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SOUTHERN EDITION.

THE BROADCAST PROGRAMMES FOR MARCH 3-MARCH 9

THE

# RADIOMINAES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 283.

CARHIN

Section of the

MARCH 1, 1929.

Every Friday, Two Pences

### RADIO DRAMA NUMBER

'THE FUTURE OF THE BROADCAST PLAY'
By COMPTON MACKENZIE

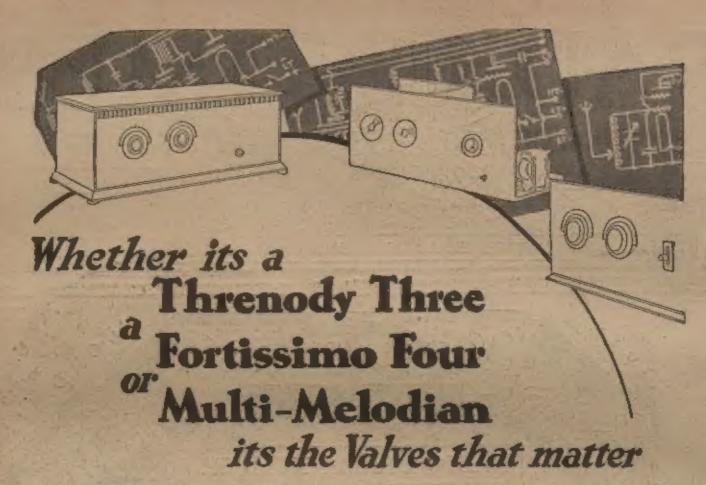
'LEAVE THE STAGE ALONE!'
By THE B.B.C. PRODUCTIONS DIRECTOR

'LOOK TO THE NOVELIST!'
By HOLT MARVELL

'STAGE PLAYS AND BROADCASTING'
By J. C. SQUIRE

Articles on the Denmatic Control Panel, the Producer's Task, the B.S.C. Play Library, Casting a Radio Play, etc.

The draw or the page, by Eric France, is bould upon the mechanics of Radio Play production at explained to an arricle on page 40%. It there serves tradies in air, controlled by the posture of the Dramatic Courtel Panel.



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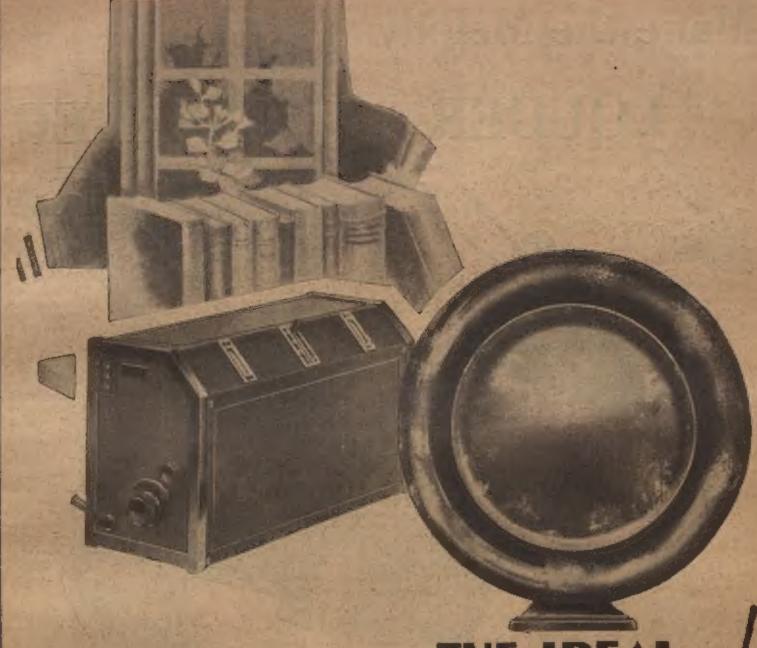
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# THE RADIO TIMES

Vol. 22. No. 283.

MARCH 1, 1929.

Every Friday, Two Pence.

### FUTURE OF THE BROADCAST PLAY.

BSEN, by the perfection of his technique, killed modern drama, or let me say rather that the blows of a master hand deprived it for the time of vitality. Perfection of technique has always ended by temporarily destroying the vitality of any art which was bounded by the lines laid down for it by such technique. I and Raphael in painting. At the beginning of the twentieth century creative writers were turning to novels, and the manifest superiority of the best novels to the best plays of the period justifies the sweeping statement with which this article opens. Even when a genius like Mr. Bernard Shaw continued to express himself in plays there never seemed any particular reason why they should be acted; and, as I agree with Goethe that plays are meant to be acted. I feel perfectly convinced in my own mind that Shaw plays are not great plays. I have never had the least inclination even to nod when I have read one of them to myself; but on three occasions I have fallen asleep in the box when seeing them acted. Ibsen, on the other hand, definitely requires the theatre. His plays are almost unreadable, and the marvellous way they come to life even when interpreted, as they so often are, by inlerior actors and actresses, is the most convincing proof of in supreme dramatic genius

And then in the midst of this catalepsy of the drama the films arrived. The first drama I saw on the moving pictures was in the Town Hell of Perth in the early spring of 1906, and it was certainly a great deal more entertaining than nine out of ten of the film dramas that I can see today. For vears now the film world has been saving.

Give us time, Be patient. We are only beginning to learn the potentialities of this new art. Yet before the war there were Danish films better than some of the German films which are accepted as the high art standard by the contemporary film world. There have been technical advances, of course; but in the fundamentals and essentials of art the films are perfect examples of movement without progress.

A curious belief fostered by the British Press is that British Broadcasting is inferior to Broadcasting in other countries, the truth being that British Broadcasting is superior to that of any other country. I would almost add to that of all other countries at together, though Germany may provide a serious rival soon. But not even Germany-at any rate so far as my experience goes—has made any attempt to solve the problem of Radio By COMPTON MACKENZIE.

Drama. Plenty of plays and plenty of operas have been broadcast in Germany, but none of them has been chosen as a particularly suitable play for broadcasting, and no play has been specially adapted to hold an immense audience of unseen and unseeing listeners. On the other hand, the B.B.C has made many experiments, and though, with one or two honourable exceptions, not a single London newspaper has condescended to criticize these experiments with as much attention as it will devote to some trumpery film, these experiments have opened the gate to a new art-form.

Some plays have been successfully rendered on the microphene without adapta-tion, and some plays have been successfully transferred to films without much altera-tion. The number of plays, however, suit-able for the nucrophone is limited; and the future of broadcast drama lies with authors who are prepared to write directly for the microphone, just as the most successful films are usually those in which the author has written directly for the screen. It might be invidious for me to say much about the failure of certain plays on the microphone. It will develop my argument, however, if I name those of Shakespeare among them-and suggest that the failure in this case may be due less to the dramatist than to the performers who have lost the Shakespearean tradition of the grand style and discovered nothing to take its place.

We are paying now for the Irving and Tree mistake of presenting Shake-speare too exclusively for the eyes and not the ears of an audience. Sir Nigel Playfair has been busy for some time rendering the same disservice to Congreve and Sheridan. If I cast my mind back to Irving's Shakespearean productions, what I remember is not the way he spoke certain lines, but the scenic effects and his own gestures. Now, I cannot help thinking that the way the lines are said will be what will ultimately count rather than the way the actor looks or moves when he is speaking I notice as significant in this connection that reminiscences of great actors like Kean or Garrick are nearly always connected with the voice of the dead man; and I am perfectly sure that one of the great reasons for the progress of Broadcast Drama has been the improvement in the vocal technique of the performers.

If I look back to the performance

of The Third Floor Back, it is not the merit of Jerome's play which strikes me so much as the sincerity and beauty with which the performers managed to de iver what with either a little more or a little less emotion would have sounded intolerable sentimentality. Yet if must not be forgotten that Jerome himself was writing with complete sincerity, and I believe that if one word be sought to state one permanently indispensable necessity for Radio Drama, that word will be 'sin-

However ingenious the effect, however neat the construction, however well written the dialogue, no Radio Drama which diverges into mere deverness without the fullest inspiration of life will ever get across to that immense audience—that so much greater audience than any dramatist has ever had to face before, even in the migl ty fifth century B.C. And there seems no reason why, allowing for the difference in external circumstances, the Radio Drama should not inspire writers with the hope of emulating the power of ancient Greek

The Antigone of Sophocles most have had a tremendous mass appeal, when you come to think of that performance before the huge Athenian audience; and if it did have that mass appeal, it secured it only through the voices of the players speaking through megaphones instead of microphones, for their faces were ludden by tragic masks, and their stature was raised to more than mortal size by buskins, so that they must have appeared to the audience as inhuman as our loud speakers of today. The long 'run 'which is debarred to the Radio Drama was equally debarred to the dramatists of ancient Athens, and surely it might prick the imagination of a poet more to give one performance to an audience of a million than to divide his appeal among a thousand audiences of a thousand each. Still, the financial side of writing for the Radio cannot be overlooked. The Radio dramatist must not expect the material rewards of either the film writer or the ordinary dramatist; and in a country like England, which is more willing to let an artist starve than anybody else, the problem of carning a livel-hood by writing for the Radio is a serious one. Perhaps this difficulty might be sormounted by taking a lesson from ancient Greece. The votes of listeners might acclaim the three winning dramas every year, and the authors of them might be substantially rewarded with gold. There is (Configured or ploy)

(Continued from previous page.)

the financial problem of the performers to be considered also, and I hope that the B.B.C. will soon find itself in a position to establish a permanent Repertory Company, membership of which will be one of the great ambitions of the young actor or actress. We live in a country where the public demands good looks from its young actresses and where its dramatic critics find it difficult to believe that a pretty woman can be a good actress. Louis have nothing to do with acting, and broadcast drama may restore to the art of acting as its most vital hope that any performers who allowed

asset the human voice, for which the human leg is no substitute. By the way, if such

#### DANCE MUSIC.

Henceforth the names of various dance numbers will not be announced. Listeners may regard this omission as irksome, but we ask them to accept our assurance that it is essential to the improvement of dance music broadcasts.

a Repertory Company were established, I

photographs of thomselves to appear in the Press would be instantly dismission. Such a company will have to be built ap entirely round the voice, and from the moment that even a photograph is published of the original of a voice the full effect of that voice will be injured.

