PROGRAMMES FOR FEBRUARY 24-MARCH 2

THE

THE JOURNAL OF THE BR OADEASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

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FEBRUARY 22, 1929

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AMONG THE PROGRAMMES

February 24-March 2

Sunday 1 AN EMILIO COLOMBO CONCERT

Monday: THE WIRELESS MILITARY BAND

Tuesday: THE FIRST COLISEUM RELAY

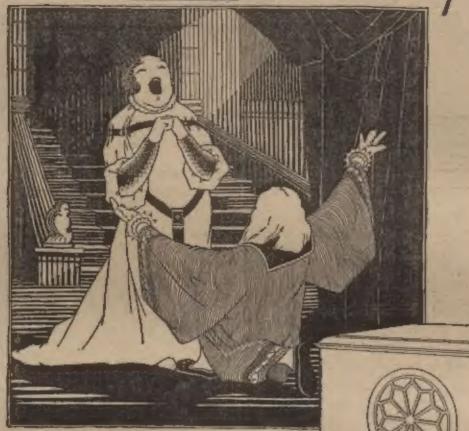
Wednesday ! DELIBES' OPERA, 'LAKME'

Thursday : ROBERT BRIDGES ON 'POETRY'

Friday : THE DAMNATION OF FAUST

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THE RADIO TIMES

Vol. 22. No. 282.

Espiritured at the

FEBRUARY 22, 1929.

Every Friday. Two Pence.

THE ORDINARY LISTENER (AUSCULTOR VULGARIS)

AY I introduce myself as one of Sir Wallord Davis ordinary listeners'? I think I am a pure cample of the species and that if Sir Walford kept a museum I should be there in a size one labelled 'Auscultor Volgaris, 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?' course, there was a reason for this. Concerts were rare; and one had to make one's own music mently on the princ. Like Mr. Berson'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 woong of the ivery and adamantine keys. The heartrending courtslap 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 shaks 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 quartel with the gramo-phone. 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 if fifty tines. There is no music in the world that will survive the amount of repetition which in fact the average gramoBy W. ROOKE LEY

phonist, with the average sized library, imposes on it. His musical life leaves a trail of noble corpses; his record-tabinet 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 brantic 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 con-

tinucci

At 9.20 p.m. on Thursday

Mr. ROBERT BRIDGES

(The Post 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 thazes 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 hondays 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 use 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 cial de grace. It is that etal de grace 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 state 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 élai de grave, Especially if one is alone. For radio displays an odd and quite buman imposhness 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 bear music, catching the secrets of its revelations, and the immunerable 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."



'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Soldier Post

Narch 12 and 13 we are to hear Cabriele
d'Annuncio's play, Francesco da Rimini,
as seventh of the Great Playa series. With
d'Annuncio there vanished the last
of the true remantics. His story should be immortal—the story of the poet-roldier who, though



Poetic hot air

in frail health, fought in the most exposed trenches on my Caporetto and, after the war, captured and held Flume as a protest against the peacemakers' treatment of Italy. For eighteen months of Annuado was 'commandant' of the disputed pert, and though, enclanted with his own adventure, he talked a great deal of poetic hot air, his speeches in those days were in pleasant contrast to the histor wrangling undertones heard elsewhere. The truth was that he was born too late. There was something nobly pathetic about his efforts to atrike the tyre and ruttle the sword in an age which was too busy striking the ukufole and ruttling the type-writer to be appreciative.

Paolo and Francesca.

Title world has always exhibited a kindly interest in slandestine love affairs, provided always that they were conducted on a sufficiently picturesque scale. Helen and Paris, Tristram and Iscalt, Launcelot and Guinevere, Reloise and Abelard, Pacie and Prancesca—these are names with which poets and playwrights have conjured though their owners were worfully lacking in what has been called 'the manacuformist conscience.' One may feel sorry, however, for Francesca da Polenta, the heroine of d'Annunzio's tragedy, Prancesca da Rimini, for, prior to her passion for her handsome brother-in-law, she had been add in marriage to Giovanni Malatesta, a cripple of considerable ugliness, by her inther, to whom Giovanni's during as a general had proved of great service. It is said that the husband, being ashamed of his deformities, allowed his younger brother, Paulo, to take his place at the wedding. Later, Paolo and Francesca were discovered in cach other arms and mundred. Of this horribly dramatic story d'Annunzio wove a play of magnificent beauty. Of all the Great Phys series it is, I think, the most suited to the microphope.

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 oboductor, Mr. Finck has been connected with the lighter side of the stage. Of the many tones which he has written none has achieved such immediate and universal popularity as In the Shadows, which was leatured in pro-war days by Pollision and his Follies. On Monday, March 4, Herman Finck will conduct a concert of his own music from the London Studio. This should be, for many, an evenlor of sentimental reministence

Bela Bartok.

S the most distinguished composer of the 'modern school,' Bels Bartok has come to typify for the Ordinary Listener all that new music of which the fillion is difficult and indigestible. Therefore, on Tuesday, March 5. when Bartok gives a recital of his own pignoforte compositions from 56 B, many sets will probably seek a simpler alternative on the London or Deventry 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 Ordmary Latener was as puzzled by Wagner, and even more recently, by Dehnasy 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 shoul the Bartok programme, rather than listen in agony and emphain for ever after. For Bartok is a far from slovenly anisician and deservor more than a slovenly hearing. He has worked for yours upon his study of Hungarian and other folk-course, 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 seors 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 Aris Theotre Club on Monday, March 4; with him will be Zoitan Suckely, the violinist. The programmo will consist of works by Bartok—Two Bhapsodies for Violin and Pianoforte, Hungarian and Ramanian folk tones by Bartok, arranged for the violin by Suigeti, a Suite for Pianoforte, Sanative for Pianoforte and Three Randeoux on Folk Tones.

Malko to Conduct Russian Music.

RUSSIAN Symphony Concort will be broadeast 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 Malke, except that he was a popil of Rimsky-Korsakov, and is among the most outstanding of the new generation in Russian music. His programms includes works by his muster, by Liadov, Tehaikovsky, and Misskovsky. The last-named composer was also a pupil of Rimsky-Korsakov and a younger member of the 'Nationalist group of composers. After any years' service in the Russian army, under both Carriet and Soviet control, he became professor of composition at the Moseow Conservatoire. His Symptony 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 approciation we are, thanks to the Victorious, a generation, at least, in arrests. This fact is making it doubly difficult for us to feel at bome with the "modern composers, for we are hartog, as it were, to 'golp down' messic which the rest of Europe has taken half a century to

Next Week's Vaudeville.

N Monday, March 4, we are to have a quarter of an hour by Fray and Braggiotii, syncopated planists. Then, on the following Thursday evening, a number of radio favourities will be included in a 'star' programme—Trummy Handley, Ronald Gourley and the Albert Sandler Trio, with Beary Thurston ('The Original Ole Bill') and Diana Landen and Eddie Bandt, who sing American ballads and somedy duets. On Saturday, March 6, there is to be a shorter programme by Arthus Chifford (far better known to millions as 'Stainless Stephen'), Yvotto Darnac, and Paulino and Diana.

Relays of Opera.

by our two leading opera companies. On Thesday evening, March 5, 50 B is relaying Act Two of Leatingria, performed at Bradford by the British National Opera Company, while London is to give on the following evening Act II of Madamo Butterfly, sung by the Carl Rosa Opera Company at the Theatre Royal, Clasgow.

'Where Have I Heard that Before?"

HAT there is no new thing under the sun may be pleaded on the Last Day by many composers whose mute to the discriminating ear beam distinct traces of derivation. Worst offenders of all are the writers of 'jaza.' I can recent no instance for the moment but that of a recent 'best seller, on a theme not unconnected with the fruit-darrow, which must have made Handel stir in his grave with an uncasy sense of reminiscence. On March 6 there will be a feature programme from London entitled How Dark We's 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.

I was an achievement to have personned Scott and Sandwine to speak into the microphone at the conclusion of the Albert Hall battle—for horers in this country of gentlementy modesty are better at hoxing than broadcasting. The B.B.C. official who introduced them was so moved by



When Patri 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 bearing this controversial spatement, the champion's secondargerwised like bears, and had to be restrained from battle by baving huns thrown to them. Still, anyons is likely to be confused at the conclusion of a big boxing match, for there is a wildness in the sir which must be painful to the shades of the first box-holders, who used to be moved unbearably when Adelina Patti sang 'Home, Sweet Home.'

With Illustrations by Arthur Watts



BOTH SIDES OF THE MICROPHONE



Musical Antics.

hrowheasting has bestowed upon this generation, writes Dr. Iviney, of Well-way of College, is the pleasure of listening to note without being distracted by the antical to performers. By antical mean exage.



"I love to watch his hands!"

conted gesture, from which very few public performers are entirely free. The showman idea in music is a comparatively modern infliction and took its rise when public concerts began to be popular late in the eighteenth century. The advent of the calcurity artist introduced the element of personal display is muscal performances, and music, like price and football, became apectandar, 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-half. Audiences paid not to hear, but to see something; and this comething was gesture—the antimo of the performer. Such asides as these have breathing; and this comething was gesture—the antimo of the performer. Such asides as these have breathered. I love to watch his hands! '-' How he rolls his beautiful eyes!' What a heavenly point!' ele., etc., ad noncom, but seldem a word about the music. The percentity of the artist was obviously the main attraction, and the art suffered. Many musquided people went to the concert as if it were a circus: they expected clowning, and they eften got it. From this evil broadcasting has delivered us in the privacy of our houses 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. Frowse (Gottsnort); Good Canacients, by Olav Dunn (Harpers); Our Duily Hend, by Frederic Philip Greece (Cupe); Napoleon, by D. Merejkovsky (Dent); Portrait in a Micros. by Churles Morgan (Mondama); Private Subrea, by G. van der Vring (Mondama); Peril, by Lloyd Osbourne (Heinemann); One of These Ways, by M. Belloc Lovendes (Heinemann); Mystery of Seven Dints, by Agatha Caristic (Collins).

A Service from St. David's, Lampeter.

A RELIGIOUS service will be relayed to London, Daventry, and Cardiff on Sunday. March 2, 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 helds University states by Royal Charter and is empowered to config degrees. It is also upen to all, irrespective of creed or denomination. The preacher on March 3 will be the Rev. Canon Maurice Junes, D.D., Principal of the College.

Thrillers.

Similar three years ago a melodicama by Stirling Bord, couldn't be 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 50%. Another 'thriller' of the near future is Cooll Lewis's adaptation of Victor McClare's nevel Unionation. The story of this play is purely sensational. It tells of a 'super man, who dominates the world by means of a marvellous airship. Ultimatem will probably be broadcast in April.

London Music of Next Week.

N Sandy comm. March 3, Lectons of the Wire of Pring Orchester, and and by John Ansell, with John Thomas as soluist. 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, Iollowing a light programme by the Henry Sensiele Quintet, there will be a recital by Solonson and Sumner Austin. The former will play pianeforte pieces by Schumann, Brahms, and Chopin, while Mr. Austin will sing songs by Brahms and a modern group. On Friday evening, March B, J. K. Squire's Colonte Octet are broadenting a popular previousme 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 Minic' recitals will consist of Mozaré's Pianoforte Sonatas, played by Angus Morrison.

Overseas Item.

As you probably knew, 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 care, by the generosity of a prominent insurance corporation. It is to be haped that the number of 'good lives' is increasing as a result of 'the daily lozen'!

The Liverpool Cathedral Organ.

A Norgan recital by Mr. H. Goss-Custard will be relayed from Liverpool Cathedral at 7.43 p.m. on Wednesday, March & The Cathedral organ, which is one of the finest in the world, has already been heard by listeness on several occasions, Mr. Goss-Custard's programme includes the St. Asse Fugue by Boch, Otaar Franck's Chemic in B. Minor, and the first movement of Elgar's Sonato in G. Major.

I Apolog as.

HAVE been properly reproved for my error over the pronunciation of the word 'mangarine.' 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 poom 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 Daley, Whose remarked, "It's a fa-ag

But you'll have to est marge. I can't milk the cow-I feel laxy!

New Gramophone Records

A LIGHT programms of new gramophone records was broade at by Mr. Christopher Stone on Thursday, rebreary 14, from 1 to 2 p.m. Among them are The Invatation to the Balt: (Weber, ser. Sear), the J. H. Squire Colesta Octot. Col. 9608 Gracte F. M. H. M.V. 19914; the Duncan Sesters, H.M.V. 19915; Jack Smith, H.M.V. 19925 Sir Harry Lander in The End of the Rend, Zeno 1982; Bot blira' Culiph of England Belle Made, Parlo, E19707 Les Cleches de Cornes alle Fantassy, Edison Bell Radio 964 In a Clack Store (Orth), Dominion A62 and Mozart's Don Giovanni Selection played by the Bearness with Memorip Corne and the Store (Orth), Revel Giota.

A Record SOS.

HE value of the breadcast SOS was naver better illustrated than on Tuesday. February 12, when, at 1 p.m., a call was put out for a motor-evolut believed in become outh-western England. The SOS gave the number of the evole, and at 5 p.m. the tourist was supped on the road by another motorist, unknown to him, who passed in the message that his failur was dangerously ill and asking for him.

Squirrel's Cage.

A PROGRAMME of rather special interest next week in Tyrone Catherie's play, Squarel's Cape, which is being twice broadcast from SGB at a p.m. on the following Wadnesday. Of Mr. Guthrie's play I have written before. An interesting novelty in its treatment is the entire elimination of explanatory or linking marrative a more comparable to that which the cineras is now making towards films without explanator.

Ingenity of Mother.

NE and somehow assumed that boyhood's imagination was captured by such heroid figures as Richard Lton Heart, Captain Kettle, and the Chancellor of the Euclidean Recently, however, I learned of a small boy, the sun of a friend a friend, who has a sublime admiration for—Caphan and Devier. The lad lives his life in terms of Capham and Devier, and for three



"A real live cow, please!"

years has headed his list of Christmas requests with 'n real live cow, pleasa.' His mother, who might have become humanly exasperated with this here worship, has host the sense to turn it to account. When her ten gots stilly about the decences of life, she remark. 'But Clapham and Dwyer always wash their hands before acting down to supper! The result, I am told, is remarkable.

The Bronocaster.

GIVING MUSIC ITS DUE.

Broadcasting and the Growth of Musical Appreciation,

THE subject of Musical Approviation 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 fartnightly 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 excelent lead given by Mr. Robert Mayer in ...ie Saturday morning concerts at the Central Hall, Westminster. The pionols and gramophone have enabled Appreciation Classes to be arranged at a great number of the more enlightened schools of this country. Nover have we held in our hands a greater opportunity for advanting the musical taste of the coming generation, not to mention those who, at the age of forty, fifty, or even waty, are beginning to emplore the music of the great composers with the seal of children.

What the Children think.

A few weeks agu 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 facus an audience of chudren 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 politoness to the instructor. My areliences were secondary school girls in small lewis just cutside Brackford. I saw no reason to feel that I was being flattered by their close attention, for it was obviously the result of their provious training. It was a habit of mind with them to be interested in anything which cooks be shown to hold adventure.

held adventure.

It was clear that music was a thing of adventure for many of these children. At one school I had rund 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-half dittion 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 eaid, '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 educapupils are on a basis of equality in setting out upon their musical anterprises. 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 saked the audience to tell me frankly if they had liked the modern versions or not. The unjority regiled 'Yes.' The chairman, who was a beal councillor, and farnous 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 barmonics. 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 porent or a teacher, or even a connectior, 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 aim. 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 beredom of the old-fashioned masso lesson, they do not allow the lesson to degenerate into merely a pleasant relaxa-tion, with no ordered plan of study.

A Note of Warning.

On the other hand, they must beware lost 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 fauta 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 oltimate value of any great work of music to a childlike mind dependanot so much open knowledge as open 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 MAINE.

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. Priday, 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 oriticism and private opinion is of 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 controversal topic before the microphone took place on January 22, when representative 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.S.C. it had been plain that. once the ban against controversial broadcasting was removed, the microplame had a great part to play in furthering a general understanding of political questions one which has been rendered at ill 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 accutains in some detail the opinions of listeners as communicated directly to us and as interproted by the Prem, This scruting indicates that, while the Press has, in all but a few instances, endeavoured to ignore or to ridicule the experiment, the H.B.C.'s own public holds quite other views.

It might have been imagined that an en-lightened Press would welcome any attempt to induce in the general public an interest in vital matters to which the newspapers devote daily many

olumns of space. But this is apparently not so.

In view of the divergent evidence which the columns of the frees and the mailtean of Savoy Hill affect on this matter it would be interesting to lear 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 duli-

'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 speech listepore were ununimous in boping that the B.B.C. wented allow it (the occession) to remain unique.

For tisteners 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.'

Listeness' Opinions:

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

What is wanted by all right-minded and thinking

people is to get the unvariabled truth of the politics and proposals of different parties without any favour of oksaking, 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

'A few more of three discussions will make live voters of women who, like myself, have no menus 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 forther political discussions will be broadcast.

'I have been so very sceptical about the intro-duction 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 diecussion.

(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 Berlinz, the boheman and visionary, friend of Heine, Balzac, and Chopin.

N Friday Berlier's Danmation of Fourt will be broadcast. It is perhaps the best-known work of a composer some of whose major compositions are nowadays never heard. Being by Berlinz, whose life (1803-1869) was one long excitement, it naturally had a stormy passage. The Germans, when it first appeared, were furious, to me they thought this vandul of a Frenchman had mallrested their divine Goethe's version of the Faus legand But for many years it has been a central forwarite, and especially in England. This last fact would have pleased Berlios , he was

s posicomo Anglophie.

The performance ought to be extraordinarily enjoyable. Beriot has great musical qualities; he was a consummate master of orchestration, and few composers have had so sure a sense of teasbleer. What are generally regarded as his defects his straining after the grandions and his tendency to be melodramatic—may serve him well on the what, elsewhere, is over-emphasis. If the Foust should make some listeners enrious about the man and his life, they have something in store for them. He wrote his memoirs bimself. No musician has over written with greater brilliancy and vivacity: our contemporary Dame Ethel Smyth vice with him in point of style, picturesqueness, and humour, but even she has not so strange a story to tell. Berlies was a combination of 'the excitable Frenchof the Huge period, and of the 'Behemian' whose hardships and joys

have been sentimentalized over by generations; he write heautifully and with conseing candour about his structics, his dreams, his travels, and his love. 'I have not,' he said, 'the Next wish either to appear before God book in band as the best of men, or to make confession. But be could not help being fromk heing charming. The reader of his Memoirs is left with the feeling that he must have been one of the greatest of composers,

Flaydon must have been a tremendous painter. He began in the approved manner by quarrelling with the father. The father was a doctor and wanted Berlioz to be a doctor; but Berlioz, though be had no objection to being a student in Paris, was a very refuctant medical student. At twelve and a half he had composed two quintels, At the same age he had learnt the flute; he said later, in his agreeable way, 'the flute, the guitar, and the tingcolet—these are the only instruments I play, but they seem to me by to meant contemptible. By the by, I can also play the drum.' The best of his grouns was clear; the first time he have 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 Mam, and wrote to Chateaubriand (a complete stranger) for money to finance its production. Contaubriand's refusal was a master-piace of phrasing: 'I love art, and I honour artists, but genius often owes its triumphs to its failures. The Mass was produced next year and ridiculed; Berliez, for a time, was supporting himself by singing in a theatro-charus. Nothing deterred him. He wrote his Waverley Overture, then his Symphosic Phantastique (which later on produced for him a handsome present from Paganini), then (in 1839) 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 sir, and bids them sing, etc.' Next year he won the Grand Prix de Rome with his cantata, Sordonapulus. He went to Italy, did not like it very much, but brought back the King Lear Overture. On his return he married an Irish setress, Benrietta 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

analog sa to his love affair. He first saw Miss Smithson when she was playing Ophelia in an English company's performance of Huislet. How glorious was Shakespeare! 'Our two poots are rich Shakespeare is an calife world." continents: And how beautiful was Mes Santham? He are her again as Juliet, 'More experiences of that kind, he recalls, 'would have killed me.' For some time, in the consecrated phrase, Berlion personated her with his attentions, and she would have nothing to do with this faintiend young admirer. Ultimately a series of events occurred which are thus tensely recorded (after

B E E R 0 0 R

A suppostion of collaboration follows. The letter is from the almost mythical Ronget de l'Isle, who, as s young officer more than a generation before, and written the Marseillaise / Berliuz's 'state of erup-tion,' bowever, did not make him a political revolutionary. An incidental murder of the 1548 outbreak in Europe drew from him the exclamation :-

Fifthy dregs of humanity is hundred times more stupidly bratal to your revolutionary outbreaks and antics than the baboous and orang-outangs of Borney,

'Nay,' ise gloomily meditated, 'how long will the English themselves result the configuration." adding that he and his might have to imitate the Indians who are drawn over Niagara 'and disappear over the cataract into the abyes hencath with a song in their mosths."

This was not necessary; he lived to a respect-

able age, was made a Member of the Institute, and published a standard work on orchestration.

and published a standard work on orchestration. If he was at ionic with some of his contemporaries, he was very much praised by others, and particularly in foreign countries, where he had tricuphant progresses. Severely classical tastes were repelled by his habit of working himself up into musical frenzies; whether he is to be thanked for being a phaseer of 'programme music' is still capable of being disputed. He was, nevertheless, a galant and generous being with a passion 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 conto think this country—he had a sesson 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 had thing, now that this new medium is at our disposal, were this host known of his works to be followed by others, at convenient intervals. Personally, I have a correctly to hear his vant opera, The Trajers, 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 SGB, 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

Patmore a phrase, is a habit which, putting it on the

lowest level, repays cultivation !

'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 wellknown 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.

just as the reader of Benjamin Haydon feels that | the Marrynt fashion) in one of his chapterheadings :-

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

Unfortunately, the Myll did not lest. Berling worked like a dave, but his wife was rather an invalid and very exacting; jentous without grounds and enraged when he want out to dinner or on one of his numerous journeys to Bussie, Germany, or England. They reparated. 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. Hence and Balme were amongst his intimutes. The reader of the Memoirs, reaching the year 1830, staddenly encounters this

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

The Midlands Calling!

Some Future 5GB Events from Birmingham.

New Works.

WO new works will be performed on Saturday, March 9, Ode to Death, by James Ching, and A Skye Symphony, by Stanley Wilson. The first is a aboral work for tenor solo, chorus, and orchestra, and was composed at Oxford in 1924. It areates the moods of juy, triumph, and mystery, but never sorrow. The poeces of Walt Whitman have always corrised the greatest bacomation 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 Chrinegie scheme in the following year. The music must be taken as 'absolute' music, but it tries to express some of the exhibitation one feels when roaming that beautiful bland; its everchanging scenary; its serum stillness; gorgeous colouring; rugged mountain peaks; wild mists and rain ; and beautiful burns and locks, Wilson, after studying at the Royal College of Music with a composition scholarship, became Music Master at Inswich School, which appoint ment he still bolds. A big personal interest is attached to this Concert, as those young com-posers are life-long friends, and their mean considerable work is here being produced for the first time in the same programme.

Up Country.

AHIO DE PIETRO, the mandolino and banjo virtueso, figures in the Vandeville IVI bill on Wednesday, March 5. He has just returned from a South African tour, during which he formed part of the first full variety bill which had visited Rhodeon 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 pianels and the somery a low screens. Marin de Pietro received his early musical training in his native town, Naples, first studying for the violin, after which he concentrated on the mandeline. Following a performance of Viewstempe Ballade and Polonaise on this latter instrument, one of the leading London deilies 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 Sarrouy in a further 'Act of Reminiscence.'

