

PROGRAMMES FOR FEBRUARY 24—MARCH 2

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

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FEBRUARY 22, 1929

Every Friday. Two Pence.

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February 24—March 2

Sunday:

AN EMILIO COLOMBO CONCERT

Monday:

THE WIRELESS MILITARY BAND

Tuesday:

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Wednesday:

DELIBES' OPERA, 'LAKME'

Thursday:

ROBERT BRIDGES ON 'POETRY'

Friday:

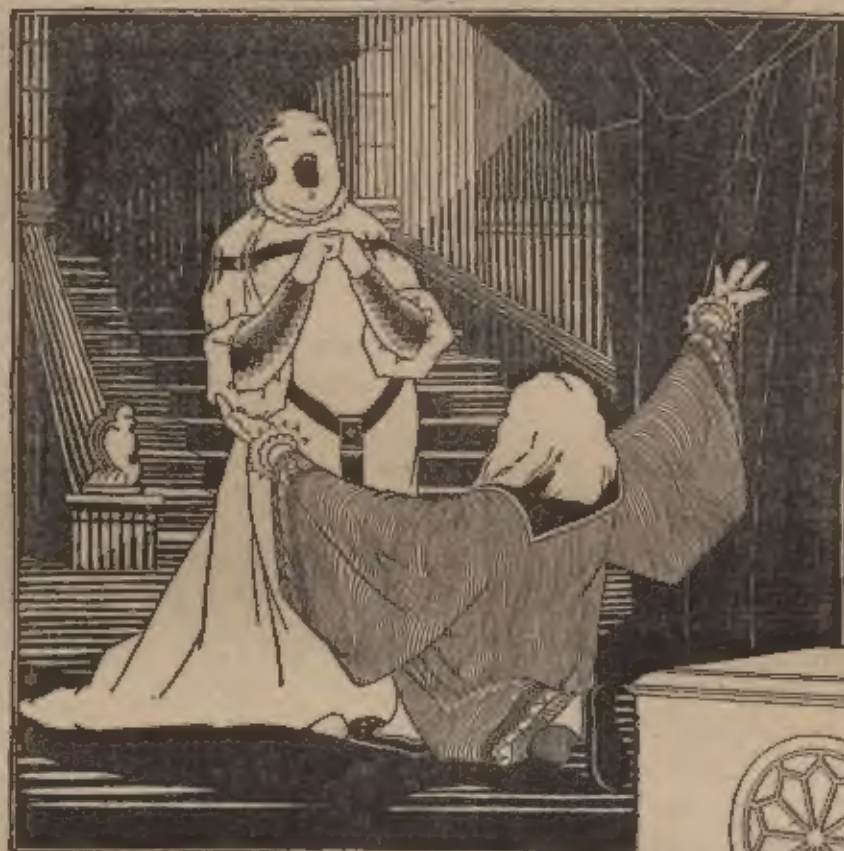
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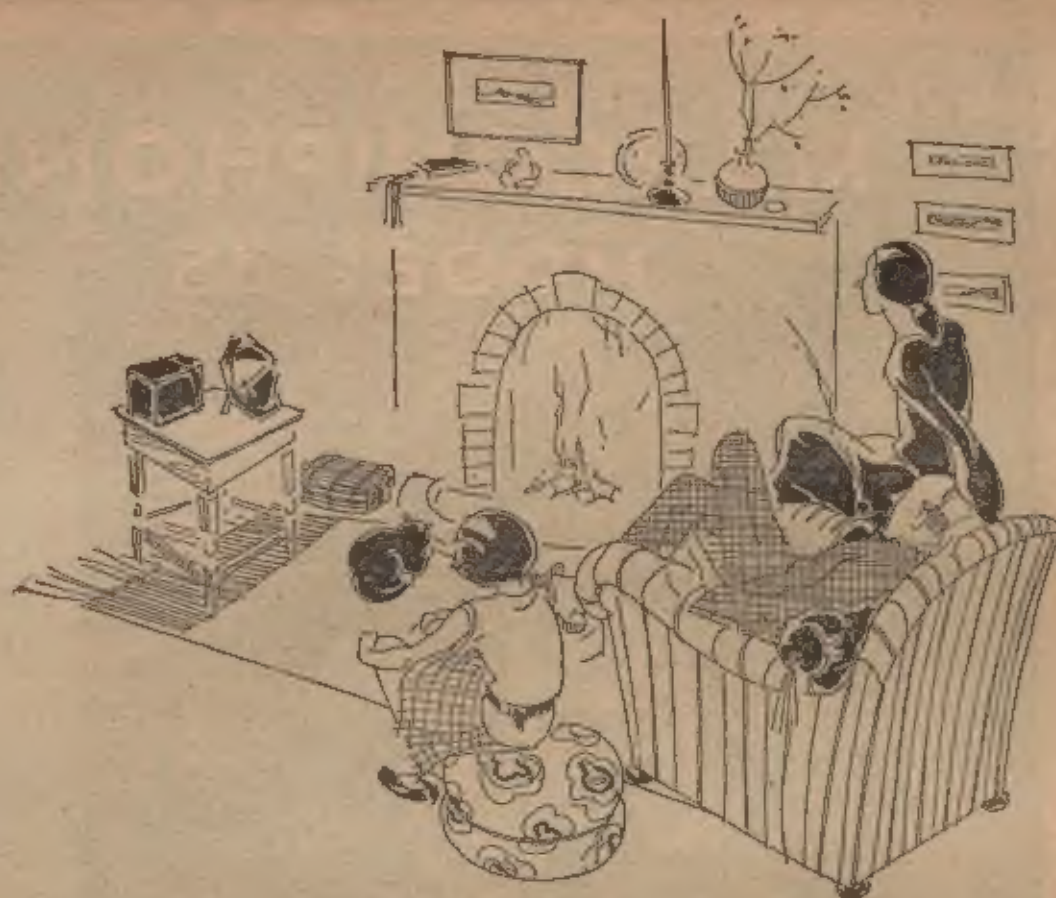
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FEBRUARY 22, 1929.

Every Friday. Two Pence.

THE ORDINARY LISTENER (*AUSCULTOR VULGARIS*)

MAY I introduce myself as one of Sir Walford Davies' 'ordinary listeners'? I think I am a pure example of the species and that if Sir Walford kept a museum I should be there in a glass case labelled 'Auscultor Vulgaris'. A perfect specimen.

I suppose it is principally the gramophone and radio that have brought us into being. In the old days there was no such thing as a listener. You had to be an executant—or nothing. If you were discovered descending the steps of the National Gallery and confessed to an interest in art, no one said 'How interesting! What do you paint?' but you could never say you were fond of music without being asked at once, 'What do you play?' But, of course, there was a reason for this. Concerts were rare; and one had to make one's own music—usually on the piano. Like Mr. Benson's *Queen Lucia*, I could manage the first movement of the *Moonlight Sonata*; I was confined within a narrow compound of slow movements; I rang the changes on a score or so of easy classics.

Then came the gramophone. No more vain wooing of the ivory and adamant keys. The heartrending courtship of an instrument that would yield to the one thing only one could not offer—technique—was at an end. The piano period was over. The invention of the gramophone was in a sense the birthday of the listener. He was accepted; books began to be written for him; and now, in his thousands, he is addressed week by week by Sir Walford Davies. He no longer slinks about the earth in dread of that terrible question, 'What do you play?' He need not stammer the truth, but may proclaim proudly that he is an ordinary listener.

But I have a quarrel with the gramophone. I think it is an unusual one; at any rate, I have never heard it voiced. The stock objections have never weighed with me: surface-noise or the trouble of changing the records. My charge against the gramophone is that it turns one into a musical vampire. One sucks the life-blood of masterpieces. If one were terribly rich (and one would have to be rich indeed) I suppose one could amass a sufficient library of records to make it possible, with a little self-discipline, to exercise restraint in the playing of them; but the ordinary listener very likely has only an ordinary income. One ought to be rich enough (and wise enough) to smash a record to smithereens after playing it fifty times. There is no music in the world that will survive the amount of repetition which in fact the average gramophone

By W. ROOKE LEY

phonist, with the average-sized library, imposes on it. His musical life leaves a trail of noble corpses; his record-cabinet becomes a mausoleum of dead enthusiasm.

You know the process. You bring home a new record with delight. You play it. Increasing delight. You play it again and again. Still more increasing delight. Hidden beauties are revealed, some fresh light on a composer or a period. A climax of appreciation is reached and then the reverse process sets in, a steady decline, the beauties growing stale, the meanings trite, till what is left on your hands is less the record of a masterpiece than an extinct volcano.

I must not, however, say hard things about my gramophone period. After all, it led to the radio period. It began that widening of horizons which radio has steadily continued.

At 9.20 p.m. on Thursday

Mr. ROBERT BRIDGES

(*The Poet Laureate*)

Lectures on 'Poetry.'

This is the first of the new series of National Lectures.

One hears infinitely more music, and the very virtue of the absence of choice in programme (how silly is that stock objection to radio, 'You can't put on what you want') is that one can never become a vampire.

Further, one hears things that in the ordinary way one would never get a chance of hearing in a lifetime. What concert-programme, for instance, would ever contain Schubert's *First Symphony* or those exquisite dances of Lully's that were broadcast the other day? I choose at random two among countless unknown and altogether delightful things the hearing of which I owe recently to radio. But above and beyond all this, my claim for radio is that one really does 'hear' music. You may put what I am about to say down to the undisciplined and not-yet-delusioned exuberance of a very young radio-fan: but I believe it to be the sober truth.

I wish there were two words for 'hearing' one of which should express, not the mere transmission of sound through the ears, but that real hearing which brings with it illumina-

tion, which blazes the imagination and sets thought racing along like a forest fire. The ordinary listener's enjoyment of music is largely a matter of suggestion. There is hardly an experience in life which cannot serve him as fuel to some fuller enjoyment. If he has a sense of history, the drums of the French Revolution will throb through many a page of Beethoven; and his summer holidays may bring him visions which form themselves later into backgrounds for music. Scenery and cities play their part. Do the steep roofs of old Vienna never rise in the mind when listening to a quartet of Haydn or of Schubert; or the narrow streets of Salzburg, silver-grey, the baroque palaces, Marie Antoinette's little private parlour at Versailles, during a performance of Mozart? Irresistibly, we make pictures, evoke memories of the places we have visited, the books we have read, the men and women we have known in real life or in novels.

There is nothing more capricious than one's enjoyment of music. He is a pedant who declares that one should enjoy good music equally well anywhere, and that the sanctuary of a well-ordered room, the repose of an arm-chair, are negligible factors. M. Cortot is said to withdraw into himself for five minutes before a recital in order that he may get himself, as he says, into an *état de grâce*. It is that *état de grâce* that every listener needs for the full and complete enjoyment of music. The conditions of the concert-hall are the least satisfactory for its attainment. The very anticipation of the concert for days ahead may stale one; there is the journey, the crowd, the thousand distractions which weigh upon the spirit and clog the proper working of whatever in one's soul corresponds to gastric juices. The conditions under which one listens-in seem to me, an imperfect being in an imperfect world, those eminently suited to the *état de grâce*. Especially if one is alone. For radio displays an odd and quite human impishness in the presence of strangers, especially those of ill-will. It has an uncanny *flair* for the hypercritical; and in the presence of the tone-deaf it is apt to break down altogether.

But be alone with it. Now for the first time does one realize what it is really to hear music, catching the secrets of its revelations and the innumerable connotations which surround it. These winter evenings I turn to my study, where my radio is, with all the excitement with which Mrs. Battle turned into her parlour for her good game of whist, and with her I breathe the same prayer (slightly altered): 'A clear fire, a clean hearth—and no atmospherics.'



A Soldier Poet.

ON March 12 and 13 we are to hear Gabriele d'Annunzio's play, *Francesca da Rimini*, as seventh of the Great Plays series. With d'Annunzio there vanished the last of the true romantics. His story should be immortal—the story of the poet-soldier who, though



"Poetic hot air."

in frail health, fought in the most exposed trenches on Icy Caporetto and, after the war, captured and held Fiume as a protest against the peace-makers' treatment of Italy. For eighteen months d'Annunzio was 'commandant' of the disputed port, and though, enchanted with his own adventure, he talked a great deal of poetic hot air, his speeches in those days were in pleasant contrast to the bitter wrangling undertones heard elsewhere. The truth was that he was born too late. There was something nobly pathetic about his efforts to strike the lyre and rattle the sword in an age which was too busy striking the ukulele and rattling the typewriter to be appreciative.

Paolo and Francesca.

THE world has always exhibited a kindly interest in clandestine love affairs, provided always that they were conducted on a sufficiently picturesque scale. Helen and Paris, Tristan and Isolde, Lancelot and Guinevere, Heloise and Abelard, Paolo and Francesca—these are names with which poets and playwrights have conjured though their owners were woefully lacking in what has been called 'the nonconformist conscience.' One may feel sorry, however, for Francesca da Polenta, the heroine of d'Annunzio's tragedy, *Francesca da Rimini*, for, prior to her passion for her handsome brother-in-law, she had been sold in marriage to Giovanni Malatesta, a cripple of considerable ugliness, by her father, to whom Giovanni's daring as a general had proved of great service. It is said that the husband, being ashamed of his deformities, allowed his younger brother, Paolo, to take his place at the wedding. Later, Paolo and Francesca were discovered in each other's arms and murdered. Of this horribly dramatic story d'Annunzio wrote a play of magnificent beauty. Of all the Great Plays series it is, I think, the most suited to the microphone.

A Herman Finck Programme.

THE name of Herman Finck is well known to all followers of the London theatre. For many years, as composer and conductor, Mr. Finck has been connected with the lighter side of the stage. Of the many tunes which he has written none has achieved such immediate and universal popularity as *In the Shadows*, which was featured in pre-war days by Pellisier and his Folies. On Monday, March 4, Herman Finck will conduct a concert of his own music from the London Studio. This should be, for many, an evening of sentimental reminiscence.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Bela Bartok.

AS the most distinguished composer of the 'modern school,' Bela Bartok has come to typify for the Ordinary Listener all that new music of which the idiom is difficult and indigestible. Therefore, on Tuesday, March 5, when Bartok gives a recital of his own pianoforte compositions from 5G.B., many sets will probably seek a simpler alternative on the London or Daventry wavelength. One sympathizes, naturally, with those who find the music of M. Bartok and his contemporaries strange and, at first, unintelligible. Fifty years back the Ordinary Listener was as puzzled by Wagner, and even more recently, by Debussy and Ravel—though all of these names go unquestioned in a programme of today. Those who are disinclined to make the effort necessary to grapple with 'the moderns' should quietly shun the Bartok programme, rather than listen in agony and complain for ever after. For Bartok is a far from slovenly musician and deserves more than a slovenly hearing. He has worked for years upon his study of Hungarian and other folk-music, in his effort to discover an idiom satisfactory to himself. I personally find his music difficult—but I don't want to be an object of tears to my grandchildren when, twenty years hence, Bartok seems as simple as Wagner.

From the Arts Theatre.

BELA BARTOK will also take part in a Contemporary Chamber Music Concert to be relayed to London—by which I mean, of course, to the London transmitter—from the Arts Theatre Club on Monday, March 4; with him will be Zoltan Szekely, the violinist. The programme will consist of works by Bartok—*Two Rhapsodies for Violin and Piano*, Hungarian and Rumanian folk tunes by Bartok, arranged for the violin by Szekely, a *Suite for Piano*, *Sonatas for Piano* and *Three Rondos for Folk Tunes*.

Mallo to Conduct Russian Music.

A RUSSIAN Symphony Concert will be broadcast from the London Studio on Friday, March 8. This is to be conducted by Nicolai Malko, conductor of the Leningrad Philharmonic Orchestra. I have been able to find out very little about Malko, except that he was a pupil of Rimsky-Korsakov, and is among the most outstanding of the new generation in Russian music. His programme includes works by his master, by Lisov, Tchaikovsky, and Miskovsky. The last-named composer was also a pupil of Rimsky-Korsakov and a younger member of the 'Nationalist' group of composers. After six years' service in the Russian army, under both Czarist and Soviet control, he became professor of composition at the Moscow Conservatoire. His *Symphony No. 5 in D* will be given on March 8. This concert will be certain of a wide audience, for since 1913 the British musical public has shown a passionate predilection for things Russian. Before that date, however, Russian music was almost unknown over here, though the Nationalist composers had been appreciated in Europe since the 'Seventies. In the matter of musical appreciation we are, thanks to the Victorians, a generation, at least, in arrears. This fact is making it doubly difficult for us to feel at home with the 'modern' composers, for we are having, as it were, to 'gulp down' music which the rest of Europe has taken half a century to digest.

Next Week's Vaudeville.

ON Monday, March 4, we are to have a quarter of an hour by Fry and Braggiotti, syncopated pianists. Then, on the following Thursday evening, a number of radio favourites will be included in a 'star' programme—Tommy Handley, Ronald Gourley and the Albert Sandler Trio, with Henry Thurston ('The Original Ole Bill') and Diana Landon and Eddie Brandt, who sing American ballads and comedy duets. On Saturday, March 8, there is to be a shorter programme by Arthur Clifford (far better known to millions as 'Steinless Stephen'), Yvette Darnac, and Pauline and Diana.

Relays of Opera.

NEXT week we are to hear operatic excerpts by our two leading opera companies. On Tuesday evening, March 5, 5GB is relaying Act Two of *Lohengrin*, performed at Bradford by the British National Opera Company, while London is to give on the following evening Act II of *Madame Butterfly*, sung by the Carl Rosa Opera Company at the Theatre Royal, Glasgow.

'Where Have I Heard that Before?'

THAT there is no new thing under the sun may be pleaded on the Last Day by many composers whose music to the discriminating ear bears distinct traces of derivation. Worst offenders of all are the writers of 'jazz.' I can recall no instance for the moment but that of a recent 'best seller,' on a theme not unconnected with the fruit-barrow, which must have made Handel stir in his grave with an uneasy sense of reminiscence. On March 6 there will be a feature programme from London entitled *How Dare We?* which will, without a hint of malice, draw attention to instances of what its deviser diplomatically terms 'the long arm of musical coincidence.'

From Our Boxing Correspondent.

IT was an achievement to have persuaded Scott and Sandwina to speak into the microphone at the conclusion of the Albert Hall battle—for boxers in this country of gentlemanly modesty are better at boxing than broadcasting. The B.B.C. official who introduced them was so moved by



"When Patti sang 'Home, Sweet Home.'"

the occasion that he began by saying: 'And now you are going to hear Teddy Sandwina, the winner of the fight.' One learns that, on hearing this controversial statement, the champion's seconds growled like bears, and had to be restrained from battle by having huns thrown to them. Still, anyone is likely to be confused at the conclusion of a big boxing match, for there is a wildness in the air which must be painful to the shades of the first box-holders, who used to be moved unbearably when Adeline Patti sang 'Home, Sweet Home.'

With Illustrations by Arthur Watts

BOTH SIDES OF
THE MICROPHONE

Musical Antics.

NOT the least of the many valuable benefits broadcasting has bestowed upon this generation, writes Dr. Ivimey, of Wellington College, "is the pleasure of listening to music without being distracted by the antics of the performers. By antics I mean exag-



"I love to watch his hands!"

gerated gesture, from which very few public performers are entirely free. The showman idea in music is a comparatively modern infestation and took its rise when public concerts began to be popular late in the eighteenth century. The advent of the celebrity artist introduced the element of personal display in musical performances, and music, like cricket and football, became spectacular, to its great detriment. People assembled in crowds to watch but not to play. As a result the practice of concerted music, once common in the home, died out, and music was relegated to the concert-hall. Audiences paid not to hear, but to see something; and this something was gesture—the antics of the performer. Such antics as these have been overheard—"I love to watch his hands!"—"How he rolls his beautiful eyes!"—"What a heavenly poise!" etc., etc., ad nauseam, but seldom a word about the music. The personality of the artist was obviously the main attraction, and the art suffered. Many misguided people went to the concert as if it were a circus: they expected clowning, and they often got it. From this evil broadcasting has delivered us; in the privacy of our homes we can be alone with music undisturbed by the performer's antics. What a blessing!"

Library List.

THE following new novels were mentioned by Mrs. M. A. Hamilton in her talk on February 7: *The Prophet's Wife*, by R. O. Prosser (Gollancz); *Good Conscience*, by Olav Dunn (Harpers); *Our Daily Bread*, by Frederic Philip Grove (Cape); *Napoleon*, by D. Merejkovsky (Dent); *Portrait in a Mirror*, by Charles Morgan (Macmillan); *Private Subvan*, by G. van der Veing (Methuen); *Peril*, by Lloyd Osbourne (Heinemann); *One of These Ways*, by M. Belloc Lowndes (Heinemann); *Mystery of Seven Dials*, by Agatha Christie (Collins).

A Service from St. David's, Lampeter.

RELIGIOUS service will be relayed to London, Coventry, and Cardiff on Sunday, March 3, from St. David's, Lampeter. St. David's, which was founded in 1827 for the training of Ordination candidates, is not a theological college in the ordinary sense; it holds University status by Royal Charter and is empowered to confer degrees. It is also open to all, irrespective of creed or denomination. The preacher on March 3 will be the Rev. Canon Maurice Jones, D.D., Principal of the College.

Thrillers.

SOME three years ago a melodrama by Stirling Boyd, entitled *The Web*, was broadcast from Manchester and 5XX. This was perhaps the best mystery play ever broadcast; it is to be revived from Manchester on Friday, March 8, when it will also be relayed to G.B. Another 'thriller' of the near future is Cecil Lewis's adaptation of Victor McClure's novel *Ultimatum*. The story of this play is purely sensational. It tells of a 'super man' who dominates the world by means of a marvellous airship. *Ultimatum* will probably be broadcast in April.

London Music of Next Week.

ON Sunday evening, March 3, London's evening programme will be provided by the Wireless String Orchestra, conducted by John Ansell, with John Thorne as soloist. On the same afternoon there is to be a Military Band Concert. The Wireless Military Band will also be heard on Thursday, March 7. On Tuesday, March 5, following a light programme by the Henry Senalele Quintet, there will be a recital by Solomon and Sumner Austin. The former will play pianoforte pieces by Schumann, Brahms, and Chopin, while Mr. Austin will sing songs by Brahms and a modern group. On Friday evening, March 8, J. H. Squire's Celiste Octet are broadcasting a popular programme with the Wireless Singers. On Saturday, March 9, the London Secondary Schools Music Festival will be relayed in the afternoon from the Central Hall, Westminster; there will also be a programme from the Studio by Callender's Cable Works Band. In the evening a Popular Concert will come from the Kingsway Hall. The week's 'Foundations of Music' recitals will consist of Mozart's Pianoforte Sonatas, played by Angus Morrison.

Overseas Item.

AS you probably know, many American radio stations begin their day's programme with a short broadcast of 'setting up exercises.' I hear that this popular item is provided, in certain cases, by the generosity of a prominent insurance corporation. It is to be hoped that the number of 'good lives' is increasing as a result of 'the daily dozen'!

The Liverpool Cathedral Organ.

AN organ recital by Mr. H. Goss-Custard will be relayed from Liverpool Cathedral at 7.45 p.m. on Wednesday, March 6. The Cathedral organ, which is one of the finest in the world, has already been heard by listeners on several occasions. Mr. Goss-Custard's programme includes the *St. Anne Fugue* by Bach, César Franck's *Chorale in B Minor*, and the first movement of Elgar's *Sonata in G Major*.

I Apologise.

I HAVE been properly reproved for my error over the pronunciation of the word 'margarine.' The B.B.C. Advisory Committee had decided, after all, in favour of the soft 'g'—the case for this ruling being that this pronunciation had been too long in general use to warrant a reversion to the more correct hard 'g.' And so my poem about the old man in the barge will have a chance to be included in anthologies of the future. During the week, however, I had composed a second poem, even more beautiful; this will now have to be scrapped.

There was a young milkmaid called Daisy,
Whose notions of duty were hazy.
She remarked, "It's a fa-ag
But you'll have to eat marge.
I can't milk the cow—I feel lazy!"

New Gramophone Records.

A LIGHT programme of new gramophone records was broadcast by Mr. Christopher Stone on Thursday, February 14, from 1 to 2 p.m. Among them were: *The Invitation to the Waltz* (Weber, arr. Sear), the J. H. Squire Celiste Octet, Col. 9008; *Gracie Fields, H.M.V. 122914*; the Duncan Sisters, H.M.V. 122915; Jack Smith, H.M.V. 122923; Sir Harry Lauder in *The End of the Road*, Zono 1032; Boieldieu's *Culph of Bayad* Ballet Music, Parlo. E10797; *Les Cloches de Corneville* Fantasy, Edison Bell Radio 004; *In a Clock Store* (Orth), Dominion A02; and Mozart's *Don Giovanni* Selection played by theournemouth Municipal Orchestra under Sir Dan Godfrey, Royal G1036.

A Record S.O.S.

THE value of the broadcast S.O.S. was never better illustrated than on Tuesday, February 12, when, at 1 p.m., a call was put out for a motor-cyclist believed to be touring south-western England. The S.O.S. gave the number of the cycle, and at 5 p.m. the tourist was stopped on the road by another motorist, unknown to him, who passed on the message that his father was dangerously ill and asking for him.

'Squirrel's Cage.'

A PROGRAMME of rather special interest next week is Tyrone Guthrie's play, *Squirrel's Cage*, which is being twice broadcast from G.B. at 8 p.m. on Monday, March 4, and from other stations at 9.35 p.m. on the following Wednesday. Of Mr. Guthrie's play I have written before. An interesting novelty in its treatment is the entire elimination of explanatory or 'linking' narrative—a move comparable to that which the cinema is now making towards films without captions.