I have left till too late one of the most important aspects of Broadcast Drama, which is its natural alliance with music. I shall have to ask the Editor to give me another opportunity of discussing this most important

question.

COMPTON MACKENEIF.

### 'PUTTING OVER' A PLAY ON 'THE PANEL.'

F they allow you to penetrate into that little room on the ground floor of 'Savoy Hill' a big if, because play producers do not welcome the intrasion of visitors—you will be faced by a some resembling a German film pro-ducer's vision of some mechanical war of the folure. The most prominent feature of the room is that matrument known as the Drumatic Control Panel (to which Mr. Hoit Marvell refers chewhere), a desk and switchboard combined, upon which work the producer and his assistants, turning dials, pressung down switches, directing the source of one of those new radio productions which seem so simple when heard by the listener).

In this article the term 'producer' is used to indicate the man who actually operates the Dramatic Control Panel. He may be 'producer-in-chief,' so to appeak, the actual devicer of the production, who, in addition to switching switches and turning knobs, has reliearsed the actors in their parts. The working of 'the panel,' however, is really a separate job, one demanding imprepar concentration, which is almost impossible for arryone who is, at the same time, listening closely to what the actors my and how they say it. Most plays today are, therefore,

divided between two producers.

When listening to a broadcast play, you have beard voices speaking against music, the voices or the music fading away, to be replaced by the sound of a trotting horse, the ringing of a bell, the swith of the sea. Many listeners will have imagined that voices, music, and 'effects' were all in one big studio, each able to see what the other in doing and how the development of the play is shaping, and may have woodered how, in such circumstances, the very gradual and artistle fading of sounds was achieved. It may surprise them to know that a radio drams may be played to as many as nine studios actors, music, effects, and narrator being scuttered to the four corners of Savoy Hill, each pluying his individual part in abedience to the orders of the producer at 'the Panel, conveyed by winking green lights, each quite consware of what the other is doing or of the general

effect of the play. In future, however, each studio is to be equipped with a certain number of bondphones, so that those in it can listen when they are

not actually ' in action.'

By a complicated system of wiring, each of the studios is connected with the Dramatic Control Panel. On the switchboard, before which site the producer, are knobs whereby the strength of the sound coming from each studio can be regulated, down to the point of fading it out completely. Sounds may be coming from all studios at once-some must be loud, others soft; some must be "faded in," others 'faded out."

The producer is able to hear how 'bings are going from a loud-speaker



ACTION FRONT! Producers at work on the Dramatic Control Panel, The play here is utilizingly complicated to demand a term of three. The preducer in the foreground is giving the 'light coet' while his companions control the 'fades' between the various studies.

focing him on the opposite side of the room. On this loud speaker he hears the results from all his studies blended together in the form in which they bravel, via the Central Control Room, the S.B. lines, and the various transmitters, to the

In a recent production six studies were used-one for the actors, one for an unchestra, one for a quintet, one for the 'narrator,' and two for 'sound efforts.' But why use two studios for 'effects'? effects." But why use two studies for "effects ? And why an orohestra med a quintet? Isn't that

wasteful? The reason for this duplication was that the script of the play demanded what is known as 'cross fading.' The sound of The Eton Booking Song had to be interrupted and obliterated by Liszt's Lichestraums. To achieve this affect two musical combinations had to be playing at enco-in different studies—one gradually to be 'faded out' as the other was 'fuded in.' The same with the 'effects': the noise of the see had to be replaced in a persicular way by the sound of a hansom cabthe obange had to be gradual and was schleved by fading between two studies.

The broadcasting of such a play is arduous work for both the 'Man on the Panel' and the retork. The latter have long intervals during which they are silent, while the music and 'effects' are in operation. They are waiting attentively for their one to begin again. To mim a one in the studio is as unforgivable as it is on the stage-more so, for it means a passe in the play which so one on fill up with 'business.' These coes are given by a green light in the studio, switched on or off by the producer. In the production referred to above, there was a speno in the wings of a provincial theatre during a pantomine. The chrue missind their song, the dame and the principal boy said their how, the audience laughed and applanded, the heroice standing off stage, apoke to her friend, a bell range for the curtain to go down, the music began again the whole scene took only a minute and a half to broadcast—but music, effects, and actors were in different studios, and to achieve the perfect smoothness with which the scene was presented demanded a mirrole of speed and judgment in the flashing of the various ques.

During the rebearsa; of such a play, the producer may wish to speak to the actors and musicians, to occreek them on some point. In order to do this, he has only to turn up a switch on 'the Panel,' when the nireqit from the studies to his loudspeaker is broken and another comes into operation, which enables him to speak into a microphone which conveys his words to the actors one a loudspeaker in each of the studies.

The producer works from a script which lies before him. This becomes a very complex document indeed, for in addition to the words of the play it includes details of which studios the various scenes are to come from, the exact points at which cues are to be given, the 'fades,' 'cross-fades,' etc. A page from a typical script of a play written for 'the Panel' is reproduced on another page. At present the producer has to write in himself the various 'stage directions' but the authors, when they become interested in the technique of radio drama and set out to study the uses which can be made of 'the Panel,' should save him a great deal of tide

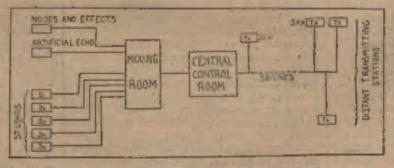


Diagram showing the system others by the various studies are linked with the maxing room tast. The Dramatic Control Panel). In addition to the studies shows on the plan, there is the 'echo-room' through which an artificial echo say be applied to the transmission if regulard.

### The B.B.C. Productions Director Discusses his Own Job.

### 'LEAVE THE STAGE ALONE.'

Limitations of the Theatre and Scope of the Studio-A Special Technique of Playwriting -Pursuit and Montexuma -The Poetic and Rhetorical Drama-Are Actors Good Broadcasters? - Type-casting'-The Radio Producer and his Cast.

maye risk. It is never safe, in an age naturally credulous and at the same time artificially sceptical, to state frankly what one believes to be the truth. It is simply putting up a target for hundreds of eager sharp-shooters to suipe at. But some risks are

radio drama as the Cinderella of the ordinary stage.

Just consider for a moment the two art forms compara-tively. The stage play is what it is on account of its limitations. It is hampered by every conceivable difficulty of movement, of space, of time. Take a concrete case, the finest comedy of modern times. Mr. Sometsel Maugham's play. The Circle, Its characters are united to half a dozen. There is no change of scene. The action passes within twenty-four hours. No doubt the same story could be told in five acts of six scenes each, with a cast including camels! But Mr Maugham is a great · playwright because he is a master of the limitations of the stage and not their servant. The average writer of plays is continually handicapped by the merely mechanical difficulties of getting his characters into the same place within a reasonable time for an adequate motive; and of getting them away again!

In parallel, take a radio play-a play written for the microphone, and impossible for performance on the

studio can accommodate or the Corporation pay. It shifts from suburban dining-room to school, from school to office, from office to the 9.15 train, with a rapidity only paralleled on the screen. And it covers in an hour the greater part of a man's psychological develop-

I don't mean that The Circle would not make a fine cadio play. It would, But I doubt very much if it should be broadcast in its stage form. The point is that the medium is different, and that the writing for the medium should be different also. A play for

KNOW only too well that in writing the warels must be written from an angle dimensional medium, while radio work should such an article as this I am taking a utterly different from, and often utterly be done in a free single-dimensional one opposed to, the angle from which a stage play is written. The stage gains by being able to appeal to eye as well as to car; to make use of facial expression as well as vocal expression. On the other hand, the microphone play is not acted within the cramping bounds of greater than others. And greater than the risk of my being misunderstood or personally abused is the risk that listeners and writers is not at the mercy of late-comers, or of may continue to think of wireless plays and

SIX FAMOUS RADIO PLAYWRICHTS.

(From left to right).-- Acove : William Gerhard and Ashley Dukes, well known as novelet and demand to the the transfer of the microphone will be heard by literary in the next factor in the next factor

stage for instance, Mr. Tyrone Guthrie's lying influence of a responsive audience. It Squard's Cage. Here your cast is practically gains in uninterrupted attention of its immediate can use as many voices as the enthusiastic followers. There is gain and loss on both sides.

