**  
(From Birmingham)  
'The Higgledy-Piggledy Twins—They Kidnap  
Twinkletoes,' by Cecily Fleming  
NORMAN NEWMAN (Saxophone)  
'Catus the Charioteer', a Story by Bladen  
Peake  
ARTHUR ACKERMAN and JENNY WYNNE in Folk  
Songs

6.0 EMILIE WALDRON (Soprano)  
PHILIP TAYLOR (Tenor)  
(From Birmingham)  
Down the Vale ..... *Moir*  
Life's Dream is o'er ..... *Acher*  
Maying ..... *Smith*  
Gipsy Countess ..... *Glover*

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

6.40 **Vaudeville**  
(From Birmingham)  
GEORGE FOSTER AND BERT MESEDITH  
present  
Their Instrumental Act

DENIS O'NEIL in Irish Song and Story  
'SWITCHED'  
A Short Sketch by L. DU GARDE PEACH  
Presented by MARJORIE LYON and BRIAN VICTOR  
ARTHUR ACKERMAN and JENNY WYNNE  
(Old Time Songs)

CLAPHAM and DWYER in Another Spot of Bother  
ERNEST SEFTON AND BETTY LE BROCK  
present  
'A Life on the Ocean Wave'  
PHILIP BROWN'S DOMINOES BAND

8.0 GERMAN LANGUAGE TALK  
by Mr. OTTO SIEPMANN

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

Uraglieri March ..... *Eilenberg*  
Overture, 'La Barcarolle' ..... *Auber*

KENNETH ELLIS (Baritone)  
Recit., 'I rage, I melt, I burn' .. } ('Acis and  
Aria, 'O ruddier than the } Galatea')  
Cherry' ..... } *Handel*  
Slips of Yule ..... *Martin Shaw*

BAND  
Fantasy Pictures from a Pantomime  
*K. A. Wright, arr. Gerrard Williams*

CECIL BAUMER (Pianoforte)  
Prelude ..... *Debussy*  
Cordova ..... *Albeniz*  
Octave Study ..... *Moszkowski*

BAND  
Impromptu, No. 1 ..... *Chopin*  
Cosatschoquo ..... *Dargomijsky*

KENNETH ELLIS  
The Foolish Lover ..... *Ivy Frances Klein*  
The Ladies of St. James's ..... *Reginald Clarke*  
Simon the Cellarer ..... *Hutton*

BAND  
Waltz, 'España' ..... *Waldteufel*  
Scottish Reel, 'The Bobbers o' Brechin'  
*Bantock, arr. Robert Chignell*

9.45 **DAISY KENNEDY**  
A VIOLIN RECITAL  
Tempo di Minuetto ..... *Pugnani, arr. Kreisler*  
Rigaudon ..... *Montigny, arr. Franko*  
Sarabande and Gavotte ..... *Willem de Boer*  
La Caccia ..... *Chiabrano, arr. Corti*  
Nocturne in E Minor ..... *Chopin, arr. Auer*  
Granadina ..... *Nin, arr. Kochanski*  
Ballade and Polonaise ..... *Vieuxtemps*

10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN  
(Wednesday's Programmes continued on page 469.)

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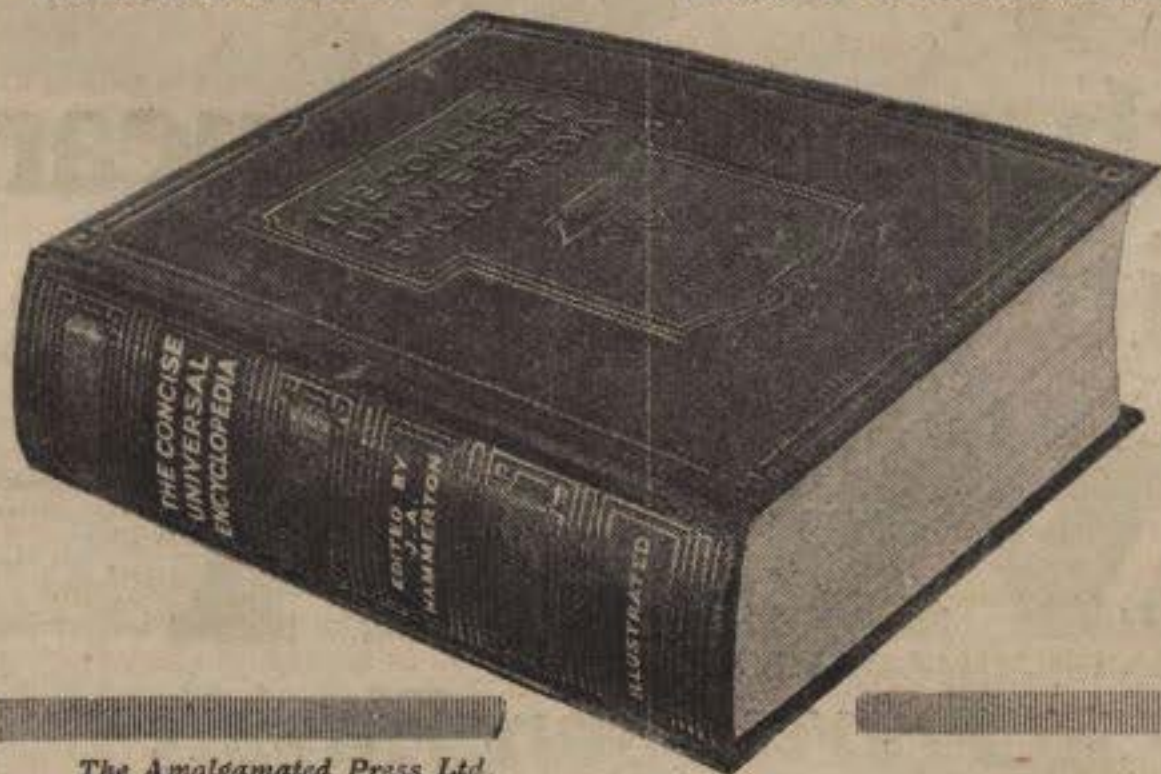
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Wednesday's Programmes continued (February 26)

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

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

1.15-2.0 **A Symphony Concert**  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerdoria Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE  
Overture, 'The Seraglio' .....Mozart  
Symphony in F Minor, Op. 28 ('Irish')  
Stanford

2.30 London Programme relayed from Daventry

3.25 **The Station Trio**  
FRANK THOMAS (Violin)  
RONALD HARDING (Violoncello)  
HUBERT PENGELLY (Pianoforte)

Trio in C Minor .....Mendelssohn  
Scherzo  
Miniatures, Set 2 .....Frank Bridge

EMILY PRETTY (Soprano)  
Villanelle .....Dell'Acqua  
The Songs my Mother sang .....Arthur Grimshaw  
Butterfly Wings .....Phillips

Trio  
Molly on the Shore .....Grainger  
Minuet and Cortège (Petite Suite) .....Debussy  
Canzonetta .....Alec  
Serenade .....Rowley

EMILY PRETTY  
The old flagged Path .. } ('The little White  
The Lavender Room .. } House')  
The Smoking Room .. } Claude Arundale  
The Night Nursery .. }

THE TRIO  
Hungarian Dances, Nos. 10, 11, 12. ....Brahms

4.45 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45 S.B. from London

9.15 West Regional News

9.25-11.5 S.B. from London

**4SX SWANSEA.** 1,040 kc/s. (288.5 m.)

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

1.15-2.0 S.B. from Cardiff

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow (See London)

7.45 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.25-11.5 S.B. from London

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

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

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow

7.45 S.B. from London

9.15 Local News

9.25-11.5 S.B. from London



EMILY PRETTY  
sings in this afternoon's programme  
from Cardiff.

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

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

2.30 Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**  
JUST A BIRD'S EYE VIEW  
when 'SYR HERON' (Mildred Forster) stands  
and wonders

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow

7.45-11.5 S.B. from London (9.15 Local News and  
Mid-weekly 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 **THE NORTHERN WIRELESS ORCHESTRA**  
March of the Dwarfs .....Moszkowski

3.30 JAMES P. BEAHAM (Entertainer) (S.B. from  
Leeds)

3.40 ORCHESTRA  
Suite, 'Where the Rainbow Ends'....Quilter

3.50 JAMES P. BEAHAM

4.0 ORCHESTRA  
Overture, 'Prince Methusalem' Johann Strauss

4.10 THOMAS MOSLEY (Baritone)  
Hiawatha's Vision .....Coleridge-Taylor  
Shenandoah .....arr. Terry

4.20 ORCHESTRA  
Suite, 'Lzeyl' .....Piarné  
Entry of the King; Introduction and Lament

4.32 THOMAS MOSLEY  
Sea Fever .....Ireland  
Birds in the high Hall Garden .....Somerville  
In Summertime on Bredon .....Graham Peel  
Blow, blow, thou Winter Wind .....Quilter

4.42 ORCHESTRA  
Selection, 'The Golden Moth' .....Novello  
Molly on the Shore .....Grainger  
Valse Triste .....Sibelius  
The Soldier of Fortune .....Arphorip

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Glasgow

7.45 S.B. from London

9.15 North Regional News

9.25-11.5 S.B. from London

Other Stations.

