

THE PROGRAMMES FOR THE WEEK OF MARCH 2-8

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



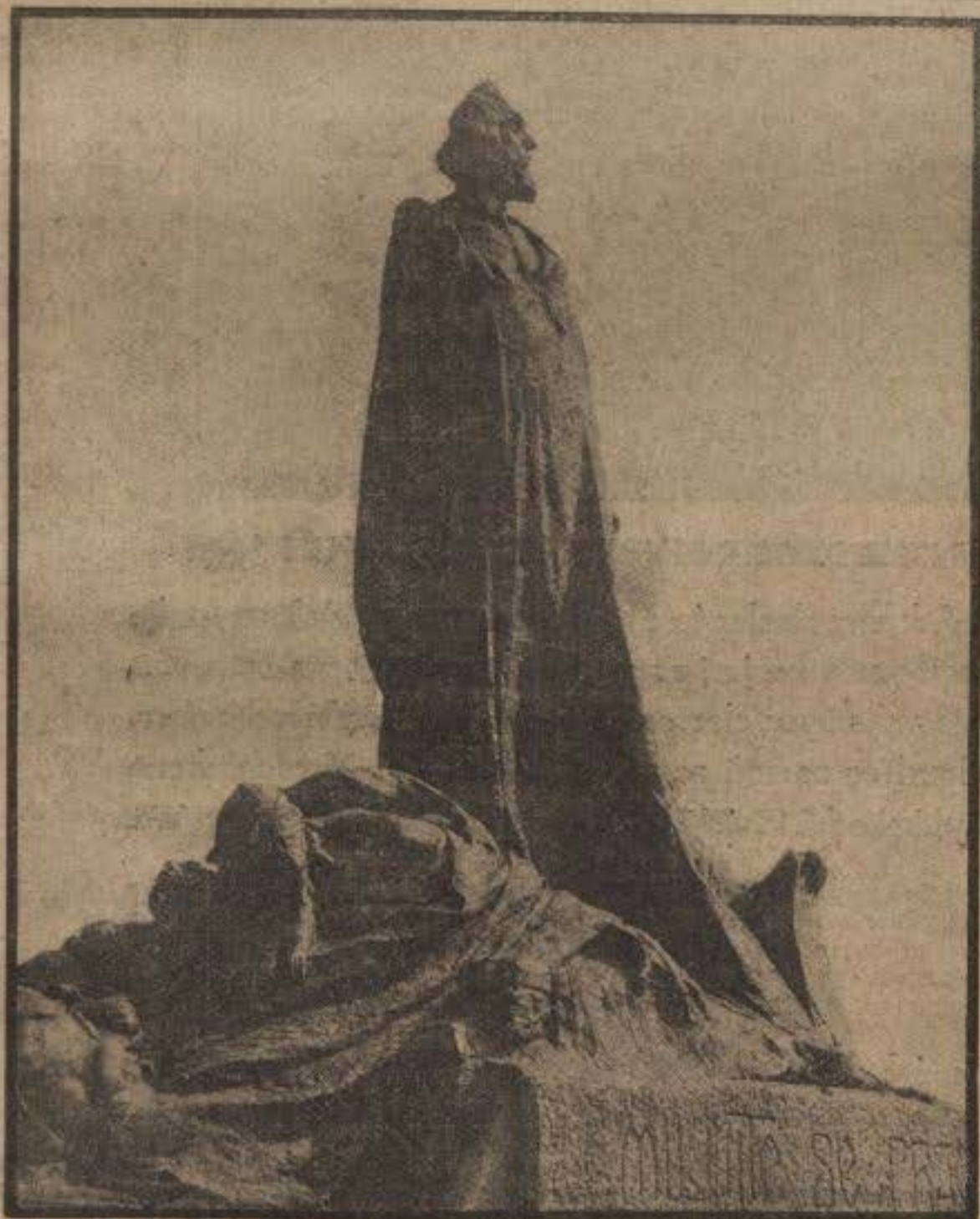
Vol. 26. No. 335.

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

FEBRUARY 28, 1930

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**THE FIRST AND GREATEST
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RELIGION AND THE B.B.C. By PHILEMON

PEOPLE ask: 'Have the religious broadcasts increased or diminished the attendance at places of worship?' The suggestion is that this attendance is an index of the religious pulse of the country. This is not so. The Pharisees were great temple-treaders, yet they were told that the harlots would enter the Kingdom of God before them. And in those days the religious pulse was felt, not in the temple, but in a group of Galileans who had no organization whatever, but with whom Religion was simply witness and ferment, triumph and agony.

Church attendance, and the number of ear-phones that go on at 8 o'clock on Sunday nights, are some sort of rough test of popular interest in a religious institution, but they prove nothing as to the religious quality of the life of the people. The sooner we realize this the better. It will save a lot of good people much anxiety. They are anxious, for example, because they think that half-empty churches show that Religion is at a low ebb. But that does not at all follow. Indeed, the very contrary may be the truth.

There is a common confusion of thought which identifies an organization with the life which created it. The difference between Religion and a religious institution is far greater than that between chalk and cheese; it is the whole difference between spirit and matter. Dr. Waterhouse, in a recent talk, made this clear enough. Religion, he said, has a soul and a body. The body is the organized form. It may be Christianity, or Islam, or Shintoism, or Animism, or what you will. The soul is the creating life. This soul of Religion, which Dr. Waterhouse described as a sense of the invisible world and of a relation with it, has been in Man from the beginning; and has created innumerable religious forms from lowest to highest.

The creating life is also of necessity a destroying life. When a body has ceased for some reason or other to be usable and efficient, the soul leaves it to perish, and creates for itself another body. The history of Religion is full of instances. The Church is not identical with the Kingdom of God. Some clergymen say that it is; but that is a prejudice born of enthusiasm. The Kingdom of God is a spirit, a quality of life, within you, and me, and every man. It creates creeds which are faith-forms, and theologies which are mind-forms, and churches which are social-forms; and it destroys them in the fulness of time. But it does not perish with them. It only liberates itself for new creation. It rises on the stepping-stones of its dead bodies.

So that, if the churches are half empty, if people abandon the habit of prayer, if sects are at sixes and sevens, if theology hardly knows where it is, there is no need to worry about the 'failure of Religion.' These things appertain to the institution which may or may not be able to adjust itself. 'Let the dead bury their dead, but come thou and follow Me!'

Religion is not a special kind of life, but a special quality of the whole life. It is quite a mistake, when you think of Religion, to think only of churches, and hymns, and sermons; you must think also of work, duty, friendship, enjoyment, sacrifice, and all raised to the highest power. I remember, some time ago now, lodging a modest complaint with the Editor of this paper because, in the programmes, the notices of religious services were printed in a different type from the other items. The alteration was made—not, I am sure, on my account—probably for typographical reasons. The special lettering seemed to me to place Religion outside of everything else, instead of recognizing it as inside everything else. It made it something peculiar and apart. It conveyed to me the impression that I was exercising my Religion at 10.15 in the morning only, and that Religion had little or nothing to do with the rest of the daily programme. That, I felt, was a false and injurious suggestion. There is nothing which may not have its significance for Religion. 'Raise the stone, and there thou shalt find Me!' Every exercise of the human mind, feeling, imagination, will, may be a religious exercise. And it is hardly necessary to point out that so-called religious exercises may have no Religion in them at all.

Dr. Waterhouse, in the talk referred to, spoke of Religion as the link between this world and the invisible world. The difference between Man, from the very beginning, and the animals is that he knows of this invisible world and feels himself to be in some sort of relation with it. Some discovered 'deep' in him 'callesth unto deep.' Religion is the link. Religion is the avenue of approach into this supersensible world; but, as Mr. Waterhouse pointed out, not only the approach. Music, art, philosophy are avenues also. He went on to say that the difference between these avenues and Religion was that they were 'one way' streets, while Religion was an 'up and down' road with traffic going both ways. This can only mean that the Invisible somehow communicates and reveals itself along the religious path and not the others.

With all deference to the head of a theological seminary, I do not in the least believe that this is true. The test is in experience. When

Music opens the supersensible world to me, is there not traffic both ways? Are there not gifts and answers? Am I not purer and stronger for it? Has not something visited me? Are there not pictures which give you an extraordinary feeling of quickening and enlargement? Can you not name a poem which, under the circumstances when you first read it, came as a theophany to you, and spoke to you with as real and as awakening a voice, with as troubling a voice, as ever issued from a Cloud of Transfiguration? Is not Art a revealer of Truth and Beauty? I do not understand the Professor's limitation. Does he really suggest that the invisible comes nearer to me in a church anthem than in a Beethoven Symphony; or that my religious life necessarily gains more by looking on a crucifix in a church than upon El Greco's Crucifixion in the Louvre?

Then where, you not unnaturally ask, where, if Religion is as wide as this, do the churches, with their creeds and psalms, and masses and prayers come in? They are an obvious and necessary part of the expression of the life. If Religion is quick in you, you are bound to have your thoughts about it, and those thoughts, put in more or less ordered form, will be your theology; it will invade your feelings, and drive you to acts of communion, reverence, and adoration; it will direct your will, so that you will desire to act with others in making your belief real and potent in the organization of the world. Churches exist to provide such opportunities; and will continue to exist for just so long as they do effectively provide them.

Or I may put it in another and rather homely way. A man keeps house together with the woman he loves. All that he does, coming and going, and in and about the house, will be done in the atmosphere and spirit of his love for her; it may be lighting fires, or cleaning windows, or brushing boots, or general conversation, but it will all be in love, and more or less consciously for the sake and showing of love. That is the quality of his life with her. But now and again he will want to sit at her feet, to 'dwell on her faithful eyes,' to call her by dear names, and, as we say, 'make love' to her. His heart of love will always be in everything he does for her and with her, but at times he will want to lay it bare before her. He can't be always doing this. He has a suspicion that, if he were always doing it, it wouldn't last. All the same, it is a necessity.

So the religious man, who exercises Religion in all he does, feels the need at times of a more definitely concentrated way of exercising it.

(Continued on page 508, col. 3.)



FAMOUS BROADCAST PREACHERS (from left): The Archbishop of Canterbury, Canon Guy Rogers, Canon Elliot, Father Martindale, Canon Woodward, Dr. Archibald Fleming, Rev. 'Dick' Sheppard, and the Archbishop of York.



The New Programmes.

THESE paragraphs deal with programmes originating from the studios at Savoy Hill. You will notice that forthcoming items mentioned this week are referred to as forming part of either the 'National,' 'London Regional,' or 'Midland Regional' programmes. This new designation refers to the fact that from March 9 onwards alternative programmes in the London and Midland areas will be broadcast from Brookmans Park and Daventry. One will be known as the National Programme (261 metres). It will in effect be that hitherto known as the London Programme. Its more outstanding items will also be broadcast from various of the Stations outside London, while the programme as a whole will be put out from Daventry 5XX as well. The second programme from Brookmans Park will be known as the 'London Regional Programme' (356 metres). This will be local to London and contrasted with the National Programme; it will not be relayed to other Stations (with the exception of Midland Regional). The last-named (hitherto known as 'Daventry Experimental') will broadcast a programme consisting of items of particular interest to Midland listeners, together with certain material relayed from London Regional, as mentioned above (see also page 499). An article dealing in detail with the new programmes will be featured in next week's issue.

A Relay from the Abbey Theatre.

MARCH 17 is St. Patrick's Day. The programme of celebration will come this year from Belfast, S.B. to all stations except London Regional and Midland Regional. A really notable item in this programme will be the relay from the stage of the Abbey Theatre, Dublin. A previous relay was given by Belfast only, but the saint's day will be the occasion of the first broadcast from 'the Abbey' to the British Isles. This little theatre, associated with the names of Yeats, Synge, O'Casey, Lennox Robinson, Stephens, Lady Gregory, and 'A. E.', has been, for more than twenty-five years, an important influence in English drama, or rather 'Drama in English.' It sent us *The Plough and the Stars*, *Juno and the Paycock*, *Riders to the Sea*, *The Whiteheaded Boy*, *The Countess Kathleen*, *Deirdre of the Sorrows*, and *The Playboy of the Western World*. On its floor men have cheered and hissed plays



'Actors in half-barrels.'

as plays, alas, are seldom cheered and hissed in our own *blasé* metropolis. There are many stories about the Abbey Theatre. Here is one, to the truth of which we cannot swear. W. B. Yeats, when acting as producer, had the notion of standing his actors in half-barrels mounted on castors so that he could easily move them to and fro until he had arranged the stage action to his liking. This ingenious device, we understand, would be still in current use, had not a barrel on one occasion got out of control and shot, with its cargo, into the 'orchestra pit.'

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Blind Man Talks.

NEXT week's 'Buried Treasure' talk (National, 9.35 p.m., Saturday, March 8) will be given by a blind listener, Mr. T. A. Kennion. He will tell us about the hidden treasures of Mexico. Mr. Kennion, who lost his sight some fifteen years ago, lived for a number of years in Mexico. Treasure-hunting is a hobby upon which he has spent most of his spare time and money. He has a number of valuable clues to Mexican treasure, and is at the moment working to form a syndicate to exploit his information. When talking he will have notes before him printed in Braille. 'It will be a little difficult,' he says, 'to judge how my time is going, but I dare say I shall manage.' Blind people, whose senses are highly developed, usually show uncanny judgment in such matters.

Treasure of the Aztecs.

THERE are three types of treasure known to be concealed in Mexico—Aztec gold, the church treasures hidden by persecuted priests, and booty buried by the bandits who have always thriven in the republic. The most picturesque is that of the Aztecs, the powerful and civilized people which once ruled in Mexico. The story of the conquest of Mexico by Cortez is well known to readers of Prescott. The Aztecs were simple and superstitious. They regarded the Spaniards with their firearms, horses, and armour with awe and bewilderment. Thus a mere handful of soldiers was able to penetrate and crush a nation of great wealth and warlike population. The Aztecs mined and wrought gold, much of which they buried to keep it from their conquerors.

Eight Bells.

A GLANCE at London's programme for Monday will reveal that the items in the vaudeville programme have been set out in clock-shaped form, each item bearing a number. In order that the pace of the show may not be slowed down by unnecessary announcements, each 'turn' will be heralded by the sound of a clock striking its particular number. It is felt that listeners will not be confused by this simplified form of announcement. Every effort is henceforward to be made to broadcast artists in the order printed in the programme.

Funereal Experience.

A BURLESQUE vaudeville programme which it is hoped to broadcast on Saturday, March 15 (National), owes its inspiration to Wee Georgie Wood. The diminutive comedian tells us that he recently broadcast in the States in a programme sponsored by a firm of Morticians (*Anglice*, Undertakers). 'The Blank Burial Corporation,' said the announcer, 'will inter you with dignity and economy. Every man of taste and culture owes himself a Blank burial. There are no coffins as classical as Blank coffins, no urns which your folks would sooner have around their homes than Blank urns'—and more in the same vivid detail, concluding with the words, 'and you will now hear Wee Georgie Wood!' This devastating experience suggested the programme in question, when a number of popular American artists, introduced by an American announcer, will burlesque that type of transatlantic programme in which advertisements are sandwiched between items.

Twenty-Four Hours Leave.

THOSE who arrange the Household Talks neglect no opportunity for giving the housewife advice about seasonable dishes. Last week's talk on Pancakes will be followed on Thursday morning, March 13 (National), by a selection of recipes for Lenten Fish Dishes.



'Visit to Mother.'

And next, we suppose, will come instructions as to the making of Simnel Cakes for 'Mothering Sunday.' This Sunday is so called because in old days it was the custom to allow servant girls a day's holiday on the Fourth Sunday in Lent in order that they might go home to visit their mothers. The girls used to take as a present to their parents a simnel cake. In the North and West Country these cakes are still common, and in certain villages in Wales the custom of 'mothering' is still observed. Apropos a recent recipe talk on Parkins, a listener writes from Yorkshire, the home of these delectable cakes, to tell us that the custom of eating parkins on November 5 is derived from the fact that when Guy Fawkes was searched by the guards following his discovery in the vaults of Parliament, his wallet was found to contain a parkin cake.

A Weekly 'Diversion.'

AT 9.50 on Friday, March 14, you will hear, on the National wavelength and S.B. to all Stations, the new weekly hour of entertainment which we announced some time ago as 'Harlequinade,' but which is finally to be called 'Diversion.' This will consist very largely of outside broadcasts from music-halls, theatres, etc., and a number of topical 'surprise items,' with dance music by Jack Payne linking the entertainment together. 'Diversion' will, in fact, be a sort of super surprise-item and is taking the place of that popular weekly feature. The transference of the music-hall relays to this hour will be a great improvement upon the former method of including them in studio vaudeville programmes, when the difficulty of exactly timing them led to complications. The Outside Broadcast Director will now have a weekly opportunity for 'taking us over' to all sorts of out-of-the-way places. Recalling visits to the Tower, the telephone exchange, and the newspaper office, we are looking forward to entertaining Friday evenings.

Out of the Mouths of—

A SCHOOLBOY, when asked to paraphrase the line 'Heard melodies are sweet, but those unheard are sweeter,' wrote, 'It's nice to hear music, but it's still nicer not to'—a sentiment with which many of our correspondents would seem to be in hearty agreement. We quote this instance from the latest list of 'howlers.' Another pleasant one is that of the boy who in an essay on Italy wrote, 'People go about Venice in gorgonzolas.'

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



What Noise Annoys?

THE recent Queen's Hall concert, at which the Bela Bartok concerto, played by the composer and conducted by Sir Henry Wood, had such a fine reception, inspired the following sardonic letter from a Surrey listener who is evidently no admirer of the Hungarian composer: 'Some years ago I was at a Promenade Concert at the Queen's Hall. The theme of the first work performed after the interval was opened very softly by the violins. During the playing of this the slight tinkle of glasses being washed up in the refreshment-room became audible in the hall itself. Sir Henry Wood stopped the orchestra, turned to the audience, and said: "Can that noise be stopped, please?" Now he conducts Bartok. Some progress, eh?'

Edwardian Revival.

ON Monday, March 10, listeners to London Regional will hear the second of Philip Ridgeway's 'period programmes.' The first was vaudeville of the '90's; the second will derive its material from the music-hall of the pre-war period—1900-1914. Changes have come about. The chairman has passed away. The audiences are more orderly. It is permissible for ladies to be seen in the stalls. The age of *Yip-i-addy*, *Has anybody here seen Kelly?* and *Who were you with Last Night?*

Romance and Fantasy in Drama.

NEXT week's plays will be *Fulk*, adapted from a novel by Warwick Deeping, and *The Prophetic Camera*, also an adaptation, this time from a short story by Lance Sieveking. *Fulk* is a story in its author's romantic, mediæval vein. You know the sort of thing; Maurice Hewlett did it supremely well in 'The Forest Lovers,' 'Richard Yea and Nay,' and the less known 'Song of Renny' (which was the best of the bunch, though no one seems to have read it but ourselves). The Sieveking story is one which appeared some years ago in the annual volume of Best Short Stories. Mr. Muffle, a pawnbroker who lived in the Euston Road in 1901, took a photograph with a camera which someone had 'popped' at his shop and never reclaimed. The camera showed the subject of the picture not as he then was but as he one



The embarrassing camera.

day would be—an embarrassing quality in any camera. Since the point of the original story was entirely visual, it seems bold of Mr. Sieveking to produce it as a play for the ear alone. Still, Mr. Sieveking, as we know from experience of his programmes, is bold, with an audacity which we personally enjoy. *The Prophetic Camera* will be heard from London Regional and Midland Regional at 8 p.m. on Saturday, March 15, while *Fulk* will be twice performed, nationally, on Friday, March 14, and for the London and Midland Regions on Wednesday, March 12.

Organ Music—with and without Effects.

UNFORTUNATELY, the mention of organ music has become synonymous, for many of us, with the dramatic strains that sometimes accompany 'the pictures.' The man who used to sit, unseen, in the organ-loft and delight us with the music of Bach, Franck, or Karg-Elert, has tended to give place to another who suddenly rides into the limelight of the orchestra, plays his piece so that everybody can see how nimble he is, and then, at the press of a button, disappears from view, to the excited applause of the audience. Organ music 'proper,' if we may use such an odious distinction, is being represented in the broadcast programmes these days by a special series of fortnightly recitals, late in the evening. Dr. W. G. Alcock and G. D. Cunningham have already given recitals in the series; Edward d'Evry will be heard on March 10 (Nat.); and later on Marcel Dupré will come to represent France, and Gunther Ramin to represent Germany. This is an attractive innovation and a fine opportunity for admirers of the 'Kist o' Whistles.'

An Important New Work by Bax.

ARNOLD BAX is a name still strangely unfamiliar to the average music-lover—'strangely unfamiliar' because, even when Bax's music is most ambitious, it contains qualities we are usually quick to recognize and applaud, i.e., colour, tune, and drama. The days are past when everything that Bax wrote (whether it was called *May-night in the Ukraine*, or *The Garden of Fand*, was coloured with the sad grey twilight that we have wrongly grown to associate with 'the Celt.' That seductive and lotus-like charm has been sacrificed, in his later works, for a strange and sombre strength. One of his most recent and most ambitious works—still, we believe, in manuscript—is to be given its first performance at the B.B.C. Symphony Concert (London and Midland Regions) on Friday, March 14; it is the Third Symphony. At the same concert, which will be conducted by Sir Henry Wood, Beethoven's *Emperor Concerto* will be played by Backhaus.

New Gramophone Records.

ARTHUR RUBINSTEIN and the London Symphony Orchestra in Brahms's *Concerto in B Flat Major* (H.M.V. D1745-50) were one of the new acquisitions to the gramophone library to which Mr. Christopher Stone drew attention in his lunch-time programme of records on February 21. Mr. G. D. Cunningham in Bach's *Fantasia and Fugue in G Minor* (H.M.V. C1812), Jelli d'Aranyi in a Brahms *Hungarian Dance* (Col. 5681), Ethel Bartlett and Rae Robertson in piano duets (Homochord D1467), and the Hastings Municipal Orchestra under Basil Cameron (Decca F1619) were also heard; while the rest of the programme consisted of vocalist numbers—dance records, and vaudeville.

The 'Exceptor' Circuit.

LISTENERS are showing great interest in the 'Exceptor' circuit, particulars of which were given in *World-Radio* for February 21. The selectivity quality of the set makes for a complete separation of the National and London Regional programmes; a further attraction is the simplicity of the change over from one to the other. A second article in today's *World-Radio* deals with the application of the 'Exceptor' circuit to existing receivers, etc.

Here are Plasterers!

WE have just heard about the Plastering Pearsons—a story which went straight to our romantic hearts and lit up what was otherwise a very cheerless day. The Pearson Brothers, who one day soon will be heard in broadcast vaudeville, are the latest



'Sing as we write our paragraphs.'

manifestation of that cobwebbed truism, Truth is stranger than Fiction. They were plasterers, and sang as they plastered. Their singing was heard by a music publisher, who gave them an audition before Jack Hylton, the result of which is that not only are they to appear with the famous Hylton band, but have been overwhelmed with offers to sing in revue and elsewhere. Their mother was an opera singer who wanted to dedicate them to Music, but papa voted for Plastering. We have lately seen and scoffed at several American talkies with plots less improbable than this. We now intend to sing as we write our paragraphs in the hope that we may get somewhere after all. Anyway, Life is richer for us since we heard about the Plastering Pearsons.

Prelude to Spring.

THE completion of his first symphony is a most important moment to a composer; he has thrown out his challenge to immortality. Schumann's First Symphony was written in 1841, the first year of his happy marriage. Husband and wife kept a joint diary of those days, and in January we suddenly find Clara writing: 'It is not my turn to keep the diary this week, but when a husband is composing a symphony, he must be excused.' Schumann himself said that the Symphony was born 'in a fiery hour.' He called it a 'Spring Symphony'; 'I wrote it,' he said, 'in that flush of Spring which carries a man away even in his old age and comes over him anew every year.' It is not, however, descriptive music in the sense, for instance, that Beethoven's Pastoral Symphony, with its birds and brooks and country dances, is descriptive. Nevertheless, listeners who favour the literary view of music will, no doubt, when they hear it played in the Hallé concert on Thursday, March 13 (National from Manchester) have no difficulty in reading Schumann's intention behind the music; even to the extent, maybe, of the trumpets calling to awaken, of the suggestion of growing green in everything, 'of a butterfly flying up,' of the gradual assembly of all that belongs to Spring, and, in the last movement, of its farewell. But even so, it might be as well to remember that, after he had set down these hints for the help of his orchestra, Schumann added, 'These are fancies which came to me only after the completion of the work.'

'The Broadcasters.'



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THE ballots conducted by our contemporaries in order to determine the relative popularity of items in the broadcast programmes are always of great interest, though whether they are any more accurate an estimate of public taste than the B.B.C.'s own post-bag is to be doubted. In the recent *Daily Express* ballot, Vaudeville tops the list, with Religious Services a fairly close second. It is interesting to compare the results of this latest ballot with those of a similar inquiry conducted by *The Daily Mail* in 1927. The only precise similarity between the two is that in each case Vaudeville scored most votes. Religion was not included in the schedule of the 1927 ballot; its high position in that of 1930 is no doubt largely due to appreciation of the morning service. The most striking inference to be drawn from a consideration of the two is that appreciation of spoken matter is greater than formerly. The truth is that every single word or note broadcast strikes an appreciative chord in some listener, as was indicated by our own ballot at Christmas last, when a large correspondence contained several favourable mentions of almost every item in the year's programmes. In view of circumstances, it would seem wisest to continue to broadcast in the best possible way the best in every department covered by the B.B.C.'s activities—and leave it at that.

ON Friday, March 7, Dr. Thomas Masaryk, President of the Republic of Czecho-Slovakia, celebrates his eightieth birthday. The month is, appropriately, one in which the new republic, of which he is the head and genius, is strongly represented in our programmes. This week's National Programme will not pass without homage being paid to the President, the story of whose life of devotion to the national cause is at the same time one of the most romantic and the most inspiring in history. No Roman can have enjoyed a greater triumph than Masaryk, when in 1918 he returned as President to the country from which, in 1914, he had fled as an outcast. The flags fluttered and the bands played that day. He was sixty-eight years of age, and had fought with untiring energy the cause of his nation, first, as University Professor and founder of the Progressive Party, against the indifference of Czechs within the Austrian Empire, later as an exile, when, during the war, he inspired the Czech legions which fought in Russia, Italy, France, and Serbia. Sixty-eight is an age at which a man

may well settle up his account with activity and retire. But Masaryk has remained at the post to which twelve years ago he was called. The social, economic and cultural prosperity of the new state is of his making. Many years ago the son of a Moravian coachman, poring over the atlas which his fellow apprentices in the locksmith's shop stole to tease him, dreamed the rebirth of a nation. The veteran statesman of eighty sees the dream come true.

THE correspondent who implored of us recently, 'How much longer are we to be tortured with Symphonies?' was hardly stating his case with accuracy. What he meant, surely, was 'How much longer are we to be tortured with such strange symphonies as the one I heard last night?' We all know the timid man who will not keep a dog because he was once severely bitten. Similarly, our correspondent may consider himself to have been 'bitten'; but he is only biting himself, if, in consequence, he always shuts off at the mere mention of the word 'symphony.' There are symphonies that would fall as gratefully on his ears as any music with a less pretentious name. So it is with chamber music. Because Popoff drives you frantic, are you going to deny yourself the pleasure of listening to Haydn, Mozart, or Brahms? Popoff and chamber music are not synonymous terms: you may go black in the face at the thought of Popoff and still be an ardent admirer of chamber music in general. It is all a question, once again, of intelligent listening—and, let us add, of not being afraid of names.

ALL THINGS CONSIDERED.

THIS week I want to go back on my tracks and deal further with two subjects—corporal punishment and the wireless pillory—about which I have received some interesting letters. I wish particularly to thank the Isle of Man reader who sent me a long letter on birching. I am interested, but not surprised, to learn from him that boys themselves usually prefer a 'swishing' to any other form of punishment; and are apt to despise as 'softies' their fellows who are exempt. It happens that my article on sparing the rod appeared during the week in which public interest was suddenly roused concerning the use of the 'cat' in prisons. A Bill to abolish this form of punishment has since been given its first reading, and no doubt the subject will be very much in the air for some time. This being so, it is to be hoped that the B.B.C. will be able to arrange a discussion thereon. I suggest that this is not a case in which we want the views of an expert, coaxed out of him by a representative of the man in the street; the need is for a ding-dong argument between two convinced antagonists. I should like the case for the abolition of flogging to be put by Mr. Bernard Shaw. We should then see how he would set about justifying his published view that a judge who sentences a prisoner to a dose of the 'cat' should himself receive the same number of lashes. Apparently Mr. Shaw was quite serious. At all events, his dictum was warmly supported by a number of humanitarians who, like G. B. S. himself, didn't pause long enough to see certain fundamental differences between the judge and the prisoner—as, for example, that the judge is not inventing

the 'cat' or making a law, but simply doing his job in administering it; and, even more important, that the prisoner has been convicted of a brutal crime, whereas the judge has not. The subject is a difficult one, but I suggest that half of the difficulty would disappear were we to think less about the sufferings of the flogged criminal and more about those of his victim. The Parliamentary debate revealed an important fact that was probably known to few, namely, that flogging is administered only in connection with two types of offence, both of which are of the most brutal, deliberate, and premeditated kind. This being so, the answer to those who would do away with this form of punishment is the neat rejoinder used by a French statesman in reply to a demand that capital punishment should be abolished: 'Very well; it's up to the murderers to take the first step.' Similarly, flogging will cease automatically when a handful of blackguards abstain from certain hideous forms of crime, especially against women and children.

I admit that the mind revolts from asking one man to inflict such a punishment on another, but I deny that the task is necessarily degrading. Every detail of the penal code has to be administered by somebody, and the difference between the lightest and the most drastic is mainly a difference of degree. It is reasonable to suppose that, faced with the task of flogging a prisoner, a warder feels at first pretty much as you and I would feel. We should be overcome with pity and repugnance at the sight of the shrinking back of the criminal—until we shifted our minds from the criminal to the crime, and thought of the victim who had been made to suffer far more terrible and permanent injury than that produced by the 'cat.' With our perspective thus corrected, we should then lay on soundly, regarding ourselves as a mere impersonal instrument of justice administering both a chastisement and a deterrent.

My suggested wireless pillory has brought me warm letters of agreement. Some correspondents enclosed newspaper cuttings, giving particulars of suitable candidates. The worst of them unfortunately remains undiscovered. I allude to the unknown devil who poured petrol over a dog, put a match to it, and sent the burning victim running through the town at midnight. This happened in Ireland, and the Civic Guard, I read, having put the dog out of his misery, are still searching for the devil.

Another instance, reported in the *Daily Express* and other papers of February 8, presents some curious features. A resident of Dunster, in Somerset, was prosecuted by the R.S.P.C.A. for vile cruelty to a pigeon. (I spare you the details.) He pleaded guilty, but the magistrates dismissed the case on his paying the costs—ten shillings. An infuriated correspondent suggests that he should be bombarded with candid postcards, and that his fellow Dunsterians should boycott him, or chalk on his door, 'Who tortured the pigeon?' or otherwise express their views. He thinks too, that the magistrates ought to be given a piece of the public mind for their asinine decision. But let us not be vindictive. Let it be remembered that the fellow, having had his bit of fun, pleaded guilty like a man. The magistrates, on their part, realized that this straightforward admission ought to be rewarded. Besides, it was only a pigeon. Had he been a starving tramp who committed a crime against property by taking a loaf that wasn't his'n, he would have been sent to pris'n. But the law must distinguish between an offence against a human being and one against a mere bird.

Matthew Quinney

The Regional Scheme will be inaugurated : MARCH 9. with alternative programmes from London :

ON December 9, 1929, the gradual introduction of alternative programmes from the new London station at Brookmans Park began with the transmission of tests at times of the day which were comparatively unimportant, from the programme point of view. On January 21, 1930, the tests were extended considerably by transmitting complete alternative programmes on two evenings of each week. The whole object of this very gradual introduction has been to inconvenience listeners as little as possible, and it was not intended as a testing period for the transmitter. Some dislocation was inevitable, but it is hoped that the method of introduction has reduced this to a minimum. The B.B.C. has done everything in its power to assist listeners who are in difficulty with their sets. At the time of writing some 35,000 requests for information have been received, and in practically every case this was despatched within two or three days. In addition, some 150,000 copies of the printed pamphlet entitled 'The Reception of Alternative Programmes' have been distributed. There is now definite evidence that the vast majority of London listeners have adapted their sets to the new conditions, and that no further purpose would be served by continuing dual transmissions which are in the nature of tests. Beginning on Sunday, March 9, alternative programmes will be transmitted from London as a regular feature of the service.

The two alternatives will be called the 'National Programme' and the 'Regional Programme,' and the meaning of these terms has already been explained several times in these columns and elsewhere, but for the benefit of those who may still not be clear the explanation is repeated.

The 'Regional Programme' will be transmitted on a wavelength of 356 metres. London has used this wavelength, or one within a few metres of it, ever since the station opened in 1922. This programme will be designed to be of particular interest to that part of the country which it is intended to serve—namely, London and the south-eastern counties. The 'National Programme' will be transmitted from Brookmans Park on a wavelength of 261 metres; this, of course, is a new wavelength so far as London is concerned. As its name implies, the 'National Programme' is designed to be of interest throughout the country, and this programme will also be transmitted by Daventry 5XX, working on a wavelength of 1,554 metres; also eventually by one of the transmitters at each of the projected twin-wave regional stations.

It is essential in a scheme of this kind that the two wavelengths should be fairly widely separated, in order to make the problem of selectivity as simple as possible. It is for this reason that the comparatively short wavelength of 261 metres has been chosen, since no longer wavelength—also giving the required separation—is available. Unfortunately, it is a physical fact that, with the shorter wavelengths, the waves die away more rapidly as the distance from the transmitting station is increased than is the case with longer waves. In order to compensate for this fact, as far as possible, the power supplied to the transmitter which works on 261 metres is greater than that supplied to the transmitter working on 356 metres. The effect of this is that for the first fifteen miles or so the shorter wave gives the stronger signal, but at about that distance they become equal, although the relative strength varies considerably in different directions. At greater distances, however, the effect of the rapid attenuation of the shorter

wave makes itself felt and the 356-metre transmission rapidly becomes the stronger of the two. Where congested districts are encountered, such as in central London, the dying-away effect is accentuated by the high buildings, the result being that the shorter wave is appreciably weaker than the longer. Again, where we approach the limit of the service area of the longer wave—that is to say, about eighty miles from Brookmans Park—it is found that while the 356-metre transmitter is giving good results, the shorter wave has become too weak to exclude interference of various kinds. This difficulty is met, however, by the fact that Daventry 5XX transmits the same programme as the shorter wave, and therefore when the latter ceases to give a service, the same programme can be taken from Daventry.

Some listeners have asked why the B.B.C. does not send out the 'National Programme' on 356 metres and the 'Regional Programme' on 261 metres. If this were done it would mean that all listeners outside the radius of, say, fifty miles from Brookmans Park might not be able to receive the 'Regional Programme' at all, because 5XX must transmit the 'National Programme,' since it has to serve various scattered districts all over the country. It is able to do this only because it possesses the one wavelength available in this country which is capable of giving such a wide service. Again, it has been asked why the new station could not be built near Oxford Street, close to the site of the old one, in order to avoid the dislocation which inevitably follows a change in the position of a broadcast transmitting station. A glance at the new station, which is situated in a conspicuous position on the Great North Road, three miles north of Potters Bar, will give the answer to this question. It has to be borne in mind in this connection that there are two transmitters, and that each one is handling from fifteen to twenty times the power of the old station.