> It was, of course, perfectly natural that in its earliest stages radio drama should have looked to stage plays for its material, and to actors to use that material. The same was true of the films. I do not want to stress the cinema parallel but it is quite true that the development of the radio playwright tend-more and more to the writing of scripts approximating to film scenarios rather than to any other art form. But after five years we realize more clearly every day that stage plays are, as it were, written in a cramped two-

Perhaps the work of Cecil Lewis shows very clearly what I mean. Pursuit was written for the microphone; it is capital. Montemore was written originally for the stage; conparatively, it is a failure. Mr. Compton Mackenzie's novel, 'Carmval,' was a stage play before it was a radio play. But the stage medium was not suitable to the big sweep of the story. It cramped and stifled it. Whereas the microphone could carry you

with 'Jenny' from Islangton to Covent Garden, from dressing room to studio, from theatre to Cornish cliffs. with perfect ease and cer-

tainty

The stage can show you the face. But the microphone can show you the working of the mind behind the face. It brings pictures to the inner eye of your magnation far more vivid. more varied, and more accurate, than the conventional three-walled pictures of the theatre proper, but it can only bring indifferent pictures as long as its authors write in the wrong medium

It may appear at first sight that I am arguing that the microphene play is a better and finer thing than the average stage play. To do so would be absurd. I am comparing the two forms of writing, not to prove which is the better, but merely to prove how different they are from each other. It is, of course, true that there remains the old rhetorical drama-the play of beautiful language to be beautifully spoken, which was written for the stage, but which was also, quite un-

consciously, written for the microphone—the play which depends on its words and not on its visual situations. Shakespeare, the Greek plays, poetic plays like Hussan or Will Shakespeare, will always be good material for the microphone. Indeed, it may be that the microphone will save them from obliviou long after the commercial theatre has forgollen thair existence on existence which could never be made acceptable to managers in terms of cash profits. But, leaving this branch of radio drama work aside, we must put the stage play out of our minds and think again

The same is true of the human medium. (Continued on page 502.)



The Broadcaster's' Notes on Coming Events.

### BOTH SIDES OF THE MICROPHONE



Albert Wulff to Conduct,

THE next Queen's Hall Symphony Concert. on Fraday, March 10, it is be or better by Albert Wolff, M. Wolff is a dominant figure in the musical life of Paris. He is Director of the famous Opera Compute and conductor of the Concerts Lagroureux at the Salle Gaveau. His carger has included brilliant opera seasons in New York and Buenos Aires. M. Wolf's programme on the 15th includes Delius Pinnoforte Concerto to C Minor, the Prelude to Act Three of The Wreckers, by Dame Ethel Smyth (which has the separate title of 'On the Cliffs of Carnwall'), interlude and dance from Le Vida Breve (Life is Short), by de Falls, and the Suite, The Tragedy of Salome, by Flurent Schmitt. Of the various scarposers in the programme, none perhaps needs any special introduction except Schmitt, whose music is not generally known in England. Ho is a French composer, born in 1870, and his style shows mainly the influence of the Gorman Remantics, being full of barmony and colour.

A Maner of Title.

THERE is no copyright, I understand, in the title of a book or play. It is unfortunate, therefore, when two authors strike upon the same title. This week we are to hear 'Squirrel's Cage,' a play by Tyrons Guthrie. Mr. Githrie, when he wrote his play, had no idea that the more title was contemplated by Golfrey Winn, whose navel 'Squirrel's Cage' (Duckworth) appeared a few weeks are. The incidental music to this few weeks ago. The incidental music to this playthas been specially written by Owen Mass.

On Salitary Feeding.

N Friday evening, March 15, at 6 p.m., I think, Miss Mabel Collins is to talk about Cateriar for those who live alone. The importance of this talk only not be apparent to those who have not lived alone. 'Caterong for one !' they may seed. 'That's not a very ardiness or compli-cated business, But these who have sat down alone to table for weeks on end will appreciate that some skill is required to lond and to the solitary med. One of the chief charm of esting and cuting is a very charming business, as foreigners appreciate is its social expect. Only the veriest governed, scated in the restaurant of his choice before



'Seated in the restaurant of his choice.'

food of super-subtlety, our really enjoy 'socret enting ; unless the menn be superistive, we are tempted either to hurry or to read both of which are bad for the digestion. The initial effort of cooking specially for ourselver alone is considerable, for all good cooking in a species of 'aboving off.' Without the impotes of someone to sook for, we are apt to take the easy course of bulling an egg or frying a saveage. A purporual diet of either is a lung step towards dusmation,

The Sollies.

T 6 p.m. on Monday, March 11, Mr. C. J. A King will talk from Davestry 5XX on Birds of the Solly Islands. Last spring, as many may remember, he talked about the flowers of the islands. The Scillies are rich in exotic birdlife, an also in stronge boasts and flowers. They are not much known to the ordinary traveller, for the Sciffonians, a people of Iberian descent, are properly anxious to keep their limited territory to themselves; they have recisted the designs of the entrepreneues to ervet batels and run a quiek and easy speambout service from Pensance. There is, however, an excellent hotel at St. Mary's, owned by a wireless enthusiast, and boliday-makers whose seadegs will cand the possible strain would be well advised to make the forty-mile crossing, which can be a very ticklish one indeed. As far as I know, only five of the islands are inhabited—St. Mary's. Tresco, St. Martin's, St. Aynes, and Bryber. St. Mary's is the largest of the group, about ten miles in diameter though Covernment House stands on Treace. The Sciolics are in the track of the on Tresco. The Scillies are in the track of the Culf Stream, the climate, therefore, is mild. In normal years it is possible to bathe in a warm see from March eneard. Sub-tropical plants and shruhs flowersh in the open palms alway, each, etc. The chief industry is built-forming and the growing of early regetables. In pring the islands ampatchworked with fields of daffodds, narcisees, and

The Land of Lyonesse?

ITTLE is known of the history of the Seilly. Isles before the reign of Henry I, who gave them to the Abbey of Tavistock. Attempts have been made to identify them with the "tin islands' mentioned by Herodotus, though there is little evidence for this except the abondoned tinworkings which occur on asveral of the islands. most famous mine is that known as ' Piper's Hole,' on Tresco. A local story relates how a dog lost in the depths of it reappeared on St. Mary's, five miles away ocross the sound—but this is taken with a grain of salt. The workings are not extensive, and the opinion of mineralogues is that they can never have been very profitable. Another legend less it that the Scillies are all that the sea has left of the mythosal kingdom of Lyonesse where Arthur ruled and which lay botween the islands as they stand today and the Carried mainland. The Scilies probably formed part, at one time, of the grante highlands of Cornwell, but there is no evidence to support the supposed existence of Lyonesse. A clue to the perilona nature of the seas around the group (which have today been rendered safer by charting and the erection of highthouses) is the fact that King Henry gave the abbot of Tavistock the right to all wrecks along their cuests—a gift which was considered munificent in the extreme. The king, however, remined the right to 'whole ships and whales.' There is an old saying among the Sollemans, similar to that common in Britteny, that 'for every man who comes to a natural end, the cea takes nine.'

Munc for the East.

HE B.B.C. is to give a season of eight popular concerts at the People's Palsoe, Mile End Road, E., These will take place on four Thursday evenings in April and four in May. Part of the connerts will be broadcast, but it is boped to secure large nodiences in the hall itself, as prices will be 'popular.' Further details of the scason will be available later.

Grean Fun as I wickenham.

HE Irish victory over England at Twickenham made a most thrilling 'commentary.

Quite apart from the play, which was excitingly described by Captain Wakelem, these was about as much 'atmosphere' abroad in the air that Saturday afternoon as the microphone could



'Exultant Irishmen harling cushions.'

stand. Immediately below the B.E.C.'s 'crow's nent' sat a row of Irish partianes, whose own commentary on the game was of a distinctly fullblooded nature. At the end of the game there began what at tirst seemed to be a large scale pillow fight. A second glance, however, revealed that it was only exuitant Iridinen hurling onshions in every direction as a token of victory. A few of the more energetic English present joined in but the majority were heatening towards the our parks and Twickenham Station. Several cushions hit the glass window of the crow's nest, and at threatened by a gentleman flourishing a beer botale. On Saturday, March 16, our Rayger Commencator is travelling to Edinburgh, when he will broadcast an eccount of the Scotland c. England International at Murrayfielda.

In Commemoration of a Victory.

N interesting piece of military ceremonial A is to be the subject of a relay from Aldershot on April 17. Listeners will hear the Massell Bands, Drums and Bugles of the 2nd Battalian. the Norfolk Regiment, taking part in a display in bonour of the Battle of Shaiba, which was fought in 'Mespot' in 1915. In this battle, fought in the burning heat, the regiment distinguished itself highly, forcing the Turks to abandon their lines and full back towards Kut-el Amara. The losets of the Norfolks were tragically heavy. The display or April 17 will be based upon an episod in the advence towards the Turkish lines. I hope to give, at some time nearer this picturesque event, more exact details of the occasion.

An A. J. Alan Appent.

THIS week, following his return from a cruise of the West Indies, we have a story from A. J. Alan; next week we shall bear him in a different role, when, on Sunday evening.
March 10, he broadests an Appeal on behalf of the
Mouriside Eyo Hospital. The hospital is fortunate
in having the arrivess of so personaive a spenker.
'Mouriside in the oldest and largest oye hospital in the world—more than that, it has been for 120 years a headquarters for ophthalmic ressurch and a training centre for eye surgeons. An extension of the hospital buildings is vitally necessary. Plans are now ready, and £25,000 of the £50,000 required has been subscribed. Please help towards contributing the balance,

With Illustrations by Arthur Watts

### BOTH SIDES OF MICROPHONE



The First Surprise Item.

EFF POUBLINOFF, the Rossian photost, who is to give a recital at 5 p.m. on Sunday,

March 10, participated in what was the first 'surprise item" ever broadcast. It came about in the old days, about which hearied broadquaters rountile reminiscently over their cups, when there was only one studio at Savoy Hill. Pourshnall. who had never broadcast, was at the B.B.C. headquarters one evening upon a visit of inspection. While he was telking to the unnouncer, the latter remarked with some apprehension that a recital remarked with some apprehension that a result at that mement in progress was going to fall short by a quarter of an hour. Pouishmost offered to fill the gap, on condition that his name was not amounted. The annuancer referred to the annuance of the truth was let out, both listeners and the Press were highly surious as to the player's identity.