**5SC GLASGOW.** 762 kc/s. (398.9 m.)

10.15-10.30:—London Programme relayed from Daventry.  
2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—  
Figures from Scotland's Past—VII, King James the Fourth.' S.B.  
from Edinburgh. 3.0:—Musical Interlude. 3.5:—The  
Education Engineer in Scotland: 'The Central Set for Supplying  
Several Departments.' 3.15:—Musical Interlude. 3.25:—A  
Scottish Concert. Mary Topp (Soprano), Alex. Leitch (Tenor).  
S.B. from Aberdeen. Octet. 4.45:—Dance Music by Charles  
Watson's Orchestra, relayed from the Playhouse Ballroom.  
5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers.  
6.0:—Mr. J. S. Chisholm: 'The Flower Garden.' S.B. from  
Edinburgh. 6.15:—S.B. from London. 7.25:—Professor  
Graham Kerr: 'Links in the Chain of Life—VI, The Animal  
World of Today.' (Relayed to London and Daventry 5XX).  
7.45:—S.B. from London. 9.15:—Scottish News Bulletin.  
9.25-11.5:—S.B. from London.

**2BD ABERDEEN.** 895 kc/s. (331.5 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—VII, King James the Fourth.' S.B.  
from Edinburgh. 3.0:—Musical Interlude. S.B. from Glasgow.  
3.5:—The Education Engineer in Scotland: 'The Central Set  
for Supplying Several Departments.' S.B. from Glasgow. 3.15:—  
Musical Interlude. S.B. from Glasgow. 3.25:—A Scottish Con-  
cert. Octet. S.B. from Glasgow. 3.40:—Mary Topp (Soprano),  
Alex. Leitch (Tenor). 4.45:—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. Green-  
house: '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. 9.25-11.5:—  
London.

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

10.15-10.30:—The Daily Service relayed from Daventry.  
12.0:—Organ Music, played by George Newell, relayed from the  
Classic Cinema. 12.30-1.0:—Light Music. Radio Quartet.  
2.30-3.25:—London Programme relayed from Daventry. 3.30:—  
An Afternoon Concert. Dvorak, Orchestra. 4.5:—Interludes  
May Latimer (Contralto). 4.17:—Mark Hemingway (Cornet).  
4.30:—Light Music, Orchestra. 5.0:—Stop Press. (7). 5.15:—  
Children's Hour. 6.0:—London Programme relayed from  
Daventry. 6.15:—London. 7.25:—Glasgow. 7.45-11.5:—  
London. (9.15 Regional News).

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7.35  
TONIGHT'S  
HALLÉ  
CONCERT

THURSDAY, FEBRUARY 27  
2LO LONDON & 5XX DAVENTRY

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

10.25  
JACK PAYNE  
AND HIS  
ORCHESTRA

10.15 a.m THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH WEATHER FORECAST

1.45 Listeners Recipes for cooking Potatoes; also Pancakes

11.0 (Daventry only) Gramophone Records

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

12.0 A Concert  
W. L. TRYTEL  
and his OCTET

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

2.30 FOR THE SCHOOLS  
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 An Interlude

3.0 EVENSONG  
From WESTMINSTER ABBEY

3.45 A Concert  
DORENE MARETTA (Soprano)  
FREDERICK TAYLOR (Baritone)  
ANDREW BROWN'S QUINTET

5.15 The Children's Hour  
'Four Cautionary Tales' (Liza Lehmann) and other songs, sung by CUTHBERT SMITH  
Mumbles Madness, a Gnome Story (Mabel Marlowe)

TONIGHT'S ALTERNATIVE  
PROGRAMME TEST.

An Alternative Programme Test Transmission takes place tonight (and again tomorrow night), 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. [Notes on the reception of the alternative programmes and a questionnaire for listeners is given on page 444.]

6.0 Great Expectations  
Chapter 37  
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  
HAYDN QUARTETS  
Played  
by  
THE KUTCHER QUARTET  
Op. 9, No. 5, in B Flat

7.0 PLAYS AND THE THEATRE'  
by Mr. JAMES AGATE

7.15 LIFE IN ENGLAND IN THE EIGHTEENTH CENTURY—VI  
Mrs. M. DOROTHY GEORGE: 'Capital and Labour'

7.35 Hallé Concert

Relayed from THE FREE TRADE HALL, MANCHESTER

S.B. from Manchester

THE HALLE ORCHESTRA  
Conducted by Sir HAMILTON HARTY

(Notes on the music in this Concert appear on page 436)

ORCHESTRAL EVENING

Symphony No. 9 ..... Mahler  
Andante comodo; Im tempo eines gemächlichen Ländlers (in the measure of an easy-going Ländler); Rondo Burleske, Allegro assai; Adagio

8.35 READING FROM THE LONDON STUDIO

8.45 Hallé Concert  
(Continued)

Overture, 'The Bartered Bride' .... Smetana  
Two Aubades ..... Lalo  
Overture, 'Beatrice and Benedict' .... Berlioz  
The Musical Box ..... Liadov

The Flight of the Bumble Bee ('The Legend of Tsar Sultan')..... Rimsky-Korsakov

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

9.45 'The Second News'

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

10.0 Mr. GEORGE RYLANDS: 'Reading in Bed'

10.25-12.0 DANCE MUSIC

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



The seven composers whose music will be played in the Hallé Concert (tonight) (from left to right) MAHLER, LIADOV, LALO (whose opera, *Le Roi d'Ys*, was broadcast this week), SMETANA (composer of *The Bartered Bride*, which will be broadcast next month), RIMSKY-KORSAKOV, BERLIOZ and ROSSINI.

# MILTON

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## THURSDAY, FEBRUARY 27

### 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.45  
'A  
PICCADILLY  
DALLY'

12.0 A Ballad Concert  
(From Birmingham)  
HAROLD BOLTER (Tenor)

My Dreams ..... *Tosti*  
A jolly old Cavalier ..... *Disc*

ADA WALKER (Violin)  
Romance ..... *Svendson*  
L'Escarpolette ..... *Ethel Burnes*

WINIFRED PAYNE (Contralto)  
Hope ..... } *Grieg*  
The First Primrose ..... }

SIDNEY HEARD (Flute)  
Andantino and Mazurka ..... *Dufau*  
A little Story ..... *de Jong*

HAROLD BOLTER  
Angels guard thee ..... *Godard*  
A Song of the Bow ..... *Stanford*

ADA WALKER  
Romance ..... *d'Ambrosio*  
Serenade ..... *Piorné*

WINIFRED PAYNE  
A Swan ..... } *Grieg*  
Two brown Eyes ..... }

SIDNEY HEARD (Piccolo)  
The mocking Bird ..... *Brockett*  
The Sparrows ..... *Young*

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

1.15 Lunch-Hour Concert  
THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by ADRIAN BOULT  
Relayed from THE TOWN HALL, BIRMINGHAM  
Overture, 'The Merry Wives of Windsor' *Nicolai*  
Old English Suite ..... *Bantock*  
Minuet and Finale (Symphony No. 97, in C) *Haydn*  
A Country Song ..... *Holst*  
Overture, 'Cockaigne' ..... *Elgar*

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

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

5.15 The Children's Hour  
(From Birmingham)  
'Gipsy John,' a Play, by L. B. Powell  
Songs by HAROLD CASEY (Baritone)  
NORRIS STANLEY (Violin)

6.0 REGINALD NEW  
At the ORGAN of THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Suite, 'Harvest Time' ..... *Haydn Wood*

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

6.40 'THE STORY OF THE ELECTRIC LIGHT'—VI  
Mr. J. SWINBURNE: 'The Nernst Lamp'

7.0 The Gershom Parkington Quintet  
Suite, 'Where the Rainbow Ends' ..... *Quillt*

7.12 LESLEY DUDLEY (Soprano)  
Printemps Nouveau (Return of Spring) *Paul Vidal*  
Waltz Song ('Romeo and Juliet') ..... *Gounod*

7.18 QUINTET  
Two Slav Dances ..... *Deoral*

7.28 LESLEY DUDLEY  
London Pride ..... *Herbert Oliver*  
(First Performance)  
Love and I went down the Vale... *Herbert Oliver*  
(Accompanied by THE COMPOSER)

7.35 QUINTET  
Study of a Dancer in Red ..... *Besly*  
Chanson (Song) ..... *Friml*

7.45 'A Piccadilly Dally'  
Second Edition  
Compiled and produced by GORDON MCCONNELL  
Cast  
LEONARD HENRY  
WYNNE AJELLO  
FOSTER RICHARDSON  
LESLIE FRENCH  
(By kind permission of the London Hippodrome  
and J. C. Williamson, Ltd.)  
DORA GREGORY  
FRANK DENTON  
Pianos  
HARRY S. PEPPER and DOBIS ARNOLD  
THE REVUE CHORUS  
Conducted by SEAFORD ROBINSON  
Music selected and arranged by DOBIS ARNOLD

8.30 'MODERN SCULPTURE'—VI  
Mr. STANLEY CASSON: 'Sculpture in Germany  
and America'

9.0 'Exiles'  
Cast  
The Old Prince (Vassili)  
The Young Count (Paul)  
The Café Proprietor  
Orloff  
The Young Lieutenant (Stanislas)  
Nadia  
Kerensky  
Kornilov  
The Minister  
Courtiers, Ladies, Soldiers, American Tourists,  
Revolutionaries  
Time: Between 1873 and 1930  
The Scene is laid in Paris today, and in Russia  
before and during the Revolution  
Produced by LANCE SIEVEKING

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

(Thursday's Programmes continued on page 474.)



The New

LIGHT WEIGHT HOSE



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THESE superfine Thread-silk "Spintex" stockings are just what we girls are in need of. They are amazingly light and transparent and made in a wide variety of shades - get your men friends to collect the necessary coupons from the splendid, full size, cool smoking, Black Cat Virginia Cigarettes.