Ingenuity of Mother.

ONE had somehow assumed that boyhood's imagination was captured by such heroic figures as Richard Lion Heart, Captain Kettle, and the Chancellor of the Exchequer. Recently, however, I learned of a small boy, the son of a friend's friend, who has a sublime admiration for Clapham and Dwyer. The lad lives his life in terms of Clapham and Dwyer, and for three



"A real live cow, please!"

years has headed his list of Christmas requests with 'a real live cow, please.' His mother, who might have become humanly exasperated with this hero worship, has had the sense to turn it to account. When her son gets silly about the deencies of life, she remarks: 'But Clapham and Dwyer always wash their hands before sitting down to supper!' The result, I am told, is remarkable.

"The Broadcaster."

GIVING MUSIC ITS DUE.

Broadcasting and the Growth of Musical Appreciation.

THE subject of Musical Appreciation has been very freely discussed during the last few years. No educational scheme that does not take the subject into account is worthy of its name. The broadcasting programmes provide a number of weekly or fortnightly music talks dealing with different subjects. Sir Walford Davies devotes himself to the Ordinary Listener; broadcast music is discussed by other critics, both before and after its performance; and Music in the Theatre (opera, ballet, musical comedy, etc.) is dealt with in a separate series of talks. Concerts arranged specially for children are given in various centres, following the excellent lead given by Mr. Robert Mayer in the Saturday morning concerts at the Central Hall, Westminster. The piano and gramophone have enabled Appreciation Classes to be arranged at a great number of the more enlightened schools of this country. Never have we held in our hands a greater opportunity for educating the musical taste of the coming generation, not to mention those who, at the age of forty, fifty, or even sixty, are beginning to explore the music of the great composers with the zeal of children.

What the Children think.

A few weeks ago I gave some lectures in the North of England, and there received direct evidence that this new movement was both vigorous and spontaneous. When a lecturer faces an audience of children with Music as his subject, he is not long in discovering whether his audience is really interested or not. Children do not sham enthusiasm as a mark of politeness to the instructor. My audiences were secondary school girls in small towns just outside Bradford. I saw no reason to feel that I was being flattered by their close attention, for it was obviously the result of their previous training. It was a habit of mind with them to be interested in anything which could be shown to hold adventure.

It was clear that music was a thing of adventure for many of these children. At one school I had read at the beginning of the lecture an extract from 'The Land Without Music,' by Oscar Schmitz, in which he speaks of England as being the only country without a music of its own—'music-hall ditties excepted.' It was the custom at this school for two of the girls to make short speeches on the subject of the lecture. In this instance both of them took the German's criticism and refuted it with the most engaging indignation. 'I am sure,' one of them said, 'that if that scathing critic visited us in two or three years' time he would have to withdraw his remarks altogether.'

They know what they like.

One of the striking features of the music education in the schools I visited is that teachers and pupils are on a basis of equality in setting out upon their musical enterprises. The adults are as eager to learn as the children. At one of the lectures several of the children had brought their parents. An amusing and instructive incident occurred at the end. I had played over some Dutch folk-tunes, first of all in their original simplicity and then with the harmonizations of a contemporary composer, and had asked the audience to tell me frankly if they had liked the modern versions or not. The majority replied 'Yes.' The chairman, who was a local councillor, and famous in the locality as a choir trainer, upbraided them for their preference. 'Why didn't you speak your minds? I am sure you didn't really like those harmonies. Why, they had nothing whatever to do with the tunes!' This and other incidents impressed upon me the fact that music is a levelling influence. A parent or a teacher, or even a councillor, can discuss a musical work with a child of average intelligence without feeling any loss of dignity or fearing that the child will give himself airs.

This newly awakened interest in music brings new responsibilities. There are dangers. Chief of them is the danger that we shall overwork the word Appreciation. Teachers must see to it that, in their anxiety to avoid the boredom of the old-fashioned music lesson, they do not allow the lesson to degenerate into merely a pleasant relaxation, with no ordered plan of study.

A Note of Warning.

On the other hand, they must beware lest they make Appreciation commonplace and barren by forming that fatal habit, the sanctification of knowledge. There are teachers who imagine that by stating the year of Beethoven's birth, some facts about his life, and the year of his death, they have handed over the key to the innermost secrets of his music, forgetting that the ultimate value of any great work of music to a childlike mind depends not so much upon knowledge as upon understanding, and in this respect music presents its own special problems. It is at once the easiest and the most difficult of the arts to understand; and between those who find it easy and those who have no way of responding there is a great gulf fixed. Very slowly but very surely that gulf is being bridged by means of a number of activities. Of these none is more beneficial in its influence than the broadcasting of music and music criticism.

BASIL MAIR.

Special Articles by

Compton Mackenzie

J. C. Squire

The Productions Director

of the B.B.C.

and

Holt Marvell

in next week's

RADIO DRAMA NUMBER

of The Radio Times

This special issue will be largely devoted to the problems of the choice and production of broadcast plays. The above-mentioned writers are all keenly alive to the future of this side of the programmes—and those listeners who enjoy the plays will find much in next week's *Radio Times* to interest them.

Price 2d. as usual. Friday, March 1

(Continued from column 3.)

That opinions divergent from the above were expressed alike by sections of the Press and members of the listening public goes without saying. The general disagreement, however, between published criticism and private opinion is of so distinct a nature that we feel bound to register it in these columns for the further consideration of our readers.

BROADCASTING AND POLITICS.

THE first discussion of a politically controversial topic before the microphone took place on January 22, when representatives of the three parties broadcast from London on the 'De-rating Bill,' an important measure of which the merits and demerits will come in for further and wider consideration at the General Election. That such a free discussion was eagerly welcomed by listeners goes unquestioned; for since the earliest days of the B.B.C. it had been plain that, once the ban against controversial broadcasting was removed, the microphone had a great part to play in furthering a general understanding of political questions—ones which have been rendered still more important by the recent extension of the electorate. What we have now to consider, after a reasonable lapse of time, is whether the experiment was a success. We have, during the past few weeks, been able to scrutinize in some detail the opinions of listeners as communicated directly to us and as 'interpreted' by the Press. This scrutiny indicates that, while the Press has, in all but a few instances, endeavoured to ignore or to ridicule the experiment, the B.B.C.'s own public holds quite other views.

It might have been imagined that an enlightened Press would welcome any attempt to induce in the general public an interest in vital matters to which the newspapers devote daily many columns of space. But this is apparently not so.

In view of the divergent evidence which the columns of the Press and the mailbags of Savoy Hill afford on this matter it would be interesting to hear further opinions from our readers. In the meantime, we append a few representative extracts from the Press and from listeners' letters, from a consideration of which they may form their own opinions.

What the Press says:

'The performance was one of disastrous dullness.'

'From the listener's point of view, it is an outrage that this heavy political stuff should be thrust upon a public that pays its money for very different fare.'

'Long before the conclusion of the speeches, listeners were unanimous in hoping that the B.B.C. would allow it (the occasion) to remain unique.'

'For listeners it was a night of "switch that off!"'

'If politicians wish to debate politics by wireless, they had better get a wavelength to themselves—and they will have it mainly to themselves.'

Listeners' Opinions:

'Contrary to the opinion expressed by the Press, may I say how very much the new departure was appreciated by this household.'

'What is wanted by all right-minded and thinking people is to get the unvarnished truth of the politics and proposals of different parties without any favour of skimming, and no better medium can be found than the wireless.'

'It is only by hearing all three parties' opinions that the new electorate will be able to educate themselves.'

'A few more of these discussions will make live voters of women who, like myself, have no means of discussion or getting at the rights of politics, but only get a one-sided view from the newspapers.'

'We are both hoping to use "the flapper's vote" at the next election and hope further political discussions will be broadcast.'

'I have been so very sceptical about the introduction of politics, etc., in the B.B.C.'s programme that I cannot resist writing to say how very much my wife and I appreciated the very instructive discussion.'

(Continued at foot of column 2.)

'Round and About the Programmes.'

THE WILD MAN OF MUSIC.

J. C. Squire on the Composer of *The Damnation of Faust*.

On Friday evening listeners will hear, relayed from the Queen's Hall, *The Damnation of Faust*, a concert-opera by Hector Berlioz. Mr. Squire, in his article, gives a vivid impression of Berlioz, the bohemian and visionary, friend of Heine, Balzac, and Chopin.

ON Friday Berlioz's *Damnation of Faust* will be broadcast. It is perhaps the best-known work of a composer some of whose major compositions are nowadays never heard. Being by Berlioz, whose life (1803-1869) was one long excitement, it naturally had a stormy passage. The Germans, when it first appeared, were furious, because they thought this vandal of a Frenchman had maltreated their divine Goethe's version of the *Faust* legend. But for many years it has been a general favourite, and especially in England. This last fact would have pleased Berlioz, he was a passionate Anglophile.

The performance ought to be extraordinarily enjoyable. Berlioz has great musical qualities: he was a consummate master of orchestration, and few composers have had so sure a sense of tonal colour. What are generally regarded as his defects—his straining after the grandiose and his tendency to be melodramatic—may serve him well on the wireless, the conditions of which are favourable to what, elsewhere, is over-emphasis. If the *Faust* should make some listeners curious about the man and his life, they have something in store for them. He wrote his memoirs himself. No musician has ever written with greater brilliancy and vivacity: our contemporary Dame Ethel Smyth vies with him in point of style, picturesqueness, and humour, but even she has not so strange a story to tell. Berlioz was a combination of the excitable Frenchman of English tradition, of the Young Romantic of the Hugo period, and of the 'Bohemian' whose hardships and joys have been sentimentalized over by generations; he wrote beautifully and with engaging candour about his struggles, his dreams, his travels, and his love. 'I have not,' he said, 'the least wish either to appear before God back in hand as the best of men, or to make confessions.' But he could not help being frank and he could not help being charming. The reader of his Memoirs is left with the feeling that he must have been one of the greatest of composers, just as the reader of Benjamin Haydon feels that Haydon must have been a tremendous painter.

He began in the approved manner by quarrelling with his father. The father was a doctor and wanted Berlioz to be a doctor; but Berlioz, though he had no objection to being a student in Paris, was a very reluctant medical student. At twelve and a half he had composed two quintets. At the same age he had learnt the flute; he said later, in his agreeable way, 'the flute, the guitar, and the fiddle—these are the only instruments I play, but they seem to me by no means contemptible. By the by, I can also play the drum.' The heart of his genius was clear: the first time he saw a dissecting-room he felt ill. The outcome was inevitable—a break, poverty, and for a time a diet of bread and raisins. At twenty-one he had composed a *Missa*, and wrote to Chateaubriand (a complete stranger) for money to finance its production. Chateaubriand's refusal was a masterpiece of phrasing: 'I love art, and I honour artists, but genius often owes its triumphs to its failures.' The *Missa* was produced next year and ridiculed;

Berlioz, for a time, was supporting himself by singing in a theatre-chorus. Nothing deterred him. He wrote his *Waverley Overture*, then his *Symphonic Fantastique* (which later on produced for him a handsome present from Paganini), then (in 1830) the *Concerto des Sylphes*, which had a programme description relating how 'Mephistopheles, to excite in Faust's soul the love of pleasure, evokes the spirits of the air, and bids them sing, etc.' Next year he won the Grand Prix de Rome with his cantata, *Sardanapalus*. He went to Italy, did not like it very much, but brought back the *King Lear Overture*. On his return he married an Irish actress, Henrietta Smithson, and had to take to musical journalism for a living.

He was one of the finest musical journalists who ever lived, and one of the oddest lovers. Only the books of the period could produce analogies to his love affair. He first saw Miss Smithson when she was playing Ophelia in an English company's performance of *Hamlet*. How glorious was Shakespeare! 'Our two poets are rich continents: Shakespeare is an entire world.' And how beautiful was Miss Smithson! He saw her again as Juliet. 'More experiences of that kind,' he recalls, 'would have killed me.' For some time, in the consecrated phrase, Berlioz 'persecuted her with his attentions,' and she would have nothing to do with this fanatical young admirer. Ultimately a series of events occurred which are thus tersely recorded (after

'ROUND AND ABOUT THE PROGRAMMES'



J. C. Squire.

The Editor of *The Radio Times* has pleasure in announcing that, under the above title, Mr. J. C. Squire, the well-known writer and journalist, Editor of *The London Mercury*, will contribute to these columns a series of weekly articles, dealing with various aspects of the broadcast programmes.

the Marryat fashion) in one of his chapter-headings:—

I am introduced to Miss Smithson—She is ruined—Breaks her leg—I marry her.

Unfortunately, the idyll did not last. Berlioz worked like a slave, but his wife was rather an invalid and very exacting; jealous without grounds and enraged when he went out to dinner or on one of his numerous journeys to Russia, Germany, or England. They separated. She died in 1854; he mourned the Juliet he had once thought her, and exclaimed, 'Shakespeare! Shakespeare! Where art thou? He alone of all intelligent beings could have understood me.'

He had the strongest variety of friends and contacts. Heine and Balzac were amongst his intimates. The reader of the Memoirs, reaching the year 1830, suddenly encounters this:—

We are strangers, Monsieur Berlioz; are we to become friends? Your head seems to be a volcano in a perpetual state of eruption; there was a straw fire in mine which is burnt out, and has left a little mouldering smoke.

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A suggestion of collaboration follows. The letter is from the almost mythical Rouget de l'Isle, who, as a young officer more than a generation before, had written the *Marseillaise*. Berlioz's 'state of eruption,' however, did not make him a political revolutionary. An incidental murder of the 1848 outbreak in Europe drew from him the exclamation:—

Filthy dogs of humanity! a hundred times more stupidly brutal in your revolutionary outbreaks and antics than the baboons and orang-outangs of Borneo.

'Nay,' he gloomily meditated, 'how long will the English themselves resist the contagion?' adding that he and his might have to imitate the Indians who are drawn over Niagara 'and disappear over the cataract into the abyss beneath with a song in their mouths.'

This was not necessary; he lived to a respectable age, was made a Member of the Institute, and published a standard work on orchestration. If he was at odds with some of his contemporaries, he was very much praised by others, and particularly in foreign countries, where he had triumphant progress. Severely classical tastes were repelled by his habit of working himself up into musical frenzies; whether he is to be thanked for being a pioneer of 'programme music' is still capable of being disputed. He was, nevertheless, a gallant and generous being with a passion for his art, and ambitions so great that hardly any man could have fulfilled them. It is pleasant to think this country—he had a season as conductor at Drury Lane and another with the New Philharmonic Society, for which he had so affectionate an admiration—has done as much for his posthumous fame as any country. It would not be a bad thing, now that this new medium is at our disposal, were this best known of his works to be followed by others, at convenient intervals. Personally, I have a curiosity to hear his vast opera, *The Trojans*, which may be a failure as a whole, but must surely have good things in it. The score is terrific and would tax the resources of any orchestra; it is unlikely that we shall ever hear it in any English Opera House, though it was recently broadcast, I understand, from GGB. The man who thinks that a thing must be especially good because it is never performed is diseased; but we should not confine our experience to the 'selected best.' 'To love the lovely that is not beloved,' in Fatmore's phrase, is a habit which, putting it on the lowest level, repays cultivation!

The Midlands Calling!

Some Future 5GB Events from Birmingham.

New Works.

TWO new works will be performed on Saturday, March 3, *Ole to Death*, by James Ching, and *A Skye Symphony*, by Stanley Wilson. The first is a choral work for tenor solo, chorus, and orchestra, and was composed at Oxford in 1924. It creates the moods of joy, triumph, and mystery, but never sorrow. The poems of Walt Whitman have always exercised the greatest fascination for the composer, and the particular words which he has set have a special meaning, as shortly before Mr. Ching wrote the work, he was himself on the point of death. *The Skye Symphony* was written in the autumn of 1927 following a holiday in Skye, and received its reward under the Carnegie scheme in the following year. The music must be taken as 'absolute' music, but it tries to express some of the exhilaration one feels when roaming that beautiful island; its ever-changing scenery; its serene stillness; gorgeous colouring; rugged mountain peaks; wild mists and rain; and beautiful burns and lochs. Stanley Wilson, after studying at the Royal College of Music with a composition scholarship, became Music Master at Ipswich School, which appointment he still holds. A big personal interest is attached to this Concert, as these young composers are life-long friends, and their most considerable work is here being produced for the first time in the same programme.

Up Country.

MARIO DE PIETRO, the mandolino and banjo virtuoso, figures in the Vaudeville bill on Wednesday, March 6. He has just returned from a South African tour, during which he turned part of the first full variety bill which had visited Rhodesia for eighteen years. His travels took him as far as the Victoria Falls, and he played for two nights in Livingstone in a primitive hall, the band consisting of a pianola and the scenery a few screens. Mario de Pietro received his early musical training in his native town, Naples, first studying for the violin, after which he concentrated on the mandoline. Following a performance of *Viandante Ballade* and *Polonaise* on this latter instrument, one of the leading London dailies said: 'It is difficult to say what the violin could have done which he did not do.' In the programme on March 6 appears Sara Sarony in a further 'Act of Reminiscence.'

'Pan In Pimlico.'

IT has been said that a fantasy, of all plays, makes the most successful broadcast, chiefly because so much is left to the imagination of the listener. If my memory serves me correctly, a correspondent to *The Radio Times* some time ago stated that in his opinion the ideal radio play of the future would consist of 'beautiful words beautifully spoken.' Fantasy would therefore seem to fall in with his pronouncement. Whether he be right or wrong, it is undoubtedly a fact that some of the most successful plays broadcast from Birmingham this winter have been the fantasies, a series which started with *Columbine* and *Paddy Pook*. A further production, *Pan in Pimlico*, by Helen Simpson, is in the programme for Tuesday, March 5. The thought of cloven-footed Pan dancing his way over the asphalt roads of the Metropolis most certainly calls for imagination, and this little play should therefore make an attractive broadcast. The cast includes Courtney Bromet, Alphonse D'Aireu, Herbert Lee, and Phyllis Norman.

Sunday Afternoon.

PARTS I and II of Haydn's Oratorio *The Creation*, and Sir Frederick Cowen's Cantata *He Giveth His Beloved Sleep* complete the programme on Sunday afternoon, March 5. The artists are Emilie Waldron (soprano), Geoffrey Dams (tenor), and James Howell (bass), in the first named, and Alice Vaughan (soprano) in the Cantata. Before a recent broadcast from 5GB, Miss Vaughan received a letter from a Dutch listener, who wrote: 'I can assure you that on January 18, living or dead, I will listen to your song of the Dutch compositions.'



BIG BRUM.

Every afternoon listeners to 5GB programmes hear the sonorous tones of 'Big Brum,' Birmingham's big clock-bell, which weighs 3 tons 6 cwt. The G.P.O. has a separate transmitter in connection with the bell, as the clock is used as standard time for the telephone services.

'Big Brum.'

IF some great power would agree to make me always think what is true and do what is right, on condition of being turned into a sort of clock and wound up every morning before I got out of bed, I should instantly close with the offer.' So spoke Thomas Huxley. And what an interesting world it would be. Every man his own Robot. Goodness to order. But if righteousness resulted only from being wound up daily, I hate to think what might happen if the key got lost. Or if mechanical humanity depended upon internal combustion engines to maintain it along the straight and narrow path, it is too terrible to contemplate the effect of a supply of dirty petrol to any one town and the resultant choked jets. However, I'm wandering. The quotation was really only to introduce you to 'Big Brum,' whose sonorous notes very few realise usher in the afternoon programmes from Birmingham, many listeners imagining 'Big Ben' to be responsible. 'Big Brum's' winding takes five-and-a-half hours, once a week. His pendulum is 15 ft. long, weighing about 4½ cwt., his dials are 10½ ft. in diameter, and his hour bell weighs 3 tons 6 cwt. The Greenwich Time Signal is received daily, and in addition to a broadcasting microphone, the G.P.O. has a separate transmitter installed, 'Big Brum' being used as the standard of time for the telephone services.

An Orchestral Concert.

THE artists in the Orchestral Concert on Tuesday, March 5, are Gladys Palmer (soprano) and Herbert Stephen (violin-cello). In addition to her vocal powers, Gladys Palmer is an actress of more than ordinary ability. Many listeners will remember her in plays in the early days of broadcasting. Herbert Stephen was at one time a member of the Birmingham Studio Orchestra. Included in the orchestral portion of the programme is an *African Suite* by Dorothea Barcroft, a work inspired by a sojourn in East Africa. It is descriptive of a caravan journey, a kumal song, plantation boys singing at their work, moonlight on the Tana River, and a festive tribal dance. Miss Barcroft is the organiser of the 5GB Children's Hour.

Military Band Concerts.

THE arrangement of piano-forte concertos for use with military bands is becoming increasingly popular, and in the City of Birmingham Police Band Concert on Wednesday, March 6, Nigel Dallaway is to play the First Movement from the *Piano-forte Concerto in A Minor* by Grieg arranged by O'Donnell. Nigel Dallaway is one of the accompanists at the Birmingham Studios, and as illustrative of the many old friendships which broadcasting has succeeded in reviving, it is interesting to hear that on the occasion of a recent broadcast from Birmingham of Stanelli and Edgar (the Violin Duo), Mr. Dallaway discovered that he and Edgar had been colleagues together twenty years ago in the orchestra of the S.S. *Carnegie*, since when they had completely lost touch.

A Musical Comedy Programme.

A MUSICAL comedy programme is always sure of a large audience. Its lifting, rollicking melodies with their memories of the colourful glare of the footlights have a wonderfully cheering effect at the end of a tiring day, so that listeners will do well to earmark Saturday, March 9. Majorie Dixon, a young soprano, who appeared with the B.N.O.C. and also took a leading part in Sir Nigel Playfair's production, *Midsummer Madness*, and the lead in *The Duchess*, in the enlaid. Other productions in which she has appeared are the last three revivals of *The Beggar's Opera* and *Lilies Pina*. On March 9 the programme will include selections from *Lady Be Good* and *Hit the Deck*.

Our Mail-Bag.

DEAR 5GB, I wish to write and tell you how much we appreciated *Cabaret* last week. My wife was so interested listening that she scolded the baby's socks, almost spoilt the supper, and knitted thirty-four rows of knitting all wrong. However, we kept smiling, as we enjoyed the show so much.—Yours truly, C. W. S., St. Malvern.

High Power Short Waves.

THE Good Cause appeal on Sunday, March 3, is on behalf of the social work of the Birmingham Central Mission. The appeal will be made by the Rev. F. H. Bennett.

The service on the same date will be conducted by the Very Rev. Dean Yen, of St. Mary's-le-Mount Catholic Church, Walsall. The choir of St. Patrick's Church, Walsall, will be conducted by the Rev. Henry McDonnell.

An A B C of the Cinema—VI.

THE COMING OF THE CONTINENTALS.

In this article Our Cinema Historian comes to more modern times. He deals with the sensational capture of the artistic side of Hollywood production by European actors and directors—a phenomenon which has not as yet produced the best results.

FEW things in the history of the film are so extraordinary as the swing of the pendulum from a Hollywood to Central Europe. If you have read my previous articles, you will have seen that America was responsible, practically, for the birth of the industry; for a large side of its inventive genius; for the first great producer; for the first star actors; for the first super-film. The United States achieved a start in the cinema race which it was almost inconceivable should be challenged; and yet now just consider the directors and the stars and all the films in the first flight that you see weekly at your pet cinema. It does not matter whether the film has been made with American dollars or with German marks. In about seven cases out of ten you will find Continental stars in the leads and Continental producers in control. I am compelled by the scope of my subject practically to omit British film activities from consideration. They had to ead in the quota to save them from extinction and they are only now engaged in a desperate struggle to justify their existence at all. The real fight has been between Hollywood and Central Europe; and Central Europe won all along the line, until Hollywood was compelled, as a last resort, to try the policy of absorbing its invaders.

Of course it is a commonplace that America is less a nation than a cosmopolis, but American nationalism is a very real thing, and with the best will in the world it can hardly claim for itself Lubitsch, Stroheim, Pommer, Jannings, Veidt, Greta Garbo, Pola Negri, Sternberg—the list is endless. Where the swing of the pendulum began and its basic cause are difficult to define. My own belief is that the commercial principle—that governing principle of the whole American film industry—overplayed its hand, causing a reaction within itself. It produced Griffith, Rex Ingram, Chaplin, and it then found that making use of men who, fundamentally, were artists was a

dangerous game. They did not keep the rules, they attempted subtlety, they allowed themselves to be ruled by taste. For the first time they made the films interesting for intelligent as well as for entirely commonplace people. The trouble about catering for the entirely ordinary audience is that such an audience is composed of people without much capacity for expression, except in the terms of box-office returns. Appeal to or irritate the intelligentsia and immediately you get written and spoken opinion started, which is promptly misnamed 'public opinion.' Those people can write and talk and can talk and do. A large number of them spend their lives doing nothing else; and it was to those people that the new idea that the film could come under the general heading of 'art'—could be fascinating and absorbing—came as a priceless novelty—as a new subject for their pens and their opinions, and a demand arose for more artistic films.

What follows will, I am afraid seem extremely offensive to Americans. I don't think it is so really because, as I have said above, the beginning of the whole thing was American. The fact that Ingram was originally Irish, and that Chaplin was a 'Mumming Bird' is, I think, beside the point. They achieved their fame in American conditions. Chaplin was found by an American; Ingram was 'made' by June Mathis and Richard Rowland of Metro Pictures. Chaplin remains the greatest genius of the whole film world, and Ingram in his own line, is hard to rival. But their successors in America did not see which way the wind was blowing. The Continentals did. Or else it was a fortunate coincidence that film activities in Germany, Austria, and Sweden were already developing on intelligent and artistic, rather than on purely commercial lines.