#### 'I Pagliacci' from Bradford.

HE series of exempts from opens ming by the British National Opera Company will be entimes on Saturiay, March 16, when the whole of I Paginger is to be relayed to 50B from the Albambra, Bradford, between 9 p.m. and 10.20 p.m. I Poglineri, which inaugurated the modern vague on screen and stage for the story of the commerce who hides his broken heart behind a painted smile, is Leoneavalle's best known opers, though both Zond and I Engard have been beard in England. It usually shares the bill with Mascagar's Carollesia. Hasticone -and it is interesting to note that both operas were entered for a competition which was won by Massagnil

#### Lessons Without Tears.

SCHOOLBOY has written taking for more dance music, as he likes to do his home-Times have sailly changed since I was a schoolboy. In those days, if a pin dropped when we were work-ing out the problem of A's shifty to fill boths so much more quickly than B, there was the degree to pay-yet here is a boy who not only likes but requires the sound of the saxuphone, the xyleste, and all other kinds of music while he is working,



The hushed hour of home-work."

Here is a suggested extension to the B.B.C.'s educational activities—dance-music with suitable words for broadcasting during the bashed hour of home-work. For example, when the schoolber is at work on his Latin, the syncopated versitet right sing :-

Julea Marcian amal . . Hot dog! Hot eat. Julio is sweet on Marcus, Oh, buby, he's the camel's carenss." Schulhoff and Cyril Scott.

THE Carboslovakian planist and composer, Erwin Schulhoff, will give a joint recital with George Purker from the London Studio on Thursday, March 14. M. Schulhoff will include in his programme Cyril Scott's Second Pieure -Said, Op. 75. He has been a great admorer of the English compress's work ever since they were students together. Cyril Scott is more usually represented in our programmes by his lighter pieces. On the 14th lateners will be able to judge of the beauty and greatness of one of his larger works. George Purker wil slng two groups of English songs.

#### The Long Arm.

AST week I mentioned a phenomenal 808 massage which found a touring motorist in South-West within a few hours of its bring broadenst. Here are several other instance of the 'long arm of the S O S.'

I A fisherman in a drifter not corrying a wireless set, about thirty miles off Wick, wanted to go to his wife. Would any direct in the neighbornhord give the message? The man was told, and returned home.

2. Message broadcast in German, asking for a man touring between Hamburg and Frankfurt in a two-reater Phantom Rolls Royce, to return home to his father. He was found.

A man believed to be a tramp, but who had found work, whose wife was in a Poor Law Institu-tion, was traced through his follow workmen and returned to his wife. His job was kept open for him (this case has recently been in the papers).

4. A maning mother negently required for a buly on the Scota Const. An offer was made and scorpled over the telephone within ten minutes.

5. A mon taking his holiday yachting on the Broads was wanted to go to his father in Manchester. The SOS was heard by onother yacht. who remembered passing his yacht, the name of which was mentioned in the SOS, shortly before They turned round, went in search of the other yacht, and delivered the message.

#### A Strong Week of Vandeville.

TACLUDED in next week's Vaudeville programmes from London are Hugh Wakefield and Prances Loble, two well-known West-End players who will be heard in a sketch, by the late J. Bartley Manners, entitled Host Perfectly Absord / In the same bill on March 12 is Leslio Sarony and a turn which will come direct from the Albanbra. On March 15 Maria Sundra gives a show of the week, however, comes on Saturday evening, March 16. It consists of Norah Blancy, Leonard Henry, Maria di Pietro, Rosald Frankan, Dom Maughan and Walter Fehl, Wish Wynne, and Perman Darcaski and his Band with Olive Greers and Harold Kimberley. Darewski's Band has been playing this winter at the Covent Gorden Opera House dimees.

#### 'The Flying Dutchman'

THE next Halle Concert on Thursday, March 14, romes to 5GB and not London. This wall be a choral concert, the programme consisting of a concertiversion of Wagner's opera, The Flying Butchman. The solons will be Miriam Licette, Elsie Beardman, Heddle Nash, Robert Easton and Robert Packer. Following this concert, which logics at 7 30, Ernest Lushie giving a pianoforte recital of Debussy's Children's Corner. The Gay Old Days.

THE late Murie Lloyd his her I had a famous song which Charice Mayne bless ber, too I has revived in her 'impression' of the great considerate. One line of it runs: 'The gay old days, there used to be some doing.' This refers to Cromwell's partiality for bombording



"A partial ty for bombording abbeys"

a bey and other Popula premises, but it comes to mand again when one considers Italy of the thirteenth century, to which we are to be reintroduced by d'Annunzia's play Fanacesco da Rimini (March 12 (SOB) and 13). In medieval Italy there certainly used to be some doings. The times in question have proved a happy lunting ground for the dramatist and the accelist. Life then was sensatural enough to have satisfied the pundits of Hellywood—though as a matter of fact, the chumbat yet to discover the Guelpha and the Chibbellines. Battle, murder, and sudden death were the order of he day. City warred on alty—the game being consists to the fart that the players were contact, that the players were contact, that one of the masters of Christendom, the Emperor and the Pope, whose disagreements were on a grander scale. Pope excommunicated Emsecor, Emperce banished Pope, Swiss, French, German, and Sameon mercenaries barried Italy. Polsoning came into its own as a sport—or a pro-tession. Yet Dante wrate and Giotto painted, for such times of violence lend a vitality to art which it lacks in the sung salous of peace.

#### New Records.

HE following new gramophone zooords were broadess! by Mr. Christopher Stone on Wedneday, February 20: Lendsie Pari (des Pris) and Hosema to the Son of David (Orlando Gibbons), Col. D40120 (International Educational Society); Myndf when young, from Liva Lebmann a In & Propin thanks, Harold Williams, Col. 9509, 12in.; Bellet Mode from Massenet a Manon, Opera-Coming Cochestra, Parlo, E10706, 12in.; Funda Trio from Verdia La Forza del Destino, Ponselle, Martinelli, Pinzo, H.M.V. DB1202, 12a.; Minnelled (Brahma), viola ande Lionel Tertis. Namelied (Brahms), viola solo: Lionel Terris.

Minnelied (Brahms), viola solo: Lionel Terris.

Col. D1037, 10in.; Cushic Batterfield (Tyneside Song), Jamiestin Podda, Parh. F3505, 10in.; State about and Billy Hoy (see shoutles), Plann solo. Mark Hambourg. H.M.V. R2936, 10in.; The Bride's Lament (see shoutly). Frank Crumit.

H.M.V. B2021, 10 in.; Hunting Medley quick-step, Debroy Somora and his Band, Col. 0023, 12in.

LOTING fast week what Dr. John Jeimey had to say about the anties of concert marieians. I mentioned that he was connected with Welangton College. This should have been Marliswough College, where Ir. Ivimey. This should who is also a composer and conductor, is in charge of the ion in music.

The Browncoster

(Continued from page 409.)

It is, of course, the case that many stage actors are also good microphone actors, What is more often forgotten is that plenty of good stage actors are afrociously bad microphone actors, and there is every reason why they should be. The stage actor is trained to use his voice in a certain way , principally in order to make it carry with all its meaning and inflexions for an artificial distance, and yet to achieve perfect audibility in spite of all the manifold disturbances mevitable in a crowded theatre both in front of and behind the curtain. Why he should be expected, automatically and from such experience, to achieve the perfect microphone voice in a room with walls artificially muffled, in an atmosphere of complete silence, and in front of a mechanism that carries the smallest whisper without difficulty for hundreds of miles, it is not easy to imagine. It may be a hard thing to say, but the first duty of the average actor who wishes to do radio drama work is to forget practically all of his stage experience and start again from the beginning. In the circumstances it may be asked why we look to stage actors for microphone work at all. The answer is, first, that they are more easily got at secondly, that there is one side of their experience which is very valuable—I mean their experience of imagination and characterization. The alternative would be pure type casting; so that in the a play contaming railwaymen, postmen, and dairymen, one should go out into the railway stations, post-offices and dairies and collect the actual types referred to in the play in question. To do so would be an interesting and certainly an armsing experiment, but it is doubtful whether it would be satisfactory as a practical basis for systematic casting of radio plays,
If the stage actor will be prepared to recog-

nue the difference of the medium in which he is working in the studio; if he is ready to confess himself in some respects a beginner again, and will, at the same time, lend us his imagination and his characterizing ability, he will find opportunities in radio drama not far interior to those of the ordinary stage.

Most important of all, perhaps, is the question of the radio producer. There is no doubt at all that, again in parallel with the film business, the producer is the most important factor in the radio play. Whether he has had experience of stage production or not is probably unimportant, the truth being that production ability depends less on technical knowledge of the medium, which can be acquired through experience, than on common sense, good taste, general knowledge, and that combination of vitality and grip which is described by the clusive word 'personality.' A good stage producer must have all these things. He will, therefore, probably be capable of good rad production if he also will realize that his medium is different, and that his point of view and his angle of production must be different also. It is, perhaps, not easy to realize that all important radio production is done invisibly, and that the producer sits in one man with his cast in another, and that the only links between them are their respective voices. He has not that clost personal truch which enables the stageproducer to cajole, drive, or bully his cast along the lines which he desires them to follow. In the special circumstances of the work, I cannot emphasize anything more strongly than the vital need for entire mutual confidence and keenness between the producer and his cast.

The truth is that radio drams is now in its later experimental stage -the stage at which it must not be hampered by routine methods or conventional minds. It has been abundantly shown that a new field has been opened to writers, actors, and producers, and if they are to take advantage of it they must realize that they are dealing with a new thing and not with an inferior substitute for an old thing. Once that is realized we can go ahead.