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Thursday's Programmes continued (February 27)

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

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

2.30 London Programme relayed from Daventry

4.45 **LIGHT MUSIC**  
BOBBY'S STRING ORCHESTRA  
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 **THE CHILDREN'S HOUR**

6.0 *S.B. from Swansea*

6.15 *S.B. from London*

6.35 Market Prices for Farmers

6.40 *S.B. from London*

7.35 HUBERT PEN-  
GELLY (Pianoforte)  
Prelude and Fugue  
in D Flat Minor  
Bach  
Pastorale .. *Liadov*  
Heyday  
*Corbett Samsion*



**ELEVENTH-CENTURY BRUGES.**  
A fine old building on the canal. Bruges from the point of view of the Easter holidays is the subject of Mrs. C. Mountain's talk from Bournemouth this evening.

7.45 **An Elgar Concert**

Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF

**NATIONAL ORCHESTRA OF WALES**  
(Cerdidorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE  
MELSA (Violin).

ORCHESTRA  
Overture, 'In the South'  
MELSA and Orchestra  
Concerto in B Minor

9.0 **The Super Six in 'Hunting Time'**  
**A Jumble of Jovial Jesting**

CLIFFORD BEERE  
FRANK EVANS  
GEORGE COBNER  
HERBERT SIESE  
DAVID EVANS  
SIDNEY EVANS

The Company  
Hello ..... Rose  
John Peel ..... Trad.  
Concerted  
Hunting ..... Hylton and West  
Song of the Vagabond ..... Quilter  
Impressions by CLIFFORD BEERE  
Madrigal  
Just like Grandpa ..... Butcher  
Humorous Interlude by SIDNEY EVANS  
Duet  
Toddlers and Rooty ..... Hylton and West  
Concerted  
Jollity Farm ..... Sarony

9.45 *S.B. from London*

10.0 West Regional News

10.5-12.0 *S.B. from London*

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

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

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 Mr. W. H. JONES: 'The Old Shipyards of the Bristol Channel'

6.15 *S.B. from London*

6.35 *S.B. from Cardiff*

6.40 *S.B. from London*

7.35 *S.B. from Manchester*

8.35 *S.B. from London*

8.45 *S.B. from Manchester*

9.45 *S.B. from London*

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

10.5-12.0 *S.B. from London*

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

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

1.0-2.0 **REGINALD FOORT**  
At THE ORGAN OF THE REGENT CINEMA  
Relayed from BOURNEMOUTH  
Relayed to London and Daventry

2.30 London Programme relayed from Daventry

6.0 Mrs. C. MOUNTAIN: 'Bruges—A Suggestion for Easter'

6.15 *S.B. from London*

6.35 Market Prices for South of England Farmers

6.40 *S.B. from London*

7.35 *S.B. from Manchester*

8.35 *S.B. from London*

8.45 *S.B. from Manchester*

9.45 *S.B. from London*

10.0 Local News

10.5-12.0 *S.B. from London*  
(Thursday's Programmes continued on page 475.)

*The Gift every-  
one will Covet!*



This brush is made of a metal—Goldoid—which, while giving the exact appearance of real gold, does not lose its colour with wear. The whole of the top is superbly engine turned. This top

removes and reveals a cunningly hidden mirror, powder compact and puff, which make the brush trebly useful. The whole is a really charming gift.

All you have to do to obtain this splendid FREE BRUSH is to collect 60 outside printed wrappers from tablets of Wright's Coal Tar Soap, and send them with your name and address clearly written to Dept. N.G.52, Wright's Coal Tar Soap, Southwark Street, London, S.E.1.

**WRIGHT'S COAL TAR SOAP**  
THE IDEAL TOILET AND NURSERY SOAP  
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Large capacity:

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**FIT MARCONIPHONE BATTERIES**



AND GET BETTER RADIO

The first and greatest name in wireless

**Programmes for Thursday.**

(Continued from page 474.)

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

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry
- 12.0-1.0 Programme relayed from Daventry
- 2.30 Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.35 S.B. from Manchester
- 8.35 S.B. from London
- 8.45 S.B. from Manchester
- 9.45-12.0 S.B. from London (10.0 Local News)

**4C1 MANCHESTER. 197 kc/s. (378.4 m.)**

- 10.15-10.30 THE DAILY SERVICE  
Relayed from Daventry
- 12.0-1.0 A Ballad Concert  
WINIFRED ALKER (Pianoforte)  
ROBERT HUNTER (Elocutionist)  
FLORENCE DAVIES (Soprano)
- 4.30 Orchestral Music  
Conducted by F. JOHNS  
Relayed from THE LANCASHIRE COTTON FAIR,  
CITY HALL, MANCHESTER
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mrs. GEOFFREY DIMMOCK: 'Varieties of Savoury Pie.' S.B. from Leeds
- 6.15 S.B. from London
- 6.35 Market Prices for Northern English Farmers
- 6.40 S.B. from London
- 7.35 Hallé Concert  
Relayed from THE FREE TRADE HALL,  
MANCHESTER  
(See London)
- 8.35 S.B. from London
- 8.45 Hallé Concert (continued)
- 9.45 S.B. from London
- 10.0 North Regional News
- 10.5-12.0 S.B. from London

**Other Stations.**

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

10.15-10.30: Daily Service. 10.45: Miss Margaret Kidd LL.B.: 'Everyday Legal Problems—II, A Husband's Liabilities for his Wife's Debts.' S.B. from Edinburgh. 11.0-12.0: Gramophone Records. 2.30: For the Schools: Mr. Robert McLeod: 'Music Making—VII, The Postman's Knock.' S.B. from Edinburgh. 3.0: Musical Interlude. 3.5: A Talk about the League of Nations. 3.15: Musical Interlude. 3.20: Miss F. Marian McNeill: 'Old Edinburgh Street Cries.' S.B. from Edinburgh. 3.35: Musical Interlude. 3.40: Mid-Week Service, conducted by the Rev. J. Mitchell Kerr, B.D. (Woodside Church). 4.0: Instrumental Concert. Octet, John B. Dickson (Violoncello). 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: Dalry Breeds—II.' 6.15: London. 6.35: Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40: London. 7.35: Manchester (See London). 8.35: London. 8.45: Manchester (See London). 9.45: London. 10.5-12.0: London.

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

10.15-10.30: Daily Service. 11.0-12.0: Daventry. 2.30: Edinburgh. 3.0: Glasgow. 3.20: Edinburgh. 3.35: Glasgow. 6.15: London. 6.35: Edinburgh. 6.40: London. 7.35: Manchester (See London). 8.35: London. 8.45: Manchester (See London). 9.45: London. 10.0: Glasgow. 10.5-12.0: London.

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

10.15-10.30: Daily Service. 2.30-3.45: London. 3.50: An Afternoon Concert. The Orchestra. Janie Martin (Soprano), Kathleen Wray (Violin). 5.0: Stop Press (?). 5.15: Children's Hour. 6.0: Miss Florence Irwin: 'Old Cookery Books.'—II. 6.15: London. 7.35: Manchester. 8.35: London. 8.45: Manchester. 9.45-12.0: London.

**ALWAYS SMILING. ALWAYS HAPPY**

A healthy system—active—clean. When you get constipated, wastes and poisons enter your blood, with the result that you are irritable, and soon tired. Eyes are dull, complexion sallow, and you suffer headaches, indigestion, biliousness.

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Have you tried Beecham's Powders? The specific remedy for Colds, Headaches, Flu, Rheumatism. Single P. 2s. 6 for 1/3. Tablet for m. 6)1/3 per bottle.



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This range keeps alight all night and therefore does not require re-laying each morning. In addition it is extremely efficient and economical.

As every woman knows, the ordinary Kitchen Range is inefficient both for cooking and for raising Hot Water. It is also extravagant on fuel. This has led many thousands to discard their Kitchen Range and instal in its place a

**KOOKSJOIE**

Anthracite RANGE

The KOOKSJOIE not only cooks to perfection, but provides continuous Hot Water, keeps alight all night and considerably reduces fuel bills. Burning Anthracite, it is smokeless, and sootless and requires the very minimum of attention.

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Our Members earn £2 to £5 weekly, many have made much more. Think what this means to you: Independence—freedom from money worries. Men and Women of middle age, youths and young girls, even grandmothers and grandfathers are now earning with us. And whether you have a home or business to take care of; whether you are young or old; whether you live in a small town or large city—you, too, can join our large and prosperous family of money makers. You, too, can enjoy a double income.

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A.S.

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WHEN HUSBANDS LOVE...

# Mary... .....you're just wonderful.....

Ten Golden years we've had together. Even now, I hate leaving you each morning. But needs must. The 9.6 won't wait. Please pass that delicious Golden Shred. After you—I love it best in all the world. Golden Shred. Golden Head! Cheerio! I'll soon be home again.

## 'Golden Shred'

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

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Learn to add that fascinating rhythm to your playing which makes that wonderful difference to your favourite dance tune as you play it and as you hear it played on radio or record.

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THINK WHAT THIS MEANS. NO BIG FEES. NO HEART-RENDING EXERCISES.