I am cutting a long story and a bitter



From the masterpiece of a great French director who has yet to be lured to Hollywood—Jacques Feyder's film *They Shall Not*, adapted from the Zola play *Thérèse Raquin*.

struggle down to its bare bones. You now find Jannings and Lubitsch in the hands of the enemy country, perhaps more highly regarded than that country's native actors and producers. The clearest definition of the difference between the American and Continental producer is possibly to be found in the fact that the American knows his job and nothing but his job, while the Continental knows a good many other things besides. The Continental is a man of the world; the American is a man of the film world. The whole technical angle—box-office appeal; sex appeal; knowledge of what the tired business man likes to see; the will to spend prodigiously; advertisement—the Americans have nothing to learn on these subjects. It is on the more abstract side—the side that cannot be measured in terms of dollars and box-office return—in imagination, cultivation and education—that American producers—and English producers, too, for the matter of that—fail lamentably beside their Continental rivals. People may say that the real German triumphs have been triumphs of lighting, setting, and acting; that *Wien's Cabinet of Dr. Caligari*, *Robinson's Warning Shadows*, *Seastrom's Thy Soul Shall Bear Witness* were milestones on the road of cinema technique and cinema acting. But it is true that the camera work, settings, and acting capacity can be found as good in Hollywood as anywhere else. It is the attitude of the producer's mind that is important, that makes the difference. That is proved when you remember what happens when the Continental producer is transferred to Hollywood and his work there is compared with the work that he did in his own country. Take a film like *The Man Who Laughed*. Here you have a superb film, a good entertainment, directed on the Continental principle, and ruined by a final quarter of an hour of transatlantic 'sob-stuff' attached to it in the curious belief that it would increase box-office value. Remember the happy ending so grotesquely used for *The Hunchback of Notre Dame*. Compare the superb

(Continued on page 470.)



(Left) A 'still' from Fritz Lang's picture *Metropolis* showing Mary rising the giant pong which warns the children of the flooding of their underworld. (Right) Antoinette Manjou in *A Woman of Paris*, which made the Frenchman a 'star' and proved Charles Chaplin to be a great director as he is an artist.

THE 'FIENDFUL FORTUNE' OF FAUST

The story of the man who sold his soul to the Devil in exchange for youth and power has provided the theme for countless books and plays, and at least two operas. The accompanying article traces the origin of the legend and the secret of its hold upon the imagination of the centuries



Faustus as the central figure of a modern film production—a scene from Marjorie's famous picture *Faust*

*I like and serpents, let me breathe a while!
I fly hell, gaze not! Come not, Lucifer!
I'll burn my books!—Ah, Mephistopheles!*

IT was in the year 1588 that Christopher Marlowe wrote the last lines of his *Tragic History of Doctor Faustus*—a play that ranks with the very greatest literature of the Elizabethan age. It was the first of a long series of plays, in which the sombre figure of the scholar who sold his soul to the Devil to gratify his lust for forbidden knowledge and more than human power was put on to the English stage. With the growing materialism of eighteenth-century England the Faust story was loosened and cheapened until the grim legend of Christendom became little more than a pastime for the idle.

But at the beginning of the next century Goethe, with his great drama in which again the doom of Faust was seen as the greatest tragedy that could befall a man with a soul to lose. Since Goethe the stage has taken possession of Faust again, and a string of operas, burlesques, and melodramas—amongst them one adapted from the opera of Berlioz, which was performed in Liverpool in 1914—has kept the name and the story of Faust familiar now as it was when all Europe shuddered at the story of his doom.

For the Faust legend is more than a legend, and the name is one that men once knew. A shadowy figure, this of the original doctor, and elusive, but a figure of whose reality there need be no doubt. The name itself had unhallowed fame even before the sixteenth century, for it was the name of a familiar priest of Pope Clement, around which medieval legends gathered and grew. But in the first half of the century there is a Faustus of whom we read in the books and letters of scholars and men of the world—men like Melancthon, the most famous scholar in Europe, to whom all other scholars looked, and whose correspondence covered the whole range of contemporary affairs.

Faust the magician is heard of at Cracow, at Heidelberg, at Erfurt, at Vienna. He is an obscure Faust, a mediocre sorcerer, a man of a certain Black Art; he lacks the dignity of Marlowe's creation; but he is a real man who met and talked with other men in that strange, cosmopolitan Europe where all news was hearsay and records were not kept. And when the story of his damnation was published in 1587 at Frankfurt-on-the-Main, it was as a real story that it was read and believed. Even it is recorded, by the bitter old Puritan stage-hater, Prynne, that when the upstart drama was given at the Betsavago playhouse, the Devil himself appeared terrifyingly upon the stage.

And, of course, in the time of Prynne, as in the time of Marlowe, the story of Faust was readily enough believed. The compact by which Faust sold himself to Lucifer was one with which all men were familiar. Marlowe indeed clothed it in fine

*Say, he surrenders up to him his soul,
So he will spare him four-and-twenty years,
Letting him live in all voluptuousness,
To give me whatsoever I shall ask
To let me whatsoever I will;
I'll mine enemies, and all my friends,
And always be obedient to my will.*

That in the compact on the grand scale, phrased by the scholar who has wearied of all the knowledge in the books written by men, who has wearied of humanity and God. But in essence it is the contract confessed to by many a man and woman at the witch-trials that were so common a feature of life in those days. Not a few of the people who in Marlowe's play had seen a witch tried; many a countryman who saw the strolling players bring Lucifer on their wagon stage had himself known

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-Author of *The New Pepys' Diary of The Great War*, etc.

JAN 31.—My wife would have had me take her this night to the Albert Hall to see the prize fought between P. Scott and B. Sandwina, but is, to my mind, not fit spectacle for women, moreover not worth the price of the tickets, and so told her. Whereby must content herself with listening-in to it, instead of seeing it. Which we did, both of us, with a very good hearing not unlike of the announcer's words, but of the thuds of the punches, being to me rather a sickening sound, but my wife loves it, and vent beyond measure when all odds in a foul and soe robs her of the expected hearing of a clumping knock-out.

Contrary to general opinion, women are, I believe, swifter than men and have naturally a more ferocious gust of brutal domage, like the Roman ladies that joyed themselves of watching the gladiators chop each other and always the first to turn-down their thumbs. And soe it is even with little girls more than little boys, as cozen Roger Pepys once told me, he taking out a small niece and nephew one morning, and they see a bus overrun a man at Piccadilly Circus. Whereat Roger went to laughing and little master heaving sick. But little miss onlie jumps and claps her hands, and 'Oh, Uncle!' cries she. 'What a lovely scumch!'

FEB. 2.—Candlemas Day. But no one now keeps it, except religiously in church, which is very sad. Comes home my new thick outside-coat, from the tailor's (8/8), speckly-grey like a Plymouth Rock, which is mighty spruce, but (the weather gotten suddenly warm) it overheats me. So debating with myself whether I shall goe shabby and comfortable-cool in mine old coat, or fine and uncomfortable-hot in my new. Whereby, in the end, plump for the new, upon a consideration that it were too vexing a thing to have laid out 8/8 on a new coat, and then let myself be lightly sweated out of having the publick worth of it.

Received this night the annual report of the Samuel Pepys Club, with great pleasure in reading my name in the members' list, yet with some pain in seeing that we do still owe 88s for Pepys Farm at Brampton, and to pray that all lovers of our g^d Samuel, whose eye this shal catch, be moved to a solid expression of their love herein, alike to mine own and M^r G. Whiteley's, our treasurer's, infinite content. So, having danced awhile with my wife, to the Savoy Hotel minuet, a great whisks and to bed.

he took her to the water test (as they have done in the English countryside within the memory of living men), and they had seen the imprint of the Devil's hoof that

in such bargain, the marks where the flesh had been dead so that it could feel no wound. These were the days when wayfarers belated on their road would pass by graveyards and see newly opened graves, and then they would hurry fearfully on their way because they knew that some devotees of evil had been robbing the very bodies of the dead to gain the materials for their obscene rites. Now and again some terrified wanderer would come by chance upon the Sabbath itself, that drove the witches in a ruined church, and then they would turn backwards amid foul cries, when

it was said, the Father of Evil visited his slaves. The Devil was real to men in those days. They believed in him as sincerely as they believed in the patron saint, and they had every reason for their belief. He was ever looming fearfully in the background of their lives. The witch and the wizard were his servants, and they were everywhere. The terms on which he could be enlisted as man's ally were known. His emissaries were ever in the midst. Men saw his hand in many happenings, and they knew his power.

The story of Doctor Faustus, as Marlowe related it from the chapbooks and immortalized, is almost a pattern story of diabolism, as it is described both in the witch-trials and in the voluntary confessions of those devil-worshippers who repented and 'burned their books' while there was yet time. It is the story of an aristocrat among wizards, and Marlowe's Faustus has in him the seeds of the human tragedy that makes Goethe's Faust. But it is essentially a witchcraft-story all the same, and a story that can be understood only in a Christian age. In many ways it is subtler than the average story of the hardened soul. It is not by means of spells although he tries to do so. Faustus brings Mephistopheles to his side, it is by virtue of his revolt against God. But, once his decision is made, the bargain is carried out in precisely the same way as it would be by the village witch saying the Lord's Prayer backwards by the tiled grave of a new-born babe, or under the gallows on which the bones of a murderer hung. Faustus signs away his soul in a contract written in his own blood. Like the village witch, he has his fair period of power. And like the village witch, those grim stories that men told each other, with backward glances, round the fire on winter nights, his appointed time was come the Devil came for him, and he was carried away despairing to an eternity of Hell.

We moderns may read allegory into the epic of Faustus, but it is the story of a man who sold his soul to the Devil in exchange for youth and power. The story is as old as the hills, and it is as new as the day. It is the story of a man who sold his soul to the Devil in exchange for youth and power. The story is as old as the hills, and it is as new as the day. It is the story of a man who sold his soul to the Devil in exchange for youth and power.

WALTER J. P.

Berlioz' opera 'The Damnation of Faust' will be broadcast on Friday evening

A Famous Architect Discusses THE THINGS WE BUILD.

Mr. Clough Williams-Ellis, author of this article, discusses the 'modern style' of architecture and draws again the very definite distinction between Architecture and Building—one which those responsible for erecting buildings are, alas, too apt to forget.
At 4.15 p.m. on Tuesday Mr. Frederick E. Toscaudron will touch upon a similar subject in the second of his two talks to schools.

IN studying the trend or development, observations and conclusions are unlikely to be generally illuminating if you turn your eye only to your own immediate neighbourhood. In the case of modern architecture, the man who argued cheerfully merely from his knowledge of Weissen Garden City would scarcely understand the pessimism of an investigator at Laven; whilst anyone basing his conclusions on his observations in Liverpool (stronghold of latter-day Classic) would have a different report from the man who only visited the new buildings in Essex, where, almost alone in England, the quasi-cubist domestic architecture of the Continent has obtained a definite footing.

Even London is too small and too conservative an area to generalize from, and, for that matter, so is England. To begin with—and this is what the general Englishman never seems to grasp—out of every thousand bricks laid on English soil, only a few hundred of one brick is laid with any hope or intention of producing Architecture.

In this country there are hundreds of square miles which, though densely built over, contain not one single example of Architecture. You may walk for mile after mile through tight-packed Victorian streets, or for hour after hour through more recently-developed post-War suburbs, and light upon no house or building of any sort that has the honourable stigmata that raise the building into the sphere of architecture.

Now, what are these things that make the difference?

Vitruvius said: "Well building hath three conditions: firmitas, comperatio, decorus, de light." He meant that the quality we call 'Architecture' implied convenience and fitness for purpose (i.e., good planning), durability and soundness (i.e., good construction), and that most elusive attribute of all, the power to please the sensitive beholder.

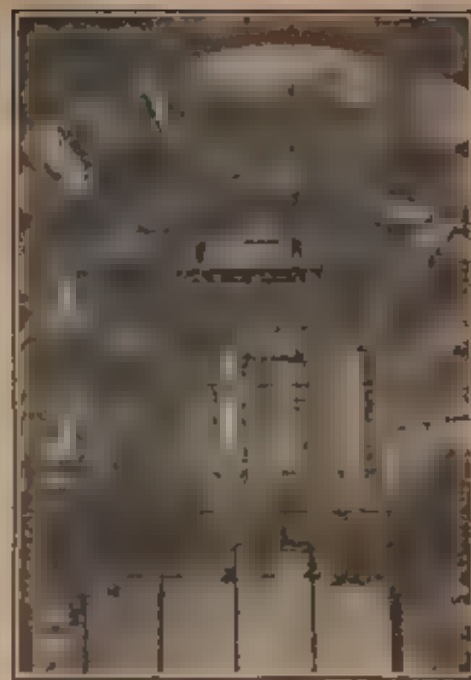
Mr. Geoffrey Scott defines the architectural trinity as mass, line, and coherence; whilst we are all agreed that in judging a building, many marks must be given or withheld for proportion, texture, and colour. But especially for 'proportion'. That is a quality most difficult to define. Sir Edwin Lutyens, being asked what it was, replied: "Proportion is God." Certainly there is no proportion in the modern movement, but also tradition. The moderns say, for much tradition, and they prefer new inspirations of their own, direct from wherever inspirations come. They take little or no notice of the accepted classical proportions that have, roughly speaking, given delight and satisfaction to the most sensitive and cultivated members of civilized nations for the best part of two thousand years.

They have, so far as is possible, made a fresh start, and some of them have clearly made false starts. They have had the advantage and stimulus of new materials, all kinds of new inventions, and in many places new conditions of life. But there are limits to newness when it comes to useful buildings, especially to dwelling houses—quite definite and obvious limits.

Styles may change, habits may change, but the man who wants a house today is the same size and shape as his ancestor of five thousand years ago. Also the climate of Europe has not altered appreciably since one stone was first laid upon another.

For practical reasons, then, we must, for instance, still have a front doorway at or about ground level, with a stout door in it to shut out the weather, and it is still inconvenient to make it less than two-foot six wide or five-foot-ten high and wasteful to make it larger than, say, three-foot-six by seven-foot-six. No matter whether your floor be of timber or glass or steel, those practical considerations must (or should) govern your design and react on your proportions.

Then your rooms



THE BIG BUILDING OF TODAY

The interior of the Royal Horticultural Hall, Westminster, a notable experiment in the use of concrete arches, achieving an effect of simple dignity. The architects were Messrs. Lutton and Robertson.

cannot well be less than eight feet high; your windows need to be at a level convenient and pleasant for looking out of and of adequate size for light and ventilation, i.e., for health. Generally speaking, in Northern Europe modern notions of hygiene demand that the windows in a room should be about one-tenth of the floor area.

Thus we see that in spite of reinforced concrete and steel windows and electricity and the rest, the Modernist architect cannot by any means be radically new, so many of the factors being constant. Still, the ingenious architect with a 'modern' mind can always find new ways of meeting old needs, though it is the quite new problems that give him his most exhilarating chances of inventing new solutions.

Outwardly, at least, there is often nothing that is really new about an American skyscraper beyond its immense size. That the latter examples have their upper storeys set back in a series of terraces is due to a city by-law enacted with a view to preventing the undue darkening of the streets. Primarily, it was a purely hygienic-practical legal measure, though the architects have turned it to great architectural account, and the stepped-back top is now generally accepted as a definite part of 'the skyscraper style'.

Steel, concrete, electric lifts, central heating, rock foundations, high ground values, prosperity, and American idealism are what have made the thrilling New York skyline not only possible, but perhaps inevitable. But many, if not most, of the American skyscrapers are definitely Romantic, as is also the great new town hall of Stockholm, one of the noblest buildings in the world, ancient or modern. Therefore, even the famous town hall—though alive and

(Continued on page 479.)



A HOUSE IN THE MODERN MANNER,

at Silver End Village, near Braintree, Essex. By Thos. S. Tait, F.R.I.B.A., of the firm of Sir John Burnet and Partners. An example of the 'quasi-cubist' style of domestic architecture followed to-day on the Continent.



Some Novel Fillings for Sandwiches.

Vegetable Sandwiches.

TAKE two bananas, mash them down with a little cream, spread on brown bread and butter, sprinkle a generous amount of grated chocolate on top, cover with another slice of bread and butter and cut into diamond shapes.—*Mrs. J. A. Allen, Alford, 15, Forest Road, Aberdeen.*

Green Butter Savoury.

Roll 2 ozs. of parsley. Wash and bone 2 ozs. of anchovies and pound with parsley. Put through a sieve and mix with 4 ozs. of fresh butter. Shape into small pats and serve with hot dry toast.—*Mrs. Emma, 15, Busham Gardens, Highbury.*

Simple Sandwich Paste.

2 lbs. fat
2 ozs. demerara sugar (or if preferred, finely 'milled' sugar)
1 lemon.

Put dates into a basin and cover with hot water. Leave about 15 minutes to soak, then drain and pour over another lot of clean hot water. Drain, a second time and they will be clean and soft so that the stones will slip out easily. (Note: If boxed dates are used, one lot of water will do, as they are already clean. Stone and wash thoroughly with a fork. Add coconut, mix well, and finally

roll it is ready for use.—*Mrs. H. K. Gray, 160, King Street, Kettering, Northants.*

Home-Made Biscuit Paste.

Take two large-sized red herrings: if sold by the tin, wash them well. Next day take out of water and bone and skin them. Take about 3 ozs. of margarine and mix together with the fish in a basin, with a knife. If served in sandwiches or spread on bread and butter, it makes a nice change in place of jam.—*Mrs. M. House, The Hawthorns, Amberley, Glos.*

Tasty Sandwich Paste.

1 lb. beef.
1 lb. smoked bacon.
Cut into small pieces, put into a basin (without water). Steam until tender enough to be beaten into a paste (about 3 hours). Beat well, season to taste, put into jars. Cover top of paste with a layer of melted margarine. Will keep for a week or two in cold weather.—*Mrs. P. Patrick, 61, Abbey Street, Gloucester, Co. Durham.*

A Halibut Recipe.

Butter a fireproof dish. Put into it a thick slice of halibut. Over it put two slices of tomatoes and sprinkle with pepper and salt. Put on the lid and cook in a moderate oven for 1 hour or so. Make a rich white sauce with 1 oz. butter, 1 oz. flour and enough milk with the liquor from the fish to make rather more than 1 pint. When boiling add 3 tablespoonfuls of grated cheese and stir till quite smooth. Pour over the fish, sprinkle with chopped parsley and serve.—*Mrs. Cook, Haverhill, Thorntreebank.*

Recipe for Fried Plums and Bananas

Wash, blanch, skin and season the plums. Egg and crush the slices. Skin the bananas, cut into two lengthwise and again across, egg and crush them. Fry in deep fat, drain on soft paper and wash. Serve with a white sauce in each boat.—*From a Talk by Prof. V. H. Mottram.*

Listeners who wish to have a printed copy of the breakfast recipes broadcast on February 15, and who have not already applied, should send a postcard to the Empire Marketing Board, 2, Queen Anne's Walk, London S.W. 1.

Foods In Disguise.

THERE are many ways of disguising fat if a person cannot, or will not, take it. Here is a way of cooking carrots so that they take up a good proportion of fat.

Wash and scrape four large carrots. Cut rings a little thicker than a penny. Place in a lined stewpan with seasoning, for butter and three tablespoonfuls of water, and put on a tight-fitting lid. Cook slowly, turning pan frequently to ensure that carrots do not stick. In ten to twenty minutes the carrots will be tender. Remove lid and for a minute or two to evaporate liquid. Drain and garnish with chopped parsley. Eggs can be hidden in such ways as in the two following.

Invalid Jelly.

Wash two lemons and one orange, grate their rinds; measure their squeezed juice. If not a quarter of a pint, fill to that with water. Place 6 ozs. sugar, 1 pt. water, 4 ozs. gelatine and the rind in a lined saucepan. Bring slowly to the boil. When all is dissolved remove from fire, add the juice of the fruit and pour the mixture slowly on to two fresh, well-beaten eggs, whisking well. Strain through muslin and put into dainty moulds. When set turn out in the usual way.

Duchesse Potatoes.

Steam the potatoes, sieve and add white of half an egg and 1 oz. fat for each four potatoes. Season. Place in a bag and vegetable paper in large rosettes in a greased tin. Bake in oven till lightly brown on outside. If desired may be sprinkled with grated cheese before baking.

And, lastly, milk will often be taken in the form of a custard when it would otherwise be refused.

Coffee Junket.

Take one pint of milk, two tablespoonfuls of strong coffee and 2 ozs. sugar, mix and warm till it is just about body temperature (warm, not hot to the hand). Add the amount of prescribed on the bottle. Pour into custard glasses. When cold, whip some cream, add sugar to taste, and pipe a rosette on top of each cup.

Chocolate Milk Jelly.

Take 1 lb. chocolate, 1/2 lb. gelatine (which may or may not have been soaked previously in water), 1/2 lb. sugar and 1/2 pint of milk, and put all into a lined pan. Warm and stir till gelatine and sugar are dissolved. Pour into custard glasses. Return to fire and stir a few minutes (do not boil).

by Miss J. Linsley and Professor V. H. Mottram.

Labour-Saving in Home Training.

WITHOUT being lazy, we all like to save ourselves trouble. The most efficient people are those who know how to themselves exertion at their work. The same fact applies to those who bring up children. The only difference is that children do not always follow rules. So you cannot make plans ahead as to how to bring them up.

The whole secret of how to labour-save in home training is—never give in till you have trained a child. Let us take a few of the daily troubles.

The baby crying is one problem. As you know, a baby mostly cries because he is hungry, wet, or has indigestion. But a baby cries also to be picked up. If you do so, he will be quiet for a

moment. But the wise mother sees he is only crying, turns his pillow, puts him back in his bed, and the baby soon ceases.

Be regular in your day. Regularity in the habits of habit, and regularity in the day, save you both time and trouble. The mother who does not work methodically is always behindhand. It is the same with children. If they always get up and do things at the same time, and in the same way, you save yourself constantly giving orders. They do it mechanically.

A child will soon learn to dress himself. Teaching him to do so needs patience, but you soon reap your reward. If every day your children get up, dress themselves, and tidy their room.

Intentionally, you will soon feel the week you spend in teaching them was worth while. A child loves to help. He loves to feel important. So again with a little patience you get a helper, not a hinderer.

The next problem is the child who is slow to take his food. If your child has learnt to take your "No," you will have less trouble than the mother with a spoiled child. But scraps between meals, tastes here and there, and a pandering to so many fads will make the child feel himself unimportant and from trying to attract attention. He will not eat, he soon will not be able to eat. If the child learns to lay the table, and takes a pride in having nice table manners, his own healthy appetite will do away with fads.

There is another way which ends in trouble. Never threaten and never bribe. You will soon lose the child's respect if you do.—*From a talk by the Hon. Mrs. St. Aubyn.*

This Week in the Garden.

GROWTH is beginning and climbing plants and shrubs are beginning to show signs of life.

the top growth of any tender shrubs on walls, it is not advisable to root them all out yet. In cases it would be better to cut them to level for the time being, for some plants will put up vigorous shoots from the root stock after the top growth has been killed.

Climbers of the Jackman type ought to be cut back to the base. For other climbing plants and shrubs, the best results are obtained by removing weak and old growth only sufficient vigorous shoots to cover the allotted space. Climbers benefit by a yearly

frequently see with annuals. The ground is well prepared for annuals as for the herb border. The common practice of a small patch and scattering enough to sow ten times the area is not the best results. The seed should be sown thick, preferably in lines, and then the seedlings are small.

There should be no delay in putting pieces of ground in the vegetable garden vacant. It is much better to sow the seed in advance, so that the manure may be completely incorporated with the soil, than to sow or plant immediately after manure. Spring cabbage should be gone over and the hardy made up, afterwards giving the soil with the hoe. *Royal Horticultural Society's B.*

Make the Melody

LOUDER and CLEARER



Cossor Valves bring in distant stations with amazing volume—they increase the range of any Receiver. They give enormous volume and purity as well. Cossor Valves made possible the wonderful Cossor Melody Maker. They improve any Receiver — use them in yours—your Dealer will tell you the types you need.



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COSSOR VALVES



Sunday's Programmes continued (February 24)

SWA CARDIFF. 320.7 AM 928 KC.

3.30-6.15 app. S.B. from London

6.30 **A Religious Service**

Relayed from Conway Road Wesleyan Church.

1. Hymn, 'Hail to Thee, O Lord' (M.H.B.)

2. Invocation and Lord's Prayer (Chanted)

3. Hymn, 'Come, Ye Sinners, Poor and Needy' (M.H.B.)

4. Psalm 137

5. Hymn, 'In humble faith and holy love' (M.H.B.)

6. Prayer

7. Hymn, 'Gloria in excelsis Deo' (M.H.B.)

8. Hymn, 'The day Thou gavest' (M.H.B.)

9. Hymn, 'The day Thou gavest' (M.H.B.)

10. Hymn, 'The day Thou gavest' (M.H.B.)

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80. Hymn, 'The day Thou gavest' (M.H.B.)

5.0-6.15 app. S.B. from London

6.0 S.B. from Edinburgh (See London)

6.45 **THE WEEK'S GOOD CAUSE**

By Rev. Canon N. and M. F. D. and R. T.

K.C.B., C.M.G., C.B.E., D.S.O., T.D., Lord

Latimer of Chesham, appealing on behalf of

the Chester Royal Infirmary

Donations should be sent to the Chester Royal

Infirmary, Chester

6.55 S.B. from London (9.0 Local Announc.)

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**

11.0-11.15 **Epilogue**

11.15-11.30 **Epilogue**

11.30-11.45 **Epilogue**

11.45-12.0 **Epilogue**

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12.45-1.0 **Epilogue**

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7.45
Military
Concert

MONDAY, FEBRUARY 25
2LO LONDON & 5XX DAVENTRY
(258 M. 838 KC.) (1862.5 M. 187 KC.)