' Pan In Piniteo."

T 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 Badio These some time ago stated that in his opinion the ideal radio play of the future would consist of beautiful words beautifully spoken. Funtasy 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 fantasha, Birmingham this winter have been the fantasits, a series which started with Columbine and Paddly Pools. A further production, Pax in Pinaheo, by Helen Simpson, is in the programme for Tocaday, March 3. The thought of elevenheaded Pan denoing his way over the asphalt roads of the Metropolis most cartainly calls for imagination, and this little play should therefore make an attractive broadcast. The cast in clodes Courtney Bromet, Alphonse D'Aireu, Herbert Lees, and Phyllis Norman.

Sunday Afternoon.

PARTS I and H of Haydn's Orstorio The Creation, and Sir Freducick Cowen's Cantata He Gireth His Beloved Steep complete the programme on Sunday afternoon, March 3. The artists are Emilie Waldron (soprano). Geoffray Dams (tenor), and James Hewell (base), in the first named, and Alice Vanghan (centralto) in the Cuntain. Before a recout broadcast from 503B. Miss Vaughan received a lotter from a Dutch listener, who wrote: 'I can assure you that on January 18, living or death, I will listen to your song of the Dutch compositions."



BIG BRUM. Every afternoon listeners to 5GB programmes bear the sonorous tones of Big Brum, Birmingham's big clock-bell, which weighs 3 tons 5 cwts. 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.

TF come great power would agree to make me always think what is true and do what is right, on condition of being turned into a sert of clock and wound up every morning before 1 got out of bed, I should instantly close with the offer.' So apake Thomas Huxley. And what an interesting world it would be. Every and white own Probate Clockboard to order. But man his own Robot. Goodness to order. But if rightsourness resulted only from being wound up daily, I hate to think what might happen if the key gut lust. 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 shoked jets. However, I'm wandering. The quotation was really only to introduce you to " Big Brum," whose sonurous notes very lew realise asher in the afternoon programmes from Birmingham, many inteners imagining 'Big Beo' to be responsible. 'Big Brum's winding takes five-and-a-half hours, once s week. His pendulum is 15 ft. long, weighing about 41 owto,, his dials are 101 ft. in dismeter, and his hour bell weighs I tons 6 owts. The Greenwich Time Signal is received daily, and in addition to a broadcasting microphone, the G.F.O. has a separate transmitter installed, 'Big Brum' being used as the standard of time for the telephone An Orchestral Concert.

HE artists to the Orchestral Concert on Tuesday, blarch 5, are Chadya Palmer (control(o) and Herbert Stephen (violon-In addition to her vocal powers, Gladys Palmer is an actress of more than ordinary shility. Many listeners will remember her in plays in thu early days of broadcasting. Berbert 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 Dorothes Barcroft, a work inspired by a sojourn in East Africa. It is descriptive of a caravan journey, a kraul song, plantation boys singing at their work, moonlight on the Tana River, and a festal tribal dance. Miss Barcroft is the organises of the 5GB Children's Hour.

Military Band Concertos.

THE arrangement of planoforte concertos for use with military bands is becoming in-A crossingly popular, and in the City of Birmingham Police Band Concert on Wednesday. March 6, Nigel Dollaway is to play the First Movement from the Pianoforte Concerto in A Menor by Grieg arranged by O'Donnell. Nigel Dallaway is one of the accompanies at the Birmington Studies, 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 breamenst from Birmingham of Stanelli and Edgar (the Violin Duo), Mr. Dallaway discovered that he and Edgar had been colleagues togother twenty years ago in the orchestra of the S.S. Curmania, since when they had completely lost touch.

A Musical Comedy Programme.

MUSICAL comedy programms is always sure of a large sudience. Its litting, rollicking melodies with their memories of the colourful glare of the footlights have a wonderfully cheering offect at the end of a tiring day, so that lateners will do well to excutar 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 Playlair's production, Medthe soloist. Other productions in which she has appeared are the last three revivals of The Beggar's Opera and Liles Time. On March 9 the programme will include selections from Lody Be Good and Hit the Deck.

Our Mull-Bag.

EAR of B, I wish to write and tell you how much we appreciated Calendar last week. My wife was so interested listening that she ecorched the baby's scoke, slexust spoilt the supper, and knitted thirty-four rows of her tenitting all wrong. However, we kept smiling as we enjoyed the show so much.—Yours truly. C. W. S., Gt. Malvern.

High Power Short Waves.

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

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

MERCANI.

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 Hosywood production by Laropean actors and directors—a purnomenon which has not as the produced one best results.

EW things in the history of the film are so extraordinary as the swing the peodul in its a Hodywood 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 sale of its inventive genus; for the first great producer; for the first star actors; for the first super-film. The United States achieved a start in the canema 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 canema. It 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 call in the quota in save them from extraction and they are only now engaged in a desperatt struggle to justify their existence at all The real fight has been between Hollywood and Central Europe; and Central Europe won all along the Ime, until Hodywood was compelled, as a last resort, to try the policy of absorbing its invaders

A result is less a retion than a cosmopolis but American imbonal in is a very real thing, and with the best will in the world it can hardly chain for itself Lubitsch Strobeum, Peinmer, Janungs. 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 behel 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 Ingrum, 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 firms 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 inimediately you get written and spoken comion started, which is promptly misnamed public opinion. Those people can write in I to and can talk and do. A large number of them spend their is es 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 priceiess novelty—as a new subject for their peus and their opinions, and a demand grose for more artistic films

What follows will, I am alraid seem extremely offensive to Americans. I don't firink 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 gonius 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 cuting a long story and a bitter



From the masterplete of a great French director who has yet to be fured in Mullywood—a role for some Ferder; from Ther Shall Not, edupted from the Zola play Therita Ray or

struggle flown to its bare bones. You now find Januags and Lubitsch in the b the enemy country, perhaps more have, regarded than that country's native ar actors and producers. The clearest definition of the difference between the American of Continental producer is possibly to be found in the fact that the American knows his job and nothing but his job, while the Contimental knows a good many other things The Continental is a man of the besides. 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 setting; that Wiene's Cabinet of Dr. Calegari, Robison'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 Contmental 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 entertamment, directed on the Continental principle, and runed by a final quarter of an hour of transallante 'sob-stuff' attached to it in the curious belief that it would increase sox-office value. Remember the happy ending so grotesquely used for The Hunch-back of Notre Dame. Compare the superb (Continued on page 479.)



(Left) A 'still from Fritz Lang's picture Metropola showing Mary ringing the giant going which worth the chitaren of the Gooding of their underworth. Tage, Assolptic Manjon in A Wesses of Pain, which made the Frenchman a 'stax' and proved Charles Chaples to be or great a director as he is an artist.

THE 'FIENDFUL FORTUNE' OF FAUST

The story if he man who so d 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



Frances as the central figure of a modern film production—a scene from Marman's lamons picture Faust

Any most want of the mon Alders and serpenta, let me brothe a while t Light helt, gaps not t Come not, I-surfer t I'll burn my books t—Ale, Mephrimphilis t

It was in the year 1588 that Christopher Marlowe wrote the last fines of his Tragical History of Doctor Facilities at his Tragical History of Doctor Facilities at his play that ranks with the very greatest historium of the Elizabethan age. It was the first of a long series of plays, in which the sembre figure of the scholar was sold his soul to the Devil to gratify his lost for forbidden knowledge and more than human power was put on to the English stage. With the growing materialism of eighteenth-century England the Faunt stary was coarsened and chespened until the grunness legend of Christendom became little more than a part of the or a best of a co-

But at the boginning of the next of resource Goethe, with his great drama in which again the drom of Faust was seen as the greatest tragedy that could be full a man with a soul to lose. Since Goetho the stage has taken possession of Faust again, and a string of operas, burlesques, and inclodramas—amongst them one adapted from the opera of Berhoz, which was performed in Liverpool of 1894.

has kept the name and the story of Farmore familiar now up it was when all Europe shaddered at the story of his doom.

For the Faust legend is more than a legend, and the name is one that men ones knew. A shadowy figure, this of the original doctor, and clasive, 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 mane of a familiar priest of Pipe Clausert, record which

the sixteenth century, for it was the mime of a fur blar priest of Pope Clement, around which medieval legends gathered and grew. But is the first half of the century there is a Faustus of whom we read in the books and letters of schouars and mon of the world—man like Melangthon, the most famous schedar in Europe, to whom all other scholars flocked, and whose correspondence covered.

the whole range of contemporary affairs.

Faust the magician is heavy of at Crucow, at Hebbeller, at Erfort, at Worns. He is an observe Faust, a condition of the lacks the dignity of Marlaw's excation; but he is a real man who met and talken with other men in that stronge, cosmopolitan Europe where all nows was hearsay and records were not kept. And when the story of his damnation was published in 1587 at Frankfort on the Main, it was as a real story that it wis read and believed. Even it is recorded, by the bitter old Puritaus stage-hater, Prynne, that when the unportly drama was given at the Beliavage playbouse, the Devil himself appeared terrifyingly upon the

And, of course, in the time of Prynne, as in the time of Mariowe, the story of Faust was readily enough believed. The compact by which Faust sold himself to Lacrier was one with which all monwere faminar. Marlowe indeed clothed in time

That is the compact on the grand scalophrased by the adiolar who has wearies of all the knowledge in the broks wr ten by men, who has wearied of humanity and find. But in essence it is the contract

confessed to by many a mon and woman at the witch-trials that were so common a feature of life in those days. Not a few of the people who tw Marlowe's play had seen a witch tried; many a countryman who saw the stroling players bring Lucifer on their wagon stage had himself known

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

Part-Author of The New Pepys' Deary of The Great Warr, 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 E. Sandwins, but is, to my mind, noe fift spectracle for women, moreover not worth the price of the ticquets, 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 unelle of the sandouncer's words, but of the thuds of the punches, being to me rather a sickening sound, but my wife laves it, and vext beyond measure when all ends in a foul and soe robs her of the expected hearing of a thumping nock-out.

Contrary to generali opinionin, women are, I believe, savager than men and have naturally a more ferocoma gust of brutal doings, like the Ronan ladies that toyed themselves of watching the gladantors chopp each other and always the first to turn-down their thums. 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 marning, and they see a bus overrun a man at Piccardilly Circus Whereat Roger neare to famong and inde master heaving side. But little mis onelie jumps and dups her hands, and 'Oh, Uncle!' cries the 'What a lovely scrunch!'

Fig. 2.—Candlemans Day. But no one now keeps it, except telignously in church, which is very said. Comes home my new thick outsidecest, from the taylor's (8 8), speckly-gray he a Plymouth Rock, which is mighry spruce, but (the weather gotten studently warm) it overheats me. So debating with myself whether I shall goe shabby and comfortable-tool in mue old cost, or fine and anomiortable-tool in my new. Whereby, in the end, plumpt for the new, upon a consideration that it were too vexing a thing to have laid out 3' 3' on a new cost, and then let myself be lightly sweated out of having the publique worth of it.

Received this right the annual report of the Samuel Pepya Club, with great pleasure in reading my name in the members' list, yet with some payn in sceing that we do still owe 883' for

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 payn in sceing that we do still owe 88.1 for Pepys Faint at Brampton, and to pray that all levers of our g' Samuell, whose eye this shall estely be moved to a solid expression of theyr love herein, alike to more own and M' G. Whiteley's, our treasurer's, infinite content. So, having danced swhile with my wife, to the Savoy Hotel munique, 2 great whiskeys and to bed.

the imprint of the Davil's hoof that heliah bargain, the marks where the flesh he me dead so that it could feel no wound. This is rethe days when waylarers belated on their road would pass by graveyants and see newly opened graves, and then they would harry fearfully on their way because they know that some devotees of evil had been robbing the very boules of the dead to gain the materials for their obscene rites. Now and again some terrified wanderer would come by chance upon the Sabboth itself, that dread the second buckwards aimed foul owners, when a mean of the witcher in a runed the thought of the witcher in a runed the thought of the was and foul owners, when a mean in themselves into their power; when a mean in those days. They believed in the reporters saint, and they had every reason for their boltef. He was ever looming fearfully in the background of their tives. The witch and the wisard were his servants, and they were corrywhere. The terms on which he could be enrobed as mand ally were known. His emissaries were ever in the midst. Men as whis hand in many happenness, and they know his power.

The story of Doctor Fanston, as Markovo rer ated it from the chapbooks and remortalized a almost a pattern story of diabolous, as it is doscribed 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 tim the seeds of the human tragedy that makes Goothe's Faust. But it is essentially a witcheraft-story all the same, and a story that can be understood only in a Christian age. In many ways it is subtler than t average story of the bartered soul. It is not by means of spells elthough he tries Fanatus brings Mephistophnia to his side, it is by virtue of his revolt seamet Grd. But, once his decoston 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 nifed grave of a new born baba, or under the sallows or which the bones of a murderer burg. Faustus signs away his soul in a contract written in his rain hi sod, Lake the village witch, he has but for period of power. And, like the videge those grant stories that men told each other, with

buckward glunces, cound the fire on winter nights,
bis appointed time was come the Davil came
for him, and he was carried away despairing to an
eternity of Hed.
We moderns may read allegory into the opio

We moderns may read allegory into the opio to discount of the day of the state of t

A Famous Architect Discusses

THE THINGS WE BUILD.

Mr. Clough Williams-Elias, 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 creeting buildings are, also, too agt to forget At 4.15 p.m. on Tutsday Mr. Frederick E. Toundrom will touch upon a similar adject in the second of in. two talks to schools

N studying the trend or development, scence art it 1 hot it servations and conclusions are unlikely to be generally illuminating if mmediate new tourhood in the case of modern architecture, the man who argued heerfully merely from his knowledge of Weiwen Gurden City would scarcely under stand the pessentem of an investigator at naven; whilst anyone basing his conisions on his observations in Liverpool roughold of latter-day Classic) would - v v v rerent report from the man - I only sudied the new buildings to . F. F. Sex, where, almost alone in England, the quasi-cubist domestic architecture of the Continent has obtained a definite footing

Fven London is too small and too conrvative an area to generalize from and, for that matter, so is England. To begin the—and this is what the general English she if or seem to grasp—out of every thousand brick haid on English soil, only a the of one brick is laid with any hope of tention of producing Architecture.

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

Now, what are these things that make the

Vitrovius said. Well building hath three rations command a finite to the debight. He meant that the quanty we call Architecture implied convenience and fitness for purpose (i.e., good planning), durabutly and soundness (i.e., good construction), and that most illusive attribute of all, the power please the sensitive beholder

Vir 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 Lutvens being asked what it was, replied. 'Proportion is God.' Certainly there is negative as a fix much tradition. The moderns we for much tradition, and they prefer new inspirations of their own direct from wherever inspirations come. They take artile or no notice of the accepted classical proportions that have, roughly speaking, given lefight and satisfication to the most sensitive and cultivated members of civilized nations for the best part of two thousand years.

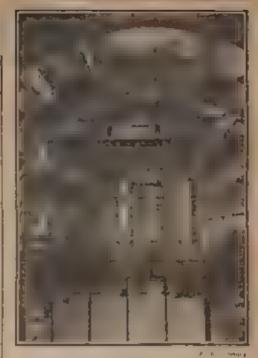
They have, so far as is possible, made a fresh start, and some of them have clearly made fasse starts. They have had the advantage and stimulus of new materials all kinds of new inventions, and in many places new conditions of life. But there are limits to newness when it comes to useful buildings, especially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

Styles may change, habits may change, but the man who wants a house today is the same size and shape as his ancesfor of five thousand years ago. Also the climate of

Europe has not altered appreciably since one stone was first laid upon another

For practical reasous, then, we must, for instance still have a front doorway at or about ground level, with a stout door in il to shut out the weather, and it is shi! inconvenient to make it less than two-foot six wide or five-footten ich and wastefu to make it larger than. say, three-foot-six by in foot six. No matter waetter vour loor 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 intenor of the Royal Hort-cultural Hall, Westminster, a notable experiment in the use of concrete arches, achieving an effect of simple dignity. The architects were Mesars Luston 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 venillation, 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 test, 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 exhibitanting chances of inventing new solutions.

Outwardly, at least, there is often nothing that is really new about an American skyscraper beyond its immense size. If at 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 sky-scraper style.

Steel, concrete electric lifts, central heating, rock foundations, high ground values, prosperity, and American idealism are what have made the thrilling New York sky limited only possible, but perhaps inevitable list many, if not most, of the American skystrapers are definitely Romanic, as its also the great new town hall of Stock holm, 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. Tall, F.R.I.B.A., of the first of Sir John Burnet and Partners. An example of the "quasi-Cubrat" style of domestic architecture followed to-day on the Continent.



Some Novel Fillings for Sandwiches.

Vevey Sandwiches.

NEE two honants, much them down with a little cream, apread on brown bread and butter appraide a generous amount of grated of ocolato an top, cover with another slice of bread nice batter and it into diamond shapes.—Mrs. I Aulon, Almara, B. Forest Road, Abrideon.

Green Butter Savoury.

Dail 2 ave of namely. Would and bone 2 as of anchories and pound with pandey Put through a sieve and mix with 4 oze of freel, butter. Shape into small pats and serve with hot dry teast. Mes. Econs, 15, Bisham Cardens, Highput

Simple Sandwich Paste.

3 In. dat

2 czs. descented coronaut (or if preferred, finely 'malled' santa)

For dates note a bream and cover with but waser. Lower about 15 infinites to scale, 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 ally out easily. (Note If house dates are used, one lot of water will do, as they are already clean.) Stone and nosh thoroughly with a fork. Add cocount, that well, and first ly

Gray, 160, King Street, Rettering, Northauts

Home-Made Bloater Paste

Take two large-size red horrings; if sold by Next day take out of water and bune and skin them. Take about 3 was of margarine and next together with the field in a basin, with a knife. If served in sandwiches or spread on braid and lutter, it makes a nice change in place of jam.— Miss M. House, The Heatherns, Amberley, Glos.

Tasty Sandwich Paste.

1 ib. beef. 1 lb. smoked bacon.

Cut into small pieces, but into a basin (without water). Steem until tender enough to be basin title a paste (about 3 hours). Beat well, season to taste, but into jura. Cover top of paste with a layer of melted margarine. Will keep for a week or two in cold weather.— Mrs. P. Putrick, 61, Abbey Street, Watchend, Co. Durban.

A Hahbut Recipe.

A Habbit Kempe.

Butter a firegrood dish. Put into it a thick sline of halbuf. Over it put two slices tomatoes and springle with papers and sait. Put in the lin and cook in a moderate even for 1 hour or so. Make a ren white saice with 1 or, butter, 1 or, flow and enough malk with fibr lumin from the fish to make rather more than 1 put. When boiling add 2 labbeapountels grated cheese and six till quite saicoth Pour over the fish, sprinker with chapted paraley and serves. Mex. Cook. Hillered. Therefields it.

R. pe for Fried Place and Bengnas

Wash, fillet, skin and senson the place. Egg and ground the fidets. Skin the business to a cotwo lengthwas and again person, egg and remain from Pry in deep lat, drain on soft paper and with Serve with a white same in each boat.— From a Tatk by Prof. V. H. Mottenn.

Listeners who woult to have a protect onpy of the broakfast recipes broadcast on Rebrancy IB, and who have not already appared, should send a posteard to the Empire Marketing Board. 2. Queen Anne's Builde 2s. Landov S.W. 1

Foods In Disguise.

a person cannot, or will not, take it. that they take up a good proportion of fat

that they take up a good proportion of lat Wash and sampe four large carrets. Out rings a little theker than a penny. Place in a fined steepast with seasoning, lost butter and three tablespectable of water, and put in a tight fitting ad. Cook slowly, toesing pan frequently to country that carrets will be tender. Remove tid and a far a uninte or two to evaporate liquid. It is and garnish with chopped paraley. Exps a control of the latter to take the transfer of the cook of the latter to the two following. and garned with chopped paraley. Eggs a sean be ladden in such wars as in the two following

Invalid Jelly.

Mech two leaders and one drungs grate their rinds; measure their squeezed force. If out a quarter of a pint, fill to that with water. Flace form single, I she water, yet gelatine and the find in a limit saucapan. Bring slowly to the half When all is openfied measure from fire, add the juice of the finit and pour the mixture slowly on to two fresh, well beaten eggs, which in well strain through mouths and put into dainty mounds. When set turn out in the usual way

Duchesse Potatoes

Steam the politices, seve and add will be be built an egg and lows, fat for each four potation Season. Place in a bag and vegetable place in large resetter in a greated tim. Bak a even till lightly brown on outside. If a may be sprinkled with greated choose before baking

And, lastly, milk will often be taken in the i co I when it would athrevise be

Coffee Junket

Take one part of malk, two tablespoonings of strong poffee and 20ts, sugar, mix and warm till it is not about body temperature (warm took bot to the hand). Add the amount of prescribed on the bottle. Pour into custard glasses, when sold, whip some cream, add sugar to taste, and pipe a receive on top of such cup.

Chocolate Milk July

Take Hors chocolete, inc. geintine (which may on well have been scaked proviously in water), for sugar and I put of unit, and put all into a lined pan. Wern and stir till gelature and to a dissolved. P. "

by Mess J Limbery and Professor V. H. Mottrans

Labour-Saving in Home Training.

TITHOUT being taxy, we all like to so ourselves trouble. The most effipeople are those who know how to themselves exection at their work. The same feet applies to those who bring up children. The only I ference is that chadren do not makes follow rules. Bo you cannot make plans about as to hear to large shem up.

The waole secret of how to labour-save in home training is never give in till you have trained shild. Let us take a few of the dady troubles sing up against.

the baby crying is one problem. As you know, a taby mostly cries because he is hungry, whitevel, or has rechreation. But a huby cries also to he picked up. If you do so, he will be quiet for a moment. But the wise mother sees he ng turns his pasow, puts him back in he the baby soon causes t

Be regular as your day tures of habit, and regularity in the back save you both time and trouble. The " woman, who does not work muthodically is neways behindhand. It is the same with children. they siways get up and do thongs 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 woon reap your reward. If every day your children get up, d hemselves, and tidy their roommatically, you will soon feel the week you !

spend in teaching them was worth while shild loves to help. He loves to feel important So again with a little patience you get a helper, not

The next problem is the child who is flowly over his food. If your child has learnt to take your "No," you will have leas trouble than the mather with a spoilt child. But scraps between meels, taskes here and there, and a pandering to on many fads will make the child feel housest on served and from trying to attract attents.
. not esting be soon will not be able to est,

If the shild learns to lay the table, and takes a pride in having moe table manners, his own healthy appetite will do away with fads.

There is another way which ends in tro-Never threaten and never bribe. You will soon lose the child's respect if you do. From a took by the Hon. Mrs. St. Aubum.

This Week in the Garden.

ROWTH is beginning and climbing pt and shruby a way to be and he was discount to the second t the top growth of any tender shrubs on wans, it is cases it would be better to cut them t kival for the time being, for some plants wid up vigorous shoots from he root stock aft top growth has been kided.

pa ought to be Clematic of the Jackson breaking near the base. For other thermonifluor one Languages ve onalsta of removing weak and creating only sufficient vigorous during to nov rethe allotted space. Clematic benefit by a yourly

frequently see with anomals one seem of the frequently see with another consists of the late and thick sureing. The ground as a well prepared for another as for the bords burder. The common practice of a small patch and scattering enough to sow ten tunes the error is not the whest results. The cord should be sown think, preferably in these, and then the hos sow to run between the dies when the seedlags are small. There should be no delay in got, preceded granned in the vegetable gardeness vacant. It is much better to conthe savor the street and another than the manuary than the

r. I in advance, so that the manufe may be amplifiely incorporated with the soil, than sow or plent imma-sately after managers. Spring subbage abould be gone over and the builds made up, afterwards giving the soil with the hose. Royal Horticultural Society & B.