### THE SEVEN AGES OF RADIO PRODUCTION.

An account by one of the B.B.C. Producers of the various sugges through which a play goes before it is presented in completed form to the listener.

The author here deals with the type of production which requires only a single producer throughout.

THE Producer 1 What on earth does he do ! Is his work of any real importance? Where does he come in ? No doubt these questions are select frequently. We will embravour to answer

He somes in very early indeed, and he stays until the bitter sometimes too bitter-end,

Let us assume that a play has been wheeled, say The Passing of the Third Floor Book or The Frantisticks. The first thing to do is to get it shortened and arranged to the required langth. This is usually, though not always, done for him, but in any event it is his business to see that the final arrangement is the best that can be anado, and that everything necessary is left in the script for giving the best result whom the time of transmesion arrives. In the case of stage plays, as opposed to specially written radio plays, this in-volves a considerable amount of additional writing. Stage directions have all to be transformed into dialogue, and many entrances and exits, with much of the 'stage business, made clear in the same way. Exemples occur in The Passing of the Thier Floor Buck, where we find these directions: 'Studie thinks, Sho...then takes a cord from the drawer of the deak... climbs up and places the card in the fanlight," and, Major Tompkins enters. . . . He looks into the room and his eyes facton on the remains of the team . Harrically be couplies the remainder of the biscuits, together with the cales, into his These instructions have to be charged and in some way given to the characters to spruk-

Cutting requires such duroful consideration, for though many writers pad, others have fitted almost every word into its place and so present to the 'cutter' a task of great onlineity. However, the preducer at last gets his play into actisfactory shape, and must now proceed to east it. This is almost his greatest problem.

Having studied the play from every conceivable angle, batancing its qualities one against the other, and baving decided in his mind the exact nature of each of the people to be represented, the questhat arises, who is the perfect person for each part t When one sees the mistakes of easting made in

many a theater by the most experienced managers, and the resulting consequences, it will be realized that the answer to this question is vital, and an oceanional slip almost encussion

Hundreds of names are considered and gradually whittled down to the few required. Then it may be found that the people wanted most are sugaged chewhere, and mound or third choices must made, with at least the possibility that each one ie a little farther removed from the ideal. However, after delays and disappointments, the cast is fixed, and we are well an our way

Studying the play it is found that made is describle in many powerges. The exact ones for this must be fixed, the confuctor consulted, and the pieces chosen. Effects may be required, of wind, of sea, of doors opening and shutting, of mechanicy, and many others. The variety and machinery, and many others. The variety and strength of all these must be determined. A storm may be howling, but manifestly it must not blow away the words.

At last we all gather together for the first of the rehearable, of which at least six will be necessary for a play of any length. The producer has been through each line of the script, unravelling every thread of meaning, and now has a clear understanding of the whole; the general drift of the play a where each couplinais should be placed, every medulation and tore, each climas and diminarado; where variations of page would be advisable; the characteristic way in which each seter should talk; where pauses would be effective; what is secondary and what should be brought into provincence. Provided that the result is right, be will but be athitrary if he is not followed acaptly, but he will, nevertheless, be able to give a definite lead, and have a solution for all complications that puzzle.

He cannot hope to get a perfect cost, so a contract

is sure to give him plenty of hard work, Maybo a character calls for temperament and the actor is sluggish and needs much help by the force of example. Maybe the actress develops a suggestion of suriness in her voice when she should be blissfully screen, and this has to be endicated by interse application. Maybe a voice drags with deadly invistence at the end of every sentence. and a dure must be found. It is not enough to explain hours passage should be delivered, obviously it is of immense advantage to be able to characterize and illustrate personally. Some plays, of course, are much more arduous to release the King Lear or Macbeth me up more of the producer's energy in three hours than normally would be required in as many days. A rementer councily such as The Fastraticks is a comparative holiday-but only comparative.

Not less than two rehearsals will be conducted from the Dramatic Control Panel. Here the prodincer sits at a panel with a row of knobs and switches before him, a loud-speaker a few yards away, and a mouth piece immediately in front of him down which he can speak to the artists in the various doctor by means of other land speakers. Now he regulates the distances and movements of the artists in relation to the merophone, the arrivole and departures of crewds, and continues to polich are the delivery of the lines, and here, when the time of transmission arrives, having written out the announcement and sent it to the annuances, be sita to signal where he should begin, pulls the switch for the band to commence, yet another for the effects, then one for the actors, regulates that londness of the music and effects in relation to the speech, and the time that should elapse before one or the other should began ; and throughout the play contiques to pull switches and turn knobs, controlling the might of the municians and the voices of men, the waves of the sea and the strength of the

Truly, there is no peace for the producer?

### Round and about the Programmes.

maintains that listeners will always demand to hear radio versions of famous stage plays.

AM to 1 that there was be artis elsewhere in this number upon plays especially written for the Nos The ut of w me dramate il, the winders is a , n g at 1. d ur at , apos No one can all how far it will go. I the most be endere cut, once the and to the law been madered, plays wine lave been written especially with a view to a employ effects which only the wireless can produce, must have an advantage over all ar (days let of r place must be to release, the selection) a money those wa alle some wil, be a reless so. It is not concers ode that the fine was arrive when the cinema petac accin stifted by the exchange the transfer of flow who are 'pure concern' without and a mature of the transfer to drams, be call to be a partie News Usattle News the wire a (to 1, 1 was the common of t a me a lear nor bare, for direct tr firs it, the supply or with rive c 1', prom roadcast, however exciting may to a control orange watches prays ( to of music and crowd-noises, their swift and frequent changes of scene (impossible

hanking comment, their climing on al every word which is wicelessly in effective, their freedom from so much of the mechanics which handicaps the or gliding revolvers out of their hip-pickets, a dist in the theatre—as, to take or appearing at disk windows with bull seve symplest instance, the

A Secretary and the second of the to give heroes, heromes, h ruses, and the rest, timto change their clothes etween one appearance an !

In the first place there is r if you prefer the t re to be edu t be ministered to Me 1 13 of great teputatardly ever per tormed, even in London see them, even when they I T SP e this cream t wre . I have I de pro ter than no actually prefers half a loaf be one slown bresce to live

111 . 1 . 0 GA TOP TOP

the street were to I in a conved tuern la verns, or at lost, leaving nakedness and been grateful; sometimes I have heard behind them enough to know that I was being bored and fled a real to the est what of its. arabers a Paren a I to as arab dy set, here are to a well-designed as the suspension of similar the principal with a most to replace the policy of the rest of the rest of the state a brace which cannot see, and what he greater on the wireless which comes halfway, for the listener with closed eyes, between the book and the theatre. Of the others to se which extently epend entirely apon yours, slave, se nided (at those with the abtful may be tried, and there is a restrict which are very effective upon the who sees though not quite so effective as ties is examined. I impleaseer, he called t g brown bearing to a broadcast perpasts may by Ream these the language or which the permitted of the property we to be experience of specifically windows effects a prose play, to broadcast well, those opportunities for skating over weak bits of writing with contortions, shinkings real theatrical effects, which depend upon people listening to others from behind i wester to a surfively stealing,

One important bran is of drama remains t poet or retorner than a line at an exite facility of an exit poets and are the arrange outer part product the poetro as send that the poetro as send the first of the fi I rank of plays which would be un-be even in the theatre were their in a unit mashed I will take an expectation of the physics of the second I have been physical action in the year and years the term of in, it is, the decision of the state of in the heave las a tentier in explosive graph of las a tents of page and cot and me to the tradege last to the fortgains and according to the art and according to the tradege and so or specially of a people so respecies power or an agrasty is no sty or great to that lo with no to the stry the as VI a the orange - 9 and delighting us with long speeches and states. No roders to the two distance. To be or to to the error y speech of Perdita's:—

The winds of the heavy we can be I take The winds of March with heavy were

Yet who would gare 2 less truly dramatic a play the kell of s the less does it lose when it can end by the 1 and not seen. Recitations are not less effective

on the wireless than elsewhere. PROPERTY OFFICE OFFICE OF THE PARTY OF THE P quently wishes one could not see the face or form of a reciter. In so far as a poetic retay is conspiruous for its . Richard II is. t is suitable for broadcasting

But we should be spared poetic plays of which the verse is bad. A play m weak prose is tolerable so t it has redeening dramqualities; nothing can bombastic verse. The feeble rivers of the 'caset r latte ware at lastin

to forget the Gadzookses and the Prithees; on the wireless such stuff is shown up in all its shame. This applies is the to translations and, in me measure to the translams of opera librettos; we concentrated on the exerrise of the one sense of hearing there is not ong visible to distract our attention and Fundamed to a of 3 sporters.



A SCENE FROM THE GREAT WAR PLAY YOURNEY'S END. An excerpt from Journey's End was included in the programmes as a Surprise Item, can be keep the Social mass espaces, if we can page from be gloupse already offeredes us, will one day make a most moving and effective broadcast.

### HOW I LISTEN TO RADIO DRAMA.

### A Listener on the Part Played by Imagination.

D I enjoy drama se performed on the war mass I Why, yes I Most cortainly? How do I create the necessary atmosphere to appreciate drama as performed for the sense of him.