9.35
An Hour
of
Chamber Music

10.15 p.m. The Daily Service

10.30 (Dorchester only) THE SIGNAL, GAZETTEER;
10.45 (Dorchester only) Mrs. M. I. CARTER, LL.B.,
The Law and the House—VIII, The Law and
Citizenship'

11.0 Dorchester only) Gramophone Records
Common Part I)

12.0 A HALLAL CONCERT
EMIL LEBENITZ (Soprano)
A. L.

12.30 JACK PAYNE and THE B.B.C. DANCE
Orchestra

1.0-2.0 ORGAN RECITAL
From Southwark Cathedral
Voice (Violin)

EDGAR T. COOK
Introduction and Fugue in G Minor *Filson Young*
Prelude on Hymn Tune, 'Irish' *Kitchin*
In Exile Forever *Hawood*
Missa Leonida
Benedictus *Bushby*

EDGAR T. COOK
Fantasia and Fugue in G *Perry*

MONA LEIGH
Pastorale *Paughan-Wyham*
Schubert's and Rigaudo *Rosier*
Toccata (King's
Cru de Song
Nocturne
Lullaby } *Harvey Orde*

2.0 BROADCAST TO SCHOOLS
Reading for Secondary Schools: French, by
CAMILLE VIKREI, Rosland, 'Les Romancaques,'
Act III, Scenes III and IV

2.20 Music in the Home

2.30 Miss Rhoda POWN, 'What the Onlooker
Saw (Course II); Tudor and Stuart Times—
VII, The First English Ambassador comes to
England

2.55 Miss J. I. ...

3.15 Miss Rhoda POWN, 'Stories from Mythology
and Folk Lore—How the Birds and the Flowers
were given their colours'

3.25 Musical Interlude

3.30 **A Baled Concert**
MURIEL SOTHEAM (Contralto)
ROLAND JACKSON (Tenor)

4.15 ALFRED DIXON AND HIS ORCHESTRA:

5.15 THE CHILDREN'S HOUR.
Cecil Dixon will play "Bagamuffin," ("John Ireland)" and other Pianoforte Solos.
"The Pirate's Aunt" (to say nothing of his victims!)—a humorous story written by W.W.
Sea Shanties (Terry) will be sung by Rex Palmer.
"Things to Remember When Playing Association Football," by G.F. Allison.

6.0 "My Day's Work"—VIII., Mr F. CLIFFORD PARRY A.M.V.O.

6.15 TIME SIGNAL GREENWICH: WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN.

6.30 Boys' and Girls' Clubs Bulletin. National Council of Girls Clubs: Miss MAUEL BALLOU—"Are we afraid of Freedom?" National Federation of Boys' Clubs Bulletin.

6.45 THE FOUNDATIONS OF MUSIC WITH AN AFTERWORD FOR PIANOFORTE Played by V. HENRY HUTCHINGS.

7.0 MR. DESMOND MACCARTHY : Literary Criticism.

7.15 Musical Interlude.

7.25 Signor S. BREGLIA : Italian Talk.—III., from the first lecture given at the University of London, p. 28, second lecture, from Rec. 4, p. 29, third lecture, from Rec. 8, p. 32, fourth lecture, from Rec. 11, p. 35.

7.45 A MILITARY BAND CONCERT.
BENNARD SHARP and ALBERT CAMMERLIN
Vibrato Banjo Duo
THE WIRELESS MILITARY BAND
Conducted by J. WALTON O'DONELL
March, "The Liberty Bell"
Overture, "Habsburgs".
Song:
Schubert:
Ballad:
Scottish Air:

8.0 TOM KINTURNING
The Art World as it Sees It
A Dream of Eyreton House
Soprano Soloist:
Baritone:
Solo Soprano:

8.5 BAND
Piccolo Duets
ROBERT MORRIS and CHARLES STANNETT
Theme and Variations ("The Two Pigeons")
Musical Sketch:

PRISONS OF TODAY



AND YESTERDAY

In his talk tonight at 7 15 L. Col. Turner, Governor of Wakefield Prison, will describe the modern movement in prison reform. These pictures show an interesting and latest in prison construction. On the left is a scene in the Harmer's case women's prison, Berlin, supposed to be one of the most enlightened of modern prisons, a cell in which is shown in the middle picture. On the right is Kowlandson's famous picture of the Racquet Court in the Fleet, the debtor's prison of a hundred years ago.

THE "BEST WAY" OF LEARNING LANGUAGES.

How to Learn French, German, Spanish or Italian Without the Usual Drudgery and in Half the Usual Time.

"I find that the Pelman Method is the best way of learning French without a teacher."

So writes Gen. Sir Aylmer Haldane, G.C.M.G., K.C.B. D.S.O., of the new Pelman "direct" method of learning Foreign Languages without using English.

Another distinguished military officer who recommends this method is Major-Gen. Sir Arthur Dorman, K.C.B., D.S.O. He writes:—

"Since I began the Pelman Course I have learnt more French than in eight years spent at school and college. The Course is without doubt the best method of learning a Foreign Language. The study has been a pleasure."

The Pelman method has been a pleasure. This is a fact, important for it is in favour of the new Pelman method. Many people start to learn languages. They attend a class or they purchase a book or read a dictionary. But after a time they get tired. They cease to attend the class. They leave the grammar and dictionary on their shelves. Why is this? In some cases only it is because they have found the study dull. It is the grammar which has bored them—pages of rules and exceptions which they are asked to plough through before the doors and delights of French, or Italian, or German or Spanish literature are thrown open to them. And so they give up.

Dreary Grammar Avoided.

By the new Pelman method this difficulty is avoided. When you take up a Pelman Course in French, German, Spanish or Italian, you are introduced to that language straight away. You learn to speak, write, read and understand it. Formal grammar is avoided. You pick up the grammar almost unconsciously as you go along. If, after you have learnt to use the language, you would like to study the grammar you can do so. But the Grammar comes last, the living Language comes first. That is why the new method is so interesting—and so successful. The following letter shows how interesting this new plan is:—

"It is what the student has wanted for years. Having laboriously and unsuccessfully studied French for some months before taking up the Pelman method, I am beginning now to realise that your method is the only satisfactory way of learning a language. I am unable to express the pleasure I have experienced. With this method the task of studying is annihilated, for one is able to learn without experiencing that dreadful mental fatigue." (S. 130.)

Now this sounds rather incredible. But it is perfectly true, and you can obtain, free of charge, a little book entitled "The Gift of Tongues" which shows you exactly how this is done. By means of the Pelman method you can learn any one of these languages without using a single word of English. You can take up a 48-page book, written entirely in French, German, Italian, or Spanish and read it right through without making a single mistake. The present writer has done this himself, so he knows it is true.

No Vocabularies.

It's all very amazing. Yet it is quite simple. And so you will find it when you take up one of the Courses. Many advantages follow. There

are no long vocabularies to be learnt by heart. The words you need you learn by using them and in such a way that you never forget them. There is no translation (either mental or on paper) from one language into another. By learning a language as a native learns it you learn to speak it more fluently: there is none of that hesitation (due to translating mentally words of one language into words of another language) which is almost unavoidable when you learn French, Spanish, German or Italian by the obsolete and unscientific old-fashioned way.

Learning Quickly.

Here are two further letters:—

"I am more than satisfied. I am astonished. It would have taken me as many years to learn by any ordinary system as much as I have learnt in months by yours." (P. 145.)

"In sending in the last paper to the Institute I must congratulate it on its splendid method. I have only been learning German for five months, now I can not only read it but also speak it well." (G. M. 148.)

The point mentioned in these letters is often being made. People write to say how quickly they have learnt French, Spanish, Italian, or German by this new method. "I learnt for years at school," they write, "but you have taught me more in as many months." "Recently" (writes Student No. S.O. 191) "we received a visit from Professor [redacted], Senior Language Examiner to the [redacted], with whom I had a conversation in Spanish for about 45 minutes. He was astonished that in six months, by any particular method, and starting from an absolute ignorance of the method, such progress could be possible. His own words were: 'You are a walking advertisement for the Pelman Institute—it is absolutely phenomenal!'"

Remarkable Letters.

Thousands of letters have been received from men and women who have learnt French, German, Spanish or Italian by this new method. Here are a few examples:—

"The lessons are most interesting and I have enjoyed the (Italian) Course very much." (I.C. 119.)

"I thank you most heartily for all the attention and help I have received. But for the Pelman System I should still be where I was a year or two back, for when our girls come late in the evening one feels too tired to write through heavy grammars. I have thoroughly enjoyed the Pelman Course. It is very easy to understand and very interesting." (S. 845.)

"The (German) Course is splendid. I have recommended it to my friends, as I think it is the simplest way of learning and the most delightful." (G.C. 208.)

"I had no knowledge of the language when I commenced the Course, but thanks to the excellent Pelman method, I found myself acquiring a good knowledge of Spanish without any difficulty whatever." (S.A. 113.)

"I wish to say how much I have enjoyed the (Italian) lessons, and how short the winter evenings have seemed because of them." (I.D. 108.)

"I am most anxious to go on with the (Spanish) Course. I have enjoyed Part I enormously, and had no idea that learning a language could be such a pleasure." (S.T. 1.)

"Now that I have completed the German Course, I would like to say how much I have enjoyed it. Whenever I have the opportunity I shall praise your splendid method of language teaching most highly." (M. 1404.)

"I am writing to let you know that I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction and am most grateful to you for it." (M. 1404.)

The new Pelman method is taught by correspondence. There are no classes to attend, which means that you can study in your own home, or when travelling to and fro to your work in train, tram or omnibus, or in odd moments during the day. Moreover if you wish you can pay your fees by instalments.

"The Gift of Tongues"—Free.

The new Pelman method of learning French, German, Italian and Spanish is explained in a little book entitled "The Gift of Tongues."

There are four editions of this book—one for each language.

One describes the Pelman French Course. Another describes the Pelman Spanish Course. A third describes the Pelman German Course. A fourth describes the Pelman Italian Course.



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

Please send me a free copy of the book [redacted] the Pelman method of learning

**FRENCH,
SPANISH,
GERMAN,
ITALIAN.**

without using English.

NAME .

ADDRESS .

Overseas branches: PARIS, 35, Rue Bonaparte, d'Anglais. NEW YORK, 71, West 45th Street. MELBOURNE, 398, Flinders Lane. D'URBAN, Natal Bank Chambers. DELHI, 10, Dipora Road.



**'Mr.' Loud Speaker's
Colleagues in the Mains
Operating & Rectifying Classes**

Don't debate with 'Mr.' Loud Speaker—give 'him' no cause for complaint

Just listen to 'his' opinion of the valves you are using. 'He' knows a good valve when 'he' is in touch with it.

When Met-Vick (Cosmos) Short-path Valves either for 2-volt or 6-volt Accumulator Sets, or the A.C. type for operation from the electric light mains, are used 'Mr.' Loud Speaker never complains. 'His' voice never falters, nor becomes incoherent. 'He' just keeps on reproducing faithfully the happenings at the Broadcast Studio.

'Mr.' Loud Speaker is the greatest authority on valves

MAINS OPERATED VALVES

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High Ampl'n	Power Ampl'n.	Public Address	Screen Grid
A. F.	A. F.	A. F.	A. F.
35	10	5	1,200
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15/-	17/6	25/-	25/-

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Price	Price	Price	Price
15/-	15/-	15/-	20/-

MET-VICK VALVES

METRO-VICK SUPPLIES (Prop.: Associated Electrical Industries Ltd.), 155, Charing Cross Rd., London, W.C.2.

Monday's Programmes continued (February 25)

5WA

522.2 M.
928 KC.

1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdarfa Genedlaethol Cymru)

March Holgroek ("Faust")
Dances Sylphs ("A Midsummer Night's Dream")
Symphonic Poem, "Les Préludes"

THE so-called "War-Song of the Hungarians" which Berlioz incorporated in his stirring March, is, strictly speaking, an old "Hymn of Hate" directed against the Austrians. The tune was given to Berlioz during a concert tour in that part of the world, so that he might compose a piece to be played in Pezth which would be likely to capture the public favour. It did so to a degree which exceeded even Berlioz' hopes. It had thus nothing to do with Faust, but, in order to enrich that score with a piece which was so obviously popular, Berlioz invented a new episode which he tacked on to the story, so that Faust might visit Hungary and hear this very March. In the whole work, which is to be played at the Symphony Concert on Friday, the March comes at the end of the first score.

Before the "Dance of Sylphs" begins, Méliandre has bewitched Faust into deep sleep, through which he runs a dream of youth and beauty. The dancers are spirits of the air, who hover about him while he sleeps, and as the dance comes to an end, they vanish one by one. It is a dainty lullaby, in delicate tone throughout, flowing along gracefully in waltz rhythm. With the single exception of the March, it is probably the best known number from the whole work.

LISET, whose pet theory it was that music must convey an impression as definite as that of words, chose as the basis of his Symphonic Poem "Les Préludes," a passage in Lamentine's "Meditations Poétiques," the passage which begins "Is this life of ours anything but a series of Preludes to that unknown song of which death intones the first solemn note?" The music depicts the happiness of early life, storms which assail the human soul, the moments of calm reflection, the trumpet call to arms, the clash of battle, and the final victory over conflict when man gains entire possession of his own forces.

2.30 BROADCAST TO SCHOOLS
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mrs. IRENE WATKINS BRIDGES Trecking
by Caravan in South Africa I. A Rough
Night

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Swansea

9.0 S.B. from London (9.30 Local Announcements)

9.35-11.0 A Musical Comedy
Programme

by MEMBERS of The Bristol Times and Mirror
COMEDY CLUB

The Bristol Times and Mirror Comedy Club
was founded some nine years ago under the
title of The Children's Corner Comedy Club,
and was chiefly composed of grown-up members

of the Children's Corner of that paper. The
first production at the Prince's Theatre, Bristol,
was a success which was far greater than
the most sanguine had anticipated. The
varieties have benefited to a great extent
by the success of the club. The club has
been a great success in the past and will
continue to be so for the future.

THE STATION ORCHESTRA

Selection, "Rose Marie" Front

JOHN M. BROOKMAN

"Back to the Ball" ("The Quaker Girl") Front

The Toreador ("The Toreador") Front

JOHN MAXWELL (Soprano)

The Pipes of Pan ("The Arcadians") Front

RACKETTY COO ("Katinka") Front



A MUSICAL COMEDY PROGRAMME

will be broadcast from Cardiff Station by members of the Bristol
Times and Mirror Comedy Club. The photograph above shows, from
left to right, Mr. Jimmie Morris, Mr. George Pratt, Miss Lily Marsh,
Joan Maxwell, Miss Gladys Davis, Mr. Frank Bath and Mr.
George Brookman.

ORCHESTRA

Selection, "San Toy" Selwyn Jones

LILY MARSH and F. B. BATH

Two Little Chicks ("The Country Girl") Monckton and Roberts

COMEDY CLUB QUARTET

Tell Me, Pretty Maiden ("Florodora") Leslie Stewart

LILY MARSH

Rhoda and her Pagoda ("San Toy") Selwyn Jones

F. B. BATH

Chin Chin Chinaman ("The Gaiety") Selwyn Jones

ORCHESTRA

Villie's Song ("The Merry Widow") Lehar

JUDITH MORRIS

My Mutter ("The Arcadians") Monckton and Talbot

COMEDY CLUB QUARTET

Back to London ("San Toy") Selwyn Jones

ORCHESTRA

Selection from the Musical Comedy, "Tumble In" Front

5SX

SWANSEA.

204.1 M.
6920 KC.

1.15-2.0 S.B. from Cardiff

2.30 BROADCAST TO SCHOOLS

Miss JENNIE WILLIAMS "The Folk Tunes
of Wales (Tales, with Musical Illustrations,
-I, Our Folk Tunes: Their History and Mi-
sing." Auwori Gwlad Cymru-I Ein Alawon
I. Hanes a'i Hystor

2.55 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 Rhaglen Gymraeg

(A Welsh Programme)

TRIAWD YR ORSAR (The Station
Trio)

The Drum March (The Drum
March)

HYDROGRAPHIC (The Hydrographic
Survey)

WYTH PŴYLL (The Eight
Witches)

ROYD WILLIAMS (Baritone)

Four Welsh Sea Songs (The
Four Welsh Sea Songs)

"Cerdid Haw Paw" (The
Cerdid Haw Paw)

Chin Haw Paw (The Chin
Haw Paw)

Song) Yn Ha-bwr Cor (The
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BOURNEMOUTH.

188.5 M.
1,020 KC.

2.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London 9.30 Local An-
nouncements

Programmes for Monday

SPY PLYMOUTH. 898.5 M. 767 K.C.

2.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
Pencils and Papers ready for another Com-
"Adventure" (C. E. Hedges)

6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local An-

22Y MANCHESTER. 878.5 M. 703 K.C.

2.0 Programme relayed from Daventry
3.20 THE NORTHERN WIRELESS ORCHESTRA
J. A. STEPHENSON (Bass Baritone)
OWEN RODGERS (Soprano)
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.45 Bands and Choirs of the North—V

THE CRESWELL COLLIERY BAND
Conducted by DAVID ASPINALL

THE NORTH STAFFORDSHIRE AND DISTRICT

Conducted by JOHN JAMES

(Relayed from the Woodall Memorial Church,
Burslem)

9.0-11.0 S.B. from London (9.30 Local Announce-

Other Stations.

3NO NEWCASTLE. 898.5 M. 767 K.C.

2.0 Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London (9.30 Local Announce-

5NC GLASGOW. 898.5 M. 767 K.C.

2.0 Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London (9.30 Local Announce-

5ND ABERDEEN. 898.5 M. 767 K.C.

2.0 Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London (9.30 Local Announce-

2NE BELFAST. 898.5 M. 767 K.C.

2.0 Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London (9.30 Local Announce-

Notes from Southern Stations.

Plymouth

REMINISCENCES of My Police Career' is the title of a talk to be broadcast on Tuesday evening, March 5, by Mr. Herbert H. Sanders, Chief Constable of the City of Plymouth. The talk will have some useful injunctions on the 'Safety First' problem.

Bournemouth

RECORDS in Sport' will be the subject of a talk by Mr. F. R. Kittermaster on Tuesday, March 5. Mr. Kittermaster, who is a master at Canford School, was captain of the Rugby XV and the R.M.A., Woolwich, and he has also played for the Harlequins.

It is fitting that the first of a series of talks on 'Rural Industries of Wiltshire' to be broadcast from Bournemouth, should concern the Parchment Making industry of Havant in Hampshire, which, according to tradition, has been carried on at that place for one thousand years. Contrary to general belief, there is yet a demand for English parchment, particularly from America, and it is said that no better material is turned out anywhere than that fashioned at Havant by the same methods and the same tools that have served for so many centuries. Local report has it that its quality is due to a hard water spring which, having percolated through the chalk of Portsdown Hill, bubbles up through the chalk and gravel to serve the factory. On Thursday, March 7 the Archbishop of Portsmouth, who is also Rector of Havant, will give an account of this ancient Hampshire industry.

Daventry Experimental.

BART ANDERSON, tenor, and Joseph Kouril (soprano) sing in the relays from London Picture House on Monday and Thursday, March 4 and March 7, respectively.

Margaret Harrison (soprano) and Michael Muller (pianoforte) are the artists in the Local Music on Monday, March 4.

On Monday, March 4, the relay of the City of Birmingham Orchestra, under Arthur Black, will be heard. On Tuesday, March 5, two artists who will take the vocal part in Mahler's Symphony No. 4, will be heard. On Wednesday, March 6, a relay of the City of Birmingham Orchestra, under Arthur Black, will be heard. On Thursday, March 7, a relay of the City of Birmingham Orchestra, under Arthur Black, will be heard.

A The Dances on Saturday, March 8, will be heard. On Sunday, March 9, a relay of the City of Birmingham Orchestra, under Arthur Black, will be heard. On Monday, March 10, a relay of the City of Birmingham Orchestra, under Arthur Black, will be heard.

The Children's Hour

ON Monday, March 4, there will be a story by M. Kennedy, The Portuguese Voyager. Tony will sing, and Miss Bennett will be heard.

Gladya Ward provides another Nursery Rhyme play, Jack and Jill, on the Tuesday, March 5. There will be a song by Margaret J. Ward (soprano) and Harold Casey (baritone).

On Wednesday, March 6, there will be a story by I. T. Day, Robert, and a song by Jack and Harold. On Thursday, March 7, there will be a story by I. T. Day, Robert, and a song by Jack and Harold.

A sketch by Mary Richards, entitled Father Time, will be heard on Friday, March 8. On Saturday, March 9, there will be a story by I. T. Day, Robert, and a song by Jack and Harold.

On Sunday, March 10, there will be a story by I. T. Day, Robert, and a song by Jack and Harold. On Monday, March 11, there will be a story by I. T. Day, Robert, and a song by Jack and Harold.

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME obtainable on "His Master's Voice" RECORDS

ROMANCE IN F (Beethoven) — Thibaud — DB 904, 8/6.

SHIPMATES O' MINE — Manuel Hemingway — B 2573, 3/.

THE LITTLE SHEPHERD (Debussy) — Solo of Raper — B 2645, 1/.

MILITARY MARCH (Schubert) — Backhaus — DB 1125, 8/6.

LEONORE OVERTURE, No. 3 — Royal Albert Hall Orchestra — D 1051 and 1052, 6/6 each.

DOWN IN THE FOREST — Garda — Hal. B 152, 1/.

SOUVENIR (Drala) — Kreutzer — DA 975, 6/.

AIR ON THE G STRING — Iselde Menges — D 1288, 6/6.

Oh, FOR THE WINGS OF A DOVE — Master Lough — C 1329, 4/4.

SI OISEAU J'ETAIS — Moravich — E. 46, 1/.

BLESSED WEDDING — Irene Scharrer — D 123, 6/.

LOVER'S CLARE — Margaret Sheridan — LA 245, 6/.

SAUKO — Hinda Song — Noel Eadie — C 1542, 4/6.

VALSE DES FLEURS (Tchaikovsky) — Reginald Foort — C 1386, 4/6.

O LOVELY NIGHT — Walter Gymer — B 2395, 3/.

IOIANHE — Selection — Colman — Guards Band — C 1368, 6/6.

FINLANDIA — Tone Poem — Royal Albert Hall Orchestra — D 1049, 6/6.

DAMNATION OF FAUST — Hungarian March — Berlin Philharmonic Orchestra — D 1498, 6/6.

LITTLE LADY OF THE MOON — Sydney Colman — B 2742, 3/.

Greatest Artists—Finest Recordings



The Gramophone Company, Ltd., London, W. 1

7.45 Light Orchestral Concert

TUESDAY, FEBRUARY 26

2LO LONDON & 5XX DAVENTRY

(338 M. 102 MC.) (0.662.5 M. 102 MC.)

9.40 A Variety Turn from The Coliseum

10.15 a.m. The Daily Service

10.30 *Our very own* Time Signal (10.30 a.m.)
We think it is best

10.45 (*Dauntrey only*) Recipes suitable for British Legion Women's Section Home Production Competition

THIS morning's talk will be of special interest to members of the Women's Section of the British Legion, as the recipes will have direct reference to their annual Home Produce Competition. A further series will be broadcast on March 12.

11.0 (*Dauntrey only*) Gramophone Records
Carnegie (Part II) *Elze*

12.9 A Concert
MARY OGILBY (Contralto)
ANDREW BROWN'S Quartet

1.0 2.8 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0 2.25 (*Dauntrey only*)
Experimental Transmission of Still
Pictures by the Photograph process

2.30 BROADCAST TO SCHOOLS
Sir WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with Short Concert
(c) A Short Advanced Course

3.30 Musical Interlude

3.35 Monsieur E. M. STÉPHAN. Elementary
French

4.8 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

4.15 BROADCAST TO SCHOOLS
Mr. FREDERICK E. TOWNSEND, 'Adventure
in Architecture—II, The Present

IN this first talk Mr. Townsend examined some of the great buildings of the past to see how they fulfilled the three great laws of architecture. This afternoon he deals in the same way with some of the notable achievements of our own time, buildings so different as American skyscrapers, German power-houses, the new Horticultural Hall in London, and the Stadium at Wembley.

4.30 LOUIS LEVY'S ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR
The Ducky and Hop and other favourites
by RONALD GOULDEN
'Zoo Music' with LESLIE G. MAINLAND as
'Chief d'Orchestre'
'The Otters in the Water' Mortimer Bottom
Story

6.0 A READING OF POETRY
by SIGEFRIED SABSON

6.15 TIME SIGNAL, GERRIDGE, WHITEHALL FORT-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN—VARIATIONS FOR PIANOFORTE
Played by V. HILL HUTCHINSON

VARIATIONS as a form are somehow not popular with the ordinary listener; it may be that the young aspirant for mastery over a musical instrument, especially the pianoforte, is given an overdose of variations in his apprenticeship. "They might be popular, there is a special reason for following the transformations of a

tune through the various moods with which a composer can invest it, and composers have always been attracted by the form. Beethoven, especially, made great use of variations. How so happily from his thought that it was easily difficult for him to stop. When he was a boy he composed one of a set of variations which was being made on a waltz by Diabelli, he composed no fewer than thirty-three. For the pianoforte, by itself, and along with other instruments, he gave us as many as twenty variations, some on themes of his own, some on other people's tunes. And besides these, many of the movements in his symphonies and chamber music



FROM THE COLISEUM TONIGHT.

are variations, either so called or series of free variants on the theme with which he sets out.