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9.5 Emilio Colombo



to 30 (December mily) Trum S. N. H. Guck, At B.

An Orchestral Concert 3,30

THE W UNLESS ORCHESTINA Conducted by Jone Assett.

Processional March, 'The Quosa of Sheba'

So. c. Chacketon Shat were
Ippolitor Iconor, arr. Fuck
In the Mountains; In the Village; In the
Masque, Procession of the Sindar

a manager of Table has been recognized by the prespor has been recognized by the presence of factors in 10.21 in a given the trile of a pipe's Artist of the Republic. Been in 1858, he was a pupel of Runsky-Korsakov, and has held the posts of conductor at the 1 the Opera, and Professor of Cumposition in the Conservation on Featern he composing make with an Eastern flavour he is on ground which is for allow to aim, and these Canonsian Skotches are full of vivid mightons of the Near

3 55 Pency Hexasa , Bordoos) and

We was as a find the season

coxing around upon this law

1 Star of Eve

W to NER was found of introde - 2

his Operas, and several of the char to the ago which the Opers leseribes. to the age which the Opens learness. Welfram von Endiennach, who appears as one of the Mastrel Knights, was a dist againsted poet of these for off days, some have desught than the most important figure in the treature of the like twelfth and early furteenth centures. He counted innoisif a soldier nather than a poet, and there is no doubt that we in spear and sword be did noble service as balof of the Lander. on bahalf of the Lundge that his Found that in the Opera, as in roat to be an only was. Of his own poetry, he wrate with quite needless modesty, though, so far as we can guise.

the first counce down to the present day, best known is the long poem.

"Parafal," in which the story of the Gra cand up has gloss a set fort, we profound reverance and nucle beau virological was elegify a count a inglinducate in his life. The set of which Wagner gives from to sing date first compensor in the rese. in Tanahamer are very

practiced in real life—layed service and faithful devot in to one safty, here he speaks of here as a limits such according to the bull limits such according to the bull limits such according to the limits such according to the limits such according to the limits.

the other song, even better knows, is taken from the third out of the Opera. Enabeth has been praying for the errant Tambiliset at a wayned shrine, and has easily and gently drouned Wolfram's offer to report her home to the Challe. He sings this song, as he wat here is almost the should, with the evening star riging in the sky above the Warthurs. above the Wartburg.

4.2 GaSTESTRA

Scherzn, Op. 45 Venes, Op. 34, Name 1 Serenado, Op 7

Mark against a Fare Commence 422 PEROY HEMING 31 4 3 Oak Tree Bough

An Loutaph ... Hesty Love went wenders ... Feart He bu

4 30 Оно изчетил

A Phantary of Lafe and Love $\ell = -n$ But not Music, 'Romeo and Junet' ... $\ell = n$

LISTENERS know Sir Freders, theyen beat on a composer of granding a steeppy mas-



THE DUCKESS AT CHILD HAVEN

Last May the Duchess of York performed the opening ceremony of the new children's home for which an appeal is to be broadcast from London and Daventry tonight. She is here seen receiving the bey from a crippled boy.

which often has for subject the fresh open air of because it there has seen and the second when, and this families of this and have is a ful an a composited poem. He has given us a debugoed its table, in the images or throughter expresses, and the hearer is left to encourse has seen transportant. It begins with a steen cover right with two closely alread times, and affect some stress and conflict, passes to a tranquil mood with a melody which the charmet begins. It soon grows more strengons and impassioned, and though there are again one or two que .. moraonia, it is the thought of striving whi . mainly prevails, until we reach another broad, impressive section mar the end.

A VIOLONCELLO RECITAL

by

 $G_{x} \leftarrow +_{A} +_{a} \downarrow$

Adagia B Someta Alegra, Alessan, , Beregata service a }/ 20 f x x a

eFor 5.30 to 6.16 Programmes sta

8 45 THE WEEK'S GOOD CAUSE:

Clustren's Home of the West He is atril Mission, by Res. R.

IMIE West Harn Central Missa I already runs a Church at Web Silvertown, an old folias' home, a hor a-ind numerous other institutions. Tomight's appear of a for a sum of £2.000 to appear for a reliance when a support for a reliance to a reliance to a support for a reliance to a reliance for a bother £3,000 to a home, which was some for seven yours given over 300 relicate change from the slums a change to trong to a do yet be a way I not one aid

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8 50 Western Foundary, German News Bulletis, Local Attention ments, December endyl Shipp of Forecast,

Emilio Colombo

and his

Orchestra

I may be by I vom a

On the Kings of Duets)

Openseries

Manuel for Strage Beech at

PERSON RAIFS

M. Dawarag

Outenanimira

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Exerto Comprast

Idagio Beligioso and Photo Marzels, (Concerto No. 4) Victoric app

DLUE KANASS The Star terreres Majers

Selection, Italian Propider Songs. . . acr. Colombo

Onlyn Kavann and Penoy Kaus

Он нечина.

Fortuste, ' Tosca '...... Process

Entronte

"The Way, the Truth, and the Life



(For 3.39 to 5.30 Programmes see or govern pits

5 30 Stanks FROM OLD TESTA MENT HERODY 3 Doctracts of Schoolsenesses

IN the customs to a sub-new los-cipties and covered lumisely with sackeloth, and went into the I atch the prophet to w 2 The American Surveyors F No by two aggs, of the Lord went out. Assyrtant as hundred forces of a for a cent and when they arese were all dead corpace

5.45-6.15 app. Church Cantata (No. 113) 16ach

I a I year the CI reb of the Mession, Birmingham

'H THE JESO CHAIST DO HOCHSTES

I or Feeting Cl. at Thy Bloased Littan Coopen (Soprano) Farmen Consman (Contralto) d. Anne s thereb. But the and Butter

Cynts, Christophita (Continuo Ten I Six a Shi San San

4.16 Opening tow leted by Joseph Lewis

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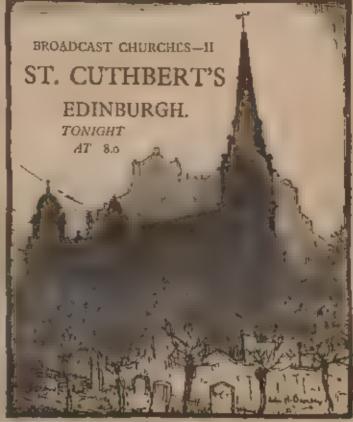
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1 no arch somers Cape Creeking ware in a cast blooms An place creeking in as Apd lifeting to except the colors in the still of a 2 2 3

THE DAY OF REST.

Sunday's Special Programmes.

From \$LO London and \$XX Daventry



NI CUTHÉERT'S PARISH CHURCH, EDINBURGH By THE RT REV. NORMAN MACLEAN, D. D.

THE Parish Church of St. Cuthbert, Edinburgh, which is now the tentre of many of the services brundenst in and from Scotland occupies one of the most beaut ful sites in the world

Sewland occupies one of the most beaut ful sites in the world. The lock beside which St. Cuthbert founded the original church has been drained, but the castle, high-perched on the anscaleable rock; from above it, and the roas of the traffic awinging about the streets in matited by treet, so that the great church in the mouth of the valley with the centure brooding over it, is a centre of calm in the surge. There the worship of God has never ceased for 1,350 years. It is the addess of all the sacred sites in Edinburgh. None can out it without a writtil feeling of the strange vicisatudes the action of the heart. For an that site worship has been many forms—Roman Catholic, Presbyterian, Edisorphian, and the street Marques of Argyle went to the scaffold and the soft of parsecutatin were let loose, the minister of St. Cuthbert was David Wil amoun. He was driven out but in his farewell scimon be propheted. I will return again and the minister of this kirk.

The present thereb, impressive from its variation over thirty years ago. Nothing remains of the unclent churches. The reason is that every time the casale was besieved, the church wood in the reason is that every time the casale was besieged, the church stood in the one of fire as the mangaris replied to the enemy batteries across the value of the church was rebust, only to be again batteries across the value, so the post of St. Cuthbert's chance out their message of hope over the city. Though church that given way to church, the tite is the same. And tound the church he the generations in their resting graves. On the top of southe knot lies De. Quincey, steeping a deeper sleep than opinion ever brought him, and only the other day the mother of the late 1. 60 Haidane was here gathered to her fathers after a life of over a hundred years. The "great cloud of witnesses," broodeth over the church in the infollow.

hollow

The wharch is unique in that it is served by two collegiate man sters who are equal in states. It would seem impossible but it works. It is church can sear over 2,000 worshappers. It has a highly trained choir and a famed organist. It has a membership of over 3,600 communicants. At the finister Communion of last year the community numbered 2,206. This year the church has been beautified and the organ reconstruct. Doubtless the coming years will bring their changes also, for nothing obtdeth constant; but the great church will still stand in the heart of the city wilnessing to the passing generations that life is greater than livelihood and that man's that end is 10 glorify God.



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8.0=8.45 A Religious Serme

& B. from Edinburgh

Relayed from St. Cathbert's Paradi Caurch, Edinburgh Order of Service :

Matrical Pasim, No 05, vt 1-6

We sing the presso of Him A Read Star A Bear

Scripture Lesson

(R.C.H., No. 106) (A. and Harmon VV

Roy C H RITE IE.

8 45 to 10 30 Prog " "

En come

"THE WAY, THE TRUTH AND THE LIFE

ber to Friends of this coning them of the Sanday party mere not disclosed, since the teners seemed to enjoy the element of 1 2 2 1 4 X other less aux with response . I the Epologue in order to be aple to join in be-Harry Francisco t b after we new p p 12 p. 474, where it will not intrade and a second to

'Hiawatha'

No.

'Semele'

Can'ted by

Litair Conegn

(Soprano) PHYSICS COLEMAN

tres Ausenbook HARL WALLAMS

Baritone

HI WATERA!

Part 1 - Hawatha s

West a Post Part 2: The Death of Mannelonka

ALTHOUGH A Colsridge Taylor had produced a num-ber of other works

before it, many of waich won more than

merely respectful a terest, it was the appearance of the flux part of Hawatha,' in 1898, which spread his fame all over the

English speaking

has first really impor-

Cottenan Taker

me_at

THE WHER'S GOOD CARRE

8 50 WEATHER FORETAST, CENERAL BESSE

A Choral Concert

THE BIRMINGHAM STUDIO CHORUS Brancischer Großerte Algeberreite Gregorie Les F

(From Bermangheon)

PRANK CANTELL

one, General Hospital, Burningham

PA L. TW



Tune in HILVERSUM

on Sunday Night February 24

for the Brandes Radio Concert conducted by Hugo de Groot

5.40 P.M. to 7.10 P.M.



O get the best reception of these popular formightly Sunday concerts arranged by BRANDES LIMITED, mae in on the famous Brandeset IIIa.

PROGRAMMB

- 1. Overrors, La Dame Blanche, by Boreslieu.
- 3. INVITATION A LA VALSE, by C. M. v. Weber.
- 3. MOMENT MUSICAL, by Semibert.
- 4. HUNGARIAN RHAPSOBIE, Nr. 14 in P minor,

by Fr. von Lizzi,
Piano-solo with accompaniment of
Orchestra.)

Solo by Bernard Drukker,

- 5. Overture, The Merry Countess, by Joh. Strauss.
- 6. Vienna Beauties, by C. M. Ziehrer.
- 7. SELECTION, Chimes of Normandy, by Robert Planquette.
- 8. TANGO, Rosin, by Paul Dupont.
- q. Parade of the Elephants, by A. de Basque-
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SUNDAY, FEBRUARY 24 GB DAVENTRY EXPERIMENTAL

TRANSPORT ON DATA OF THE OWNER OWNER.

3.30 A Pogray Reactive ron Lovens by Trage, side a f from the Madern section of 'The Hook of the Proc,' an Antantogy edited by Georgian Mass. 8.45 Appeal on behalf of the Birmungham General Hospital, by Mr. A. Leaver (House Governor). Contributions should be sent to the House Gover-

The enclose and as it were any town a my town a more or all musicles of the variables and the variables and the variables are the make when they growe."

40 A MILITARY BAND CONCERT

May Hi xizy (Sopran). H SEED SARCECT (I'm)

To a Work diameter of the so-

Conducted by B. Walton O'DONNELL Grand March, *Invication to Hostle' (Reenz.)
Wagner

48 Habene b vell

Have you seen but a whyte bly grow

Sweet Nymph, the to thy Lover Varley, arr. Ard Go to bed sweet man Whiche a co

Bartist, atr. Reel

wie la The wife to the Time one of the second of th Liver and the Degree

4 32 MAY HUNDRY Sweep and Cavatura.
*Bel raggio

Bel raggio'

Gigay Overture, *Chal-Ro mato K + 0 mg

4.48 HUBERT EMPELL You in a Gondola ... London Braige The Son hath its Pearls

4 SR BAND

Soleri or, "La Ginconda" ,

S.12 MAY HOXLEY

Ro, where, Thousant flow (Tubes of Thanks) Chant Venition Bembery

5 20 5.30 HAND

Three Dream Dances Cateraige Toylor

A Religious Service

From the Berningham 8 and Order of b

Hymn, 'All yo who sight a Hymnal, No. 71,

Hymn, 'Have marey, Lord, on me 'English'

Hymn, 'Jem, Lord of Life and Glory' Two con-Hymnel, No. 13

A freez by the Roy C. A. R. Lowg, of St. Mary's Church, Bearwood Hyun, 'The Highest and the Helicat Place' (English Hyungi, No. 210)

Mr. A. LEANEY,

House Governor of the General Hospital, Birmingham, for which he will broadcast an appeal tonight.

> Carko Per a Harmon

has first resulty important success so it has remained the most popular of all his music; in its vivid and yet simple rhythm, its fresh and natural mesody, and in the warmth of yet or cuested treatment, his music is obviously ideally mated with Longfellow's poem. The Wedding Feast' was given alone at first, the second part. The Death of Munichaba, appearing a year inter at a North Staffordaire Featwal. 'Has wathe's Departure,' which completes the trilogy, was first given by the Royal Choral Society in London in the spring-of 1900

nelections from the above Secular Oratorio will be sung

HANDEL'S Sende was never quite sure

HANDEL'S Sende was never quite sure
and it really matters very little which it is called.
It has its strongly dramatic momente, and the
maste would be in every way as well stated for
stage performance at many of his opens, although
there is not very much action nor opportunity
a profit of the first performance of Handel's work
was at a carden Theatre in 1744. It was
anneunced as Sende, after the manner of an
Dears, and very soon afterwards as Sende,
ifter the manner of an oratorio. It has also been
called "A Drumatic Performance" and one
nuthority describes it on "An English Opera,
but eached an Oratorio."

10.30

Pollogue

Sunday's Programmes continued (February 24)

928 %G. SWA. CARDIFF. 3 39- 6.15 app. S. H. from London 630 B R. ligious Service Waved from Couway Road Westeven Church "H if I were trapped" (M.H B ,

4 hers, In humble forth and Holy lov-

George (tarret) Hynn, 'Count me, O Thou great Jelioval.'
No 612)
Sermon by the Rev A Wiesen Yea
Bynn, 645, 'The day Thou gavest

8.8 B.H. from Ed aburgh (See London)

45 Tur Week's Good Caver An Appeal on behalf of Carriel Pour Cripiles And Somete, by Serier Ina Gramas B 45

8.59 & B. from London (9.0 Local Ar nouner menting Epitogue 10.30

10.40-11.0 Che Stient Fellowsbip

5SX SWANSEA

3-39 6-15 app. S.B. from Landon

6.36 S.B From Caracil

8 9 E B from Evenburgh See London't

8.45 B B from Landon

9.0 Musical It or une, relayed from it was

95 & H. Jeom Landon

10.30 Ephogue

10 48-11.0 S.H from Condiff.

BOURNEMOUTH. 6BM

8.0 & It from Kranburgh (See London)

8 45 & B. from Landon (9.9 Local An an

10,30

Epfigane

406.3 M 5PY PLYMOUTH.

9.30-4.15 app. S. H from London

8.9 S H. from Edinburgh. (See Lundon)

B 45 S. S. from London (9.4 Local Annouse: THUTBERS!

10.50

Epiloque

2ZY MANCHESTER.

3.30 The Northern Wireless Orchestra Conducted by J. R. Moraison

E. terry La 10:01 Bundet, are Harty 1 ster 26 me

Tur Curlivaria Six curbs to a curb A curb A curb I a curb Yaking Song Value Borne

Co andy Lager

FOR CHILMOSTH SPACELIA

Internanced Songs to The Meeting of the Waters.) I had a the Or, in the St Ps Night I had a no Breathe not the Name Charles Wood

Of the Title Man Phile Are and The are the room Lamber 19 20 Some a

1 Duces Bamerusk 5.0 - 8.15 app. S.B from Lundon

8.0 S.B. from La nhorah 18ce London,

THE WEEKS GOOD CAUSE

Regard Stone Stone Stone Research Stone St

Infrance Chester

8.50 S. U from London (9.8 Local Announce-

1 mile 10.30

Epilogue



The Rev A. WINSOR YEO will preach in the service from Conway Road Wesleyan Church that will be relayed by Cardiff Station this evening at 6.30.

Other Stations.

NEWCASTLE. 5NO 2.36 - 6 15 note: So from Lamina. L. C. S. B. from 5.
1974b. B. 45 - The World's Good Cause. Append on 51974b. B. 46 - 75 Ray Stiple by Sir Thapan Oliver. B. 55
L. L. on 16.10 5 pm. 6

GLASCOW. 7.0 To a kingle a \$0.035 m apply to be a \$0.000 m and a \$0.000 m a

2.0 we can be become the a better than the Man and the second of the Man and Man ABERDEEN

ZBE BELFAST.

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BENGER'S FOOD LM. MANCHESTER 7 m (c 5 m) (c 4 m (c m) (c 5 m) (c 5 m)

7.45 Military

Concert

MONDAY, FEBRUARY 25 2LO LONDON & SXX DAVENTRY

(358 ML #98 kc.)

(1:862-5 M. 192 KO.)

9.35 An Hour of Chamber Music

10.15 n.m. The Bally Service 10.10 (December only) Time Stands, Gazzewice;

10 45 (Duvening only) Mrs. M. I. Cuores, Li.B., the Law and the Hemm-Vill, The Low and Citizenship!

END LEGGET (Septence)

5. L. 1445. For (Leftence)

1230 Jace Pavik and The B.B.C. Davos
Onenestra

1.0-20 OROAN RECITAL

From South work Cathedral Wood by a (Violin)

2.0 Provided to Sciences
Rending for Sciences Prouch, by
Calificati Virgin Rostand, 'Les Romanesques,'
Act 111, Science III and IV

2 20 Ng I at Street

2.30 Miss Renna Powers, 'What the Ontooker Saw (Course II): Tudor and Stuart Times— VII, The First English Ambassador comes to

255 Mad I or Je

3.5 Miss Ruopa Powas, 'Stories from Mythology and Folk Lore—How the Birds and the Flowers were gaven see P * Object 1 (F) * 18h

Museul Interlude

A Builed Concert

MURIEL SOTHAM (Controllo)

ROLAND JACKSON (Tenor)

S ENCE MALK AM N. P.,

4.15 Aurmonsa no Clos and his Oncor. A

5.15 THE CHILDLE'S HOUR
ORCE Draw will play 'Regementin' (John
Ireland) and other Planoforte Solos
'The Pirate's Aunt' (to say nothing of his
wintims!)—a homeorus Hory written by W. W.

Sea Shanties (Terry) will be sung by REX PAIMER
"Things to Remember when playing Association
Football, by G. F. Attaox

6.0 'My Day's Work'-VIII, Mr F. CLIFFORD FARRY At v a

6.15 Time Signal, Greenwick; Whather Forecast, Piner General News Bulletin

6.20 Soys' and Ciris' ('lubs Bulletina. Note on Council of Ciris Clubs Man Maner, Hutton-'Are we alread of Freedom'! National Federation of Boys Clubs Bullet o

6.45 THE PULN SALENS OF MINIC DEED AND A SECRET PASSIONER Played by V. HELY HUZUMBON

7.8 Mr. Desmont MacCaerry : Literary Crimition 1.15 We and I in do

7.25 Signor S. Breutja: Italian Talk—111, from the first N . c ? (see e. from the 4, p. 25. | von e. to l un 8, p. 32, ' due

7.45 A MIL TARY BAND CONCERT

FOM E. S. A. R. BOSS)

BRENARD SHEAFF and ALPRED CAMBING R,

V bronte Banjo Dunta

THE WINKLESS MILITARY BAND COST COST OF DESCRIPTION OF DESCRIPTION OF DESCRIPTION OF THE PROPERTY OF THE PROPE

March, 'The Laberty Bell'. Some Seat the Seat th

8.0 Tom Kannenna BodThe Are with a Scott BodA Dream of hydrogen Bod Son lesson
8.8 Band

Pierro Duet
Pierro Duet
Robert Memorie and Charles Starte)
Thome and Variations ("The Two Pigeons")
Messager

8.18 Alenes Cammyer no men ver Simary
The July har not
No. 3
Ramerosque
ICs Monday Night (Quickstep)

8 30 Bawe Valse, "Indigo" (A Thousand and One Nights)

3.48 Band Selection. A Princess of Kenangton. German 9.0 Whather Fork ast, Skeepin General News

\$15 'Crime and the Criminal'—IV, Col. C. D. Turner, Governor of Woodeld Prison, 'Recent Experiments in Prison Reform'

§ 30 Local Announcements (Darselry only); Shipping Forecast

9.35 Chamber Music

ALPRID M WALL (Viola)

ALPARI M WALL (Violet)
(** R. R. B. Venor one
EDGAR L. BAINTON (Planuforte)

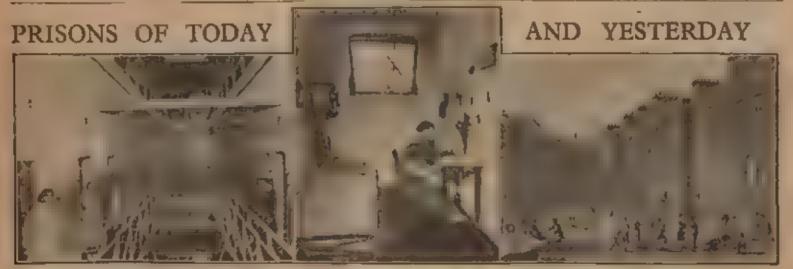
A S. The Barry D. Separation of the Shake Cont. Barry Prot. Barry Don't come in, Ser, plants. Carpenter Page.

THIS is very big and solid music which the I ordinary listener who does not know it, may find rather strong neural ment. But none can fail to hear in it something ul dignity and strength, and all its melodies are clear and essay programed.

the emphatically a place which it is well worth while to try to show, even though the listener only about 1 about the health of the quo short, the longest discount taking only a cap case to play and the shortest attachment that

10.45 PORTRY READING

21.0-12.0 (Deceatry only) DANCE MURIC: AMBRORE's BAND from the May Fair Hotel



In his a k tought at 2 is I on "Cot Turner, Governor of Wakefield Prison, wit describe the modern movement in prison reform. These pictures show an interesting of the prison of the construction of the left is a sent of the Rangingers russe women a 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 Rowlandson's famous picture of the Racquet Court in the Fleet, the debtor's prison of a hundred years ago.