There is that marvedous thing an a set on with weak we are all endowed, some little mane much, thus thing—this imagination—must be given a chance. Therefore, comfortably sested in a set, and the rights out, I settle myself to listen a what the numerical settle myself to listen a what the numerical settle me is a play in so many note, by So-and-so

If there is any choice in seasons, I must say that copy winter eximings by the fire with pipe or eignities appeal more to me than aummer evanings with their numerous outdoor attractions, which must be seatched while they are there, although I have a new yards were a great with my local speaker speaking get ily to me from my strangerous window (not to the annoyance of my

Therefore, by my fire, unnestarbed by the gire softene on one side of me blindly lumbling in a chocolate box, or by the asthmatic old gentleman on the other side, who will rough at the wrong ment, I can see an imaginary world peopled with living characters actually look ag, washing, and dressing as in my imagination they should so do One thing is command to the complete appreciation of a becadeout play, that is, it must have in a main valer attention.

One would not take a book or crossword puzzlo to the theaters; w.y. then, when listening?

To my knowledge, many of those who adver a criticuse becodenat plays cornet beneatly say they have really latened. More often than not, the play has been out a bacaground for a game of bridge or bibliords. I have tried it myself, and know how suppose that it at a fallow a play when the imagination is not given ful scape, which cannot happen if our is trying in remember that Spades are trumps, and who can't del ours partner lead the nine of him of the criticus fairly, listen fairly.

If I have a criticism to make at all, I would say

that, experienced as the B.B.C. dramatists ambulatedly are, as proved by the marvellous headway they have made in a comparatively abort time, obviously they have not yet quit a square a comparation. There is still from for the exercising martin. There is still from for the exercising of more restraint a the matter of explanations prior to, during a infer plays. (This does not apply to short sketches.) The imagination will supply another therty or forty per cent, of the matter at present given by the same of the matter at present given by the is a bearcom. The announcement as broadcast will be something after the foll.

will be something after the lot a.

The first scene is Lady Mary's bedreem. It is a perfectly decembed from, with a magnificent Turkey carpet covering the entire float; on the dressing table are delicate gold-mounted touch

requisites, etc., etc., et-

All that is really required in The first scene is Lady Mary a boot was

The opening knes of the driver of the lady is the required to the point of the value of the point of the value of the valu

Regarding the type of play, I certainly think these are better written for broadcasting than the modern stage play adapted for the purpose. The White Chairm and Speed are but two examples of snoccasial plays specially written for broadcasting. There are, of course, exceptions. Mr W a and The Passing of the Third Floor Back was hills of their tharm and third by being broadcast.

Another advantage of the specially written play is that one can create one sown toos of the characters, the actor is created for the part and not the part for the actor. One also has the oil and the lock knowing how well or her are part been played on the stage. The work of ground broadcast plays must be endouse, and on a manufacture the progress made by this section of the progress departments. But—when television arrives, what then,

A Last "

## A SHOE SHOP FULL OF PLAYS. A Word about the Ever-growing Play Library at Savoy Hull.

THE Play Library at Savoy Hill tooks rather ikn a shor shop. Shelves hand with labelled, green boxes fill three walls from floar to being. All MSS and paper-covered published plays are stored in these boxes away from dust, and the cloth bound books are kept in ordinary bookcases.

It became necessary about eighteen months ago to make a special section of the Productions Department into a Play Library, as the work in connection with plays was becoming a whole-time job for more than one person. Stations sent their filtraries up to Head Office for inclusion in the main library, on the understanding that plays should be submitted to them for reading and opins about out to them for production from Head Office. A catalogue has just been completed, for distribution among the stations, of long plays, short plays, never sixtakes, and feature programmes available from the Play Library

we've sketches, and feature programmes available from the Play Library

When a play is subjected to the E.S.C. for possible production it comes first into the Play Library. Exact particulars of it are entered on what is called a "Critician Sheet." And from these filed sheets can be found the anthor's name and address, the date of his play's arrival, the date it was passed out of the library to the play reader, the date it was passed on to the various people to whom it might be useful, and the date of its return to the author, or of its production. A result of the plot and the reader's criticism is also added.

Eventually no doubt this system may discourage to so no come a torse of a second and the second of t

And here it may perhaps be mentioned that of all plots for considers by anisteur playwrights the favourite seems to be the face hopes about many joke. The father sees that his coupon has wes the \$1,000 ballet prize—he has lorgetten to post the ticket. A man proposes to a rich old maid who loose all her money when she marris +

on. The second favourite is the story of the antress who convinces the unther that she is the very woman for his play by such skilful impresonation that he takes har for the genome mother of his child, flower girl or street accident, whichever the may choose to parm off on h m. Plays of this sort, however, do not often account for the rows of boxes on the walls,

The Play Library is responsible for getting all copies needed for production. Published plays are bought and out when necessary, while MSS, copies are typed by the play typist in the general typing department upstairs; after the performances damaged copies are nursed back into some westige of their first moons of their proposed with the status, or inter-office memoranda demang with plays are also filed. Charts are kept showing the seeder proportion of plants are kept showing the broken and SGB. The authors' card index includes the names of Shakespears and Edgar Wallace.—M. A.

### BELA BARTOK.

#### A Note on Monday's Distinguished Visitor.

ME of our older lasteners can remember ators of above with which Wagner in was assaited when it was first point in here. Even John Ruskin, ahead of his own time in matters of culture and heavily though he counted himself, joined in the mud-singung with such vehomence that his writh imself him for once into truly monstrops Euclish.

Now, barely two generations later, Wagner's much is as surely a part of the common mandelight as anything which art can offer him.

Masic cannot stand still : nothing can, without stagmating. Each succeeding age has its aposition of selvance, its explorers of new paths, and it holder they are, the further they strike out assess introduce ways, the less can they expect as common fack to follow them, to understand the months of the patient, and, moreover, to be humble. It can be patient, and, moreover, to be humble. It can particles' of today may well be the kindly minspiring friend that Wagner is to us; in The Rador Tusas of 1900, someone may be quoting flucture as Wagner is vited here, by way of a sermon on the virtue of toursnee. What the masic will then be like, on whose behalf be being a patient hearing—magination beggles at the very thought But only our younger listeness of today will be there to hear it; and they will have had some roots training in the interim,

The creative artist is slowers, more or a sum onto himself: insthing really new could ever be created otherwise. But Bortok is a parent of an instance of an even of his own develope, if an is acaded by any rules or formulae, he evolves on a conston every fresh work he gives us, with a mandity which leaves even his own disruptes panting for behind him, unable to keep pare with such a swift and tireless change of outlook

Monday avening's programme, for instance, includes two Rhapeodies for Violin and Piannforte composed may last year, and a praneforte Suite of twelve or thertoon years ago. The descening listener can hear for himself bow widely show differ, not merely in method and minner, but in actual

The rest of Europe knows Bartok better than we may so far claim to do, there, he is one of the dominating personalities of our time, and a visit from lam to the London Studies—one in which he takes part as pianast in his own music—is an event. And however little we may find to empty, or emperatual are in a second or in the lam of the coming of the co

D. M. C.

### Mr. J. C. Squire's Article.

(Continued from previous page.)

of language are thrown into high relief, and a general baseness of language is unbearable.

Finally, in this as in other regards, each of us abould remember that other people do not necessarily share his tastes or distastes. Were the aim of the B.B.C. to put out even one single item which would please everybody, it might as well dump all microphones into the river and have done with it. What is a reasonable aim is to avoid any item which will please nobody. This should be borne in mind when choosing plays—even plays of some repute—as well as on other occasions.

J. C. SQUIRE.

### 'LOOK TO THE NOVELIST FOR YOUR PLAYS!'

says Holt Maryell who recently adapted Garninal for broadcastine. Mr. Maryell, who is closely acquainted with the working of the Dramatic Control Pose, being es that in mechanical desire with the opportunity which it offers to the ratio playwright, has removed radio drams farther than ever from the technique of the stage play

THAT do we mean by the term 'Radio drama'? Merely the broadcasting of plays, or i liv the existence of a special kind of microphone drama, entirely different f the latter defin .con in mand when we talk of 'The future of rada drama.'

Has this radio draws a future, or a all those who write and talk about it, evperiment with it, and criticise it, attempting to make bricks without straw? Is ra . . . . . . . . . . guiet room, to gather

dram p hay more than a shehtly grandiose term i vented to bulster to tie confidence of the brandcasters in the artistic possibilities of ti eir medium?

The stage play given in a theatre, as lumited in scope by the fact that only . cort, tumber of C story H --all a tale t much as possible leave much unrevealed When we broadcast his play from the studio, its scope as Limited still farther in one direction by the fact that it has lost 

There are, of costage plays, of tense or packed with wise and witty reflections, which broadcast admirably, but the number of them to I nited, and it mube obvious that th

microphone cannot depend solely upon them for its dra-matic material. The sucrophone has only one limitation, in contrast with the many of the stage-that it rannot enable its authences to see. Abort from this, it is the ideal medium for an unshackled form of drama such as has hitherto been in a elsewhere, except in the pages of a lan exception which implies little, by drama has been written always to be spoken

r than read way is clear now for a radio drama of large scope. The saviour of the radio cramping limitations of - is the device known rol Panel, which ha

ch experiments as Loweek, squard's (ag results with

can be achieved by its - are known to all I When the German film director invented who listen fairly regal by—the flading - track and "expressionistic" photography apar one scene to another, the supermpo to convey certain impressions to in audience, smon of one body of sound upon another the achieved something valuable when the the introduction of real regard effects. American director look a leaf mental as a background to delegate is a background to dialogue and so on Its mechanical possibilities were amply the programme entitled

Pramatic Contro. t it enables a pr

he sacrificed the "story" to the "stunt" and achieved nothing. Mere technical virtuosity stales quickly. The first Kalculoscope aroused interest both by the story it had to tell and the method by which it told it. The method here was, perhaps, more important than the story that was pardonable in an ex-