There are various ways in which a set of variations can be built up. The simplest and most obvious is to keep the tune in its original shape and to embroider it with different kinds of accompaniment, usually growing more and more elaborate as the piece proceeds. Most listeners must have heard such variations on 'Anne Laurie' and other favourite airs. Another plan is to keep the harmonic base of the tune, and embellish the melody itself. Beethoven does this in many of his variations with an ease and fertility of invention which were apparently inexhaustible. In almost all of his works, except some of the earliest, there are examples of variations of this kind. It was not actually Beethoven's invention, Haydn and Mozart before him having done something very much the same. But so one, except possibly Beethoven, made use of it in so effective and interesting a way.

The third method, and this one Beethoven really did originate, is to make changes in the melody and its rhythm and its harmony all at once, while yet preserving the character of the original tune. In these, it is as though Beethoven evolved, time after time, a new creation out of the mere germ of the original air.

7.0 Mr. L. STANLEY JAMES: 'The Libraries of America,' S.B. from Manchester

7.15 Musical Interlude

7.25 Professor W. E. S. TURNER, 'Glass in Modern Civilization—VI, The House of the Future,' S.B. from Sheffield

IN his final talk Professor Turner is led to consider the houses of the future in their relationship to the probability of increasing largely the proportion of window space in new buildings. He will touch upon such fascinating suggestions as those of houses entirely constructed of glass and will consider the very pressing problem of glass which admits ultra-violet rays.

7.45 A Light Orchestral Concert

HILDA BLAKE (Soprano)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Over the 'Le Parnet Fleuri' (The flower
bush) *Introspect Thomas*
Bullet Music, Le Cid *Monsieur*

8.0-8.30 (*Dauntrey only*)
Professor I. and P. Smith, 'The
Music of the Future' *Introspect Thomas*
Today and the Ideas of the Future
Relaxation from 1.00 to 1.15

8.10 HILDA BLAKE and Orchestra
Endless Pleasure ('Serenade') *Handel*
Solveig's Song *Ortiz*

8.18 ORCHESTRA
Hungarian Rhapsody, No. 4 *Liszt*
Ad Astra (A Lament) *Sandara*
The Solan Choir *Chambers*

8.40 HILDA BLAKE
Spring *Henschel*
Do you believe in fairies? *Wolfgang Charles*
Love's Whisper *Waltch*

8.48 ORCHESTRA
Four English Dances in the Olden Style (in 4)
Stately Rustic; Gracious; Country

THIS is thoroughly happy music of the kind by which Sir Frederic Cowen is best known to listeners. Eminently sound in workmanship—that goes without saying—these four dances are all bright and tuneful, and each has its own grace and charm. The first is a 'Stately Dance' in a moderate four—the bar; the second, a 'Rustic Dance,' is full of vigour, and at times even boisterous; the third trips along on dainty feet, in keeping with its name, 'Gracious Dance,' and in the fourth we return to the more heavily-footed dance of the country. There are two contrasted melodies, the first sturdy and energetic, the second more sedate, as though the lads and lasses of the village took turns in dancing for us. But at the end the two figures combine to form a really boisterous close.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES 'Music and the Ordinary Listener'

9.35 Local announcements, Dauntrey only, Shipping Forecast

9.40 Vaudeville
A VARIETY ITEM
from
THE LONDON COLISEUM
and
MURRAY ASHFORD'S CONCERT PARTY

10.30 SURPRISE ITEM

10.45-12.0 DANCE MUSIC: HUMAN
DANCEWELL and his BAND, from the Royal
Opera House Dances, Covent Garden

TUESDAY, FEBRUARY 26

5GB DAVENTRY EXPERIMENTAL

(487.5 M. 822 MC.)

10.15-11.15 FROM THE RIVOLI THEATRE ORCHESTRA

3.3 PAUL MONTAGNE'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Programme

From the Rivoli Theatre

THE RIVOLI THEATRE ORCHESTRA
Conducted by Paul Montagne

Overture, "The Rivoli Theatre"
W. J. P. M. T. P.
Weep and Joy
My Life's Delight
Fair House of Joy

4.19 Orchestral

Cavotte and Rondo for Strings - Bach, arr. Forsyth
T. A. N. L. C. P. O. R. C.
F. J. O. D. N. C.
S. O. O. 47, 11 A. F. C.

4.35 Orchestral

S. O. O. "Four Ways"
WALTER CLAYTON
C. F. A. T. V. W. L. C. P. O.
C. F. A. T. V. W. L. C. P. O.
And so the day

8.0 Military Band Concert

RENE HILLIER (Soprano)
What's in the air today? Robert Ed.
Caprice...
Down in the Forest... London Run

8.23 Band

Henrietta, Eugene Onegin
Tchaikovsky, arr. Winterbottom

RICHARD RALPH (Violin)
Four Fancies...
Caprice, Romance; Manuel, In C. A. B.

8.45 REBE HILLIER

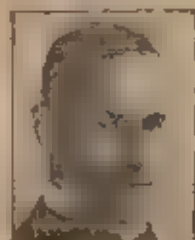
Leaves in the Wind...
Come, let's be merry... arr. Lane Wilson

BAND
Carnet Solo, "Bird Songs at Eventide" Eric Coates
(Soloist, P. C. Coates)

Prelude to "Sigurd Jorsalfar"
L. V. A. N. C. P. O. R. C.

Under the Lime Trees (Albania Scotch) J. W. C. P. O. R. C.
(Saxophone, P. C. Sax; Flute, P. C. Sax)

REBE HILLIER (Soprano)
Mazurka in E Flat... arr. Lane Wilson



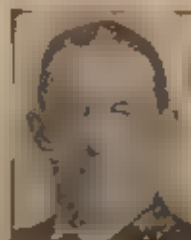
AUSTIN HOPKINSON
M.P.

9.30

Who Pays for Advertising?

A Discussion between

Mr. Austin Hopkinson, M.P., and
Sir Lawrence Weaver.



SIR LAWRENCE WEAVER

The aggregate advertising bill paid in Great Britain in a year must, nowadays, reach a colossal sum. Who ultimately pays this bill? And is it reasonable? Mr. Austin Hopkinson, who has the rare distinction of sitting in Parliament as an Independent, may be expected to say that the consumer himself ultimately foots the bill for all the big publicity schemes that add to the price of the article they persuade him to buy. His opponent, Sir Lawrence Weaver (who, starting life as an architect, is now a member of the Executive Committee of the Advertising Association), will no doubt reply that advertising pays for itself in increased production and lower costs. At any rate, their discussion should give ample food for thought to both advertisers and advertisees.

5.4 Orchestral

First Movement (Adagio vivace), the "Symphony"
Symphony... Mendelssohn

5.55 Orchestral

The Hardy-Gurdy Man... Eugene Onegin
The Little Shepherd... Debussy
Rhapsody in C, Op. 11... Debussy

5.55 Orchestral

L. O. O. M. C. St. Agnes Eve
L. O. O. M. C. St. Agnes Eve

5.30

THE CHILDREN'S HOUR

(From Birmingham)

The Broken Spell, a Nature Sketch by Dorothy
... Songs by WALTER GLENN (Tennor) and
HAROLD CASEY (Baritone)

6.15

TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30

JACK PAYNE and THE B.B.Q. DANCE

ORCHESTRA

G. A. WOOD and R. E. ARNOLD
In Songs with Piano and Guitar accompaniment
ALBERT (Soloist - baritone solo)

8.0

A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSALL
Military March... Schubert, arr. Bayford
Over... L. O. O. M. C. St. Agnes Eve

9.10 RICHARD RALPH

Soloist...
Air on the G String... L. O. O. M. C. St. Agnes Eve

BAND

Lalet Music, William T.
Romance, arr. Winterbottom

9.30

"Who Pays for Advertising?"

(See centre of page)

10.0

WEATHER FORECAST, SECOND GENERAL NEWS

10.15-11.15

Chamber Music

THE RAMP ENSEMBLES

CONSTANTINE KONY (Flute); SYRIL EATON
(1st Violin); EDWIN VIRGO (2nd Violin); RAY
MONAGHAN (Viola); VANCE HART (Cello); HAZ
HART (Double Bass)

Concerto, Op. IV, No. 6... Handel
A. O. O. M. C. St. Agnes Eve

Soloist...
A. O. O. M. C. St. Agnes Eve

Four Movements from Quartet for Flute, Clarinet,
Viola, and Violoncello... Schubert

Lento (pizzicato); Menuetto, Then a rapid variation;
Zingaro

Quintet...
L. O. O. M. C. St. Agnes Eve

(Tuesday's Programme continued on page 460.)

A man's magazine!



TRUE STORIES OF ADVENTURE FROM ALL OVER THE WORLD

If you are weary of the starry-eyed and unreal stories of fiction and want something more real and true, you will find 'The Wide World Magazine' a most refreshing change. Every issue contains gripping stories of straight adventure, travel, and exploration, told for the most part by the people who have actually undergone the experiences described. Some of the March features include:

"THE WHITE BROTHER OF THE SHEIK" ADVENTURES IN UNKNOWN ARABIA

The author went into the interior of Arabia as the guest of a Bedouin Sheikh, a powerful chieftain of whose country he writes thousands of miles fighting their way to arms. As he describes "brother" he was allowed to see many things that are usually kept hidden from white men, and even took part in a Bedouin raid. A story full of romance and glamour of the desert!

CAPTURED BY LIQUOR PIRATES

"Rum-runners" and "bootleggers" are lawless folk, but it will be news to many people to learn that these desperate seafaring adventurers regard piracy on the high seas as "all in the day's work." Here is a chief officer's story of an amazing experience aboard a British ship.

IN SEARCH OF A "MISSING LINK"

A scientist's account of his adventures while in quest of the rarest animal on earth. It was believed to exist in the remote interior of Dominica, and the author underwent some most remarkable experiences before he procured his specimen.

The WIDE WORLD

ONE SHILLING

March number now on sale at all Newsagents and Bookstalls.

Everywhere,
every
day,
Beecham's
Pills
will keep
you gay

Daily Bread
needs
Golden Shred

ROBERTSON LONDON



Tuesday's Programmes continued (February 26)

SWA

CARDIFF.

325.2 M.
928 KC

2.30 London Programme relayed from Daventry
4.30 ARCHIBALD ROBERTS' (CARIBBEY BAND)
Relayed from the South Wales Echo Theatre
at the Drill Hall, Cardiff

5.0 Mr. ISAAC J. WILLIAMS: 'At the Sign of
Maddin's Lamp—III, Management of Wall and
Floor Spaces'

IN this talk, Mr. Williams will try to get his
audience to take the aeroplane view of their
floor. What pattern would the objects make if
seen from above? He will prove also that space
can be increased by reducing the size of the
furniture and by making it proportionate to the
room. It is the old story of increasing the effective
power of the numerator by increasing the denominator.



FOLK SONGS AND DUETS.

Muriel George and Ernest Butcher, whose
old songs are as popular on the air as on
the halls, are 'on tour' this week. This
evening they broadcast from Cardiff at
7.45, and they will be heard from London
on Thursday, and on Saturday from 5GB.

5.15 THE CHILDREN'S HOUR

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

7.0 S.H. from Swansea

7.25 Professor W. E. S. TRENTER: 'Glass in
Modern Civilization—VI The House of the
Future' S.B. from Sheffield

7.45 MURIEL GEORGE
and
ERNEST BUTCHER
(in Folk Songs and Duets)

8.0 A CONCERT

Relayed from the Winter Gardens Pavilion,
Weston-super-Mare

ELISTE GRIFFIN (Soprano)
DENIS O'NEIL (Bass-baritone)
ENGAGE HAWES (Viola)

THE WINTER GARDENS PAVILION ORCHESTRA
Directed by WILLIAM BIRD

March, 'The War in the Air' Glen
Intermezzo Scene, 'In a Chinese Temple Garden' A. J. King

ELISTE GRIFFIN
Little Lady of the Moon Eris Coates
Palace of Dreams ('Princess Charming') Jack Taylor

THE ORCHESTRA
Suite, 'Three Woodland Pictures' Fletcher

ENGAGE HAWES
Sonatas Tartaloff

Bournemouth

D. W. O'NEIL
Irish Song and Story

THE ORCHESTRA

Selection, 'The Student Prince' Rombert

8.0-12.0 S.B. from London 9.35 Local Announcements

SSX

SWANSEA.

294.1 M.
1,070 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A Welsh Interlude

Cymru Dewi Sant a Dewi Sant Cymru
Gan

Yr Athro E. ERNEST HUGHES, M.A.

The Wales of Saint David
and Saint David of Wales
by

Professor E. ERNEST HUGHES, M.A.

S.B. from Sheffield (See London)

7.45 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.H. from London

GBM

BOURNEMOUTH.

268.5 M.
1,040 KC.

12.0-1.0 London Programme relayed from
Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. KENNETH LINDSAY: 'The Old World and
the New'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45-12.0 S.B. from London (9.35 Local Announcements)

6PY

PLYMOUTH.

396.3 M.
787 KC.

12.0-1.0 London Programme relayed from
Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
Revision

The Old Play, 'The Courage of Yvonne'
(C. E. Hodges)

will be performed with new scenery and effects
Yvonne Carr MADON TAYLOR
Personnelle Carr GWYN GOODHART
John Carr HARRY GROSE
Phillippo Severus HUBERT GRANT
Andre Bouillon MONTE BRUTH
Pierre le Noir PETER SCOTT

8.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. BERNARD COPPING: 'Playwriting Giants
—III, Shaw'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45-12.0 S.B. from London (9.35 Local Announcements)

Tuesday's Programmes continued (February 26)

ZZY MANCHESTER. 378.3 M
193 NO12.0 FORTHCOMING MUSICAL EVENTS OF THE
N. W.A Gramophone Lecture Recital
by MORRIS BARST

1.0 Gramophone Records

1.15-2.0 The Tuesday Midday
Society's Concert

Relayed from the Houldsworth Hall

PIPER - JAMES (Violoncello)
MICHAEL COLLINS (Violoncello)

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Gypsy Love' Lohr

4.15 London Programme relayed from Daventry

4.30 THE ORCHESTRA (Continued)

Triumphal March, 'Aida' Verdi
Overture, 'The Yellow Pridges' Saint-Saëns
Valse Caprice Brahms
1. 'Eugene Onegin' Tchaikovsky
Selection, 'Der Freischütz' ('The Marksmen')
Weber

6.15 THE CHILDREN'S HOUR

S.B. from Leeds

Card Games—No. 11

THE FIVE IS and ADAMS play Happy Families
Series by DONOVAN KITCHEN, and JACK
SAVAGE as another Sketch of his nephew
BILLY

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 MR. L. STANLEY JAY: 'The Libraries of
America'

7.15 S.B. from London

7.25 Professor W. E. S. TURNER: 'Ghosts in
America' The House of the
Future' S.B. from London

7.45 The Art of the Duet

MURIEL GEORGE

and

ERNEST DUTCHER

(Folk Songs and Duets)

8.0 LEONARD HIRSCH and DON HYDEN (Violoncello)

Suite in Olden Style Jaroslav Krcak
Preludium; Arietta; FugaBERT BAILEY (Mezzo-Soprano) and LILLIAN
BAILEY (Soprano)

O Lovely Peace Handel

Two daughters Purcell

CHARLES KELLY and LUCY PIERCE (Duets on
Two Pianos)

S. Thomas Bush, arr. M. J. R.

Duetting Concertante M. J. R.

LEONARD HIRSCH and DON HYDEN

Concerto in A Minor Vivaldi

Finale (Allegro)

BERT BAILEY and LILLIAN BAILEY

First Meeting Schubert

Still on the Night G. J.

CHARLES KELLY and LUCY PIERCE

Tourbillon Debussy

9.0 S.B. from London (9.35 Local Announcements)

10.45-12.0 DANCE MUSIC: HESTON'S
DANCE BAND, relayed from the Empress Hall,
room, the Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 243.9 M
193 NO12.0 1.0 Gramophone Records 2.30 The Tuesday Midday
Society's Concert
1.15-2.0 The Tuesday Midday
Society's Concert
2.30 London Programme relayed from Daventry
4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Gypsy Love' Lohr
4.15 London Programme relayed from Daventry
4.30 THE ORCHESTRA (Continued)
Triumphal March, 'Aida' Verdi
Overture, 'The Yellow Pridges' Saint-Saëns
Valse Caprice Brahms
1. 'Eugene Onegin' Tchaikovsky
Selection, 'Der Freischütz' ('The Marksmen')
Weber5SC GLASGOW. 301.3 M
193 NO11.0-12.0 Gramophone Records 2.30 The Tuesday Midday
Society's Concert
1.15-2.0 The Tuesday Midday
Society's Concert
2.30 London Programme relayed from Daventry
4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Gypsy Love' Lohr
4.15 London Programme relayed from Daventry
4.30 THE ORCHESTRA (Continued)
Triumphal March, 'Aida' Verdi
Overture, 'The Yellow Pridges' Saint-Saëns
Valse Caprice Brahms
1. 'Eugene Onegin' Tchaikovsky
Selection, 'Der Freischütz' ('The Marksmen')
Weber2BD ABERDEEN. 311.3 M
193 NO11.0-12.0 Gramophone Records 2.30 The Tuesday Midday
Society's Concert
1.15-2.0 The Tuesday Midday
Society's Concert
2.30 London Programme relayed from Daventry
4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Gypsy Love' Lohr
4.15 London Programme relayed from Daventry
4.30 THE ORCHESTRA (Continued)
Triumphal March, 'Aida' Verdi
Overture, 'The Yellow Pridges' Saint-Saëns
Valse Caprice Brahms
1. 'Eugene Onegin' Tchaikovsky
Selection, 'Der Freischütz' ('The Marksmen')
Weber2BF BELFAST. 311.3 M
193 NO11.0-12.0 Gramophone Records 2.30 The Tuesday Midday
Society's Concert
1.15-2.0 The Tuesday Midday
Society's Concert
2.30 London Programme relayed from Daventry
4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Gypsy Love' Lohr
4.15 London Programme relayed from Daventry
4.30 THE ORCHESTRA (Continued)
Triumphal March, 'Aida' Verdi
Overture, 'The Yellow Pridges' Saint-Saëns
Valse Caprice Brahms
1. 'Eugene Onegin' Tchaikovsky
Selection, 'Der Freischütz' ('The Marksmen')
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Easter Term, 1929.

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'LAKMÉ' An Opera in Three Acts By Leo Delibes.

An Introduction to the Opera by Moses Baritz

DELIBES' affection for a charming American *prima donna* inspired the composition of the opera *Lakmé*. This lady, Marie van Zandt, originated the title part, and did much to give it the astounding success achieved at the production of the opera in Paris, April 14, 1883. The opera was composed in a dingy attic with one chair, a small piano, and two tables loaded with books. The music was written on a board sustained by trestles. The inconvenience did not militate against the joyous output—it rather increased it.

The composer had an insatiable desire to play practical jokes. One of these pranks was directed against the famous Offenbach who was rehearsing a new piece. Surreptitiously, Delibes obtained a full score of the new work, and added a lengthy solo for a bass drum!

He had a bright and sunny disposition despite his scholarly attainments; for it must be noted that he was appointed Professor of Composition at the Paris Conservatoire two years before the production of the opera. His profound knowledge of classical music did not turn him from a resolve to create lighter forms of composition.

Who has not enjoyed the ballet music of *Coppélia* and *Sylvia*? How many have frowned when the delightful 'Naisa' intermezzo from *La Source* has been desecrated by weird and undesirable 'jazz' band(s)? His ballet music not only affords opportunities for the *première danseuse* but many concerts are enlivened by the inclusion of this *agat ma*.

THE story of *Lakmé* required a fund of the exotic Eastern atmosphere. In this Delibes succeeded admirably. He reached the zenith of his powers here, his first operatic work of serious dimensions. There is a scintillating brightness which leaves delightful memories for the mind to draw upon. *Lakmé* possesses an elegance and refinement; a polish and sublimity, tabulating an immediate appeal for the listener. The effective 'Eastern' rhythmical colouring, the gorgeous harmonies, coupled with the resplendent use of the orchestra, delight a 'wireless' audience.

Act I opens at daybreak in the garden of a Brahmin temple, where a fanatical priest, Nilakanta, officiates. Worshippers enter chanting a prayer to Brahma. The priest blesses the congregation, then delivers an attack upon the British race. The tirade ceases on hearing his daughter Lakmé reciting her morning prayers. This is introduced by a series of chords from the harp, with an accompaniment of vestal virgins (page 8 of the libretto). The brilliant

cadenza foreshadows the Bell song in Act II. A duet between Lakmé and her female attendant, Malika, follows. The scene is idyllic, the music beautiful, though the orchestral accompaniment unusually sparse. The harmonic adjustment of the vocal parts, however, is delightful. The fading of the voices in the distance is an effect peculiarly suited to broadcasting. Gerald and Frederick, officers of a regiment quartered in an adjoining city, penetrate the sacred precinct of the temple, where the latter relates a fascinating story concerning Lakmé. Gerald remains to sketch some jewellery Lakmé has mislaid. In a fine solo, he gives flight to his imagination, attempting to visualize the thoughtless owner of the trinkets. The 'cellos play a charming introduction, after which there is a declamatory prelude to the song adequately expressive of the situation. There is an interesting change, both in tempo and key at the words (page 13).

'Here in my hands lies a pendant before me.' Hearing the ladies return, Gerald conceals himself. Lakmé feels a mysterious impulse to remain, and in pretty song she asks, 'Why?' (page 14).

Startled at discovering Gerald in the shrubbery, she utters a cry of dismay which brings the attendants to her side. Dismissing them, she turns to Gerald and denounces him for the sacrilegious act of entering the holy territory. He completely transforms her anger into love. The duet (pp. 15-16) is bright, with nothing to mar the lyrical charm of the vocal parts. The simplicity of the accompaniment is delightful, the melody of both singers being doubled by sections of the orchestra. Lakmé's infuriated father returns, and she aids Gerald to escape undetected. The act ends with the bitter imprecations of the priest against the unknown intruder.

There is an entr'acte before Act II, embodying some of the music subsequently performed. The scene is a bazaar in an Indian city, with throngs of people viewing the merchandise on the stands and stalls. This permits of an excellent chorus, followed by dancing girls performing a ballet.

The dances are three in number, with a short coda. The third dance, the 'Persian,' is exceptionally fascinating, because of the chorus interjecting the word 'Ah' in utter astonishment at the wild gyrations of the dancers. The withdrawal of the dancers brings Nilakanta and Lakmé on the scene disguised as mendicants, in order that the father might discover the identity of the stranger who violated the sanctity of the temple gardens.

Nilakanta's solicitude for his daughter is expressed in a song of much tenderness, though there is an emphatic assertion of vengeance directed against the unknown

intruder. The most emotional part of the song begins with the words (page 21).—

'Lakmé, sorrow has come upon you.'

There is a 'cello opening, with an instrumental interlude similarly emotional. Nilakanta orders Lakmé to sing, whilst he eagerly scans the faces of the British on-lookers. The 'Bell' song follows (page 22), no analysis being required. Gerald is warned to be discreet, but foolishly recognizes Lakmé, an action instantly noticed by her father. Just as a crisis appears imminent, a battalion of English soldiers, headed by a life and drum band, march through the city, drawing the crowd in their direction. Nilakanta gives instructions for his followers to surround Gerald. Hadji, Lakmé's male attendant, secretly sympathizing with the lovers, arranges a tryst for them. In the duet that ensues, Lakmé entrances Gerald by inviting him to her secluded bamboo hut in the forest. Lakmé, greatly distressed that her father has sworn to kill Gerald, appeals to Dourga, the God, to preserve her lover. A rousing chorus is heard before Gerald is craftily encircled. Isolated in this way, the priest stabs him, leaving him apparently dead.

THE last act is preceded by an entr'acte, particularly from Lakmé's part in the duet, where the forest hut is mentioned. This Wagnerian method naturally prepares the listener for the scene that follows. A hut is disclosed partially concealed by tropical foliage and flowers. Gerald, badly wounded, is lovingly tended by Lakmé and Hadji. The music retains its Eastern colour, depicting the feverish wanderings of Gerald's mind, as it recapitulates scenes from Act II prior to the murderous attack upon him. Regaining mental control, he sings the song (page 30).—

'In this secluded forest.'

In the distance a chorus is heard inviting all lovers to partake of water from a sacred spring. At this point a stirring scene is evolved by the combination of the chorus and duet for the two lovers. Lakmé departs to obtain sacred water. During her absence, Frederick, having discovered Gerald's refuge, enters to inform him that their regiment is ordered away for immediate service. Lakmé returns with the water, thinking her lover will drink it, and so knit their hearts for ever. Gerald refuses, as he must return to duty. In despair Lakmé eats a poisonous flower, telling her lover she is about to die. The farewell duet between the lovers is passionate and moving. The priest and his followers return, threatening Gerald with death. Lakmé takes responsibility for what has transpired—offering herself as a sacrifice, she expires as the curtain falls.

7.45
Duets for
Two
Pianofortes

- 10.15 The Daily Service**
10.30 (Devoutly only) TIME SIGNAL, GREENWICH.
 WEATHER REPORT
**10.45 (Devoutly only) Mrs. OLIVER STRADY: 'A
 Woman's Commentary'**
11.0 (Devoutly only) Gramophone Records
 Miscellaneous
12.0 A Recital of Gramophone Records
12.30 A BALLAD CONCERT
 MRS. N. S. S. MORTON (Soprano)
 EDGAR THOMAS (Tenor)
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2.0-2.25 (Devoutly only)
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2.30 BROADCAST TO SCHOOLS
Miss C. Von Wyas: 'Nature
Study for Town and
Country Schools—VII,
Bird Nests and Eggs'

255 Musical Interludes

3.6 Mr J. C. STOBART and
Miss MARY SIMERDALE
 Foundations of Poetry—
 (Course II) English Poetry
 from Milton to Wordsworth
 — Blake.