A few people, chiefly those possessing expensive sets, have asked why should all this trouble be taken to provide alternative programmes when several programmes are available from more distant stations. It is hardly necessary, perhaps, to point out that Brookmans Park is intended to give two programmes to listeners

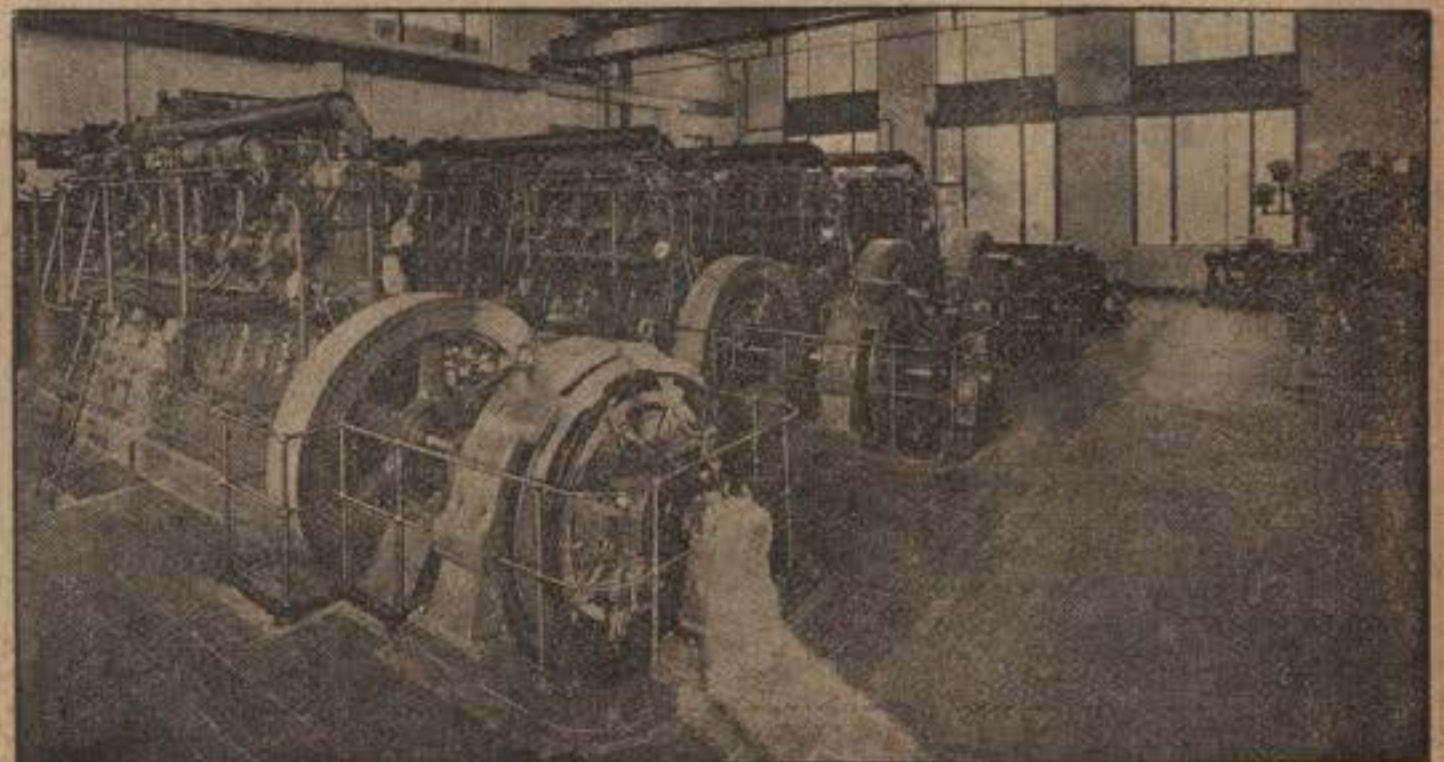
who cannot afford to buy sets sufficiently sensitive to receive distant stations. Moreover, even for listeners who do possess such sets, the quality of reproduction from distant stations, due, of course, to the extraneous interference and fading, cannot be compared with that which will be available from Brookmans Park. It has been stated in some quarters that the new service can only be received satisfactorily on expensive sets. This opportunity is taken of emphasizing the fact that this is not true; the simplest sets, including those of the 'crystal' type, are quite suitable, except in a few cases where 'blind spots' occur. This effect, which is due to local screening, exists within the service area of practically every broadcasting station and, unfortunately, it is unavoidable.

On certain occasions, when there is no alternative to the 'National Programme' transmitted on 261 metres from Brookmans Park and on 1,554 metres from Daventry 5XX, transmissions will be repeated on the 'Regional' wavelength—namely, 356 metres, in order not to inconvenience the small minority of listeners who are still experiencing some difficulty in receiving the shorter of the two London waves. It is not intended, however, that this shall be a permanent arrangement, except for occasions of outstanding national importance.

The above remarks are written primarily for listeners who are situated in London and the Home Counties, and who are now on the eve of obtaining their dual programme service.

We would remind all other listeners that the new London Regional Station is only an integral part of the complete Regional Scheme and that similar stations will be erected for the service of other areas.

It is realized that for some weeks following March 9 some difficulty will continue to exist for those listeners who, for any reason, have not been able to take advantage of the long period of test transmissions; and should this be so, we would refer them to the article entitled 'Alternative Programmes,' which appears on page 444 of the issue of *The Radio Times* for February 21. If after reading this article difficulty still exists, the reader is invited to fill in and forward to the B.B.C. a questionnaire which will be found on page 524 of this issue.



A general view of the power-house supplying the twin transmitters of the new London Station, Brookmans Park.

THE MAN BEHIND THE MUSIC:

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

FOR three days Hector Berlioz had sat, pen in hand, before a blank sheet of paper, waiting upon ideas which would not come. The paper, alas! was not ruled in staves, else had it been covered, pages and pages of it, with that musical shorthand he had had to devise, so rapid was his invention; but it was paper such as journalists use, for Berlioz had now become—and he cursed his fate for it—nothing better than a journalist. But man must live; and besides, his wife was ill, and there was little Louis, whom he adored, now six years old.

He has told us of those three days. 'I up and down, my brain on fire; I gazed at the setting sun, the neighbouring gardens, the heights of Montmartre—my thoughts a thousand miles away.'

Not really so far away as that: no farther, perhaps, than Meylan among the mountains, in the Dauphiné, and the little white house set high above the valley where Estelle lived. The name of Estelle Gauthier must stand first in any story of Berlioz. He was twelve when he first saw her; she was eighteen. It was at a party. The moment burned itself into the boy's memory: the tall girl with the large, questioning eyes, dancing upon the arm of a splendid young officer with all the glamour of the wars about him—it was the year of Waterloo, though none dreamed yet of the downfall—and himself in a corner watching them, utterly miserable. She wore little pink slippers, and the officer's spurs clanked as they danced, details he always remembered. For in that hour love was born, and jealousy; and upon the heels of love music, an overmastering urge.

He never forgot Estelle. She shone, as stars do, in twilight hours; in dreams, in the rare dawns when hope seemed rising, in dark moments of despair such as now, and in the last hours of all. 'No longer is my heaven overcast,' he is to write, years later, upon the last page of his autobiography, 'my bright star smiles upon me from afar. . . I will think no

more of Art. Stella! Stella! I can now die without bitterness or anger.'

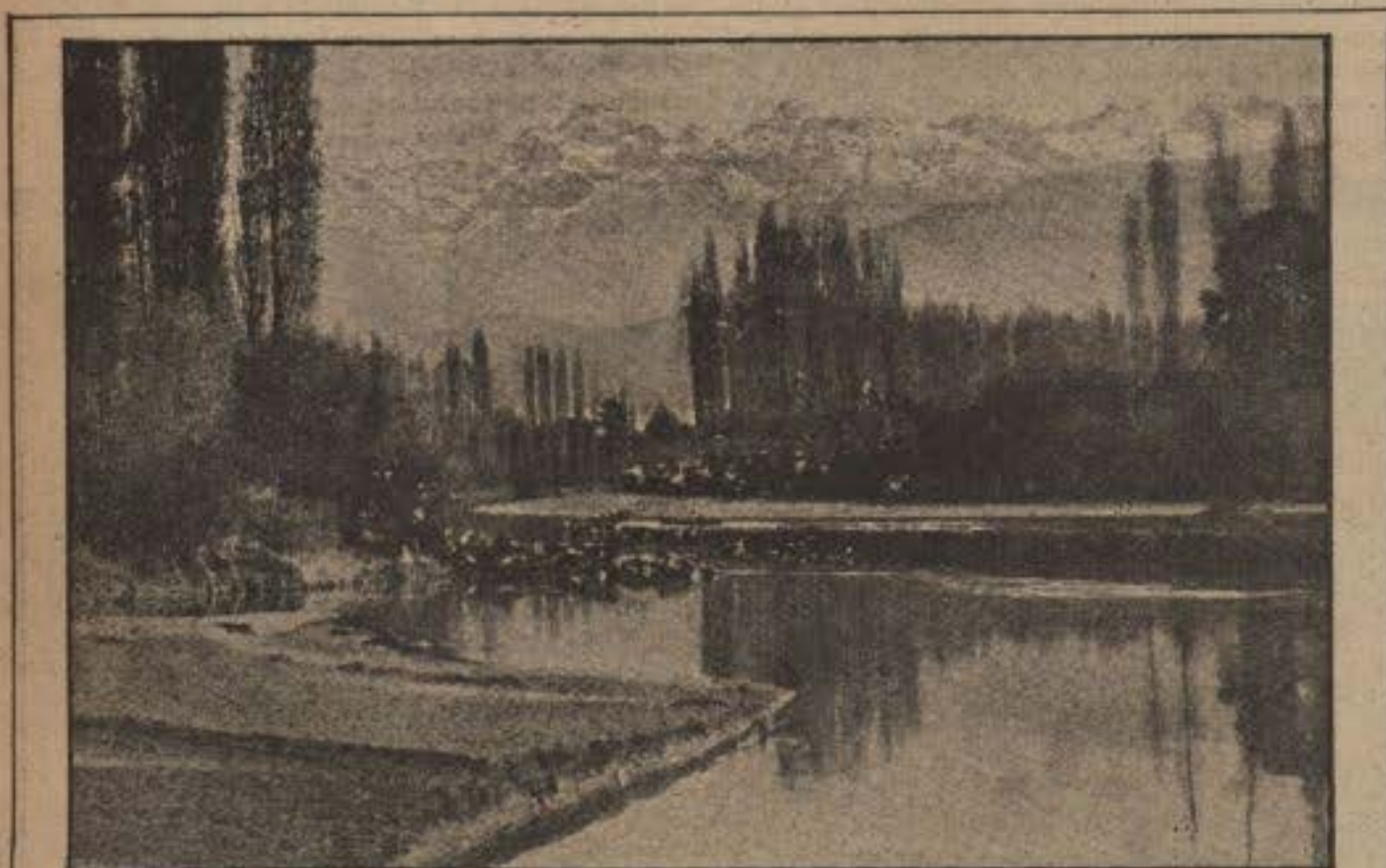
One may guess where else his thoughts travelled as he stared at the blank paper. He was thirty-seven years of age and he had accomplished—nothing. And now he dared not dally with the symphonies that cried to be written. He was just a galley-slave, chained to this eternal drudgery of journalism. He worked it all out with the detachment of an accountant: a symphony would take three or four months to write; the parts would have to be copied—say, 1,200 francs; he would then be tempted to give a concert, and he would lose more money. He thought wistfully of pianists like Liszt, fiddlers like Paganini. How swift their victory! 'All you need,' he had said to Liszt, 'is a grand piano and a large hall.' But his instrument was the orchestra—and what an orchestra, if ever his dream came true: fantastic, gigantesque, matching the unimagined tone-pictures that kept forming like fabulous sunsets in his brain. No, with a sick wife, such visions were better stifled.

HIS marriage had been an episode more romantic even than these visions of his art. He was a starving student at the Conservatoire when the company of English actors came to give their season of Shakespeare at the Odéon. It was three years before the revolution of '30. The youth of Paris was in a ferment; scrawling its huge red question-mark on the sacred walls of Institute and Academy; flying its new banners, and none more brazen than the name of Shakespeare. In music, as in poetry, the older values were challenged. And there sat Cherubini, at the Conservatoire, hugging his counterpoint, like Charles X his crown, as if counterpoint itself were threatened by those rascals from over the Rhine, Beethoven, Weber, and the rest. Berlioz was in the thick of it all; and Shakespeare was already the god of his idolatry. Passionately—inevitably—he fell in love with the beautiful Irish girl who played Ophelia and

Juliet. But he was in the gutter; she upon the high if perilous throne of Parisian favour. Paris was calling her as 'a poem, a passion, a revelation.' He wrote her letters, but she did not reply. For months he followed her about wherever she went; she invoked the police. He tried to reach her through his art—always that same cry, with Henriette Smithson then as with Paris now: 'Surely my music will speak!'; and always music meant a concert, and the infinite labours of a concert, the expense, the loss, the failure. Irony in a thousand shapes seemed to brood over his concerts, bringing his hopes to shipwreck. Yet not always, for it was at a concert, four years later—a concert that for once had been a triumph—that they met for the first time. In those four years, Paris had already forgotten her; but not so Berlioz.

Yet was it not irony in the end? Did he marry Henriette—or was it Ophelia, Juliet, Desdemona? The tinsel robes fell from her as she entered the little villa on Montmartre, leaving—what? An unhappy woman, one feels, with little brain and perhaps little charm; yet with a heart to be broken. And she was deeply in debt: she owed 12,000 francs. Hector's assets when they married were 300 francs—and these were borrowed! There was also, it seems, 'the necessity of sending money to her mother in England'; a wry note, illuminating. Manfully he shouldered the burden and plunged into journalism to discharge it. Her art had gone, and soon her health was to go and she was to grow old. And jealous. She was even more jealous of his music than of his mistress. Poor Mlle. Reccio! Another pathetic figure, of whom history tells us so little, save that she could not sing and that Berlioz was ever at his wits' end to keep her from trying. He married her when Henriette died, 'from a sense of duty.' Duty! Neither woman had much to complain of on that score. Of Henriette he would write that she was 'the harp that shared my music, my joy, my sorrows, and of which I snapped so many, many strings.' Yes; but may we not add 'for whose comfort he set himself to sacrifice so many, many dreams?' And to Mlle. Reccio he was to offer eight years' tender, patient forbearance, and when she died the tribute almost of a broken heart. Truly Irony stood sentinel over the great issues of his life. It brought him success, but never the success he craved; love, but it turned to dust. The real love-story came to him at the very end; and this perhaps was Irony's master-stroke.

At the very end, too, Paris seemed—but only seemed—to surrender: a formal surrender, like a woman's 'I cannot love you, but at least let us be friends!' For what use were the Legion of Honour, the fauteuil at the Academy, the belated little post at the Conservatoire? It was the heart of Paris he asked. He loved this brilliant, disdainful city with all the passion of his soul; it may be said that her applause was the only thing in life he coveted. But his wooing was never conciliatory: he never flattered her. Night after night he had made himself notorious in the pit of the opera, the centre of a little knot of firebrands, his red hair a sort of beacon in the dark, avenging (he would have said) the slaughter of masterpieces, by comments far from whispered; a hero to the few, but doing himself no good with the professors and functionaries—the people who counted; and on the morrow, perhaps, tramping Paris to beat up singers and players for some concert that should bring Paris to his feet. Always



E.N.A.

Was it from such landscapes as this, of flaming poplar, water, glittering mountains, that Berlioz fetched the colour and drama of his music? For here, among these Dauphiné Alps, he was born.

(IV) HECTOR BERLIOZ

By Wilfrid Rooke Ley

one pictures him in those days standing up to Paris—as he had stood up to his father over his career—firm in his intuitions, scorn trembling ever so little upon his lips, tears it may be not very far, stammering, impotent—but right!

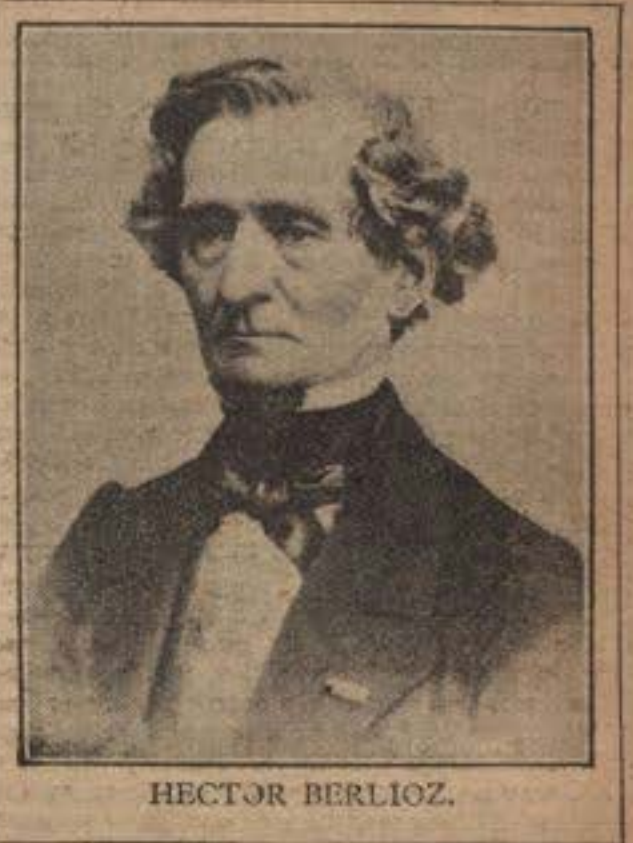
For he was always right. We from this vantage of time know how right he was. In his writings—that galley-oar journalism—he packed all the scorn and anger of those operanights: the sheer sense, too, of a man whose claim to be 'the greatest musical critic who ever lived,'* is overshadowed only by his claim as a composer. He lashes a city in which Mozart and Weber could be made palatable only by re-writing them—imagine *Die Zauberflöte* and *Der Freischütz* mutilated for the boulevards into *Les Mystères d'Isis* and *Robin des Bois*; in which Glück and Beethoven had to be 'corrected' and re-scored; and with delicate, deadly rapier-wit he pinks the charlatan, the pedant, the pandering impresario, conductors like Habeneck, critics like Fetis. But one did not make friends that way.

'Surely my music will speak!' If it will not in Paris, it may elsewhere: and then surely Paris will listen! He had planned this oblique attack upon Paris for years. Let us pause to pay honour to the man whose generosity brought its fulfilment within sight: Paganini. One day in 1838 an envelope was brought to him containing a gift from Paganini of 20,000 francs. In 1840 the Government commissioned a *Symphonie Funèbre*, which brought him a further 10,000 francs. The campaign was now possible: and it was in truth a campaign! A M. Bernard spoke once of 'Berlioz's hands that have so often led the armies of music to victory.' The military metaphor is just. He gathered his armies—those dishonoured scores that lay so idle upon his shelves: the *Symphonie Fantastique*, *Romeo et Juliette*, *Harold en Italie*, *Benvenuto Cellini*, the *Requiem*—and crossed the frontier. From Cologne to Berlin, Stuttgart, Hamburg, it was a triumphal progress; the march of a conqueror; napoleonic. And ever, like Napoleon's, his thoughts were on the capital: 'Another Victory! Let them know it in Paris!' ran the burden of his despatches. Almost he might have dictated them, like Napoleon, from the palaces of the conquered, for rulers received him wherever he came. Later campaigns followed—in Austria, in Russia, in England—and always amid the applause of audiences, of orchestras, of composers, of sovereigns, his ear was straining to catch the one sound he hungered to hear: the echo of that applause in Paris. But what were the laurels that awaited the conqueror at home? Those barren decorations, and the ancient apathy that was now to receive his *Faust* in silence and to drive *Les Troyens*, his masterpiece, off the stage after a few nights' run.

I am nearly sixty-one; past hope, past visions, past high thoughts; my son is far away; I am alone; my scorn for the dishonesty and imbecility of men, my hatred of their insane malignity are at their height; and every day I say again to Death: "When thou wilt!" Why does he tarry? These words of his herald the last phase. 'How can you keep any illusions about music in France?' he writes to a friend, 'Everything is dead except stupidity.' Nevertheless, he clung to his illusions—at least to one. 'I am a weary soul clutching at the past, fighting despairingly to

retain the flying present. Always this useless struggle against time, always this wild desire to realize the impossible, always this frantic thirst for perfect love.' Autumn plays havoc with men in that mood, and the autumn of 1864 found him upon the hill-slopes of Meylan climbing a familiar path that led to the little white house set high above the valley. He was, indeed, clutching at the past! An elderly woman—a stranger—opened the door to him. She followed in bewilderment the old gentleman who wandered from room to room, and who in one room paused so long and seemed so hungrily to devour with his eyes each object it contained. 'Madame must not mind him . . . all was so strange . . . he had not been here for forty-nine years.' Yes, the room was the same; the furniture even was unchanged. She saw the tears in his eyes, but could not know the vision that held them: the vision of a girl with little pink slippers and of a young lancer whose spurs clanked as they danced together. . . .

THE past was now at his heels and hurried him along the last stage of this strange pilgrimage. That night he reached Lyons, and on the following morning he was ringing the bell at the house where Estelle was living. No love-sick boy ever awaited with more tremulous heart the answer to his first love-letter than Berlioz, standing in that hall, awaited the issue of the card he had sent up to her. Presently she appeared, an old lady of sixty-seven, with silver hair: a widow. She led him into her drawing-room. In shy sentences, in more eloquent silences, they fenced together, this old pair, fearing by a word misjudged, he to imperil the little he dared ask, she to suggest a hope she dared not offer. It was so little he asked: that he might write to her, that at long distant intervals he might see her. This she granted him, and he was content. They never saw each other again. Some letters passed between them. In writing to her, he sheds the reticence that had so carefully shielded his heart when speaking to her. 'Think! for forty-five years I have loved you; you are my childhood's dream that has weathered all the storms of my most stormy life. It must be true—this love of a lifetime—could it else master me as it still does?' And later in the same letter: 'Do not take me for an eccentric, a plaything of my own imagination; I am but a man of intense sensibility, of eternal constancy, and overwhelmingly strong affections. I loved you, I love you still, I shall always love you, although I am



HECTOR BERLIOZ.

sixty-one, and for me the world has no more illusions.' She replied courteously, maternally (she was a grandmother!)—like a woman who would humour a coaxing child. With such children, she tells him 'the best way is to give them pictures to look at.' She sends him, therefore, her photograph 'that by bringing home the reality of the present it may wipe out the illusion of the past.' Perhaps in that sentence, formal as a minuet, yet so gracious, so gentle, we get our portrait of the old lady. As for Berlioz, he was at peace. She knew that he loved her. That was enough.

On March 8, 1869, he died. He had been ill at Nice, but he dragged himself to Paris that he might die among the people to whose service alone he had dedicated, in vain, his genius. But 'genius,' as some Frenchman said, 'is a talent of the dead.' Here is a saying after the heart of Hector Berlioz! It might well have been his own epigram; it may surely be his epitaph—or perhaps that last sentence of the *Mémoires*, which seems to echo the final irony: 'He was dead—the atonement began.'

Wiggin Oliver Bee



THE CITY HE LONGED TO WIN

'He loved this brilliant, disdainful Paris with all the passion of his soul. It may be said that her applause was the only thing in life he coveted.'

* Mr. Ernest Newman.

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

Feb. 6.—Listening-in after tea, the greatest possible pleasure I had in hearing M^r Swinburne discourse of incandescent lamps, in particular what he says of my good old friend Sir Jo^h Swan, that partnered M^r Edison, having a verie notable genius for such matters. But Lord! Seems onelie yesterday I did attend his daughter's marrying in Mary Abbot's, with some rare musique thereto, above all the fiddler. Anon to his fine house in Holland Park, with a fleet of electriccal coaches to carry us thither, and a plenty of champagne-wine and all merrie. Afterwards quitting London, he went to Warlingham and here lies buried in its still peacefull little churchyard, God rest him.

Feb. 7.—As I goe out this afternoon, my wife asks whither I goe; and upon my telling her the Clubb, w^h chuse know, am I quite sure 'tis not the *Coliseum*? Which puts me in a pretty twitter, having hooped that this se'night-old business was now safely over without her knowledge; so as I was at a stand what to answer her. Whereat 'All right, Samuell,' quoth she, 'I have no doubts but you were safe enough with Letty Squillinger,' to my very good content in her making so light a matter of it and of madam's powers of charm: as to which I did haste to confirm my wife herein, naming madam for a verie good worthy madam, but, in respect of comeliness, noe man with eyes in his head, sh^d ever look twice at her, being husband's wisdom. Yet what I wondered all the while was, who hath told my wife? However, presently speaks of a letter come from madam 3 or 4 daies since upon some other business, but chanced to mention the *Coliseum* in sending me kind regards. Which is the deceitfullest thing ever I knew, my wife secretly holding madam's letter over my head all these daies and never told me. But streight dealing is not, I suppose, to be lookt for in that sex, or, if lookt for, verie seldom found, God forgive them.

A strange thing was, listening-in this night to *Pompey the Great*, and feeling the wind in my neck, I did perceive the door was a little ajar and went to shut it. But being come to it, whom do I surprise standing without but Cook and Brenda, being, says Cook, that the kitchen sett is suddenly gone amiss, soe hearing ours at work were fain to come upstairs and listen to what befalls the poor gentleman, meaning Pompey. Whereby bidding them within, my wife and I, they sat with us to the conclusion. Set me thinking how great and universall a leveller be this wireless, that not onelie annihilates distance and enfranchises all the audible arts to the multitude everywhere, but brings to life again the ancient classicks even to serving-mayds. Whereby here sit fatt cook and rabbit-mouthed Brenda, who had never otherwise soe much as heard of this old Roman, yet now following his fortunes breathlessly, hanging on every word, and Cook at the end to dabb her eyes with the corner of her apron, and Brenda sorrowfully cries, 'Oh! Poor M^r Pompey!'

Feb. 8.—At the Clubb, silly Snigsby he makes a fussy business of disabling Sir J^h Reith's defense of the B.B.C., their authority to determine the programme—asking scornfully who is *he* to set himself up a dictateur to the British publique and not rather leave it to them themselves to chuse what they will have? To which was fain to answer the fool, that, if the British publique began dictating, this shall mean about 100 thousand or more dictateurs, all dictating differently; and even if a committee of the publique be set up, not much better. Soe to remind him of the Rev^d M^r Spurgeon his once declaring that the onelie serviceable committee ever he knew was a committee of 2, and 1 down with the influenza; which did set all (except Snigsby) laughing to my great content.

The Loud-Speaker says—

THE great discovery is not a terminus but an avenue.—*Sir J. J. Thomson.*

It is dangerous to base a philosophy on the assumption that 'What I know not can never be knowledge.'—*Sir J. J. Thomson.*

THE apprehension of the unknown is often as great a restraint as the fear of the known.—*Lord Grey.*

YOUNG people . . . ruining their complexions every minute of the night, and restoring them every minute of the day!—*Mr. James Agate.*

AEROPLANES . . . flying in the face of Providence and very nearly getting there.—*Mr. James Agate.*

It is as unhealthy for a country as for an individual to live alone.—*Mr. Vernon Bartlett.*

If manners makyth man, machines make manners.—*Mr. Delisle Burns.*

I WOULD rather trust his (the man in the street's) opinion on a monument than that of all the experts put together.—*Mr. Stanley Casson.*

FROM the dramatic point of view I am the Emperor of Europe.—*G. B. S.*

THAT horrible policy of giving the public what it likes.—*G. B. S.*

I TRIED to see it (one of his plays) once myself, and nearly died of it.—*G. B. S.*

YOUNG people think today less of what they ought to be, but more of what they are.—*Harold Nicolson.*

WE may take our pleasures seriously, but we approach our problems with hilarity.—*Harold Nicolson.*

ALL progress depends on our believing that the world is going to the dogs.—*Robert Lynd.*

To ide-lize ourselves is not only ridiculous but demoralizing. I like to hear a bishop denouncing modern youth.—*Robert Lynd.*

MODESTY is usually a flabby fault.—*Harold Nicolson.*

THE will to candour is more active today than ever it was.—*Desmond MacCarthy.*

AIDS TO STUDY PAMPHLETS

MAKING WORK WORTH WHILE

by Prof. T. H. Pear

INTERNATIONAL CO-OPERATION

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THE YOUTH OF INDUSTRIALISM

by R. S. Lambert and H. L. Beales

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'CIVILIZING' BRITISH BROADCASTING

The suggestion has recently been made that the B.B.C. should be brought within the Civil Service

MAY I register terror at this suggestion in a newspaper paragraph that the B.B.C. should become a branch of the Civil Service?

Civil servants, of course, are splendid fellows—I have never believed the slander that, like the fountains in Trafalgar Square, they play from ten to four—but we must at all costs keep them out of radio. If we do not there will be murder in the land.

When a professional singer (let us say) wants to introduce some of his vocal noise to the ether today he is given every opportunity; but with a phalanx of civil servants between him and the microphone, his plot to get into the loud speakers is likely to be frustrated.

Cannot you imagine the poor man innocently telephoning to the Broadcasting Ministry and asking for the name of the official to whom he must write for an audition, and receiving the abrupt reply that all communications must be made in writing?

His compliance, and the reply to it: 'I am directed by the Secretary General of the Broadcasting Ministry to inform you that by Section 5 of the regulations your application for information must be made on Form AX6823.'

His inquiry as to where this is obtainable and the answer: 'At the Ministry (Room 975) or by post. If you desire the form please acquaint me to this effect and one will be forwarded.'

His despatch of the form, duly filled in, and the reply to the effect that 'The Secretary General regrets it is not possible to supply the name of any official of the Department. Applications for auditions must be made on the special form provided for the purpose, WT58562.'

His eventual appearance at the Broadcasting Ministry for an audition, to find that as a

prelude to his test he is required to fill up Form B8779, and give answers to the following questions:—

1. Name and address.
2. Age next birthday.
3. Describe your appearance.
4. Have you ever suffered from adenoids?
5. Do you smoke?
6. What object have you in making this application?
7. Do you believe in song plugging?
8. Have you paid your current licence fee?
9. Do you sing?

Two months after his first query he manages to get into the studio, and is all ready to put his song on the test bench; but the silly fellow nearly ruins everything by preparing to sing 'Let me alone in the moonlight' instead of 'The storms of Iceland,' the item of which he had given formal notice. A special inquiry breaks out and the whole of the facts are brought to the attention of the Minister for Broadcasting, who 'regrets it is not possible to permit the singing of any item other than that of which notice was given by you on the 18th inst'

The singer conforms to official requirements by singing 'The storms of Iceland,' under the title of 'Let me alone in the moonlight.'

And while he is hard at work keeping the moonlight out of Iceland, an official of the Ministry is replying to an urgent message on the telephone: 'What, you want to broadcast an SOS message? I regret, madam, it is not possible. You will require to make your application on form BTW209. You say it will take too long. I am sorry, but that is the rule.'

All in the day's work would come the other documents:—

From o/c Talk Sections. Suggestion:—

That the following instruction be circulated: 'Indents for lozenges, cough, 3, announcers, for the use of, will in future be drawn from store

on written application 48 hours before laryngeal trouble develops.'

Passed to you please for information and necessary action.

Noted, but would suggest that in necessitous cases arising from sudden changes in humidity of atmosphere, or a drop in temperature to 44 degrees Fahr. the period of notice should be reduced to six hours.—A. J. C., Clerk of Works.

Confirmed. This order will be amended, and will also be applied specifically to black fog.—Secretary General.

It is understood that yellow fog is included in the above.—D. M., Principal Medical Officer.

Yes.—Secretary General.

NOTICE.

From 0930 hours on 16th Jany. all announcers will wear slippers, felt, soft, one pair, in order to deaden the sounds, if any, they make in approaching the microphone. These slippers will be held on charge, and must be produced for inspection on the first Monday of each month. In the event of announcers not being able to attend through illness, morning service, or other cause, they will forward certificate of exemption made out on Form AA2987.

Memo from Sound Analyst:—

'I have to report that in the song broadcast by Ally Cadenza on the 12th inst. entitled "Oh you radio baby," three top notes were not up to the specification of 10/6/30 agreed upon at international conference. This singer has been informed that in conformity with Par. 5 of the Strange Sounds Regulation instructions the sum of 4d. (fourpence) will be deducted from his fee.'

CORRESPONDENCE.

To Chaplain-in-ordinary.—Please note that your sermon A506 of 15/4/35 consisted of 5,006 words. I would point out that this represents an excess of six words. In order to enable the records to be kept correct will you kindly see that your next sermon is reduced by six words?

GEORGE FYFE.





WHAT THE OTHER LISTENER THINKS.

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

BARTOK FOR THE BABYLONIANS.
I HAVE made a special point of listening when Bela Bartok has figured in a wireless programme, and I found his work both clever and interesting—yet barbaric, retrograde. The concerto broadcast on Friday February 14, would have met with an ecstatic reception from cultured Babylonians. It might have found favour also, among the masses of that ancient civilisation. But, surely, such work cannot live and flourish beside that of the old masters? 'Which will survive? The public or bored school?' is a question that many people have, tremblingly, asked me. It is pitiful to witness their aesthetic anguish at the mere thought of becoming part-progenitors of a posterity that will know not Beethoven, Bach, Schubert, and their like.—*A Fairy Unknown Critic.*

BALFE AND SPOHR.
'OLD VIOLINIST' in his letter raises an interesting point when he mentions those masters of melody and harmony, Balfe and Spohr. The works of these composers are too rarely heard, possibly because the Music Library of the B.B.C. only contains a few pieces by these composers. We, the undersigned, earnestly request the B.B.C. to make an effort to add to their repertoire a proportion of the numerous compositions by Balfe and Spohr. By doing so we are certain a large percentage of listeners would appreciate the addition.—*Six London Listeners.*

[The B.B.C. music library is fairly representative of all the world's best music. Of Balfe's it includes 'The Bohemian Girl,' 'The Siege of Rochelle,' 'The Wall of Love,' 'The Maid of Artois' overtures, and a selection, besides, of the first named. All these are played pretty frequently, and separate scenes, songs and arias are often sung. 'The Bohemian Girl' has been broadcast complete. Of Spohr's music we have 'The Last Judgment,' which has been broadcast complete and in part, the overture to 'Jessonda,' the Concert Overture Op. 126, the Symphony No. 4 in F, which have all been played. His violin music, concertos, shorter pieces, and duets appear regularly, and a week has very seldom passed in which at least one of his songs was not sung.—*Music Editor, 'The Radio Times.'*]

IS MODERN MUSIC A VICE?
WHEN reading your 'Listeners' Page' I am always very interested in the protests that follow the broadcasting of a concert of modern music. There seems to be a type of listener who hates modern music but is bound to listen to it, and then feels impelled to proclaim his antipathy to the world at large. But what I do not understand is the absence of a counter-foed of criticism from those who enjoy modern music when a programme of 'Old Time Variety' is put over, or one of Manchester's Band and Choir concerts. There must be a psychological reason why one type becomes positively aggressive with righteous indignation when he hears his pet aversion, and the other type in similar circumstances never has a word to say. Is it through a sense of guilt and is modern music a vice?—*W. H. F., Liverpool.*

A TEST FOR MR. McNAUGHT.
I HAVE never read anything quite so funny as Mr. W. McNaught's 'unusually frank statement on the vexed question of musical appreciation.' Unusually frank rubbish it is. As for his test to prove a person musical or not, what a test! I would not like him for an examiner in any subject. Perhaps Mr. McNaught would think it fair if I should test him with a dozen records of Javanese music. I should then ask him 'which were the pieces that I liked and which all musicians (Javanese) liked, and which were those that I and all musicians (Javanese) condemned.' Would Mr. McNaught be stumped? Bless me, no! He would say that there was no such thing as good Javanese music. And his opinion would be the same as the opinion of Javanese musicians about European music.—*Pukal Gamelang, Greenings, Nalderswood, Reigate.*

SCHOOLMASTERS AND FATHERS PLEASE
NOTE!
THE recent article about 'Sparing the Rod' in *The Radio Times* was rather interesting to me as a schoolboy of 15, and so I am just letting you know my views so that they can be compared with the views of others who will doubtless write to you. Personally, I would much sooner have a 'tanning' for punishment than have a lecture or detention, or a task. I am keen on all sports and think if one gets a 'licking' it is just taking a sporting chance. Detention and tasks press right down on my nerves and so does a lecture. Myself, I think the cane ought not to be used either on hands or elsewhere. The slipper



or hand seems to me the best way to punish. It causes smarting much worse than the cane when being given and a little while after, but then it is all over. Now the effects of the cane sometimes remain, like a sort of niggling toothache, for days after. If any schoolmasters or fathers see this I hope it will make them consider corporal punishment in preference to detention, etc.—*Kenneth Bobrant, One Tree Villa, Brighton Road, Purley, Surrey.*

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

IN DEFENCE OF SOPRANOS.
I MUST write and place an opinion of a household who take great exception to 'M. B. P., Ross-on-Wye's' rude remarks about sopranos. We know voices are apt to go out of tune—this is a defect either in the ear or throat. I would suggest that one of the reasons for M. B. P.'s not liking these voices is that he is suffering from a defect of ear drum or some part of the throat and should see a specialist. Either that or his set wants adjusting. Here we get perfect reception, from a soprano's top F (4 ledger space), which was sung by Miss Florence Smithson in the Arcadians or from the deepest bass voice or instrument.—*Mrs. Rosalind Drinkhall, Woodville, Carlyle Walk, Lincoln.*



WHY should the excellence of *The Radio Times* be marred every week by the publication of a group of letters whose only claims to distinction are their extraordinary poverty of expression, their total ostrangement from the elementary rules of English grammar, and the revelation which they afford of the unimaginativeness and lack of culture of the writers? Does nobody ever write to you in language which could be read with pleasure, without even the enlivening activities of Mr. George Morrow (which, as far as I am concerned, are unnoticeable)? Please, therefore, Mr. Editor, in making the weekly selections from your post-bag, remember that if we are to have the cackle of the anti-classic, the snarl of the anti-religionist, the bleat of the jazz maniac, and the lugubrious moan of the something-for-nothing, ten-shilling-a-year-and-we-own-the-universe merchants, pick out the ones that are not below the level of the third standard in an elementary school.—*C. R. Hewitt, 11, Troutbeck Road, New Cross, Gate, S.E.14.*



Reading from left to right (1) The Editor, (2) Mr. George Morrow.