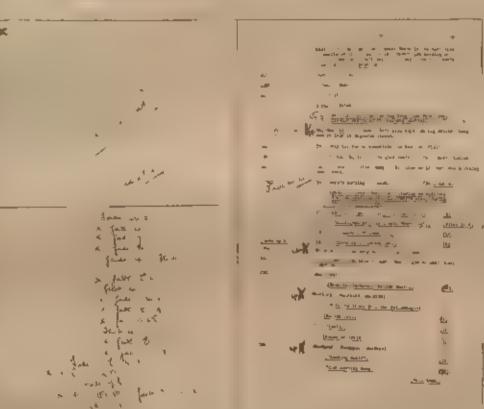
perment, but it would total now that beforing accustomed to the

technique What the Panel does give to radio drama is something engger than a "stunt It gives to it a fluid quality in which it compares more exactly with the novel than with the stage play In a nove, t'e drama we see it develop,
by step like the

drama or real life. The stage - dramatist can never be fluid in style, for he is cramped all the while by fimitations of time and some and character. He can advance he story only by a senes of rapid and vigorous steps, leaving implied what goes between. When he attempts to be strutly 'realistic,' he fails completely, because the shape of a play like the shape of a theatre is not the shape of life. When it comes to picturing

complex inter-relations, both the screen and the microphone can achieve more than the stage

The argument is not that the inicrophone can achieve something better than the stage, but something different and something characteristic, and it is by concentrating upon that which it alone can give to its listeners that broadcasting will live and flourish. A drama of large scope, realistic in all that it implies to the imagination picturing as wide a section of existence as is artistically possible, discarding the limitations of the theatre, heightening its emphors by the sparing use of music and expressions ins to m ucate. to in weate,



THE COMPLICATIONS OF A RADIO PLAY

A page from the script of Compton Mackenzie's Corposit. On the left will be seen notes in the producer's hundwriting of the various 'fodes' between student demanded in the space of one page that the second of the various fodes' between student demanded in the space of one page that the second of the various of the various student thoughts which defined through the herome's mind at a critical moment in her brief life

> together from as many studios as necessary all the scattered elements of a play, to pass from one scene to another, by 'fading' down the sound, as imperceptibly as w to another. The the necessity for a formachange of scene indicated by either a pause (and how long those microphone pauses the state of combinations and permutations

his mechanical aspect of the thing insportant though it is, is not all-important I it in a lead to the sacrifice m. In drama the must remain uppermost , (Continued from promous page.)

given in the studios; it speaks very closto their cars, without the intervention co. footlights and theatre giamour; they become almost part of another life. Carnival, experimental though it was, enabled them to share for an bour or so in a transient, Bohemian existence of London before the war. it carried its audience with it, step by step, to the final tragedy of Jenny. Carmoal, which failed in a stage adaptation, was, in its broadcast form, a povelist's story, told with somewhat of the technique of the novel. I believe that for the development of the 'fluid' technique we must, in the future, look to the novelist. It would be a mistake to imagine that the novelist has no sense of drama. He shares this quality with the dramatist, who is ditinguished only by his 'sense of the stage -the last quality demanded of a radio playwright. Whether the novelist will take advantage of the new medium remains to be seen. If he does not, it will rest with the adaptor to make radio plays of his novels.

There is much more that could be written about the future of this new art-form, but I do not propose to develop it here. There remains only one point of importance on which to touch in this article, and that is the question of how much should, in the ideal radio play, be left to the listener's

In Carnival Compton Mackenzie and I left almost everything to the listener. The prologue was not intended to be in any sense. explanatory, but only to convey, through the words of two people cast up by a tide of the war, the remoteness of a romance which seemed only possible before 1914 The occasional return to narrative in \* Michael's \* interpolations was not explicit, it was not intended to fill in gaps in the story, nor did it do so; the part it played was that of a reminder of the remoteness of the story and the poignant remaiscence which the telling of it inspired in the teller. In the the prologue, etc., may not have succeeded. If it did not, it can be abandoned if ever the play is 'revived.' The point which I am getting at is that in Carmval scene succeeded

scene without explanation, one drifting into enother, and yet, among the letters received by the B.B.C. and the authors following the broadcast, there was not one which complamed that the development of the story was not sufficiently clear.

The listener's intelligence is a lake any p the author's intention. The descriptive "mind picture" is therefore not required as a preface to each scene. As the film of today aims at the smallest possible number of captions, so the new radio play will aint it the smallest possible amount of explanation, 'Narrative,' like 'captions,' is an intrusion from another medium more confusing than enlightening-like the illustrations to novels of the 'mneties, which did not help the reader in the least to visualize the characters in the story, for each reader or listener creates for himself his own idea of what 'So-and-so' looks like, and it rests with the skill of the author and the producer to make these thousands of images resemble as closely as possible the 'master image' which is in their mind.

HOLT MARVELL.

### CASTING FOR BROADCASTING.

A Radio Producer on the difficult task of choosing players for a medium in which acting depends upon voice alone,

By fed 805 the view of what I may early of a ratio part of r more in the cost up of a ratio part by vary value I mean. of course, the light and shade, the dramatic rices ager, of voices or safeted as remains to each

The wireless producer as laky in one thing The warries producer at the RV in one thing.

He so so that take on, not a ratio, a finite a month by by the oral material research to the a month by a sofert refer a that the master than a common a treatment of the test and the month of the month of the producer than a tap to be made to the month of th An in Suph and executive to the bound

of the levelsest of a man a development of wireless, and more particularly of wireless plays, as opening up now and undreamed of possibilities as regards its uses and capabilities.

Disembodying the Actor.

Now one of the first duties of the wireless pe - meetin casting a play as to disembody the voice be thinks of using. This sounds a poinful process, but am't-except possibly for the producer humself

When I speak of disembodying a voice, I mean that I listen to it with closed eyes, or, better still, over a loud-speaker to another room, making my mund as far as possible a blank, and stripping it of all preconception founded on personal knowledge of the speaker should the voice be one I recogni-In short, as userly an possible, I ceart to it afresh, as hough for the first time. To recapture that invaluable first impression it to get somewhere near the listener's point of view; perhaps one should rather say 'point of hearing.

A Middle-aged Young Man.

Here important this is a avident to anyone who , knows wireless production from within, and the nothing discrepancies between voice and physical appearance. An actor saked me the other day why I a ways cast him for pushle-need gentlemen with a turn for vilminy. Being himself young, goodlooking, and a promounced success in the theatrewhere he is invariably cast for the rife of ammaoninto end idealistic here, his currently was not minatural, any more than the shight coolness that made resulf felt between or when I told him kind y but fittaly that that was what his voice suggested

so interpreted by the microphose. Actually I | happen to know that he is a devoted hashand and father, and in every way a varued citizen; but the pathetic truth remains microphonically he is a potential Borgia, a Tiberias, and a Charles

Pesce, and rather past their prime at that.
I have in mind another instance, a lady thus time. When I wish to 'put over' a Irail and deheate personanty-a coppled garl, for instance, or some such character in fiction as Locke's "Stella Maria '-I send for Mass Blank, who, far from being the wintful creature I wish to project, is, in her hoddy presence, a picture of cobust hearth. could go on multiplying examples almost indefibut I think comigh has been said to show one of the eard-old difficulties of custory for the wireless and how important it is not to be influenced by personal knowledge of the actor

Personality in the Voice

There is another consideration which is rather more difficult to define. It is linked up with, yet is in a measure independent of, voice value. For want of a hotter description I may could it the transposion of personality over the other, and though in itself an abstract quantity I can best Rustrate it by a concrete example

A short time agu, being in a difficulty about custing a certain part, I invited some bud lover young notrosses to give me a reading of it over to migraphone while I lestenned to their voters coming over the four speaker in another room. They were chosen for their ahi ity coupled with he fact that oli more or resa approximated to the type I

One after another read he t extremely wed, with to make notes. I ceased consular v to later Instead, I heard and saw , I was still one norm and Vest A studge, but my hereine was with

count almost tel 1 That is what I ality. One can only a \_\_\_\_ explain it, but the point of the did not read the part be t was she more like my here. on the others, the first and was less like it turn at send two, but for onne occult reason she 'was where the others

were simply giving excellent perturn in a finmay thus loss out happen very don, to be an adventure when thouse

The Technique of Radio Acting. Perhaps it would not be irreminent here to say semething of the technique of radio sating. For a very definite technique is demanded, and in many ways one that is directly imposed to that of the theatre. Where it does differ it is printed v always due to the extreme sensitiveness of the microphene. An actor does not need to pitch his voice so that he can be beard at the back of the pit and gadery when he is tailong on to something omy three feet away or even less. For the same resean the broad effects that be has so painfully acquired most now be unlearnt. Anything in the nature of 'theatries' becomes insincere, artificol and definitely unpleasant. Acting for the microphene must be not merely "naturalistic" but against. This makes "character" acting as known in the theatre entirely useless in the studio, and type-casting which, carried to excess on the stage. I have always requeded as rather stultifying in .bs make a new or he are a

'Character' Casting.

The very tricks which make for skill in character acting on the stage are ruthlessiv exposed as unroal by the micropitone. Of course, every part portrayed by the actor is a character part in one sense and must be characterized, but that is another story. One other matter I should ske to touch upon before I close, on the off-chance that this may meet the eye of the aspinut wireless totar-wineb melades actrems I beg and implore articulate clearly and testenchly, .... is an ideal which applies equally in ever a udents from schools of speech prise pupils come to our and Unseen, one knows them at once. Ther song debyery. The most glorious lines lose - mity and even all meaning Africa and too of merces is not street anticle

Light and air, and with only one cohenthe burning denies to go out with an are and decapitate every teacher of adoution one can

### At 1 b C atte & nom :- 1 11.

and a set a distance of the contract of the co y are a person operation to

THIS we lead not as come promity or a promity the first the with the court rate a mistage ison in right to be To say fi by that anything even a him, is downight good or downright bad I do not pretend to be omniscient.