3.30 Mrs. M. M. HUGHES
from "g for Baby W. in
-VI. Romance." Relay'd
from Birmingham.

THE romantic novel is no longer what it was, but as a tonic from the world of weekly bills and motor omnibuses, not to mention trolleys and trams, there is a good deal to be said for romances which stir the most fundamental emotions, creating a feeling of the past and a sense of the continuity of the history of mankind. It is the romantic novel which is the subject of Mrs. Priestley's third talk this afternoon.

3.45 A Light Classical Concert

BARBARA FLORES (Soprano)
THE WESTMINSTER STRING QUARTET
Quartet in G Major Mozart
Adagio-Allegro; Andante cantabile; Menu-
etto, Allegretto; Molto allegro

4.10 BARBARA FLORAS
 Care Solve (Come Beloved) } *Harold*
 Le Baiser (The Kiss) } *Harold*
 Si tu veux un bon amour } *Harold*
 Où l'on aime ça de bon } *Harold*
 The Kiss } *Harold*
 I am a good girl } *Harold*
 Her Rose } *Harold*

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- 5.15 THE CHILLING HOUR
MY PROGRAMME
1
AFTER PRAGUE
- 6.9 A Recital of Gramophone Records
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 The Week's Work in the Garden, by the Royal Horticultural Society
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
BETHOVEN—VARIATIONS FOR PIANOFORTE
Played by V. EVELY HUTCHINGS
- 7.0 Professor B. T. P. DANKERT 'The Quality of an Apple, and some sidelights on its Control' under the Auspices of the Ministry of Agriculture
- 7.15 Musical Interlude



8.5
'LAKMÉ'

Opera in Three Acts by DELIRES
 THE WIRELESS SYMPHONY ORCHESTRA
 (Leader, S. KNEALE KELLEY)
 THE WIRELESS CHORUS
 (Chorus-Master, STANFORD ROBINSON)
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 Liliam..... NOEL BAKER
 Melika..... GLADYS PALMER
 Gerard..... FREDERICK DAVIDSON
 Nalakantha..... JOHN LINGGREN
 Frederic..... HERBERT SIMMONDS
 Hadji..... TOM PURVIS
 English Text by Claude Aveline



725 Professor V. H. MOTTAM: 'Dist. Its Principles and Practice—VI, The Perfect Diet'

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7.45 A SHORT RECITAL
 of Duets for Two Pianos
 by EDITH GUTHRIE and CECIL BAUMER

Schubert from Sonata de Grey
Si oiseau j'étais (If I were a bird) Henrich
The Bee's Wedding (Transcription)
 Mendelssohn, arr. E. Corlier
Le Réve The Dream }
Schubert }
Polonaise }
 de Grey

ATHUR DE GREEF, best known to us in this country as a brilliant solo pianist, is also a composer of some distinction. Born at Louvain, he studied first at the Brussels Conservatoire, and afterwards was a pupil of Liszt at Weimar. Already at the age of twenty-three he was Piano-forte Professor at the Brussels Conservatoire, but his duties there have not prevented his undertaking wide concert tours, in the course of which he has not only achieved many notable successes, but has also won for himself the warmest appreciation of the most distinguished artists of the day. Grief, for example, was one of the first to

8.5 The Sixth of the Libretto Operas—'Lakmé'

friends, and for many years de Ochoa was regarded as above all others the authoritative player of the *lute*.

Of his more important works, several have been given in this country, notably *Four Old Flemish Songs* for orchestra, which he conducted himself at the Queen's Hall in 1896, and a *Pianoforte Concerto* in G which he played there under Sir Henry Wood in 1921.

ONE of the present-day members of the Russian School of composers who can look back with pride to the inspiring teaching of Rimsky-Korsakov, at the St. Petersburg Conservatoire, Anusky was for a time a Professor at Moscow. In 1893 his first opera made a successful appearance there, like so many of the popular Russian operas, it is on a national subject—*A Dream of the Volga*. Other operas, ballets, and cantatas have followed it, and he is known also as a distinguished composer for the Church. He has written also symphonies and other orchestral music, of which the Variations on a Tchaikovsky Theme are best known in this country, and

good deal of chamber music, and the two pianoforte trios, of which the first is played. More than nine concert-pieces have been issued. I have earned on Tchaikovsky a tradition, though I doubt so rich a share of what he has earned in dramatic form. His mastery of orchestral resources, though less facile, and less restless than Tchaikovsky's, but he has at command a and many of his pieces are doubt destined to enjoy a lasting popularity.

8.5 'Lakmé'
See centre of page
Act I.

50 WITNESS FOR A T
SECOND GENERAL NEWS
BOLD 115

9.15 'The Future of the Cinema'—V. Mr. Edwin Evans: 'Music and the Cinema'

TONIGHT'S talk will break fresh ground in the consideration of the future of the Silent Film. Mr. Edwin Evans, the music critic, has from the first been keenly interested in the cinema, particularly with regard to the question of musical accompaniment—a question which, with the advent of synchronization and sound pictures, has become one of pressing importance. Those who saw *Bertie* will remember that, though the film itself was 'silent,' the music for it was specially composed and distributed with the film. The big American studios are now developing the same idea, with the added advantage that they can employ first-rate orchestras at Hollywood and record their music on the film. The result will obviously be a marked improvement in the general standard of orchestral accompaniment over to silent films, and Mr. Evans will look at the future particularly in this aspect.

3.10 Local Announcements: (Domestic only)

9.35 'Lakmé'
(Continued)
Acts II and III

11.10-12.0 DANCE MUSIC JACK PARN
and The RBC Dance Orchestra
(Wednesday's Programme is continued on page 455.)

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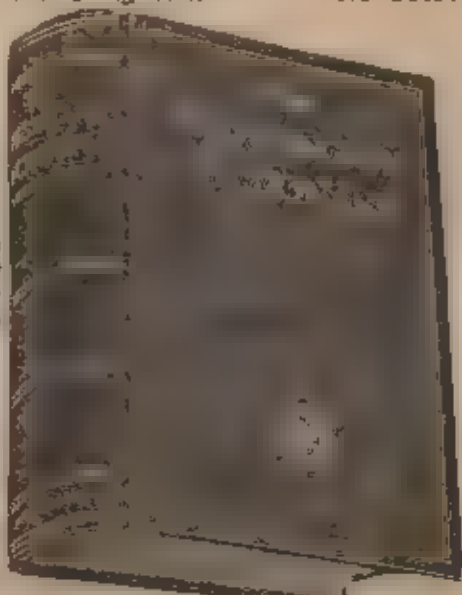
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OLANTRE, Selection (Ballet).
FINLANDIA (Sibelius).
DAMNATION OF FAUST (Ballet).
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CAPRICCIO in B Minor, Op. 76 (Rabindranath).
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 Trio in G, Op. 1, No. 2
 First and Second Movements
445 SIDNEY CHARLES (Tenor)
 The English Rose
 Come to the Fair
 O No Hyddal'm Haf O Hyd
 THE STATION TRIOS
 Etude, Op. 2, No. 1
 Nocturne, Op. 5
 SIDNEY CHARLES
 All for You
 Sonny
 Mair, my Girl
 Romance Orientale
 Spanish Dance No. 1, in G
445 AN HALL R. SLEETS CABARET BAND
 relayed from the South Wales Echo Food and Cookery Exhibition at the Drill Hall, Cardiff
515 THE CHILDREN'S HOUR
60 London Programme relayed from Daventry
615-1110 S.B. from London (9.30 Local Announcements)

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- 115-20** S.B. from Cardiff
230 S.B. from Cardiff
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515 S.B. from Cardiff
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615 S.B. from London
930 Musical Lullaby, relayed from London
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 Mr. R. E. PROBERT: "Poems Worth Reading: Narrative Poetry—VII, Tennyson, 'The Revenge' S.B. from Sheffield"
320 THE NORTHERN WIRELESS ORCHESTRA
330 London Programme relayed from Daventry
345 ORCHESTRA (continued)
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630 Royal Horticultural Society's Bulletin
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745 THE SPARKLE HAMPDEN Q. ABELT
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320 THE NORTHERN WIRELESS ORCHESTRA
330 London Programme relayed from Daventry
345 ORCHESTRA (continued)
 FEED SHAW (Tenor)
515 THE CHILDREN'S HOUR
60 London Programme relayed from Daventry
615 S.B. from London
630 Royal Horticultural Society's Bulletin
640 S.B. from London
745 THE SPARKLE HAMPDEN Q. ABELT
 G. R. SPINDLER, N. ROUTLEDGE, W. MITCHELL, S. BEASLEY
8.5-11.10 S.B. from London (9.30 Local Announcements)

2BD ABERDEEN. 343.5 M. 1020 KC.

- 230** London Programme relayed from Daventry
330 BROADCAST TO SCHOOLS
 Mr. R. E. PROBERT: "Poems Worth Reading: Narrative Poetry—VII, Tennyson, 'The Revenge' S.B. from Sheffield"
320 THE NORTHERN WIRELESS ORCHESTRA
330 London Programme relayed from Daventry
345 ORCHESTRA (continued)
 FEED SHAW (Tenor)
515 THE CHILDREN'S HOUR
60 London Programme relayed from Daventry
615 S.B. from London
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640 S.B. from London
745 THE SPARKLE HAMPDEN Q. ABELT
 G. R. SPINDLER, N. ROUTLEDGE, W. MITCHELL, S. BEASLEY
8.5-11.10 S.B. from London (9.30 Local Announcements)

2BE BELFAST. 343.5 M. 1020 KC.

- 230** London Programme relayed from Daventry
330 BROADCAST TO SCHOOLS
 Mr. R. E. PROBERT: "Poems Worth Reading: Narrative Poetry—VII, Tennyson, 'The Revenge' S.B. from Sheffield"
320 THE NORTHERN WIRELESS ORCHESTRA
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345 ORCHESTRA (continued)
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8.5-11.10 S.B. from London (9.30 Local Announcements)

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

The Coming of the Railway.

ONE of the happiest cartoons of the War showed a Tommy arriving at Victoria on leave from France, anxiously asking an "Gyal", "Is the town far from the station?" It seems absurd that his question should have been a perfectly reasonable one, for nothing could be more calculatedly inconvenient than the distances between railway stations and the villages whose names they brazenly adopt. Mr. W. H. Jones, who is giving a series of talks on old-time travelling in South Wales, will on Saturday evening, March 9 deal with 'The Coming of the Railway.'

A Wonderful Gorge.

STORIES of many hardships and discomforts of caravanning in South Africa are told by Mrs. Warner-Staples, but there was one overwhelming advantage. The party went to places barely mentioned in guide books, undisturbed by railways and very little visited by residents of the country. On Monday, March 4, Mrs. Warner-Staples will deal with a visit to Meiring's Poort, in which she was accompanied by a Basuto driver who strolled, at two-and-a-half miles an hour, beside the ten oxen, and who looked like a typical Spanish beggar. Of the pass itself, Mrs. Warner-Staples writes: "I tried to remember how small it is looked from the middle of Clifton Suspension Bridge, which is only two hundred and sixty feet above the bed of the Avon, and then compared those cliffs with Meiring's Poort, which I found, on calculation, to be considerably more than fourteen times as high!"

Cambria—Her Songs and Stories.

CAMBRIA—Her Songs and Stories' is the title of a programme arranged by Mr. Fred E. Weatherly for Thursday evening, March 7. Mr. Weatherly was born at Portishead, looking across the waters to Wales. In his childhood he watched the pipers who camped by Abbot's Leigh and in Nightingale Valley. 'No mere vendors of clothe-pegs and cheap china,' he writes, 'but the aristocrats of the race.' This early impression inspired him to write *The Romany Lass* and *The Red Star of the Romany*. On the shores of the Bristol Channel he saw the estuary where Wye and Severn meet, the little Denny Island and, beyond, the hills of Wales. 'I pictured, he writes, 'Caerleon-upon-Uk, and the clash of lance and sword when King Arthur's knights met in tilt and journey and sat with him in Council at the Round Table.'

When the Trumpet Didn't Sound.

TRUMPETS and trombones will be described by Mr. H. E. Piggoth in his Broadcast to Schools on Wednesday, March 6. A trumpeter and trombone player from the Orchestra will give illustrations of their instruments. Fortunately there is no risk of their having the experience of a trumpeter who was once out of the broadcast programmes. He had only one passage to play and found at rehearsal that the effect was better if he played it in the corridor. He was so much absorbed in counting, in order to come in correctly, that he did not notice the approach of an attendant, who said, indignantly: 'Ere, you can't play that street music in 'ere,' and dashed the instrument out of his hands at the fateful moment when his notes were due.

Village Histories—Trellech.

THREE stones, druidical in origin, are still to be seen in a field at Trellech, and it takes its name from them. There is a church in the village with very old relics and fine specimens of Norman and Saxo-Norman architecture. The church is now too large for the village, which the population is at present between three and four hundred, it numbered formerly as many thousands. There were once important monasteries in the village, but its most interesting relic was the fact that a large body of bowmen were recruited from Trellech for the Battle of Crecy. Mr. J. Kyrie Fletcher gives a talk on this interesting old village, which all will be delighted to hear, on Friday, March 8, at 6 p.m.

Folk Tunes of Wales.

HISTORIC Songs and Songs of the Road is the subject of Miss Jenny Williams's talk to schools on Monday, March 4. It is noteworthy that the Welsh sing more readily in harmony than in unison, and Geraldos Cambrensis in his 'Itinerary through Wales' writes thus: 'In a company of singers, which one very frequently meets with in Wales, you will hear as many different parts and voices as there are performers, who all at length unite, with organic melody, in one consonance.' He attributes this power not to art but to long habit. He goes on to say: 'The practice is now so firmly rooted in them that it is unusual to hear a simple and single melody well sung; and, what is still more wonderful, the children, even from their infancy, sing in the same manner.' As Miss Jenny Williams will illustrate this talk by musical examples she will be able to give the effect of the melody alone.

St David's, Lampeter.

ST. DAVID'S, Lampeter, is said to hold a unique position, for although it was founded to provide better education and training for ordination candidates, it is not a theological college in the same sense as are the various denominational colleges in Wales, but a college of University standing, empowered by Royal Charter to confer the degrees of B.A. and B.D. It provides a general education of a higher character, and is open to all irrespective of religious denomination. This College celebrated its centenary on October 11, 1927. A religious service from the College (S.B. from Swansea) will be relayed to London, Coventry, and Cardiff on Sunday evening, March 3, at 8 p.m. The president will be the Rev. Canon Maurice Jones, who has been Principal of the College since 1923. He is the author of several standard theological books and a frequent contributor to English and Welsh journals. He spent twenty-five years of his life as an Army Chaplain.

Dance Music.

DANCE Music by Max Chappell's Dance Band will be relayed from Cox's Café on Thursday, March 7, and Saturday, March 9, at 5 p.m., and by Benny and his Palais Dan-o Band, relayed from the Celtic Rooms on Friday, March 8, at 8.30 p.m.

Music of Spain.

MASEFIELD'S words, 'Slow old tunes of Spain,' came to mind when I found that a programme entitled 'Music of Spain' had been arranged for Friday evening, March 8. The Trio, however, has other views and they will play some brilliant dances which will show the gaiety and sunlight of Spain. Indeed, I understand that the only pieces in the programme which can be characterized as slow or rhythmic has been written by an Englishman. Preconceived ideas about people and places are often very misleading, as the Englishman found who asked the man in uniform at a French Exhibition—in his very best French—"if it was permitted him to enter," and there came the disconcerting reply: 'Wot are you getting at, Cocky?' Santa and Barbara, the Spanish Operatic Duo, will give songs and serenades from the south. 'STEEP HOLM.

NATIONAL ORCHESTRA OF WALES

CERDDORFA GENEDLAETHOL CYMRU.

CONCERTS OF THE WEEK.

SUNDAY, March 3	9.5 10.40 p.m.	LIGHT ORCHESTRAL CON- CERT (Kate Wagner Soprano).
MONDAY, March 4	1.15 2.45 p.m.	ORCHESTRAL CONCERT in The National Museum of Wales.
WEDNESDAY March 6	1.15 2.0 p.m.	SYMPHONY CONCERT in The National Museum of Wales.
	7.45 9.0 p.m.	PROGRAMME OF LIGHT ENGLISH MUSIC (South (Baritone).
THURSDAY, March 7	7.45 10.0 p.m. (Broadcast 9.35- 10.0 p.m.)	SYMPHONY CONCERT in Assembly Room, City Hall. Hughes Macklin (Tenor).
SATURDAY, March 9	12.0 12.45 p.m.	POPULAR CONCERT in The National Museum of Wales.
	7.45 10.0 p.m. (Broadcast 7.45- 9.0 p.m.)	POPULAR CONCERT in The Assembly Room, City Hall. Joseph Farrington (Bass). Harold Fairhurst (Violon).

Each Year Doing!

THE third of the series of talks on house decorating is to be given at 5 p.m. on Tuesday, March 5, by Mrs. Windsor, under the title 'How to Make Your Own Ornaments.' Before the revival of handicrafts it was next to impossible for amateur workers to get the right materials with which to experiment, they had to be content with ready-made articles, which did not always please, and did not always fit in with their surroundings. With the development of craft work in schools, outfits and tools have taken their place, and by and by with canvases and tubes in art shops. This fact makes Mrs. Windsor's talk the more welcome, for it will be possible for listeners to buy the materials and make use of the advice given, instead of feeling that the whole matter is rather remote and only suited for professionals. This series of talks deals with renovation, rather than furnishing. It is designed for those with not much money to spend, who are content to make the chairs and tables last their time, but who want fresh colours and are prepared to do some work to put them in place.

HUMBERT WOLFE

Discusses the Personality and the Poetry of

ROBERT BRIDGES

The Poet Laureate will this evening deliver the first of the new series of National Lectures.

It is a curious fact that by the poets of the one amongst them whom they delight to honour as 'prince des poètes.' In England the poets are relieved of this responsibility by the State, which is good enough to choose the Poet Laureate on their behalf. It would be tempting to conjecture in what circumstances and as the result of what arguments, the weary Titans who conduct an Empire's affairs lean indulgently aside from serious tasks to pluck one from a number of equally unknown names out of a hat. Charming to consider the innocent pride with which they announce to the world that they have immortalized for example, Mr. Alfred Austin! And if the poets do not share the universal satisfaction, that is clearly their fault.

But, in the case of the nomination of Robert Bridges, the poets gladly accepted their State-imposed leader. By some accident—perhaps because the name began with a B—the choice of the Government was the choice of the poets. Robert Bridges—then a young man of sixty-nine—merely received the royal permission to wear the laurel that had long adorned his forehead by consent of all frequenters of the Sacred Wood.

The public, however, did not, and perhaps do not, know how right the choice had been. They had perhaps forgotten Austin—hero of the message along the electric wire—an I remembered Tennyson. They may have contrasted the national popularity of the author of 'Form, Rifleman, Form,' with the obscurity of a writer who had never intervened to popularize the Territorials. Not only this, but after Bridges had been appointed his reputed silence was not merely criticized, but became a music-hall joke. And one member of Parliament inquired whether the Laureate was earning his stipend!

It is not difficult to understand either the enthusiasm of the poets or the apathy of the public. Bridges has always been an exponent of what George Moore, following a French mode, calls 'pure poetry.' He divests himself, that is to say, as far as may be of subjective appeal, and seeks to isolate, with a calm mastery, objective beauty. Born in 1844, and writing verse when Tennyson, Browning, and Matthew Arnold were still living figures, he never permitted himself to be unduly influenced or deflected from his solitary mission. He was not easily romantic in the manner of 'The Idylls of the King.' He did not pick up the gauntlet of Browning's stern intellectuality. He was not swept away by Swinburne's intoxicating rhythms. He did not faint and decline and hsp with the pale darlings of the 'Nineties.' He conceived poetry as an art, of which the technique could only be acquired by patient experiment and unremitting ardour. He sought by meticulous study of prosody to equip himself with an instrument adequate to the high task which he set himself. He meant to prepare moulds into which beauty could be poured

and emerge almost unchanged and permanent.

No man can wholly succeed in subduing the subjective, nor can any man wholly dominate the enchanting resistances of words. But few English poets have been more successful in eliminating themselves in order to make room for loveliness, and few have elicited rhythms more variously suited to all the changing shapes of vision.

But these are, after all, assertions. Let us now adduce the poet's own work in proof.

ROBERT BRIDGES, THE POET LAUREATE



An informal portrait of the Poet Laureate, taken in his garden at Bow's Hill, Oxford. As Mr. Humbert Wolfe, himself one of the most distinguished poets of today, stresses in the accompanying article, no man in England could more worthily fill the office of Laureate, for Mr. Bridges' attitude towards poetry has always been one of studious craftsmanship—though he has not allowed technical accomplishment to stifle his exquisite sense of beauty.

We may perhaps take his three best known and most often quoted poems—'A Passenger,' 'Awake, my heart, to be loved,' and 'Nightingales.' All these three amply vindicate both his technical mastery and his almost selfless apprehension of beauty. Consider first:—

Whither, O splendid ship, thy sails
crowding

Leaning across the bottom of the urgent West,
Thou fearest not sea rising, nor sky clouding,
Whither away, far rover, and what thy quest?

Ah! soon, when Winter lins all our vales

When skies are cold and mist and hail us
hurling

Wilt thou glide on the blue Pacific
In a summer bayon sailcap, thy white sails
flaring

Is it not, in the first place, obvious that by some bewitching transmutation the rhythm actually reproduces the shape of the great white ship, dipping, and soaring? Could not a reader who had never seen sails almost, by closing his eyes, build out of the movement of the verse a clipper against the wind? And while this much is achieved, observe the technical ease and rightness of the double rhymes slipping into their places with the natural expansion of canvas under the wind. The result is a presentation of the beauty of sails, and of the further beauty of which sails are a metaphor set down coolly and unforgettably.

Take next:—

Awake, my heart, to be loved, awake!
The darkness slavers away, the morn doth break,
It leaps in the sky, arisen lustre slake
The overtaken moon. Awake, O heart, awake!

The rhythm here is superficially simpler, though in fact with its deliberate catch no less the result of intricate design. But again it perfectly fits the exaltation of the lover's heart, assuming as nearly as words can the likeness of a happy sigh. Moreover, it is the language of passion, the more authoritative because of its ascetic directness. It is an altar from which the personal emotion of the poet has been distilled.

Finally, there is:—

Beautiful must be the mountains whence ye
descend

And bright in the fruitful valleys the streams,
winding

To learn your song
Where are those starry isles? O night I
wander there,

Among the flowers, which in that heavenly air
Bloom the year long!

Here we have not an imitation of the nightingale's cadences, but a meditative background almost of silence against which they ring so clear that they are lined as they rise and fall. Bridges does not float out with Philomel as Shelley rises with the skylark. But he prepares dark trees and the quiet evening in which his song may faultlessly and always recapture its own radiance.

So much, then, Bridges has achieved in these three poems, not pre-eminent among his verse, but typical of it. Small wonder, then that he should be accepted without question by his fellow poets. Nor is it difficult to believe that posterity will endorse their verdict. The Poet Laureate has added to the body of English verse rhythms and beauty that are intimately part of the structure of the English tongue and the English mind. Unless these two change out of all recognition, his poetry must progressively draw closer to the general consciousness.

HUMBERT WOLFE.

9.20 The First 'B.B.C.' National Lecture

- 10.15 a.m. The Daily Service
10.30 Daily only) TIME SIGNAL, GREENWICH;
10.45 (Daventry only) 'Our Boys and Girls' -
Mr. F. M. Earle: (Choosing the Best Work for
your Boy 11
11.0 The Phonograph Records
12.0 A Concert
in the Studio
HELEN GOUGH (Violin)
MURIEL MCKELL (Contralto)
LEONARD ISAACS (1st Violoncello)

1.15-2.0 Midday Concert
THE CITY OF BIRMINGHAM
ORCHESTRA
Conducted by ADRIAN BOULT
Relayed from the Town Hall,
Birmingham

2.4-2.25 (Daventry only)
Experimental Transmission of
Six Pictures by the Heliograph
Process

- 2.30 Mr. A. LLOYD JAMES: Speech
and Language
2.50 Musical Interlude
3.0 Evensong
From Westminster Abbey
3.45 LETTERS FROM OVERSEAS
4.0 A Concert
SOPHIE WASSERMAN (Pianoforte)
THE CARLTON MASON SQUARE
5.15 THE CHILDREN'S HOUR:
IN THE SHADOW OF THE GUILLOTINE
A Play of the French Revolution
specially written for broadcasting
by G. E. ROBERTS
6.0 Lenten Addresses
The Rev. ERIC SOUTHWELL: 'Teach
us to pray—III. When you pray say,
'Thy Kingdom come. Thy Will
be done on earth as it is in
Heaven.'
S.B. from Bournemouth

- 6.15 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
6.30 Market Prices for Farmers
6.35 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN—VARIATIONS FOR PIANO
Played by V. HENY-HUTCHINSON
7.0 Mr. FRANK TOYE: 'Music in the Theatre'
7.15 Musical Interlude
7.25 Professor H. G. DALWAY TURNBULL: 'India
—VI. Today and Tomorrow'
IN his final talk Mr. Turnbull discusses the
results of British rule in India, with such
admitted advantages as peace, security, material
progress, and increase of population. He explains
what is meant by the experiment of Dyarchy
and the ideal of Swaraj, whose prophet is Gandhi.
He discusses the question whether parliamentary
government is suitable or possible for India,
with its semi-independent native states and its
special martial laws, and he concludes with a
brief survey of the problems facing the Simon
Commission.