A QUESTION OF PRONUNCIATION.
No listener appreciates the efforts of the B.B.C. to obtain correct pronunciation more than I do, although I am a man over 70 years of age. But I cannot understand some of the announcers from the London Studio, and from the Birmingham Studio as well, who flatten out that simple little word 'going.' This is the way it comes over 'and now Miss so-and-so is 'gayin' to sing three songs, or 'Mr. so-and-so is 'gayin' to entertain you.' When I was a boy at school, way back in the 'sixties' of the last century, we were taught to pronounce going as it is spelt and when I hear it pronounced in the above way it makes me squirm, for it is wrong, and should not be done by educated men.—*Chas. Timbell, Leonard Road, Birchfields, Birmingham.*

AS IN CUCKOO.
A DAY or so ago, one of the Announcers describing the state of the roads in the course of the News Bulletin, referred to the place Cuckfield and pronounced the first syllable to rhyme with 'luck.' You may perhaps like to know that locally it is pronounced as in 'cuckoo.' While on the subject of place-names I may mention that in Sussex the tendency is for the accent to fall on the last syllable. Thus, Seaforth, Eastbourne, Hurstpier point, Hurstmon ceux, Helling'ly, Arding'ly, etc.—*D. B. Hunt, 40, Tring Avenue, Baling Compton, W.5.*

FOR THOSE WHO WANT IT!
ONE cannot fail to notice when the time approaches for dance music the following remark from the Announcer:—'Now there is dance music from the . . . Hotel till midnight by . . . and his Band "for those who want it." We have no objection to the latter part of this announcement if it were applied also to the forerunning announcements of symphony concerts, chamber music, lectures, and Bartok.—*Fairplay.*

A MODERN MRS. MALAPROP.
'Yes,' said an old woman in the village, 'we've just 'ad a wireless set put in, and it's wonderfull wot comes through on the loud squeaker from the A.B.C.'—*R. C. R., West Applodore, N. Devon.*

THE RHYTHM OF THE DANCE.
MAY I suggest to those of your listeners who find our modern dance music so distasteful that they should endeavour to appreciate the rhythm, wherein lies its fascination and charm, especially to the 'dancing' listener.—*Miss Kathleen Graystone, Hotel Cosmo, Lowestoft.*

AN OLD SEAMAN'S THANKS.
I AM writing at the request of my aged father, an old seaman, and at one time member of the local lifeboat crew which took part in the saving of life in the terrible storm of February 10, 1872. He is approaching his 92nd birthday, is nearly blind and bedfast. Our best thanks to you and all concerned in making it possible for him once more to hear the Service and Hymns sung in the grand old Church at Bridlington. We took the loud speaker to his bedside: if you could have seen the poor old chap I think you would have felt rewarded for all the trouble you took to make this possible.—*Mrs. Sarah Willis, Bridlington.*

SUNDAY PROGRAMMES.
AFTER listening to the fine piano recital by Franz Osborn of works by Bach and Beethoven, it seems deplorable to read of the proposal of some 'listeners' that Sunday programmes should be lighter and that there should be secular programmes provided simultaneously with the Religious Services. Experiments in modern music might be dispensed with, but I make a strong appeal for the continuation of the high standard of classical music (which is greatly appreciated by many) especially the Bach Cantatas and recitals by eminent artists.—*S. E. Thompson, 6, Ripon Road, Harrogate.*

THE DIFFERENT DAY.
I SEE in *The Radio Times*, dated February 7, a correspondent suggests you start plays, etc., on a Sunday—surely we can have one day of the week different to others? Your correspondent has six days in which to enjoy plays, vaudeville, etc.—is this not enough for him? I feel there are thousands of your listeners (besides ourselves) who look forward to your Sunday programmes with great pleasure: they are neither slow nor miserable, but bright and cheerful and very enjoyable. Please leave them as they are.—*Mrs. Audley-Harrison, Ramsbury, Marlborough, Wilts.*

VARIETY.
HAVING heard the recent broadcast of Miss Ethel Walters, the famous American 'star,' I must say I shall be exceedingly happy when this lady returns to America. Never in my life have I heard a more fearful noise than her so-called 'singing.'—*F. N. S., E.C.1.*

Thanks should be sent by all of us to the B.B.C. for arranging the recent broadcast of Ethel Walters. I know that it was the best vaudeville turn I have heard for a number of years. Let us have more.—*B. A. T., Islington.*

FOR THOSE NO LONGER YOUNG.
MY humble tribute of thanks to the B.B.C. for the recent Old Folks programme. Thousands of listeners must have been thrilled as I was by the memories which these roused. Would the B.B.C. sometimes try and keep us old 'uns in our sparkling teens by a similar programme? Without attempting to interfere in its future musical arrangements I feel sure that an unaccompanied quartette party in serious and humorous vein would be much appreciated.—*Harry Windsor, The Laurels, Court Road, Malvern.*

DIGNIFIED PHOTOGRAPHS.
JUDGING from recent issues of *The Radio Times* there seems to be a growing tendency in our native singers to send you photographs of themselves which show a commendable absence of smirk, leer or grin. This is both seemly and dignified. I do not, of course, refer to comedians. In their case the aforementioned varieties of facial expression are no doubt legitimate accessories to their special form of art.—*L. J. Rogers, 24, Lachford Road, Oxford.*

A GARDENER'S GRUMBLE.
WOULD it be possible for the Royal Horticultural Society's weekly bulletin to be broadcast on Friday evenings instead of on Saturdays? If this could be arranged those hordes of listeners who, like myself, are Saturday afternoon gardeners, would be better able to remember and put into practice the good advice of the bulletin. Now, I am afraid, it is only too often a reminder to me on a Saturday evening of what I have forgotten to do during the Saturday afternoon.—*Yo Ho.*

THAT SCHOOLGIRL COMPLEXION.
I FEEL I must support 'Conservative's' letter, in your 2st issue, for I am sure he is only one of many who miss the tea-



time dance music. I know, at any rate, that there are a great many young people to-day who are ruining their health and looks because they can only get jazz from 10.45 and 11 onwards. Although I am no longer a schoolgirl, and can choose my own bed-time, I choose to miss jazz rather than my beauty sleep.—*One of Five, I. O. W.*

A WESTERN CITY WITH AN EASTERN ACCENT

WILLA MUIR draws a vivid picture of Prague, the capital of Czecho-Slovakia, which is the subject of next Wednesday's National Programme.

'THIS is Prague,' said somebody, and when we jumped awkwardly down, for there was no platform, we were faced by two opposing stairways, one labelled 'Vchod' and the other 'Vychod.' I learned later which was 'Way in' and which was 'Way out,' but for the moment I was lost in the very station of Prague. That sensation of being lost is one of the educative experiences people go travelling for, and Czecho-Slovakia provides it.

Prague is not far from Dresden, and one is ill-prepared for the completeness of the change. A tram ticket, of course, is still a tram ticket, although it is called a 'přestupuji listek,' but the strangeness of life in this new republic is not confined to the language. The language is what strikes the traveller first; it rattles around the ears like hailstones; it can be spoken only by people with a full supply of sound teeth and it nearly wrecks the ordinary typewriter. (They take pleasure in Prague in teaching strangers a sentence which does not contain a single vowel.) It is an old language as full of inflections as a Latin grammar, but it can tackle anything, including the works of Jack London. It is a symbol of that continuity of the new with the old which characterizes Czecho-Slovakia, and Prague in especial. Prague was for long an Austrian provincial town; it is now a modern republican capital; but the heart of it remains as it was in the mediæval days of the Bohemian Emperor, Charles the Fourth, and one of its most modern-looking suburbs was planned by him.

Prague is a spectacular town. Unlike London, it makes the most of its river—which is shallow but broad and reflects amazing sunsets. This river, the Vltava, has cut the deep cleft in which Prague lies, and when one stands on its eastern bank, facing the west, the lesser half of the town rises against the sky on the other side of the water, towering palace by palace up to the summit of a small hill topped by the cathedral and the long Residence now occupied by President Masaryk. At one's back lies the Old Town with its winding streets, where one must flatten oneself against a wall whenever a tramcar passes. Part of the Old Town is a Ghetto with one of the oldest synagogues and perhaps the oldest Jewish cemetery in Europe, a narrow God's acre where the gravestones are piled on each other for lack of room. During the centuries, as much blood has been spilt in the old streets of Prague as in any town of the Italian renaissance, and the memory of it is yet alive; there are corners which are sinister even by day.

The close blend of the primitive, the mediæval, and the modern which gives the atmosphere of Prague is found, of course, in the people. In the stalls of the National Theatre peasant women in head-kerchiefs and embroidered bodices sit side by side with fashionable young misses in silk and pearls, while in the street outside a crew of women coal-heavers carry their burdens of brown coal in shoulder-baskets three, four, or five flights up tall tenements, and the man who drives the coal-cart obligingly reloads the baskets. I do not know how much one of these coal-baskets weighs, for I tried in vain to lift one an inch from the ground. (I believe a Czech coal-heaver could carry a piano on her back.) There are flourishing

businesses and many banks, but the pleasant cafés are filled every day with men who, apparently, have endless leisure—in the manner of the timeless East, and, for a simple newcomer at least, it takes hours of waiting to get a cheque cashed or to receive a parcel from the Post Office. I think, perhaps, the strangeness and charm of Prague could be summed up by defining it as a Western town with an Eastern accent.

The Czechs themselves complain that they are misunderstood by both East and West, because they have acquired the practical, moral outlook of the West without losing the spontaneity or melancholy of the Slavonic temperament. They were the first Westernised Slavs. And they are now welding a republic which straggles from Western Germany far into the East beside Roumania. In Prague one cannot forget this complexity.

One leaves Prague at first for shorter excursions, and on climbing out of the river-valley one realizes immediately that Bohemia is a high and barren plateau, with all its amenities concealed in the gullies carved by the water-courses. In summer it is an arid desert of dust, in winter parched with frost, for the winters are so cold that the usual English habit of going for a walk to get warm is worse than useless; the farther one walks the colder one gets. One should, therefore, visit Prague in the spring, when there is a sea of cherry-blossom, or in the autumn; in the summer, everybody lives in the river instead of on it, and in the winter the double house-windows are locked for months, and one simply runs from café to café for hot drinks, unless, of course, the Vltava is frozen solid, and then there is skating. But in early spring the Czechs go up to the Erzgebirge and enjoy the rare luxury of ski-ing in the sunshine clad in bathing-pants; and in the autumn one travels by paddle-steamer up the river to places with exciting names like Velké Chuchlé.

If one strikes out north or west from Prague, towards the inevitable mountain ranges which surround the plateau, the country becomes imperceptibly more and more German, until, in the beautiful Bohemian Forest, it is impossible



Prague, towering palace by palace above the Vltava to the cathedra at the summit.

to tell which is a Saxon farmhouse and which is a Czech. Marienbad and Carlsbad are still Austrian spas, although they are now called Mariánské Lázně and Karlovy Vary. But if one travels eastward into Slovakia one leaves Western Europe far behind. Slovakia is much nearer to Budapest than it is to Prague. It rises into the sheer magnificence of the Tatras which used to be the Carpathians, and it borders on the legendary country where the Pied Piper of Hamelin and his children came out of the earth. It is still mostly in the feudal age, a peasant land rich in superstition and local colour. Every summer, between the hay and the harvest, whole villages go junketing to all the holy places; even as far off as Lower Austria I have seen them bivouacking in a field before climbing the steps of an old church on their knees at five o'clock in the morning, with the women (as usual) carrying all the bedding and cooking pots on their backs. All the villagers wear what we call Russian boots. The women have a multiplicity of apron-petticoats, donned alternately back and front, and each one is embroidered differently—their white blouses are embroidered in black or red or orange according to the district. The men are less picturesque, having left their embroidered sheepskin jackets at home, except for those happy fellows who are members of the band which plays at the head of the procession. Folk-music and folk-dances need no organization to keep them alive in Slovakia, where the national temperament, less self-conscious than that of the Czechs, has spontaneously survived the long years of Hungarian over-lordship. The Hungarians, to give them their due, saw to it that the Slovaks were never spoiled by education.

There is a corner of Slovakia which is quite Western, where it meets Moravia not far from Vienna, and there is the old Austrian town of Pressburg with its mediæval pile, now called Bratislava, or rather, Br-r-ratislava. Moravia itself is a buffer between the Czechs and the Slovaks. In spite of its university town of Brno I have not visited Moravia; I know only that the Moravians are reputed to be the handsomest people in the republic, and that they distil from plums a vile liqueur called slivoviče, which tastes like its name.

After the clear air of the Tatras, Prague seems a misty place. But in the early morning one mounts to the top of the castle hill across the river and there, above the level layers of mist, one sees the towers and spires of the town pricking up into the sky. It is like a dream city at that hour. And it is a dream city, an Eastern city, but it is also a Western capital where one can get the best ham in Europe and very nearly the best beer. Also small hot sausages, vended in the streets, which are doubly good because they are called 'horky parky.'

WILLA MUIR.



Slovak farmers, in embroidered costume, come into the towns to do their Sunday buying.

TALKS YOU WILL HEAR THIS SPRING.

'HOLIDAYS at Home and Abroad' suggests encouraging thoughts of 'where shall we go this summer?' Of course, some people have already made their plans, and others are going to the same place that they went to last year, and have been to every year. But for the adventurous and the undecided, these talks on Saturday evenings, which start early in March, should contain some useful suggestions.

Millions of people will spend their holidays in the country, whether they go on foot or in a charabanc or in a car, and most of them have the beauty of the country at heart. There is to be a series of talks on 'Saving the Countryside' on Saturday mornings, which is being given by Lady Trevelyan, Mr. Clough Williams Ellis, Mr. J. C. Squire, and Mr. Ashbee, all of whom are well-known defenders of natural beauty from the unsightly attacks of advertisements, litter, and other bugbears.

The Naval Conference now going on in London is bringing home to many the importance of international co-operation; many listeners have been interested by Dr. Delisle Burns' recent talk on National Prejudices and International Needs. It is not, therefore, inopportune that a series of talks on 'International Co-operation and What It Means' should start on March 5. We are beginning to realize now that the scope for such co-operation is enormous; there is scarcely any field of life or thought which is not better considered from an international standpoint. In these talks some of the most important aspects of the work will be reviewed by distinguished speakers: Professor Noel Baker on Politics, Major Walter Elliot on Health, Professor Gilbert Murray on Intellectual Co-operation, all speak with authority. The series will be concluded by a summary by Lord Cecil of Chelwood, who will make special reference to the work done in these various fields by the League of Nations.

'Making Work Worth While' is the cheerful title of Professor Pear's talks, which will be given on Tuesday evenings. In most civilized countries nowadays efforts are being made to discover exactly what it is that makes men and women like or dislike their daily work. Trained psychologists are studying the causes of joy and satisfaction, of efficiency and inefficiency. Employers are beginning to realize that inefficiency is not always due to laziness or to stupidity, but to wrong methods of training, and that the art of learning is as

important as the art of teaching in the training for skilled jobs. Professor T. H. Pear, of Manchester University, has been intimately connected with much research work along these lines in the factories of this country; his talks will explain the importance and the progress of that rather severely-named new science—Industrial Psychology.

Mr. Bonamy Dobrée has already introduced his listeners to some of the outstanding personalities of the eighteenth century: Mr. John Bailey is going to give six talks on some more great personalities, starting with the best-known literary figure of those times—Dr. Samuel Johnson. In later talks he will speak of Boswell, to whom we owe so much of our knowledge of Dr. Johnson, of the historian Gibbon, and of two great statesmen, Burke and Fox.

Another new series of talks is concerned with the previous century—'Seventeenth Century Poetry,' by Mr. T. S. Eliot. Mr. Eliot is distinguished both as a poet and a literary critic; those who remember the scholarship and the literary flavour of his previous talks on Tudor Prose will be eager to hear what Mr. Eliot has to say about Donne and Marvell, Milton and Dryden.

Another popular broadcast speaker is returning to the microphone with a new series of talks. Mrs. Mary Adams, who previously talked about heredity, is now going to tell the story of some of the great Pioneers of Health, explaining the contributions made to the welfare of the human race by such men as Hippocrates, Harvey, Darwin, and Pasteur.

Nineteenth century economic and social history is going to be treated in a novel manner by Mr. H. L. Beales and Mr. R. S. Lambert. In their series on 'The Youth of Industrialism,' they will use the dialogue method, and will also make each talk centre round one special question, leaving listeners to discuss the issue, after they have explained the historical circumstances of its origin. A jury of listeners is to be empanelled who will record their decisions on these questions; all those interested in this scheme should consult the pages of *The Listener* of February 19, where it is set out in detail.

On Friday evenings Dr. Delisle Burns is to be succeeded by an old favourite, Mr. Desmond McCarthy, who is going to talk about 'Some Modern Dramas,' and how to approach them. The first talk concerns the 'Ideal Spectator,' so it sounds as if first-nighters and playgoers

generally will find food for thought in these talks as well as serious students of the drama. In his talk on 'Dialogue' Mr. McCarthy is going to take examples from Bernard Shaw and Noel Coward, who are probably the two most popular playwrights of the day; 'Diction' and 'The Value of Realism' are two other subjects to be discussed.

The stories of Buried Treasure are to be succeeded by more light fare, suitable for Saturday nights; Mr. Douglas Jerrold is going to describe some 'Great Hoaxes,' starting with that affair of the Wooden Horse in the Trojan War, and including many incidents which have been 'nine-day wonders' in their time.

The morning talks grow increasingly popular; one of the favourite series is 'The Week in Westminster,' in which Lady Astor, Miss Megan Lloyd George, and Miss Ellen Wilkinson discuss the parliamentary affairs of the week, explaining how they are likely to affect women, in town or country. Another series is called 'A Hundred Years Ago'; in this Mr. J. W. Robertson Scott is going to describe what the world was like in those days. He will include pictures of some of the great men and women of those times, and in his last talk will discuss the question whether it was better to live then or now. This should be of particular interest to some branches of the Women's Institutes which are already studying this subject.

These are some of the new talks, but there are, of course, many series already started which will still continue, such as Mr. Vernon Bartlett's talks on 'The Way of the World,' Mr. Harold Nicolson on 'People and Things,' Dr. Dyson on 'The Progress of Music,' the regular critical talks, and talks on the French, Spanish, and German languages, and the Weekly Discussions on Problems of Everyday Life.

Syllabuses of nearly all the serial talks can be found in the Talks and Lectures Programme, which can be obtained from any B.B.C. station, price 1d. post free. Three Aids to Study pamphlets are being published (price 2d. each), in connection with the new series of talks: 'The Youth of Industrialism,' 'Making Work Worth While,' 'International Co-operation and What it Means.' Listeners who are going to follow any of these talks should get a copy of the appropriate pamphlet; they contain summaries of the talk, questions for discussion, and advice about reading. The first two will be fully illustrated.



HOW THE ENEMY WAS SMUGGLED INTO TROY IN THE BELLY OF A WOODEN HORSE.

Among forthcoming talks-series is one on 'Great Hoaxes.' Here is an Italian master's idea of one of the greatest of all hoaxes.

Music of the Week

Some Notes for the Listener

SITWELL POEMS THROUGH A MEGAPHONE

THIS week's Bach Cantata was written, so far as we can be sure, about 1740, for Quinquagesima Sunday. You will find the words on page 513. The big opening chorus is specially interesting in more than one way; the chorale on which the cantata is based is used throughout in the way in which many of the cantatas already broadcast has made familiar; but another chorale, 'Du Lamm Gottes' (Thou Lamb of God) makes an impressive appearance, too—an allusion to the approaching Passion. The orchestral accompaniment is built up on a motive of dotted quavers and semiquavers, which Bach uses constantly to illustrate deep solemnity, and phrases of the chorale of the cantata are woven into it, especially in the oboe parts. In the soprano aria there is again a beautiful part for the oboes, lending the melody an air of almost ecstatic gladness; while the thought of death and funeral bells is beautifully reflected by flutes, and emphasized later by the strings. The fourth number is a recitative and aria for bass, impressive and dramatic in Bach's most powerful vein; it is easy to imagine the enthusiasm with which he depicted the dread picture of Judgment and, in contrast, the comforting words of the Saviour. The final chorale is beautifully, though simply harmonized.

The Brahms Double Concerto.

Friday's Symphony Concert, to be broadcast from 2LO, includes the Brahms Double Concerto, with Arthur Catterall and Lauri Kennedy as soloists. It begins with a prelude in which the soloists share a brilliant cadenza, and then there is the traditional passage for orchestra in which both principal themes are heard. When these are given in turn to the soloists, it is the 'cello which has each of them first, with the violin following him. The elaborate working-out section has still another theme, but otherwise the movement is, broadly speaking, on orthodox lines, the two soloists, as a rule, sharing the place given to one in the usual concerto for solo and orchestra.

In the broad, slow movement they are almost always together, both in the long melody at the beginning and the end, and in the contrasting middle section with its running triplet figure. The 'cello begins the last movement with a very sturdy and vivacious theme, the violin repeating it after him, and again it is the 'cello who introduces the second subject, in double notes. This movement, like the first, is worked out on traditional lines with constantly varied interest.

Mahler's Fourth Symphony.

The same concert adds one more to the opportunities which listeners have already had this season of making the better acquaintance of Mahler's music. The world has been curiously slow in making up its mind about his position among the great composers, though no one has any doubt of his pre-eminence as an opera conductor and producer. The sincerity and depth of feeling in his own music, however, are gradually winning him more and more adherents. This symphony, in some ways the easiest of his nine to understand, is thought of as springing from his love of Nature, and the first three movements might well stand for such a simple delight in the beauties of the world. They were all composed during Mahler's summer holidays of 1899 and 1900; the last movement was

composed earlier, and was meant originally to be part of the Third Symphony.

The first movement, ranging from quiet contemplation to the sternest vigour, begins with a theme which the violins open, with the basses answering. So graceful is it in its happiness that many listeners will at once think of Mozart. The 'cellos begin the second subject, and the movement, though full and elaborate, makes no great departure from the traditional form.

The scherzo comes next, and there is something really humorous in the violin solo with

thought, the joys which wait in heaven while the good St. Peter looks on. The second stanza, in livelier measure, and with more elaborate orchestration, tells of St. John and his lamb and of the heavenly bakers. The third, after another short and lively prelude, sings quite simply of the heavenly gardens, apples, pears, and other good things, of St. Peter with his fishing net, and of St. Martha who is the cook. The fourth verse begins with a very strenuous introduction, and then, in tender and mysterious mood, the stanza goes on to tell of the heavenly music of St. Cecilia and the angels.

The music of to-day is well represented, and Sir Henry Wood, who is conducting Sunday evening's programme, to be broadcast from the National transmitter, is including a little symphony by Ernst Krenek. A Czech by birth, he is acclaimed as one of the leading lights in modern German music, and, though he will be thirty only this year, his opera, *Johnny spielt auf* (*Johnny Strikes Up*) has already made something of a sensation in practically every part of the world except Great Britain.

The soloist in Sir Henry's programme is to be Marcelle Meyer, and it is only fair to that distinguished young artist, to explain to listeners that her disappointment of them last month was in no way her fault. While B.B.C. listeners were expecting minute by minute that she would put in a belated appearance, she was actually in a distant part of Europe, understanding in all good faith that it was ten days later that she was expected in London. Her welcome on Sunday evening will no doubt be all the warmer for that disappointment.

William Walton's 'Façade.'

The contemporary music on Monday evening from 5GB is all British, with music by John Ireland, that staunch upholder of English traditions, Constant Lambert, the brilliant young composer who has already shown himself to be at home in several different fields of music, and William Walton's *Façade*. This last is music to poems by Edith Sitwell, and the broadcast will be as nearly as possible on the same lines which made so novel an effect when the work was first produced. Then the performers were shut off from the audience by a curtain which represented a gigantic mask, through a megaphone in the mouth of which the poems were spoken by Miss Sitwell herself. On Monday they will be spoken partly by her and partly by Constant Lambert, with the accompanying music played, as originally, by a small team.

On Thursday, also, modern English music is to be heard under the best auspices, when Dr. Boult, with the City of Birmingham Symphony Orchestra presents an *Introduction and Allegro*, by Arthur Bliss. He, too, has already won himself a place of affection with up-to-date listeners on several previous occasions. And, on Saturday evening, the Symphony Concert from the Birmingham Studio has Arthur Catterall as soloist, playing Hamilton Harty's Violin Concerto. There is no suggestion in it, as in the music of some of the younger English composers, of rebelling against tradition. The music is melodious and grateful throughout, as enjoyable to play as it is to hear. There are the usual three movements, a bold and strenuous allegro, a slow movement with a sense of fantasy, and a bustling finale in the brightest of good spirits.

(Continued overleaf.)



Photo Gallery

THE AUTHOR OF FAÇADE.

An unconventional portrait of Miss Edith Sitwell, the setting of whose poems, by William Walton, will be broadcast in Monday evening's Chamber Music.

which it begins, and which the leader of the orchestra is instructed to play rather like a simple country fiddler than as a violinist of the concert hall. Like Beethoven's big scherzos, this one has a twofold trio, with the first section returning each time after it. The third movement, by contrast, has a melancholy strain in its fine melodiousness, although at times there are hints of vigour and passion, and even of merriment.

In the last movement the composer adds a contralto voice to the orchestra, with words taken from 'The Boy's Magic Horn'. That, as many listeners must know, is a collection of hundreds of folk-songs made by two enthusiasts in the Romantic age of German music, through most of which there runs a simple love of nature. Mahler more than once found sources of inspiration in it, and in this movement sets four of the verses very effectively with simple melodies for the voice and brilliant accompaniment for the orchestra.

The first stanza sets forth, as from a child's

(Continued from previous page.)

Apart from these there is no music in the week's programmes which stands in any need of introduction to listeners; even such serious things as Beethoven's Sonatas, which Edward Isaacs is to play throughout the week as the 'Foundations of Music,' and the Brahms No. 3 Symphony, which Dr. Boulton is to conduct on Thursday evening, are long ago well known to every real music lover.

An Operatic Tragedy.

An entertaining programme by John Ansell and the Wireless Orchestra, with two favourite singers, begins at 9.50 on Monday evening (2LO) with the overture to the opera, *Gwendoline*, by Chabrier, whose rhapsody, *Espana* ('Spain') is known to everybody. Intended by his parents to be a lawyer, he began his musical career as an amateur, but was not long in winning a distinguished place for himself. *Gwendoline* was the most successful of his operas; it had its first performance in Brussels in 1886. A later opera, *Le Roi malgré lui* ('The King in spite of himself') met with a piece of the real bad luck which more than once dogged Chabrier's footsteps. It was successfully produced in 1887, but after only three performances the theatre was burned down and the opera never again had so good a chance. But, in spite of having more than a fair share of misfortunes, Chabrier had a very happy sense of humour, and there is a delightful record of a merry evening in his rooms at which a burlesque performance of Gounod's *Faust* was carried out; the bearded Saint-Saëns took the part of Marguerite.

The Planets in Music.

The Military Band, conducted by Walton O'Donnell, is playing on Tuesday evening (also from 2LO) a movement from *The Planets* by Holst, whose position in the very front rank of English music is by now so well assured. The movement sets before us Jupiter, not the hurler of thunderbolts but, in Mr. Holst's phrase, 'the bringer of jollity,' and all through the piece there is an irresistible sense of Olympian mirth and laughter. In its original form for orchestra, the brasses have a very large share, so that the piece lends itself very well to performance by the military band. In any case, Holst is one of the few composers who has himself shown a real interest in the military band by composing specially for it.

There is a reference to the Planets, too, in the Balfour Gardiner piece which the Band is to play later the same evening—*Shepherd Fennel's Dance*. It has a characteristically English subject; the composer tells us that it describes a passage from Thomas Hardy's 'Wessex Tales.'

'The shrill tweedle-dee of the fiddler has begun, accompanied by a booming ground-bass from Elijah New, the parish clerk, who had thoughtfully brought with him his favourite musical instrument, the serpent . . . the dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde from apogee to perigee, till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour.'

Another piece which the Band is clearly well-advised to borrow from the Orchestral Library is the Military March from Saint-Saëns' *Algerian Suite*, which 5GB is to broadcast on Thursday evening. Throughout a great part of his long and busy life the acknowledged master musician of France, Saint-Saëns was a great traveller. Not only as pianist, organist, and composer did he visit most countries of the world, he enjoyed exploring new scenes on holidays, and more than once went to Algiers. Listeners will no doubt remember that he died there at the end of 1921, at the ripe old age of

eighty-six. This suite records his impressions of an earlier visit, and does indeed give a very vivid and picturesque musical picture of that sunny part of the world. The French Military March is its fourth and last movement—a really rousing march in brisk time. Amidst the picturesque bazaars and Moorish cafés, a French regiment passes, the soldierly steps contrasting strongly with the bizarre rhythms and languorous melodies of the Orient.

The 5.45 recital on Sunday afternoon (2LO) is in the hands of Albert Sammons. He begins with a sonata by the great Bach, which shows how happily he was at home in music of the gayest and most lighthearted order. Coming, as it does, so soon after the Church Cantata the same afternoon, the sonata illustrates well how many-sided so great a master of music can be. The remainder of Sammons' recital is made up of smaller pieces, all of them popular in the best sense of the word.

Grieg and de Greef.

The People's Palace Concert on Thursday evening, relayed to 2LO, is another instance of the real popularity of some of the world's best music. The soloist is Arthur de Greef, one of the fortunate people who can look back to the inspiring teaching of the great Liszt. A native of Louvain, and for many years Professor of Pianoforte at Brussels—he was appointed at the early age of twenty-three—he is at home wherever in the world good music is esteemed. His distinguished playing and his genial personality have won him affection everywhere, and Grieg was among his staunch friends. He has been looked up to for so many years as the authorized interpreter of the Grieg Concerto that he may well count it as his own.

The concerto itself has always been a favourite, with players and listeners alike; it is full of the vivid and picturesque melody for which we look from Grieg's hands.

The concerto begins with Beethoven's overture *Coriolan*, which was composed, not for Shakespeare's play, but for one on the same tragic subject by the German dramatist von Collin. But the music fits the Shakespeare story so aptly, that Wagner, in one of his enthusiastic articles on Beethoven, makes no mention of von Collin at all. He thought the overture an eloquent description of the scene where Coriolanus' wife comes with his mother and his little son, to plead with him, and it may well be that some such picture was in Beethoven's mind as he composed his noble music.

After a short and stern introduction, the first chief melody is heard in the minor mode—restless and unhappy. It makes way quite soon for a broad, sweeping theme in major, and on these the overture is built, concisely and simply. It comes to an end with a coda ('tail,' as such a conclusion is called); there is a reminder of the introduction, and an altered form—broken and profoundly sad—of the first chief melody.

A Merry Symphony.

After the concerto one of Haydn's merriest symphonies is to be broadcast. It is one of a set of twelve—the seventh—which he composed for the Concert Spirituel in Paris about 1787.

This one in G has always been a favourite; it is a thoroughly characteristic example of Haydn in his very best and most wholesome good spirits. It begins with a slow introduction—sturdy chords on the whole orchestra, on which a little phrase from the first violins breaks in—finishing with a silent pause. The main Allegro part of the movement is begun by the first and second violins, softly, with a tune of irresistible gaiety, and at the eighth bar the whole orchestra joins in with boisterous energy. The second subject also enters softly at first, but very soon the whole orchestra is shouting joyously once more.

The slow movement, based on one of Haydn's very beautiful melodies, is made up of seven presentations, in varied forms, and with changes of tone and instrumentation, of the tune itself heard at the outset on oboes and a solo 'cello.

The minuet begins boldly, flutes and violins playing the energetic theme in octaves. The tune gains in charm, as many of Haydn's do, by being irregular in its metre, and happy use is made of the timpani at the end of each section. Both times they furnish, for a moment, the bass of the whole structure. The trio is a merry and quite simple country dance, mainly on a pedal bass furnished rhythmically by violas, basses, and bassoon, while woodwinds and violins have the tune.

The last movement is a rondo, and here the bright good spirits of which the first movement was so full, bubble over with mirth and gaiety. The movement rushes along throughout at breathless speed, and the principal tune, which makes its entry almost every time with a sense of sly laughter, is heard at the very outset softly on bassoons and first violins.

RELIGION AND THE B.B.C.

(Continued from page 495.)

He wants the 'upper room with the door shut.' He wants to focus all his life into one burning point of devotion. He cannot be always doing this. 'Hadst thou have stayed, I must have fled.' He must get back into his ordinary world. But, going, he does not leave his Religion behind him, any more than the lover leaves his love behind him. He exercises it differently, that is all.

We are now in a position to appraise the value of the B.B.C. in the religious life of the country. To some extent it does, I feel, take the place of the churches. Mr. Sydney Moseley confessed in a recent issue of this journal that he had listened to more services during the last three than in the previous twenty years. Many would confess similarly. Why do such people prefer to listen than to attend a service? I think that part of the reason may be that they can listen to the service without being irritated or badgered. Hundreds of people have ceased to attend church services because the parson, or the officials, or their fellow-worshippers irritated them; because the place was filled with echoes of disputes, personal, or theological, or ecclesiastical; or because they were always being pressed by some tactless enthusiast to join this or that, to subscribe here or there, or to become 'active members of an institution.' Now they listen, in solitude or by families, to a simple, straightforward, and often very beautiful service—in peace. This, in my sober judgment, is one of the greatest gains that has accrued to the religious life, as distinct from the church life, of this country for generations.

The value of these services to those who could not, if they wished, attend a church, is obvious. Yet this provision of services seems to me but a small part of the value of the B.B.C. to the religious life. The almost constant stream of what is good, often of what is the best, in music and literature, and thought and fun, which is poured over the wireless must, as time passes by, have an enormous effect upon almost all of those who receive it. A cultural effect. A liberating and enlarging effect. We shall become more knowledgeable, more sensitive, and happier. We shall be capable of fuller, sharper, and more masterful reactions to experience. We shall become more human on all sides; on that side also which so strangely is in touch with the Invisible.

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HINTS FOR THE HOUSEWIFE AND GARDENER

Planning a Town Garden.

IN planning a town garden, the first thing to consider is its many drawbacks from a gardener's point of view. Smoky air, want of sunlight, draughty winds caused by high walls round the small plot, poor soil, extremes of drought in summer and damp in winter—these are only a few of the town gardener's difficulties. Bear in mind that just because of all these difficulties which your plants will have to contend with, you must feed them well. And this can only be done by digging the ground deeply. Two to two and a half feet deep is necessary. Then bury in the soil plenty of old leaves and garden rubbish, straw, grass cuttings, manure, and such-like.

The usual shape of town gardens is a long, narrow strip. The walls down both sides should be covered as soon as possible by creepers, in front of which you can have flower borders. Against the sunny wall rambler roses will succeed. They are very hardy, and most of you know Excelsa, American Pillar, and Dorothy Perkins, to name only three.

A grape-vine makes a most attractive feature if you can allow it to spread freely. Several varieties of clematis—purple, mauve, and white—will flower freely. All these plants I have mentioned are perennials. But there are many climbing annuals which can be grown from seeds sown among the perennials and which will flower gaily. These include sweet peas, nasturtiums, convolvulus major, canary creeper and scarlet runner beans.

Some parts of the garden will be in shade. These can be filled with shrubs, or you can grow large ferns, Michaelmas daisies in great variety, lily-of-the-valley, bamboos, hardy saxifrages, including megaca and London pride, heucheras, and nepeta. Then you will find part of your ground is in partial shade—it gets, perhaps, two or three hours of sunshine daily. Here you can grow herbaceous peonies, anemone Japonica, phloxes, day lilies, perennial sunflowers, foxgloves. Keep the sunniest spots for annuals. Their life is so brief that they have to sprout and grow, blossom and fruit, all within some six months. So they need all the light and warmth you can give them.

In the sunny border amongst the annuals, you can also grow some of the hardy perennials: the tall blue and white campanulas, coreopsis, delphiniums, aconite, phloxes, and with these the early and late gladioli will flourish. Pinks and auriculas are delightful plants to specialize in. Auriculas require very well-drained soil, as their chief enemy is damp. They do best in half shade, as they cannot stand the midday sun in summer. They require lifting every year after flowering. Carnations and pinks need free drainage and full sun. A little lime and burnt earth should be mixed with good garden soil, and enough grit or coarse sand to keep it open, but remember they dislike leaf-mould.

If your garden is very small or in a very smoky area, do not try to have a grass lawn; it will give more trouble than pleasure. A good substitute is a patch of well-laid pavement—either stone or bricks. Lay them absolutely even, and have each piece rammed firmly into place, so that tables and seats may stand steady on them. If you like, you can plant tiny dwarf creeping plants in the chinks between. Nothing is nicer than common thyme, as it scents the air when trodden on.

Some flower lovers have nothing but a patch of concrete on which to plan their garden. Then the earth must be supplied in tubs or boxes standing on the concrete. Or you can take a barrel and cut holes here and there round its sides, put plenty of drainage in the bottom, and as you fill in the earth press it down firmly and lay your plants in on their sides, with the leaves outside the holes and the roots spread out inside. Fill up with layers of earth and of plants till the barrel is full. Then put a large bushy plant or evergreen shrub in the centre on top. When growing plants in confined root-runs it is essential to feed them highly.

If your little concrete garden is absolutely sunless, you will have to depend on foliage plants. Ivy, creeping Jenny, ferns, variegated arabis, London pride, small bamboos, euonymus, catmint, and mossy saxifrages will all succeed.

Charming little gardens can be made on window-ledges if you procure a wide, shallow pan and fill it

Mock Game Pie.

THIS pie is an excellent standby for any household, also very inexpensive considering the size and quality of the dish.

1 rabbit.	½ lb. black pudding.
½ lb. sausage meat.	2 hard-boiled eggs.
½ lb. fat pork.	½ lb. flour.
½ lb. lard.	1 gill of water.
1 heaped tablespoonful of dry mustard,	2 sheets of gelatine.
pepper and salt to taste.	

For this amount you will have a large raised pie weighing approximately three to four pounds.

Cut off all the meat from the rabbit, being very careful to preserve the kidneys, heart and liver; put on the rabbit bones to simmer in ½ pint of water for future use. Now carefully skin and cut into big dice the black pudding; do the same with the fat pork. Over all this prepared meat shake on the dry mustard, then peel the hard-boiled eggs.

Now put your gill of water and lard on to boil together. Put the flour, to which has been added a large teaspoonful of salt, into a basin. Make a hole in the centre, pour into this the boiling lard and water, mix quickly with a wooden spoon. Knead and roll out on a well-floured board, line a well-greased raised pie tin with this pastry, or an ordinary large cake tin will do, but it should have a false bottom, and place in layers your prepared meat. Use a little judgment in this, mix the fat with the rabbit, place pieces of sausage meat and the black pudding, also the heart, kidney and liver here and there. Add pepper and salt to taste and a little cold water, about a cupful, poured on top. Then put on the top crust. This piece of pastry should have been put to keep hot near the stove or fire whilst you have been filling the pie. Carefully damp the edges of the pie and press well together and make a pretty ornamental edge with a fork or pastry cutter. Make a hole in the top of the pie and ornament round with pastry strips, or a tassel always looks well, but be very certain that the hole is not covered, the steam must be allowed to escape.