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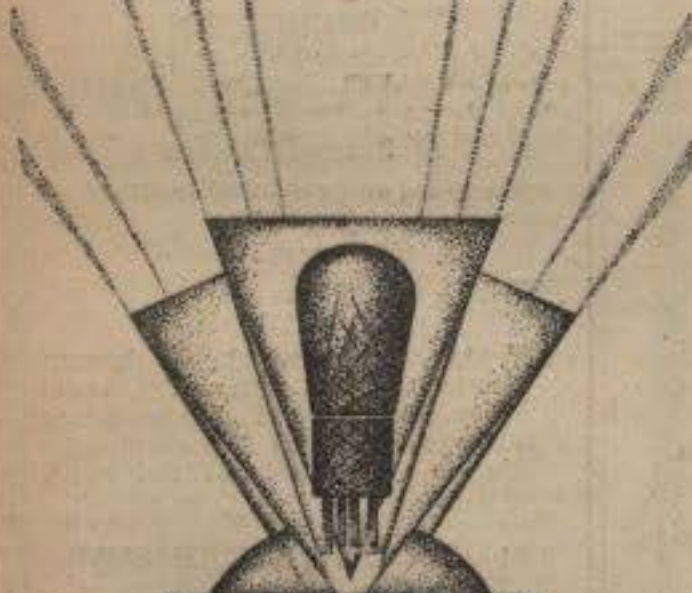
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**FRIDAY, FEBRUARY 28  
5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0  
**HANDEL'S  
ORATORIO  
'SOLOMON'**

**12.0 Lunch-Hour Concert**  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

March, 'On the Quarter Deck' ..... Alford  
Two Pieces, 'Nocturne' and 'Waltz' ..... Tchaikovsky

ALICE VAUGHAN (Contralto)

When't a Snowflake ..... Lisa Lehmann  
In Town ..... Eric Coates  
Now sleeps the crimson Petal ..... Quilter

ORCHESTRA

Suite from Ballet Music, 'Hiawatha' ..... Coloridge-Taylor  
Folk Dance, 'Dickon o' Devon' ..... Holliday  
Turkish March ..... Mussorgsky

ALICE VAUGHAN

Good morning, Brother Sunshine ..... Lisa Lehmann  
The Peace of Allah ..... del Riego  
A Song at Dawn ..... Hubert Brown

ORCHESTRA

Fantasy, 'The Three Bears' ..... Eric Coates  
March, 'The Queen of Sheba' ..... Gounod

**1.15 Light Music**

MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

**2.0-3.0 Organ Recital**

By HAYDN SAIL, L.R.A.M., A.R.C.M.  
Organist and Director of the Choir, Bunyan Church, Bedford  
Relayed from St. Mary le-Bow  
MARIE LOUISE COHEN (Mezzo-Soprano)

HAYDN SAIL

Suite Ancienne ..... Holloway  
Prelude Chorale; Courante; Duo; Finale  
alla Fugue

MARIE LOUISE COHEN

L'Heure Silencieuse (The silent Hour) ..... Victor Staub  
Sonnet d'Amour (Sonnet of Love) ..... } Thomé  
Les Perles d'Or (Pearls of Gold) ..... }  
Chanson Espagnole (Spanish Song) ..... Delibes

HAYDN SAIL

Allegretto (Quartet in D) ..... Haydn  
Evening Reverie ..... Clifford Roberts  
Bourrée ..... Handel

MARIE LOUISE COHEN

Romance ..... } Debussy  
Fantoche (Marionettes) ..... }  
Psyché ..... Paladilhe  
L'Adieu du Matin (Morning's Farewell) ..... Pessard  
Ouvre tes yeux bleus (Open thy blue Eyes) ..... Massenet

HAYDN SAIL

Overture, 'Athalia' ..... Mendelssohn, arr. Evans  
Cloister Garth ..... Brucer  
Marche Nuptiale ..... Catharine

**5.15 The Children's Hour**

(From Birmingham)

Some Schoolboy Howlers, by FRANK JONES  
Musical Selections by THE BIRMINGHAM STUDIO  
ORCHESTRA, conducted by JOSEPH LEWIS  
Duets by JACKO and TONY

'Launching a Lifeboat,' by ROBERT ASCROTT,  
M.B.E.

**6.0 EDWARD GERMAN DANCES**

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Three Dances, 'Nell Gwyn'  
Three Dances, 'Henry VIII'

**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, Rosamunde ..... Schubert  
MILDRED WATSON (Soprano)  
Hawthorn Time ..... Ireland  
The Naisid ..... Bantock  
When I was young ..... d'Hardelot  
You wonder why ..... Ethel Angless

ORCHESTRA

Suite, 'From a Moorish Village' ..... Reginald Redman

**7.15 REGINALD PAUL (Pianoforte)**

Pastoral in E Minor ..... Scarlatti  
Toccata in C, Op. 7 ..... Schumann

MILDRED WATSON

The wonderful Isle ..... Julian Herbage  
In England now ..... d'Hardelot  
The dancing Lesson ..... Herbert Oliver

ORCHESTRA

Selection, 'The Pirates of Penzance' .. Sullivan

REGINALD PAUL

Valses Nobles, Op. 77.. Schubert, arr. Dohnanyi

ORCHESTRA

Children's Games ..... Ditzel

**8.0 Symphony Concert**

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

**'Solomon'**  
(HANDEL)

DORA LABBETTE  
STILES-ALLEN  
TUDOR DAVIES  
KEITH FALKNER

THE NATIONAL CHORUS  
(Chorus Master, STANFORD ROBINSON)  
THE B.B.C. SYMPHONY ORCHESTRA  
(Principal Violin, ARTHUR CATTERALL)

Conducted by  
SIR THOMAS BEECHAM

The Text of the oratorio is given on page 440, and  
an article by Newman Flower, the great authority  
on Handel, appears on page 439.

**9.0 INTERVAL**

**9.15 'Solomon'**

(Continued)

Relayed from THE QUEEN'S HALL

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

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN



# NEW HAIR FOR ALL IN 1930

## Radio-Activity Solves the problem of Hair Growth—Baldness now a thing of the past

THOUSANDS OF "RADIO TIMES" READERS ALREADY BENEFITING BY WONDERFUL FREE HAIR-GROWTH GIFT. YOU CAN COMMENCE TO-DAY

Post Form Below which Entitles every Reader to Free Supply of the Marvellous Radio Active Hair Tonic, which has astounded the Scientific world by demonstrating that everyone can Secure and Retain a Perfect Head of Hair at any Age—Free from Scurf—Falling—Loss of Colour, or any other defects which are at present so prevalent and disfiguring to both men and women.

THE year 1930 has opened very brightly for all who have trouble with their hair, or rather we should say with the lack of hair growth.

Those who are quite bald as well as the even larger number of men or women who are afflicted with imperfect hirsute adornment and protection owing to Falling Hair—Scurf—Greasy Scalp—Patchy Baldness—Discoloured Hair—Grey or White Hair—Lustreless or Brittle Hair will ever afterwards remember 1930 as the year in which Radio-Activity, that mysterious and as yet little understood but marvellous new force, conquered once and for all the bugbear of Baldness in all its forms and degrees.



Mr. FREDERICK GODFREY, the leading British Hair Specialist, whose discovery of the value of Radio-Activity in relation to Hair Growth is one of the most important scientific achievements of recent times.

### HAIR GROWN ON BALD HEADS

Fortunately the discovery of the Hair Growing powers of Radio-Activity is not to be confined to the wealthy few, but its advantages are to be spread to all.

Hence the arrangement which has been made for every reader of this Newspaper to have immediately a free supply of the remarkable new Radio-Activity Hair Tonic which has proved in so wonderful a way that hair can be grown again on Bald Scalps even years after all hope had been abandoned.

### GRAVE SOCIAL AND BUSINESS HANDICAP

The social and business handicap of Baldness and grey hair is so great that this discovery is bound to rank as one of the most important steps in the scientific progress of the age.

Beginning to look old as the result of thinning or greying locks has hindered many a man and woman's chances of advancement, it has even cost numbers their very livelihood, owing to their positions having been given to younger-looking folk.

### PERMANENT YOUTHFUL APPEARANCE

This need no longer happen. A youthful appearance can be maintained always. Those who have already lost their hair or whose remaining locks are grey or even white have now the chance

to renew their youth so far as all outward appearance goes.

All that any reader of this paper need do is simply fill in the Form printed below and forward it to-day to the Leading British Hair Specialist, Mr. Frederick Godfrey, of Whatstandwell, Matlock, Derbyshire

### RECORDS OF UNFAILING SUCCESS

He will then send to each, Free of Cost or obligation, a generous trial supply of the Radio-Activity Hair Tonic which under severest tests has proved its unflinching success.

Our advice to all is: Write off at once and test for yourselves what Radio-Activity will do towards enhancing your personal appearance. We have every confidence as the results of hundreds of tests that no one will be disappointed. There have been so many attempts to solve this problem that some people have given up hope of ever renewing their lost hair, or regaining the natural colour in hair that has,

perhaps, for years past been grey or even white. All these previously disappointed ones should take heart again and at once secure this 1930 gift of Radio-Activity Hair Tonic, as well as Mr. Frederick Godfrey's advice. Under to-day's offer both are Free, and if afterwards it is desired to follow Mr. Godfrey's advice then the cost is quite small and the time and trouble required are

### SEND NO MONEY

By a special arrangement Readers of the "Radio Times" are to receive a Trial Supply of Radio Active Hair Tonic Free. Simply Post Form Below.

inconsiderable—so none need hesitate. Our advice is: Write off to-day whilst the offer is open.

### These reports show what this great discovery will do for you



Miss S. "A LOVELY HEAD OF HAIR."

"I cannot say how pleased I am with the Treatment. My hair had gone fearfully thin, and I didn't think it would do any good. Now it's really lovely, and curly too. People remark about my 'lovely head of hair.'"—Miss S.



MR. GODFREY HAS HAD MANY CASES OF EQUALLY STRIKING IMPROVEMENT

YOUR HAIR CAN MAKE YOU LOOK YEARS YOUNGER



Mr. C. E.

"I have received great results from your first month's treatment. The bald patches are covered with new hair which is quite long. The rest of my hair is in fine condition, as you will note on the photograph I am sending you, as I think you would like to see the results of your work."—C. E.

Mr. B. L.