THURSDAY, FEBRUARY 28 2LO LONDON & 5XX DAVENTRY (588 AM. 638 MC.) (1,502.5 MC. 182 MC.)

- 7.45 Vaudeville
MICHAEL GEORGE and ERNEST BUTCHER
(In Folk-Songs and Dicks)
JULIAN ROSE (Our Hebrew Friend)
GWYNETH FARRAR and BILLY MAYERL (in Comedy
Numbers)
CHARLES HIGGINS (the New Music)
SAMUEL SARGENT
(Songs at the Piano)
JACK FAYNE and THE B.B.C. DANCE ORCHESTRA
9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN: Local Announcements, (Daventry
only) Shipping Forecast

THE FIRST OF THE NATIONAL LECTURES

'POETRY'

By Mr. ROBERT BRIDGES

The Poet Laureate, at 9.20 tonight, inaugurates the new series of National Lectures, which will be broadcast from all stations (except 5GB). The National Lectures, in the constitution of which the British Broadcasting Corporation has had the assistance of a body of eminent advisers, are intended to form a series comparable in importance to the Romanes Lectures at Oxford or the Rede Lectures at Cambridge. In its scope the series will include Physical and Natural Science, Philosophy, Literature, Exploration, Music, Art and Medicine, the lecturers in each case being leading authorities on their particular subjects. Mr. Bridges' lecture tonight will be relayed from Magdalen College, Oxford. The second of this year's three lectures is to be broadcast on April 15 by Dr. A. S. Eddington, the physicist and astronomer.

- 9.20 National Lecture
I—'Poetry'
by
THE POET LAUREATE
ROBERT BRIDGES, D.LITT.
Relayed from Magdalen College, Oxford
(See also opposite page)

- 9.50 The Wireless Singers
Conducted by STANFORD ROBINSON
PART SONG, Budmouth Doors (1927)
MADON SHAW
Folk Song, Farmer Buck off Gerard Williams
GLEE, High no more, ladies Stevens

A GLEE is not necessarily the merry piece which its name might suggest; there can be mournful Glee as well as cheerful ones. The name has an Anglo-Saxon origin which means simply music, and any piece in at least three parts for voices without accompaniment can be called a Glee. It differs chiefly from the Madrigal in this way, that it is usually built up of short phrases which are so far complete in themselves that each finishes with a cadence before the next begins. In a Madrigal the

9.50 Glees, Ballets and Madrigals

effect is more continuous, one phrase beginning a new phrase before another phrase begins, the phrases overlapping.
PART SONGS
Where the Bee Sings
With drooping wings, ye Cupids, come ('Dido and Aeneas')
Gather ye Rosebuds
ALBERT SAMMONS
(Violin)
Sonata in A Handel
Rumanian Air and Hungarian Dance,
(First Performance)
From the Cantrains S. Garlin
Ballet, Come away, sweet love
Thomas Greene (1604)

THE word Ballet is now almost exclusively associated with dancing, but is really the same in origin as Ballad, and the original Ballet was, to all intents and purposes, a form of Madrigal. I thought that the early dances were accompanied by singing as well as playing, and that the association of the term with dancing arises in that way.
MADONAL, Palamon and his Sylvia
Francis Pilkington (1624)

LITRALLY, a Madrigal means no more than any secular piece for two or more voices, and in its simplest form is one of the oldest kinds of music as we know it now. In the Middle Ages the music was very closely knit with the poetry, and the literature of Madrigals is a subject which has involved in its learned discussions. The composition and the singing of Madrigals flourished in England as early as the fourteenth century, and it was in flower in the Elizabethan age. The Madrigals of Byrd, Morley, Weelkes, Wilbye, Gibbons and many others are still often heard, although the happy custom of singing Madrigals when friends met together has almost vanished from modern usage. But the way in which the Madrigal made it a real part of our national life is one small piece of musical history of which England may be justly proud.

ARTHUR. Since first I saw your face
(1607) The Port
CANZONET, Sweet nymph, come to thy lover
(1625) Thomas Young

A CANZONET was originally a small Canzone, another form of Madrigal. At the end of the sixteenth and in the seventeenth centuries the name was chiefly used for short songs set for four voices, and in 1697 Morley published a collection of Canzonets to which that description applies. The word was later used for many different forms of song.

MADRIGAL, In going to my naked bed
Richard Edwards (1560)
Rough, Summer is loomen in (1920) Anon.

THIS old piece, dating right back to the thirteenth century, is one of the most interesting specimens of the music of the Middle Ages. It is the oldest known Canon—that is, a piece in which the voices imitate each other, singing the same phrases one after another, and in many other ways it is the starting point of our present-day music.

- 10.30-12.0 DANCE MUSIC: FRED ELKHALDE
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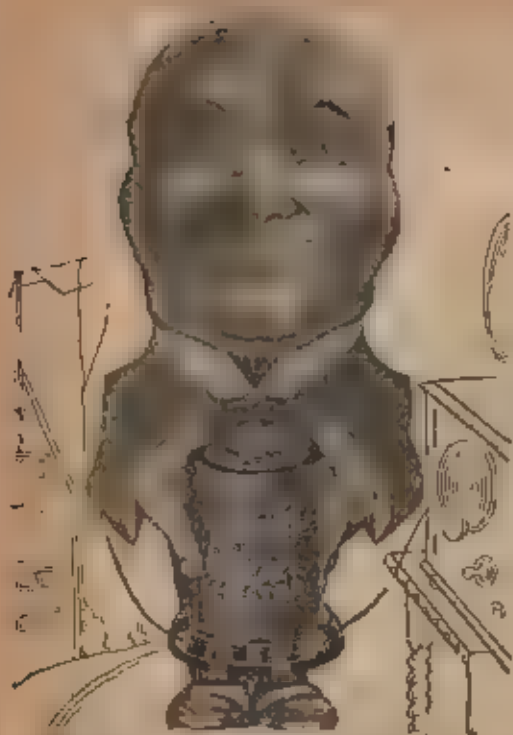
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P. 12



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Thursday's Programmes continued (February 28)

5WA CARDIFF. 325.2 M. 928 KC.

7.30 London Programme relayed from Daventry
 8.45 Miss Vera Pilcher 'A Woman's Afternoon Abroad—I, My Afternoon in Bruges'

BRUGES, the guide-books inform us, gets its name from its many bridges, but the visitor always associates it with the famous Belfry which may be seen for many miles around

9.0 London Programme relayed from Daventry

5.0 MAX CHAPPEL'S DANCE BAND
 Relayed from Cox's Cafe

5.15 THE CHILDREN'S HOUR

6.0 Bournemouth Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Farmers

6.45 S.B. from London

7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall

Conducted by WARWICK BRADFORD
 Connected by WARWICK BRADFORD

First Performance in Wales

LENNY DE MARIS (Pianoforte) and
 Organist

9.0 S.B. from London (9.15 Local Announcements)

9.50 'Postage Stamps'
 A Little Thought Reading in a Country Post Office

The Postmaster, DAFY COLL

Some Passing Fancies
 LILLIAN LEWIS

LYN JONES
 SIOBHAN EVANS

and
 DONALD DAVIES

10.30-12.0 S.B. from London

5.15 S.B. from London

6.30 Market Prices for Southern Farmers

6.35-12.0 S.B. from London (9.15 Local Announcements)

5PY PLYMOUTH. 386.5 M. 787 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHURCH OF THE HOLY TRINITY
 The White Knight and will relate his story with the help of the organ.

6.0 Bournemouth Programme relayed from Daventry

6.15-12.0 S.B. from London (9.15 Local Announcements)

430 THE NORTHERN WIRELESS ORCHESTRA

Suite, 'Wond of Harlequin' Evening
 Hymn to the Sun Sunday-Kirkstall
 Dance of the Tumbler
 Selection, 'The Golden March'
 March, 'Here, There, and Everywhere' Boss

5.15 THE CHILDREN'S HOUR
 S.B. from London

Seen from the Studio Window
 A Running Commentary by THE CUCKER and
 ANITA

Songs by DR. ROBERT NICHOLS and I. CROOK LITTLE

6.0 Bournemouth Programme relayed from Daventry (See London)

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45 S.B. from London

7.45 The Duds Concert Party

Present a New and Original Entertainment

1.00-1.15
 RALPH COLLIS

1.15-1.30
 L. A. F. G. G.

1.30-1.45
 L. A. F. G. G.

1.45-2.00
 W. B. M. M. M. M.

2.00-2.15
 W. W. W. W. W. W.

2.15-2.30
 W. W. W. W. W. W.

2.30-2.45
 W. W. W. W. W. W.

2.45-3.00
 W. W. W. W. W. W.

3.00-3.15
 W. W. W. W. W. W.

3.15-3.30
 W. W. W. W. W. W.

3.30-3.45
 W. W. W. W. W. W.

3.45-4.00
 W. W. W. W. W. W.

4.00-4.15
 W. W. W. W. W. W.

4.15-4.30
 W. W. W. W. W. W.

4.30-4.45
 W. W. W. W. W. W.

4.45-5.00
 W. W. W. W. W. W.

5.00-5.15
 W. W. W. W. W. W.

5.15-5.30
 W. W. W. W. W. W.

5.30-5.45
 W. W. W. W. W. W.

5.45-6.00
 W. W. W. W. W. W.

6.00-6.15
 W. W. W. W. W. W.

6.15-6.30
 W. W. W. W. W. W.

6.30-6.45
 W. W. W. W. W. W.

6.45-7.00
 W. W. W. W. W. W.

7.00-7.15
 W. W. W. W. W. W.

7.15-7.30
 W. W. W. W. W. W.

7.30-7.45
 W. W. W. W. W. W.

7.45-8.00
 W. W. W. W. W. W.



POSTAGE STAMPS. From Cardiff at 9.50.

The varied and crowded nature of life in a village post-office-and-general-store will form the content of Cardiff's programme to-night at 9.50.

Other Stations.

5NO NEWCASTLE. 327.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
 S.B. from London

6.0 Bournemouth Programme relayed from Daventry (See London)

6.15 S.B. from London

6.30 Market Prices for Farmers

6.45 S.B. from London

7.45 The Duds Concert Party

Present a New and Original Entertainment

1.00-1.15
 RALPH COLLIS

1.15-1.30
 L. A. F. G. G.

1.30-1.45
 L. A. F. G. G.

1.45-2.00
 W. B. M. M. M. M.

2.00-2.15
 W. W. W. W. W. W.

2.15-2.30
 W. W. W. W. W. W.

2.30-2.45
 W. W. W. W. W. W.

2.45-3.00
 W. W. W. W. W. W.

3.00-3.15
 W. W. W. W. W. W.

3.15-3.30
 W. W. W. W. W. W.

3.30-3.45
 W. W. W. W. W. W.

3.45-4.00
 W. W. W. W. W. W.

4.00-4.15
 W. W. W. W. W. W.

4.15-4.30
 W. W. W. W. W. W.

4.30-4.45
 W. W. W. W. W. W.

5SX SWANSEA. 284.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 Bournemouth Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.15 Musical Interlude, relayed from London

9.20-12.0 S.B. from London

6BM BOURNEMOUTH. 286.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 Mrs. I. BEST MURRAY: 'Fairs—Ancient and Modern'

4.0 London Programme relayed from Daventry

6.0 Lenten Address

The Rev. E. M. SOUTHAM: 'Teach us to Pray—III
 When ye pray say, "Thy Kingdom come. Thy
 Will be done on earth as it is in Heaven"'

2ZY MANCHESTER. 378.5 M. 793 KC.

12.0-1.0 A BALLAD CONCERT

S.B. from Sheffield

MARJORIE WILKINSON (Contralto)

Three Negro Spirituals:
 Swing Low, sweet Chariot
 I got a Robe ..
 Were you there ? ..

WALTER WALLACE (Soprano)
 O Star of Eve ('Tan-shadler')
 Who is Sylvia ?

GEORGE LEWIS (Whistling)
 Fast a dream of you, dear G. F. M. Namara
 The Song that reached my Heart Julian Jackson

MARJORIE WILKINSON
 Morning
 Silent Noon Vaughan Williams
 Culler Hottin

WALTER WALLACE
 Robin Adair
 Star of my Soul ('The Goshie')

GEORGE LEWIS
 Imitations of Bird Songs

CLERIDGE ROAD SCHOOL, PRINCE OF WALES
 Cantata, 'The Walrus and the Carpenter'
 Percy Fletcher

2BD ABERDEEN. 312.2 M. 964 KC.

12.0-1.0 — Programme relayed from Daventry. 3.0 —
 4.0 — London Programme relayed from Daventry. 5.0 —
 6.0 — London Programme relayed from Daventry. 7.0 —
 8.0 — London Programme relayed from Daventry. 9.0 —
 10.0 — London Programme relayed from Daventry. 11.0 —
 12.0 — London Programme relayed from Daventry.

1.15 — London Programme relayed from Daventry. 2.15 —
 3.15 — London Programme relayed from Daventry. 4.15 —
 5.15 — London Programme relayed from Daventry. 6.15 —
 7.15 — London Programme relayed from Daventry. 8.15 —
 9.15 — London Programme relayed from Daventry. 10.15 —
 11.15 — London Programme relayed from Daventry. 12.15 —
 1.00 — London Programme relayed from Daventry.

2.00 — London Programme relayed from Daventry. 3.00 —
 4.00 — London Programme relayed from Daventry. 5.00 —
 6.00 — London Programme relayed from Daventry. 7.00 —
 8.00 — London Programme relayed from Daventry. 9.00 —
 10.00 — London Programme relayed from Daventry. 11.00 —
 12.00 — London Programme relayed from Daventry.

1.05 — London Programme relayed from Daventry. 2.05 —
 3.05 — London Programme relayed from Daventry. 4.05 —
 5.05 — London Programme relayed from Daventry. 6.05 —
 7.05 — London Programme relayed from Daventry. 8.05 —
 9.05 — London Programme relayed from Daventry. 10.05 —
 11.05 — London Programme relayed from Daventry. 12.05 —
 1.10 — London Programme relayed from Daventry.

2.10 — London Programme relayed from Daventry. 3.10 —
 4.10 — London Programme relayed from Daventry. 5.10 —
 6.10 — London Programme relayed from Daventry. 7.10 —
 8.10 — London Programme relayed from Daventry. 9.10 —
 10.10 — London Programme relayed from Daventry. 11.10 —
 12.10 — London Programme relayed from Daventry.

1.15 — London Programme relayed from Daventry. 2.15 —
 3.15 — London Programme relayed from Daventry. 4.15 —
 5.15 — London Programme relayed from Daventry. 6.15 —
 7.15 — London Programme relayed from Daventry. 8.15 —
 9.15 — London Programme relayed from Daventry. 10.15 —
 11.15 — London Programme relayed from Daventry. 12.15 —
 1.20 — London Programme relayed from Daventry.

2.20 — London Programme relayed from Daventry. 3.20 —
 4.20 — London Programme relayed from Daventry. 5.20 —
 6.20 — London Programme relayed from Daventry. 7.20 —
 8.20 — London Programme relayed from Daventry. 9.20 —
 10.20 — London Programme relayed from Daventry. 11.20 —
 12.20 — London Programme relayed from Daventry.

1.25 — London Programme relayed from Daventry. 2.25 —
 3.25 — London Programme relayed from Daventry. 4.25 —
 5.25 — London Programme relayed from Daventry. 6.25 —
 7.25 — London Programme relayed from Daventry. 8.25 —
 9.25 — London Programme relayed from Daventry. 10.25 —
 11.25 — London Programme relayed from Daventry. 12.25 —
 1.30 — London Programme relayed from Daventry.

2.30 — London Programme relayed from Daventry. 3.30 —
 4.30 — London Programme relayed from Daventry. 5.30 —
 6.30 — London Programme relayed from Daventry. 7.30 —
 8.30 — London Programme relayed from Daventry. 9.30 —
 10.30 — London Programme relayed from Daventry. 11.30 —
 12.30 — London Programme relayed from Daventry.

1.35 — London Programme relayed from Daventry. 2.35 —
 3.35 — London Programme relayed from Daventry. 4.35 —
 5.35 — London Programme relayed from Daventry. 6.35 —
 7.35 — London Programme relayed from Daventry. 8.35 —
 9.35 — London Programme relayed from Daventry. 10.35 —
 11.35 — London Programme relayed from Daventry. 12.35 —
 1.40 — London Programme relayed from Daventry.

2.40 — London Programme relayed from Daventry. 3.40 —
 4.40 — London Programme relayed from Daventry. 5.40 —
 6.40 — London Programme relayed from Daventry. 7.40 —
 8.40 — London Programme relayed from Daventry. 9.40 —
 10.40 — London Programme relayed from Daventry. 11.40 —
 12.40 — London Programme relayed from Daventry.

1.45 — London Programme relayed from Daventry. 2.45 —
 3.45 — London Programme relayed from Daventry. 4.45 —
 5.45 — London Programme relayed from Daventry. 6.45 —
 7.45 — London Programme relayed from Daventry. 8.45 —
 9.45 — London Programme relayed from Daventry. 10.45 —
 11.45 — London Programme relayed from Daventry. 12.45 —
 1.50 — London Programme relayed from Daventry.

2.50 — London Programme relayed from Daventry. 3.50 —
 4.50 — London Programme relayed from Daventry. 5.50 —
 6.50 — London Programme relayed from Daventry. 7.50 —
 8.50 — London Programme relayed from Daventry. 9.50 —
 10.50 — London Programme relayed from Daventry. 11.50 —
 12.50 — London Programme relayed from Daventry.

1.55 — London Programme relayed from Daventry. 2.55 —
 3.55 — London Programme relayed from Daventry. 4.55 —
 5.55 — London Programme relayed from Daventry. 6.55 —
 7.55 — London Programme relayed from Daventry. 8.55 —
 9.55 — London Programme relayed from Daventry. 10.55 —
 11.55 — London Programme relayed from Daventry. 12.55 —
 2.00 — London Programme relayed from Daventry.

7.45 Deslys and Clark

FRIDAY, MARCH 1

2LO LONDON & 5XX DAVENTRY

(368 AM. 838 MC.) (1,582.5 MC. 182 MC.)

8.0 'The Damnation of Faust'

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL
(GREENWICH); WEATHER FORECAST

10.45 (Daventry only) Menu and Recipes

11.0 (Daventry only) Gramophone Records
by various artists

12.0 A SONATA RECITAL
by ELIZABETH (Viola)
BRADFORD BARTON (Viola)

12.30 ORGAN RECITAL
by
C. HALLIDAY STUART
(Organist and Master of the Chorists
Rochester Cathedral)
Relayed from St. Mary-le-Bow

Voluntary in A Major
John Stanley (1713-1778)
Prelude on Chorus Bach
"Ich ruf zu dir, Herr Jesu Christ"
Sonata No. 5, in F Sharp, Rheinberger

1.0 2.0 LUNCH-TIME MUSIC
Moderato and his Orchestra
From the Hotel Metropole

2.0 2.25 (Daventry only)
Special Concert of St. H.
Relayed from the Church of the Holy Trinity

2.30 BREAKFAST TO REMEMBER
by R. A. K. "The Why and
Wherefore of Farming" (Course II)
VII, Special Modifications of British
Agriculture

2.55 Musical Interlude

3.0 Mr. J. GRANVILLE Symonds "Round
the World—The Kadits"

3.20 Musical Interlude

3.25 Mrs. AMABEL WILLIAMS-ELLIS "Great
Discoveries—VII, Luster"

3.40 Musical Interlude

3.45 Play to Schools
'The Dynast'
By THOMAS HARDY

4.30 The Prince of Wales's Own
from the Prince of Wales's Own

5.15 THE CHILDREN'S HOUR

This being St. David's Day, we
have part-songs by THE WELSH MAIDENS
(L. 1007)

The Story of 'Dwen's Twyn' or 'The
Big-nosed Dogie' (Henderson and Jones)
and 'The Wyvern' from 'Wonder Tales
of Ancient Wales'

6.0 Miss MARJORIE COY 'The Making
of Ornelites'

6.15 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FINCH GENERAL NEWS
BULLETIN

6.30 Musical Interlude



8.0 B.B.C. Symphony Concert—IX

'THE DAMNATION OF FAUST'

(Berlioz)

Margaret
Tudor
M. J. Davies
Blender

STEF ALLEN
TUDOR DAVIES
H. R. D. WELLS
HEBERT SIMMONDS

THE H. J. ORCHESTRA
Leader: ALFRED BARKER
Conducted by Sir HAMILTON HARTY
THE NATIONAL CHORUS
Chorus Master: STANFORD ROBINSON

BERLIOZ has left on record himself that the story of 'Faust' made a profound impression on him. He made its acquaintance first in a prose translation, with a few songs and shorter pieces in verse, by de Nerval, which appeared in Paris in 1827. Berlioz was so wholly fascinated by the tale that he carried the volume about with him, reading it everywhere, even at meals. He immediately set about composing music for parts of it, and as soon as three or four numbers were complete, he had them published at his own expense, before he had heard a note of his music played. He wrote, at that time, "my head is full of Faust, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." His next idea was to make Faust the subject of a descriptive symphony, and then he thought of it as a ballet for the Opera. Neither of these projects was carried out, however, and instead, he composed the 'Eight Scenes from Faust,' which was published in 1829. The subject was in his mind, along with many others, for the next two decades, and the whole work as we know it now did not appear until 1836.

It is a much more serious and powerful setting of Goethe's impressive story than the other French form which we in this country know so well—Gounod's Faust—although it fails, as any partial setting of the great drama must always fail, to realize the profundity of its meaning, its mysticism, and philosophy. But it gives Berlioz a splendid opportunity for displaying his astonishing power of dealing with big masses of choral and orchestral tone, and the work will always rank as one of his great achievements.

6.45 THE FOUNDATIONS OF MUSIC
LECTURES—VARIATIONS FOR PIANO-
FORTE Played by V. HENRY HUTCHINGS

7.0 Mr. ERNEST NEWMAN Music
Criticism

7.15 Musical Interlude

7.25 Professor H. MUNRO FOX 'Mind in
Animals—VI, Animal Intelligence'
Relayed from Birmingham

IN his last talk this evening, Professor
FOX proceeds to the question of
animal intelligence as based on animal
instinct with which he dealt in his
previous two talks. Few people who have
either kept pets or watched wild animals
would deny their intelligence, but the
border-line between the active mental
process and the automatic reaction to
instinct is difficult to draw and must
remain a fascinating subject of specu-
lation.

7.45 DESLYS and CLARK
In Syncopated Harmony

8.0 B.B.C. Symphony Concert
—IX

Relayed from the Queen's Hall
(Solo Artists: Messrs. Chappell and Co.
Ltd)

'The Damnation of Faust'
(Berlioz)

Conducted by Sir HAMILTON HARTY
The National Chorus
Chorus Master, STANFORD ROBINSON
(See also pages 441 and 444.)

9.15 WEATHER FORECAST (GREENWICH)
GENERAL NEWS BULLETIN

9.30 'The Damnation of Faust'
(Berlioz)

10.25 Local Announcements (Daventry
only) Shipping Forecasts

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

10.45 A PIANOFORTE RECITAL
by ELIZABETH (Viola)

Op. 37, No. 3 Chopin
Op. 10, No. 10 Brahms

11.0-12.0 (Daventry only) DANCE
MUSIC (Relayed from the Church of the Holy Trinity)

The Week's Epitome

'THE WAY, THE TRUTH,
AND THE LIFE.'

Guide me, O Thou great Jehovah,
St John xiv 1-11.
Thou art the way,
Psalm xvi 14

Friday's Programmes continued (March 1)

5WA CARDIFF. 223.1 M. 838 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.30 **ABCHIRALD ROBERTS (CARDIFF) BAK**
Relayed from the South Wales Echo Food and
Cookery Exhibition at the Drill Hall, Cardf5.15 **THE CHILDREN'S HOUR**
Phyllis Gwyn Dewi (2 Plant)
S.B. from Swansea

6.0 Mr F. W. HARVEY, 'The Timber of Poetry'

MR. HARVEY describes poetry in modern
times as 'usually a flower of good or
evil, but he says, 'it is the timber of poetry that
wears most surely and there is no timber that
has no strong roots'

6.15 S.B. from London

6.30 Captain A. S. BRUCE: 'Rugby Football in
South Wales'

6.45 S.B. from London

**7.45 St. David's Day Special
Programmes**
(See centre column)10.0 **WEATHER FORECAST, NEWS, S.B. from
Daventry Experimental**

10.15 Local Announcements

10.20 **Shakespeare and St. David's Day**
'Henry V'—Act V, Scene I
France: The English CampPhyllis Gwyn Dewi (2 Plant)
S.B. from Swansea
DONALD DAVIES
Mr. Davies, who attended Glyndwr's Parliament at
Machynlleth with the object of killing him, and
had been for many years imprisoned by Glyndwr
was one of them. He it was who made the
memorable reply to Henry V when returning
from a survey of the great French army before
the battle: 'There are enough to kill, enough to
take prisoners and enough to run away'. He
was to have been knighted on the field with
dying and to be, moreover, the original
S.B. from London

10.30-11.0 S.B. from London

6SX SWANSEA. 223.1 M. 838 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
Phyllis Gwyn Dewi (2 Plant)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.20 For Farmers: Mr. J. P. HARRING: 'Chicken'

6.45 S.B. from London

10.25 Musical Interlude relayed from London

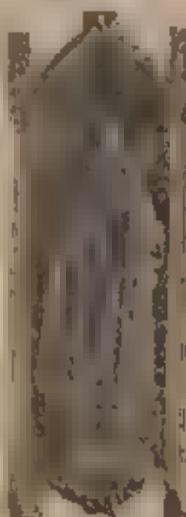
10.30-11.0 S.B. from London

6BM BOURNEMOUTH. 220.5 M. 804 KC.