Take an ordinary meat tin, place in the oven and into this tin put your pie. This is to collect any fat or juice that boils out and prevents a very nasty mess and smell in the oven. The oven should be very quick for the first half hour; then quickly paint the top of the pie with either milk or a little egg; begin to lower the temperature of your oven and gradually get it down to very slow. This pie takes three hours to cook. All the time this pie is cooking your rabbit bones should be stewing, and you ought to have about half a pint of good stock. Strain this, melt the gelatine in it, and when pie is still hot pour this stock through the hole you left in the top. A small funnel is the thing to use, and of course pour in very gently a drop at a time until the pie has absorbed the whole half pint. Leave several hours to get thoroughly cold, the next day if possible, and then remove carefully by moving the bottom of the tin up if you are using a cake tin.

As a variation when a rabbit is out of season, or where rabbit is not liked, use lean pork and a pig's kidney. Instead, also, add any fowls' or turkeys' giblets you may have or order a set of giblets from your poulterer. This is a still cheaper way of making this pie appetizing.—From a talk by Mrs. Nelson-Edwards.

(Continued from col. 1.)

with very good soil mixed with leaf mould and coarse sand. Heap this up well above the edges of the pan. Bury small stones deeply in it, just peeping out, and plant the whole with small saxifrages, pink and white, and yellow stonecrop.

And now one last word of advice, which applies to all gardens, but more emphatically to those in towns—dig deeply and feed generously.—From a Talk by Lady Seton.

The following books are suggested for reading in connection with the series of talks entitled 'One Hundred Years Ago': 'Life of Charlotte Brontë' (Gaskell); '100 Wonderful Years' (Peel); and the novels of Trollope, George Eliot, and Mrs. Gaskell.

Sensible Clothing for Children.

THERE are a few general principles which should be borne in mind. The first is that children's bones are soft, and that we should try to keep their clothing as light as possible. The second is that clothing should be porous, so that there is no stuffiness. A third is that we want the children's skins to get as much air and, above all, as such sunshine as we can, while at the same time, we must keep them warm and protect them from sharp and biting winds, and from damp.

In winter, the small child needs first of all a layer of woollen, one of the excellent woven materials, and this first layer should be either combinations or long vest. Next, a woven or flannel bodice to which can be buttoned woollen knickers, and above that for a boy a woven or knitted tunic or jersey, and for a girl a woollen, washable or knitted frock. Here are three layers of light, warm, washable, porous material, and that is plenty. In spring and autumn the layers can be of thinner woollen material, and as the weather gets warmer the top layer can become some cotton or mixed material. Artificial silk, we are told, is specially useful because it lets the sun's rays through. Gradually, as summer comes on, we can diminish the clothing. A great many children—though not nearly so many as in former days—tend to be over-clothed. In a really hot summer a cotton frock and a pair of cotton knickers is plenty for a girl, a tunic and knickers for a boy.

For older girls, when they get to school age, I can't help thinking that the regular school uniform, of what is called a gym tunic with washing blouse underneath, is as sensible, healthy, and comfortable as anything can be. The wide arm-holes give the child freedom of movement, and such a tunic can be worn nearly all the year round. In winter the girl can have a warm knitted jersey, both blouse and jersey being washable, and in summer-time a thin blouse. Only in really hot weather will she need to discard her tunic and take to a cotton frock instead. Boys seem to be more wrapped up than girls nowadays, and it is hard on them. They are surely most comfortable and healthy in a jersey or sweater or pull-over, thicker in cold weather and thinner in warm, and flannel shorts or knickers. An alternative is a woollen shirt and a flannel blazer.

For outdoor clothes we need to distinguish between what little children wear when they are sitting in a pram or chair, and when they are moving themselves by walking and taking active exercise. For the toddler nothing can be cosier and more comfortable out of doors than a warm knitted jersey and a pair of long knitted leggings. But knitted wear does not keep out a cold wind, and for really cold weather, or for sitting still in a pram or a push chair, the small child needs something closer woven.

The school-going child has presumably gone into stockings and discarded socks, so that it won't need leggings. A really thick sweater or jersey and knitted coat is as warm and comfortable and light as anything can be for it, too, but as we have to reckon with rain and wind, is not so practical and sensible as a cloth coat. Children are sometimes rather too much wrapped up when they go outdoors. If they have very heavy clothing on they are inclined to stand about, when they inevitably get chilled. If they are not too much wrapped up, it is far easier for them to run about, take plenty of active exercise, and thus keep themselves warm.

I don't want to suggest flying to the other extreme, but I do want to suggest that a child's skin is a very important part of its equipment, and that if that skin is well trained, given all the sunshine that it can get, never allowed to become stuffy, regularly washed and vigorously rubbed, this will do more to keep the child warm and to guard it against colds than any amount of wrapping up.

Footgear is most important. Warm, dry feet really matter almost more than anything to a child's health, and every mother knows how careless children are about changing wet things. Nowadays many children have rubber Wellingtons, and they are a splendid protection against wet. But they are very stuffy and unwholesome to sit in, and if children go to school in them in wet weather, they ought to take another pair of shoes to change into when they arrive.—From a talk by Mrs. H. A. L. Fisher.

PROGRAMMES OF THE WEEK

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A CALENDAR FOR THE LISTENER.

Sunday, March 2

- 3.0 Bach Church Cantata (London)
- 3.45 Reading from St. Paul's Letters
- 4.0 Children's Service from Manchester
- 8.0 Religious Service (Rev. Archibald Fleming, D.D.)
- 10.30 The Epilogue



Wednesday, March 5

- 9.0 'Brighter Broadcasting'—a Revue (5GB)
- 9.40 National Programme: Czecho-Slovakia (London)
- 10.40 A. J. Alan tells a tale (London)

Other Sunday Programmes

- 5.45 Albert Sammons, violin recital (London)
- 9.5 Sir Henry Wood conducts a concert (London)

Thursday, March 6

- 8.0 Concert from the People's Palace (London)
- 9.45 'Sailing a Derelict,' an Adventure of Captain Kettle (London)

Monday, March 3

- 8.30 Contemporary Music Concert (5GB)
- 9.20 Dame Ethel Smyth's 'Point of View' (London)

Friday, March 7

- 7.15 A Vaudeville Programme (5GB)
- 8.0 B.B.C. Symphony Concert, Queen's Hall (London)

Tuesday, March 4

- 7.30 Concert from Sutton Coldfield (5GB)
- 9.45 De Courville's Hour (1) (London)

Saturday, March 8

- 8.0 'In the Dark,' a Play (5GB)
- 9.45 A Vaudeville Programme (London)



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent, gratis and post free, to every reader who uses the coupon printed below to-day.

HOW TO BECOME AN EXPERT LINGUIST.

WONDERFUL SUCCESS OF NEW PELMAN METHOD OF LEARNING FOREIGN LANGUAGES.

Could you pick up a book written in some Foreign Language of which you do not know a syllable—without a single English word in it—and read it through correctly without once referring to a dictionary?

Most people will reply, "Of course not. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German taught by the famous Pelman Institute now enables you—or anyone else of average intelligence—to do.

The very first lesson—which will be sent you FREE—will convince you of this, as it has convinced thousands of others.

That is one of the reasons why this new method is achieving such wonderful popularity and success.

A Personal Experience.

The present writer can speak with knowledge and enthusiasm on this subject.

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "primavera," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and was asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it through from cover to cover without a mistake. He was particularly astonished at this, in view of the fact that he had never had any ability as a linguist. He was convinced then that the new Pelman method was the best way of learning a Foreign Language that had ever been devised and he only wished that he had been taught in this way when he was at school.

Remarkable Letters.

The above example is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples of the letters received from those who are following it:—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S. 382.)

"The Best in the World."

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world." (S.M. 188.)

"I have only been learning German for four months; now I can not only read it but also speak it well." (G.M. 148.)

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

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

"The (German) Course is logical, intensely interesting and a most valuable education. It makes a comparatively difficult language simple." (G.C. 408.)

"I am extremely pleased with the (Italian) course. I found it of the greatest possible service to me during a recent visit to Italy." (I.T. 127.)

"I was able to pass London matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S.B. 373.)

"My grateful thanks to you for making so attractive the learning of French. I am 40 next week and am delighted to be able to say I accomplished at 40 what I turned aside from at 20 as too difficult." (T. 636.)

"I have found with the (French) course that the old drudgery has given way to a real pleasure. French study now is a pleasure; before doing your course I found it an absolute task. May I thank you for the great assistance your course has given to me?" (C. 957.)

So great is the success of this new method that it is making the old saying that British people "cannot learn foreign languages" sound absolutely ridiculous.

Even people who were never able to "get on with languages" before are finding that this method enables them to learn a Foreign Language with the greatest facility and within a very short time.

No Translation.

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

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

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

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

It enables you to follow with greater enjoyment programmes broadcasted from Foreign stations.

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

Grammatical Difficulties Eliminated.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

There are no classes to attend. The whole of the instruction is given through the post.

This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book. One describes the Pelman method of learning French; another the method of learning German; the third the method of learning Spanish, and the fourth the method of learning Italian.



(Also courses in Afrikaans and Urdu.)

You can have a free copy of any one of these by writing for it to-day to the Pelman Institute, 95, Languages House, Bloomsbury Street, London, W.C.1.

State which book you want, and a copy will be sent you by return, gratis and post free. Write or call to-day.

FREE APPLICATION FORM.

To THE PELMAN INSTITUTE,
95, Languages House, Bloomsbury Street,
London, W.C.1.

Please send me a free copy of the book entitled "The Gift of Tongues," describing the new Pelman method of learning

FRENCH, SPANISH, GERMAN, ITALIAN, } Cross out three of these.

without using English.

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ADDRESS.....

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8.0
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SUNDAY, MARCH 2

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

9.5
SIR HENRY WOOD
CONDUCTS
A CONCERT



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

3.0 CHURCH CANTATA (No. 127)

BACH

'HERR JESU CHRIST, WAHR'R MENSCH UND GOTT'
(' Lord Jesu Christ, Thou Man and God ')
Relayed from ST. ANN'S CHURCH, MANCHESTER

I.—Chorus:

Lord Jesu Christ who Man became,
And know Man's sorrow, grief and shame,
Who on the Cross for me didst die,
So Grace might come from God on high,
O Thou, our trials who didst know
To me a sinner mercy show!

II.—Recitative (Tenor):

Yes, though my soul, when that dread hour appeareth,
Shall fear the icy hand of death, and
shrink before him when he neareth,
Yes when my voice can nought but bitter
sighings make,
And when my heart shall break; enough,
I trust in Him that saith,
' Behold, I am with thee ' ; 'twas He who
died upon the Cross for me,
'Tis He, my soul to peace through travails
leadeth,
And for my pardon intercedeth.

III.—Aria (Soprano):

My soul shall rest in Jesu's keeping,
When Earth this mortal body takes,
Oh, ring out soon, ye bells that call me
Of death no terror doth appal me,
With Jesus then my soul awakes.

IV.—Recitative and Aria (Bass):

When man at last Thy trumpet heareth
And when the sea and land,
Yes, all that man doth cherish
In ruin disappeareth,
Have mercy, Lord, nor let me perish;
Thy servant, I before Thy Throne shall
stand,
A guilty sinner humbly praying
' Do Thou abide with me
My Jesu; my trust is in Thee,
O comfort Thou my spirit, saying,—
' In truth I say to thee,
Though Heav'n and the earth are destroyed
for ever,
So fear not, Thy Saviour forsaketh thee
never.
Lo, in that Day they shall not grieve,
Nor shall they perish, that believe,
Put all thy trust, my child, in Me;
For life everlasting to mankind I gave,
Overcoming the power of death and the grave.' "

V.—Choral:

Oh, Lord, forgive Thy children all,
And teach us to await Thy call
With gladsome heart and trusting soul;
Oh, let Thy Spirit make us whole,
And give us Grace Thy way to keep,
Until in Thee we fall on sleep.

(English Text by D. Miller Craig,
Copyright B.B.C. 1929.)

Cantatas for the next four weeks are—

March 9. No. 80.—Ein feste Burg ist unser Gott (A Stronghold Sure).

March 16. No. 114.—Ach, Heben Christen, sed getrost (Beloved Christians, weep no more).

March 23. No. 140.—Wachet auf, ruft uns die Stimme (Sleepers, wake).

March 30. No. 1.—Wie schön leuchtet der Morgenstern (How brightly shines the Morning Star).

3.45 BIBLE READING

PAUL'S LETTERS—XII
I Corinthians, xii and xiii

4.0 CHILDREN'S SERVICE

Relayed from ST. ANN'S, MANCHESTER
S.B. from Manchester

4.30 A Brass Band Concert

(From Manchester)

THE CRESWELL COLLIERY INSTITUTE
BAND

Conducted by DAVID ASPINALL

(By kind permission of THE BOLSOVER COLLIERY
Co., LTD.)

Overture, 'The Rose of Peronne' Adam
Andante Cantabile (String Quartet in D)
Tchaikovsky

Cornet Solo, 'Zelda' Code
(J. FARRINGTON)

JOSEPH FARRINGTON (Bass)

Three Mozart Arias:
Say good-bye now to Pastime and Play, Lad
(' Figaro ')

We know no Thought of Vengeance (' The Magic
Flute ')

Must I forego my Pleasure? (' Figaro ')

BAND

Ballet Music, 'Coppelia' *Delibes*



GRACE DARLING TO THE RESCUE!
This famous picture of Grace Darling's exploit recalls the days when lifeboats were few and far between. An appeal for the national lifeboat service of the present day will be broadcast tonight at 8.45.

Euphonium Solo, 'Rule, Britannia' .. *Hartmann*
(HANDEL TURTON)

Selection from the Music of Mozart.. *arr. Rimmer*

JOSEPH FARRINGTON

Four Old English Songs:
The Beggar's Song
When dull Care
False Phyllis } *arr. Lane Wilson*
A Sailor's Life.....

BAND

Demande et Réponse (' Petite Suite de Concert ')
Caprice de Nannette } *Coleridge-Taylor*
March (' A Moorside Suite ') *Holst*

5.45-6.15 Albert Sammons

A VIOLIN RECITAL

Sonata in A, No. 2 *Bach*
Andante; Allegro assai; Andante; Presto
Rondo in G *Mozart, arr. Sammons*
Garden Melody *Schumann*
Slav Dance *Dvorak, arr. Bartok*
Poupée Valsante *Poldini, arr. Kreisler*
Rigaudon *Monsigny, arr. Franko*

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by the
REVEREND ARCHIBALD FLEMING, D.D.,
Minister of St. Columba's, Pont Street

(Assisted by the CHOIR of ST. COLUMBA'S, under
the direction of Mr. ARNOLD FULTON)

THE DUTIES OF LIFE

Hymn (Ancient and Modern, 292), 'Praise the
Lord, ye heavens adore Him'

Hallowing Introduction

Thanksgiving

Prayer from Scripture

Hymn (Ancient and Modern, 197), 'The King of
Love my Shepherd is'

Bible Lesson: Isaiah lviii, 6-12; St. James i,
22-27

Petitions

Hymn (Ancient and Modern, 108), 'When I
survey the Wondrous Cross'

Address by Dr. ARCHIBALD FLEMING

Evening Prayer

Hymn (Ancient and Modern, 27),
'Abide with Me'
Blessing

8.45 The Week's Good Cause

Appeal on behalf of THE ROYAL
NATIONAL LIFEBOAT INSTITUTION
by Coxswain JOHN T. SWAN, of
Lowestoft

Contributions should be sent to The
Secretary, The Royal National Life-
boat Institution, Lifeboat House, 22,
Charing Cross Road, London, W.C.2

8.50 'The News'

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

9.5 The Wireless Symphony Orchestra

MARCELLE MEYER (Pianoforte)

THE WIRELESS SYMPHONY
ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by

SIR HENRY WOOD

ORCHESTRA

Overture, 'The Magic Flute' *Mozart*
Rondino for Wind Instruments in E Flat
Beethoven

MARCELLE MEYER and Orchestra

Grand Fantasy (' Wanderer Fantasy '), Op. 15
Schubert
Symphonic Transcription for Pianoforte and
Orchestra by Liszt)

ORCHESTRA

Kleino Symphonie (Little Symphony) Op. 58
Ernst Krenck

Andante sostenuto—Allegro energico, ma
non troppo; Andantino (poco lento); Alle-
gretto poco grave

MARCELLE MEYER

ORCHESTRA

Overture The Mastersingers' *Wagner*

10.30 Epilogue

'THE SINNER'

(For details of this week's Epilogue see page 533.)

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

NOW SLEEPS THE CRIMSON PETAL—Browning Summary—B2355, 3/-, Daventry Ex., Wednesday, 12.50.
DO NOT GO, MY LOVE—Tudor Davies—E504, 4/6, Daventry Ex., Thursday, 12.30.
SAY GOODBYE NOW TO PASTIME AND PLAY.—AD "Marriage of Figaro" John Brownlee—D1386, 3/-, London & Daventry, Sunday, 4.4.
SONG OF THE NIGHTINGALE (Saint-Saens)—Evelyn Scotney—R381, 4/6, Daventry Ex., Sunday, 5.15.
UNA VOCE POCO FA "Barber of Seville"—Marion Talley—DB176, 8/6, Daventry Ex., Monday, 6.52.
HARK! HARK! THE LARK (Schubert)—Master H. Lough—B2561, 3/-, Daventry Ex., Monday, 7.45.
STEAL AWAY—Paul Robeson—B2187, 3/-, London & Daventry, Wednesday, 3.48.
OFF TO PHILADELPHIA—Percy Heming—B2389, 3/-, Daventry Ex., Thursday, 2.10.
YEMEN OF ENGLAND—Peter Dawson—B3111, 3/-, Daventry Ex., Thursday, 3.35.
ONAWAY! AWAKE, BELOVED—Harry Dearth—C1344, 3/-, Daventry Ex., Thursday, 3.55.
NYMPHS AND SHEPHERDS (Purcell)—Elsie Suddaby—E415, 4/6, Daventry Ex., Friday, 12.30.
AH! MOON OF MY DELIGHT—Tudor Davies—D1283, 4/6, London & Daventry, Saturday, 8.15.
I'LL SAIL UPON THE DOG-STAR—John Goss—B2942, 3/-, London & Daventry, Saturday, 8.25.
I AM TITANIA "Mignon"—Toti dal Monte—DB1218, 5/6, Daventry Ex., Saturday, 7.1.
LOVE, YOUR SPELL IS EVERYWHERE—Gloria Swanson—B3158, 3/-, London & Daventry, Saturday, 4.52.
DER LINDENBAUM—Elena Gerhardt—D1252, 6/6, Daventry Ex., Wednesday, 12.5.
LAND O' THE LEAL—Robert Watson—B225, 3/-, Daventry Ex., Tuesday, 6.10.

Instrumental

LOHENGRIN - PRELUDE TO ACT 3—Symphony Orchestra (conducted by Albert Coates)—D1054, 4/6, London & Daventry, Wednesday, 4.45.
HUNGARIAN RHAPSODY NO. 1 (Liszt)—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—B1313 & B1318, 3/- each, Daventry Ex., Wednesday, 1.33.
BALLADE IN F MINOR (Chopin)—Alfred Cortot—D1346, 6/-, Daventry Ex., Wednesday, 8.48.
CORIGLAN OVERTURE—London Symphony Orchestra (conducted by Pablo Casals)—D1428, 6/-, London & Daventry, Thursday, 8.11.
AIR ON THE G STRING (Bach)—Iselde Menges—D1281, 4/6, London & Daventry, Thursday, 8.3.
PIANO CONCERTO IN A MINOR (Grieg)—De Greef and Royal Albert Hall Orchestra (conducted by Sir Landon Ron)—D1257 to D1265, 6/6 each, Album Series No. 41, London & Daventry, Thursday, 8.5.
BALLADE IN A FLAT MAJOR (Chopin)—Alfred Cortot—D1115, 6/6, Daventry Ex., Thursday, 1.5.
HUNGARIAN MARCH (Beflioz)—Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech)—D1438, 6/6, Daventry Ex., Thursday, 2.30.
SERENADE (Mozzkowski)—De Greef—D1628, 6/6, Daventry Ex., Thursday, 2.33.
POUFRE VALSANTE—M. J. J. Haywood—B1255, 3/-, London & Daventry, Sunday, 4.2.
ORPHEUS IN THE UNDERWORLD - OVERTURE—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1253, 6/6, Daventry Ex., Monday, 2.0.
ECOSSAISE (Beethoven)—Mischa Levitzki—E537, 4/6, London & Daventry, Tuesday, 8.23.
JUPITER, THE BRINGER OF JOLLITY—"The PLANETS"—Symphony Orchestra (conducted by Albert Coates)—D1124, 6/-, London & Daventry, Tuesday, 8.38.
SHEPHERD FENNEL'S DANCE—Royal Opera Orchestra, Covent Garden (conducted by Lawrence Collingwood)—C1468, 4/6, London & Daventry, Tuesday, 8.51.
OSERON OVERTURE—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1318, 6/6, Daventry Ex., Tuesday, 7.30.
INTRODUCTION AND RONDO CAPRICCIOSO (Saint-Saens)—Renee Chomet—DB87, 6/6, Daventry Ex., Thursday, 7.10.
ANITRA'S DANCE & IN THE HALL OF THE MOUNTAIN KINGS—"Peer Gynt"—Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens)—C1289, 4/6, Daventry Ex., Thursday, 9.20.
CONCERTO IN A MINOR (Brahms)—Thibaud Casals and Pablo Casals Orchestras, Barcelona (conducted by Alfred Cortot)—DB1211 to DB1214, 3/- each, London & Daventry, Friday, 8.35.
FAUST SELECTION—March Weber's Orchestra—C1311, 4/6, Daventry Ex., Saturday, 7.12.
FATHER OF VICTORY MARCH (Ganne)—Royal Air Force Band—B2229, 3/-, Daventry Ex., Saturday, 7.51.
CALLIRHOE—Coldstream Guards Band—C1301, 6/6, London & Daventry, Saturday, 8.55.
SONATA NO. 4 IN B FLAT (Mendelssohn)—Marcel Dupré—E458, 4/6, Daventry Ex., Friday, 6.40.
VALSE CAPRICE—Paderewski—D11173, 6/6, Daventry Ex., Friday, 2.48.

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SUNDAY, MARCH 2 5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A BALLAD CONCERT

4.30 A String Orchestral Concert

(From Birmingham)
THE MIDLAND STRING ORCHESTRA
Conducted by JOSEPH LEWIS
JOAN COXON (Soprano)

ORCHESTRA
Suite, 'In Rural England' Dunhill
JOAN COXON and Orchestra
Ruke Sanft (Sleep in Peace) ('Zaide')... Mozart
Con Vezzi (With caresses) ('The Soraglio')
ORCHESTRA
A Finnish Lullaby Palmgren
Andante from Suite, 'Good-humoured Ladies'
Scarlatti, arr. Tommasini
Angelic Serenade .. Hann

5.10 JOAN COXON

Care Selve (Dear Woods)
('Atalanta') .. Handel
Air du Rossignol (Nightingale's Song)
Saint-Saens
The Forsaken Maid
Smart, arr. Lane Wilson

ORCHESTRA

Waltz and Elegy from
Serenade in C, Op. 48
Tchaikovsky
Serenade, 'In the Far West' Bantock

5.45-6.15 Religion in the Light of Psychology

The Rev. E. S. WATERHOUSE, D.D.—IX
The Heart of the Matter—Prayer

8.0 A RELIGIOUS SERVICE

Relayed from THE ALBERT HALL, NOTTINGHAM
Conducted by the Rev. ARTHUR S. LYNE

Order of Service

Organ Voluntary, 'Litany' Schubert
Introit, 'God is a Spirit' Bennett
Invocation and Lord's Prayer
Hymn, 'O Thou Who comest from Above'
(Methodist Hymnal, No. 588)
Reading
Anthem, 'As pants the Hart' Spohr
Hymn, 'Our blest Redeemer' (M.H., No. 235)
Address
Hymn, 'Jesu, Lover of my soul' (M.H., No. 106)

Benediction

Organist,

BERNARD JOHNSON

8.45 The Week's Good Cause

Appeal on behalf of THE ROYAL NATIONAL LIFEBOAT INSTITUTION by Coxswain JOHN T. SWAN, of Lowestoft

Contributions should be sent to The Secretary, The Royal National Lifeboat Institution, Lifeboat House, 22, Charing Cross Road, London, W.C.2

S.B. from London

8.50

The News

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0

A Ballad Concert

OLIVE KAVANN (Contralto)
RUSSELL OWEN (Tenor)
LESLIE G. HOLMES (Baritone)

THE GERSHOM PARKINGTON QUINTET
Waltz Caprice Rubinstein

9.8 LESLIE G. HOLMES

Go to bed, sweet Muse Robert Jones
The Owl is abroad
I attempt from
Love's Sickness
to fly Purcell
Now Phoebus sinketh in
the West Arno

9.15 OLIVE KAVANN

Evensong *Liza Lehmann*
The Piper Head
Four Ducks on a Pond
Alicia Needham

9.22 QUINTET

Canzone Bruch
Rondo Capriccioso
Saint-Saens

9.35 RUSSELL OWEN

The Promise of Life
Cowen
There's a Land... *Alfons*

9.42 LESLIE G. HOLMES

An Old Carol ... *Quilter*
Mally-O *Herbert Howells*
I Love my God
Ernest Bullock
Five Eyes *Gibbs*



LESLIE G. HOLMES, baritone, is one of the singers in the Ballad Concert tonight at 9.0.

9.50 QUINTET

Rhapsody, No. 2 Brahms

9.58 OLIVE KAVANN

Fragile Things Phillips
Do you believe in Fairies? ... *Walseley Charles*
Open the Door softly *Hughes*

10.6 RUSSELL OWEN

Keramos (The Potter's Song) .. *Cuthbert Harris*
All Joy be Thine *Sandersop*
I shall know *Nana Zucca*

10.14 QUINTET

A Lover in Damascus *Woodforde-Finden*
In the Gloaming *Lady Arthur Hill*

10.30

Epilogue

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London, W.C.2.

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Sunday's Programmes continued (March 2)

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

3.0 S.B. from Manchester

3.45 S.B. from London

4.0 S.B. from Manchester

5.45-6.15 S.B. from London

8.0 S.B. from London

9.0 West Regional News

9.5 The Cardiff Musical Society

SECOND CONCERT
(SEASON 1929-1930)

Relayed from THE PARK HALL, CARDIFF

BETTY BANNERMAN (Contralto)

SOLOMON
(Pianoforte)

THE CHOIR OF THE CARDIFF MUSICAL SOCIETY

Conducted by WARWICK BRAITHWAITE

BETTY BANNERMAN
Le temps des lilas (Lilac Time)
Chausson
L'Invitation au Voyage Duparc

THE CHOIR

Part Song, 'Night Watch' } Brahms
Three Part Women's Voices, 'Lullaby' }

SOLOMON

Two Studies } Chopin
Nocturne in D Flat }
Ballade in G Minor }

BETTY BANNERMAN

Silent Noon Vaughan Williams
The Oak Tree Bough Bairstow
By a Bierside } Armstrong Gibbs
Silver }
Five Eyes }

THE CHOIR

Unaccompanied Part Songs:
Music, when soft Voices die Bantock
O wild West Wind Elgar

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.0 S.B. from Manchester

3.45 S.B. from London

4.0 S.B. from Manchester

5.45-6.15 S.B. from London

8.0 S.B. from London

9.0 West Regional News. S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

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

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

3.0 S.B. from Manchester

3.45 S.B. from London

4.0 S.B. from Manchester

5.45-6.15 S.B. from London

8.0 S.B. from London

3.45 S.B. from London

4.0 A CHILDREN'S SERVICE
Relayed from ST. ANN'S CHURCH, MANCHESTER
Conducted by the Rev. F. PATON WILLIAMS
Relayed to London and Daventry

4.30 A Brass Band Concert
Relayed to London and Daventry

THE CRESWELL COLLIERY INSTITUTE BAND
Conducted by DAVID ASPINALL
(By kind permission of THE BOLSOVER COLLIERY CO., LTD.)

JOSEPH FARRINGTON (Bass)



5.45-6.15 S.B. from London

8.0 A RELIGIOUS SERVICE
Relayed from THE MANCHESTER CATHEDRAL
THE BELLS

8.3 Hymn (Ancient and Modern, 172)
Lord's Prayer and Versicles
Psalm 121
Lesson
Nunc Dimittis
Prayers
Anthem, 'Come, Holy Ghost, our souls inspire' (Attwood)
Address by the Rt. Rev. THE BISHOP OF BIRMINGHAM
Hymn (Ancient and Modern, 477)
Blessing

THE SECOND CONCERT OF THE SEASON
by
The Cardiff Musical Society
will be relayed from the Park Hall, Cardiff, tonight at 9.5.
The Soloists will be SOLOMON (left) and BETTY BANNERMAN (right)

THE PROGRAMME WILL BE FOUND IN FULL IN COL. I

9.0 Local News

9.5 S.B. from London

10.30 Epilogue

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

3.0 S.B. from Manchester

3.45 S.B. from London

4.0 S.B. from Manchester

5.45-6.15 S.B. from London

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

10.30 Epilogue

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

3.0 CHURCH CANTATA (No. 127) BACH
'HERR JESU CHRIST, WAHR'R MENSCH UND GOTT'
('Lord Jesu Christ, Thou man and God ')
Relayed from ST. ANN'S CHURCH, MANCHESTER

Relayed to London and Daventry

LILY ALLEN (Soprano)

ARTHUR WILKES (Tenor)

REGINALD WHITEHEAD (Bass)

ST. ANN'S CHURCH CHOIR

At the Organ, GEORGE PRITCHARD

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

8.45 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

Other Stations.

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

3.0:-S.B. from Manchester (See London). 3.45:-S.B. from London. 4.0:-S.B. from Manchester (See London). 5.45-6.15:-S.B. from London. 6.30-7.45:-A Religious Service relayed from St. Cuthbert's Parish Church, Edinburgh. Psalm No. 143 (2nd Version), vv. 6-8. Prayer. Prose Psalm, No. 18. Old Testament Lesson. Hymn, 'Come Down, O Love Divine' (R.C.H., No. 191). New Testament Lesson. Hymn, 'The Saints of God, Their Conflict past' (R.C.H., No. 219). The Apostles' Creed. Prayer. Anthem. Address by the Rev. John H. Watt, M.A. Hymn, 'The Day Thou Gavest, Lord, is ended' (R.C.H., No. 289). Benediction. S.B. from Edinburgh. 8.0-8.45:-S.B. from London. 8.50-9.0:-S.B. from London. 9.0:-Scottish News Bulletin. 9.5:-S.B. from London. 10.30:-Epilogue.

2BD ABERDEEN. 695 kc/s. (301.5 m.)

3.0:-S.B. from Manchester (See London). 3.45:-S.B. from London. 4.0:-S.B. from Manchester (See London). 5.45-6.15:-S.B. from London. 6.30-7.45:-A Religious Service, relayed from St. Cuthbert's Parish Church, Edinburgh. Address by the Rev. John H. Watt, M.A. Hymn, 'The Day Thou Gavest, Lord, is ended' (R.C.H., No. 289). Benediction. S.B. from Edinburgh. 8.0-8.45:-S.B. from London. 8.50-9.0:-S.B. from London. 9.0:-Scottish News Bulletin. S.B. from Glasgow. 9.5:-S.B. from London. 10.30:-Epilogue.

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

3.0:-S.B. from Manchester. 3.45:-S.B. from London. 4.0:-S.B. from Manchester. 5.45-6.15:-S.B. from London. 6.30-7.45:-S.B. from Edinburgh. 8.45:-S.B. from London. 9.0 Regional News. 9.5:-S.B. from London. 10.30:-Epilogue.

9.20
DAME ETHEL
SMYTH'S 'POINT
OF VIEW'

MONDAY, MARCH 3
2LO LONDON & 5XX DAVENTRY

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

9.55
THE
WIRELESS
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'A HUNDRED YEARS AGO'—II
Mr. J. W. ROBERTSON SCOTT: 'Men we are Indebted to'

11.0 (Daventry only) Gramophone Records

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

12.0 ORGAN MUSIC
Played by EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL

BACH PROGRAMME
Prelude and Fugue in E Minor (The Wedge)
Sonata No. 4 in E Minor
CECIL COPE (Baritone)
Aria, 'Gladly would I be enduring' ('St. Matthew Passion')

EDGAR T. COOK
Choral Preludes
(a) Wo soll ich fliehen hin
(b) Meine Seele erhebt den Herren
(c) Wer nur den lieben Gott lässt walten
(d) Vater unser im Himmelreich
Prelude and Fugue in A

1.15-2.0 An Orchestral Concert
Relayed from
The National Museum of Wales
S.B. from Cardiff

The National Orchestra of Wales
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Iphigenia in Aulis'... Gluck
Suite, 'Casse Noisette' (The 'Nut cracker')... Tchaikovsky
Overture, 'The Flying Dutchman' Wagner

2.0 FOR THE SCHOOLS
Mlle. CAMILLE VIERE: French Reading, 'Lamartine; Gautier; Musset'

2.15 Dr. ERNST DEISSMANN: German Reading, 'Thomas-Mann'

2.30 Miss RHODA POWER: 'Days of Old Tudor and Stuart Days—VII, Sunday with the Pilgrim Fathers'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—VII, Prince Beppo and the Three Oranges' (Italian)
(This Talk will be broadcast on a wave length of 261.3 metres)

3.5 Gramophone Records
(356.3 metres)

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

'POINTS OF VIEW'

The fourth talk in the new series will be given tonight at 9.20

by

DAME ETHEL SMYTH, D.B.E.

As if it were not fame enough to be almost the only woman composer with an international reputation of importance, Dame Ethel Smyth may also claim her laurels from literature. Her books of reminiscence and travel, like her music, are distinguished by an astonishing virility—a virility not often associated in art with women. But then Dame Ethel Smyth has led an astonishingly active life. She was among the most ardent of English suffragists (the stirring March that she composed for them is being played at the unveiling of the statue to Mrs. Pankhurst on Thursday), and she has always been to the fore in the fight for a recognized place for women in the world of music.



4.15 THE GROSVENOR HOUSE ORCHESTRA
Conducted by JOSEPH MEUS, from GROSVENOR HOUSE

5.15 The Children's Hour
'Burglars!' being the fourth of the incredible Adventures of Professor Branestium (Norman Hunter)
Various Piano Solos, including 'Polichinelle' (Schütt), played by CECIL DIXON. The Story of 'The Golden Cicada,' taken from the Greek, by Charles Sibleigh

6.0 TOPICAL TALK

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

6.40 The Foundations of Music
BEETHOVEN SONATAS
Played by
EDWARD ISAACS (Pianoforte)
Sonata in A, Op. 2, No. 2
Allegro vivace—Largo appassionata; Scherzo; Rondo (Grazioso)

7.0-7.20 Miss V. SACKVILLE-WEST
'New Novels'

7.25 Dr. A. R. PASTOR
SPANISH TALK

7.45 Vaudeville

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
QUATUOR VOCAL RUSSE MOUSSORGSKI
1st Tenor W. WERESTCHAGUINE
2nd Tenor A. TROUNENKO
Baritone B. ZAKHAROFF
Bass W. SALIVON
A Sketch
'THE TARTAR'

Adapted by C. DENIS FREEMAN
From the short story, 'Portrait of a Disciplinarian,' by P. G. WODEHOUSE
THE WIRELESS ORCHESTRA
YVETTE DARNAC and OONAH MAIRS
(French Gaelic and English Songs)
SIDONIE GOOSSENS (Harp Solos)
GILLIE POTTER (the Popular Comedian)
THE WIRELESS ORCHESTRA

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

9.20 'Points of View'—New Series, IV
Dame ETHEL SMYTH, D.B.E.

9.55 The Wireless Orchestra

Conducted by JOHN ANSELL
MAVIS BENNETT (Soprano)
HEDDLE NASH (Tenor)

ORCHESTRA
Overture, 'Gwendoline'..... Chabrier
Scene and Waltz, 'Grétna Green' Guiraud
MAVIS BENNETT, HEDDLE NASH, and Orchestra
Duet (Act III, 'Le Roi Pa dit') ('The King hath said it')..... Delibes

ORCHESTRA
Ballet Music, 'Le Roi s'amuse' ('The King's Diversions')..... Delibes

9.30 MAVIS BENNETT
Bell Song ('Lakmé')..... Delibes

HEDDLE NASH
Songs

ORCHESTRA
Petite Suite..... Debussy

11.0-12.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND; directed by RAY STARITA, from THE AMBASSADOR CLUB



THE ITEMS IN TONIGHT'S VAUDEVILLE BILL—in the order in which they will be heard.