"HAIR NOW NORMAL AND COLOUR RESTORED." "I am very pleased and highly satisfied with the treatment you have sent me. My hair is now normal again, and it is my wish that thousands will take advantage of your discovery. The Colour is also restored."—B. L.



### FOR NEW HAIR IN 1930 POST THIS FORM.

Entitling to FREE TRIAL SUPPLY of Radio-Active Tonic Hair Dressing. **SEND NO MONEY** Simply enclose 3d. in stamps to cover postage and packing.

Name .....

Address .....

My Hair Complaint is.....

I enclose two 3d. stamps (value 3d.) towards the cost of postage and packing.

Post this Form direct to F. GODFREY (R.T. Special Offer Dept.), Whatstandwell, Matlock, Derbyshire.



9.0 (Daventry)  
Mr. J. H. THOMAS  
ON  
St. DAVID'S DAY

**SATURDAY, MARCH 1**  
**2LO LONDON & 5XX DAVENTRY**

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

9.20 (London)  
COMDR.  
KENWORTHY  
ON THE  
AIR MAIL



- 10.15 a.m. THE DAILY SERVICE**
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 'SAVING THE COUNTRY-SIDE'—III  
Mr. CLOUGH WILLIAMS ELLIS: 'The Tin Toot Tyranny of the Modern Highwayman'
- 1.0-2.0 LIGHT MUSIC**  
**THE COMMODORE GRAND ORCHESTRA**  
Directed by JOSEPH MUSCANT  
Relayed from THE COMMODORE THEATRE, HAMMERSMITH
- Overture, 'Marinarella'..... Pucelli  
Entr'acte, 'Estrellita' Manuel M. Ponce  
Ballet Music, 'Faust'..... Gounod  
Fox-trot Ballad, 'Just Me, just You'  
Jesse Creer  
Trumpet Solo, 'Songs of Araby'... Clay  
Foxtrot Ballad, 'Evening Shadows'  
William Polla  
Selection, 'H.M.S. Pinafore'.... Sullivan  
Descriptive Episode, 'A Hunt in the Black Forest'..... Voelker  
Tarentella, 'A Day in Naples'.... Byng  
Fox-trot Ballad, 'Little by Little'  
Walter O'Keefe
- 2.50-4.45 Sixth Round F.A. Cup**  
A Running Commentary on a Cup-Tie, will be broadcast by Mr. GEORGE F. ALLISON, subject to the necessary facilities being available
- 4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM
- 5.5 The Week's Work in the Garden, by the Royal Horticultural Society
- 5.15 The Children's Hour**  
This being St. David's Day, there will be songs by THE WELSH MINERS' QUARTET. The Story of 'PWCA,' by ELEANOR BONIFACE, adapted for broadcasting and told by MILDRED FORSTER, and 'Einon and Olwen,' from 'Wonder Tales of Ancient Wales' (Henderson and Jones)
- 6.0 THE ROYAL NAVY v. THE ARMY**  
An Eye-Witness Account of the Rugby Football Match, by Mr. H. P. MARSHALL
- 6.15 'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin
- 6.45 The Foundations of Music**  
HAYDN QUARTETS  
Played by  
THE KUTCHER QUARTET  
Op. 50, No. 1, in B Flat
- 7.0 MY DAY'S WORK**  
By A DIVER  
Mr. C. H. BURWOOD
- 7.20 THE DIRECTOR OF PROGRAMMES**  
on  
ALTERNATIVE PROGRAMMES.

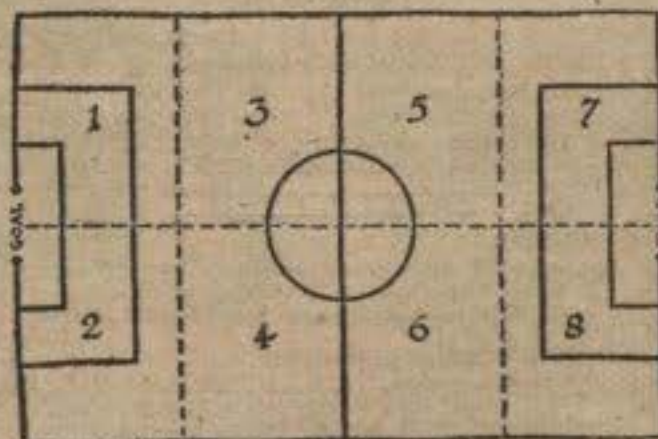
- LONDON ONLY**
- 7.30 STUDENTS' SONGS  
STUART ROBERTSON (Baritone)
- 8.0 Leicester Brass Band Festival**  
Massed Band Concert in Aid of The Leicester Royal Infirmary  
Relayed from DE MONTFORT HALL, LEICESTER  
Memorial Hymn, 'The Angel's Song'  
arr. Ord Hume

- Waltz, 'Tondeleyo'..... Noel Gay  
Grand Descriptive Scene, 'Dawn of Peace'  
Ord Hume  
Grand Ensemble, The National Anthem  
arr. Ord Hume  
Massed Bands, Organ and Fanfare of Trumpets  
Conductor, LIEUT. J. ORD HUME  
Organist, Mr. WALTER GROOCCOCK,  
Drums, Bells, etc., Mr. LEN COLLIS
- 9.0 'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News

- 9.20 LIEUT.-COMMANDER THE HON. J. M. KENWORTHY, M.P.  
'BY AIR MAIL FROM CAIRO TO KARACHI'
- 9.40 Vaudeville**  
NORMAN LONG (A Song, a Joke and a Piano)  
MELVILLE GIDEON (Entertainer)  
CLAPHAM and DWYER (In another Spot of Both)  
MARIE BURKE (Comedienne)  
Sketch  
'HALF AN HOUR IN A TEASHOP'  
By BEATRICE MAYOR  
Cast:  
Waitress..... KATHERINE HYNES  
Miss Jenks..... GLADYS YOUNG  
Mr. Simpkins..... HERMAN GRISEWOOD  
Young Man..... LIONEL MILLARD  
Young Girl..... KATHERINE HYNES  
and  
EDGAR FAIRCHILD and ROBERT LINDHOLM  
The Famous Twin Pianists  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 10.50-12.0 DANCE MUSIC**  
AMEROSE'S BAND, from THE MAY FAIR HOTEL

**VAUDEVILLE**  
TONIGHT with AT 9.40  
**MARIE BURKE**  
**MELVILLE GIDEON**  
**CLAPHAM and DWYER**  
**EDGAR FAIRCHILD**  
and  
**ROBERT LINDHOLM**  
**NORMAN LONG**  
and a sketch  
'Half-an-hour in a TEASHOP'

- March, 'Man o' Brass'..... Ord Hume  
Overture, 'Nabucodonosor'..... Verdi  
Intermezzo, 'Painting the Clouds with Sunshine'  
J. Burke  
Selection, 'Bitter Sweet'..... Coward



Use this plan when listening to today's football broadcast

**7.30-10.50 DAVENTRY ONLY**

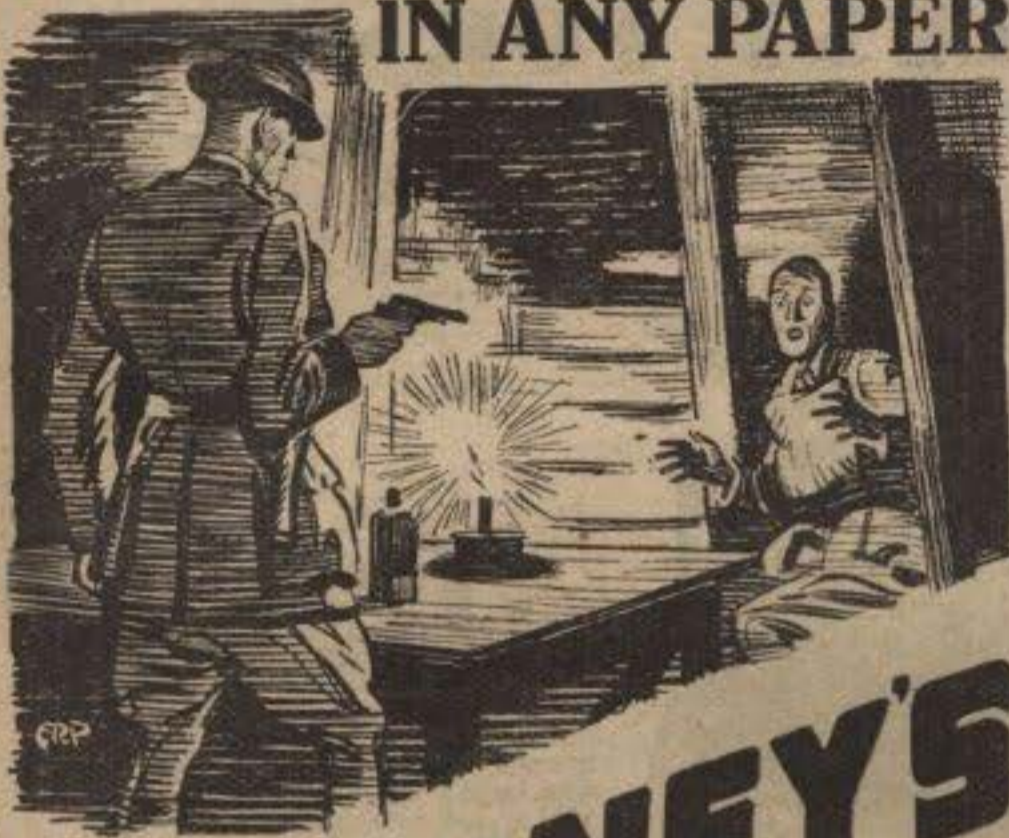
**7.30 ST. DAVID'S DAY CONCERT**  
(For full details see foot of page 482.)