"I am most unrious to go on with the (Spanish) Course, I have enjoyed Part I enormously, and had no idea that learning a language could

much a pleasure,"

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 Poliman diethod is the best way of learning Franch without a teacher,"

So writes Gen. Sir Aylmer Haldans, G.C.M.G. KCB D.S.O., of the new Pelman "direct method of learning Foreign Longuages without using English.

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

"Since I began the Petman Course I have learnt more French than to eight yours opent at school and occlege. The Course is without doubt the best method of tearning a Foreign Language. The study has been a pleasure."

The is has been a pleasure. The is a by important point in fascial of the new Point the test. More people state to each late a s. They also as a case or they purchase a rim ar and a discours. He after a time to get tired. They mean to attend the class. I ney leave the grammor and distonary on their reachelves. Why is this? In sons cases out o it is because they have found the study dall. It is the grammar which has borred themre pages of rules and exceptions which they are asked to plough through between the doom and delights of French, or Italian, or German or Spenish literature are thrown upon 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, Formul grammar is synded. You pick up the grammar amount unconstitutely as you go along. If, after you have learnt to use the language, you would like on study the grammar you can do so. But the Grammar you can do so. But the Grammar you can do so. But the Grammar course land, the living Language concessing—and so successful. The following letter shows have enteresting this new plan is r—

" It so what the student has wassed for years. Humany beloriously and unsuccessfully studied Franch for some months before taking up the Pelman method, I am beginning most in realise that your method is the only satisfactory way of learning a language. I am unable to coprose the pharme I have experienced. With this method the test of studying is annihilated, for one is able to learn without experiencing that dreadful mental

Now this sounds cather incredible. But it is perfectly true, and you can obtain, free of charge, a little book entitled "The Cift of Tonguet" which shows you exactly how this is done. By means of the Pelman method you can learn any one of those languages without using a single word of English. You can take up a 48-page book, written entirely in French, German, Italian, or Sponsh and read it right through without making a single mustake. The present writer has done this howelf, we be knows it is true

No Vocabularies.

It sall 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 keem 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 provoidable when you learn Franch, Spenish, German or Italian by the obsolete and unscientific old fashioned way

Learning Quickly.

Here are two further letters :--

"I can 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 (P 145.) months by yours."

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

The point mentioned in these letters is often being made. People write to say how guickly being made. Propie write to say how quackly they have learnt French, Spinish, Italian, or German by this new method. "It learnt for years at school," they write, "but you have taught me more in an many mention." "Recently" (writes Student No. S.O. 191 "we received a visit from Professor —, Senior Language Examiner to the ——, with whom I had a conversation in Spanish for about 46 mirrotes. He was astounded that in Six Months he any nectionless residual. that in Six Months, by any particular method, and starting from an absolute ignorance of the method, such progress could be possible. He own words were: 'You are a walking advertisement for the Pelman Institute—it is also dutely phenomenal.'"

Remarkable Letters.

Thousands of letters have been received from med and women who have learn't French, German Spanish or Italian by this new method. Here are a few examples :--

"The leasons are most interesting and I have employed the (Italian) Course very much." (I.C. 310.)

" I thank you must heartily for all the altention and help I have received. But for the Pelmon System I should still be schere I tree a year or two back, for when one gets home late in the evening one feels too tred to write through heavy grammare I have thoroughly enjoyed the Pelman Course. It is very easy to understand and very interest-(8, 865)

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

(G.C. 268.)

"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.K. 113.)

" Now that I have completed the German Course, I would like to say here much I have enjoyed it. Whenever I have the opportunity I shall prome your spiraled method of language teaching must

"I am writing to let you know that I have present in French in the London Matricvision, although French was my meakent subject. I attribute my success very largely to your instruction and am most grateful to you for it." (M 1414.)

The new Perman method is taught by corre spondence. 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 tenta, trace or omnibus, or in odd moments during the day. Moreover if you wish you can pay your fees by instalments.

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

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

FRENCH, SPANISH, GERMAN, ITALIAN,

234 07 - N

wichtent using English.

NAME .

A Dallas In was

"I wish to say how much I have enjoyed the (Holian) leavant, and have shart the winter evenings (Holian) leavant, and have shart the winter evenings (Ho. 108) Holian Bash Chambers. DELHI. 10, have seemed because of them."

(FD. 108)



Don't debate with 'Mr.' ///
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Just listen to 'his' opinion of the valves you are using. 'He' knows a good valve when 'he' is in touch with it.

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MONDAY, FEBRUARY 25 GB DAVENTRY FAPERIMENTAL

T appringuist stok to I Lieudos Promo muses we at these it extent

7.15Delibes' Opera Lakmé

20 LOZELLS PICTURE HOUSE ORCHESTRA
Frank Bernsingham)
Conducted by E. A. Pansons
Overtuce, "The Street" Awker
13 SAR 1 P. LAM DEPT
Pass, Everyman Sanderson Shipmanes of Since
(Accompanied on the Organ by FRANK NEWMAN
NO RESIDENCE
State, Onobe Melodies Forms
The Dream of Morven; Deirdre ecountry,
Merry MacDoon
Three Bavarian Dances
Covatina
First Suite, The Maid of Arice Ever
I HA IS All PUR and a notice of Ma.

chester, began his sousical exceer as a

Noel Badie

7.15

LAKMÉ

An Opera in Three Acts by Dramas

THE WIRELESS SYMPTIONY ORCHESTRA

THE WIRELESS CHORDS

Chorus Master, STANFORD ROBERSON

Conducted by PERCY PITT
Relayed from The Partophone Studio
(By courtery of The Partophone Company)

Lakuté Nosi Eadis Madika Grand Toda Pavisa Nilakantha John Thomas Proderic Hereart Similonos (Royale) Tentra College Colleg

(English Text by Claude Aveling)

Leader, S. KNEALE KELLEY

to me to the Rudé Grehostra. Since leaving it. . e se had see de ex perience as ortuntor and o ort organistics boldeng made posts as Musica. Pressor at the ton Cortes? Y M C A the · o versity somety He has seen a proble componenthough

omparationly out of his lagger works ore as yet or a will as on The one which this bit berso in a do the greatest impression is his World Requient, a chora. on a very iarge scale, pro-dured at the Albert Hall on Armetica Day, involved, or at any rate into ported into English music, some quite new

by the use of queries tonce, ad inhovation which presents difficulties no less to the performers than to the coarers. Here, however, he is in high or vero, almost in horizay mood, turning, as he has more than once done, to Caltie love for imporation. In this State he does sel seve some resemblance to the Celtic Muse, which is an well as anyone may hope to do who is not himself a Gasa.

THE first Mant of Artes Suite begins with a produce for which an old folk man from Fro vence forms the foundation. There is a slower middle section in which the saxophone and clarinat have a duct-

the second movement is a joyotis Minuet, not here again, in the enddle section, the saxophose has a discontinely given to it. A very short, slow movement follows, taken from a point in the play wiers two old fovers meet after being parted for more than half a detime.

for fourth covernout is a carillon in which the effect of bells is curningly made by horns, harp, and strings. The tune for three bells persists through most of the movement, but here again there is a middle section of contraging character, the flates having the chief share in it.

4.0 JACK PAYSE and the B.B.C. DANCE OBCHTERA

Cascs lynth and Vivies Wours Songs and Ducts at the Pisnor

5.0 A Bailad Concert LOUISE WAY (Suprono) WILLIAM BARRAND (Base) LOUBE WAY theat Song A. Harrist Rais Charry Ripe Lorn S.8 WILLIAM BARRA . Sea Fever The Fudorman a Tw.b.... Bernard Ernett My Love a sa Arboun Shanford 5.15 Louise Way Forest Echoes Phillips The Dreams of London Eric London

5 30 Tas Сиг п Носи (From Birming home Thomas the Tood, by E M Grafiths. Songs by Pavalis NORMAN (Soprano) and Cummer Fond (Baritane). Queen who built Castles, by Eszanta Synat Tudor Davies HARPER

True BIGNAL, GREEN, WICH: WHATHER FORECAST, FIRST GESERAL NEWS IN LESTIN

6.30 Light Music

(From Birmingham) Тит Вивыскопам Вя в Стыкатал Conducted by JOSEPH LEWIS Overtie, Morrang, Noon, and Night in Vienna

A Ma ax S see, "The Ettin "Court de Massa Hardespan Elogr Internezzo, Car same Suits, 'Bosnes of Ci Inhood'. ... Elpar

7.15 Lakmé ' Act 1 (See craire of page) (See also special article on page 462)

INTERLUDE 8.10 A Short Planofurte Breatal by Ennest Loss Four Mood Phases You March Sunstane, Rose Two Studies 1 7 105 25 Dorothy Howell G Sharp Minur, E Mayor

"Lakmé" (Continued, Arts II and III

10 4 WEATHER FORWART, SECOND GENERAL NEWS BULL STIN

10.15 DANCE MUSIC JACK HYLTON'S APPEAS. sanos Curs Band, directed by RAY STARITA, from the Anchesender Club

110-1115 Awagese's BAND, from the Ma For Manday's Programmes continued on page 450.)



YOU WILL NOT GET

INFILIENZA

or any other germ-caused illness if you mose your mouth before every meal with half a teaspoon of Milton in half a tumbler of water

And when the present 'flu epidemic is over, continue the habit. You clean your teeth-why not your mouth? It is a spiendid safeguard, the best and most "comfortable" habit you have ever formed. Safety! Freshness! Sweet breath! Get a bottle of Milton to-day-6d., 1/-, 1/6, or 2/6.



And "there's a reason" Your Doctor or your Doctist can now tall you that the above dilution of Milton with hill every disease germ in the mouth within 5 minutes, and that it is the only mouthwath



5WA

Monday's Programmes continued (February 25)

1.15-2.0 An Orchestral Concert

Relayed from the Notional Museum of Walca NATIONAL OUTSTEAD OF WALLS Cordooria Goneshothal Cymra)

ALC: UNKNOWN

(Fants ') March Holgroux Dr. a b - Sylphon | Beclins | Beclins | C A Midsammer Night's Dron Symptome Poem, 'Lee Procedus'

The so-miled 'War-long of the Hungarians which Berhos memporated in his storing March, is, at notly spending, an old 'Hymn of flate' directed against the Austrians. The tune was given to Berlins during a concert tour in that part of the world, so that he might compose a press to be played in Peath which would be likely to capture the public favour. It did so to a degree which exceeded even Berlins.

hopes. It had thus nothing to do with Panel, but, in order to enrich with Panel, but, in order to enrich that score with a piece which we so obviously popular. Betting invented a new emisoda 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 sud of the first sector.

Unforce the "Dance of Sylpha" begins, McDistopheles has bewitched Faust into deep sleep, through who he

Faust into deep aleep, through who he runs o dream of youth and beauty. The dancers are spirits of the sir, who haver about him while he aleeps, and see the dance comes to an and, they varish one by one. It is a dant't lause, in deleate tone throughout. Howing along gracel illy in waltz rhythm. With the angle exception of the March, it is probably the best known number from the while went

I ISZT, whose pet theory it was further an administration as definite as that of words, chose as the basis of his Symphonic Poem. Les Priliades, a passage Lamarana a Madrations Testuques, the passage which begins 'Is this life of ours mything but a sense of Preliades in that misnown sense of which death unones the first selector. which death intones the first seletan note? The music depicts the happi-

ness of narly life, storms we have of calm reflection, the trumpet call to some, the clack of battle, and the final victory over conflict when man game entire possession of his own forces.

BROADCAST TO SCHOOLS S.B. Irom Swanson

2 55 London Programme relayed from Daventry

445 Mrs. Inavin Wannes State of Treaking by Caravan in South Air of I. A Rough Night

5.0 JOHN STRAN'S CARLTON CHERRRITY ORCHESTRA Relayed from the Carlton Restaura t

THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

615 S.H from London

7 45 S.B. from Swaners

9.9 S.B. from London (9.30 Local Amounts of tents

9.35-11.0 A Musical Comedy Programme

by Millmens of The Bristal Peace and Mirror Course Charles

The Briefol Times and Mirror Comedy Club was founded some one years ago under the title of The Children's Corner Comedy Chib, and was charly composed of grown up members

of the Children's Corner of that paper. The first production at the Prince's Phentry, Bristol, was a success which was far get an the most sanguine had anturpa-d the most sanguine had suturped to a great start of the Character of the Ch

THE STATION OR HE THA Selection, ' Rose Marie' Fried

oner M. Boodhay.
C. se to the Ball ("The Quicker Carl.") I and
The Toreader ("The Toreader")

Could and Mucken Carall and Muckey

JOAN MAXWELL (Sopreno)

The Pipes of Pan ('The Arcadians)

Wonckton and The Gat Frent 1 7.45 Racketty Coo ('Katinka')



A MUSICAL COMPDY PROGRAMME

will be breadcast from Cardrif Station by members of the British Times and Mirror Camedy Club. The photograph above shows, from left to right, Mr. Jimme Marris, Mr. George Pran, Miss Lily Marsh, Mr. Josa Manwelt, Miss Gladya Davis, Mr. Frank Bate and Mr. George Brookman.

OR THURA

Selection, 'dan Toy' Shiney Jones

LELY MARSE and F. B. BAYE. Two Little Chicks ('The Country Gul')

Monskion and Rabins

COMEDY CLUB SECTET

Toll Mo, Pretty Manien ('Florodora')

Lealin Stient

LILY MARSO

Rhods and her Pagoda (' San Toy ') School Jones

F. B. Boye.

Chin Chin Chinaman ('The Goisha') Selvey Jones

ORCHESTRA.

Vilia's Song ('The Merry Widow') ... Leber

Jurum Morma

My Motter ('The Arcadians')

Monckien and Talbot Conner Chun Quarrer

Dack to London ('San Toy ') Salary Jones

OR STREET,

Selection from the Musical Cowedy, 'Tumble In'

5SX SWANSEA.

1 15-2.9 8 B from Card If

Вводредат то Зеноока

Mest Jewens Williams 'The bolk Trues of Wales (Take, with Musical Illustrations, -I. Our Folk Tunes; Their History and Ming,' Anwor Gwerin Courts-I Ein Alawan by Hanca a'i Hyster

2.55 London Programme relayed from Daventey

S.15 & B. Jeans Cart of

6.0 Londor Pengram to be a teggs Davortry.

6 15 S.B. from Landon

Rhaglen Gymraeg

(4 Wolsh Programme)

TRIAWD YE OBSET (The Station

The Drund March of a way to the Larry Invocation of the training of the Policy, det. T. D. Jones

ROYS WILLIAMS Baritone)

Four Worth Sea Sta a Foot 'Cerdde How Pow'

Can Haw Paw II the and a Song) Ya Ha ber Cor the Karbour); Y Sgwaer 3 at 1 a The Masted Schroper); Noson Affawen (The Nossy Night)

As if I say a same a

Y Eos Lais (The Voice of two Nightingale) Songs of Cates (Juryn y To (The Sparrow) E T Do no.

Hirneth (Yearn ng . Do nd Jenkins

TRIAWD (Telo)

A Weigh Funtagy, arr. T. D. Jones

Per dhon Singing by

Acces iponied on the Hurp by

Mynd yn Hen (* 1905 Mar' Cwo) Percent ... fift's Wyn' Y Sipsi Fach (* 1905 f Gwraeg y Pysgetwr ... Alum'

NAN DAVIES

Harley a Harley a Hodydd J Wils - Arel Cachad yr Hodydd J grr. John Thomas

REVE WHALIAMS

V Ferch o'r Seer Ph 1 1 1 or Ser 1 by r h Cadbon Morgan (Captum Morgan's Wa Marc') Bully fire

TutAwn (Trio)

A Celtin Lament (tel le Su le) Founda

9.0 S.B. from Landon

9.39 Museal Interlude relayed from London

9.35 11.0 S.B. from Lawlon

6BM BOURNEMOUTH. 288.5 M.

2.0 London Programme relayed from Daventry

6 15-11.4 S. B. from Landon \$ 10 Local An-

Programmes for Monday

PLYMOUTH.

2.0 London Programmo mayed from Daventry

THE CHILDREN'S ROPE Pencils and Papers ready for another Com-Adventure (C E Hodges)

6.0 London Programme relayed from Daves bry 6.15-11 9 S B. from Landon (9.38 Local An

818 3 M 2ZY MANCHESTER.

20 Programm relayed from Davestre

3 20 TRE NORTHERS WIRELESS ORDERSTEA J A. STEPHENSON (Base Bartone) OWEN ROOGERS (Supreno)

THE CH LDRES'S HOUR

adon Programme relayed from Davonery

\$ 15 . R. from London

7.45 Bands and Choirs of the North-V

THE CRESWELL COLLERY BAND Conducted by David Astikata

Так Монти Ятаккововніця ако Діятист

Conducted by Josef James (Relayed from the Woodall Memorial Charele Barston

9 0-11 0 BH from London (9.30 Local Annuauve

Other Stations.

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Unita (Hart II)	many a sicial Today 4.40 - Do dos 8.44 - A.S. from London 7.6	B — Thu Տետանն
4 1	My First Service by William M. on 18-30 .—Servich Roses Bullet	
N 11	-i/00.	

2-D	ABERDEEN	1 M
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4.9	Total London: 1.45 -A Lagie tychnar ca 9 0 -6.56 from London 9.35 - 	Witten A
District Special	Study Bendy 1936 - Musical Inter 1935-129 - Danie Music Larry Brend Levellers, relayed from the Plats.	and by the

Notes from Southern Stations.

Plymouth

DEMINISCENCES of My Police Corner' is the title of a talk to be broadcast of Tuesday evening, March 5, by Mr Herbert H. Sanders, Chief Conscable of the City of Phymouth. The talk will have some useful impinetions on the Solety First ' preolem.

Bournemouth.

RECORDS in Sport' will be the subject of a rink by Mr. R. R. Kittermaster or Tuesday. Moreh 5. Mr. Kittermaster who is a master of Card od School, was captain of the Riegby XV and the R.M.A., Wholwich, and be has also played for the Harleys "

It is fitting that the first of a series of talks on Rural Louistries of Wessex,' to be broadcast from Bournemouth, should concern the Paralment Making industry of Havant in Hampelors, which, seconding to tradition, has been carried on at that purce for one thousand years. Contrary to general belief, there is yet a demand for English parchment, particularly from America, and it is said that oo better material is turned out anywhere than that fashioned at Havant by the same methods and the man took that have served for so many centuries. Local report has it that its quality is lue to a hard water spring which, having percented through the chalk of Portsdown Hill, bubbles up through the chalk and gravel to serve the factory. On Thursday, March 7 the Architecton of Partamenth, who is also Rector of Rayant, will e ve an account of this ancient Hampshire industry

Daventry Experimental.

REST ASHSHORE tonor and Joseph Bourne B (tenor) sing in the relays from Loxells Picture House on Monday and Thursday, March 4 and March 7, respectively.

Margaret Harrison (seprano) and Michael Mu-

liner (pianuforte) are the artists in the Lagut blusio

on Manday, March 4.

on a seperior with a heard a the referen of the City of Birmingham Orobestra, pader Aurier Bert of Carre Month 7 L to two arise she will take the vocal part in Mahles a Symptomy And 4 of G. Lin Stor. I with a second set will be review P. ve. on Vily who recently broadcast in plays from Birmanchum, The Treatment out out A Mariners

A The Densent on Saturday, March 9, will be a set I brooke the set of resident Pleasant Memories. This time they concurs

The Ch.Jdren's Hour

N Monday, March 4, there will be a ctory No and the many from M. Konnedy, The Partagoree Foyager Tony will strain and the rear to

Gladys Ward provides another Nursery Rhyme play takend Jib. or the Trey To be These as March to These as These as March to These as These suprano) and Harold Casey (barrione)

I I Day R have, and a man down story solor by Marin de Pictro, Jacko will be present at a part of the second of the present at a part of the second of the s

A sketch by Mary Richards, entitled Father Tonic There is long to make the real man and the property of the series of the strumental items by the Midland Panolorte

Op brishey Wan to a colored we have more of Logend Land of the Western Like. The inger we be Done first rand he start tener M. renewalls and the reason to the reason Actions Landsay will entertain

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF

obtainable on

His Master's Voice RECORDS

ROMANCE IN F (Beethovers) -Thiband Do 904, 8/6,

SHIPMATES O' MINE - Manual Remingway - B 2573 3/

THE LITTLE SHEPHERD (Occurs) Super Super Sept. 5.

MILITARY MARCH (Schubert) - Backhaim-DB 1125, 8/6.

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

DOWN IN THE FOREST-Gards Hal. B 1920, 5

SOR VENIR (Drdla) Kreisler - DA

AIR ON THE G STRING-Isolde Manges D 1288 6 6.

Ob. FOR THE WINGS OF A DOVE - Moster Lough | C 1329, 4/2

SI Olah M. JETAIS - Moneroutch E+," +6,

BFES' WEDFING Irene Scharnte-

LOVER'S CLRSE-Margaret Sheridan SAUKO- Hinda Song-Ned Endie

-C 1547 4-6.

VALSE DES FLEURS (Telashously)
- Reginald Foort- C 1386, 4/6. O LOVELY NIGHT Welter Girmon

-B 2395. 3/ , 101 AN EHR. Selection - Coustingm Guarde Band-C 1368, 6,6.

FINLANDIA—Tone Poem — Royal Albert Hall Orchestar D 1089 6 6

DAMNATION OF FAUST - Rungaran Murch Berlin Philliamenic Orchesta O 1498, 6 6.

LITTLE LADY OF THE MOON -- Sydney Coloram B 2742, 3/-,

Greatest Artists— Finest Recordings



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WINDSOLD WATER TO THE WATER OF THE WATER OF

Light Orchestral Concert

TUESDAY, FEBRUARY 26 2LO LONDON & 5XX DAVENTRY

(1.562.5 M. 192 NO.)

9.40 A Variety Turn from The Coliseum

The Daily Service 10.15 a m

10.30 (Dunning day) Time Steen We govern .

10 45 (Darmiry only) Reniper sultable for British Legion Woman's Section Have Produce on position

Till morning's talk will be of special interest to members of the Women's Section of the british Logion, as the recipes will have direct reference to their annual Home Produce Con-petition. A further series will be brookenst

110 (Decentry only) Gramophone Records Carmon (Part II) Rase

A CONCERT MARY October (Controlle) APDREW BROWN'S OF INTER

1.0 2.8 Althouse of Clos and his Obchestes From the Hotel Ceci

1 2 25 (Decentry only) Experimental Transmission of Still Pictures by the Funtograph process 2.0 2 25

BRUADCAST TO SCHOOLS SIT WALFORD DAVIES.

(a) A Beginner's Course (b) An Intermediate Course with Short Concert (a) A Short Anivanced Course

Musical Interlude

3 35 Massour E. M. Sterman. Elementery French

LOUIS LEVY'S ORCHESTOA Conducted by Asser D Eagle From the Shepherd's Bush Pavilion

BROADCART TO SCHOOLS Mr. Franceick E. Townbrow, 'Adventures in 'Architecture-II, The Present

In the first talk Mr. Towndrow 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 schieve. ments of our own tune, buildings so different as American skystrapers, German power-bouses, the new Hortcultural Hall in London. and the Stadium at Wembley

LOUIS LEVY'S CACHESTRA 4.36 (Continued,

THE CHILDREN'S HOUR -

The Doky Sud Hop' and other Involving
by Royaln Counting
'Zoo Music, with Listin G. Marriant as
'Chef d'Orabestro'
'The Others in a strong Mort mer Berton
Story

& READING OF POSTAV 6.0 by Breggrind Sassion

615 Tree Stonal, Greenwich, Wentern Post-daet, Finst General News Bulletin

Musical Interlude

THE FOUNDATIONS OF MUSIC BEEFROVEN-VARIATIONS FOR PLANOFORTE Played by V HELY HUTCHINGON

VARIATIONS of a form are somehow not popular with the ordinary listener; it may be that the young assument for mastery over a cuest instrument, especially the pissonforts, is given an overdose of variations in his apprentice. p. There might to be popular, there is a special

tune through the various moods with which a composer can invest it, and composers are always been attracted by the forms. Beech and a long only made great use of a state a south a long flow so happily from his thought that it was each ify difficult for him to stop. When he was a long or a set of a gaze one of a was a letter to the plane of a set of variations which was being maios on a walts by Diabelli, he composed no fewer than thirty three. For the planelorie, by itself, and along with other instruments, he gave is on there of his own, some on other people's times. And besides those, many of the novements to be exceptioned at 1 harmon to be a necessity.