MONDAY, MARCH 3

5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30 RECENT ENGLISH MUSIC

12.0 A Ballad Concert
 AUDREY MELDMAY (Soprano)
 MORLAIS MORGAN (Baritone)

12.30 Gramophone Records

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

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
 Conducted by ERNEST PARSONS
 (From Birmingham)

5.15 The Children's Hour
 (From Birmingham)
 'WHO'LL BUY?'—A Play by MARY RICHARDS, with Incidental Songs by EMILIE WALDRON (Soprano) and ALFRED BUTLER (Baritone)

6.0 CHRISSE THOMAS
 And her Musical Glasses
 (From Birmingham)
 Home, Sweet Home (Variations)
 Traditional
 Killarney Balse
 Selection, 'The Quaker Girl' Monckton

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

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

Overture, 'In the Highlands' Gale
 ROSA ALBA (Soprano) with Band
 Una voce poco fa (A little voice I heard) ('The Barber of Seville') Rossini
 The Bird and the Maiden Spohr
 Se Saran Rose Arditi

7.0 BAND
 Fantasia from the Ballet 'Coppelia' ... Delibes
 MAURICE EISENBERG (Violoncello)
 Adagio Grzioli, arr. Maurice Eisenberg
 Les Cherubins Couperin, arr. Salmon
 Largo
 Wilhelm Friedemann Bach, arr. Stutschewsky
 Spanish Dance Granados

BAND
 Czardas (Hungarian Dance) 'Der Geist des Woivoden' ('The Spirit of the Voivode')
 Grossmann

7.45 ROSA ALBA
 Hark, hark, the Lark Schubert
 Gathering Daffodils (Seventeenth Century)
 arr. Sullivan
 Robin-a-Thrush (English Folk-Song)
 arr. Cyril Sharp
 Russian Vesper Hymn arr. Sir John Stevenson
 (By Special Request)

BAND
 Minuet ('Rodelinda') Handel
 March, 'En Revenant de la Revue' ('Coming back from the Review') Désormes

8.0 READING FROM 17TH CENTURY POETRY

8.30 Concerts of Contemporary Music

Fourth Season—1929-30 Held privately in THE CENTRAL HALL, WESTMINSTER

RECENT ENGLISH COMPOSITIONS

- GEORGE PARKER (Singer)
 JOHN IRELAND (Pianoforte)
 ARTHUR ALEXANDER (Pianoforte)
 ANGUS MORRISON (Pianoforte)
 ROBERT MURCHIE (Flute)
 FREDERICK THURSTON (Bass Clarinet)
 WALTER LEAR (Saxophone)
 ERNEST HALL (Trumpet)
 AMBROSE GAUNTLETT (Violoncello)
 CHARLES BENDER (Percussion)
 LESLIE HEWARD (Conductor)



EDITH SITWELL will speak her own poems in 'Façade' (tonight at 10.0).

I
 ARTHUR ALEXANDER
 Ballade for Pianoforte (1928-9) Ireland

GEORGE PARKER, accompanied by THE COMPOSER

Five Songs (Poems by Thomas Hardy)
 Beckon to me to come
 In my sage moments I can say
 It was what you bore with you, Women Ireland
 The tragedy of that moment

Dear, think not that they will forget you
 Love and Friendship
 Tryst (Arthur Symonds)
 During Music (D. G. Rossetti)
 My Fair

9.5 ANGUS MORRISON
 Sonata for Pianoforte (1929) .. Constant Lambert

10.0 II
 Façade
 An Entertainment for Speaking Voice and Instruments, in Six Parts (1922-29)
 William Walton

- (Poems by EDITH SITWELL)
 I. Polka; Four in the Morning; Fox-trot, 'Old Sir Faulk'
 II. Waltz; By the Lake; Tarantella
 III. Daphne; 'A Man from a Far Countree'; Country Dance
 IV. Scots Rhapsody; Jodelling Song; Sir Beelzebub
 V. Long Steel Grass; Through Gilded Trellises; Tango-Pasodoble, 'I do like to be beside the seaside'
 VI. Black Mrs. Behemoth; Popular Song; The Last Galop

The Poems will be spoken by EDITH SITWELL and CONSTANT LAMBERT

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



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: COPPELIA—Ballet Music (Percy Pitt and B.B.O. Orchestra) (No. 901—4s. 6d.). Day. Exp.
 COLERIDGE-TAYLOR'S PETITE SUITE (John Ansell and New Queen's Hall Light Orchestra) (Nos. 9540-9541—4s. 6d. each). Day. Exp.
 DANCING DOLL (POUPEE VALSANT) (Eastbourne Municipal Band) (No. 5401—3s.). Day. Exp.
 Monday: DEBUSSY'S PETITE SUITE (Sir Dan Godfrey and London Symphony Orchestra) (Nos. L1786-L1787—6s. 6d. each). Lon. & Day.
 ORPHEUS IN THE UNDERWORLD—Overture (Luernie Kurssal Orchestra) (No. 9646—4s. 6d.). Day. Exp.
 Tuesday: PLANETS—Jupiter (Gustav Holst and London Symphony Orchestra) (No. L1459—6s. 6d.). Lon. & Day.
 OBERON—Overture (Menzelberg and Concertgebouw Orchestra) (Nos. L2312-L2313—6s. 6d. each). Day. Exp.
 Wednesday: LOHENGRIN—Introduction Act 3 (Bruno Walter and Royal Philharmonic Orchestra) (No. L1962—6s. 6d.). Lon. & Day.
 HUNGARIAN RHAPSODY No. 1 (Dohányi and Budapest Philharmonic Orchestra) (Nos. 9550-9551—4s. 6d. each). Day. Exp.
 SCHUMANN'S PIANO CONCERTO—Intermezzo (Fanny Davies and Royal Philharmonic Orchestra) (No. 9615—4s. 6d.). Day. Exp.
 Thursday: CORIOLAN—Overture (Menzelberg and Concertgebouw Orchestra) (No. L1846—6s. 6d.). Lon. & Day.
 GRIEG'S PIANO CONCERTO (Friedman and Orchestra) (Nos. 9448-9449—4s. 6d. each). Lon. & Day.
 BERLIOZ' HUNGARIAN MARCH (Menzelberg and Concertgebouw Orchestra) (No. L1810—6s. 6d.). Day. Exp.
 ROSAMUNDE—Magic Harp Overture (Sir Hamilton Harty and Halle Orchestra) (No. L1956—6s. 6d.). Day. Exp.
 PEER GYNT—Suite No. 1 (Schneevogt and New Queen's Hall Light Orchestra) (Nos. 9503-9510—4s. 6d. each). Day. Exp.
 PIRATES OF PENZANCE—Selection (Court Symphony Orchestra) (No. 993—4s. 6d.). Day. Exp.
 HUNGARIAN RHAPSODY No. 2 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. DX9-DX10—4s. 6d. each). Day. Exp.
 Friday: BITTER SWEET—Selection (Starita's Ambassador's Band) (No. 9762—4s. 6d.). Day. Exp.
 Saturday: ROSAMUNDE—Entr'actes and Ballet Music (Sir Hamilton Harty and Halle Orchestra) (Nos. L2125-L2126—6s. 6d. each). Day. Exp.

Instrumental.

Sunday: ANDANTE CANTABILE (Léner String Quartet) (No. L1803—6s. 6d.). Day. Exp.
 RUBINSTEIN'S VALSE CAPRICE (J. H. Squire Celeste Octet) (No. 9237—4s. 6d.). Day. Exp.
 Monday: HARK, HARK, THE LARK (William Murdoch—Piano) (No. 4827—3s.). Day. Exp.
 Tuesday: TANGO (Pontshoff—Piano) (No. 4830—3s.). Lon. & Day.
 Wednesday: POEM (W. Steff-Langston—Organ) (No. 4320—3s.). Lon. & Day.
 HUNGARIAN DANCE IN D MINOR (Arthur Catterall—Violin) (No. 9439—4s. 6d.). Day. Exp.
 Thursday: AIR ON G STRING (J. H. Squire Celeste Octet) (No. 5507—3s.). Lon. & Day.
 MOZKOWSKI'S SERENADE (J. H. Squire Celeste Octet) (No. 4194—3s.). Day. Exp.
 RUBINSTEIN'S VALSE CAPRICE (See Particulars above). Day. Exp.
 Friday: ANDANTE CANTABILE (See Particulars above). Day. Exp.
 Saturday: PADEREWSKI'S MINUET (William Murdoch—Piano) (No. 9372—4s. 6d.). Day. Exp.
 SVENDSEN'S ROMANCE (Albert Sammons—Violin) (No. 4954—3s.). Day. Exp.
 ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9275—4s. 6d.). Day. Exp.
 DEBUSSY'S ROMANCE (W. H. Squire—Cello) (No. 9159—4s. 6d.). Day. Exp.

Vocal.

Sunday: PROMISE OF LIFE (Dame Clara Butt) (No. 7376—6s. 6d.). Day. Exp.
 Monday: BARBER OF SEVILLE—Una voce poco fa (Guglielmotti) (No. L2051—6s. 6d.). Day. Exp.
 Tuesday: WHEN EVENING'S TWILIGHT (Sallybury Singers) (No. 5276—3s.). Day. Exp.
 LAND O' THE LEAL (Elder Cunningham) (No. 4261—3s.). Day. Exp.
 Wednesday: DER LINDENBAUM (Alexander Kipnis) (No. L2136—6s. 6d.). Day. Exp.
 Thursday: DO NOT GO, MY LOVE (Robert Poole) (No. 5195—3s.). Day. Exp.
 LOVE, THE PEDLAR (Doris Vane) (No. 9829—4s. 6d.). Day. Exp.
 OFF TO PHILADELPHIA (Norman Allin) (No. 5432—3s.). Day. Exp.
 Friday: MY MOTHER BIDS ME BEND MY HAIR (Dora Labbette) (No. 4909—3s.). Day. Exp.
 SHE WANDERED DOWN THE MOUNTAIN SIDE (Dora Labbette) (No. 9577—4s. 6d.). Day. Exp.
 NYMPHS AND SHEPHERDS (Manchester School Choir) (No. 9903—4s. 6d.). Day. Exp.
 Saturday: AH! MOON OF MY DELIGHT (Hubert Sedell) (No. 9601—4s. 6d.). Lon. & Day.
 SEA RAPTURE (William Hestings) (No. 4430—3s.). Lon. & Day.
 ROSE SOFTLY BLOOMING (Dora Labbette) (No. 9704—4s. 6d.). Day. Exp.

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia "New Process" Records—sent free—COLUMBIA, 102-106, Clerkenwell Road, London, E.C.1.

Monday's Programmes continued (March 3)

5WA CARDIFF. 958 kc/s. (309.9 m.)	5SX SWANSEA. 1,040 kc/s. (288.5 m.)	2ZY MANCHESTER. 797 kc/s. (376.4 m.)
10.15-10.30 THE DAILY SERVICE Relayed from Daventry	10.15-10.30 THE DAILY SERVICE Relayed from Daventry	10.15-10.30 THE DAILY SERVICE Relayed from Daventry
1.15-2.0 An Orchestral Concert Relayed from The National Museum of Wales Relayed to London and Daventry 5XX THE NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE Overture, 'Iphigenia in Aulis' Gluck Suite, 'Casse Noisette' (The 'Nutmacker') Tchaikovsky Overture, 'The Flying Dutchman' Wagner	1.15-2.0 S.B. from Cardiff 2.0 London Programme relayed from Daventry 5.15 S.B. from Cardiff 6.0 London Programme relayed from Daventry 6.15 S.B. from London 9.15 West Regional News. S.B. from Cardiff 9.20-11.0 S.B. from London	2.0 London Programme relayed from Daventry 3.20 An Afternoon Concert THE NORTHERN WIRELESS ORCHESTRA E. COMPSTONE FROST (Tenor) (S.B. from Leeds) 5.15 THE CHILDREN'S HOUR 6.0 London Programme relayed from Daventry 6.15 S.B. from London 9.15 North Regional News 9.20 S.B. from London

2.0 London Programme relayed from Daventry

4.45 Mr. DOUGLAS S. COLE: 'A Canadian in Bristol'

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News

9.20 S.B. from London

9.55-11.0 A Musical Comedy Programme

NATIONAL ORCHESTRA OF WALES LIGHT ORCHESTRA

Conducted by REGINALD REDMAN

Selection, 'Monsieur Beaucaire' *Messager*

HILDA BLAKE (Soprano) and Orchestra

Life and Love ('My Lady Frayle') *Finck*
Romance of a Shawl ('Brighter London')

THE ORCHESTRA

Foxtrot, 'Sometimes I'm Happy' *Youmans*

'HUSBANDS AND WIVES'

by

JOHN PAEMER

II

'HARLEQUIN AND COLUMBINE'

Harlequin

Columbine

Columbine is sitting among the hydrangeas. To her there enters Harlequin. Heard from afar is the music of a jazz band.

THE ORCHESTRA

Waltz, 'Memory Lane' ('Yoicks') *Hirsch*

HILDA BLAKE and Orchestra

Farewell ('The Maid of the Mountains')
Fraser-Simson

THE ORCHESTRA

Selection, 'The Count of Luxembourg' *Lohar*



'HARLEQUIN AND COLUMBINE'
From Cardiff tonight.

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
No. 1 DAY IN GAMES WEEK
Reading: 'A Game of Bluff' (*Sheila E. Brame*)
and Introduction and Exercise A in New Serial Competition

6.0 London Programme relayed from Daventry

8.15-11.0 S.B. from London (9.15 Local News)

9.55-11.0 'Charm'd Magic Casements'

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
(Leader, JOHN BRIDGE)
DORIS GAMBELL (Soprano)

ORCHESTRA

Overture 'A Midsummer Night's Dream'
Scherzo *Mendelssohn*

DORIS GAMBELL

Nymphs and Shepherds *Purcell*
The Fairy Lough *Stanford*
Faery Song ('The Immortal Hour')
Rutland Boughton

ORCHESTRA

Dance of the Sugar-Plum Fairy ('Casse Noisette'—'Nutmacker'—Suite)
Tchaikovsky

La Fée Tarapatapoum (The Fairy Tarapatapoum) *Foulds*
Intermezzo, 'The Fairy Pipers' *Brewer*

DORIS GAMBELL

The Little Folk *Eric Fogg*
King Arthur's Sheep *Eric Fogg*

The Fairies *Bax*
Fairy Lullaby *Quilter*

ORCHESTRA

Nocturne, 'Midsummer Night's Dream'
Mendelssohn

Fantasy, 'The Three Bears' *Eric Coates*

Other Stations.

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

10.15-10.30:—Daily Service, relayed from Daventry. 2.40:—For the Schools. Dr. R. Stewart MacDougall, 'Natural History Round the Year—VIII, Frogs and Toads.' From Edinburgh. 3.0:—The Octet. Irene Sinclair (Mezzo-Soprano). (S.B. from Edinburgh.) Albert E. Burke (Violin). (S.B. from Edinburgh.) 4.0:—Dance Music by Alec Freer and his Band. Relayed from the Plaza Palais de Danse. 4.30:—A Ballad Concert. The Octet. Jack Flanagan (Baritone). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London. 9.15:—Scottish News Bulletin. 9.20-11.0:—London.

2BD ABERDEEN. 895 kc/s. (334.5 m.)

10.15-10.30:—Daily Service, relayed from Daventry. 2.40:—For the Schools. 3.0:—Irene Sinclair (Mezzo-Soprano). Albert E. Burke (Violin). From Edinburgh. Octet. From Glasgow. 4.0:—Glasgow. 6.0:—London. 6.15:—London. 9.15:—Glasgow. 9.20-11.0:—London.

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

10.15-10.30:—Daily Service, relayed from Daventry. 12.0 1.0:—Gramophone Records. 2.0-3.20:—London. 3.30:—An Afternoon Concert. Orchestra. 4.22:—Interludes. Alex. W. Rogers (Baritone). 4.34:—Margaret Huxley (Violin). 4.46:—Light Music. Orchestra. 5.0:—Stop Press (?). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London (9.15: Regional News). 9.55-11.0:—A Light Orchestral Concert. Orchestra. Evelyn Gibb (Soprano). Harry Dyson (Flute).



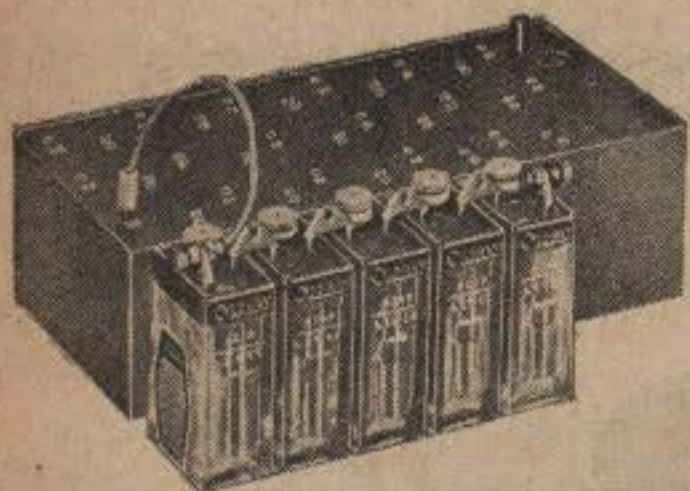
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Bananas
if you want the
best for your
money**



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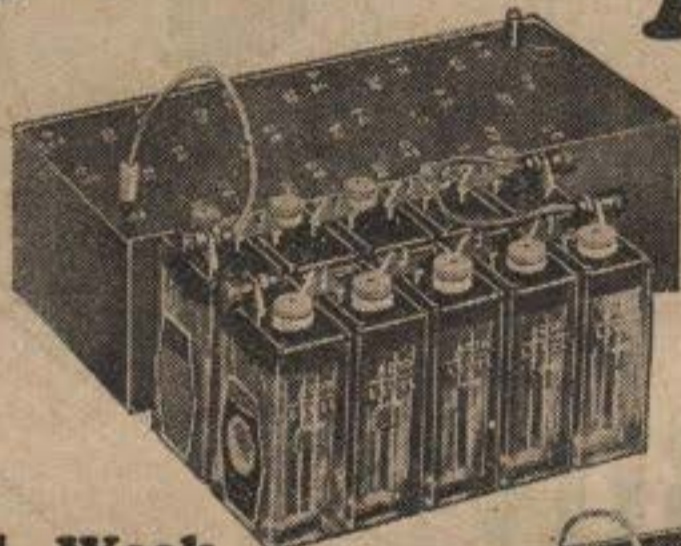
The Blue Label appears only on Fyffes Bananas. Only Fyffes, with their own line of special ships, their chain of wholesalers with scientific ripening rooms, can bring you perfectly ripe bananas. And Fyffes have done it for thirty years. So insist on the Blue Label — AND SAY FYFFES FOR SHORT.

To-day Fyffes, as they have done for years, bring more Empire Bananas from Jamaica than all other importers.



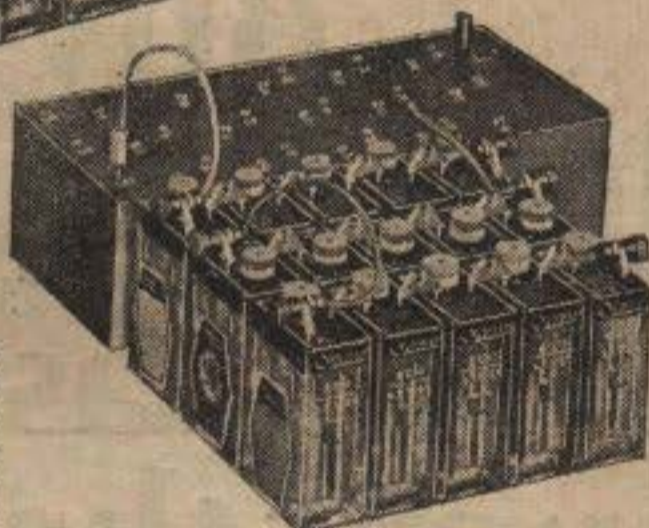
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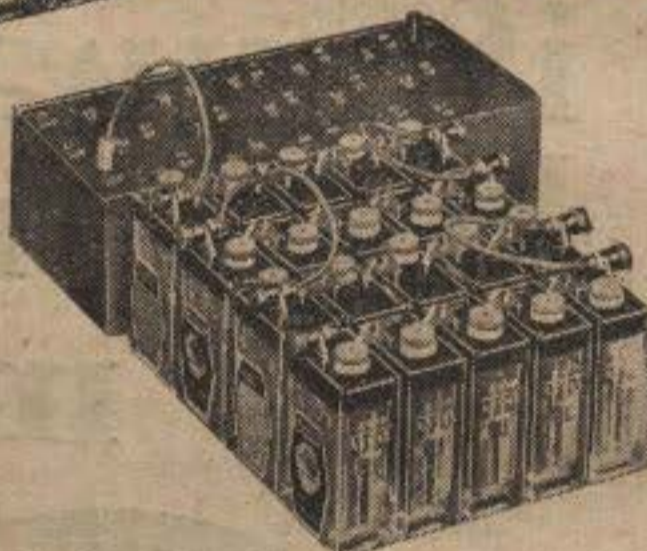
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Now the second OLDHAM "Air-spaced" Unit is brought into operation.



3rd Week

The third OLDHAM Unit begins noticeably to improve your reception.



4th Week

With the fourth OLDHAM Unit you get a foretaste of the volume, tone and range you may expect when you have completed the assembly of your OLDHAM H.T. Accumulator.

Buy your H.T. Accumulator

Unit-by-unit

on this new OLDHAM plan

5/6 a week buys 40 volts in a month

Because of their "air-spaced" cells (which prevent current waste) Oldham H.T. Accumulators seldom need recharging. No other H.T. Accumulator will give such long service with so little recharging.

once bought lasts for years

When your H.T. Dry Battery begins to "run down" buy an Oldham "Air-spaced" 10 volt H.T. Unit. Connect it to your battery and so regain the power that has been used. Next week (or when convenient) buy another Oldham Unit—the week after another, and so, for a modest weekly outlay you can quickly assemble an Oldham "Air-Spaced" H.T. Accumulator. When you have built up sufficient voltage throw away your old H.T. Dry Battery—you need never buy another. An Oldham H.T. Accumulator is the finest source of H.T. current yet devised. It gives pure smooth current in abundance—no ripple or hum—no "background"—no mush—it will coax the very best from your Receiver—increasing its volume—improving its tone and lengthening its range. Start to build up your Oldham to-day. Every Wireless Shop sells Oldham 10 volt Units.

Extra Large Capacity
(5,500 milliamps)
Per 10 volt Unit **6/9**

Standard 10 volt Unit
Capacity 2,750
milliamps **5/6**

- then throw away your old H.T. Dry Battery



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If you have electric light The OLDHAM "Automatic Accumulator" will give you unlimited L.T. current. It is operated by a special 3 pin plug. Plug-in to listen—plug out to recharge. What could be simpler! Gives sufficient current 2-volt type to work the largest multi-valve Set Incorporates Westinghouse Metal Rectifier 4-volt 50¢ under License. 6-volt 65¢

45/-

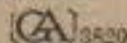
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Telephone: Central 4015.





8.20
PIANO SOLOS
BY
HILDA BOR

TUESDAY, MARCH 4
2LO LONDON & 5XX DAVENTRY

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



8.42
FOLK-SONGS
BY
HELEN HENSCHEL

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

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—IX
Dr. STELLA CHURCHILL: 'When to Call in the Doctor'

11.0 (Daventry only) Gramophone Records

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

12.0 A BALLAD CONCERT
ADELAIDE TURNBULL (Contralto)
FREDERICK WEST (Tenor)

12.30 EDWARD O'HENRY
At the ORGAN of TUSSAUD'S CINEMA
Relayed from TUSSAUD'S CINEMA

1.0-2.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

2.30 FOR THE SCHOOLS
Sir WALTER 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
Miss V. SACKVILLE-WEST: 'Modern Poetry'—IV, Edmund Blunden, Ralph Hodgson, and John Masefield

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

5.15 The Children's Hour
PANCAKES!—
according to Mabel Marlowe—The Gnome Family celebrates the occasion
'A Sealy Tale' (Tony Galloway)
Songs by KATE WINTER

6.0 READINGS FROM THE VICTORIAN POETS
MATTHEW ARNOLD
Read by Mr. V. C. CLINTON BADDELEY

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

7.55 HELEN HENSCHEL
Clear and Cool (The Brook Song from Kingsley's 'Water Babies')Henschel
Did you ever?Stanford

8.0-8.30 (Daventry only)*

8.2 BAND
A Bach Suite
Selected and arranged by Gerrard Williams
Prelude (3rd English Suite); Allemande (2nd French Suite); Gavotte (5th French Suite); Minuet (No. 2, 1st French Suite); Bourrée, No. 1 (2nd English Suite); Bourrée, No. 2 (2nd English Suite); Gigue (5th French Suite)

8.20 HILDA BOR
Two MinuetsPurcell, arr. Craxton
Six EcosaisiesBeethoven
Study in C Minor, Op. 10, No. 12.....Chopin
Three EcosaisiesChopin
Fairy Tale, Op. 26, No. 2Mozart

8.35 BAND
Jupiter, the Bringer of Jollity ('The Planets')Holst

8.42 HELEN HENSCHEL
French Folk-songs:
Les Matines (Matins)arr. Moullé
L'Amour est un enfant trompeur (Love is a Deceitful Boy)arr. Weckert
J'entends le loup (I hear the Wolf) arr. Tiersot

8.48 BAND
TangoAlbeniz, arr. R. J. F. Howgill
Shepherd Fennel's Dance .. Balfour Gardiner

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

9.20 'THE PROGRESS OF MUSIC'—VII
Dr. G. DYSON
'The Progress of Music—Variations' (Delius)
'Brigg Fair'

9.45 De Courville's Hour—I
(Third Series)
with JACK PAYNE and his
B.B.C. DANCE ORCHESTRA

10.45-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from the EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL
S.B. from Manchester

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

*Professor T. H. PEAR: 'Making Work Worth While—I, Joy in Work'

The first of the new series of
DE COURVILLE'S HOURS

will be broadcast tonight at 9.45
with
JACK PAYNE and his B.B.C. Dance Orchestra.



ALBERT DE COURVILLE.

Starting with tonight's broadcast, listeners will hear every Tuesday night an hour's broadcast arranged by Albert de Courville, the theatrical producer. Besides being responsible for such successful revues of the past as *Hullo, Ragtime; Hullo, Tango; Push and Go*, and *Joy and*, he has gained broadcasting experience as the producer of two previous series of 'De Courville's Hours.'

6.40 The Foundations of Music
BEETHOVEN SONATAS
Played by
EDWARD ISAACS (Pianoforte)
Sonata in E Minor, Op. 90
Con vivacita e sempre con sentimento ed espressione; Non troppo vivo e cantabile assai

7.0-7.20 LOOKING BACKWARDS—VIII

7.25 'PIONEERS OF HEALTH'—I
HIPPOCRATES'
Mrs. MARY ADAIS

7.45 The Wireless Military Band

Conducted by B. WALTON O'DONNELL
HELEN HENSCHEL (Soprano)
HILDA BOR (Pianoforte)

BAND
'Carnival' Overture Glazounov

THIS PLAN WILL BRING YOU £275 A YEAR FOR LIFE, WHEN YOU RETIRE.

Ninety-nine people out of a hundred have to provide for their own future. They have no rich relative to take the burden from their shoulders, and no business pension scheme to fall back upon.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to justify a belief that at, say, 55 years of age you will be in a position to take things easier? What about your family, should you, the breadwinner, be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

Assuming your age to be 35 and you would like to provide for a private income of £275 a year for life, commencing at, say, age 55, this is how the plan works out. You make yearly or half-yearly deposits to the Sun Life of Canada of an agreed sum, and you get in return:—

£275 A YEAR FOR LIFE

At 55 years of age the Sun Life of Canada will start paying you an income for life of a fixed sum—about £275 per annum—and you'll receive this income every year as long as you live. Or if you prefer it, you can have a cash sum down of about £3,400. Of course, you haven't deposited anything like that sum. It's the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the arrangement.

INCOME TAX SAVED.

For every deposit you make you receive a rebate of Income Tax—a concession which will save you over £200 during the period, assuming the present rate of Tax to continue. This is additional profit on the transaction.

£20 A MONTH IF UNABLE TO WORK.

(Applicable to residents of the British Isles, Canada, and United States.)

If, through illness or accident, you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits, and £20 per month will be paid to you until the £275 a year for life becomes due.

£2,000 FOR YOUR FAMILY

Should you not live to the age of 55, £2,000, plus accumulated profits, will be paid to your family. If death result from an accident, the sum would be increased to £4,000, plus the profits.

ANY AGE, ANY AMOUNT.

Though age 35 and £275 a year for life have been quoted here, the plan applies at any age, and for any amount. Whatever your income, if you can spare something out of it, for your and your family's future, this plan is the best and the most profitable method you can adopt.

£116,000,000 ASSETS.

The Sun Life of Canada has assets of over £116,000,000, which are under Government supervision. In addition to the foregoing Plan, this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan which may mean great things for you and yours.

FILL IN AND POST THIS FORM TO-DAY.

To H. O. LEACH (Manager),
SUN LIFE ASSURANCE CO. OF CANADA
(Incorporated in Canada in 1885 as a Limited Company),
12, Sun of Canada House, Cockspur St.,
Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £.....
per.....please send me—without obligation
on my part—full particulars of your endowment plan
showing what income or cash sum will be available for me.

Name.....
(Mr., Mrs. or Miss)

Address.....

Occupation.....

(Exact date of birth).....

R.T. 28/2/30.

TUESDAY, MARCH 4 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30
A DISCUSSION
ON
'THE FAMILY'

12.0 A Concert
DAVID EDWARDS (Baritone)
LORNA PERUZZI (Violin)
MEYER ROSENSTEIN (Pianoforte)

ORCHESTRA
Symphony No. 5 in D Minor, Op. 107 (The 'Reformation') Mendelssohn
Andante—Allegro con fuoco; Allegro vivace;
Andante; Chorale—Allegro vivace; Finale—
Allegro maestoso.

1.0 REGINALD FOORT
At the ORGAN of THE REGENT CINEMA
Relayed from THE REGENT CINEMA,
BOURNEMOUTH

8.30 'Problems of Personal Liberty'—VI
The Family—A Discussion between Dr. H.
CRICHTON-MILLER and Mr. C. A. STEPMAN

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

9.0 Chamber Music
RUZENA HERLINGER (Soprano)
THE AEOLIAN PLAYERS

Tartar March.....Ganne
Overture, 'Masaniello' Auber
African Suite, 'Swahili
Sketches'.....Barcroft
Gaillarde.....Lacome
Rigaudon.....Lacome
Selection, 'San Toy'...Jones
March of the Giants...Finck



JACK PAYNE

and his B.B.C. Dance Orchestra
are always one of the most
popular features of the pro-
grammes. 5GB listeners will
hear them this evening at 6.40.

JOSEPH SLATER (Flute);
SAMUEL KUTCHER (Violin);
REBECCA CLARKE (Viola);
GORDON BRYAN (Piano-
forte)

JOSEPH SLATER, SAMUEL
KUTCHER and GORDON
BRYAN

Trio (Sonata in C Minor) (the
'Musical Offering')...Bach
Largo; Allegro; Andante;
Allegro

5.15 The Children's Hour
(From Birmingham)

'Various old Customs—Grey
Peas and Pancakes,' by
Barbara Williams

Musical Selections by THE
NORRIS STANLEY SEXTET

TONY will Entertain
Stories in Stone—Great
Walls,' by William Hughes

9.18 RUZENA HERLINGER
Aria from 'Acis and Galatea'
Handel
Vado ma dove (Whither?)
Mozart
Ich liebe Dich (I love thee)
Beethoven
Mit einem gemalten Bande
(With a coloured Ribbon)

6.0 THE MCGOWEAN MALE
VOICE QUARTET
(From Birmingham)

Loch Leven Love Lament
arr. Robertson
When Evening's Twilight
Hatton
After many a dusty Mile
Elgar
The Land o' the Leal
arr. Dutton

9.30 SAMUEL KUTCHER and
REBECCA CLARKE

Allegro from Duo in G for
Violin and Viola
Mozart

JOSEPH SLATER and GORDON
BRYAN

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

'Joux' (Sonatina) Jacques Ibert
Animé; Tendre

REBECCA CLARKE and GORDON BRYAN

Lied (Song) Vincent d'Indy

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

9.45 RUZENA HERLINGER

Sterb ich so hüllt in Blumen (In death, shroud
me in flowers) Hugo Wolf
Viola d'amour Beger
Regenlied (Rain Song) Joseph Marx
Pagenlied (Page's Song) E. W. Korngold
Waldsonne (Woodland Song) Schönberg

7.30 The Sutton Coldfield Musical
Committee's Orchestral Concert

Relayed from THE TOWN HALL, SUTTON COLD-
FIELD

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by
JOSEPH LEWIS and HAROLD GRAY
KEITH FALKNER (Baritone)

10.0 JOSEPH SLATER, REBECCA CLARKE, and
GORDON BRYAN

Rhapsodic Impression Katharina Eggar

AEOLIAN PLAYERS

Finale (Pastoral Fantasy) Phyllis James

ORCHESTRA

Overture, 'Oberon' Weber

KEITH FALKNER and Orchestra

Aria, 'How jovial is my Laughter' Bach

10.-15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

Tuesday's Programmes continued (March 4)

SWA 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'—V
Principal J. F. REES, University College of South Wales and Monmouthshire: 'The Predominance of Coal'

6.15 S.B. from London

7.0 **Egwyl Cymru**
A Welsh Interlude
Mr. IORWERTH PEATE, of the Department of Archaeology, National Museum of Wales
'Life in Bygone Wales'
'Bywyd yng Nghymru Gynt'
III. 'The Bedroom'
III. 'Yr Ystafell Wely'

7.25 S.B. from London

7.45 S.B. from Swansea

9.0 S.B. from London

9.15 West Regional News

9.20 S.B. from London

10.45-12.0 S.B. from Manchester

SSX SWANSEA. 1,040 kc/s. (288.5 m.)

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

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

7.45 **An Operatic Concert**
Relayed from
THE PATRI PAVILION, SWANSEA
THE NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Overture, 'The Secret Marriage'.....Cimarosa
Ballet Suite.....Gluck, arr. Mottl
MAVIS BENNETT (Soprano) and Orchestra
Dove Sono (Where are the fair moments?)
'Figaro'.....Mozart
THE ORCHESTRA
Royal Hunt and Storm ('The Trojans') Berlioz
HERBERT SIMMONDS (Baritone) and Orchestra
Non piu Andrai (So, Sir Page) ('Figaro') Mozart
THE ORCHESTRA
Ballet Music ('Faust').....Gounod

MAVIS BENNETT, HERBERT SIMMONDS and Orchestra
'Supposing the Countess' (Act I 'Figaro') Mozart
THE ORCHESTRA
Scherzo Waltz..... ('Boabdil')
Malaguena.....Moszkowski

9.0 S.B. from London

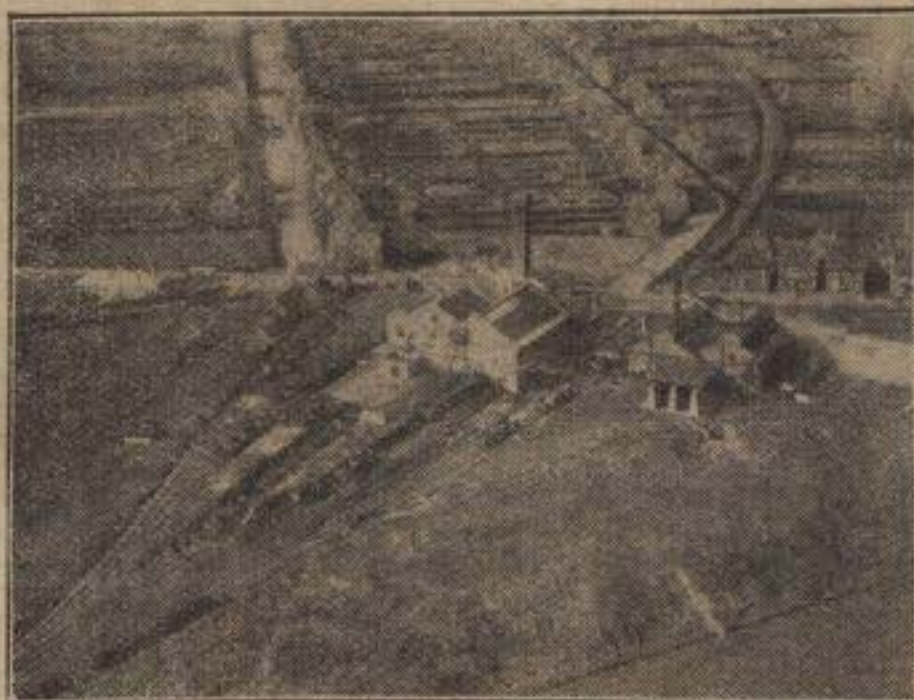
9.15 West Regional News. S.B. from Cardiff

9.20 S.B. from London

10.45-12.0 S.B. from Manchester

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

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



Aerofilms

A TYPICAL WELSH COLLIERY
as seen from the air. Principal J. F. Rees, in his talk from Cardiff this evening, describes how the great coalfields influenced the development of South Wales into an industrial area.

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. ROBERT MEYRICK: 'Wessex Books, Chained and Unchained'—III

7.25 S.B. from London

9.15 Local News

9.20 S.B. from London

10.45-12.0 S.B. from Manchester

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
No. 2 DAY IN GAMES WEEK
'The Best Game the Fairies Play (Johnson—Boosey), and Exercise B in New Serial Competition
(Plymouth Programme continued on page 524.)

THE RAWLPLUG WAY

THE OLD WAY

For firm fixtures use Rawlplugs

It is so easy to fix things firmly and permanently if you use Rawlplugs. You make a small, neat hole with the Rawlplug tool, insert the Rawlplug and screw home the fixture. Don't use unsightly wood plugs which ruin the wall and are bound to work loose. Use the Raw plug method every time you have to put up a fixture in your Home. Ironmongers, Electricians, and Stores sell Rawlplug Outfits at 1/6, 3/6 and 5/6.

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Head Office and Works:
EMPIRESS WORKS
HUDDERSFIELD

★ F · O · R · D calling

BRITISH LABOUR. Approximately 8,000 men find employment in Ford industries in Cork, London and Manchester.

Thousands more are employed by British concerns in supplying quality materials for Ford cars and for building the giant new Ford works at Dagenham.