**10.15 'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Shipping Forecast and Fat Stock Prices

**10.30-12.0 DANCE MUSIC**  
AMEROSE'S BAND, FROM THE MAY FAIR HOTEL



**FIRST PUBLICATION  
IN ANY PAPER**



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END**  
*as a  
NOVEL*

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THAT HAS MOVED  
THE WORLD TO  
ADMIRATION  
AND TEARS.

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**R. C. SHERRIFF  
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VERNON  
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Stories. A Human  
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BRITAIN'S NATIONAL WEEKLY

*The Amalgamated Press Ltd.*

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Sunday, February 23rd (1,875 metres), 5.40 p.m.

- |   |  |
|---|--|
| 1. MARCH. Florentiner. <i>Fucik</i>                   | 6. WALTZ from "The Rosebearer." <i>Strauss</i>   |
| 2. OVERTURE. "Maritana." <i>Wallace</i>               | 7. Irish Tune from County Derry. <i>Grainger</i> |
| 3. Melodies from the Operetta "Paganini" <i>Lehar</i> | 8. Four Ways Suite. <i>Coates</i>                |
| 4. TANGO. Florida. <i>Lazzaro</i>                     | (a) Northwards (March)                           |
| 5. INTERMEZZO. (Cello Solo by Reinier Bresser)        | (b) Southwards (Waltz)                           |
|   | (c) Eastwards (Eastern Dance)                    |
|   | (d) Westwards (Jazz-rhythm)                      |



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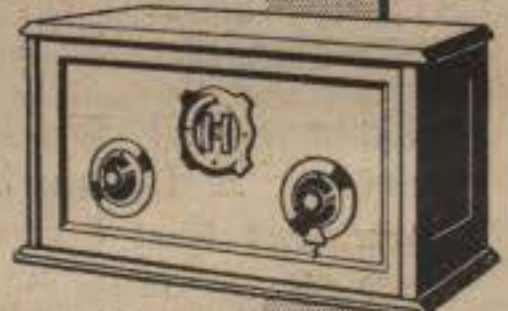
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Saturday's Programmes continued (March 1)

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

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

12.0-12.45 **A Children's Concert**  
Relayed from THE NATIONAL MUSEUM OF WALES  
THE NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE

Overture, 'A Midsummer Night's Dream' Mendelssohn  
The Swan..... Grieg  
Anitra's Dance ('Peer Gynt Suite, No. 1')  
Witches' Ride ('Hänsel and Gretel') Humperdinck  
Adagio ('Cassation, No. 1')..... Mozart  
Finale (Symphony in C, 'Jupiter').....

2.50 London Programme relayed from Daventry

4.45 **DANCE MUSIC**  
THE CONY BEACH FIVE  
Relayed from the THE DANSANT, HOTEL METROPOLE, SWANSEA

5.5 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**  
ST. DAVID'S DAY  
A Programme by JENNER PARK BOY'S SCHOOL BARRY

6.0 Mr. SAM JONES: 'A Week of Welsh Inter-College Sport'

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 The Rev. Dr. G. HARTWELL JONES: 'St. David's ideals and the Welsh People'

7.20 S.B. from London

7.30 **'St. David's Day'**  
A Programme of Welsh Music  
Arranged and conducted by E. T. DAVIES  
(University College of North Wales, Bangor).  
Relayed to Daventry 5XX

Artists  
MABLE PARRY (Soprano)  
TOM PICKERING (Tenor)

NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(See page 482)

9.0 **Speeches**  
at  
**The St. David's Day Banquet**  
of the Cardiff Cymrodorion Society  
Relayed from THE CITY HALL, CARDIFF  
Relayed to Daventry 5XX  
(See page 482)

10.15 SECOND GENERAL NEWS BULLETIN  
10.30 West Regional News  
10.35 From Daventry 5XX  
10.50-12.0 S.B. from London

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

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

12.0-12.45 S.B. from Cardiff

2.50 London Programme relayed from Daventry

5.15 S.B. from Cardiff  
6.15 S.B. from London  
6.40 S.B. from Cardiff  
6.45 S.B. from London  
7.0 S.B. from Cardiff  
7.20 S.B. from London  
7.30 S.B. from Cardiff

10.15 SECOND GENERAL NEWS BULLETIN  
10.30 West Regional News. S.B. from Cardiff  
10.35 From Daventry 5XX  
10.50-12.0 S.B. from London

**ST. DAVID'S DAY.**

A Special Concert  
will be relayed  
at 7.30 p.m.  
and the speeches from  
Cardiff Cymrodorion  
Society's Banquet  
at 9.0.

FOR DETAILS SEE P. 482.

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

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

12.0-1.0 Gramophone Recital

2.50 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

9.15 Local News

9.20-12.0 S.B. from London

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

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

12.0-1.0 **A GRAMOPHONE RECITAL**  
of  
Light Orchestral Music

Overture, 'Poet and Peasant'..... Suppe  
Scène de Ballet..... de Beriot, arr. Sear  
Selection, 'The Leek'..... arr. Middleton  
L'Automne (Autumn)..... Chaminade  
Hawaiian Waltz..... Hawaiian Air  
Hark, hark the Lark..... Schubert, arr. Held  
Serenade mélancolique, Op. 26..... Tchaikovsky  
On hearing the first Cuckoo in Spring... Delius  
Salome Dance..... Strauss

2.50 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.15 Local News and Naval News)

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

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

12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**  
HAL MARTIN (Entertainer)

3.30 **THE NORTHERN WIRELESS ORCHESTRA**  
IRMA McDONNA (Pianoforte)  
FRED BROUGH (Violin)

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

5.15 **THE CHILDREN'S HOUR**

6.0 Mr. F. STACEY LINTOTT: An Eye-Witness account of a 6th Round Association Cup-tie played in the North of England

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. W. P. CROZIER: 'How the North moves'

7.20 S.B. from London

7.30 S.B. from Cardiff

9.0 S.B. from London

9.15 North Regional News

9.20-12.0 S.B. from London

**Other Stations.**

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

10.15-10.30: Daily Service, relayed from Daventry. 11.0-12.0: Recital of Gramophone Records. 3.30: Concert. Octet. Olive Mitchell (Soprano). 4.15: Dance Music by Charles Watson's orchestra relayed from the Playhouse Ballroom. 4.45: The Banknock Colliery Silver Prize Band, conducted by Robert Thomson. D. Brown (Trombone). H. Forbes (Cornet). 5.15: Children's Hour. 5.57: Weather Forecast for Farmers. 6.0: London Programme relayed from Daventry. 6.15: London. 6.40: Scottish Sports Bulletin. 6.45: London. 7.0: Mr. Thomas Henderson: 'Bob it Burns and Scottish Folk Song'—III. Illustrations by Robert Burnett (Baritone). 7.30: St. David's Day Concert. S.B. from Cardiff. 9.0: London. 9.15: Scottish News Bulletin. 9.20-12.0: London.

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

10.15-10.30: Daily Service, relayed from Daventry. 11.0-12.0: Recital of Gramophone Records. 3.30: A Concert. S.B. from Glasgow. 4.15: Dance Music. S.B. from Glasgow. 4.45: The Banknock Colliery Silver Prize Band. S.B. from Glasgow. 5.15: Children's Hour. S.B. from Glasgow. 5.57: Weather Forecast for Farmer. S.B. from Glasgow. 6.0: London Programme relayed from Daventry. 6.15: London. 6.40: Glasgow. 6.45: London. 7.0: Glasgow. 7.30: Cardiff. 9.0: London. 9.15: Glasgow. 9.20-12.0: London.

**2BE BELFAST.** 1,230 kc/s. (242.5 m.)

10.15-10.30: Daily Service, relayed from Daventry. 3.30: Dance Music. The Plaza Band, relayed from the Plaza, Belfast. 4.15: Light Music. The Radio Quartet. 4.43: Harry D. Montgomery (Baritone). 5.15: Children's Hour. 6.0: London Programme relayed from Daventry. 6.15: S.B. from London. 6.40: Sports Bulletin. 6.45: S.B. from London. 7.0: Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15: Royal Horticultural Society's Weekly Bulletin. 7.25: Musical Interlude. 7.30: The Five Emblems. The Station Choir and Orchestra, conducted by E. Godfrey Brown. 8.55: Ernest A. A. Stoney (Violin). 9.0-12.0: London. (9.15 Regional News and Sports Bulletin.)

**THIS WEEK'S EPILOGUE**  
**'CONSCIENCE'**

Ancient and Modern, 514, 'Father of all to Thee'  
I Kings xix, 9-13  
Ancient and Modern, 517, 'When all Thy mercies, O my God'  
Romans x, 6, 7, 8



The Town Hall, Birmingham.

### Brighter Broadcasting?

ANY listeners will remember the bright little production *You're Through*, the telephone revue broadcast from Birmingham last November, under the auspices of Automatic Radiophones, Ltd., whose sole representatives, Clapham and Dwyer, took a large part in the proceedings. The title of their next production is *Brighter Broadcasting*, which will be on the air from Birmingham on Wednesday, March 5. The revue contains additional music and lyrics by Charles Brewer, its producer, who was also responsible for *You're Through*. It is presented by the following 'Brighter Young People': Anona Winn, Edith James, Alfred Butler, Charles Herbert, Clapham and Dwyer, with Jack Venables and George Barker at the pianos.

### Another Nottingham Relay.

THE evening service from 5GB on Sunday, March 2, will be relayed from the Albert Hall, Nottingham, the largest building of its kind in the city, and the headquarters of the Nottingham Wesleyan Mission. It will be conducted by the Rev. Arthur S. Lyne, who is the Superintendent of the largest Wesleyan circuit in the city of Nottingham. During the war Mr. Lyne was an Army Chaplain and served for a lengthy period with the 7th General Hospital at St. Omer.