FROM THE COLISEUM TONIGHT.

are variations, either so called or somes 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 aimplest and most obvious is to keep the time in its original shape and to embroider it with different kinds of accompanisment, usually growing more and more elaborate as the piece proceeds. Most listeners thust have beard such variations on 'Annie thust have heard such variations on 'Annie Lauria' and other favourite are. Another plant is to keep the harmonic base of the time, and embellish the molody stack. Heatheven does this in many of his variations with an ease and fertility of invention which were apparently mexhaustible. In abnost all of his works, except some of the earliest, there are manufact of variations of this kind. It was not actually Besthoven's invention, Hayth and Morart before him having done something very much the same. But so one carept possibly history made use of it in so effective and interesting a way

The third method, and this one Beethoven really did originate, is to make ahanges in the molody and its rhythm and its harmony all at mee, while yet preserving the character of the original tune. In these, it is as though Beet-leoven evolved, tune after time, a new creation out of the more germ of the original air

7.6 Mr. L. STANLEY JUST: *The Labratics of America.* S.B. from Manchester

Musical Interlude

725 Professor W E. S. TURNER, Glass at Mocket Civilization—VI. The House of the Fu 8.B. from Sheffield

IN has flust talk Professor Torner is less to consider the houses of the future in their I consider the houses of the future in their colationship to the probability of increasing largely the proportion of window space in buildings. He will touch upon such fascinating suggestions as those of houses entirely of attracted of glass and will consider the very pressing problem of glass which admits after violal rays.

7.45 A Light Orchestral Concert

HILDA BLAKE (Soprano) PAR WINKLESS OR HIGHTRA Conducted by Jone Assett

for re La Panise Flourd' (The flower 1 attrone Thomas Figure R. Bollet Masic, Le Cid .

0-830 Dairning only
Treeser I can Present, The
Micard Our was Valido 1 less
Tomay and the 1 less of Tenerow
Relayed from 1 calls at

8 10 HILDA BEAKE and Orchestra

8.40 HILDA BLAKE

8.48 On DESIGN

Four English Dances in the Olden Style (in n Stately Rustic; Granoful; Country

THIS is thoroughly happy music of the kind by which Sir Frederic Cowen is best known to inteners. Eminently sound in workman-ship—that goes without anying—these for r Dances are all bright and tuneful, and each has Dances are all bright and tuneful, and each has its own grace and charm. The first is a "Stardy Dones" in a moderate four the bar; the accord, a "Rustin Dance," is full of vigour, and at times oven besterous; the third trips along on dantly feet, in keeping with its according to the more beautylooted dance of the country. These are two contrasted acclams, the first sturdy and energetic, the second more acclams, the first sturdy and energetic, the second more acclams, the first sturdy and energetic, the second more acclams, the first sturdy and energetic, the second more acclams, the first sturdy and energetic, the second more acclams, the first sturdy and energetic, the second more acclams, the first sturdy and energetic, the second more acclams, the first sturdy and energetic, the second more acclams.

94 WEATHER FORECAST, SHOOND GENERAL NEWS BULLETIN

9.15 Bir Walsonn Davies 'Misio and the Dr. dinary Listener

9.35 Local tomound course, Dagostes or , Shapping borocast

9.40

Vaudeville 4 VARIETY ITEM THE LONDON COLISEUM

And MURRAY ASHFORD'S CONCERT PARTY

10.30 SURPRISE ITEM

10.45-12.0 DANCE MUSIC: Her was Danzwerr and his Been, from the fir-Opers House Dances, Covent Gerden

TUESDAY, FEBRUARY 26

GB DAVENTRY EXPERIMENTAL

(482 3 66. 822 kQ.) Takes hear then the also settle a labela and the true

8.0 Military Band Concert

I & PAUL MODLORE & RIVOLS THEATER ORCHESTAA From the Revou Aleaste

An Orchestral Programme 4.0

Tex Rest of the Control Overlane. No 1 tox no.

William States of The St.

Weep via he ver My Life's Delight

hair House of Joy

4.19 One garna

Gavotte and Roado for Struck. Buch, urr. Foreigh (hopin

I de S la traca d'a orono I de O. H. S. a. S. o. O. 47, rt A Faia

4 38 Опсимена Sa o. 'Four Ways'

Walter texts to the form of th

n r Komer va Booker Ho was RESE HALLEU (Soprano)

What's in the air today? Bobert Eth Caprice . Down in the Ferest Landon Runala

B 23 Bana

Smertion, Fugero Onegon'

Tcharkucoky, arr. Winderbottom

RICHARD RALPH (Vinign)

8.45 Rene Hitties

Leaves in the Ward

BAND

BAND
Carnot Sulo, 'Pird Songs at Eventide' Evic Coules
(Solout, P.C. Cour)
Prolude to 'Signed Juvalian

(For a Physical Solution
Under the Lime Trees (Absenin Steines Passers)
(Soxuphane, P.C. Saxis; Fatte, Pt. 18

BENNAM (Parte et 1 Ng. J. Mes;
Marticle in E. Flet.



German

Who Pays for Advertising?

A Discussion between

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



OH LABREME

The aggregate of ertsing bit, as I in Great Britin in a year mist, nowadays reach core of sum. When the manuely pay, his bit is And is be result with 10.2 Mr. Author blockness in who has the tare distinction of sitting in Parliament as an Independent, may be expected to say that the consumer bimself ultimately foots the bill for all the big publicity schemes that add to the price of the stricke they persuade him to buy. He opponent. Sir Lawrence Weaver (who, starting life as an architect, is now a member of the Executive Commit 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 Ouen v FILTER Levent OH B ST A MAR . Bt. Agnes have to a got

5.30 THE CHILDREN'S HOUSE

(From Bermenphane) To Broken Spoil, a Nature Sketch by Dorothy Sange by Waller Givens (Tenne) and Handin Caser (Bartone)

6 15 Time Signal, Greenwich, Wharder Fors-cast, Flast General Naws Bulletin

Onchestral
G A. Wood and R. E. Arresto
In Songs with Pianoforte and Gamer accompositions)
Account (sixu residume total)

8.0 A MILITARY BAND CONCERT

(From Birmingham) THE CITY OF BIRMINGHAM POLICE BAND Conjucted by RICHARD WASSELL Mostory March Schubert, are Beford 9 10 BIGHARL BALLO

Souve Air on the G String ...

Da let Music, Wilsam To Rosem, arr. Winterbottom

9.30 'Who Pays for Advertising?' (Bos centre of page)

10 9 Weather Porecast, Second General News

10.15-11.15 Chamber Music

Tire Ranc Essential p.

CONSTANTINE KONY (Fine); SYME EATON (1st Violin); Enwis Vinno (2nd Violin); BAY-Maria I will be the transfer of the Park Hary

Concerto, Op. IV. No. 6

A a A geo Largh o A regio
Ser all A a A n. Pres o Four Movemen's con Quartet for Plate, C. tur, Viole, and secold Shall Leoto per rect Menuetto, Theorewal varia-tions; Zingaro Quinted Best

(Tuesday a Programmes continued on page 460.)

Aman's magazine/



TRUE STORIES OF ADVENTURE FROM ALL OVER THE WORLD

If you are wosey of the classed man and and any attribute to be and any someth or more to be and you of it. I have been and you of it, you will frequent a most to techning change E so insue containing propagation for the sense man by he people who have security undergone the apprintment of the people who have security undergone the apprintment of described. Some of the March Paptures neture

"THE WRITE DROTHER OF THE SHEIK." ADVENTURES IN UNKNOWN ARABIA

The author went take the coverier of avaluation is the guest of a Bedouin Sheek a powerful cliniform at whose commond velve thousand feets fighting their apparent to avait As he shrinks brother he was allowed in each many thousand three transports of the second of the

CAPTURED BY LIQUOR PARATES.

"Rum-runners" and 'beotherance are law-less talk had a will be naws to many neight up-less talk had a will be naws to many neight up-less that these deposests swally approximaty report piracy on the kind possion all a the day a work." Here is a third officer a stury of an amor-spe saparience abound a flowish thip.

IN SEARCH OF A " MISSING LINK."

A streature, account of his advantures whiles in quast of the farest surmal on earth. It was believed to sent the reducts unexperted Dominous, and he suches orderwent acres most remain the surface paperiraries before he procured his speci-

ONE SHILLING

Morek number now on sols of all Newsagents and Bookstolls.

Everywhete, Beechanis will keep



Tuesday's Programmes continued (February 26)

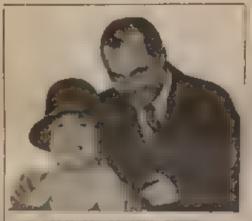
CARDIFF. 2.30 London Programme releyed from Daventry

5WA

4.30 ARCHIDALD ROB BUS' (CARDESE BAND. Re avoid from the South Works Etho Page 1. 1 Orill Hall, Core ff

5.0 Mr. Isaac J. Wulliams: 'At the Sign of Markdin's Lamp-111, Management of Wall and Floor Spaces

IN the talk, Mr. Williams will try to get his country to the the aerophane view of their their. What pattern would the objects make if seen from above? He will prove also that space be increased by reducing the are of the furniture and by making it proportion a to the room. It is the old story of meress in the effective power of the numerator by (or many the remote a con-



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.

THE CHILDREN'S HOUR

6.0 London Programme relayed from Deventry

6.15 S.B. from Lowlon

7.0 S H from Swansea

7 25 Professor W. E. S. Trayma: 'Glass in Modern Civilian con—VI Cha Huuso of the Futuro,' S.B. fr — St. floor

MURIEL GEORGE ERNEST BUTCHER (in Folk Songs and Dueta)

8.0 A CONCERT

Relayed from the Winter Cardens Pavilion, Wester-super Mare

Paste Chartes (Septano) Denie O'Nuite E itertamer) EDGAR HAWER (Violin

THE WINTER GARDENS PAVILION ORCHESTRA Directed by WILLIAM BIRD

March, "The War in the Ar"........... Olscu Internezzo Scone, "In a Chinese Temple Garden

Suito, 'Three Woodland Pictures' . . Fleicher

Engan Hawks Senous Tarantelle

B remagnesis

D van G V at Irish Bong and Story

THE ORTHERTRA

Selection, 'The Student Prince'. Romberg

8.0-12.0 S.B from London 9.35 Local Announ w

5SX SWANSEA.

2 30 London Programme relayed from Daventry

5.15 S.B. from Condiff

6.9 London Programme relayed from Deventry

6.15 B.B. from Landon

A Webb laterlude Cymru Dewl Sont a Dewi Sunt Cymru Gan

Yr Athro E. Envere Houses, M.A. The Wales of Same Day 1 and Samt Day 1 of Win

Professor E. ERNEST HUGERS, M.A.

S.B. from Sheffield (See Landon)

7.45 S.B. from London

9 35 Musical Interlude relayed from London

9.40-12.0 S H. from London.

266.5 M. 6040 KC 6BM BOURNEMOUTH.

12.0-1.0 London Programme

2.30 London Programme relayed from Deventry

6.15 S.B. from Lordon

70 Mr. KENNERS LINDSAY: 'The Old World and the New

7 15 E.H. from London

7.25 S.B. from Sheffleid (See London)

7 45-12.0 S.B. from London (8.35 Local Announce-

896.3 M. 787 NO. 5PY PLYMOUTH

12.9-1.8 London Programme relayed from Deventry

2.38 London Programme relayed from Deventry

THE CHILDREN'S HOUR Revision

The Old Play, 'The Courage of Yvonno (G, E. Hodger)

will be performed with new scenary and effects Pierro le Neut Peren Scott

9.0 London Programma relayet from Deventry

8 15 S.B. from London

7.0 Mr. BEREARD COPPING : 'Playwriting Giarta

715 S.H from Lon-on

7 25 S.B. from Sheffield (See Lowlon)

7 45-12.0 S.B. from London (9.35 Local Amounce

2ZY

Tuesday's Programmes continued (February 26)

878.3 W

MANCHESTER. 12.8 Гонтисомска Менеда. Еуките от чин

& Gramophone Lecture Recetal by Moses Barre

Granophone Records Le: The Tuesday Midday 1.15-2.0 Society's Concert

R saved from the Houldsworth Ha Principle James Suprapor MICHARL COLLINS (Violoncello).

2.30 London Programme relayed from Daventry

40 THE NORTHERN WIRELESS ORCHESTRA Selection, 'Gypay Love' Labor

4.15 Lorskyn Programms relayed from Daventry

THE ORCHESTEA (Continued) 4.30 Triumphal March, "Aida" Verdi-Overture, 'The Yellow Princess" .. Sannt-Same Valse Caprice Enhancian

1 name (*Eugene Oregin*) Tehnikowky
Selection, *Der Freischilm* (*The Markaman*

THE COLDER'S HOUR S.H from Locily

Card Garnes-No. 11

THE USE US and ADNES play Happy Families Sounds and by Donorex Kircuss, and Jack Sair & as another Sketch of his nephew

6.9 London Programme relayed from Daventry

5 15 S.B. from Landon

7.0 Mr. L. STANLEY JAST: 'The Libraries of Avances on

7.15 & B. from London

725 Professor W. E S Fennier 'Class in The Mouse of the Future.' & B from Bh finet

The Art of the Duet 7.45

MURIEL GEOR -F

FANEST DUTCHER (Folk Songs and Dusts)

8.6 LEONARD Hissen and Don Hyone (Vieta

State in Olden Style Jarostne Kriska Predoman : Arietta ; Fuga

BETH HATLEY (Moran Soprono) and Lillian 31: (d. 3)

CHARLES KELLY and LUCY PIERCE (Duets on Two Pranofortes:

B. Bernis Buch, or Macr Ducting Concertante M. art we have

LEORARD HIRSCH and DON HYDEN

Condoures Monkowski, orr Harimann Concerto in A Minor Vicinia. Finale (Allegro)

HEIR BAILBY AND LITTAK COLLIES

First Meeting ... Sull on the Kight Aching gon

CHARLES KELLY and LUCY PIRECE

Tourbillon Are a gree

9.0 S.B from Landon (9.35 Local Announcements)

10.45-12.0 DANCE MUSIC: HERETON'S Danox Bann, relayed from the Empress Hell-room, the Winter Gordons, Blackpool

Other Stations.

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18 200 - Programme relayed from Doventy 1.0
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1.15 - 8. J. from

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BELFAST 2.30 I me an Dengentino relayed from Davening 4.30 a Mark Frinc Manuell and als Grand Control Bland in the first be star in the post 5.0 A me an amount of the first be star in the post 5.0 A me an amount of the first beautiful to the first beautiful to

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

An Introduction to the Opera by Moses Baritz

ELIBES' affection for a charming American being downg inspired the composition of the opera Lukmi. This lady, Marie van Zaudt, 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 minitate 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 rehearing a new piece. Surreptitionsly, Debbes obtained a full score of the new work, and added a lengthy solo for a bass dram!

He had a bright and sumpy disposition despite his scholarly attaumients; for it must be noted that he was appointed Professor of Composition at the Paris Conservatore 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 Coppelia and Sylvia? How many have frowned when the delightful 'Naila' ntermezzo from Lu Source has been desc crated by wered and undestrable 'pazz band(its)? His ballet music not only iffords opportunities for the première danseuse but many concerts are enlivened by the inclusion of this agat make

HE story of Luking required a fund the exotic Eastern atmosphere. In this Del,bes succeeded admirably. He reached the zenith of his powers here, his first operatic work of serious dimensions. There is a sentulating brightness which leaves delightful memories for the mind to draw upon. Lukmô possesses an elegance and refinement; a poish and sublimity, r tabushing an numediate appeal for the listener. The effective 'Eastern' rhythmical colouring, the gorgeous barmomes, coupled with the resplendent use of the prehestra, " delight a wireless authence.

Act I opens at daybreak in the garden of a Brahmen temple, where a fanatical priest, Nilakanta, officiates. Worshippers enter chanting a prayer to Bruhma. The priest blesses the congregation, then deavers an attack upon the British race. The tirade ceases on hearing has daughter Laker tecting her morning prayers. This is mitro-duced by a series of chords from the harp. with an accompaniment of vestal virgins (page 3 of the libretto).* The brilliant

attendant, Mataka, follows. The scene is idylic, the music beautiful, though the orchestral accompaniment unusually sparse The harmonic adjustment of the word 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 precine - of the temple, where the latter relat fascinating story concerning Lakine Ger 1 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 prolude 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 hear pendant before me. Hearing the ladies return, Gerald conceals lamself. Lakm's 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 paris. The simplicity of the accompaniment is delightful the niclody of both singers being doubled by sections of the orthestra. Lakme's inturnated father returns, and she aids Geraid to escape undetected. The act ends with the bitter imprecations of the priest against the ur known intruder

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

The dances are three in number, with a of ort coda. The third dance, the 'Persian,' is exceptionally (ascinating, because of the chorus interjecting the word 'Ah' in utter astonishment at the wild gyrations of the lancers. The with rawal of the dancers ings Nananta and Lakine on the scene disguised as mendicants, in order that the father might discover the identity of the stranger who violated the sanctity of the emple gardens,

Nelakanta's solicitude for his daughter is expressed in a song of much tendernessthough there is an emphasic assertion of vengeance directed against the unknown

cadenza foreshadows the Bell song in Act II. intruder. The most emotional part of the A duet between Lakiné and her female song begins with the words (page 21).— Lakiné, sorrow has come upon you.'

There is a 'cello opening, with an instrumental interlude similarly emotional. Nila-kanta orders Lakine 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 footishly recognizes Lakine, an action instantly noticed by her father. Just as a crisis appears imminent, a battahon of English soldiers, headed by a life and drum band, march through the city, drawing the crowd in their direction VLasanta gives instructions for his followers to surround Gerald. Hadp, Lakmé's male attendant, secretly sympathizing with the lovers, arranges a tryst for them. In the deet that ensues, Lakmé entrances Gerald by inviting him to her seeluded bamboo hut in the forest. Lakmé, greatly distressed that her father has sworn to kill Geruld, appeals to Dourga, the God, to preserve her lover. A rousing chorus is heard before Gerald is craftily encur-led. Isolated in this way, the priest stabs him, leaving him apparently dead.

THE last act is preceded by an entracte, reproducing the contract of H part ticularly from Lakine's part in the duet, where the forest but is mentioned. This Wagnerian method naturally prepares the batener for the scene that follows. A hat is disclosed partially concealed by tropical foliage and flowers. Gerold, badly wounded, is lovingly tended by Lakiné 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 secladed 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 reluge, enters to inform him that their regiment is ordered away for unmediate service. Lakmé returns with the water, thinking her lover • Il drock 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 farcwell duet between the lovers is passionate and moving. The priest and his followers retorn, threatening Gerald with death. Lakmé takes responsibility for what has transpired-offering herself as a sacrifice, she expires as the curtain falls.

for the second time of

7.45

Duets for Two **Pianofortes**

WEDNESDAY, FEB. 27 2LO LONDON & 5XX DAVENTRY

C.503.5 Ju.

8.5 The Sixth of the Libretto Operas-'Lakmé'

10.15 The Paily Service

10 18 (Decentry only) True Signal, Greenwich,

10.45 (Directly only) Mea. OLIVER STRACHEY: A Woman's Commentary

(Decentry only) Gramophone Records 11 8 Wiscedaneous

A Recetal of Gramophone Records

A BALLAD CONCERT 12.38 Winter N v. v. Menzo-Soprano) E boar Thoory Tenor)

1.4-2.1 A Recital of Gramophone Records Arranged by Mr. CHRISTOPHER BYONE

2.0-2.26 (Daventry only)

Experimental Transmission of S 1 Polymen by the Fultograph Process

2.30 Bunancast to Sercola Mias C. Von Wyas 1 Mature Study for Town and Country Schools — VII, Fins Nests and Eggs'

2 55 Musical Interlude

3.6 Mr J C. STOBART and Mrss Wiley St WER ULLE Foundations of Poetry-(Course II) English Footry from Matton to Wordsworth - Blake

3.30 Wes M M Property from g for Busy W to .
-VI, Romancon, Relayed Imin Barmingham

OF Propagatio aprel 200 longer what it was, but so a tomo from the world of weekly bills and meter manibuses, not to mention been and trains, there is a good deal to be said for

commons which str the more fundamental emotions, creating a feeling of the peat and a sense of the continuity of the bustory of mankind. It is the remeater nevel which is the subject of Mrs. Priestley' bud talk this afternoon.

A Light Classical Concert

BARBARA FLORAC (Soprano) THE WESTMONSTER STRING QUARTET

4.10 BARBARA FLORAG Care Selve (Come Beloved) thuck!
Le Baser (The Kiss) | 200 | 20 | The mas Si the ere as a option above. I have body on I

Who was grade Deep Hada They some Hada Deep Was some State Westermannes, J. Perk State Language Her Rose . They would be some State Deep Committee Box State Deep Committee

4.25 QUARTER

Varmana on an Original Thoma Papelle Jairen State in D Back, are Charles Woodbouse Cavotte: Bourres; Air ; Gigno

645 ORGAN RECITAL by EDWARD O'HESBY From Macaima Titisatud at a a

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6.38 The Work's Work in the Carden, by the Royal Horticultural Society

Musical Int. chate

THE FOUNDATIONS OF MUSIC REPROVEN-VARIATIONS FOR FIANOIGETE Played by V BELY HOTCHESE'S

7.0 Professor B. T. P. DARKERY "The Quality of an Apple, and some endelights on its Control" funder the Auspices of the Ministry of Agricul.

7 15 Mosteri L. ferly lefriends, and for many years do Greef was regarded as above all others the numberstative player of the

Of his more important works, several hove bear given in this country, notably Four Old Flourist Songs for orchestra, which he conducted humself at the Queer's Had in 1896, and a Pranoforte Concerto in C which he played there under Sir Henry Wood in 1921

ONE of the present-day members of the Russia U School of composers who can look had with pride to the inspiring teaching of Ringly-Korsakov, at the St. Petersburg Conservatoire. Aronaky and for a time a Professor at Mosec with 1803 his first open made a successful appearance there, like so many of the popular Russion operas, it is on a notional subject—A Dressi of the Volga. Other operas, bullets, and cantaras have followed it, and he is known class as Ratioguished componer for the Church. He has matters allow a various and subject and control of the control. written also symphonic and other orchestral Cheme are best known in this country, and a

good deal of chamber muse, at y the two planeferte thes, of which the first prayed. More than sis con I have carried on Take kovsky a trad tion, though w thout so rich a share of ramatic force. His mustery of orchestral randgram, ten, is less faule, and less of saids than Tchn.kovaky's, but he has at command a and many of his pieces are doubt destined to enjoy



8.5

Opera in Three Acts by Degram

THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY)

THE WIRELESS CHORUS Chorus-Master, STANFORD ROBLESON) Conducted by PERCY PITT

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Eighsk Text by Claude Avelage



'Lakmé'

a lasting popularity.