It should be remembered that British Ford exports to the value of £20,000,000 sterling annually are expected when 20,000 men are busy in the new Dagenham Works.

★

ASTHMA, BRONCHITIS, Catarrh, Shortness of Breath, or other Chest and Lung Troubles.

My FREE OFFER!

The really marvellous successes that have attended a simple, drugless Home Treatment for those in the dread grip of Chronic Chest, Lung, or Throat Troubles have brought new life to thousands of ASTHMATICS and others.

Mr. Richard Haynel, the well-known specialist in Chest and Lung Troubles, who is responsible for the Home Treatment referred to, says:—

"Any Asthmatic sufferer, no matter how long suffering, no matter how violent the paroxysms of coughing or distressing the gasping for breath, can adopt the treatment at once at home. I am willing to send full particulars FREE, and to give all advice and help I can."

**SPLENDID HOPE FOR THE CHEST
AND LUNG WEAK.**

Already thousands of what were deemed chronic cases of Asthma and Bronchitis have been permanently cured. No drugs are used, and there is no interference with daily business or domestic routine. But it is amazing to find how quickly the heart-straining, body-racking, hacking cough passes away, how quickly the air passages are cleared from poisonous mucus and phlegm, and how quickly not only the lungs but the whole body is keyed up to health and strength.

Mr. Haynel is out to help every one of the thousands of Asthmatics who at this time have approached the year's most serious danger-point. If you are chest or lung weak, write, sending full description of your symptoms, and full particulars of the Home Treatment which has brought health to thousands of others will be sent you freely. You are under no obligation to the matter. It costs you nothing; but you certainly can cure yourself at home. In writing for the free particulars, address your letter personally to Mr. R. Haynel, 7 (R.T.), Ambrose Place, Woking.

Tuesday's Programmes continued (March 4)

(Plymouth Programme continued from page 523.)

- 6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 'PHASES OF ENGLISH SOCIAL LIFE'—III
The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth: 'The Class System'
7.25 S.B. from London (9.15 Local News)
10.45-12.0 S.B. from Manchester

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

- 10.15-10.30 THE DAILY SERVICE
Relayed from Daventry
12.0-1.0 A GRAMOPHONE LECTURE RECITAL
by MOSES BARTZ
'Some forthcoming musical events in the North'
1.0 Gramophone Records
1.15-2.0 Orchestral Music
by THE PICCADILLY TRIO
Relayed from THE PICCADILLY PICTURE THEATRE,
MANCHESTER
2.30 London Programme relayed from Daventry
4.30 THE NORTHERN WIRELESS ORCHESTRA
5-15 THE CHILDREN'S HOUR
6.0 Miss NELLIE KIRKHAM: 'The Spell of Silence'
6.15 S.B. from London
7.0 'TOWARDS UTOPIA'—V
Mrs. E. D. SIMON: 'Cities of the Future'

7.25 S.B. from London

7.45 Spring Time Idylls

THE NORTHERN WIRELESS ORCHESTRA
(Leader, JOHN BRIDGE)
Conducted by T. H. MORRISON
DOROTHY PEARCE (Soprano)

9.0 S.B. from London

9.15 North Regional News

9.20 S.B. from London

10.45-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from THE
EMPRESS BALLROOM, THE WINTER GARDENS,
BLACKPOOL

Other Stations.

5SC GLASGOW 752 kc/s. (398.3 m.)

10.15-10.30:—Daily Service. 10.45:—Mrs. Gunston: 'Vegetarian Cookery'—I. 11.0-12.0:—Gramophone Records. 2.40:—For the Schools. 3.5:—Musical Interlude. 3.10:—Mr. Alexander L. Taylor: 'Greek Myth in English Literature'—VIII. 3.30:—The Octet. Rachel Neill Fraser (Soprano). 4.30:—Dance Music. 5.0:—Molly Iverson (Soprano). 5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. D. Wilson MacArthur: 'Into the Canadian Bush'. 6.15:—London. 7.0:—Sir John Stirling-Maxwell: 'Our Scottish Countryside'. Relayed from London. 7.25:—London. 9.15:—Scottish News Bulletin. 9.20:—London. 10.45-12.0:—Manchester

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

10.15-10.30:—Daily Service. 11.0-12.0:—Relayed from Daventry. 2.40:—Glasgow. 3.30:—A Scottish Concert. Rachel Neill Fraser (Soprano). Octet. From Glasgow. 4.30:—Glasgow. 6.15:—London. 7.0:—Glasgow. 7.25:—London. 9.15:—Glasgow. 9.20:—London. 10.45-12.0:—Manchester

2BE BELFAST. 1,239 kc/s. (242.5 m.)

10.15-10.30:—Daily Service. 2.30:—London. 4.30:—The Radio Quartet. 5.0:—Stop Press (7). 5.15:—The Children's Hour. 6.0:—London. 7.45:—Chamber Music. The Whiteway String Quartet. Jack H. Chambers (Bartone). 9.0:—London. 10.45-12.0:—Manchester.

LONDON'S ALTERNATIVE PROGRAMMES

The B.B.C. is anxious to help all those who have not fully understood the implications of the forthcoming alternative programmes. Any listener in difficulty and requiring information is invited to fill in the following questionnaire and send it to the Chief Engineer, Savoy Hill, W.C.2. (See also article on page 501.)

1. Have you read the articles entitled 'Alternative Programmes,' which appeared in *The Radio Times* for Feb. 14 and 21?
2. Have you a copy of the pamphlet 'The Reception of Alternative Programmes'?
3. Which of the following three transmitters can be received satisfactorily: London Regional, 356 metres; London National, 261 metres; Daventry 5XX, 1,554 metres?
4. When tuned to one programme do you hear an alternative programme in the background?
5. Is your set a valve set or a crystal set?
6. If your receiver is a valve set, is it of the portable type?
7. If the answers to (1), (2), and (4) are 'yes,' which of the suggestions in the pamphlet 'The Reception of Alternative Programmes' have you tried?

Name

Address

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

SUNDAY AT 6.30 p.m.



Listen!

to a
Jolly musical
broadcast from
RADIO PARIS
SUNDAY AT 6.30 p.m.
20 BLACK CATS

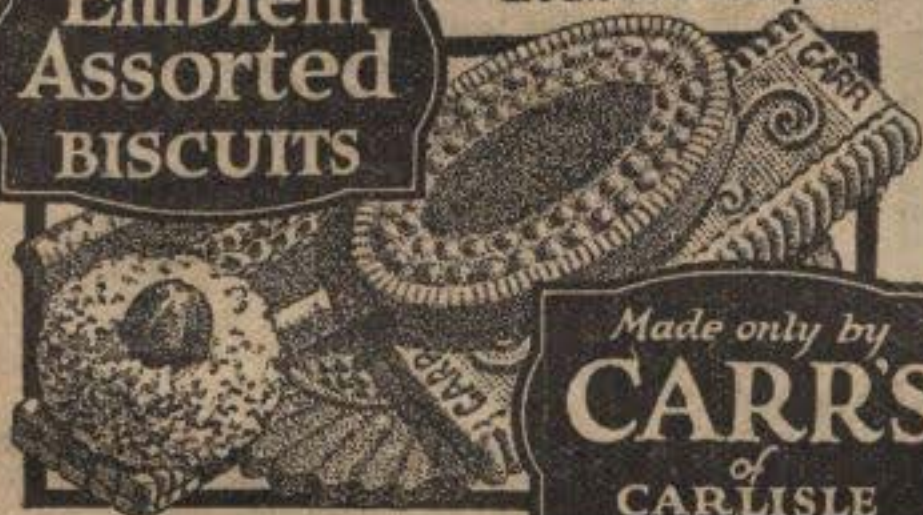
UNDER THE DIRECTION OF
MARIUS B. WINTER
Radio Paris works on a wavelength of 1,725
metres and will be found on your receiver
dials just above Daventry 5XX.

The
Programme
starts
with

DON'T
DO
THAT
TO
THE
POOR
PUSS
CAT

Emblem
Assorted
BISCUITS

As delicious as they
are moderate in price



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CARR'S
of
CARLISLE

FREE CHURCH TOURING GUILD.

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

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Special Easter Departure Date, Thurs., April 17th.

WEEK-END TOUR TO PARIS	£5 3 8
WEEK IN PARIS	£7 11 0
WEEK IN BRUGES	£4 9 0
WEEK IN BRUSSELS	£5 15 0
TEN DAYS CLARENS-MONTREUX TOUR	£9 0 0
TEN DAYS LUCERNE TOUR	£7 15 0
TEN DAYS LUGANO TOUR	£11 7 8
TEN DAYS LOCARNO TOUR	£11 18 6

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WIRELESS
BATTERIES
AND
SAVE
MONEY!



You have made your own Wireless Set and saved money on it—and enjoyed it all the more because you did make it. Why not go a step further and make your own batteries and save money on them, too?

"Batteries?" you say. "Too technical."

Not by any means. The work is easy and pleasant—it can be commenced on your kitchen table and it is so simple that the family can help. But where you will gain—and gain a lot—is in the fact that the batteries manufactured by our Patent Methods are far and away more efficient and longer lasting than the average factory-produced article. This is proved by independent experts' tests. Besides, you will know there are no "defects" to let you down at critical moments.

You will find the work so fascinating that you may want to go further into this profitable business. Why not make your friends' batteries, too?

NO EXPENSIVE MACHINERY.

No previous knowledge or skill is necessary. No expensive plant or machinery is required. You need only simple hand tools and presses. Most of these you can make yourself at a very small cost. Very little instruction is necessary and we will give you that FREE!

WE GUARANTEE YOU PROFITS!

Once you and your friends see how Highly Efficient our batteries really are, and how easily you can make batteries to equal the best you can buy, you and they will never want to use any other kind. Many "RADIO TIMES" readers who are now making our batteries find that repeat

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COUPON TO-DAY

To Mr. V. ENGLAND-RICHARDS,
THE ENGLAND-RICHARDS CO.,
LTD.,
423, King's Lynn, Norfolk.

Sir,—Please send me at once, and FREE, full details as to how I can Make Money at Home in my spare time. I enclose 2d. stamp for postage.

Print your name and address boldly in capital letters on a plain sheet of paper and pin this coupon to it.

"Radio Times," 28/2/30

orders and new orders come in faster than they ever imagined; so fast, in fact, that sometimes the combined efforts of the entire family fail entirely to cope with the immediate demand. If, however, you are unable always to sell all you make we will buy sufficient of your output to Guarantee you a weekly profit, providing the same reaches the required standard of efficiency, which is easily attainable, and we undertake to continue your training FREE until that Standard is reached! Could anything be more definite or more fair?

BE UP AND DOING—TO-DAY!

It costs nothing to write for further particulars TO-DAY. Send the Coupon below and learn all about the Wonderful Opportunity that we offer you! Anything up to £300 a year per Licence can be made according to the time you have to spare. Don't hesitate—you've nothing to lose but maybe a lot to gain by Acting Quickly.



MAKE
YOUR FRIENDS'
WIRELESS
BATTERIES
AND
MAKE
MONEY!

Uncomfortable 'FULNESS' AFTER EATING

is really *INDIGESTION*

INDIGESTION does not always take the form of stomach pain, but often reveals itself in drowsiness, 'heaviness' or feelings of 'fulness' after meals. Whether serious or slight, digestive trouble is nearly always due to excess acid which interrupts digestion, ferments food and generates unpleasant gases. These gases distend the stomach, and thus cause nausea, 'full' feeling and even palpitation. You can avoid this and get quick relief by taking 'Bisurated' Magnesia. Instantly the excess acid that causes the trouble is neutralised; fermentation stops; pain disappears and your inflamed stomach lining is soothed. There is no need to suffer uncomfortable, after-meal 'fulness' which is really indigestion, a 1/3 packet of 'Bisurated' Magnesia powder or tablets will banish stomach trouble.

'BISURATED' MAGNESIA

prescribed for INDIGESTION, DYSPEPSIA, GASTRITIS, FLATULENCE, HEARTBURN or ACIDITY.

The danger point!



lack of proper support here the cause of most foot ills

The Danger Point is where your foot is raised from the ground, and the arch left unsupported.

At this point, weariness, fatigue and most foot troubles begin.

Arch-Moulded shoes have strong invisible springs built into them at the danger point. Wear them and feel the wonderful support they give you—new energy, new vigour, new youth!

The style illustrated is priced at 39/6.

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Support your feet at the danger point!

Obtainable from leading shoe stores.

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CHURCH & CO., LTD., NORTHAMPTON



WONDERFUL NEW DRY BATTERIES

Made a special way—absolutely unique in smooth output and reliability. Guaranteed. Standard 60 v. (reads 66 v.) 7/11—Super 13/6. Standard 100 v. (reads 108v.) 12/11—Super 22/- Standard 120v. (reads 126v.) 15/10. Grid Bias 9v. 1/6—16v. 2/10. Use no others.



THEY LAST LONGER

Fuller Accumulator Co. (1926) Ltd. Chadwell Heath Essex

"Your Speaker



beats anything I have heard"

Says a Gloucester user of one of the Brown Duplex series, who has "handled a good number of loud speakers of many makes." This is just one more of the constant stream of grateful tributes which have come from all parts of the country. Hear the Brown Duplex at your Dealers' and you'll know the reason why. There are 3 models: V.10, £5 10s.; V.12, £7 10s.; V.15, £12 10s. Free Folder from S. G. Brown, Ltd., Dept. A, Wexley Ave., N. Acton, W. 3.

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New shaped holes distribute bending strain and permit 17% extra thickness. Blade held steadier. No more vibration — no more 'drag.' Made, too, from steel strip in one continuous operation so that every blade must have the same perfect edge. Probak blades fit all two-edge safety razors. Sold everywhere at fixed prices—2/- the small packet, 4/- the large packet.

a new and wonderful two-edged safety razor blade is here! ● result of twenty years' experience in design and manufacture ● ask for PROBAK BLADES

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8.15
A
SMOKING
CONCERT

WEDNESDAY, MARCH 5
2LO LONDON & 5XX DAVENTRY

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

9.40
A GLIMPSE
OF
CZECHO-SLOVAKIA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

11.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert

RUTH ACLAND (Soprano)
JOHN MATHEWSON (Baritone)

12.30 A Recital of Gramophone Records

1.0-2.0 Light Music

FRASCATI'S ORCHESTRA
Directed by GEORGES HAECCK
From the RESTAURANT FRASCATI

2.30 FOR THE SCHOOLS

Miss C. VON WYSS: 'Nature Study for Town
and Country Schools—VII, Eggs of Birds and
Plants'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story
Telling in Prose and Verse—VII, Coleridge:
The Ancient Mariner'

3.25 A Light Classical Concert

DAVID HUTCHISON (Tenor)

THE ENSEMBLE PLAYERS: EDA KERSEY, HELEN
JUST, HOWARD FERGUSON

CHORUS OF SIX WOMEN'S VOICES
SIDONIE GOOSSENS (Harp)

4.45 REGINALD NEW

At the ORGAN of the BRAUFORT
CINEMA

Relayed from the BRAUFORT CINEMA
BIRMINGHAM

Introduction, Act III, 'Lohengrin'
Wagner

Novelty, 'Cuckoo in the Clock'
Collins

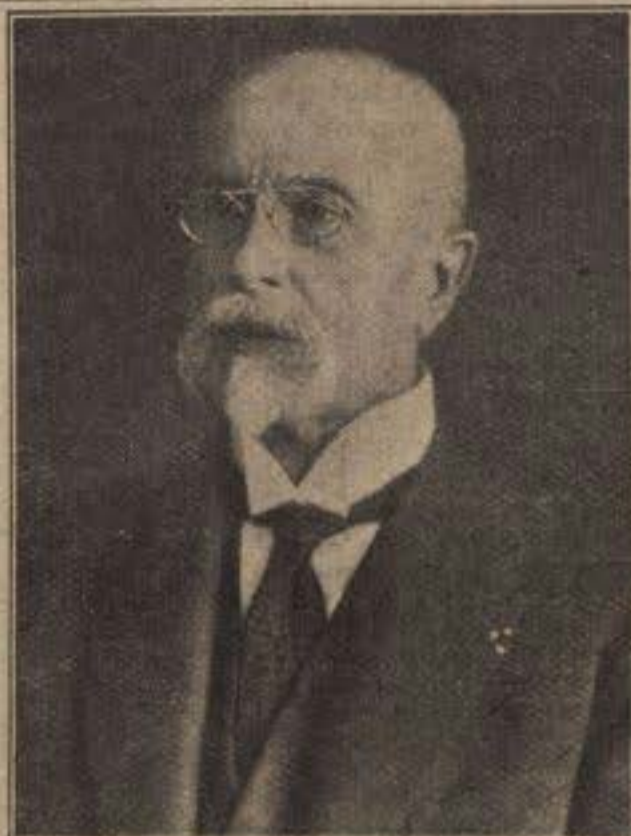
Poem Fibich
Selection, 'The Maid of the Moun-
tains' Fraser-Simson

5.15 The Children's Hour

THE FURTHER ADVENTURES OF
PRINCESS BOSSY, a Dialogue
Story (R. de Rohan)

6.0 NATIONAL ASSOCIATION OF BOYS'
CLUBS

Mr. B. E. ASTBURY, Secretary of
the Chester Federation of Boys'
Clubs: 'Ready, Steady, Go!'



PRESIDENT MASARYK,
the father of the new State of Czecho-
Slovakia. A Czecho-Slovakian National
Programme will be broadcast tonight at 9.40.

TONIGHT'S ALTERNATIVE
PROGRAMME TEST.

An Alternative Programme Test Transmission
takes place tonight (and again on Friday night),
following the First General News Bulletin and
continuing until the time of closing down. The
programme for London as given on this page
(6.40 p.m. until midnight) will be broadcast by the
National Programme Transmitter working on a
wavelength of 261.3 metres—and, as usual, by
Daventry (5XX). At the same time the
London Regional Transmitter, on a wavelength
of 356.3 metres, will broadcast the scheduled
programme for Daventry (5GB), details of
which are given overleaf. A questionnaire for
listeners is given on page 524.



A CHARACTERISTICALLY ENIGMATIC PORTRAIT
of A. J. Alan, who will tell another of his tales tonight. History
does not relate what was on the other end of the string.

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 The Foundations of Music

BEETHOVEN SONATAS

Played by

EDWARD ISAACS (Pianoforte)

Sonata in E Flat, Op. 31, No. 3

Allegro; Scherzo (Allegretto vivace); Menu-
etto (Moderato e grazioso); Presto con fuoco

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

7.25 'INTERNATIONAL CO-OPERATION
AND WHAT IT MEANS'—I

Professor GILBERT MURRAY: 'An Intellectual
Co-operation'

7.45 JACK PAYNE
and his

B.B.C. DANCE ORCHESTRA

8.15 Lothbury Male Voice Choir
Smoking Concert

Relayed from CANNON STREET HOTEL

CHORUS

Shoot, False Love Brewer

There was a Maid Les Williams

SYBIL EATON (Violin) (accompanied by
Dr. ERNEST BULLOCK)

Cherry Ripe.

Irish Air

Irish Reel (Tune, 'The
Wind that shakes the
Barley') arr. Dr. Ernest Bullock

CHOIR

Discord Dire Sister Webbe

The Deil's Awa' arr. Whittaker

REGINALD PAUL (Pianoforte)

Scherzo in C Sharp Minor, Op. 39 Chopin

CHOIR

What Ho Beale

Bobbie Shaftoe arr. Whittaker

Conductor, Dr. ERNEST BULLOCK

9.0 'The Second News'

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

9.20 Topical Talk

9.40 Czecho-Slovakian
National Programme

On October 28, 1918, Czecho-
Slovakia, which comprises the
ancient kingdom of Bohemia, for
three hundred years part of the
Austrian Empire, was proclaimed
a republic, with Thomas Garrigue
Masaryk as its first President.

10.40 A. J. Alan

in

'THE DIPTYCH'

11.0-12.0 DANCE
MUSIC

SYDNEY B. KYTE and his CRO'S
CLUB BAND, from CRO'S CLUB

WEDNESDAY, MARCH 5

5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

6.40
FOR
THE OLD
FOLKS



A
good item
on any
programme

*Player's
Please*



N.C.C.760

12.0 **Organ Recital**
by
WALTER S. VALE, F.R.A.M.
Relayed from ALL SAINTS, MARGARET STREET
MARGARETH SEVERN (Contralto)
MENDELSSOHN AND BACH
WALTER S. VALE
Prelude and Fugue in G, No. 2 *Mendelssohn*
MARGARETH SEVERN
Der Lindenbaum (The Lime Tree) *Schubert*
Les Berceaux (The Cradles) *Fauré*
WALTER S. VALE
Sonata in G Minor, Op. 65, No. 2 .. *Mendelssohn*
Grave; Adagio; Al-
legro maestoso e
vivace; Fuga
MARGARETH SEVERN
Dream Valley; Passing
Dreams; June; Now
sleeps the crimson
Petal *Quilter*
WALTER S. VALE
Prelude (Toccata) and
Fugue in F.... *Bach*

1.0 Gramophone Records

1.30 A Light Orchestral Programme

(From Birmingham)

THE BIRMINGHAM
STUDIO ORCHESTRAConducted by FRANK
CASTELLMarch, "Fame and
Glory" *Matt*
First Hungarian Rhap-
sody *Liszt*

OLIVE GOFF (Soprano)

Shepherd thy De-
meanour vary
*Brown, arr. Lane Wilson*Rose Cherie *Grétry*
Gentle Youth, ah! tell me why *Arno*
The Lass with the delicate Air ... *Arno, arr. A.L.*

ORCHESTRA

Intermezzo (Pianoforte Concerto) .. *Schumann*
Oriental *Albaniz*

2.10 LOUISE ATHERTON (Violin)

Sarabande and Tambourin *Leclair*
Hungarian Dance in D Minor
Brahms, arr. Joachim

OLIVE GOFF

A Lover's Garland *Parry*
Rain *Pearl Curran*
I know where I'm going *arr. Hughes*
Spring is at the Door *Quilter*

ORCHESTRA

Fantasy, "The Selfish Giant" *Eric Coates*
Hindu Pictures *Hansen, arr. Lister*

2.45-3.0 LOUISE ATHERTON

Romance *d'Ambrasio*
Scherzo *Tchaikovsky*

ORCHESTRA

Dances ("Hullo America") *Finck*

5.15 **The Children's Hour**
(From Birmingham)
'The Higgledy-Piggledy Twins—They Hide
Timothy's Spectacles,' by Cecily Fleming.
Songs by HAROLD CASEY (Baritone)
A Desperate Adventure, being a Turkish Story
by ESTELLE STEEL-HARPER
ANONA WINN in Light Songs
6.0 **WINIFRED COCKERILL (Harp)**
(From Birmingham)
Ballad *Hasselmans*
Romances (1 and 3) *Alcaes*



'Brighter Broadcasting' A Revue Intime

Additional Lyrics, Music and Book by
CHARLES BREWER

Presented by the following

Brighter Young People

ANONA WINN

EDITH JAMES

CHARLES HERBERT

ALFRED BUTLER

CLAPHAM AND DWYER

At the Pianos:

JACK VENABLES and GEORGE BARKER

FROM BIRMINGHAM TONIGHT

AT 9.0

6.15 'The First News'

WEATHER FORECAST,
FIRST GENERAL NEWS
BULLETIN

6.40 For the Old Folks

(From Birmingham)

A Programme of Music
and Humour of the
'last Generation'

EDGAR LANE (Recitals)

JAMES HOWELL (Bass)

THE BIRMINGHAM
STUDIO CHORUS and
ORCHESTRAConducted by JOSEPH
LEWIS8.0 MR. OTTO SIEPS
MANN: GERMAN LANG-
UAGE TALK

8.30 JAMES CHING (Pianoforte)

Prelude and Fugue in A Minor... *Bach, arr. Liszt*Intermezzo in E, Op. 116, No. 6 } *Brahms*

Capriccio in B Minor, Op. 76, No. 2..... }

Ballade in F Minor, Op. 52 *Chopin*

9.0 'Brighter Broadcasting'

(From Birmingham)

(See centre of page)

10.0 DANCE MUSIC

(From Birmingham)

BILLY FRANCIS and his BAND

Relayed from the WEST END DANCE HALL

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

(Wednesday's Programmes continued on page 531.)

12 MONTHS IN THE JUNGLE!



In wilds of Africa the Court-Treath expedition makes great British film "Stampede." Hundreds of miles from nearest white men! - Yet always in touch with London, through *Marconi Valves*. Expedition's messages, transmitted by Errol Hinds, were heard even in United States — 5,000 miles away! *Marconi Valves* were used in his portable wireless equipment. They are used by all British broadcasting stations . . . by all Imperial Airways machines . . . by all Trinity House lightships and beacon stations. For their wide range. For their long life. For their dependability.

• *In cases like these, when unfailing reliability is essential, men insist on Marconi Valves*

**FIT
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VALVES
TO YOUR RADIO SET**



Give you clearer tone, greater volume, longer range. Cost not a penny more. Fit any set.

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MARCONIPHONE COMPANY LIMITED
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MAGNIFICENT RADIO GIFT

THE REGIONAL TWO
THIS YEAR'S MAGIC THREE
THIS YEAR'S TITAN THREE.
THE REGIONAL FOUR

FOUR 6^d BLUE PRINTS FREE To-day

4 Sets for 1930 to build at home

Here are very brief descriptions of the four sets:—

The Regional Two

A super-sensitive, extremely simple Detector and Low Frequency Receiver, incorporating the now-famous Brookman's Rejector, which absolutely cuts interference right out, however badly you are situated.

This Year's Magic Three

Easily the most popular and most famous set ever described in any wireless journal in the world. It includes many refinements and has been brought right up-to-date, the circuit including the famous Brookman's Rejector.

This Year's "Titan" Three

This set uses one of the wonderful S.G. valves, and is a revised and up-to-date version of the famous "Titan" receiver.

The Regional Four

An extremely powerful long distance broadcasting receiver, capable of knife-edge selectivity. Just the powerful set you want to bring in foreign stations and cut out Brookman's Park.

Full details for building Four of the most efficient and reliable receivers ever designed. So clear and complete are the BLUE PRINTS presented FREE with POPULAR WIRELESS to-day, that even if you have never wired a set before, success is assured at the first attempt. Wiring diagrams, lists of components, theoretical circuits, and all necessary constructional notes are given. Two of the sets are described in detail in POPULAR WIRELESS this week and two next week.

Free Next Week P.W. Amateur's Guide

This is the very best book POPULAR WIRELESS has ever produced, and contains a very comprehensive collection of diagrams, data, articles and photographs about every aspect of radio reception. No amateur should be without this book, for there is no other publication in the world, at any price, which provides so much valuable yet condensed data.

POPULAR ^{3d} WIRELESS

Published by
The Amalgamated Press Ltd.

2/- GIFT TO - DAY.

**Make your Set All-Electric
without alterations of any kind
by using an Ekco "All-Power Unit"**



Plug-in That's all!

Disconnect batteries for ever — connect an "EKCO" Power Supply Unit to the same terminals—and your set is "All-Electric." No more mess—no more bother—no alterations to wiring—no new valves to buy—existing valves will work better and give better results. Simply plug the "EKCO" Adaptor in to the electric light or power socket and switch-on—That's all! Or you can partly electrify your set with an "EKCO" H.T. or L.T. Unit, eliminating H.T. or L.T. batteries, respectively.

"EKCO" products are British Made for D.C. as well as A.C. Mains, with Westinghouse Valveless Rectification in A.C. Models.

"EKCO" All-Power Unit, Model C.2.A. for A.C. Mains (as illustrated) H.T. tapping for 5.G. Valve and at 60 and 120/150 volts. L.T. 2-6 volts. G.B. up to 12 volts. £10:17:6.

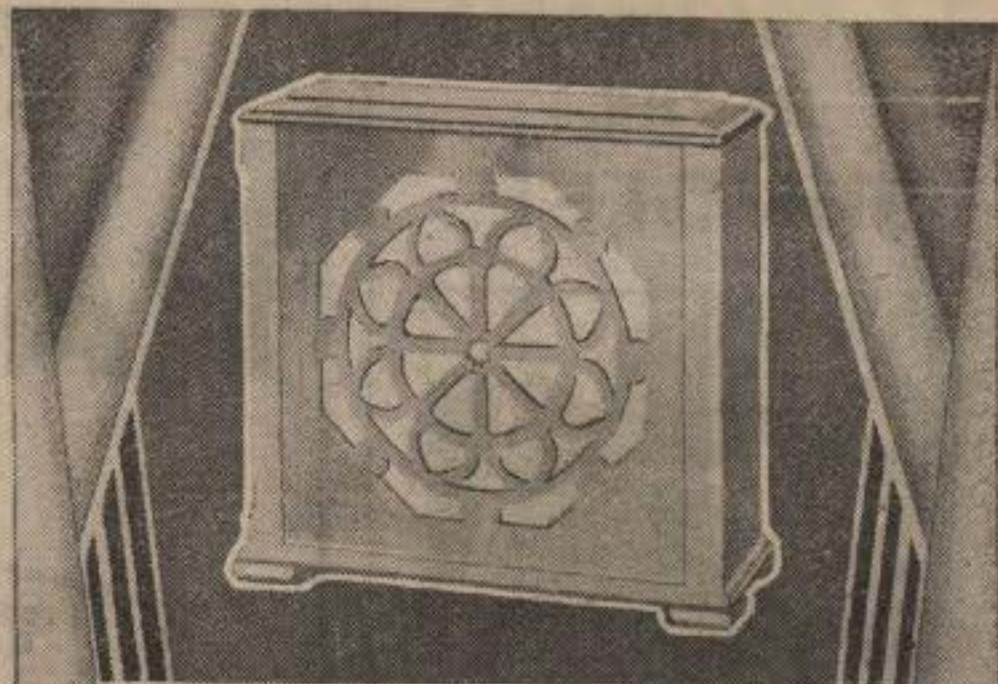
D.C. Model (exactly as above) £5:17:6.



ALL POWER UNITS

Ask your dealer for details of Easy Payments and Free Booklet on "All-Electric Radio," including full particulars of "EKCO-ELECTRIC" Radio Receivers, radio's supreme two and three valve sets.

E. K. COLE, LTD., DEPT. H "EKCO" WORKS, LEIGH-ON-SEA.



The New
**CELESTION
LOUD-SPEAKER
MODEL Z.20**

"The very thing for constructors' receivers . . . the making of any set . . . defines all the instruments . . . fit for the finest house in the land." "NOTTS. EVG. POST."

"Renowned for brilliancy and quality . . . speech and music particularly good . . . a handsome instrument." PERCY HARRIS in "Wireless Constructor."

Model Z.20 is designed specifically to give the finest possible results with any set from a Two-Valve to a Power Amplifier. Crowned with the Celestion hall-mark—a beautifully designed and hand-polished cabinet.

In Oak	-	-	£7. 15. 0
Mahogany	-	-	£8. 5. 0
Walnut (to order)	-	-	£9. 0. 0
Other models from	-	-	£3. 15. 0

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London Showrooms: 106, Victoria Street, S.W. 1.

CELESTION
The Very Soul of Music

Write to us about the new Celestion Electrical-Gramophones and Radio-Gramophones . . . the finest yet,

Wednesday's Programmes continued (March 5)

5WA CARDIFF. 963 kc/s. (309.9 m.)

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

1.15-2.0 **A Symphony Concert**
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
CERDDORFA GENEDLAETHOL CYMRU
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE

Symphonic Poem, 'Orpheus' *Liszt*
Lullaby for a Modern Infant *Beoly*
Symphony No. 4 in A, Op. 30 (The 'Italian')
Mendelssohn

2.30 London Programme relayed from Daventry

3.25 **An Afternoon Concert**
THE STATION TRIO
FRANK THOMAS (Violin)

RONALD HARDING (Violoncello)
HUBERT PENGELLY (Pianoforte)
Hungarian Dances, Nos. 1, 3, and 8 *Brahms*
Grand Pas des fiancés, Op. 61, No. 4 *Glazounov*
KATE JACKSON (Soprano)
A Blackbird's Song *Sanderson*
Early in the Morning *Phillips*
If ever I marry at all *Dunkhill*

TRIO
Fantasy Trio in C Minor. *Frank Bridge*

KATE JACKSON
One Morning very early *Sanderson*

The Woodpigeon *Liza Lehmann*
A Little Coon's Prayer *Barbara Hopa*

TRIO
Waltz from Suite, 'Christmas Tree' *Rebikov, arr. Krein*
Pavane *Ravel*
Berceuse (Cradle Song) *Järnefelt*

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

7.45 **The Annual Concert**
of
The Bristol Post Office Military Band

(By kind permission of W. PUGH, Postmaster Surveyor)

Conducted by BYFORD BEARD
Relayed from
THE VICTORIA ROOMS, CLIFTON,
BRISTOL

BAND
March Militaire *Thomé, arr. Godfrey*
Overture, 'Leonore, No. 3,' Op. 72
Beethoven, arr. Godfrey
Adagio; Allegro; Presto

ROMA JOHNSON (Contralto)
Mother Earth *Sanderson*
There is no Death *Geo. O'Hara*

W. RICHARDS (Clarinet) and Band
Concerto (Op. 74) *Weber, arr. Morelli*

DOROTHY REID and L. E. C. BAKER (*Entertainers*)
in Selections from their Repertoire

E. H. HEAD (Tenor)
Eily Mavourneen *Ecclesiast*
Ninetta *Brewer*

BAND
Reminiscences of Sullivan... *arr. Winterbottom*

9.0 S.B. from London

9.15 West Regional News

9.20-11.0 S.B. from London

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

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

1.15-2.0 S.B. from Cardiff

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff



THE BRISTOL POST OFFICE MILITARY BAND, whose annual concert is being relayed from the Victoria Rooms, Bristol, and broadcast from Cardiff this evening at 7.45.

6.0 London Programme relayed from Daventry
6.15 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-11.0 S.B. from London

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

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

2.30 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

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

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

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
No. 3 DAY IN GAMES WEEK

A Play on the Blacks and Whites, Pianoforte
Duets by H. MORETON, Mus. Bac., F.R.C.O., and
WINIFRED GRANT

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Local News and
Mid-week Sports Bulletin)

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

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

2.30 London Programme relayed from Daventry

3.25 **An Afternoon Concert**
THE NORTHERN WIRELESS ORCHESTRA
NORAH WIGGINS (Soprano)
(S.B. from Newcastle)
JIMMY ELLIOTT (Animal Mimic)

5.15 **THE CHILDREN'S HOUR**
THE FOUR WISHES

And what happened to the UNCLAS and AUNTS.
Songs by BEATRICE COLEMAN and HARRY
HOPEWELL, including 'Can ye sew cushions?'
(*Somervell*), 'The Bumble Bee' (*Barcroft*), 'The
China Dancer' (*Rolt*), 'Twanky-dillo' (*Folk*)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 **A Request Programme**

THE NORTHERN WIRELESS ORCHESTRA

'The Greater Law'
A Comedy in One Act
by
LEONARD C. WHITE

9.0 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London

Other Stations.

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

10.15-10.30:—Daily Service relayed from Daventry. 2.40:—
For the Schools. Mr. R. L. Mackie: 'The Men of Old—Figures
from Scotland's Past—VIII, The Deacon.' From Edinburgh. 3.0:—
Octet. 3.25:—A Concert: Barrie Watt (Soprano),
Harry McGillivray (Baritone). From Aberdeen. Octet. 4.45:—
Dance Music by Alec Freer and his Band, relayed from the Plaza
Palais de Danse. 5.15:—Children's Hour. 5.57:—Weather
Forecast for Farmers. 6.0:—Mr. J. S. Chisholm: 'Pot Plants,'
S.B. from Edinburgh. 6.15:—London. 7.0:—Talk (Under the
auspices of the Department of Health for Scotland): Mr. John
Jeffrey, C.B. (Secretary of the Department): 'The Housing
Situation in Scotland.' From Edinburgh. 7.25:—London.
8.15:—A Concert. Octet. Edinburgh Singers. 9.0:—London.
9.15:—Scottish News Bulletin. 9.20-11.0:—London.

2BD ABERDEEN. 895 kc/s. (334.5 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, The Deacon.' S.B. from Edinburgh.
3.0:—Glasgow. 3.25:—Octet. From Glasgow. Barrie Watt
(Soprano). 4.45:—Dance Music. S.B. from Glasgow. 5.15:—
Children's Hour. S.B. from Glasgow. 5.57:—Weather
Forecast for Farmers. S.B. from Glasgow. 6.0:—Mr. George E. Green-
how: 'Horticulture.' 6.15:—S.B. from London. 7.0:—Talk
(Under the auspices of the Department of Health for Scotland):
Mr. John Jeffrey, C.B. (Secretary of the Department): 'The
Housing Situation in Scotland.' S.B. from Edinburgh. 7.25:—
S.B. from London. 8.15:—A Concert: The Edinburgh Singers.
The Octet. S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—
Scottish News Bulletin. S.B. from Glasgow. 9.20-11.0:—S.B.
from London.