2.30 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.25 Local An-
nouncements)**7.45 Gwyl Dewi Sant**

A Programme in Honour of St. David

Leader, **ALBERT VOORBAARD**
Conducted by **WARWICK BRATT WATTS**
(See centre column)**ST DAVID**
St. David's Cathedral,
Llandaff.
Photo by Anthony
Dulghoum.AMONG those who
helped Holbrook
was the poet T. F.
Ellis, whose great
work, 'The Children
of Aneur', Holbrook
was anxious to compose
an operatic trilogy.
The project gradually
took shape and a
completion. The sub-
ject, taken from the
story of the life of
St. David, is one in which Hol-
brook found a per-
manent form and
scope, and the music
is vivid and forceful
keeping with the
story. The first opera
the trilogy was
played in Ham-
mond's Opera House in 1912.
N. Knobel and Hol-
brook himself con-
ducting alternately
the name in 'The Child-
ren of Don. Thesecond, Dylan, appeared at Drury Lane
direction. Brown, the third opera of the
series has not yet been heard.Its Prelude is a big and impressive tone
piece in which there are three story
themes, of which the last is a very old and
well-loved Welsh folk song
Waters Waters (Borison)
Y Mynach Du
Dydd Gwyl Dewi
Y Gadiol Gyrnauarr. Brini Rhuwari
For M. B. B. B.**8.20 Cardiff Cymrodorion Society**Speeches at the St. David's Day
Banquet

Relayed to Daventry Ex

1.0000 of G

A. I. S. B.

proposing the toast

Yr Orest (The Combat)

The Lord Mayor of Cardiff, Mr. J. P. HARRING

proposing the toast

'Ein Gwyl' (Our Gwyl)

and the response by

The Very Rev. DR. H. M. HARRING, C.V.O., F.R.S.

F.B.A.

Yr Orest (The Combat)

The Lord Mayor of Cardiff, Mr. J. P. HARRING

proposing the toast

'Ein Gwyl' (Our Gwyl)

and the response by

Professor J. P. HARRING, M.A., B.D.

5PY PLYMOUTH. 220.5 M. 804 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

Hats off to the Men of Harlech

A programme as Welsh as can be, including
Three Welsh Folk Dances (E. T. Davies)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.25 Forthcoming)

2ZY MANCHESTER. 218.5 M. 787 KC.3.0 **BROADCAST TO SCHOOLS**
Canon C. E. RAY: 'Birds of the North Country
—VII. Birds of the Shore'
S.P. from Liverpool

3.20 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

A Country Life is Sweet

Music by THE SUNSHINE TRIO

Narrated by HARRY H. JEWELL

Tales for Ten: Councillor Will Melland,
The Joys of Cycling

Mrs. BARLOW: A Visit to the country by

6.0 Miss H. ELLIOTT PHILLIPS, 'What Oranges
are Cheap'

6.15-11.0 S.B. from London 10.25 Local An-

Other Stations.**5NO NEWCASTLE.** 241.5 M. 1,230 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

A programme as Welsh as can be, including

Three Welsh Folk Dances (E. T. Davies)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

6.15-11.0 S.B. from London (10.25 Forthcoming)

With GIBBS on the Beard Battlefront

Map of attack
ON NOSE SECTOR



GIBBS SHAVING CREAM BUBBLES BURST THROUGH WHISKER WIRE

LATEST BULLETIN

NOSE SECTOR Feb. 21 (7.40 A.M. Drama)

Intelligence reported enemy wire destroyed but first raiding party found strong entanglements. G.H.Q. ordered Gibbs Lather barrage laid down. Creamy Bubble Corps smashed through whisker wire shattered brittle mortar and captured enemy. Brigade orders search for case perished. G.H.Q. now missing. C.S.M. reported 4 men debilitated. Case not found.

Gibbs
SHAVING
CREAM

The Cream of Shaves

1/- and 1/6 per Tube
BRITISH MADE

Gibbs Cream Shaving
Shaving Stick in the
packet shown with
brush and tube. Each
tube contains 4 oz. of
cream. The Cold
Cream in Packet
In Nickel Holder Case 1/3
6d. 10d.

Against your enemy, those bristling whiskers, Gibbs Shaving Cream launches an attack that makes the razor's work almost accidental. Gibbs Creamy Bubble Lather soaks each bristle from base to apex in a few seconds. Whisker-resistance is smashed. The razor merely removes the debris.

Healing, soothing, comforting, the Cold Cream in Gibbs works into the pores as you shave. This produces the Gibbs famous after-shave effect—the soft, satiny skin.

SAMPLE OFFER Trial Tube and Trial Stick

G.H.Q. asks volunteers for Creamy Bubble Shave Course. Officers taking are relieved of all heavy morning parade duties. Send 3d. in stamps under cover of sealed envelope for munitions. You will be 9500 Trial Tube Gibbs Shaving Cream, Shavers, for the use of one, and Trial Stick Gibbs Shaving Stick. *draw*

Indent to D. & W. GIBBS LTD. (Dept. 52KF), LONDON, E.1



Miss Diploma says.



After dining, Jones' face though
'twas Lent
Had a look of most perfect content;
For Crustless Cheese had
Fed this well-nourished lad

£200
IN PRIZES

CONDITIONS.

The Proprietors of Diploma Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a contest open to his country. Write your last line on a piece of paper and attach the small colored label (not a portion of Diploma Crustless Cheese (either Cheddar or Caemond), or label from Diploma Milk or Coronet Milk) on many a temple as you like, but to each must be a tarbed name. The Managing Director's decision is final and legally binding. Address to

Competition: (Dept. 9.), WILTS UNITED DAIRIES LTD., TROWBRIDGE.

Closing Date: Entries must reach us not later than Friday, March 1, 1929.

Result: A complete list of winners will be forwarded by post. Entry compulsory.

Recent Winners

£50 WINNER

A cheese loving curate named Grime
Was tempted by Crustless to crime,
His landlady's header
He robbed in his ardour
Good as parts was the curate this
time.

£250 WINNER

When the turkey and pudding's gone west,
There's a bit to follow—the best:
Some really good—here
Buy Diploma brand, please!
'That's the plum! the most nourishing
concoction!

DIPLOMA
The **ENGLISH**
CRUSTLESS CHEESE


50%

Cheddar or Cheshire. Price of 6 B. 1/2 p. 1/2 p. 1/2 p.

BY USING THE AMAZING

GASON

ULTRA SHORT-WAVE
COILS 12 1/2 PAIR



53 1/2 in. High x 36 in. Wide
 12 in. Deep x 12 in. Thick

THE COMING OF THE CONTINENTALS.

(Continued from page 448)

opening of *Hotel Imperial*, with the Austrian cavalry patrol lurching half-asleep through the frozen fog, with its puerile climax of the heroine's decoration in front of a division complete with band and cathedral organ! Compare Dupont's *Vaudeville*, principally remembered—alas!—for its trick trapeze photography, with Dupont's *Piccadilly*! Of course, to some extent, the difference in angle is a matter of racial temperament. America remains supreme in the comic film. L. Chaplin, Lloyd, and Buster Keaton—only to mention the most famous three—have never been faced by a Continental competitor worth the name. Similarly, no one except the Swedes, as in *The Jackals*, and the Russians—for in spite of Mr Atkinson, Pudovkin is a great producer and there is more to *The End of St. Petersburg* than mere brazen propaganda against the British Empire—have seen the marvellous possibilities of the use of clouds and trees and nature backgrounds as integral parts of a film story.

On the whole, again in tempo, the Americans are inclined to be too quick as the Germans are to be too slow. And I suppose it is a moot point as to whether anything is to be gained by a sort of international competition as to which country's flag should be draped about the most satisfactory films. What is important is that when two differing schools are united, as has been the case in the importation into America, the result should not be the worst of two worlds but of the best. American slickness added to German taste is good; but the American happy ending plus German ponderousness is bad.

An admirable example of Continental production of an American film was Seastrom's direction of *The Scarlet Letter*, with Lillian Gish and Lars Hansen. On the reverse side of the medal one might take the exploitation of Miss Greta Garbo, who, in *The Joyless Street*, and other films in which she appeared before she went to America, displayed astonishing gifts, or, at least, astonishing susceptibility to brilliant direction, and now, in Hollywood, is only another Theda Bara brought up to date.

Actually, credit between the various countries can be fairly evenly divided. What is important now is that the various fine things discovered by each should be collected and used internationally for the benefit of films as a whole. It is certainly for the benefit of the whole industry that the cinema, besides paying its shareholders, should also have been raised to the position of one of the arts.

THE THINGS WE BUILD.

(Continued from page 445.)

fresh in every detail—is 'Neo-Romantic,' like our own great Liverpool Cathedral, and cannot be counted as representatively or typically 'Modern.'

For to be really and truly modern you must, I take it, forget your ancestors as far as you can, as do the French and Dutch most conspicuously. The Swedes cannot altogether forget the Middle Ages or the Renaissance, and though there is amazing freshness and vigour in all they do, and though, to my mind, they today lead the whole world in architecture, you cannot class much of their work as truly 'Modern.'

No, the true Modern prides himself on being ruthlessly, starkly, and, if need be, quite shockingly logical. Sometimes he brings it off reasonably and easily, so giving one a pleasant sense of a problem skilfully and economically solved.

Too often, however, in order to be 'different,' he distorts the parts and proportions of his house for no good reason at all, and will even sacrifice convenience (as in the size, shape, or position of windows) in order to show his independence.

But the best modernist building is notable for straightforward honesty and common-sense, a skilful use of new materials and machines to meet new needs, and a laudable absence of all shams and snobbery. For these reasons it deserves to be taken seriously as architecture, because it is competent and honest.

Of how many 'desirable residences' in the British Isles could we say as much? Of so very few that, with better education and a more instructed public opinion, I think we are quite likely to see a crop of the neat, cubistic little living-boxes going up in our suburbs, if only as a protest against the intolerable and shoddy tomfoolery of the speculator's villas.

These they will certainly show up for what they are, even if they themselves should never look very securely at home on English soil. If they invade us in any numbers, I hope most of them may halt and settle down on the coast. White walls and a flat roof seem somehow to go with salt water, and the pink asbestos bungalows with which we are littering our shores will never go with anything.

Some English examples of Modernist work are—

Welwyn Garden City Interiors of theatre and Bridge Hall.

London: Adelade House, London Bridge, the new Underground building, Broadway, Westminster; the new Horticultural Hall, the new B.B.C. building (design as published).

Braintree: Messrs. Crittalls' new colony.

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7.30
The Songs
of
Eric Coates

10.30 12.0 DANCE
 MUSIC Details will be
 announced later

Saturday's Programmes continued (March 2)

5WA

CARDIFF.

222.5 M.
622 KC.

12.0-12.45 A Popular Concert

... from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cordoffia Genedlaethol Cymru)

Overture, 'Fingal's Cave' Mendelssohn
Prelude, 'Lohengrin' Wagner
Lyrus Suite Grieg

THE composer has left it on record that this Suite was its birth chiefly to Arton Borl the conductor, who was the first to arrange the second, third, and fourth numbers for orchestra. These were, however, afterwards only altered by the composer and the first, as far as added. Although at first we originally a personal purchase of music they are admirably adapted for performance by the orchestra. I will now try give a new picture of the Suite.

The first, 'A Night of the Boy', is a simple and melodious piece, rather like a folk song.

The second, 'The well known Norwegian March', which the first time.

In the third, 'Nocturne', the violins have an

time, to a syncopated accompaniment by the lower strings, while the

The last of the four movements, the merry 'March of the Dwarfs', runs about in a way which at once suggests the mischievous little people

2.55 London Programme relayed from Daventry

5.0 MAX CRAPPELL'S DANCE BAND
Relayed from Cox's Cafe

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 Mrs. RAYMOND ALLEN 'Palaces'

7.15 Captain A. S. BORGES: 'Rugby Football in South Wales'

7.30 S.B. from London (9.30 Local Announcements: Sports Bulletin)

9.35 A Popular Request Programme

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
(Cordoffia Genedlaethol Cymru)

Conducted by WARWICK HEATHWAITE

Overture, 'Lohengrin' Wagner

Prelude, 'Lohengrin' Wagner

Serenade, 'The Merry Widow' Wolf

The you old Gypsy Dolly

KENNEDY McKENNA (Tenor)

Passing By Purcell

La Donna e Mobile Verdi

Such no more ladies Elton

10.0

'The Dear Departed'

A Comedy in One Act by STANLEY HOGGTON

Mrs. Slater (Sister) DORIS COLLIS
Mrs. Jordan (Sister) MABEL TAYLOR
Henry Slater (Her Husband) W. P. THOMAS
The Slater (a Girl of Ten) JACK JAMES
Abel Merryweather VERA SHERIDAN

Mrs. Slater is laying the table for tea in the sitting room of her house. It is a small room of a district in a provincial town. She evidently expects visitors.

10.30-12.0 S.B. from London

5SX

SWANSEA.

204.1 M.
1,020 KC.

12.0-12.45 S.B. from Cardiff

2.55 London Programme relayed from Daventry

5.15 S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from London

7.30 S.B. from London

9.30 S.B. from London

9.35-12.0 S.B. from London

9.35-12.0 S.B. from London

6BM

BOURNEMOUTH.

308.5 M.
1,040 KC.

12.0-1.0 Gramophone Recital

2.55 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

8.45-12.0 S.B. from London (9.30 Local Announcements: Sports Bulletin)

12.0-1.0

GRAMOPHONE RECITAL

308.5 M.
1,040 KC.

12.0-1.0 A GRAMOPHONE RECITAL OF POPULAR

SONGS AND LATEST DANCE MUSIC

Medley of Old Time Songs:

A Sergeant of the Line Dolly

Danny Boy Weatherly

Sir Harry Lauder Medley Dolly

Little Dolly Daydream Dolly

I hear a Thrush at Eve Dolly

The Airedale Breed Dolly

Latest Dance Music

2.55 London Programme relayed from Daventry

THE CHILDREN'S HOUR

Another Bulletin Day when we will give out news concerning 'The Magic Hat' (Ralph d. l. l. l.) and 'The Village Policeman' (Arphor)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Item on Naval Information: Local Announcements: Sports Bulletin)

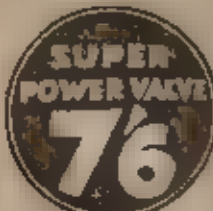
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VALVES
ARE AS
GOOD
BUT COST
MORE

DARK

EMITTER

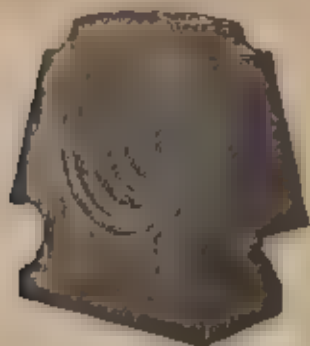
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Programmes for Saturday.

(Continued from page 482)

22Y	WIRELESS TIMES	018 3 PM 193 40
12.0	AN ORGAN RECITAL Lent from St. Ann's Church, Manchester (Organist: PETER ADAMS, the Organ) DORIS GAMBELL (Soprano) C. M. P. T. AND Grand Chorus in A Ancien Manet, Op. 15, No. 1 For terms in E.	Same Time as before
	<i>From Liverpool</i>	
12.13	DORIS GAMBELL Should be up and Nymphs and Shepherds.	B. shop P. 10/6
	<i>From Manchester</i>	
12.24	GEORGE FRITCHARD Missa in F <i>Filippo Capocci</i> Missa in G <i>Beethoven</i> Andante, Con Fuoco, and Toccata in F Deshayes	
	<i>From Liverpool</i>	
12.37	DORIS GAMBELL Waits Song ('Merrie England') .. <i>Chorus</i> Southern Love ('The Southern Maid') <i>Fraser-Simson</i>	
	<i>From Manchester</i>	
12.48-1.0	GEORGE FRITCHARD Cantata in A, Op. 17, No. 1 <i>Parthenko</i> Gran Coro Triennale <i>Filippo Capocci</i>	
2.55	London Programmes relayed from Daventry	
5.15	THE CHILDREN'S HOUR: S.B. from Leeds S.O.S. In which More Messages are sent out by HILARY FRY, GUYELLE HANLYN, and WIN ANSON	
6.0	London Programmes relayed from Daventry	
6.15	S.B. from London	
6.40	Regional Sports Bulletin	
6.45	S.B. from London	
7.0	Miss ANNE LAMFLOUGH. 'Haunted Gardens'	
7.15	S.B. from London	
7.30	A Colendge-Taylor Programme THE NORTH-EAST WIRELESS ORCHESTRA Conducted by T. R. MORRISON Ballet Music, 'Hiawatha' Little Concert Suite GLADYS SWEENEY (Soprano) Four Songs from 'Five Fairy Ballads' Sweet Baby Buttery; Alone with Mother Big Lady Moon; Fairy Rose ORCHESTRA Suite, 'Githio' Three Dream Dances GLADYS SWEENEY 'Barrow Song' When I am dead, my dearest: Unmindful of the roses Life and Death Song to the Moon ORCHESTRA Four Characteristic Waltzes, Nos. 2 and 4	
8.0	S.B. from London (Manchester Programmes continued on page 485)	

Just what I want—

As the owner of a set, I should read the WIRELESS MAGAZINE because it will help me to understand more about my set, and if I want to make one of the latest types of receivers or speakers it gives just the information I need.

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W. James' Lodestone Three, a reactionless set using the same coils as the famous Touchstone Four, of which it is the successor, and J. H. Reynard's Simple Screen Three, an easily-constructed screened-grid valve set with dual-range coils.

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A simple high-frequency amplifying unit with screened-grid valve, adding tremendously to the range, volume and selectivity of any set.

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Including helpful articles on "scratch" and the choice of organ records.

WHAT THE GRID LEAK DOES

A "Professor Meghen & Young Amp" talk you must not miss. It clears up many common misapprehensions.

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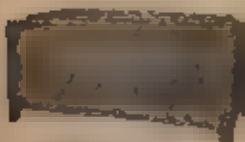
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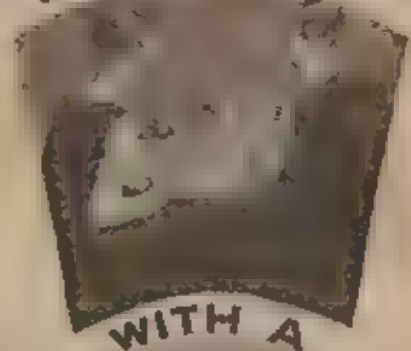
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ER TH K



SUNDAY PROGRAMS:

Q Now you say that he was a very good person? A Yes, sir.

Q And you certainly do think the striking is a
a little more than if you might have some chance
of a man being hit, I would think, by accident?

A COBBLER'S COMMENTS.

Being only a toddler my twelfth birth day-birthday was not
 a small amount of celebration.

THE M. D. BEN & COMPANY LTD.

something to say and if certain (see
 him) I fail to see how it balances that
 Therefore, it seems to me that a failure of
 of the listeners only proves that the
 and approached the
 which should be

LIS'ENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note
that -

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

THE INTERRUPTED ITEM

[illegible]

A NORTH COUNTRYMAN COMPLAINS

Does the B.C.O. understand that the average Northern taxpayer is neither high-brow nor jazz-mad but rather a hard worker, who does long hours for his, and appreciates, music mainly such as Gifford and Sullivan, Musical Comedy selections, etc., and does not know why "good music is generally lacking in entertainment value. He does not want studies in modulation?"

TEEN WATCHING HOUR

[illegible]

WHAT DO THEY GRUMBLE AT?

I should just like to tell you what a wonderful difference the
 and have to lie down a good deal. Now, I no longer re-
 being able to go out much -
 brought right to my bed! I cannot say I pro-
 judgments in "low-down" times, but I cannot see what the
 to be made as we get on such vanity. - D. W. B.

ALL THAT TOMMY GOT

[illegible]

JOLLY OLD 'WET BLANKETS.'

with much interest the letters in this week's issue. I consider them all more or less a lot of jolly old
We are not jazz mad here, but we certainly do
love Duke Ellington, "Swingtime," Ellington, J.P.S.

LEARNING TO 'TANGO.'

[illegible]

2-Value Little Giant, cash £8 12 6
12 monthly payments of 16/3
3-Value Little Giant, cash £10 2 6
12 monthly payments of 19/-
4-Value Little Giant, cash £11 12 6
12 monthly payments of 22/-

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11	the Little Giant, wash	26	"	0
12	the Little Giant, wash	27	"	0
13	the Little Giant, wash	28	"	0
14	the Little Giant, wash	29	"	0
15	the Little Giant, wash	30	"	0
16	the Little Giant, wash	31	"	0
17	the Little Giant, wash	32	"	0
18	the Little Giant, wash	33	"	0
19	the Little Giant, wash	34	"	0
20	the Little Giant, wash	35	"	0
21	the Little Giant, wash	36	"	0
22	the Little Giant, wash	37	"	0
23	the Little Giant, wash	38	"	0
24	the Little Giant, wash	39	"	0
25	the Little Giant, wash	40	"	0
26	the Little Giant, wash	41	"	0
27	the Little Giant, wash	42	"	0
28	the Little Giant, wash	43	"	0
29	the Little Giant, wash	44	"	0
30	the Little Giant, wash	45	"	0
31	the Little Giant, wash	46	"	0
32	the Little Giant, wash	47	"	0
33	the Little Giant, wash	48	"	0
34	the Little Giant, wash	49	"	0
35	the Little Giant, wash	50	"	0
36	the Little Giant, wash	51	"	0
37	the Little Giant, wash	52	"	0
38	the Little Giant, wash	53	"	0
39	the Little Giant, wash	54	"	0
40	the Little Giant, wash	55	"	0
41	the Little Giant, wash	56	"	0
42	the Little Giant, wash	57	"	0
43	the Little Giant, wash	58	"	0
44	the Little Giant, wash	59	"	0
45	the Little Giant, wash	60	"	0
46	the Little Giant, wash	61	"	0
47	the Little Giant, wash	62	"	0
48	the Little Giant, wash	63	"	0
49	the Little Giant, wash	64	"	0
50	the Little Giant, wash	65	"	0
51	the Little Giant, wash	66	"	0
52	the Little Giant, wash	67	"	0
53	the Little Giant, wash	68	"	0
54	the Little Giant, wash	69	"	0
55	the Little Giant, wash	70	"	0
56	the Little Giant, wash	71	"	0
57	the Little Giant, wash	72	"	0
58	the Little Giant, wash	73	"	0
59	the Little Giant, wash	74	"	0
60	the Little Giant, wash	75	"	0
61	the Little Giant, wash	76	"	0
62	the Little Giant, wash	77	"	0
63	the Little Giant, wash	78	"	0
64	the Little Giant, wash	79	"	0
65	the Little Giant, wash	80	"	0
66	the Little Giant, wash	81	"	0
67	the Little Giant, wash	82	"	0
68	the Little Giant, wash	83	"	0
69	the Little Giant, wash	84	"	0
70	the Little Giant, wash	85	"	0
71	the Little Giant, wash	86	"	0
72	the Little Giant, wash	87	"	0
73	the Little Giant, wash	88	"	0
74	the Little Giant, wash	89	"	0
75	the Little Giant, wash	90	"	0
76	the Little Giant, wash	91	"	0
77	the Little Giant, wash	92	"	0
78	the Little Giant, wash	93	"	0
79	the Little Giant, wash	94	"	0
80	the Little Giant, wash	95	"	0
81	the Little Giant, wash	96	"	0
82	the Little Giant, wash	97	"	0
83	the Little Giant, wash	98	"	0
84	the Little Giant, wash	99	"	0
85	the Little Giant, wash	100	"	0
86	the Little Giant, wash	101	"	0
87	the Little Giant, wash	102	"	0
88	the Little Giant, wash	103	"	0

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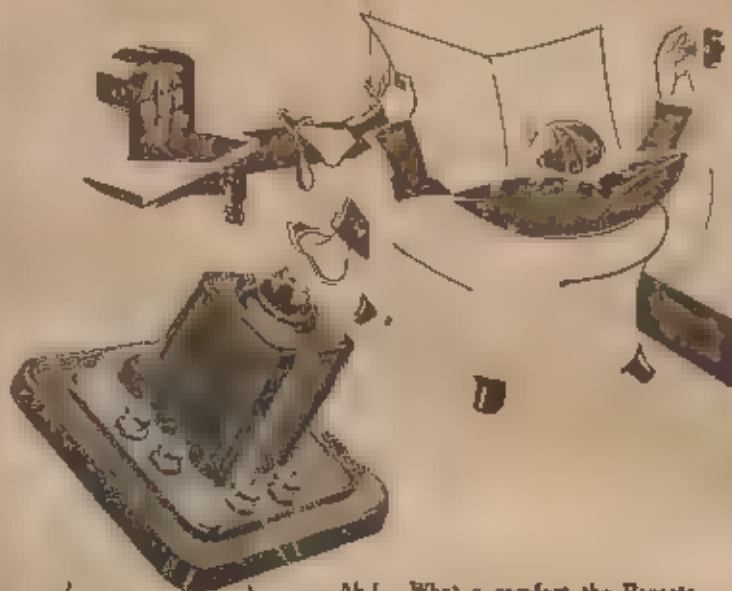
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