See centre of page). Act I.

d Wr THER POPE AT SECOND GENERAL NIWS Bene ins

7 25 Professor V. H. Mortban: 'Diet 10 Principles and Prunice—VI, The Perfect Diet'

IN his first talk Professor Mottram brushes away the unattenuable ideal of the perfect diet. It exists no more than does any other obsert of the There are plenty of adequate food combiwho we wind our be secured from the markets who was another with the means of our disposal.

A SHORT RECITAL

of Doots for Two Pianafortes

by EDITH GUNTHOMPS and CECH. BAUMER

Scharzo from Sonata de Orecf Si cisosa j'étais (If I were a bird) Henselt The Beca' Wedding (Transcription) Mondelinsolm, uer. B. Corder

Le Rêve The Leman ! Seberso P.

ARTRUR DE GREEF, best known to us in this country as a brilliant colo pianut, is also a composer of some distinction. Born at Louvain, he studied first at the Brussela Congression of these at the Brussela Congression. toire, and alterwards was a pupil of Laset at Weiner. Already at the age of twenty-three hi was Plantourte Professor at the Brussels Conserva toire, but his duries there have not prevented his undertaking wide concert tours, in the course of which he has not only achieved many notate successes, but one also won for honeelf the warm-boart and server of the angle also were where. Grieg, for example, was one of his sta one of 15 'The Future of the Cinema'—V. Mr. Epwise Evans : 'Music and the Cinema'

TPONIGHT'S talk will broak fresh ground in the consideration of the future of the Sims. Mr Eawin Evans, the numbe critic, has from the urat been keenly interested in the cinema, particularly with regard to the question of musical accompanies at question which, with the advices of synchronization and sound purposes, has become one of pressing importance. These who saw Bertin will remember that, though the firm steelf was 'eileot,' the music for it was aponed y composed and distributed with the file. The my tractions aponer y composed and distributed with the file. The ny Yearness part are new developing the anne idea, with the audied advantage that they can employ first-rate orchestrie at hidlywood and record their music on the fam. The result will obviously be a marken unprevenent in the general standard of ordinated accompaniment even to select films, and Mr. Evens will look at the future particularly in the as year.

5.50 Local Announcements: (Darentry qu'y) St pping Forcesst

'Lakmé' (Continued) Acts II and III

(A synopsis of the Opera appears on appears page)

11.10-12.0 DANCE MUSIC JACK PALSE and THE RRC Design Observation

(65.) tWednesday's Programm's confineed on page 465.)

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WEDNESDAY, FEB. 27

5GB DAVENTRY EXPERIMENTAL

8.0 A Farce Poor Old Sam!'

(402.3 M. (22 tc.) Transmissions under the Lerich Syund except where everywas states. 3.0 A MILITARY BAND PROGRAMME (From Birmingham) THE BURNINGHAM MILITARY BAND Conducted by W A. CLARKE Overtire, 'Patrie' THE secred name 'Fatherland' probably other in the world, more even than to the decimal who nace the name in his own native Tenton , in 1870, after the discetrous Prussian War, it had a specially deep againstnes for every son of France. It was then that Sixet compresed this Overture which is still regarded as a really national possession. HARRY STAIRER (Violonosilo) J.16 Basm ERNEST BLEGGT Original Humour at the Plance 3.35 BAND Remanagement of Verdi arr. Golfrey HARRY STAINER .. Golderma a Andas to Papillon (Butterfly)... Old Chasse Dance . . der. Defrich Irish Fonteson, 'Erin' arr. Basquet LINERT ELLIOTE Original Skits and Sketches Grand Military Tattoo Rogan 430 Jack Payer and Tee B.B.C. DANCE ORDERS 1 GRACE IVELL and VIVIEN WHETH (Songs and Duets at the Piane) The Company's Hours 5.30 (From Berningham) "The Lost Echo," by Margaret Madeley Town Fanestat and a Piano JEAN HARLIN And GEORGIO BARRER WILL Entertoin 6.16 Time Signal, Greenwich; West Fornoast, Fuest Greenal News Bulletin Light Music (From Brem первата) Тив Втимиченам Заторго Овексатва Conducted by Joseph Livers Overture, 'Norma'. Ennaston Town (Soprano) Pwo settings of Poems by Christian Rossetti and A. E. Housman When I am dead my dearest Coloralgo-Tagior and John Iround When I was one and twenty Armstrong Gibbs and George Butterworth 6.50 ORGERSTRA Selection, 'I Pagaseei' Leoncavalle, air. Galfrey MARJORIE HARLERUEST (Pignoforte) 713 ORCHESTRA

Saltacullo from the 'Itoman Symphony'

ELHANOR TOYE

Must I go bound ...

Valen Movement from Fourth Symphony in G

	135 Managa r Ivastovi est Consultrions, No 5 die C Guivier Phance Orenewers Suits, Woodland Pictures	} Luces Percy Fletcher
ľ	8.0 Poor Old S	Sam *
	A Pastoral Farce by F. Sat I F Frett Marcha French Lared Mogford Lack Borbera The Scane is a cottage Mrs. Poskett is taking th Incidental Music by Tim M. Taro	MOSTIES VICEN MOST FIRST BANGE HORRY BANGET MOLEY HALL garden, from which o washing. The Planopourn
ı	MINI A VIOLIN REC	ITAL
	SEVAC R WILLY	X129
	Schata No. 1 in D Manor, de Adagio Ca, a Fraccison Copenshana (* Solomers of Bridger Meller	form a more Tennico

de Falle, atr. K. sater William DE FFSCH was a distinguished for the Church of Notre Dame at Antwerp. Besides being an organist he was a capable performer on the vialus, and it was in this capacity that he cataousced himself in London. When thindal's Occasional Occatorio was produced in 1746, it was do Feech who was leader of the orchestre. He produced more than one Ocatorio of his own in London, and his published works included, bestdes important church music, a name of Sonatas and Concertos for atrioged matruments. Many of these are rich in firsh and wholesome melody, not unlike Hanslet's Carabinace-Tectasio is one of the youngest members of the present-day Italian school of composers, he has produced a number of interesting works, this fly for orchestre, and for chamber music, although they and does not for voices. He Besides being an organist he was a capable per-

Dance Espagnole (* Life is altert

music, although they amidue some for voices, is no doubt one whose name will become better known in this country as in his native Italy, as performances of his musta increase in number.

ONE of the roost interesting figures in the modern French school of music, Milhaud has been violently assailed for the revolutionary nature of some of his work. Still quite a young man, his output is already very large, and subraces music in many different forms. It was his chamber music which first attracted attention, his chamber music which first attracted attention, and it boked as though the remarks influence of Caur Franck was to be carried on in his work. But he quickly showed that more startling forms of expression were to be looked for from him, and one specially hold experiment was the way in which he combined stage noises along with voices and the cremetra in his music to a play of Assobylus. Music of a buriceque order has appealed to him, too, and his particly of musical currently traditions in The Blue Train is brilliantly function.

9.0Vaudeville

(From Bermingham) JEAN HARLEY and Groude Barker, (Enter-tories with a Piano)
Louis Heavet and Lillan Myers in a Burk-que Torn Farrell (Syncopated Planeius) STAINLESS STEREM (Entertainer) LESUE TAYLOR and his Make Bann

10.0 WEATHER FORDCAST, SECOND GENERAL News Bulliamy

10.13-11.18 DANCE MUSIC (From Burning) ham). Sillin Francis and his Bano, relayed from the West End Dunce Had

(Wednerday's Programmes continued on page 460)



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MERRIE ENGLAND. Select on (Edward German),

COLUMBIA ARTISTS IN THE PERMITS A SHIPLE

Ser DAN CODEREY and the Mouvermouth Municipal Occupation

CASPAR CASSAULT Violenced by ROBERT MAINTAINE Flore GENEROUS JOHNSON, Seprence PRANK TITTERTON, Tener HUBERT ESDELL Jenor PROPERTY FOR THE SERVICE BY TONE HAROLD WILLIAMS, But tone RAY STANITA and Nik Ambanagion Sand

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Complete Cetalogue of Cohembia " From Process" Becombs and Brown CHLUM M. 1, 100-100, 1 September 2004, London,

Wednesday's Programmes continued (February 27

523-2 M **SWA** CARDIFF. 1 15-2.0 An Orchestral Programme Relayed from the National Museum of Wales NATIONAL CROSSESSES OF WALES Overture, Der Freischlick ("The Marksman") 2 39 BROADCAST TO SCHOOLS Mr. H E Procert: Instruments of the Or-chestra by their Players-VII, The French Flore 2.55 London Programme relayed from Daventry The Beethoven Trior-III 3.45 Тан Startos Тиго

FRANK TROMAS (Violin); RONALD HARDING (Violoncella); HUBERT PENGLIAY (Pinnoforte) Trio in G. Op. 1, N First and Second Movements 4.5 Bidney Charles (Topor)

THE STATION THIS Etude, Op. 2, No. 1 Nocturne, Op. 5 Stocks Coverne Serial a arr Eustkopa Martin All for You . .. Arthur Mente Sonny . Maire, roy Girl.. Remaky-Korsakou Romance Orientale . Spanish Dance No. 1, in C

4.45 AP B. SALLE R SLOPE CARL OF BAND ayed inun the South Water Echo Food and Cookery Exhibition at the Drill Hall, Card.ff

THE CHILDREN'S HOOK

6.0 London Programme relayed from Daymitry

9-15-11-10 S.H. from London (#30 Local An-

204 I M. 1,020 KC

WITH MARKET MA

1 15-2.0 S.B from Contail

2.38 & B. from Cordeff

2.55 London Programme relayed from Daventry

5.15 & B. from Cord II

6.6 London Programme relayed from Daventry

8.15 S.B. from Landon

9 30 Masscal Laterbude, relayed from London.

9.35-11 10 S.B. from London

68M 268.6 M. BOURNEMOUTH

2.30 London Programme relayed from Davestey 5.15-11 10 S.B. from London (9.39 Local Anпринестийный

398.3 M SPY PLYMOUTH.

2 30 London Programme relayed from Davratry

Тик Спионях'в Носв The Scrap Book

A large collection of favourite songs and stories which we will sing and tell to you toway

6.0 London Programme relayed from Daventry

6.15-13.10 SB from London (\$.30 Mid-week Sports Bulleting Local Annuaryments)

2ZY MANCHESTER.

2.30 London Programme ralayed from Daventry

BROADCASE TO SUSPINIS

Mr R. E. S. W. 24 Poems Worth Read to Narra ive Poetry-VII, Tompson, "Revenge 8.B Jrone Skeffield

THE NORTHERN WIRELESS **ORCHESTRA**

2.38 London Programme colayed from Daventry

ORCHESTRA (continued) FEED SHAW (Tener)

5.15 THE CHILDREN'S HOUR

6.9 London Programme relayed from Daventry

6.18 S.B from London

6.30 Roya, Hortheultural Society's Bulletin

5.40 E.B. from London

7.45 The Spinorer Bosto Q AREAT G. R. SEINDLEE, N. ROUTLEDGE, W. MUTCHELL, S. BELSLEY

8.5-11 10 S.B. from London (9.30 Local Anon-weiner usy

Other Stations.

NEWCASTLE. 843.8 ft. 7 20 — London Programme polymer from Davesbry 2.22

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L. H. Charles 3.55 Electronic (Roger Uniffice)

L. H. Charles 3.55 Electronic (Roger Unifice)

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GLASGOW 2.6 — Renadoust to Schools, Mr. George Unroth Revenue of the kerrentmers. VII The Pool of Cab and a state of the state of Here is the first the property of the second party of the second p

ABERDEEN. B. Frenches Co. Schools P. B. Incip. and a. 3.16
I salon by a man way of from Da. 17, 2.45 — Strong linear to the salon by the salon by

BELFAST 1+ P.

128.18 Statement to Res of 139 and an Proceedings of the Statement to Res of 139 and an Proceedings of the Statement of the Statement of Research of the Statement of the Statement of Research of the Statement o

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

The Conting of the Railway.

NE of the happiest cartoons of the War showed a Tuminy arriving at Victoria on leave from France, anxiously asking an "Seral, "Is the toon far free the station? wants about that his question should have been a perfectly reasonable one, for nothing could be more calculatedly inconvenient than the distance between milway stations and the villages whose names they invenly adopt. Mr. W. H. Jones. who is giving a series of talks on old-time travelling in South Wales, will on Saturday evening. March? deal with 'The Coming of the Roilway

A Wonderful Gorge.

S TORIES of many hardships and disconferts of caravaning in South Africa are told by

Mrs. Warner-Staples, but there Mrs. Warner-Staples, but there was one overwhelming advantage. The party went to places barely mentioned in guide books, undusturbed by rollways and very little visited by readents of the country. On Monday, March 4, Mrs. Warner-Staples will deal with a visit to Mairing's Poort, which the readents of the country of the iii which she was accompanied by a Basuto driver who strolled, at twoand a half mues an hour, beside the ten exen, and who looked like a typical Spanish beigand. Of the pass steelf, Mrs. Warner-Stoples writes - I tried to remember how small - h ts looked from the middle of Clifton Suspension Bridge, which is only two hundred and exty feet above the bed of the Avon, and then compared these taffs with Metring's Poort, which I found, on calculation, to be consideraboymore than fourteen times as ofty!"

Cambria—Her Songs and Stories.

NATERIA - Her Sonton and Stories' in the title of a pregramme arranged by Mr Fred R. Weatherly for Thursday evening, March 7. Mr. Weatherly weaborn at Portishend, looking across the waters to Water. In his chadhood he watched the gipeles who camped by Abbot's Leigh and in Nightingalo Valley. 'No mere vendum of clothes-pegs and chesp chins,' he writes, 'but the aristowats of the race.' This early

impression inspired him to write The Romany Lass and The Red Star of the Bonany. On the aboves of the Bristol Channel he saw the estuary where Wya and Severn meet, the little Denny Island and, beyond, the hills of Wales. 'I pictured, he writes, 'Caerleon-upon-Uak, and the clash of lance and sword when King Asthur's knights uset in tilt and former, and est with him in Council at the Round Table.'

Table.

When the Trumpet Didn't Sound.

NRUMPETS and trombones will be described by Mr. H. E. Piggott in his Broadcast to Schools on Wednesday, March 6. A trum peter and trembone player from the Orchestra will give illustrations of their instruments. Fortunately them is no risk of their baying the experience of a trumpeter who was once out 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 to "Kre, 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, drawled in origin, are still to be seen in a field at Trellech, and it takes its name from them. There is a back me the vi we with very old relies and fine specimens of Norman and bax in Fints. The control is now too began at the date of warrend the population is at present between three and futer hundred, it numbered formerly as many thousands. There were another proposed above works in the videoc but its point interes is a ball was bus or an short a large body of bowness were recruited from Trollech for the Rattle of Creey. Mr J. Kyrle Fletcher gives a talk on this interesting old yillage. which all will be desighted to hear, on Friday. March S, at S p.m.

NATIONAL ORCHESTRA OF WALES CERDDORFA GENEDLAETHOL CYMRUN

	CONCERTS OF	THE WEEK.
SUNDAY, March 3	9.5 to 40 p.m.	LIGHT ORCHESTRAL CON- CER (Kate Winter Seprino).
MONDAY, March 4	f t5 = c p.m	ORCHTSTRAL CONCERT
WEDNESDAY March 6	1 15 2.0 pm.	SYMPHONY CONCERT The National Museum of Water.
	7.45-9.0 p.m.	PROGRAMME OF LIGHT FNGLISH MUSIC Santh (Barnone),
THURSDAY, March 7	7 45 10,0 p.m. (Broadcast 9.35- (0.0 p.m.)	SYMPHONY CONCERT Assembly Room, City Hatl. 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 Farrhurst (Violan).

Each Your Doing !

THE third of the stries of talks on house decorating is to be given at 5 p.m. on Therapy, March 5, by Mrs. Windsor, under the title 'How to Make Your Own Ornaments. Before the revival of handersafts 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, anda by eide with convexes and tubes in art shops. This fact makes Mrs. Windoor's tak the more welcome, for it will be possible for listeners to buy the materials and make use of the advice given, instead of freding that the whole matter is rather remote and only suited for professionals. This series of talks deals with renovation rather than formishing. It is designed for those with not much money to spend, who are content to make the abave and tables last their time, but who want fresh colours and are prepared to do some work to put them in

Folk Tunes of Wales.

TISTORIC Songs and Songs of the Road is the subject of Mass Jenny Williams's task of schools on Monday, March 4. It is notes worthy that the Webb sing more reachly in harmony than in unison, and Giraldoo Cambrensia in his 'Itinerary through Wales ' writes thus : 'In a company of singers, which one very lesquantly meets with in Wases, you will, bear on many different parts and voices as there are performers, who all at length once, 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 rocted in them that it is unusual to bear a simple and single tacody well sung; and, what is still more wonderful, the children, even from their

infancy, sing in the same manner." As Muss Jenny Williams will illustrate this talk by musical examples she will be able to give the effect of the melody

St David's, Lampeter.

CT. DAVID'S, Lomputer, is said to hold a unique position, for although it was founded to provide better education and train agfor ordination candidates, it is not a theological college in the same sense as are the various denominational policies in Wales, but a college of University standing, empowered by P and arter to confer the degrees of B 1 and B.D. It provides a general education of a higher character, and is open to all urraped of of yed of community. This College oriebrated as a reary on Outober 11, 1937. A rengious service from the College (8. B. from Swarses) will be relayed to London, Daventry, and Carnell on Sunday evening, March 3, at 80 % at The presence will be the Rev Conso-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.

ANCE Music by Max Chappell's Dance Band will be relayed from Cox's Cale on Thursday, March 7, and Saturday, March 9. at 5 p.m., and by Benny and his Pelaje Danco Band, relayed from the Celtic Rooms on Friday, March 8, at 8.30 p.m.

Music of Spain.

ASEFIELD'S words, 'Slow old tunes of ASEFIELD'S words, 'Slow old tones of Spain,' came to mind when I forms that a programme estatled 'Music of Spain,' had been arranged for Friday evening, March 8. The Trio, however, has other views and they will play some bridiant dances which will show the gaiety and sought of Spain. Indeed, I understand that the only piece in the programme which can be characterized as slow or rhythmia has been written by an Englishman. Programme which is a slow or rhythmia has been written by an Englishman. Programme without prophe and obsess are often years arbitration. shout people and places are often very mixeuding, as the Englishman found who asked the man in as the Enginemen found who asked the man in uniform at a French Earlichton—in his very best French—'if it was permitted but to enter,' and there cause the disconcertang reply: 'Wot are you getting at, Cocky ?' Santa and Barbara, the Spanish Operatic Duo, will give soogs and screenies from the south.

'STEEP HOLM.

HUMBERT WOLFE

HUMBERT Discusses the Personality and the Poetry of ROBERT

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

ROBERT BRIDGES

villa see the its a periodead dection. by the poets of the one amongst them whom they delight to honour s' 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 w ... I weary Titans who conduct an Empire's ries lean induspently aside from serious tasks to pluck one from a number of equally anknown asmes 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 I 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-mine—merely received the royal permission to wear the faural 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. It sy may have contrusted 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 stence was not merely criticized, but became a muste-hall joke. And one member of Parliament inquired whether the Laureate was earning his st.pend!

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 poerry.' He divests bunsed, 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 hving figures, he never permitted limited to be unduly influenced or deflected from his soutary mission. He was not easily romantic in the manner of 'The Idylls of the King,' He did not pack 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 his with the pale dadings of the 'Nineties. He conceived poetry as an art, of which the jechnique could only be acquired by pattent experiment and intremitting 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 per-

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 assertious. Let us now adduce the poet's own work in proof



An informal partrait of the Poet Laureate, taken in his garden at Boar's Hill, Oxford, di Mr. Humbert Wolfe, himself one of the most distinguished poets of today, streties in the accompanying article, no man in England could more worthly fill the office of Loureate, for Mr. Bridges' attitude towards poetry has always been one of studious exaftimanishy—though he has not altowed sechnical accomplishment to stiffe his exquisite sente of beauty.

We may perhaps take his three best known and most often quoted poems—'A Passerby,' '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 splended thig, thy we no sails encoding.

Leaning across the bosom of the urgent West, Thou fearest ner sea rising, nor sky clouding, Whither away, fair rover, and what thy quest ? Ah! soon, when Winter line all our vales

When skies are sold and mist and hall is harlow.

With those girde on the blue Pacific or was In a summer haven asteop, it was white sails if of the

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 case and rightness of the double rhymes shipping 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 coody and unforgettably.

Take next !--

Awake, my heart, to be loved, awake, awake ! The darkness at vers away, the morn doth break, It leaps in the sky, unrisen lustres stake The n'ertaken moon. Awake, O heart, awake!

The rhytim 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 hieness of a happy sigh. Moreover, it is the language of passion, the more authoritative because of its ascetic directness. It is an attar from which the personal emotion of the poet has been distilled.

Finally, there is:-

Beautiful must be the mountains whence ye

And bright in the fruitful valleys the streams,

Ye learn your song

Where are those starry o on. ? O mucht I wander there,

Averag the flowers, which in that iteavoidy sir Ploom the year long t

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 bined as they use 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-chiment 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 uturnately 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.

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

THURSDAY, FEBRUARY 28 2LO LONDON & 5XX DAVENTRY

(SAN A). 686 NO.)

(1,502.5 M. 192 NG.)

9.50 Glees, Ballets and Madrigals

10.15 a.m. The Party Service

10 20 Da o y only) Time Stunkle Greenwich;

10 45 (December only) *Our Boys and Girls' - Mr. F M Earls: Choosing the Bost Work for your Boy 11

r theo Hot to a said Respiela

A CON EST. n the Studio HELEN GOUGE (Violity) MUBIEL MICERLE (Contralto) Laterand leasts (I ar more)

1.15-2.0 Midday Concert

Tan City of RIBMINGBAM OSCRESTITA.

Conducted by Angras Boutz Relayed from the Town Hell, Birmaghan

2.4-2.25 (Dapentry only) Experimental Transmission of Still Pirtures by the Fultegraph Process

2 30 Mr. A. LLOYD JAMES ? Speech and Language

Conscent Interlude 2.50

X.0. Evensona From Westminster Abboy

LETTERS FLOW OVERSKAS 7.45

4.0 A Concert

Siponiz Wassenman (Pianoforts) THE CARRYON MASON SERVER

5 15 THE CHILDREN'S ROUR : IN THE SPADOW OF THE GUILLO-

Le Play of the French Revolution specially written for broadcarting by C. E. Ropers

Lenten Abbrees The Rev. East Storman : 'Touch to to pray—III. When yn pray say,
Thy Kingdom tome. Thy Will
be done on earth as it is un
France: S.B. from Bournemouth

Vaudeville 7.45

> MCMEL GRORDS and EUNEST BUTCHES. (In Folk-Songs and Docts)

JULIAN ROSE (Our Hebrew Friend)

GWEN FARRAR and Brilly Mayers (in Compily Numbers)

Cuantum Biggins (the New Courses)

SIGNAL SABOAY (Songs at the Pinno)

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

WEATHER FORMGAST, SECOND GENERAL NEWS Bulletin: Local Announcements, (December only) Shipping Forecast effect is more continuous, one p began a new phrase before another to his to beginning the phrases overlapping.