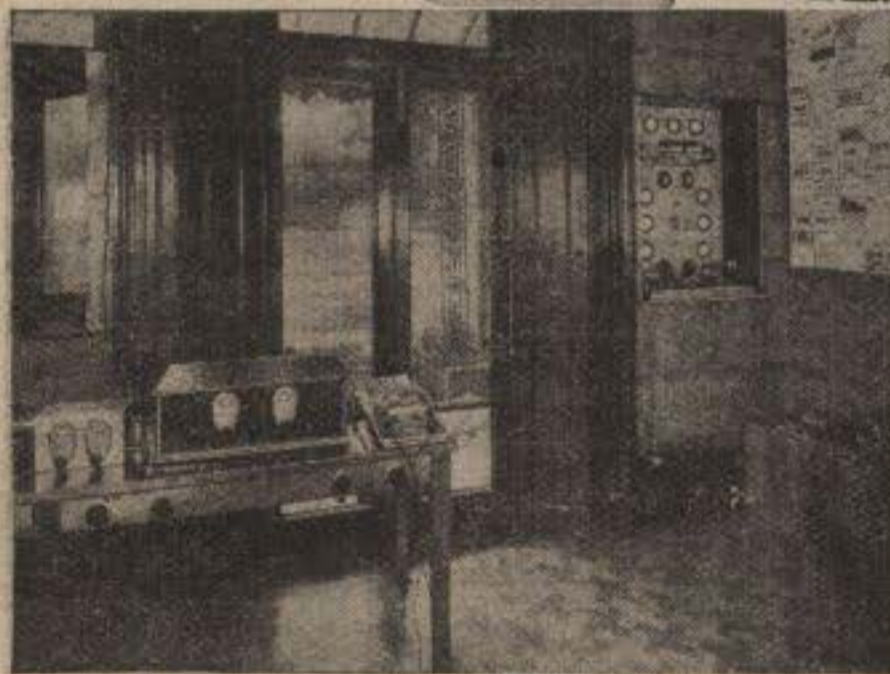
2BE BELFAST. 1,238 kc/s. (242.5 m.)

10.15-10.30:—The Daily Service relayed from Daventry.
12.0:—Organ Music. Played by George Newell, relayed from
the Classic Cinema. 12.30-1.0:—Light Music: The Radio
Quartet. 2.30-3.25:—London. 3.30:—Afternoon Concert,
Orchestra. 4.6:—A Vocal Interlude. Lottie Miller (Contralto).
4.18:—Orchestra. 4.30:—Dance Music. Sibbald Treacy's Dance
Band. 5.0:—Stop Press (?). 5.15:—Children's Hour. 6.0:—
Boys' Brigade Monthly Bulletin. 6.15:—London. 7.45:—Concert
Favourites. The Symphony Orchestra, conducted by R. Godfrey
Brown. Ripah Goodacre (Contralto). 9.0:—London. 9.40:—
The River. Arthur Grammer (Baritone). The Orchestra, con-
ducted by R. Godfrey Brown. 10.40-11.0:—London.

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*A general view
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8.0
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FROM THE
PEOPLE'S
PALACE

THURSDAY, MARCH 6

2LO LONDON & 5XX DAVENTRY

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

8.0
SIR LANDON
RONALD
WILL
CONDUCT



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

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. MARION WADE: 'Household Tools and How to Use Them'

11.0 (Daventry only) Gramophone Records

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

11.45 **Ceremony of the Unveiling of Mrs. Pankhurst's Statue**

By the Rt. Hon. STANLEY BALDWIN, M.P.

Relayed from the Victoria Tower Gardens
'Minuet' by Miss DOROTHY HOWELL
'Elegy' by Miss F. HILL RIVINGTON (Lady HOLMES)
'The March of the Women' by Dame ETHEL SMYTH

Mrs. DRUMMOND will make a short speech, introducing Mr. BALDWIN. Mr. BALDWIN will then unveil the statue; this will be followed by the Chorus of the *Wreckers* by Dame ETHEL SMYTH. Canon WOODWARD will then conduct a short dedication ceremony.

The music will be provided by THE BAND OF THE METROPOLITAN POLICE, under the direction of Captain CHARLES HASSELL, O.B.E.

12.30 **A Concert**
THE CHELSEA OCTET

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

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

2.50 Talk on the Maintenance of Sets
'The Central Set for Supplying Several Departments'

3.0 **EVENSONG**
FROM WESTMINSTER ABBEY

3-45 **A Concert**
ANDREW BROWN'S QUINTET
Concert Waltz Moszkowski
Venetian Serenade Mendelssohn
Spanish Dance Granados, arr. Kreisler

3.58 DOROTHY TILLET (Soprano)
Come again John Dowland, arr. Keel
When Laura Smiles .. Philip Rosseter, arr. Keel
Rose, softly blooming Spohr

4.5 J. CHALLONER HEATON (Baritone)
The Jolly Beggar } J. R. Dear
The Song of the Tinker }
The Song of the Horn A. Flegier

4.12 **QUINTET**
Gavotte Gluck
Minuet Rocco Haydn
Selection, 'The Beggar's Opera' Austin

4.28 DOROTHY TILLET
Nocturne Head
'Tis true, I never was in love' Colin Macleod Campbell
Lullaby Cyril Scott

4.35 J. CHALLONER HEATON
Serenade Schubert, arr. Cluteam
The Minstrel Hugo Wolf



CAPTAIN KETTLE Comes to the Microphone, 'Salving a Derelict'

AN ADVENTURE OF CAPTAIN KETTLE
Dramatised for broadcasting by FRED PARDOE
from 'The Frying Pan' by C. J. CUTCLIFFE-HYNE

To be Broadcast tonight at 9.45

CHARACTERS

Captain OWEN KETTLE, a Master Mariner, down on his luck
NEIL ANGUS MCTODD, a Scottish engineer
BIG BILL, an American
JAN, a Dutchman
LOUIS, a half breed
SNOWBALL, a Negro cook
THE CAPTAIN of a Spanish tramp steamer
THE CREW, a collection of the sweepings of South American seaports, as fine a lot of jail-birds as one can imagine

At first we are in the public room of a *Fonda* in a small seaport, with Captain Kettle, a shipwrecked crew, and the engineer, Angus McTodd

Produced by HOWARD ROSE

4.42 **QUINTET**
Elfin Dance Lautenschlager
Minuet Bolzoni
Clair du Lune (Moonlight) Debussy
Danse Espagnole ('Dolly') .. Favore, arr. Cortot

5.0 **A LENTEN ADDRESS**
by
Canon W. H. ELLIOTT
Of St. Paul's Cathedral

This is the first of a series of Addresses to be delivered by Canon W. H. Elliott every Thursday

at 5.0 during the Lenten season. It will be remembered that Canon Elliott gave a series of Addresses last year.

5-15 **The Children's Hour**
Songs by GEORGE PARKER
'The Story of Rattan Lal' (Captain B. S. Sewton),
'One Wizard after Another' (Joyce Westrup)

6.0 'Great Expectations' (Continued)
A READING FROM CHARLES DICKENS (Chapter xlii) 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**
BEETHOVEN SONATAS
Played by
EDWARD ISAACS (Pianoforte)
Sonata in C Minor, Op. 111
Maestoso, leading to Allegro con brio; Arietta (Adagio molto)

7.0-7.20 'SEEN ON THE SCREEN'
Mr. ERNEST BETTS

7.25 'THE YOUTH OF INDUSTRIALISM'—I
Mr. R. S. LAMBERT and Mr. H. L. BEALES:
'The Industrial Revolution'

7.45 THE ESSEX THREE
(Syncopated Trio)

8.0 People's Palace Concert —VI

ARTHUR DE GREEF (Pianoforte)
THE WIRELESS SYMPHONY ORCHESTRA
(Principal Violin, S. KNEALE KELLEY)

Conducted by
SIR LANDON RONALD
Overture, 'Coriolan' Beethoven
Air on the G String Bach
Concerto in A Minor for Pianoforte and Orchestra
Grieg
Symphony, No. 13, in G ('Letter V') .. Haydn

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

9.30 'THE WAY OF THE WORLD'
By Mr. VERNON BARTLETT

9.45 'Salving a Derelict'
An Adventure of Captain Kettle
(See centre of page)

10.25 **DANCE MUSIC**
THE CAFE DE PARIS BLUE LYRES BAND
From the CAFE DE PARIS

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

MAXIMUM INSURANCE MINIMUM OUTLAY

THE average man wants as much life insurance as possible in his earlier years and a substantial sum—or a guaranteed income—when he ceases work.

He can secure both under the terms of the increasingly popular Prudential Convertible Term Policy, which gives him temporary insurance over a period of five years with a valuable option during that time. If he is under 30 the premium for

£1000 Immediate Life Assurance

for the five years calls for an outlay of no more than £16 a year. Allowing for income-tax rebate of 2s. in the £, the net amount would be

£14 : 8 : 0 a year

At any time within the five years, when his position has improved—*at a better state of health at that time*—he can convert the policy into an Endowment Assurance which will secure the payment of £1,000 at the end of 15 years or longer. Further, a *reduction from the usual premium* for the Endowment Assurance is allowed, so that by the end of the term he has had refunded the whole of the amount paid during the first five years.

Larger or smaller amounts (not less than £500) for proportionate outlay

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Age next birthday.....

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THURSDAY, MARCH 6 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 MILITARY BAND CONCERT

12.0 THE ORCHESTRA
Conducted by HAYDN HEARD
Relayed from the GRANGE SUPER CINEMA, Small Heath, Birmingham

12.30 A Ballad Concert
(From Birmingham)

BEATRICE GITTINS (Contralto)
Do not go, my Love Hagemann
Fair House of Joy Quilter

PERCY SWINTON-TAYLOR (Pianoforte)
Variations Brillantes Chopin

DORIS HARMER (Soprano)
Spring Sorrow Ire and
A green Cornfield Head

S. C. COTTERELL
(Clarinet)

First Movement
(Allegro Appassionata)
(Sonata No. 1)
Brahms

BEATRICE GITTINS

A Song at Dawn
Hubert Brown
Still as the Night
B. Ion
Love the Pedlar
German

PERCY SWINTON-TAYLOR
Ballad No. 3, in
A Flat Chopin

DORIS HARMER
Weep you no more: The
faithless Shepherdess
Quilter

S. C. COTTERELL
First Movement (Allegro Moderato) (Concerto
in F Minor) Weber

1.30 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)
'The Singing Grindstone,' a Play by Gladys Taylor
LILLIAN HARRISON and JOHN ARMSTRONG (Tenor)
in Poetry and Song

6.0 REGINALD NEW
AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM

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

6.40 'THE ROMANCE OF OIL'—I
Sir JOHN CADMAN: 'Petroleum, the Youngest
of our Power Suppliers'

7.0 PEGGY COCHRANE (Solo Violin)
Cinq Commentaires (Five Commentaries)
Joaquin Nin
Poem D'Erlanger
Shepherd's Madrigal Kreisler
Introduction and Rondo Capriccioso Saint-Saens

7.30 Symphony Concert
Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Introduction and Allegro Bliss
Symphony No. 3, in F, Op. 90 Brahms

8.25 Poetry of Yesterday and Today
(From Birmingham)
Spoken and Sung by
LILLIAN HARRISON and JOHN ARMSTRONG

I ELIZABETHAN

Two Anonymous Poems:
This merry, pleasant Spring; I am not, I,
of such belief arr. Peter Warlock
Three Poems,
'Anacreontics'
Abraham Cowley
Act II, Scene 4,
from 'Twelfth
Night'
Shakespeare

II MODERN

The Princess
James Elroy
Flecker
Rouperoux
(Words by
James Elroy
Flecker)
Hubert Foss
The Find (Words
by Francis
Ledwidge)
Edgar L. Bainton
The Shadow
People
Francis Ledwidge

The Good Rich Man G. K. Chesterton
Castlepatrick (Words by G. K. Chesterton)
Hubert Foss
The Mantle of Blue (Words by Padraic Colum)
Ernest Lodge
An Old Woman of the Roads Padraic Colum
Dedication on the Gift of a Book to a Child
Hilaire Belloc
The Inn (Words by Hilaire Belloc) Francis Toye

9.0 A Military Band Concert
(From Birmingham)
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL
Military March ('Algerian Suite')
Saint-Saens, arr. Godfrey
Overture, 'Rosamunde' Schubert
PERCY UNDERWOOD (Baritone)
Off to Philadelphia Battison Haynes
Young Tom o' Devon Kennedy Russell
The Ringers Lohr
BAND
Anitra's Dance } Grieg, arr. Godfrey
In the Hall of the Mountain
King }
Selection, 'The Pirates of Penzance', Sullivan
PERCY UNDERWOOD
The Yeomen of England German
Onaway, awake, Beloved Cowen
The Windmill Nelson
BAND
Three Irish Pictures..Ansell, arr. Winterbottom
Second Hungarian Rhapsody Liszt
10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



JOHN ARMSTRONG and LILLIAN HARRISON will sing and speak Elizabethan and Modern poems in a special programme from Birmingham tonight.

Thursday's Programmes continued (March 6)

5WA	CARDIFF.	968 kc/s. (309.9 m.)
10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
11.45-12.30	London Programme 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	Dr. CYRIL FOX, Director of the National Museum of Wales and a Member of the Committee of the Society for the Preservation of Rural Wales: 'The Preservation of Ancient Wales'	
6.15	S.B. from London	
6.35	Market Prices for Farmers	
6.40	S.B. from London	
9.25	West Regional News	
9.30-12.0	S.B. from London	

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
11.45-12.30	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.15	S.B. from London	
6.35	S.B. from Cardiff	
6.40	S.B. from London	
9.25	West Regional News. S.B. from Cardiff	
9.30-12.0	S.B. from London	

6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
1.0-2.0	REGINALD FOORT	At the ORGAN of the REGENT CINEMA Relayed from THE REGENT CINEMA, BOURNEMOUTH Relayed to London and Daventry
2.30	London Programme relayed from Daventry	
6.0	For Gardeners: Mr. GEORGE DANCE, F.R.H.S., 'Renovating Lawns'	
6.15	S.B. from London	
6.35	Market Prices for South of England Farmers	
6.40	S.B. from London	
9.25	Local News	
9.30-12.0	S.B. from London	

5PY	PLYMOUTH.	1,040 kc/s. (288.5 m.)
10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
11.45-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5-15	THE CHILDREN'S HOUR	No. 4 DAY IN GAMES WEEK 'Trains' (Gallaty and Darszewski), so 'Red for Danger' (John Heygate)
6.0	London Programme relayed from Daventry	
6.15-12.0	S.B. from London (9.25 Local News)	

2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
10.15-10.30	THE DAILY SERVICE	Relayed from Daventry
12.0-1.0	A Ballad Concert	S.B. from Liverpool
	LAWRENCE LACKLAND (Violin) and VERA HALL (Pianoforte)	
	AUGUSTA PADDON (Contralto)	
	BARRY GRIFFITHS (Bass-Baritone)	
4.30	DANCE MUSIC	Relayed from THE DANSE SALON- PICCADILLY PICTURE THEATRE, MANCHESTER
5-15	THE CHILDREN'S HOUR	
6.0	Miss MARGARET DENISON: 'The Romance of Christian Names' S.B. from Leeds	
6.15	S.B. from London	
6.35	Market Prices for Northern English Farmers	
6.40	S.B. from London	
9.25	North Regional News	
9.30-12.0	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: 'Everyday Legal Problems'—III. 'House Letting.' From Edinburgh. 11.0—Gramophone Records. 11.45-12.30—London. 2.30—For the Schools. From Edinburgh. 3.0—Birthday Item: Selection, 'The Thistle,' by Myddleton. 3.15—Lady Parrott: 'Unconscious Humour in Children.' From Edinburgh. 3.30—Musical Interlude. 3.45—Mid-Week Service, conducted by the Rev. J. G. Drummond. 4.0—A Concert. The Octet. Kathleen Norwell (Violoncello). Wilson Ronald (Recorder). 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—Mr. Archibald MacNallage (Editor of 'The Scottish Farmer'): 'Scottish Livestock: The Clydesdale.' 6.15—S.B. from London. 6.35—Bulletin of Scottish Market Prices for Farmers. From Edinburgh. 6.40—London. 8.0—Reid Orchestral Concert, conducted by Professor D. F. Tovey. Relayed from the Usher Hall, Edinburgh. The Reid Symphony Orchestra, conducted by Professor D. F. Tovey. Gabriele Joachim (Mezzo-Soprano). 9.15—London. 9.25—Scottish News Bulletin. 9.30-12.0—London.	
2BD	ABERDEEN.	995 kc/s. (301.5 m.)
10.15-10.30	Daily Service. 11.0—Relayed from Daventry. 11.45-12.30—London. 2.30—Edinburgh. 3.0—Glasgow. 3.15—Lady Parrott: 'Unconscious Humour in Children.' From Edinburgh. 3.30—Glasgow. 4.0—A Concert. Kathleen Norwell (Violoncello). Wilson Ronald (Recorder). The Octet. From Glasgow. 5.15—Glasgow. 6.15—London. 6.35—Bulletin of Scottish Market Prices for Farmers. S.B. from Edinburgh. 6.40—London. 9.0—Reid Orchestral Concert relayed from the Usher Hall, Edinburgh. The Reid Symphony Orchestra, conducted by Professor D. F. Tovey. Relayed from Edinburgh. 9.9—London. 9.25—Glasgow. 9.30-12.0—London.	
7BE	BELFAST.	1,238 kc/s. (242.5 m.)
10.15-10.30	The Daily Service relayed from Daventry. 11.45-12.30—London. 2.30-3.45—London Programme relayed from Daventry. 3.58—Hungarian Music. Dr. Walter Starkie, F.T.C.D. Orchestra. 4.12—Dr. Walter Starkie: 'Gipsies and their Music.' 4.42—Orchestra. 5.0—Stop Press—(?). 5.15—Children's Hour. 6.0—Musical Interlude. 6.15-12.0—S.B. from London. (9.25 Regional News).	



"Ah don't want nothing but ma honey!"

JAZZ songs may "go down" well at the end of the day. But at breakfast, with all the day's work still before you, something more sustaining is required. Have Scott's Porage Oats! For centuries oats have been the staple food of the Scots, one of the hardest races in the world. Scott's Porage Oats are the finest oats grown in Scotland, where the oat-crop reaches a perfection impossible in any other climate.

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

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Scott's Porage Oats

The food of a Mighty Race

2lb. 10^p
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COOKS IN FIVE MINUTES

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SPECIAL TRIAL OFFER COUPON. Radio Times, 28th Feb., 1930.

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FRIDAY, MARCH 7
2LO LONDON & 5XX DAVENTRY

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

10.40
THIS WEEK'S
SURPRISE
ITEM

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S DAY'—IX
Mrs. COTTINGTON TAYLOR: 'Hints on Keeping Food Fresh'

11.0 (Daventry only) Gramophone Records

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

12.0 A Sonata Recital
DON HYDEN (Violin)
ALBERT HARDIE (Pianoforte)

Sonata in D.....Handel
Adagio; Allegro; Larghetto; Allegro
Sonata in D Minor, Op. 108.....Brahms
Allegro; Adagio; Un poco presto e con sentimento; Presto agitato

12.30 ORGAN RECITAL
by
LEONARD H. WARNER

Relayed from
ST. BOTOLPH'S, BISHOPSGATE
Two Movements from Third Suite for Organ.....Borovski
Allegro con spirito; Intermezzo
Three Choral Preludes.....Brahms
A beautiful Rose hath blossomed
My heart cries out in anguish } and 10 of
My heart cries out in anguish } Preludes
Suite Gothique.....Boellmann
Choral; Minuet; Prayer; Toccata

1.0-2.0 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

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

2.55 Interlude

3.0 'Peoples of the World and their Homes'—VII, Captain G. I. FRICH: 'Tibetan Villages'

3.20 Interlude

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

3.40 Interlude

3.45 Concert to Schools
THE SYBIL EATON QUARTET
CHRISTINE McCLURE (Mezzo-Soprano)

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

5.15 The Children's Hour
MARCH!

'comes in like a lion, and goes out like a lamb'
A 'Windy' Programme, which, unless we are all blown away, will include
'Chimney Pots' (Carey Gray)

'The Battle of the Winds and Trees' (Georgina Mase)

6.0 Mrs. Beauchamp Tufnell: 'President Masaryk at Home.'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundation of Music

BEETHOVEN SONATAS

Played by

EDWARD ISAACS (Pianoforte)

Sonata in B Flat, Op. 22
Allegro con brio; Adagio; Menuetto; Rondo (Allegretto)

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

Professor F. T. G. HODDAY, C.M.G., F.R.C.V.S., 'Veterinary Work'

7.25 'SOME MODERN DRAMAS AND HOW TO APPRECIATE THEM'—I

Mr. DESMOND MACCARTHY: 'The Ideal Spectator'

7.45 ROBERT CHIGNELL (Baritone)

I loved a Rose.....
Break, break, break.....
They have driven me almost mad.....
When we meet again.....
An old Warrior.....
A Devon Courtship.....

Robert Chignell

8.0 B.B.C. Symphony Concert XVI—

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

(See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Symphony Concert
(Continued)

10.15 Local News; Summary of Stock Exchange Prices; (Daventry only) Shipping Forecast and Fat Stock Prices

10.20 The Hon. HAROLD NICOLSON
'PEOPLE AND THINGS'

10.40 SURPRISE ITEM

10.55-12.0 DANCE MUSIC
THE SPLENDE DANCE BAND
FROM THE HOTEL SPLENDE

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

THE SIXTEENTH B.B.C.

SYMPHONY
CONCERT

Conducted by Sir
THOMAS BEECHAM



Sir THOMAS BEECHAM

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

ELSIE SUDDABY (Soprano)
ARTHUR CATTERALL (Violin)
LAURI KENNEDY (Violoncello)

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

PROGRAMME:

PART I—8.0

Concerto Grosso, No. 12, in G.....Handel
Overture, 'Neil Gow'.....Gibson
Concerto in A Minor for Violin, Violoncello and Orchestra.....Brahms

PART II—9.15

Symphony, No. 4, in G.....Mahler

NOTES ON THE MUSIC APPEAR ON PAGE 507

TONIGHT'S ALTERNATIVE
PROGRAMME TEST.

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

[A questionnaire for listeners is given on page 524.]

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Eat more fried Fish

FRIDAY, MARCH 7 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 MUSICAL COMEDY PROGRAMME

12.0 **Lunch Hour Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CASTELL

Overture, 'Phédre' *Massenet*
Selection, 'The Rose Bearer' *Strauss*

MARGARET HARRISON (Soprano)
My Mother bids me bind my Hair.... *Haydn*
Spring *Stange*
She wandered down the Mountain Side .. *Clay*

ORCHESTRA
Spanish Serenade *Glazounov*
Andante Cantabile (Quartet, Op. 11) *Tchaikovsky*
Selection, 'Gipsy Love' *Lehar*

MARGARET HARRISON
Nymphs and Shepherds *Purcell*
There's not a Swain *arr. Moffat*
Gretula *Stange*

ORCHESTRA
Suite, 'The Purple Vine' *Ancliffe*

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

2.0-3.0 **ORGAN RECITAL**
by
LEONARD H. WARNER
Relayed from
ST. BOTOLPH'S,
BISHOPSGATE

CHARLES HEDGES (Tenor)
LEONARD H. WARNER
March aux Flambeaux *Scotson Clarke*
L'Angelus: Canon-
Scherzo *Stuart-Archer*

CHARLES HEDGES
Come to my Arms *Handel*
Per la gloria (For Glory) *Bononcini*
Edifying Reflections of a
Smoker *Bach, arr. Dr. Jackson*

LEONARD H. WARNER
Basso Ostinato *Arensky, arr. Archer*
Scherzo in A Flat *Bairdston*
Fantasia-Improptu *Alcock*

CHARLES HEDGES
Is she not passing fair? *Elgar*
To Daffodils *Mullinar*
A Sprig of Rosemary *German*

LEONARD H. WARNER
Andante in G *Batiste*
Offertoire in D Minor *Batiste*

5.15 **The Children's Hour**
(From Birmingham)
'The Whimsical Doings of Ronald Rabbit,' by
Anthea North
Songs by WILLIAM PEGG (Bass)
CHRISSE THOMAS and her Musical Glasses
'Come with Me--To the Art Gallery,' by Florence
M. Austin

6.0 THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS
In 'Fireside Songs'
(From Birmingham)

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

6.40 **Organ Recital**
By
Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL

Fourth Sonata in B Flat *Mendelssohn*
Basso Ostinato *Arensky*
Interlude in G Minor *Guilmant*
Fugue in E Flat ('St. Ann's') *Bach*
Prelude in F *Stanford*
Postlude in G Minor *Stanford*
Solemn March *Lemare*

7.15 **Vaudeville**



MARJORIE DIXON
sings in the Musical Comedy programme
from Birmingham tonight at 9.0.

(From Birmingham)
LILY BURNS and PARTNER
(Light Songs and
Harmony)
HARRY HEMSLEY (Child
Impressions)
RENEE RUDANI and BILLY
CARLTON present their
Instrumental Act
GWEN LEWIS (Entertainer
with a Piano)
STAINLESS STEPHEN
JAMES DONOVAN
(Saxophone)
THE HYDE SISTERS in
Light Entertainment
PHILIP BROWN'S
DOMINOES BAND

8.30 'SEVENTEENTH-
CENTURY POETRY'—
I
By Mr. T. S. ELIOT

9.0 From the
Musical Comedies
(From Birmingham)
THE BIRMINGHAM STUDIO
ORCHESTRA

Conducted by JOSEPH LEWIS
Selection, 'Bitter Sweet' *Coward*

MARJORIE DIXON (Soprano) and GEORGE PIZZEY
(Baritone)
Baritone Solo, 'Every little Girl can teach me'
(Theodore and Co.) *Novello and Kern*
Duet, 'Husbands and Wives' ('The Maid of
the Mountains') *Fraser-Simson*
Soprano Solo, 'She had a Letter' ('Merrie
England') *German*

ORCHESTRA
Selection, 'The Five O'Clock Girl' *Ruby*

MARJORIE DIXON and GEORGE PIZZEY
Soprano Solo, 'Are my Lanterns shining?'
(The Rebel Maid) *Phillips*
Duet, 'Lightly, lightly' ('Monsieur Beaucaire')
..... *Messenger*
Baritone Solo, 'Queen of my Heart' ('Dorothy')
..... *Collier*

ORCHESTRA
Selection, 'Hold Everything' *Henderson*
Selection, 'Wake Up and Dream' *Cole Porter*

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

Friday's Programmes continued (March 7)

5WA CARDIFF. 963 kc/s. (309.9 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'ANGLO-CYMRIC POETS'—IV
Mr. A. G. PRYS JONES: 'Some more Modern Poets'

6.15 S.B. from London

10.15 West Regional News

10.20-10.55 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 West Regional News. S.B. from Cardiff

10.5-11.0 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

10.15 Local News

10.20-10.55 S.B. from London

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

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
No. 5 DAY IN GAMES WEEK.
'Make Believe'—illustrated by 'Muffit's Rare Fish' (Mabel Marlowe), and then 'The Postman Knocks' (Henty and Larcay)

6.0 London Programme relayed from Daventry

6.15-10.55 S.B. from London (10.15 Local News and Forthcoming Events)

2ZY MANCHESTER. 767 kc/s. (376.4 m.)

10.15-10.30 THE DAILY SERVICE
Relayed from Daventry

2.30 London Programme relayed from Daventry

4.30 A Leslie Stuart Programme
The Northern Wireless Orchestra
'Florodora'
'The School Girl'
'The Belle of Mayfair'

5.15 THE CHILDREN'S HOUR

6.0 Dr. ERNA REISS: 'Mrs. Heppleshaw's Diary 1830-60'

6.15 S.B. from London

10.15 North Regional News

10.20-10.55 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (298.9 m.)

10.15-10.30:—Daily Service relayed from Daventry. 2.30:—For the Schools, 'Travellers' Tales of Other Lands'—VIII. Mr. George P. Rush: 'Vancouver Island.' S.B. from Edinburgh. 2.50:—Musical Interlude. S.B. from Edinburgh. 2.55:—'My Day's Work'—VIII. Mr. Alexander Salton, 'As a Country Carpenter.' S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools, Arranged by Henry M. Havergal, Chamber Music and Music for Strings. 4.0:—Dance Music by Alec Froer and his Band. Relayed from the Plaza Palais de Danse. 4.30:—Mendelssohn, The Octet; Scherzo and Nocturne from 'A Midsummer Night's Dream.' Winifred Spencer (Soprano): On Wings of Song; Witches' May Song; The Moon; To the Absent One. The Octet; Overture, 'Ruy Blas.' Winifred Spencer: Cradle Song; Sun of the Sleepless; Summer Days; The Favourite Spot; An Old German Spring Song. Octet; The Bees' Wedding. 5.15:—Children's Hour. 5.57: Weather Forecast for Farmers. 6.0:—Bulletin of Juvenile Organizations. 6.15:—S.B. from London. 10.15:—Scottish News Bulletin. 10.20-10.55:—S.B. from London.

2BD ABERDEEN. 985 kc/s. (301.5 m.)

10.15-10.30:—Daily Service relayed from Daventry. 2.30:—For the Schools, 'Travellers' Tales of Other Lands'—VIII. Mr. George P. Rush: 'Vancouver Island.' S.B. from Edinburgh. 2.50:—Musical Interlude. S.B. from Edinburgh. 2.55:—'My Day's Work'—VIII. Mr. Alexander Salton, 'As a Country Carpenter.' S.B. from Edinburgh. 3.10:—Musical Interlude. S.B. from Glasgow. 3.15:—A Concert for Schools, arranged by Henry M. Havergal. S.B. from Glasgow. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—Mendelssohn, Winifred Spencer (Soprano), Octet. S.B. from Glasgow. 5.15:—Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Bulletin of Juvenile Organizations. S.B. from Glasgow. 6.15:—S.B. from London. 10.15:—Scottish News Bulletin. S.B. from Glasgow. 10.20-10.55:—S.B. from London.

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

10.15-10.30:—Daily Service relayed from Daventry. 12.0:—Organ Music. Played by Herbert Westerby, relayed from the Grosvenor Hall. From the Works of Bach: Handelian Prelude and Fugue in G; Marche de Valfleur de Nuit, from Widor's Bach 'Memento'; The Giant Fugue; Adagio in A Minor; Fanfare Fugue in C. 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Light Music: The Orchestra: Selection, 'Merrie England' (German); Meditation (Glazounov); Spring Song (Mendelssohn, arr. Guiraud); Selection, 'H.M.S. Pinafore' (Sullivan); Two-step, 'The Blarney Stone' (Engleman). 5.0:—Stop Press (?). 5.15:—Children's Hour. 6.0:—Miss Florence Irwin: Household Talk, 'Ironing.' 6.15-10.55:—S.B. from London.

This Week's Epitomes

'THE SINNER'

A. and M., No. 277, 'Nearer, my God, to Thee'

Luke xv, 11-32

A. and M., No. 255, 'Just as I am, without one plea'

Luke xviii, v. 13

★
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F·O·R·D

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Radicura may be obtained from the leading Stores and Chemists, including Messrs. Boots, Taylors, etc., but we advise that you write for the booklet first.

2.55
WALES
v.
IRELAND

SATURDAY, MARCH 8
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

7.30
'BEATEN
AT THE
POST'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

12.0 School Prizegiving
Prizes will be presented by the Rt. Hon. the Earl of CLARENDON.

1.0-2.0 Light Music
THE COMMODORE GRAND ORCHESTRA
Conducted by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH
Overture, 'Mignon'.....*Ambroise Thomas*
Song Waltz, 'When the Organ played at Twilight'.....*Raymond Wallace*
Ballet, 'Chase to the Butterflies'.....*Weninger*
Trombone Solo, 'Joy Wheel'.....*Moss*
Foxtrot Ballad, 'Waiting at the End of the Road'.....*Irving Berlin*
Suite, 'Keltic Suite'.....*Foulds*
A Southern Rhapsody, 'Virginia'.....*Haydn Wood*
Foxtrot Ballad, 'Now I'm in Love'.....*Jack Yellen*
Selection, 'Merrie England'.....*German*

2.55-4.30 WALES v. IRELAND
A Running Commentary by Capt. H. B. T. WAKELAM, on the International Rugby Football Match
Relayed from St. Helen's Ground, Swansea
S.B. from Swansea

4.45 REGINALD NEW
At the ORGAN of THE BEAUFORT CINEMA
Relayed from THE BEAUFORT CINEMA, BIRMINGHAM
Selection, 'Sunny'.....*Kern*
Minnet.....*Paderewski*
Entr'acte, 'Love, your Spell is everywhere'.....*Goulding*
Pot Pourri of Old Time Songs.....*arr. New*

5.15 The Children's Hour
'TURNING THE TABLES'
A Play for the microphone by EVELYN GARDNER, with music by L. STANTON JEFFERIES

6.0 Musical Interlude

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.45 The Foundations of Music
BEETHOVEN SONATAS
Played by EDWARD ISAACS
(Pianoforte)
Sonata in G Minor, Op. 49, No. 1
Andante; Rondo (Allegro)
Sonata in G, Op. 49, No. 2
Allegro, ma non troppo; Tempo di Minuetto



THE EDDYSTONE LIGHTHOUSE.
An Assistant Keeper of the famous lighthouse will describe his day's work in a talk this evening at 7.0.

7.0 'MY DAY'S WORK'
By AN ASSISTANT KEEPER OF THE EDDYSTONE LIGHTHOUSE, MR. A. E. PEARNS
S.B. from Plymouth

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

7.30 'Beaten at the Post'
or
The Mystery of the Rumpton Stakes
A Musical Burlesque in One Act
Written by JOHN J. MELHUSH
Composed by H. A. MELHUSH

Characters
Sir Jordan Gordon, of Squejee Hall
Nancy, his Daughter
Jasper Gaunt, a villain
John Fairplay, a hero
Joe, a jockey
Scene
Tattershaw's Enclosure, on the Rumpton Race-course

8.0 The Wireless Orchestra
Conducted by JOHN ANSELL
FREDERIC LAKE (Tenor)

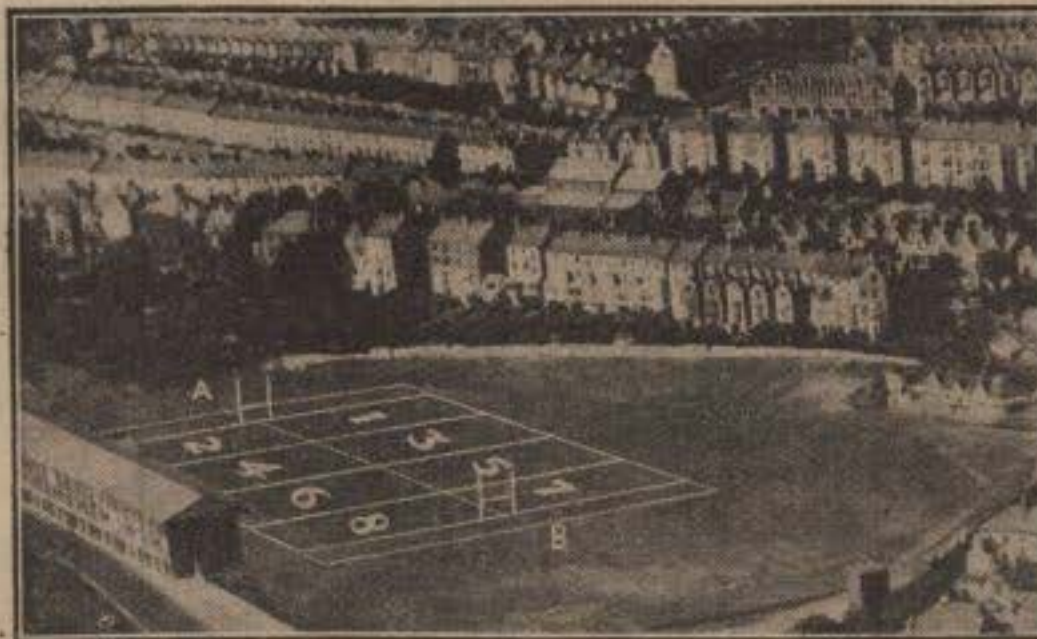
ORCHESTRA
Overture, 'Nell Gwyn'.....*German*
Berceuse and Entr'acte, 'Sevillana'.....*Massenet*
FREDERIC LAKE and Orchestra
Ah, Moon of my Delight ('In a Persian Garden')
Liza Lehmann
ORCHESTRA
The Snowdrop.....*Tchaikovsky*
Song of the Lark.....*Tchaikovsky*
Carnival.....*Tchaikovsky*
Second Scherzetto, Op. 108.....*Godard*
FREDERIC LAKE
I'll sail upon the Dog-star ('The Fool's Preferment').....*Purcell*
Phyllis has such charming Graces
Anthony Young, arr. Lane Wilson
Sea Rapture.....*Eric Coates*

ORCHESTRA
Suite, 'Callirhoe'.....*Chaminade*

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

9.20 THE DIRECTOR OF PROGRAMMES
on
Alternative Programmes

9.30 BURIED TREASURES OF THE WORLD—IX
Mr. T. ALFRED KENNION: 'Secrets of Old Mexico'



THE ST. HELEN'S GROUND, SWANSEA,
where Wales will meet Ireland in the Rugby International this afternoon. A commentary on the match will be broadcast from one of the houses overlooking the ground.

9.45 Vaudeville
VI and JOAN
(In Humour and Rhythm)
JANET JOYE
(In Types and Notions)
CLAPHAM and DWYER
(In another Spot of Bother)
MARIO DE PIETRO
(Mandoline Solos)
LESLIE SARONY
(Comedian)
Including an Item from the PALLADIUM
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

10.55-12.0 DANCE MUSIC
AMROSE'S BAND from the MAY FAIR HOTEL

WHERE DOES FRY'S GO IN WINTER TIME?



Ask Father, he drinks such a lot of it! . . .

He likes it better than anything else for breakfast, and says it sends him to the office with a jaunty step, fit to tackle a hard day's work.

He knows that Mother can make it without bother—it dissolves so easily—and that it is economical in use.

And not least, with the rest of the family he likes it for its delicious "chocolaty" flavour as well as for its food value. See the drinking chocolate recipe on every label.