### 'From the Musical Comedies.'

A PROGRAMME bearing this title can always be relied upon to provide a pleasant hour, and the one on Friday, March 7, should be no exception, containing as it does a number of old favourites from such popular successes as *Theodore and Co.*, *The Maid of the Mountains*, *Dorothy*, etc., with a very strong leaven of present-day melodies from *Bitter Sweet*, *Hold Everything*, *Wake Up and Dream*, and *The Five o'Clock Girl*. The Studio Orchestra is to be supported by Marjorie Dixon (soprano) and George Pizzey (baritone).

### For the Old Folks.

A PROGRAMME of Music and Humour of the 'last generation' may not appeal to everybody, but its inclusion between 6.40 and 8 p.m. on Wednesday, March 5, is undoubtedly justified by the countless letters asking for this type of feature which are received from the more elderly among our listening friends, and particularly those of them who are bedridden or afflicted with ill-health. The contributors to the programme are the Birmingham Studio Orchestra and Chorus, James Howell (bass), and Edgar Lane

### Clapham and Dwyer have Ideas about

## 'BRIGHTER BROADCASTING' FROM THE BIRMINGHAM STUDIO

### From Sutton Coldfield.

THE Sutton Coldfield Music Committee has arranged a series of three concerts in the Town Hall of that ancient borough, and on Tuesday, March 4, the first part of the second concert will be broadcast. The Birmingham Studio Orchestra, conducted by Harold Gray and Joseph Lewis, will contribute a popular orchestral programme. Harold Gray is the young Midland conductor who owes his success in a great degree to the help and encouragement he has received from Adrian Boult. Solos will also be sung by Keith Falkner. He has already made a name in festival work and at the principal London concerts. On this occasion he has chosen as his contribution to the programme Bach's aria, *How jovial is my Laughter*.

### 'Poetry of Yesterday and Today.'

SUCH is the title of a feature to be presented on Thursday, March 6, at 8.25 p.m., when both Elizabethan and modern poems are to be spoken or sung by Lilian Harrison and John Armstrong respectively. Among the verse of today we find examples of the work of James Elroy Flecker, who was the son of the Rev. W. H. Flecker, one-time Headmaster of Dean Close School, Cheltenham. Another of the modern writers, some of whose work we are to hear, is Padraic Colum, whom many of our listeners will remember as the author of an intensely dramatic little play broadcast from 5GB a few months ago, entitled *The Betrayal*. G. K. Chesterton and Hilaire Belloc are also represented in this programme.

### A Tuneful-Lunch-time Programme.

ONE of the things the new programme timing has given us is good orchestral music at midday, and those who can listen at 1.30 p.m. on Wednesday, March 5, are assured of a feast of attractive music. Frank Cantell, the leader and deputy conductor of the Birmingham Studio Orchestra, has chosen a programme of popular items, including such tried favourites as Liszt's *First Hungarian Rhapsody*, the *Intermezzo from Schumann's Pianoforte Concerto*, and the *Dances from 'Hullo America'*, by Finck. The singer is Olive Goff (soprano), and violin solos will be played by Louise Atherton.



W. F. Taylor

A CORNER OF COVENTRY, the historic city whose name is now associated, for most Midland listeners, with Dr. Rhodes's Friday evening recitals on the Cathedral organ.

### The Blind Detective.

THERE have been detectives of many kinds in books and drama, but it has been left to Ernest Bramah to evolve the blind unraveller of mysteries, and one of his stories, 'The Game Played in the Dark,' adapted for broadcasting under the title of *In the Dark*, by Gilbert Heron, is to be broadcast from Birmingham on Saturday, March 8. Max Carrados is the hero of this adventure, and though he lacks the gift of sight, the moves and counter-moves in his tussle of wits with a criminal gang make an exciting half-hour's play.

### A First Performance.

A 5GB programme on Saturday, March 8, offers a very interesting novelty when the distinguished violinist, Arthur Catterall, will play the *Violin Concerto* by Sir Hamilton Harty. In the same programme appears the first performance of an arrangement of *Spanish Marionettes* by Cesar Cui, arranged for and dedicated to Joseph Lewis and the Birmingham Orchestra.

### Symphony Concert.

THE seventh of the series of eight Symphony Concerts by the City of Birmingham Orchestra, conducted by Adrian Boult, will be relayed from the Town Hall, Birmingham, on Thursday, March 6, at 7.30 p.m. The first part of the programme which will be broadcast contains an *Introduction and Allegro* by Arthur Bliss and Brahms' No. 3 Symphony.

'MERCIAN'



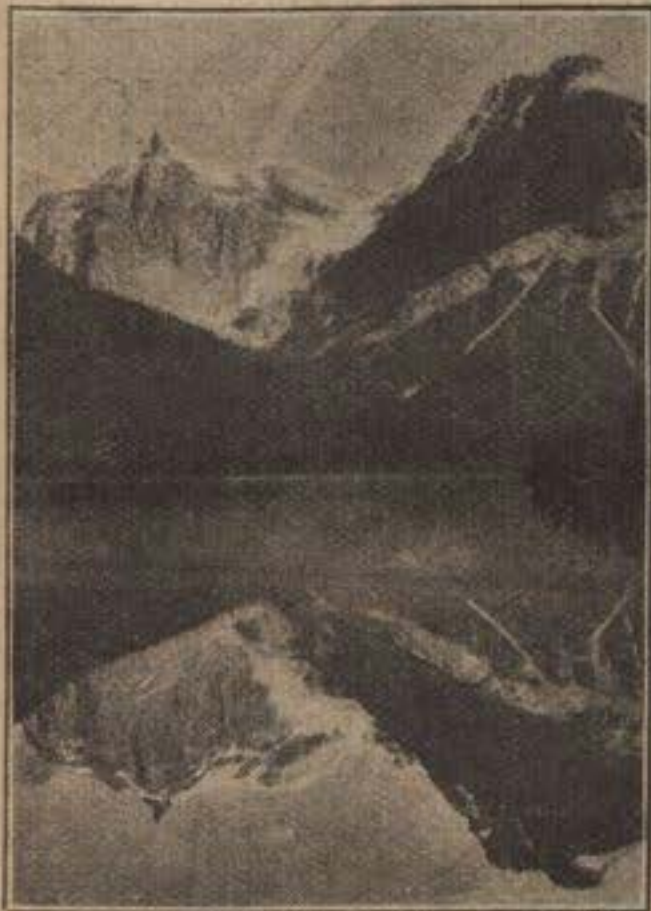
By courtesy of the Town Clerk

### THE NEW TOWN HALL OF SUTTON COLDFIELD.

The second of a series of three concerts arranged by the Sutton Coldfield Music Committee will be relayed from the Town Hall on March 4.

*A Varied Choice of Programmes for*

**LISTENERS ON BOTH SIDES OF THE BRISTOL CHANNEL.**



*R.N.A.*

**THE VAST SPACES OF CANADA.**

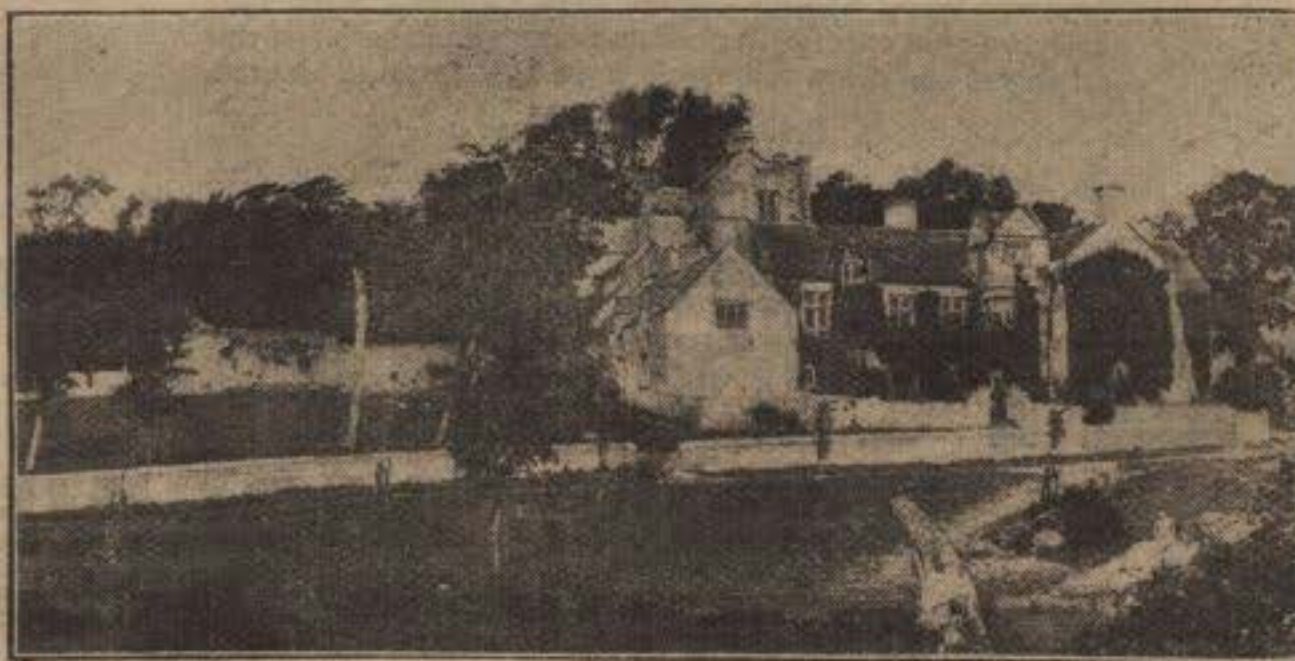
The first Canadian Shopping Week ever held in England is to be celebrated in Bristol, the town of the Cabots, from March 3 to March 8.