Pairr Sough

Where the Ben a we s

ALBERT SAMMONS

(wifor t)

(First Performance)

Balast, Como away, sweet love* Thumps Gresses (16:4)

THE word Ballet is now almost The word batter is now anness a section with nancing, but is ready the same in origin as Ballet, and the original Ballet was, to all intents and purposes, a form of Madrigal. I a thought that the early dances were accompanied by singing as well as playing, and that the association of the term with danning arees in that way

Ma no AL, Palemon and his Sylvin Francis Pilkooton (1921)

Litti RALLY, a Medrgul means to more than any sensuir piece for two or more voices, and in its simplest form is one of the object hands 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 when has involved in a learned discussions. The compenture and the singles of Madriguls dourshed in England as early as the to the net covere per to the flower in the Encabethin age. The Madrigals of Byrd Morley, Weekes, Wibye, Gibbons and coany others are still often heard, although the happy custom of singing Madrigals when friends mot together has almost beaution from modern masses. But the winis which the Madrigal made it if a real part of our national life is one small piece of musical history of small piece of musical history of which England may be justly proud.

Aven. Since Erse I haw your face (1607) Thes. Fort

A CANZONET was originally a small Canzona, another form of Madrigal. At the sad of the auxteenth and in the accounterable confuses the name was chiefly used for short sungs set for four voices, and in 1697 Morley published a collection of Canzonate to which that description and the confuse of the confuse applies. The word was later used for many different forms of song.

Manuscal, in going to my nased bed

Redoni Edwards (1560)

Rouge, Summer is icomen in (1820) Anon.

Title old piece, duting right back in 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 snother, and in many other ways it is the starting point of our present-day music.

10.30-12.0 DANCE MUSIC: FRED EXHALDS and his Savoy Hozer, Music, from the Savoy

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 he 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 advisors, 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,

6.15 Time Sunal, Greenwich: Weather Foun-cast, First General News Bulletin

6.30 Market Prices for Farmers

6.3E Musical Interlude

THE FOUNDATIONS OF MUSIC BEETBOVEN--VARIATIONS FOR PLAYOFORTE Played by V. HELY-HUTCHINSON

7.0 Mr. FRANCES TOYES: 'Music in the Thontre'

Musical Interluda 718

7 25 Professor H. G. DALWAY TURNEULL : India

VI, Today and Tomarrow

IN his final talk Mr. Turnbull discusses the
results of British rule in India, with such rewrite of British mile in India, with seci-alimited advantages as peace, security, material progress, and increase of population. He explains what is meant by the experiment of Dyarchy and the ideal of Swarej, whose prophet is Gardhi-He discusses the question whether parliamentary government is suitable or possible for Inc., with its agmi-independent native states are, its special martial rayes, and he considers with a brief survey of the problems (soing 1 in Symon Commission.

9.20 National Lecture

I- Poetry

by
Tas Poer Laurearu
ROSPRT BRIDGES, D.Lerr,
Rolayed from Magdalen Codlege, Oxford (See also opposite page)

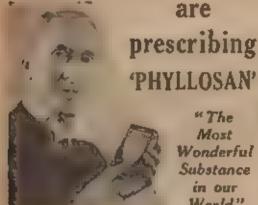
9.50 The Wireless Singers

PART RONG, Budmonth Dears (1927)

Mactin Share Conducted by STARFORD ROSDISON

A GLEE is not necessarily the moory piece which its name might niggest; there can be mouraful Gless as well as cheerful over. be mountful Gless as well as chrorful ones. The name has an Anglo Saxun, origin which means simply music, and any piece in at least three parts for volces without accompaniment can be called a Gles. In differs shiely from the Madrigal in this way, that it is usually built up of short phrases which are so far compete in themselves that each flushes with a Carleman the next forms. In a Madrigal the before the next begins. In a Madrigal the

Thousands of Doctors



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THURSDAY, FEBRUARY 28 GB DAVENTRY EXPERIMENTAL

10.15 Excerpts from Plays

1 10-1.50 Lunchshout Service From Birmangham

Belayed from St. Martin a Parish Church Samuer. The Rev. H. W LONGTOND. of

3.0 Symphony Concert

Relayed from the Winter Gardens, Bournemouth No. XX of the Tharty-fourth Winter Series DE BOURSEMONT OF STATE AUGMENTED OPPOSEDUAL

Conducted by Mos Susan Spain Dong and Sir Dan Conview

Fant by Overture, "Andred & Weald Euron Spain Dunb (First Performance at these Concerts)

(Conducton by Tue Composes

A Norfolk Rhapsody Voughan Williams

Easte Hall (Pianoforte

Concerto in C Minor . . P. Minderato i Adagio sossenuto achierome o Paconan reft Adegro

A PIANOFORTE RECITAL

by Axons Monnagor.

Seemes from Chudhood, Op. 15.... Science of Of Foreign Lands and Pond Strange Story: Catch me if you Can: Child's Fetition: Quite Happy: Important by Revers: At the Firends: Knight of the Hobby Horse; Almost too serious: Frightning, Child falling asleep: The Poet Speaks Canacata in Italian style

8.30 A MILITARY BAND CONCERT

THE WIBELESS MULTURY BAND Conducted by B. WALTON O'DONNELL

Overt a Zao par 8.40 Munic Minnieros (Contratto)

A.48 BAND

Selection, "Total and "

Sept. 928.

10.15 p.m. THREE GREAT PLAYWRIGHTS A Programme of Passages from

'THE PERSAE' By Aeschylus

Translated by Lewes Campbell

Charac . THE MESSENCER A 1 155A

S. one ! Before the Palace of Xerage

'DOCTOR FAUSTUS' By Christopher Marlowe

> L. har acree FACSTLS

MER ASTORIULIS Se s. The study of Faustus "ULYSSES"

By Stephen Phillips

CA. 3 P. 1 HERMES

Scene : In Survey Of Ogogie, with

THE stenes included in this hope's programme form an interesting study in comparison. They we mataness of what may be called rheterical drams—drams entirely dependent upon the spoken word-drawn respectively from two of the classic periods of dramatic literature, and from recent years. In the first specie Æachylus tells through the mouth of a Person mes-Kernes, the story of the amount are fight at Salature of the arter of the burneral sea-fight at Salature of the arter of the burnerane at a tar error at the salature of the arter of the salature of the Markeys Shacesprate a time, predending the per only

the matter of the one is represented by the Ger-tected in the distribution for highest. This are noted to also from Siephen of apply with the exeras some alter from 8 epiters of alpha with the green poem distance. The course of a scalar from the glay U.y. and the tree of a scalar from the glay U.y. and the tree of a scalar from the glay U.y. and the tree of a scalar from the first of U.y. and the tree of the first one of the same of Og gas with the tree of the first one of the same of the first one of the same of the same of the same of the first one of the same of

Symphony No. 6, in C Minor, Wascense Adagio, allogro passioneto; Theme with Interpresso; Finale

LOZELLS PICTURE HOUSE ORGAN From Bernsugham)

PRANE NEWMAN (at the Organ) DOROTHY TOWLSON (Soprano)

THE CHILDREN'S HOUR.

(From Birmingham)

'Look betare you lesp-on a Train' (which might have been) a Tragedy in our set by Mabel France

Sedections by CYRL JORNSON'S JUVENILE

Tony will Entertain

6.15 True Stoken Chronwon Weat Forecast, First Ceneral News BULLETIS WEATHER

The Ritz Players (From Berningham)

Personally directed by GRAHAM HEATH Customs Thomas and her Musical Glasses Mason and Anotes (Entertainers with a Pione)

9 10 Band Hullet Music, Coppelar's and the Bell; Waltz of the Hours, Music for the Automatoms, Marriage Scane, Merch of the Warriors; Charries

9 30 Maria Mideler n for work Ladinary

9.38 Bano Tone Point Fortish Sibetime

9.46 TORN TRABE

Charach I ha have a Wholey Le c well a settle Orlando Margan Landon Ropold Frank Bridge

Harvest in a C The Sa word a German 10.0 WEATHER POLICAST SE V CAPERAL

NEWS BULLBEIN

10.15-11.15 Play Excerpts (See centre of page.)

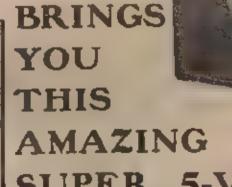
(Thursday's Programmes cont used on page 478.)

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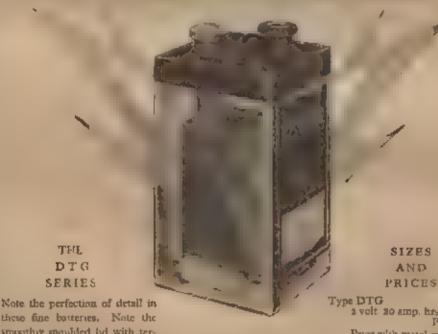
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CARDIFF. 5WA

238 London Programme recayed from Davestry

245 Miss Villa Pilletins A Woman's Afternoon through I, My Afternoon in Bruges

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

4.0 London Programme receyed from Davastry

MAX CHAPPELS'S DANCE BAND Relayed from Cox's Cafe

Тик Спплака в Нова

6.9 Boucoemouth Programme recayed from

6 15 9.B. from Landon

6 30 Market Proces for Formers

6 45 S H from London

7.45 A Symphony Concert Relayed from the Assembly Be . "

North American Challer Lander Andrew Von Der British Commeted by WARWICK BRAFTHWAITS

he que e Se de in Q Mabler (First Performance in Wales)

I meet on Mann (Pianoforte) and Or a rea Hariga man Partusia I sat

94 ~ B from London (9.15 Local Assemblements,

Postage Stamps 9 50 A Little Thought Reading to a Country Post Office

The Postmustress Dansy Coll. Some Passing Fancies

LULIAN LEWIS LAN JOSE A SIDNEY EVANS Book DONALD DAVIES

10 30- 12.8 S. B. from London

5 15 S.B. from Landon

6 10 Market Pr . for Southern Farmers

6 35 12.4 BB. from London 9 15 Local An course and at

PLYMOUTH.

12.9 4.9 London | E school to Davissiry

2 30 Lon . Programme relayed from Day ev

THE CHE NO HOUSE the Wate Knudy. and will re ata his No. enth 11 of all-Leavy.

5.0 Bournemouth Programms relayed from Daventry

6.15-12.0 S B. from La lon (8.15 Local An.

OFF CE

430 THE NORTHERN WIRELESS ORCHESTRA Scale, Would of Hartequin' Energy Rymn to the Sun
Dance of the Tumbles
Selection, 'The Co. den Math'....lear Nowthe
March, 'Here, These, and Everywhere ... Bost

Tor Compagn a Hous : 8 B from Leads

Seen from the Studio Wuslaw
A Ramming Commentary by The Unclass and

Souge by Destority Nations and Chonon Listing

50 Bournemouth Programme relayed from Daventry (See London)

615 S.B. from Lordon

6 30 Market Prices for North of P. gland Formers

6 45 S.B. from London

EVELYN DOOR

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The Duds Concert Party

Present & Now and Origina, Entertainment

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9 0- 12 0 S H. from L. won .9 15 Local Aunaupreguiguts)

Other Stations.

D22 7 19 NEWCASTLE. SNO 12.6-10 - Association for a finite section of the s

GLASCOW. 11 6 12.0 Mir wekt Genther Sn Charch Po Industrial Po Industrial Po Industrial Po 2.0 fractival to H for 14 k Hervios, condented by the Smart, of Hervisson Monor Prayer. Stripture Leading to the H own of the H own of

3 +

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.

284, 1 ML 1,020 hG SWANSEA. 5SX

2 26 London Programme relayed from Daventry

5 15 S B. from Cara ff

6.9 Bournersouth Programme relayed from Daventry

& 15 & B. from Lundon

538 S.B from Cartiff

5 45 S.B. from London

9 15 Musical Interlude, robuyed from London

9.20 12.8 S.B. from Landon

BOURNEMOUTH. 1001010 6BM

12 0 10 Lanuar Programmo relayed from

230 London Programme relayed from Daventry

2.45 Mrs. I near Maynors r ' Puirs Anglent and Modera

4.0 London Programme relayed from Daventry

Lenten Address 6.0

The Rev. East Southand 'Teach us to Pray-III Witen yo pray say, "Thy Kingdon come. 1 -> Will be done on earth as it is in Heaven."

MANCHESTER. 2ZY

128-18

A BALLAD CONCERT S.B. from Shaffield

MANAGERS WILESERON (Contralto) Three Negro Spiritusia:
Swing Low, swite Charles
I get a Robe ...
Were you there ?..

WHITER WALLES A. I YEW, G Star of Eve (Tan hadeer ') Who is Sylvis 7 Bugger

George Lewis (Whatlee)

First a aream of you, described By Heart Julian Juntary

MAR THE WATER A

BLAND BALLS

GRORGE LEWIS

Imstations of Bird Songs

ColeRidge Road School Parks College

Cantots, 'The Walrus and the Carpenter

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sin related from the New Polace 1 60 France 1 60 France 2 45 France 2 45 France

BELFAST. 2BE

7.45 Desiys and Clark

FRIDAY, MARCII 1 2LO LONDON & 5XX DAVENTRY

(368 M. #38 KD.)

(1.582.5 ML 102 NO.)

10.15 n.m. The Baile Service

10 30 (Doicely only) Time Sideal Conserwich; Weather Foregast

10 45 (December only) Menus and Rocipes

11.0 (Danuary only) Gramophone Records he we the account

12.0 A SONATA RECITAL Fiel Dec a Chole) BRADFORD BARTON (Viola)

12.39 ORGAN BESTTAL

(Organist and Master of the Choristers Rochestor Cathedral)

Relayed from St. Mary le-Bow

Valantary in A.M. nor

John Stonley (1713-1778
Presude on Chorate
Leb raf an dir, Heer Jesu Christ
Sonata No. 5, in P. Sharp., Rheinberger

LUBER TIME MUSIC
MINICIPATION SEED THE ORGENIA From the Hotel Matropole-

2 0- 2 25 (Daventry only)

Specific following as a of Sth. Post is by his knowing framewo

2.20 Bitt speaks no School news R A No. 1 The Why and endors of Forming (Course II)—
III, Special Madifications of British Agriculture

2.55 Musical Interlude

3.6 Me. J. Granvalle Squares 'Round' the World - The Kuffirs

3 20 Musical Interlade

3 25 Mrs. Amania Williams-Ellins, 'Great Discoveres—VII, Lister'

Manual Interlude 3 40

3.45 Play to Sensola "The Dynasis" Ву Твомая Напру

4.36 for g W with a One some from the Prince of W a Play longer

5.15 THE CHILDRE'S HOUR

This being St. Davis I have to be the part-songs by Tex Welsa Micros.

The Story of 'Dwea's Trwyn' or 'Ttu Isu-nosed Bogie' (Hemlesson and Joses) and 'The Wyvern' from 'Wonder Tole-of Amsent Water

6.0 Mese Managers One 'The Making of Oppolettes'

6 15 TIME SIGNAL, GREENWICE: WEATEN FORMAST, FIRST GENERAL NEWS It LLEVIN



B.B.C. Symphony Concert-IX 80 'THE DAMNATION OF FAUST'

Berling)

Twasi Mining approbasi Brander

STIEM ACTION TODOR DAVIES IT ROLD WELLIAMS HERDERT SEASONS IN

THE H . I OPPRESTRA Leader : ALFRED BARKER Conducted by Sir Hamm row Harry THE NATIONAL CHURGS Chords Muster STASFORD ROBINSON

Direction Nicher Strasfold Roberton.

Direction in a profound impression on him. He made its acquaintance first in a proce translation, with a few songs and shorter pieces in seeing by de Nerval, which appeared in Paris in 1829. Berliot was so wholly fuscinated by the tile that he carried the volunt about with him, reading it everywhere, even at mesh. He unmediately set about compassing 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 bread is fast of Four, 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 Fourt 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 "Right Scenes from Fourt," which was published in 1829. The subject was in his mind, along with many published in 1829. The subject was in his mind, along with many others, for the next two decides, and the whole work at we know it noweded not appear until 1846.

It is a much more serious and powerful setting of Goethe's impressive story than the other Prench form which we in this country know so well—Gound's Fanct—atthough it fails, as my partial setting of the great drams must always fail, to realize the profundity of its meaning, he mysticism, and philosophy. But it gives Berling a spiended opportunity for deputying his getonelizing power of dealing with big masses of chord and orchestral tone, and the work will always rank as one of his great achievements.

8.0 'The Damnation Faust'

6.45 THE FOUNDATIONS OF MUSIC LIEUTHOVEN-VARIATIONS FOR PIANO-PORTS Played by V. HERY HUTCHISES.

Ennese Newman Critisism 74 Mr.

7 15 Mission, Interlude

7 25 Professor H. Mewao Fox 'Mond'to Ananals - VI. Anana, Intuligence, Relayed from Browningham

In list last talk title evening, Professor Fox proceeds to the question of annual intelligence as based on annual to the witch he dealt in his provious two talks. Per people who have better kept pets or watched wild anumals to the dealy their intelligence, but the border into between the active mental process and the automatic reaction to instruct is difficult to draw and must remain a fascinating subject of equation.

7 45 DESIA'S and CLARK In Syncopated Harmony

6.0 B.B.C. Symphony Concert -IX

Relayed from the Queen's Hall (See Leneza, Menra, Chappell and Oc.

> "The Damnation of Faust" Barrios)

I e But I have the Les for A Street or 6 St Conducted by Sra HARRITON HARTY THY NATION COMES C orus Master, Evanyone Reginson (See also payor \$41 and 444.)

915 WEATHER FORSTOAST IS. SO SENERAL NEWS B LILIES

9.30 'The Dammation of Faust' 40011 6

10 25 Local Announcements (Directly) only) Shapping Forecast

10 30 Mr. VERNON BARTLETT "The Was

A PIANOFORTE RECITAL T team

11.0-12.0 (Da y mdy) DANCE

The Week's Epilone

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

Gorde rue. O Thou great Jehocah, St John miy 1-11. Thou art the way,

Paglin gavin 14

6.30

M siest Interlucte

FRIDAY, MARCH 1 5GB DAVENTRY EXPERIMENTAL

TO COMPANIES OF A PER L S TOMO & OF WHICH DEPENDED STATES.

Stanford

DEAN INGE.

The Dean of St. Pau's will make his first acquantance with the microphone when he responds to the President's toast at the St. David a Day Banquet at Cardiff tought, the speeches at which will be broadcast from 5GH.

St. David's Day Banquet

ORGAN RECITAL 1.6 by BUDTRAM URSHAN Relayed from St. Mary-le-Bow 200 00 Gotton State a formation, North, Proper Transaction P VILLS CARRY FOSTER Warford Dunce God be in my Bend . Winford Ducate B blend Sangs, No. 4, No. 8, and No. 10 December 10. I PROPERTY ORGANIA

 $u = \frac{e^{-Rach}}{sha}$ ledah a 1 Fogue in G PHYLLIS CARRY FOSTER The ten In the Seraglio Garnet

Burrage Objects
Internetto in D fla Hodgan A Symphonic Fragment falls Polices, Lennyrs Grand Chocur in D

40 FAR FRE BILLS

Frank Re 1 Re de h 0

In Duets and Scies. 5.38 THE CHILDREN S.

(From Birroungh a) and Spanules, starring M - Surringenses by Normal Turner

Lean and a Puno

Lean and a Puno

Lean and a Source b

\$.15 Tom Society HERON HIS HOUSE BOOK TO BE TO SECURITE THE SECURITED TO SECURITED

6.30 Light Music

(Fran Rea n a Tors Repairway Ast Conducted by PRAME CANTELL

Mario Pho Labour Scottish ... Hanes

DENBAM CHARLES , Buss) David Richards Is I we see ORC: ETTER . . Chaminaria I state House as a

4.53 Wissynko Haowes (Planoforte)

WITH the same color of enthusiasm with which Brahms and Dvorak collected and gave to the concert world the Hungarian and Slavome Grandos which are now so imprerailly popular, Grandos edited four volumes of national Spanois dances, stranging them in the first instance for puriodicio. Their strongly marked Spanish character is most clearly swident in their vigorius rhythm; that, indood, seems to maiter almost

races than the tance.

I are well temesider that Granador, like his her competence that Grandoe, the last competence Abenia, was a native of Catelana, a part of Spain where national sentiment to a very startly growth.

OROHESTIMA

Three Light Pieros Pletcher

7.12 DEND OR CHAPTER From Invomigas to F. II. The Franc's Song Howart F sh To for H . n 1 00 0 0 Om r . a.t Selection, 'The Desert Song' .. It mes 7 30 WINDSPERD In and 11 do exte Vales in E ORCHASTRA So of Res Powe , Fletcher Backt dusic Havalet' Thomas Tell art that Thomas' opens 'Hamist' hades a backet as of reals arthurst evidence that Shakespeare is treated with rather search alignity in the librerto.

But at the time when

Open without a Bullet would been had no hance of success on the Paris stage, and this was for many years of the most popular works in the repertory here. It couldness much of Thurnes' florest and most time! I rousic so ! though it is now seldom played in its compre played in its comple-stage form, ports of descould heard. It was first promised in Farls in 1868, and London heard to ayear other, in Italian, at Covert Garden. It has no foat no which was monanal in its own day; Hardet, the hero, is a Barrone instend of a l'enne, on tea l' 100 wes wont to demand.

8.20 Card.ff Cymrodonon Society

Spenches at the Saint David's Day Banquot Reloyed from the City Hall, Card ft.

S.B. from Cant ff

Readings of Greetungs from and to other Weish

Principal TROMAS PRILLIPS, D.D. Proposing the Teast ' Dewl Sant ' (' Saint David ')

ANNES DAVIES (Sopremo)
Yebryd Y Mynydd (The Spirit of the Mounts, e The President, The Rev. H M Recurs, O.B. & B A., D D., proposing the Teast I is Gwessai ' ("Our Guest")

And the represent of P. F.B.A. The Very Rev. DEAM INGE, CAO., P.D., F.B.A. Raya Daviss (Baritone)

Yr Ornest (The Combet)
The Lord Mayor of Cardiff, Alderman W. R.
Williams, J.P., proposing the Toust
'Cymru Heddyw a Fory' ('Wales Today and
Tommrow')

And the response by Professor Joseph Jones, M.A., B.D. (Bracoc)

10.6 Weather Forecast, Second General News DULL PT C

10.15-11.15 DANCE MUSIC (Details will be brookerst later)

(Friday's Programmes continued on page 476.)



"Too delicious for words!"

words fail utterly to describe my entrancing layour But het me belp you to

That white line down my elde of delightfully creamy mow white neugat. The rest esquarte ' Palm' Checolate Toiloo. rest esquarte ' Palm' Chaculate Totlos.
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PLYMOUTH.

2.30 London Programme remyed from Daventry

Friday's Programmes continued (March 1)

SPY

923.2 M. 935 kC. CARDIFF. 5WA 7.45 120 1.0 London I ramino r 1880. 2 30 London Progra nme relayed from Deventry 439 ARCHIDALD ROBERTS (CARDIER) BANK (c Bence Relayed from the South B clas Echo Food and Coulsery Exhibition at the Brail Hall, Card H THE CHIPDERS'S HOUR Jihagion Gwyl Dowi I z Plant S.B. from Swamesta 6.0 Mr F. W HARVEY, 'The Timber of Pactry' MR. HARVEY describes postry in modern times as 'modely a flower of good or evil, but 'he says,' it of the timber of postry that wears must surely and there is no timber that line no a strong roots 6 15 & H. Icom Landon 6.30 Captain A. S. Bruck : Rugby Football in South Wates. 6.45 A.R. from Landon 7.45 St. David's Day Special Programmes ase contro column) 100 WESTERN FORECASE, Name, S.B. from Donodry Experimental ST DAYED St David's Cathodral. Photo by Anheny Enlephone. 10 (5 Local Appounrements 10.20 Shakespears and St. David's Day "Henry V'-Act V, Scone I France - The English Camp Fil reflex. RICHARD PARKS DONALD DAVIES take presents and enough to run away. He to have been koughted on the field who
dying and to be, moreover, the original 10 20 11.6 S.H. From Landon 784.1 M 6SX SWANSEA. 239 London Programme relayed from Daycute . Tou Cuttonin's Hoon Rangier Gwyl Dowi Fr Prant 6.9 London Programme relayed from Divente, 6.15 S.B. from London 6 20 For Formers : Mr. J. P. HARRING : * Chicken 6 45 S.H. from London

10 25 Musical Interlude relayed from London

6BM - BOURNEMOUTH. 2BB.5 M.