Be Wise—Buy Fry's—It Satisfies—And besides you'll get a prize

(Gift Coupons in every tin)



Fry's Cocoa

Issued by the House of Fry. Established 1775

FBC 16-275

SATURDAY, MARCH 8 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
'IN THE DARK'

3.30 Light Music

THE GERSHOM PARKINGTON QUINTET
THE NEATH I.L.P. ORPHEUS MALE VOICE CHOIR

QUINTET
Four Dances ('Where the Rainbow Ends')
Quilter

THE CHOIR
In Absence *Buck*
Myfanwy *J. Parry*
Peaceful Night *German*

3.52 QUINTET

French Serenade *Grieg*
Seguidillas (Spanish Dance) *Albeniz*
Canzonetta *Pratt*
The Rhine's Green Water *List*

THE CHOIR
Ring out, wild Bells
Fletcher
The Ash Grove (Welsh Air) *arr. Dunhill*
Sweet and Low *Barnby*

QUINTET
Chanson Louis XIII
Couperin, arr. Kreisler
Perpetuum Mobile *Ries*
Bourrée and Gigue
German

4.30 Thé Dansant (From Birmingham)

BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
CHRISSE STODDARD and FRED DELVIGNE
in 'Something Perfectly Ridiculous'

5.15 The Children's Hour (From Birmingham)

'The Mangling of Wurze—Almost a Tragedy,' by
Barbara Sleigh
CHRISSE STODDARD and FRED DELVIGNE will Entertain
CYRIL COPE (*Violoncello*)
'Oxford and Cambridge—A Day in the Life of an Undergraduate,' by KENNETH LAWSON

6.0 Organ and Violin Recital

Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM
GILBERT MILLS (*Organ*)
FRANK CANTELL (*Violin*)
Romance *Svendson*
Bourrée *Bach*

6.15 'The First News'

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

6.40 Sports Bulletin (From Birmingham)

6.45 The Wireless Military Band

Conducted by B. WALTON O'DONNELL
HILDA SEARLE (*Soprano*)
MAUDE GOLD (*Violin*)

BAND
Triumphal March, 'The London Scottish' *Haines*
Overture, 'Le Pré aux Cleres' ('The Clerks' Meadow') *Hérold*

6.58 HILDA SEARLE
On Wings of Song *Mendelssohn*
I am Titania ('Mignon') *Ambroise Thomas*

7.5 MAUDE GOLD
Arietta *Bosmans*
Dance in D Minor (No. 20) *Brahms, arr. Joachim*

7.12 BAND
Selection, 'Faust' *Gounod*

7.32 HILDA SEARLE
Rose, softly blooming .. *Spohr, arr. Liza Lehmann*
The early Morning *Graham Peck*
Spring's Awakening *Sanderson*

7.40 MAUDE GOLD
Rondo *Mozart, arr. Kreisler*

7.48 BAND
Waltz, 'Elfen Tanz' ('Elves' Dance') *Lehar*
March, 'Le Père la Victoire' ('Father Victory')
Ganne

8.0 'IN THE DARK' (From Birmingham)

A Play by ERNEST BRAMAH, adapted by GILBERT HERON

Being an Episode in the Experiences of Max Carrados, the blind unraveller of mysteries
Eustace Montmorency (known as 'The Stoker')
Dominique Dompierre
Nina Dompierre (his Wife)
Inspector Beedel (of Scotland Yard)
Max Carrados

The Scene is a sitting-room at No. 28, Herons-bourne Place, Regent's Park, London

Incidental Music by THE MIDLAND PIANOFORTE TRIO



Lenore

SOPHIE WYSS, soprano, is the vocalist in the orchestral concert from Birmingham tonight.

8.30 A READING FROM EIGHTEENTH CENTURY PROSE

9.0 THE DIRECTOR OF PROGRAMMES on Alternative Programmes

9.10 An Orchestral Concert (From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
Overture, 'Le Baruffe Chiozzotte' ('The Hubbub at Chioggia') *Sinigaglia*
SOPHIE WYSS (*Soprano*) and Orchestra
Phidyle *Duparc*
ARTHUR CATTERALL (*Violin*) and Orchestra
Violin Concerto in D Minor *Harty*
SOPHIE WYSS
Romance *Debussy*
Le Soir (Evening) *Debussy*
Mandoline *Debussy*

ORCHESTRA
Spanish Marionettes, Op. 39, No. 1
Cui, arr. Adlington
(First Broadcast Performance)
Entr'acte and Ballet Music, 'Rosamunde,' Op. 26 *Schubert, arr. Regey*

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
(Saturday's Programmes continued on page 545.)

Stamp Collecting now all the rage

Modern Boys and Girls want Stamps
instead of cigarette cards

Foreign and Colonial Stamps enclosed in
all packets of 'TURF' Cigarettes



"Here's a good-looking Stamp, sonny — that's better than a cigarette card, isn't it?"

There is a regular boom in stamp collecting. People are realising afresh the tremendous educational advantages of this time-honoured hobby. Stamp collecting supplies the intellectual exercise modern youth demands of its pastimes. So great is the demand for foreign and colonial stamps among all sections of the public, that Messrs. Carreras have decided to enclose stamps in every packet of their famous Turf Cigarettes. Two stamps in every packet of 10 Cigarettes.

Whether you collect stamps yourself or merely pass them along to someone who does, you'll like Turf—the cigarette with the stamp of quality.

Choicest Virginia Tobacco is matured for three years in the wood—to make it good enough for Turf Cigarettes. All the harshness, bitterness and bite of raw tobacco is matured away. The result is a smooth, mellow, fresh-flavoured smoke.

Smoke as many Turf Cigarettes as you like. They'll do you no harm. Turf let you stay fit because they're fit to smoke.



"Look, this is a Bahama Tercentenary. It's a Crown Colony, with a population of about 55,000."

'TURF'

VIRGINIA CIGARETTES

20 for 1¹/₂

10 for 6^d

Guaranteed made from tobacco aged and matured three years in the wood





"Back to my first love, cool, sweet, fragrant Craven A smoking mixture"

POCKET SIZE TINS 1/4 the ounce

MADE BY CARRERAS LIMITED, LONDON. ESTABLISHED 1788.

The "R.C." AERIAL Solves YOUR Problem

Multitudes are now obtaining AMAZING RESULTS WITH R.C. AERIALS under the New Broadcasting Conditions

**NO DANGER FROM STORMS
NO TROUBLE TO FIX
NO WAVE TRAPS
REQUIRED**

**GREATER SELECTIVITY
VOLUME EFFICIENCY**



The New R.C. Regional Aerial.
Pat. No. 224571. An ADMIRALTY PATTERN AERIAL. Made of special Rubber covered Flexible wire being weather proof and non-corrosive. Suitable for erecting indoors, under eaves, or any outside position. Size 14ft. long, 4ins. dia. Rapid shortening device for smaller span. A permanent Aerial giving high conductivity, selectivity and maximum volume. Price 6/-

The R.C. Collapsible Aerial.
Pat. No. 284963. An ingenious aerial invention containing 55ft. in one length of high conductive wire in 130 turns spirally wound and made to run along support cords. Can be erected and re-erected in a moment. Adaptable to any span up to 14ft. Capacity can be altered at a touch thereby increasing selectivity. For indoor use. Price 2/-

The R.C. Super Aerial.
Flat type, 12ft. by 4ins., containing 8 lengths special drawn all copper multi-stranded wire. An efficient everlasting aerial for indoor or outdoor use. Price 5/8

The R.C. Super Silk.
For those requiring efficiency with elegance. In Old Gold, Silver Grey, Maroon, and Red. Price 4/-

ALL AERIALS SUPPLIED WITH INSULATORS ATTACHED.

MAKE UP YOUR MIND TO GET THE "R.C." AERIAL AND ENSURE UNINTERRUPTED RECEPTION.

Obtainable of all dealers or Post Free from

RIDGED CONE Co., Ltd.,
YORK HOUSE, SOUTHAMPTON ROW, LONDON, W.C.1.

Don't spoil the fun...

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

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

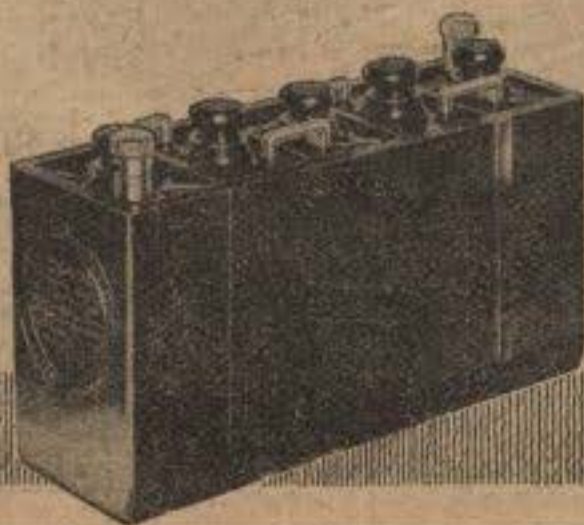
A C.A.V. Accumulator will reduce your expenses too; it is rechargeable like your low tension accumulator, and will not require replacement for years.

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

CAVandervell & Co. Ltd.
ACTON, LONDON, W.3

Specify the C. A. V. Jelly Acid Battery—The Perfect L. T. for all Portables.

Built like Car Batteries.



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

buy



High Tension Accumulators



Saturday's Programmes continued (March 8)

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

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

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

2.55-4.30 **Wales v. Ireland**
S.B. from Swansea
(See Plan on page 541)

4.45 **DANCE MUSIC**
DON GABRIEL and his EMBASSY PLAYERS
Relayed from COX'S CAFE, CARDIFF

5.15 **THE CHILDREN'S HOUR**

6.0 Mr. A. S. BURGE, 'The Welsh Rugby Situation'

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 **CHANNEL CURRENTS**
A Series of Topical Talks on the Affairs of Wales and the West

7.20 S.B. from London

7.30 **South Wales and Monmouthshire Brass Band Association**

A Massed Band Concert
Relayed from
THE TOWN HALL, PONTYFRIDD
Bands
CORY SILVER BAND
PARK AND DARE
ABERAMAN
FERSDALE
CAERPHILLY
THE BANDS
Conducted by J. G. DOBING

Hen Wlad fy Nhadau
March, 'Wellington' Zehle
Overture, 'The Bohemian Girl' Balfe

D. R. JONES (Baritone)
'Largo al Factotum' (Make way for the factotum) ('The Barber of Seville') Rossini

THE BANDS
Conducted by T. G. MOORE

Land of Hope and Glory Elgar
Part Song, 'Comrades in Arms' Adam

D. R. JONES
Thanks be to God Dickson
Sincerity Clarke

THE BANDS
Conducted by T. POWELL

Patrol, 'Ballyhooley' O'Leary
Grand March, 'Tambäuser' Wagner

D. R. JONES
Aria, 'Now your Days of philandering are over ('Figaro') Mozart

THE BANDS
Conducted by R. S. HOWELLS

Fantasia, 'Fire Imps Parade' Carter
Largo Handel
Chorus, 'Hallelujah' Handel

9.0 S.B. from London

9.15 West Regional News

9.20-12.0 S.B. from London

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

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

12.0-12.45 S.B. from Cardiff

2.55-4.30 **Wales v. Ireland**
A Running Commentary
by Captain H. B. T. WAKELAM,
(See Plan on page 541)

4.45 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

9.0 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-12.0 S.B. from London

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

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

12.0-1.0 Gramophone Recital

2.55-4.30 Swansea Programme relayed from Daventry

4.45 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 S.B. from Plymouth

7.20 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**
From Musical Comedies

2.55-4.30 S.B. from Swansea

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

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 'MY DAY'S WORK' (continued)
by one of the Assistant Keepers of the Eddystone Lighthouse, Mr. A. E. PEARNS
Relayed to London and Daventry

7.20-12.0 S.B. from London (0.15 Local News and Items of Naval Information)

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

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

12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**
REG MITCHELL (Tenor)

2.55 Swansea Programme relayed from Daventry

4.30 **THE NORTHERN WIRELESS ORCHESTRA**

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. F. AUSTIN HYDE: 'More about Yorkshire Dialect.' S.B. from Leeds

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

7.30 **A Popular Concert**
THE NORTHERN WIRELESS ORCHESTRA
STAINLESS STEPHEN (The Yorkshire Entertainer)
(S.B. from Leeds)
CATCHESIDE WARRINGTON (Tyneside exponent in his own songs)
(S.B. from Newcastle)

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. 11.0-12.0:—Gramophone Records. 2.55-4.30 app.:—Relayed from Daventry. 4.45:—Dance Music. 5.15:—Children's Hour. 5.57:—For Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Sports Bulletin. 6.45:—London. 7.0:—Mr. Alex. McLeod: 'Motor Cycling.' 7.20:—The Octet. The Glasgow Philharmonic Male Voice Choir. 8.0:—The Tea Party. A Comedy in One Act. Presented by The New Trows Players. 8.30:—The Glasgow Caledonian Strathpey and Reel Society. Annual Concert, relayed from the St. Andrew's Hall. 9.0:—London. 9.15:—News Bulletin. 9.20-12.0:—London.

2BD ABERDEEN. 695 kc/s. (431.5 m.)

10.15-10.30:—Daily Service. 11.0-12.0:—Gramophone Records. 2.55-4.30 app.:—Relayed from Daventry. 4.45:—Glasgow. 6.15:—London. 6.40:—Glasgow. 6.45:—London. 7.0:—Glasgow. 9.0:—London. 9.15:—Glasgow. 9.20-12.0:—London.

2BE BELFAST. 1,236 kc/s. (242.3 m.)

10.15-10.30:—Daily Service. 2.55:—Relayed from Daventry. 4.30 app.:—Dance Music. 5.15:—Children's Hour. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Sports Bulletin. 6.45:—London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—Horticultural Society's Bulletin. 7.25:—Musical Interlude. 7.30:—Opera. Chorus and Orchestra. Henry Crowther (Baritone). Dorothy Bennett (Soprano). Trevor Jones (Tenor). 9.0:—London. 9.20:—Interlude. 9.40-12.0:—London.



The Town Hall, Birmingham

An Innovation.

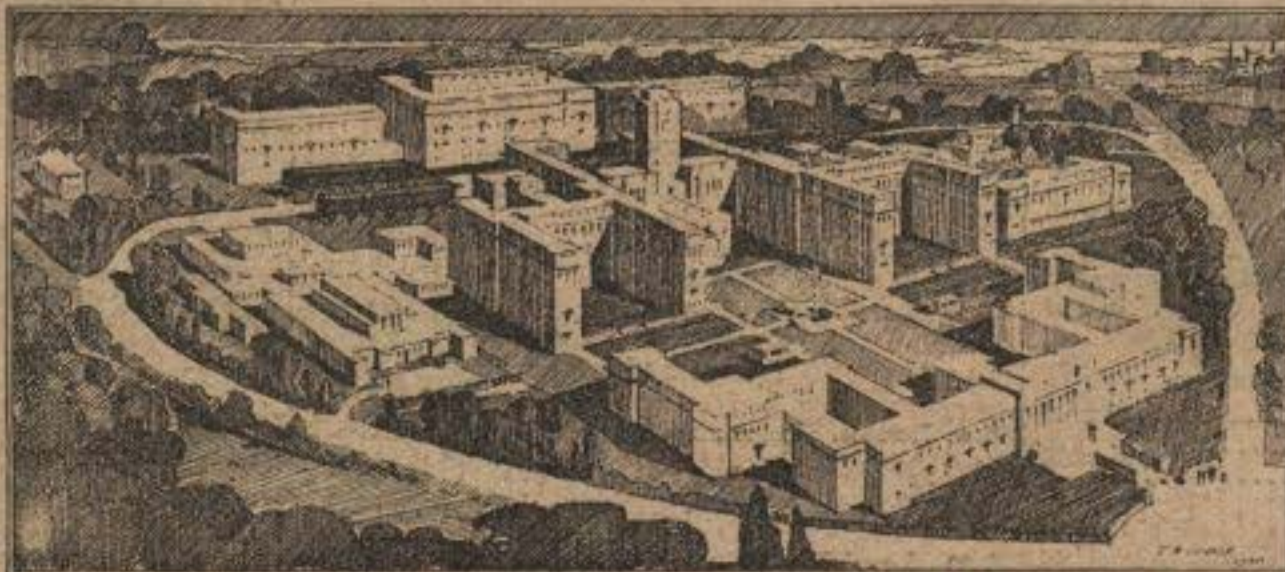
ON Saturday, March 15, we shall welcome Dr. Adrian Boult for the first time to the Birmingham Studio to conduct a concert by our Augmented Orchestra. Dr. Boult has chosen a very attractive programme for the occasion, including the *Egmont Overture* and the *Rachmaninov Pianoforte Concerto, Opus 40*, which the composer recently played in London. On this occasion it will be played by Winifred Browne.

Birmingham's New Hospital Centre.

WE reproduce on this page a perspective drawing of the new Hospital Centre for Birmingham, concerning which Sir Charles Robertson, Chairman of the Executive Board, will broadcast an appeal to Midland listeners on Sunday, March 9. The scheme for the Centre was conceived by the Birmingham Voluntary Hospitals Council as the logical and most economical solution of the problem of accommodation. The Centre will provide 740 general beds, and, in addition, a block of 100 beds for paying patients, the latter being an important feature which will be welcomed by citizens who do not come into the category of the ordinary patients of voluntary hospitals. Expert opinion is agreed that the selected plans are brilliantly conceived and eminently practical. The site—a magnificent gift of 150 acres by Messrs. Cadbury Bros., Ltd., is ideal for the purpose. It is outside the city on high and open ground, and free from noise and dust. Birmingham should be proud that the immediate problem of additional beds has been solved on such sound and far-seeing lines, and the measure of its pride should be the measure of its contributions when the appeal is launched in April.

'Pot-Pourri.'

POT-POURRI has been revived. With the original music, and a new book written by Vivien Lambelet, daughter of the composer, it will be produced from Birmingham on Thursday, March 13, with Mai Ramsay, Herbert Simmonds, John Rorke, Vincent Curran, William Hughes, and Vivien Lambelet in the cast. Many people have the impression that the class of production usually known as a revue is of French or American origin, either owing to the word itself or the type of song-and-dance show into which it has devolved. Actually, the first revue was performed in London in 1899. The libretto was written by J. T. Tanner, lyrics by W. H. Risque, and the music by Napoleon Lambelet, who is also the composer of several other musical comedies.



THE DESIGN FOR BIRMINGHAM'S NEW HOSPITAL CENTRE.

A Page for Midland Listeners.

DR. ADRIAN BOULT'S First Broadcast Concert FROM THE BIRMINGHAM STUDIO

The Village Band.

THE tiny mining village of Amington, tucked away on the North borders of Warwickshire, is once again to be represented in the Midland Regional programmes—at 7.15 p.m. on Tuesday, March 11, when the Amington Band, conducted by Roland Davis, will be heard. Although formed only twelve years ago, the Band has a long list of cups and trophies to its credit. The solo artists in the programme are Lena Wood (violin) and Joseph Bourne (tenor).



SCHOOL LANE, AMINGTON.

A rural glimpse in the little mining village, the band from which will broadcast from 5GB on March 11.

Sacred Concert.

AN interesting programme of vocal and orchestral music arranged for Sunday evening, March 9, includes a selection from Elgar's *Dream of Gerontius*, with Geoffrey Dams as tenor soloist. Another attractive item is Mendelssohn's *Festgesang*, an arrangement for a chorus of mixed voices, in which listeners will recognize the melody always associated with the Christmas carol, *Hark, the Herald Angels Sing*. The Midland Regional Augmented Orchestra and Chorus will be conducted by Joseph Lewis, and arias from *Elijah*, *St. Paul*, and *Samson* will be sung by Booth Unwin (bass), who has had a long and more than usually varied experience as a singer.

A First Broadcast Performance.

THE choral setting of *Ring out, Wild Bells*, which is included in the programme from Birmingham at 8.50 p.m., on Tuesday, March 11, has peculiar interest for Midland listeners. Not only is it the work of Sir Granville Bantock, but it was originally written for male voices with carillon accompaniment and was first performed on the Bournville Carillon on June 28, 1924, a Male Voice Choir singing in the open air on the top of the Carillon Tower. The work was later rearranged for mixed voices with an accompaniment of strings, tubular bells, and glockenspiel, and it is in this form that it will be given its first broadcast performance. The ever-popular ballad *The Revenge*, by Stanford, is included in the same programme.

Police Band Concert.

THOSE who prefer something of the frankly popular in music will find it in the programme on Sunday afternoon, March 9, when, at 4.30 p.m., the City of Birmingham Police Band, conducted by Richard Wassell, will be on the air. The Band soloists are P.-c. Cook (cornet) and P.-c. Pack (trombone), and they will be supported by Walter Glynne (tenor) and Reginald Patel (pianoforte). Walter Glynne might well be included in the studio list of 'oldest inhabitants,' since he was one of the first artists to broadcast, from Marconi House, in those 'good old days' just over seven years ago.

Other Items.

IF one's mail bag is any indication of what the listener likes, the selections and songs down for broadcasting at 6.40 p.m. on Wednesday, March 12, should prove exceedingly popular—when a really sparkling programme is promised. It includes numbers from eleven of the old favourites. Lilian Keys and Alfred Butler are the soloists.

The fine organ of St. Mary's Church, Nottingham, will be used for the first time for a recital broadcast through the Midland Regional Transmitter on Tuesday, March 11, at 6.40 p.m., when Mr. H. O. Hodgson, the organist of the Parish Church, will preside at the instrument.

There is something peculiarly appealing about violin and harp when heard playing together, and an interesting little recital of music for these instruments will be given at 8 o'clock on Thursday, March 13, by Elsie Stell and Winifred Cockerill.

Lovers of Military Band Music are well catered for this week, the second programme of this type being provided by the Birmingham Military Band conducted by W. A. Clarke on Thursday, March 13, at 9.5 p.m. Winifred Pecker will be the vocalist.

'MERCIAN.'

Both Sides of the Bristol Channel.

HOW INDUSTRIAL TALKS are assisting to POPULARIZE GROUP LISTENING



ETHEL DAKIN

(contralto) will sing in the 'Eventide' programme for Welsh listeners on Wednesday, March 12.

A Welshman Visits Brittany.

MR. D. RHYS PHILLIPS returns to the microphone on Saturday evening, March 15, to give a talk entitled 'A Welshman visits Brittany,' in which he will describe the Breton-Celtic fêtes, an event certain to attract many Welshmen to Quimperle next August. These fêtes are similar to the gathering at Liskeard early in September, and their programmes include a day for Celtic wrestling and other sports, as well as a Gorsedd day celebration. Mr. Rhys Phillips, who is Joint Librarian for Swansea and the historian of the Vale of Neath, is a prominent member of the Bardic Circle, in which his title is 'Beili Glas,' and has devoted much time to the study of Celtic folk-lore.

Professor Ernest Hughes.

IT is safe to say that no living Welshman knows Welsh life more intimately, or from so many points of view, than Professor Ernest Hughes, who gives a fortnightly *causerie* from the Cardiff station, the next of which is fixed for Tuesday evening, March 11. His broadcasts can best be described as a sort of family letter in which we are told of such interesting matters as those affecting Welsh people who have attained distinction in all parts of the world, forthcoming events of interest to Welshmen, new books about Wales, and even little discussions on the weather.

Listening Groups.

SEVERAL instances have been brought to my notice of the increasing popularity of group listening, among them the news that a receiving set is shortly to be installed in the Red Triangle Hut at Charfield. This set has been provided by a member of the Education Committee of the Gloucestershire Rural Community Council. It is interesting, too, to learn how keenly the miners of South Wales are following some of our series of talks. The other day I received a note from the Secretary of one of the Institutes in which he said that the talks by Principal J. F. Rees on 'How South Wales became an Industrial Area' are 'just the kind of thing the men like.' By the way, Principal Rees is giving his next talk on Tuesday evening, March 11.

Restful Music.

A POPULAR musical programme, constructed on the theme of 'Eventide' and very similar to one given from Cardiff last October, is to be broadcast as the last part of the evening transmission on Wednesday, March 12. Instrumental music will be given by the Aubarian Trio and vocal items will be sung by Miss Ethel Dakin (contralto), who, listeners will remember, appeared some time ago in a special programme in memory of the veteran song-writer, the late F. E. Weatherly.

A Welsh Concert.

SWANSEA is to provide a concert on Tuesday evening, March 11, when the programme will include items by several well-known Welsh artists. There will be songs by Mari Elwyn (soprano), Mattie Davies (contralto) and Ross Richards (bass-baritone), and solos by Elsie Thomas, the talented harpist, who, it will be recalled, took part in the Christmas plays at the New Scala Theatre. Other items will also be given by the Gwauncaegurwen Trombone Quartet.



The Park Hall, Cardiff.

West Country Men of Letters.

THE first of a new series of talks of exceptional literary interest, entitled 'West Country Men of Letters,' will be given by Mr. R. N. Green-Armytage on Monday, March 10. Mr. Green-Armytage tells me that while his talks will refer mainly to writers who were born in the West Country, he will also include others who have identified themselves with that part of England, either by long residence or permanent association. The first talk will be of an introductory nature. Mr. Green-Armytage, who has been associated with the West of England since boyhood, was called to the Bar in 1900. Since 1920 he has lived in Bath, where he has identified himself with the promotion of Shakespearean studies and a wider appreciation of literature and art.

Musical Comedy Programme.

SELECTIONS from some of their past productions presented by members of the *Bristol Times and Mirror* Comedy Club, together with some musical items played by the N.O.W. Light Orchestra, conducted by Reginald Redman, are included in the evening programme on Monday, March 10. Amateur theatricals flourish in Bristol, but the 'C.C.' has the distinction of being the only one to give its annual production at the Prince's Theatre, by means of which it is able to maintain two cots at the Bristol Children's Hospital and one at Weston-super-Mare Convalescent Home.

National Orchestra of Wales.

TWO concerts have been arranged to take place in the National Museum of Wales during the week beginning March 9—on Monday, at 1.15 p.m., and on Saturday, at noon. The last named will be a Children's Concert. The Orchestra is also giving a popular concert in the Park Hall, Cardiff, at 8.15 p.m. on Sunday, March 9, when Stiles Allen (soprano) and Brosa (violin) will be the soloists. This concert will be broadcast from 9.5 to 10 p.m. The weekly concert at the City Hall is fixed for Thursday evening, March 13, when the programme will be symphonic. Ethel Bartlett and Rae Robertson (pianoforte) are the soloists and the concert will be broadcast until 9.45 p.m., with the exception of an interval between 9 and 9.15 p.m., which will be filled with a song recital given by Miss Ethel Gomer-Lewis in the studio.



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THE UNIVERSITY COLLEGE, CARDIFF.

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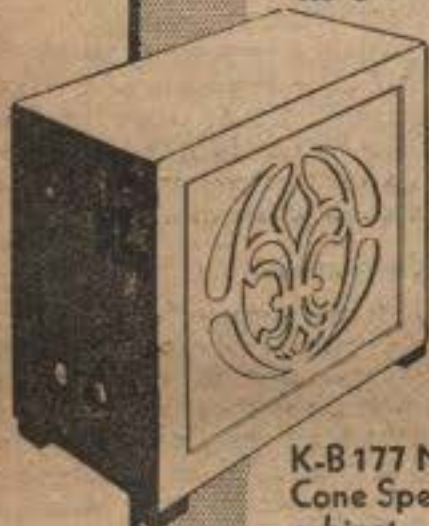
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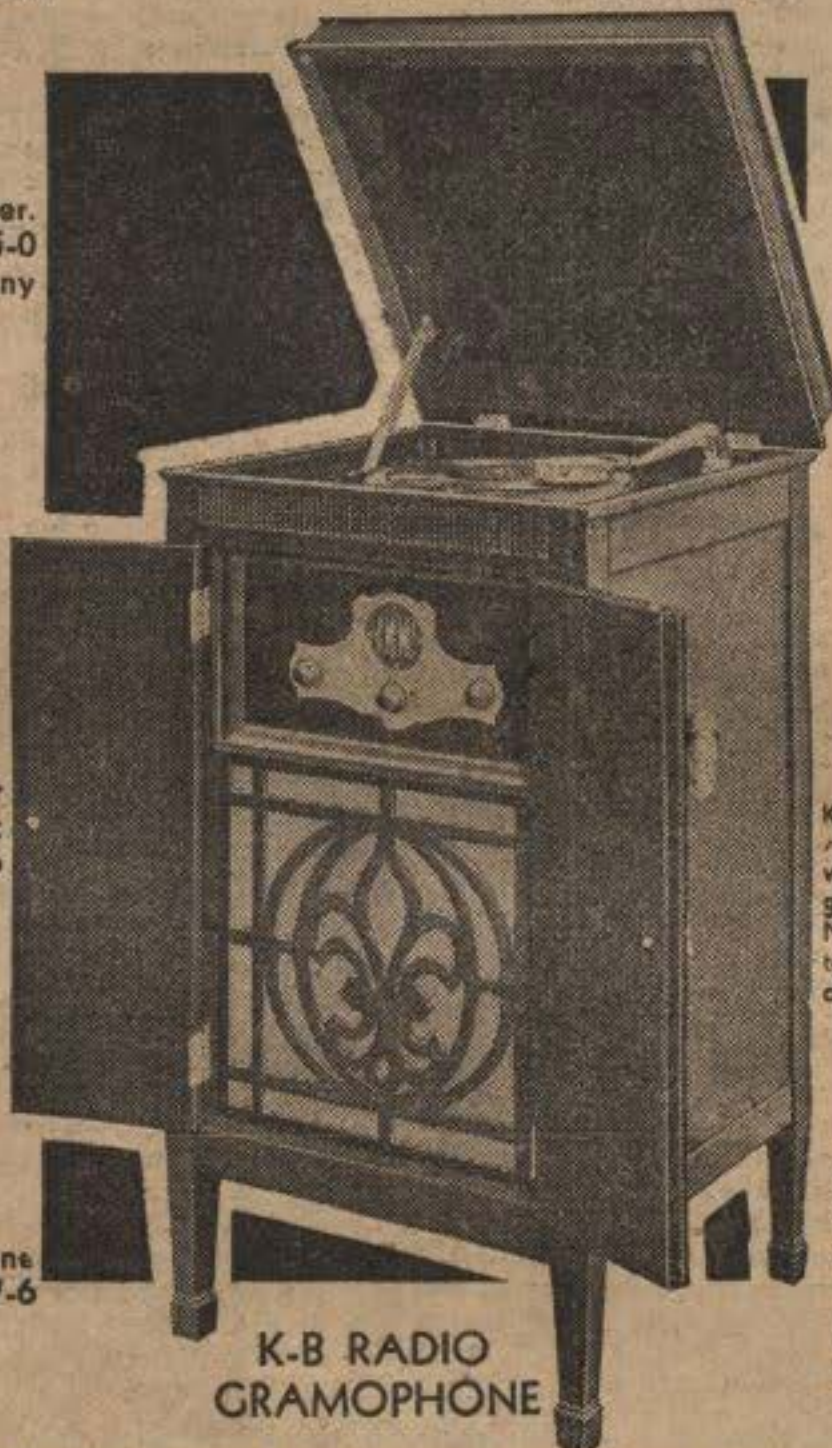
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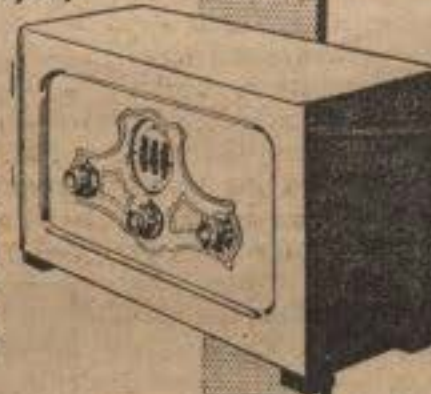
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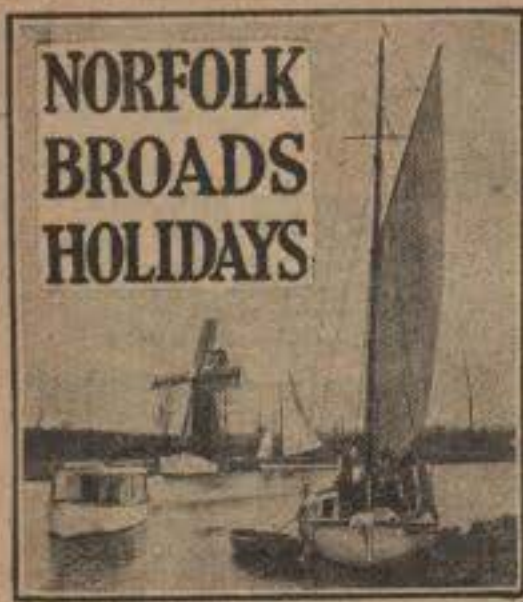
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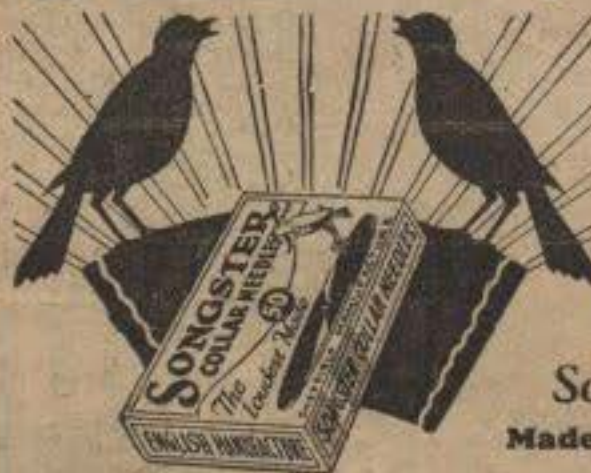
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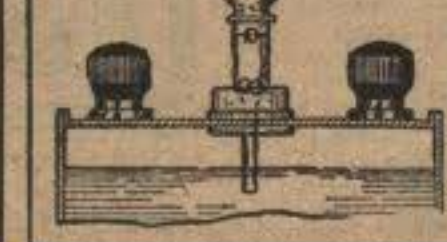
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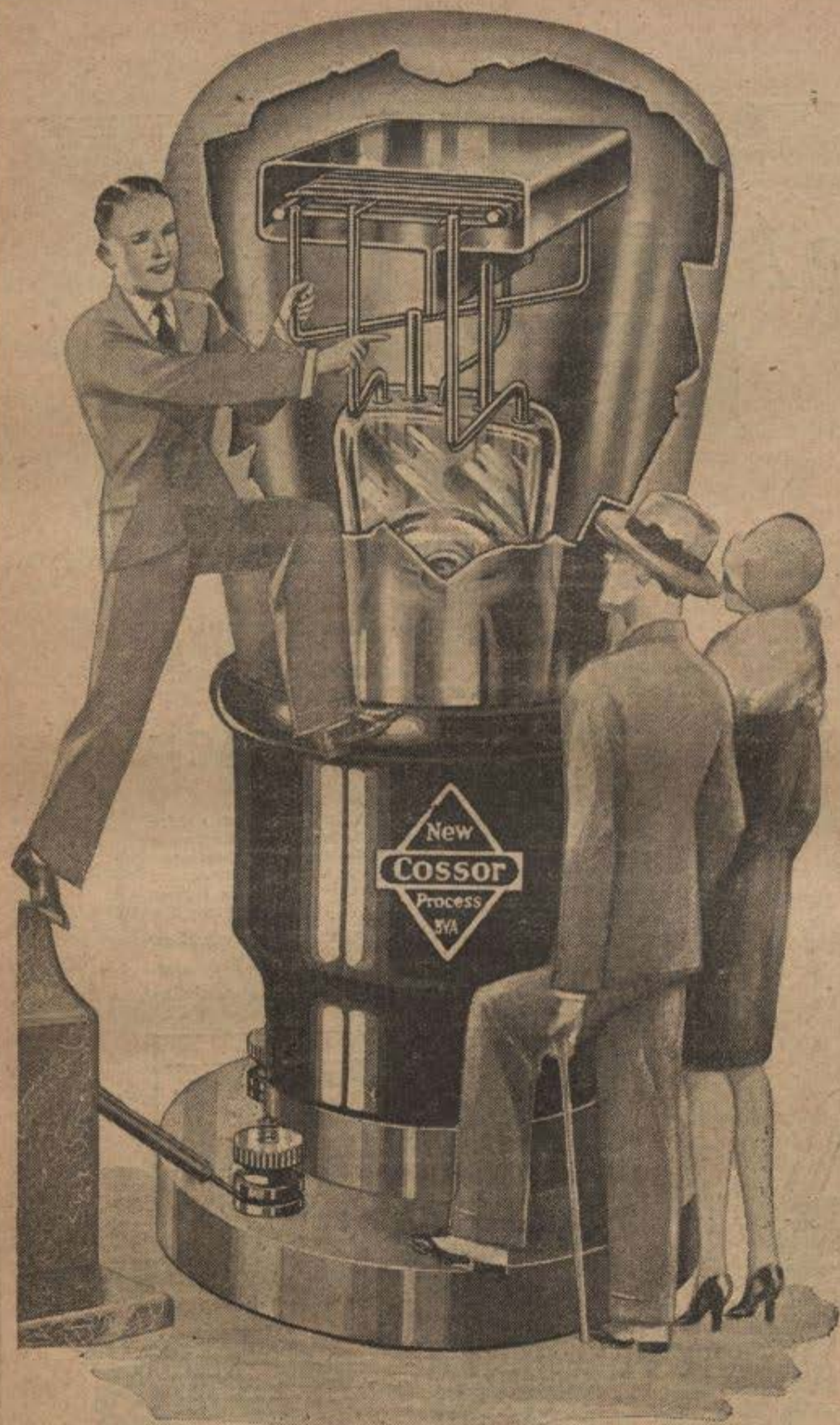
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