*Canada in Bristol.*

**T**HE first Canadian Shopping Week ever held in England takes place at Bristol from March 3 to 8, on the opening day of which the Cardiff Station will broadcast a special talk entitled 'A Canadian in Bristol.' It will be given by Mr. Douglas S. Cole, a graduate of McGill University, Montreal, who has had a wide business experience not only in his own country but also in the United States of America, Scotland, and England. Efforts are being made during the week to give prominence to the produce of the Dominion, and competitions have been arranged, one of the prizes for which is a free trip to any part of Canada.

*The Preservation of Ancient Wales.*

**D**R. CYRIL FOX, Director of the National Museum of Wales, who is to give a talk on 'The Preservation of Ancient Wales' on Thursday, March 6, is prominently identified with the work of the Society for the Preservation of Rural Wales, an organization which, he is specially anxious to emphasize, does not seek to impede development. Its main object is to prove that it costs little more to carry out building plans in harmony with the natural surroundings of a district. Dr. Fox hopes to bring home to the people of Wales a knowledge of the treasures they possess, believing that 'want of thought' is often responsible for evil rather than 'want of heart.'



*National Museum of Wales*

**A FINE OLD TUDOR MANOR HOUSE IN WALES.**

The need for preserving the treasures of the Welsh countryside will be the subject of Dr. Cyril Fox's talk from Cardiff on March 6.

*Wales v. Ireland.*

**A**RUNNING Commentary by Captain H. B. T. Wakelam on the thirty-ninth International Rugby Football Match, between Wales and Ireland, will be relayed from St. Helen's Ground, Swansea to London and Daventry (5XX), and Welsh listeners, on Saturday, March 8, at 2.55 p.m. Of the previous thirty-eight matches, the first of which was played in 1882, Wales has won twenty-three and Ireland fourteen, only one game, that at Belfast last year, being drawn.

*A Post Office Military Band.*

**B**ETWEEN 7.45 and 9.0 p.m. on Wednesday, March 5, listeners will be taken over to the Victoria Rooms, Clifton, Bristol, to hear the Annual Concert of the Bristol Post Office Military Band. It will be conducted by Mr. Byford Beard who, besides being the principal flute in the Bristol Symphony Orchestra, is instructor in orchestral playing to the Bristol evening institutes and Conductor of the Clevedon Orchestral Society. The programme includes items by Roma Johnson (contralto), E. H. Head (tenor), W. Richards (clarinet), and Dorothy Reid and L. E. C. Baker (entertainers).

*Cardiff Musical Society.*

**T**HE second concert of the Cardiff Musical Society takes place in the Park Hall, Cardiff, on Sunday, March 2, at 8.0 p.m., when the artists are Betty Bannerman (contralto), Solomon (pianoforte), and the Choir of the Cardiff Musical Society, conducted by Warwick Braithwaite. The choir will sing unaccompanied part-songs, including *Music, when Soft Voices Die* (Bantock) and *Oh, Wild West Wind* (Elgar). The concert will be broadcast from 9.5 to 10.0 p.m.

*The Predominance of Coal.*

**T**HE 'Predominance of Coal' is the title of the fifth talk in the series on 'How South Wales became an Industrial Area,' which Principal Rees is giving on Tuesday, March 4, at 6.0 p.m. Many listeners will consider this talk to be the keystone of the series; the previous talks dealt with the characteristics of an industrial area, mineral resources and their exploitation, and the problem of transport.



The City Hall, Cardiff.

*A Massed Bands Concert.*

**T**HE South Wales and Monmouthshire Brass Band Association, whose massed bands concert will be relayed from the Town Hall, Pontypridd, on Saturday, March 8, at 7.30 p.m., has now been in existence for thirty-nine years, during the last twenty-five of which festivals have been held to enable its members to become acquainted with the more difficult classical works. These festivals differ from ordinary band contests inasmuch as each band is allowed to select its own pieces. This year the festival concludes with the innovation of massing the first-class bands. These will include the Cory Workmen's (Conductor, Mr. J. G. Dobbing), Park and Dare (Mr. T. G. Moore), Aberaman (Mr. R. S. Howells), Ferndale (Mr. T. Powell), and Caerphilly (Mr. J. Wilkins), the latest recruit to the 'Class A' section. Since the inception of the Association hundreds of men have been able to leave the collieries to make music their profession.

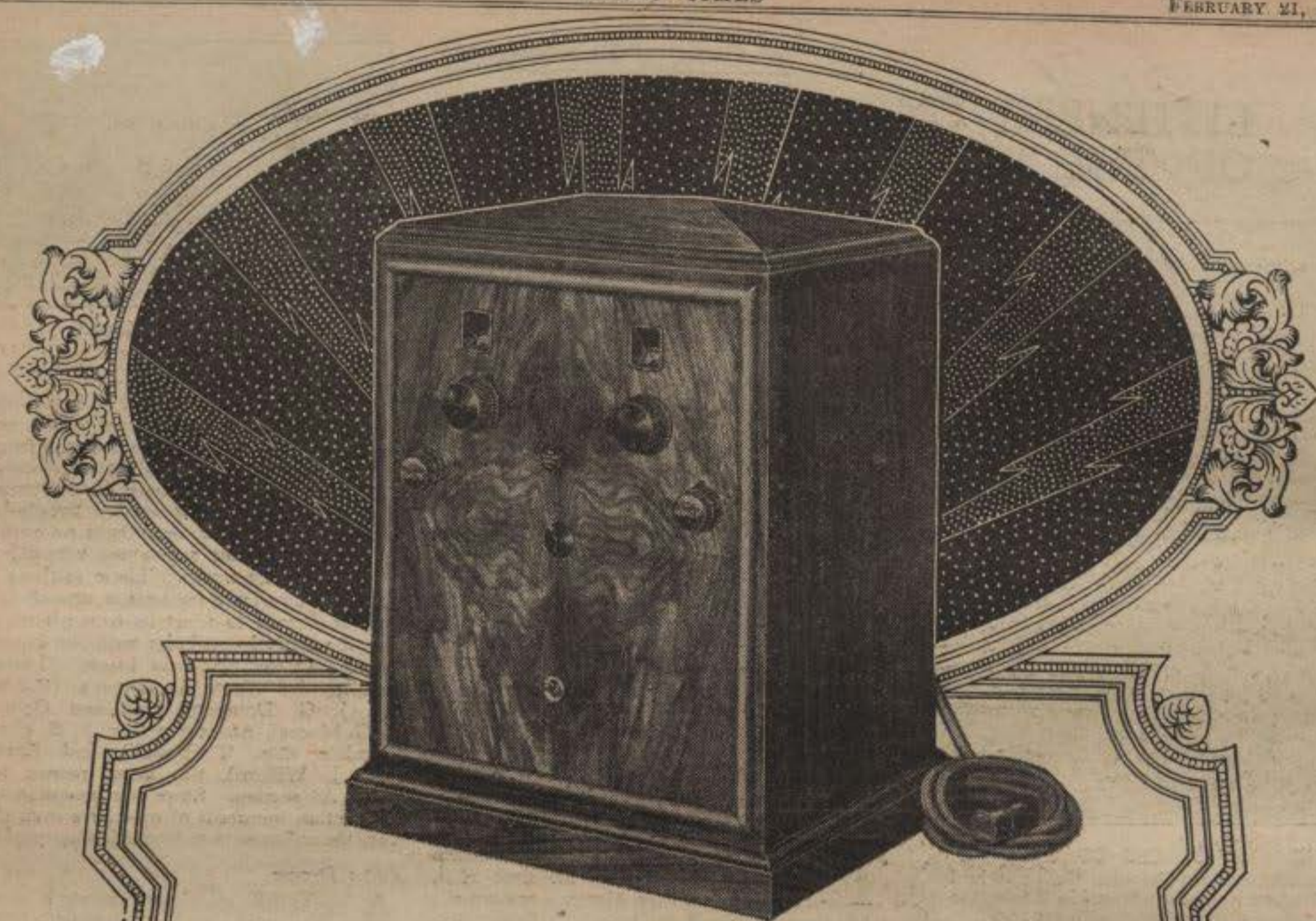
*Radio Drama.*

**A**NOTHER of John Palmer's sketches, *Harlequin and Columbine*, will be presented by two members of the Cardiff Radio Players on Monday evening, March 3, as an interlude in a Musical Comedy Programme by the N.O.W. Light Orchestra, conducted by Reginald Redman. The orchestral items include selections from *Monsieur Beaucaire*, *The Maid of the Mountains*, and other well-known musical comedies. Hilda Blake (soprano) is the singer.

*A Tribute.*

**T**HE recent broadcast of a radio play called *Munitions of Mercy—A Fireman's Programme* has brought the following interesting letter from the chief officer of an important fire brigade. 'I sincerely hope that you will repeat this play again some day, as I consider it cannot fail to be of real service to many brigades which are still as badly off as in the old days. I know of one brigade which has no grant whatever; the men find their own uniforms and equipment and do the job for the love of the thing; it is almost unbelievable. My first officer came last night; we listened together. The whole thing rings dead true, and might have been written about my own brigade of twenty-five years ago. I see on reference that it took fourteen years of persistent agitation to get my way, almost the exact requisition that Mainbrace put in, and got most of it after the loss of six lives. It seems to require a stimulus like that, and *Munitions of Mercy* puts it well, at less expense!'

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