2 35 London Programma relayed from Daventry 6.15 11.0 S.B. from London (10.25 Local An-

16 30 11.0 S.B. from Landon

appresentate)

Gwyl Dewi Sant A Programme in Honour of St. Davil Dr. Bank ok W Leader, Ataker Voorsander Conducted by Warwick Brain water A MONG those who helped Holbrook and. understundent. was the post T F Elia, whose great work, The Cambron of Anway Helbrooks was anytous to compose an operatic brilogy . the project gran only took shape and a constitution. The subject, taken from the m one in which Hol premiumt formet fait scope, and the music is vivid and forceful a keeping with the atory. The first opera-tion trilogy was played in Hammer-Opera House in 191. N krach and Hol-brooke homself condusting alternately like name in The Chila of Dan. The second, Dylan, appeared at Drury Law direction. Browsen the third open of the series has not yet been beard. Its Prelude is a big and impressive tork prom in which there are three tree a tree that and well-beloved Weigh folk song WARDEN WARDENS (Baritone) Y Mynach Du Dydd Gwyl Dewn . . . dawr Brini - Radiosai Y Gadief Gymrag . OH 29 C F 25 a V Forc Male Beauty 8.20 Cardiff Cymrodorion Society Speeding at the St. David's Day Superport) e City Ha Relayed to Decentry Es ... I remain of G peoposing the tran Is we Sant (Samt Davie Awste Davies (Soprano)
Yshryd Y Mynydd (The Span of the The President, The Rev. H. M. Ho. the Very Rev Dran Lune, C.V.O. 1 I

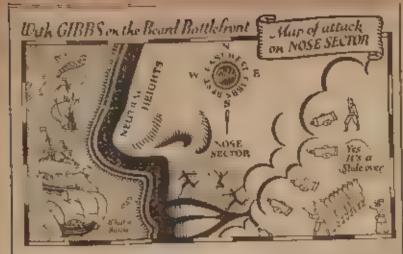
Ft 1 a area a mar Yr Ornest (The Combas)

The Loro Moyor of Carolf Alexant V.

trate to the second Professor Jones, M.A., B is

coposing the to-

THE CHILDREN & HOLE Holls off to the Men of Harloch ! A programme as West as esn be, including Three Welsh Folk Dances (E. T. Domes) 6.0 London Programme relayed from Daventry 6.15-11.0 S.H. from London (19.25 Fortneonum) I toward to the contract of the 2ZY MANCHESTER. 3.0 Вколосичт то Вещоски Canon C. E. Baves at Hirrix of the North Country -VII, Buds of the Shore? S.P. Jenus Liverpool 3 28 Loudon Programme relayed from Daventry THE CHILDREN'S HOLD 4 Country Lafe to Sweet M sac by The Suvsuma Tmo So see sting by Harany H disward. Tolles for Teens : Councillor With Mannage, The Joys of Cycling' Max Bantow: A Visit to the country by 6.0 May H LITERY PRILIPS, 'Whilst Granges are Cheap.' 6-15-11 0 S.B. from London 10-25 Local Ap-Other Stations. NEW CASTLE. 2.38 - Annier Trommune risyed from Transfer \$15
The little at Lea \$40 miles in a Acids to the Ac SC GLASCOW SC GLASCOW 7. Manual Control of the ABERDEFN. 73. 2.20 Su 1 2 de c. 1 0 8 de c. 22 de c. SELFAST. FOR PAR (2.0 — Organ Rockins by Harbert Wangeby, Mys. Ray (Lord Rockya) from the Groevener Roll, Overture In C Sharp Myon Bernard February, Ores Brussin (Ferrat Sternes) little on Barriago Interdude (Woldenhalmen) The old One Tree (Invested Rockya) Finlandia (Shiellus-February, Italia Ld. Arctires and and Radial Control. Marinic Shiellus Osomran). May Johnson 1994 230 formula and a february Marinic Shiellus Osomran). May Johnson 1994 230 formula at a february from a february and a february from a



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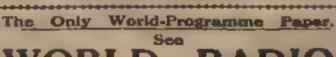
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THE COMING OF THE CONTINENTALS.

(Cantinual from page 448)

opening of Hotel Imperial, with the Austrian Cavalry patrol lurching half-asleep through the frezen fog, with its puerile climax of the herome's decoration in front of a division complete with band and cathedral organ!
Compare Dupont's Vaudeville, principally remembered—abast—for its trick trapeze photography, with Dupont's Precabily!

Of compare the principal organity or the principal organity or the property of the principal organity or the principal organity organity organity organity or the principal organity organit Of course, to some extent, the difference in angle is a matter of racial temperament onerica remains supreme in the comic -only to mention the most famous threehave 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 brauless propaganda agamst the British-Empire—have seen the marvellous pos-sibilities of the use of clouds and trees and rature 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 most point as to whether anything is to be gained by a sort of international competifrom as to which country's flag should be druped 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 shekness added to German taste is good; but the American happy ending plus German ponderousness is

in admirable example of Continental production of an American film was Seastrom's direction of The Starlet Letter, with Lillian Gish and Lars Hansen. On the reverse side of the medal one in ght 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 astonishme only. America, displayed astorushing guits, or, at least, astomshing susceptibility to brilliant direction, and now, in Hollywood, is only another Theda Bara brought up to

Actually, credit between the various countries can be fairly evenly divided. What is important now is that the various tine 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 cmema, 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 detait-is 'Neo-Romantic,' like our own great Liverpool Cathedral, and cannot be counted as representatively or typically 'Modern.'

For to be really and truly monern you must, I take it, lorget your ancestors as lar as you can, as do the French and Dutch most conspicuously. The Swedes cannot altogether forget the Middle Ages or the Renassance, 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 skillully 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 positron of windows) in order to show his independence.

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

Of how many desirable residences' in the British Isses could we say as much? Of so very low that, with better education and a more instructed public opinion, I think we are quite likely to see a crop of the neat, enbistic little living boxes going up in our suburbs, if only as a protest against the intolerable and shoddy tomtoolery 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: Adelaide House, London Bridge, the new Underground building, Broadway, Westmuster; the new Horticultural Hall, the new B.B.C. building (design as published) Braintree: Messes. Crittals' new colony.

CLOUGH WILLIAMS-ELLIS.

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The F.A. Cup 2.05

A Reaning Commentary on a Sixth

4 40 A Barred Concert JESSIE HEWSON (Suprano)

Discharge have Jessyn Hewson Little Lorly of the Moon here Coster Cathering Daffolds (17th Century) are Sumercell

A ghtfall at Sea Philips 445 DAISY SIGHT Andonte
Dance of the selected for Pagen (Selected and Dellah) and De date)

30 1 . Janel Revela 4 58 JESSEY HER CO. Sanderson Switch Shiffolk Only her theth Posters Postpare in the Garden Long Da &

S & DAIBY SCOTT Allogetta and fabile A 1517-51

5 15 TH CHADRENS EAR

Functor wins a Cau

A further adventure of the 'Erbert to obly by
the Author of The Proteened many this face

Musical Inteclude 60

615 Time Survey, Generally, Weather Francisco, Fiber Comman Nave Bulletie Annuncompute and Sports Bulletin

440 Mameal Interhulo

445 THE FOUNDA-TIONS OF MUSIC PERTHOVEN -- VARIA TITUES FOR PLANOPORT Hoyed by V Heav

70 Me. HARVEY GRACE: Next Weeks Breadcust Muse

7 15 An Fa Account of the Army and Navy Bughy Visteh at Twickenham, by Col. PH PUBLICA

7 30 Songs by Eng Coates

Harman And (Tenna)

Song Cycle, The MR

But to Men; Dream a Najbok Bruebella



THIS MAN WHEN LISTENING TO THIS AF. RNOON'S FOOTBALL BROADCAST

Ser an art

7 42 David Wiff (Violin) Mirage (Romance) Luder the Stare (Chanson) , The Composes at the Philosoform)

7 50 Henere Eineran I patch my fonely Cornean Lattle Lady of the Monn Research to you
(The Concount at the Pamoforte)

8.0 Leicester Brass Band Festival

> Massen Band D wenter to and of the Legester Royal Left to re-Relayed from De Montlard Hall, Long or (Conductor, Lieutemant J. Oup Heast

The Bonds taking part will be NERT AMERICA SEVEN THERE BASE Institute University Paul Basic Krowoben Sniver Band I POTER INCHINA BAND M. n. 110 S. Weine Boson Homosecom

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bunfare of Trumpets and The National Authorn ... J. Oed Hum-Largo (By Special Request) ... Herodo Processional March, Transplate

Manuel from "An Ole to Bit of and Street Warmen of the Committee of the Street Warmen of the

Person Descriptive). Ven Person A. R. Comp. P. a. v. a

Internoces Fox (rot, 'My Impara ion as You Horatio Nude v. Be tracte (Descriptive), The Priory Bull

Ord Home (A Legend of the Northamberland Conet) Wilstogy March, 'The Fly og Squad'

Ord Burns Organist Mr. Wallier Grand with FRCO., LRAM Droms and Bells, Mr. Las Connis

99 WEATHER FOREST STORY CALLS NEWS 10 0 3

1 15 Topica, Task

9 39 Local Assessment onto St. p. pung Foregast

9.35 An Orchestral Concert

> KANGSTEN LARE (Baritons) Tox Wineline Oschevera Conducted by John Ansana,

March, 'The Landon Scottish' . Humes Overlare, 'H I were King . Adam

9 58 Risustay Lane with Or hear. Real and

Later Oil Park of the M 30 15 pm

9 58 Опопрытил The Vegaboud King Francis Value, * Moonlight on the Alster' .. Person

10 15 KINGSLEY LARK (r

St. nelso we Don't marry Monday Daniel Rich. .

10.23 Оветичетва

Buile, 'On the Bris Howard Corr

10.30 12.0 DANCE MI SIC Testade will be aunounced later



A BIG BAND TOURNEY HERE TONIGHT

The De Montfort Hall, Leicester (above), will tonight be the scene of the Leicester Brass Band Festival, and lovers of band music will be able to hear some of the finest bands in the country broadcast from London and Daventry between 6.0 and 9.0.

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PHYTLIN PROM. SON.

Norma Standey and Count Canconstta (V olio Conserto

Teleschowsky.

4.20 SERVER Marchetta.

Chanson Adambiaco, O the Bosphian a 7.0

Light Music

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Two Pieces for Ohoe and Strings

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Francis Morning (Soprano); Frank 1 ; vises

Tenor)

JAME MARCUS (Violin)

"Tess" (See contro of page) 8.0

10.15 WEITTER FORESAST NEWS STEETS Lineke



THOMAS HARDY

From Birmingham at 8.0

Borokerins

'TESS'

An Open in Four Acts i's Libretto based on Thomas Handy's Tess of the d'Urbervikes by Lings ILLICA

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The Music by Furnheit D Earnight First Produced at the S Carlo Theatre, Napier, 1906

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Toronton, A Dealer
Dick, a Vaiet
Nancy, a Servant
Nancy, a Servant
Dark Car, another Servant
Dark Car, another Servant
Chorus of Country Polk, Darrymen and Milkonaida
Line Studio Chorus
The Branne Committee Dackers and Leader, France Conference
Conducted by Joseph Lewis
Produced under the personal supervision of The Composer

Dark the Saron Frederic d'Erlanger studied both literature and music there, and
the Saron Frederic d'Erlanger studied both literature and music there, and

DORN in Paris, the Baron Frederic d'Erlanger studied both literature and music there, and has wen notable successes in both directions. For a number of years he has made his home in London, taking a keen interest in its artistic deings; he is one of the Directors of the Royal Opera, Covent Garden. He has composed much in larger, as well as in smaller forms, musicing four operas, orchestral music, songs, etc. The Opera which is this evening being broadcast for the first time, is the best known of his bigger works, to us in this country at least Founded on Hardy's movel, it has been played in many of the world's great opera houses. London beard it first in 1909, at Covent Garden, with Emmy Destina in the principal role.

4 30

The Dansant

(From Burminghota) BILLES PRANCIS and his BAND Relayed from the West End Dance Had ROWALD GOUGLBY (in ' Music and Burnout ,

THE CHAPREN'S HOUR! (From Byrnaugham)

\$15 Time Sign., Greenwich, Whather Fore carr, Frest General Number Bulletin. An noncommute and Sports Bulletin

6 48 Sports Bulistin (From Bermingtown)

MURIEL GEORGE and PRINEST BUTCHER In Folk Songs and Ducta 19.39 Sports Bolletin (From Birmingham,

10.35-11 15

BRILE DAVIDSON (vinin) Rosence In pros W Water Henday Serunade à Courabite Maner, Connan (compute) Lemon Dayne Durden . Lan Leanann

PRINCE DANGERON. Hayda, arr. Healey Sonata in G MARKET CORDAM

B Melcille Hope

BELLIE DAVIDSON



what she says: Read

" I had suffered for years with sours indigestion. The pain I endured sometimes was so sowere that I felt afraid or anything. Wind came in volumes, and splitting headaches hardly ener ceased. I was dreadfully nervous, and I never knew what it was to have a real night's rett. Often a faint feeling came over me, and after meals I want disay; the complaint was taking the life out of me. One day my sister urged me to take Cassell's Tablett, and I took her advice, for I began to improve from the first dose. I could sleep, my appetite improved and I could eat without hooing to adfer. Now I feel realty well and strong."-Mrs. C. Rex, 4, Charlotte Torrace, Barmbury, N t

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Saturday's Programmes continued (March 2)

929.2 m. 929 kg.

12 0-12.45 A Popular Contest . an age I from the National Maseum of Water NATIONAL ORCHESTRA OF WALES (Confidence Generalisation Cymru)

CARDIFF.

THE composer has left it on record that the Sunte ower its birth thirdly to Arten Berl' the conductor, who was the first to arrange the the conductor, who was the first to arrange the second, third, and fourth numbers for srehestra. These were, how were allocated as ea, edy at red by this composer area and the first of iter added, Although at it at we programly, a prosent as particles are selected to the form of decoration of the first selections are not presented. It will a real for grant a new person agreement

110 4000 La on the A Boy. to a situate on fodious piece,

5WA

fulk song To second to he weil known Norwegean Ivatic March, which the he first thans In the thirl V nit 51. Nactures, the violens have an I me, to a stre cognited accompaniment by the lower ptrange, whil



5SX

Kennedy McKenna and Constance Willis are the vocalists in the Popular Request Programme that will be broadcast from Cardiff tonight in 9 35

10.0 'The Dear Departed'

A Comedy in One Act by STAKLEY HOTGETON Mrs. Sinter (Sinters) (Sinters) (Mrs. Jordan) (Sinters) (Mrs. Jordan) (M Abel Merryweather

Mrs Slaver is laying the table for the most recting room of her bouse. It is a most of the mass district in a previoual to a residently expects visitors.

10-20-12.6 S.B. from London

SWANSEA.

12.0-12.45 S.B. from Cardiff

255 Ic. ic Program on r laged from Deventry 5.15 8.B pm

Lavontry 6.15 S.B from Landon

London

Pagent .

6.40 S Condeff 5.45 S.B Leanding

BB. from 7 30 8 1: London

9 30 For 1 from Cart B

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

2.55 Landau Programme relayed from Daventry

MAX CHAPPERA'S DANCE BAND Relayed from Cox's Cafe

THE CHILDRES'S ROCK 5 15

6.0 London Programme telayed from Daventry

6.15 & B. from Londo

6.40 Sports Bulletin

6 45 S.S. from London

7.0 Mrs. Haymonn An. "Polacies"

7 15 Ceptain A. S. Buson; "Rugby Football in South Wales

7 30 A from London (9.30 Local Announcesin a type of Peach at

9.35 A Popular Request Programme

Relayed from the Assembly Room, City Hall NAME SAIL OR RESTRA OF WARRIES (Cerddorfe Genediaethol Cymru) Lorder A B at Vocassa etc. Commeted by Warwine Brattawaire

Overtime, Talanceuses Contract Whats (I won bo). Screet Walf I way ou old Gapsy Bady KEN MANY MUNERNA (Tonor) Passing By La Donna è Mobil-- delica 9 35- 12.6 S.B. from Loudyn

6BM BOURNEMOUTH.

\$88.6 M. \$.040 MD.

Gramophone Resital

2 55 London Programme relay of from Dacintes

6 15 S.B. Joom Landon

640 Sports Bulleto

6.45 12.8 & B from Lowlon (9.36 Local Announcements; Sports Bulletin)

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298 3 M. 757 AC.

12.0-1.0 A GRANOPHONE RECULAR OF POPULAR SONOR and LATEST DANCE M. St. Medley of Old Time Songe:

A Sergeant of the Line Danny Boy Sir Marry Lauder Medicy Lettle Delly Daydrean I bear a Thrush at Eve The A low cal a Broont | Latest Day co Music

2 55 London Programme relay trom Deventes

Тик Сипераку'а Носи

Another Bulletin Day when we will give out news concerning 'The Magic Hat' (Ralph & Learn) and 'The Village Policeman (Asphorp)

50 Loudon Programme relayed from Davins

6 15 8 B . . London

5.40 Sports Bulletin

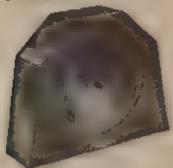
6.45-12.0 5 H. from Lowlon (9.30 Item of Navel Information: Local Automorphisms s. Sports Bulletin's



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Programmes for Saturday.

(Continued from page 482)

STATE SALES AND ADDRESS OF THE PARTY. 2ZY

018 3 M

AN ORGAN RECITAL

I. yel man by Ann's Church, Manchester (See a Proper Anna the Organ)

DORIS CAMBULL ,Suprano;

WAR PROTE AND Grand Cheor in A San ve Ancien Manuel, Op 15, No. .) Par talain in E ... edition in

From Lavepoor

12.13 DORES GAMBELL

B shop Pu cere

From Munchrater

12.24 GEORGE PRITCHARD

Filippo Capocci Marcia in P. Montes in G Beethoven Andanto, Con Fucco, and Toccata in F Deshages

From Liverpool

12 37 Dones Cambrille

Waita Song (* Merrie England) . . 1 p hose Southern Love (' The Southern Maid ')

Frager-Simpon

From Manchester

2.55 London Programme relayed from Daventry

THE CHEDRON'S HOUR ! 5.15 S B. from Leeds

In which Morse Massages are sent out by

HILARY FRY, GURNELLE HAMLYE, and WIN ARSON

6.0 London Programme relayed from Deventry

6.16 E.B from London

8 40 Regional Sports Bulletin

8.45 S.B. from London

70 Mas Annu Lamplouds . "Haunted Gardens"

7 15 S.B. from London

7.30 A Colendge-Taylor Programme

THE NORT MAY WITHLESS ORCHUSTRA Conducted by T R. MOBRISON

Ballet Music, * Hawatha * Lattle Concert Su te

GLADYS SWEENET (Soprano)

Four Songs from Five Fairy Ballada' Sweet Baby Butterfly; Alone with Motion Hig Lady Moon; Fairy Roses

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GLADYS SWEEKEY

Borrow Souga When I am dead, my deavest; Unmendful di the roses
Life and Doute
Significations

Оведенова

Four Characteristic Waltzes, Nos. a and 4

3.0 B.R. Jeon London

(Manchester Programms continued on page 485)

Just

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Saturday's Programmes continued (March 2)

of the heart of the special contract of the

9.38 Regional Sports Bulletin, Local Announce-

935 'The Yellow Triangle'

a Play of Good Butter,

1 h teon (a Trader) W. E. DICKMAR (his Wife) Hydra Mercans

A Vigeral of the State Orange D. Combine D.

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10.30-12.2 S.B. from Land 1

Other Stations,

THE PER 243.9 W NEWCASTLE.

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SCHOOLBOYS—WHAT DO THEY GRUMBLE AT?

AN OLD SHOWMAN'S COMPLIMENTS

AN OLD SHOWMAN PRINCES THE BANK BANK AND A SHOPE AND A a b de a semble analeta en la company a policie en la

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Mr EDWAR EVARS'S instructive article in the current issue of The Rosin Tower contains a brilliant summary of much of the Modelin state of today. He says Tuday it is such that for himself and the storil take the indirect. There's visually operature of the feeling when beforein to performence of the feeders contacted models of up-to-darm components and no we have heard fourth too much, of during recent models. Aft G. Platen. Members Road Members

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Mr A G Hardand, F.H., O., of 171, Southmate Road Interesting, also writes protecting against the interest in α

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SUNDAY PROGRAMATS

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THE INTERRUPTED ITEM.

I games with Mr. V. E. Lawrann that the second of rate and introduce and industrials produce, and no or an extensive of the second of the seco was being performed by a famile of the second of the secon

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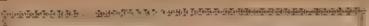
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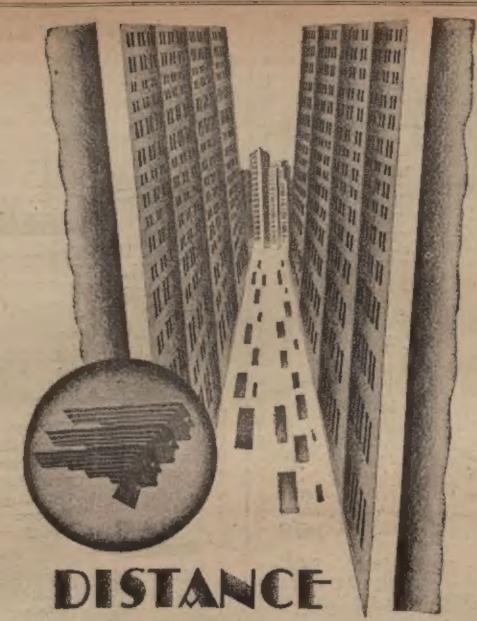
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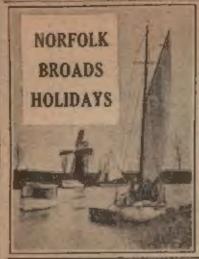


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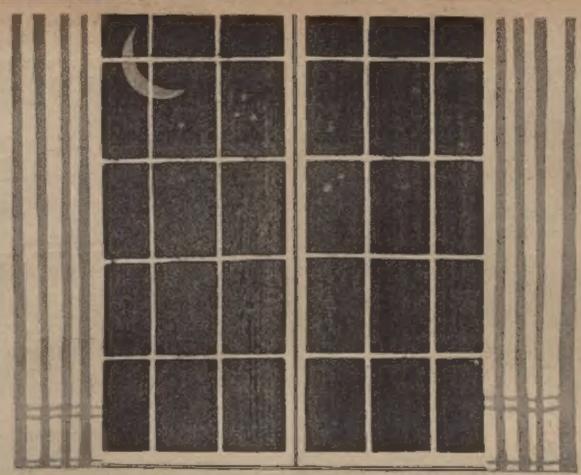
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