I o start to prove the transfer of server seed if four, at least do not claim.

I, I, I My am' so I will contact to place of honour for one of Me. Chaplin's masterpieces; say, The Gold Rush on The Circus—films which are a subject of the most out.

A or them by the A gusture The a true a run menture co or a the A b from the or a single ranks high among to temporary American turns.

this article is an expression of strong personal opinions, and requires, therefore to be taken with rather more than the proverbial pinch of salt. For example, I propose to state tion of Ben Hur was the biggest, and probably the costhest, crome in the history of the cinema; and the fact that it ran for o the months it did in the West-end of London does not after my opinion one jot. You may say that this merely proves that I am a bad critic of the film, and that I do not know On the other hand, It is possible that the large scale of the picture, the 'high-spot' of tree in tree-a mattedly very well done - the youthful grace of Mr. Novarro, and the comparatively fusteful use of certain B blical incidents, blinded the average person's eyes It in the average person's eyes of the artiful and the average person's eyes a firm and the artiful and the artiful and the artiful and artiful artifu girl with butter refusing to melt in her the tween the same of the tatteenth century a to be for the of the life the a total lack of coherent construction; and crowd work that, in comparison with D. W. Griffith. was as amateurish as it was elaborate.

I have taken this example to demonstrate that where I run counter to your predilecthe I all at the justify my port of ver, so I who assume that in the chaer

refree to the action of the factor of the property of the action of the

case of I be at relow from the company of the project of the proje supraine ...

What is the best film ever made? I don't stope and, how people would give the sam arswer to the school I should

perfect vehicle for the most outthere will probably be at least one chamant for a Harold Lloyd or a Huster Keaton, with their astonishreally amusing sub-titles, their perfection of photography; their ex-quisits combination of absurdity and efficiency. The Camera Man and College Days are in the first flight. Grafith, of course, is old still be champions of The Eirth of a Nation and Way Down East, the former as being the first super-film, the latter as containing the facest of firm dram are climaxes. The League of Nations has resulted in the destruction of The Four Horse-men of the Apocalypse. The admirers of

Rex Ingram and Valentino will not lightly forget the South American scenes at the beginning of that fi.m, nor the supreme moment where the French and German cousins were revealed to each other under the light of the same star-shell in the instant precovang their mutual

distruction. Few things in L development and a been so u resurg ; ment in the West Find of London of a cinema with a policy of revlying the great films of the past; a cinema in the past; a cinema in the few in the late of invented to strap it, it were to will be to the one's seat the mil. stones of film bis a Titlet y ( yndigen most , see Clat, tales, The Cotton Dr. Caligare, the supreme study of the macabre, with its in pressionist settings Warning Shadow Actison's masterprese or the fantasic, tie brilliant onemanty of story and a



The Fushana are free Wife in there of States the apottern of the facts in a record we firm. The parts a which was rock a revived, wis made in German by Arthur Robert.

EMIL JANNINGS perhaps the greatest film actor of the day though his work in Harrywood has not been so generally unpressive as were his first appearances in German films

magnificent acting of Conrad Weidt in The Student of Prague; the exquisitely chosen natural backgrounds of soutary trees, sombre fields, and vast windswept skies a The Jobs france of the admirate of playing of Tschebova and Hans Schiettow. It is easy to pick films at random and shoot them full of hoies, but the student of film history is amazed when he finds himself confronted by a list of the really fine film-work to see how much has been accomplished. I think there are few things that stay in one's memory so well as the recollections of various film 'shots' that have been perfectly successful—'shots' that gave one such a sensation of perfect rightness that one has longed to stand up and shout for the film to be stopped until one could gaze one's fill. The scaffold scene in Seasterm's product on of The Scarlet Letter as a perfect example of one of these anoments, Paris at the moment when Edna Purviance throws her string of pearls through the window is another, and the perfect photography of the massed eyes of the audionce as they appeared to the heated imaginal on of Jannings swinging on his trapeze in Vandeville is a third.

What are the factors that go to make a good film? I believe the answer to this is

not very difficult. a good story, good acting, good camera work, and good taste. guided and governed by a producer with an original annd who snows his business and has enough money to c | l to carry out | des So A ditar exact privile. of course, unplies the i andients of a bad tim. But when it r & property of the matter is that it is the treatment which counts first, last, and all the tune.

A fi.m like Seventh Il con your from t to story port of view, contemptante, but it Continued on page 510)

## The Midlands Calling!

Some Future 5GB Events from Birmingham,

Midland Composers.

N interesting programme of muon by Michard componers in the objet forture on Sanday domes Lyon, of the steff of the Meland Institute School of Music, are included—The Worden of the Conque Ports, for baritime solo, chorus, and oroheatru, fu which the artist will be Date Swith, and a sym plantic spinode, The Maracle of the Roses, based un the poem of Robert Southey. Both these will be conducted by the composer. Chris. M. Edmunds in a Birmingham composer, at one time a pupil at the Midland Institute, and now a professor of music in the city. He will conduct his ballet suite, Prince Judy. This tells the story of Prince Just north successful a princess to some horse, a Moor obmusician is Roy Thumpson, some of whose songs will be sung by Dale Smith. The programme will conclude with a Spenish Much from the inculental music specially written by Robert Chignell, also a Birmingham man, for the recent broadcast of Monte una.

Music in the "Hielands"

THOUT washing to poke fun in any way at the serious fort, I must say that Windred Fisher's travels in that part of the world have been, to say the seast of it, full of supered-nest in the financial sense, 1 one vilage the purpo arrived at the concert hall brane ! One hastens to stored that the Intter was not required for any of the artists after the concert. On another a course of a

the bounds of the door on the right to get the arrest room of the toll where she was I the door, and was proceputated de to stops into the arms of a potman, who was standing behind the bor of want was positive the found 'pain 1 I usu't help wondering H. WILL

a whotener the Sout who sout liter hal a sense of humour, and/or a perversed open an of musicams. Was feed Fisher was the first Landon artist who towned previnced mintions. She sings to the Light Music piv gramme from Birmingham on Monday, March 1), and has called her second group of songs 'I Merry Vein,' as it common of a special type of duction song in which she has specialised for brommenstang.

#### Vaudeville.

CTAINLESS STEPHEN (I must ready ask him in what circumstances the brain wave which created such a name arrived) appears in the Vandoville programme on Wednes-day, March 13—1t was he who made the Prince of Wales and the great English and French Generals rock with laughter at the British Legion concert in France last year. Referred to in the French paper as Monocar Standers Stophen, his stops of Array stories (repeatable ones, I mean) is endless, one of his being the following brief and pithy conversation :--

- Where dad you cop that budgt?"
- " Once in the record.
- Why didn't you get behind a tree ? Couble't. There was a sergeant-wojor tehind green tree."

Asso in the bill are Ackerman and Wynne (in old-time songs), and Will Van Allen and Bert (banja duo), while Philip Brown's Dominoes Dance Band will be in support. An Unfortunate Title

THE Midland Planeforte Sextet, under Prank Cantell, upons the programme on Saturday, Morch 16. The conger is Lewis Knight a well-known Mediand voculest, who broadoust from the old Barmangham station in the very early days. One incident in his cureer shows that, unless they like to run the risk of causing inopportuno laughter, singers must be very careful in the choice of titles for their songs. He received a cupy of a cong with his name printed on the title page as one of the principal singers thereof He had already given permission to the publishers to melune this for suitable songs, and it was usaccessary to apply for his sanction for each cadividual song. Needless to sav, it was but selden that be included it in his rejectors. The title was ' Night Slowly Dying!'

THE ALBERT HALL, beadquarters of Nottingham Wesleyan Mission, from which a service will be resyed on Sunday, March 10

Albert Hall, Nottingham

THE first service to be relayed by 50 B from the Albert Hall, Nottingham, will be heard on Sanday, March 10. The Albert Hall is one of the largest and finest buildings belonging to the Wesleyan Church, and seats namely 2,600. The Wesleyan Church, and seats namely 2,600. The organist, Mr. Hernard Juliuson, Mus. Boc., is Director of the Department of Masse at the Nottingbam University College, The order of service metales as anthems two exceepts from his work. Note Home. The service will be conducted by the formattendary. Superintendent, Rav. Rarold G. Fiddick

Love Magic.

TESTENERS will room to broad-Martinez Sierra. Another councily, this time more on funtasy lines, a "I be given on Thous day, March 14. There are two scenes-Pierrot's garden, first in spring, and then in automn. The prologue will be taken by Uphanes P.M. young schoe who has apprared for the last five years at the Birmingham Repertory Theatre Others in the east on Gladys Want, Kathleen Honey workey Agen, Courtney Bromet, and All Aheard?

[ P ] to December and Later a a met of species and the per and as 19. By resinguish of those entre of the I be after ease the arter may the attraction of the second section of the second section in the section in the second section in the section in the second st termina tout he moves 50 a from the shock of the I ran better than he bear I a from Bessey or A the sent of A other area to one of self est. Or March of Op to a newborn that it is not a to d fisyour. Alfred Butler, who is the author and rranger has midd it 41 Jourd with the sub-tion of A Rough Phisage in Twelve Watertacht on variancets. The cost consers of out far air too. . on arthrents The cost cones a of onl for a t feel - Vera Gilman, Edith James, Harry Saxton, Alfred Butler, Harry Sennett, and Ewart Mason, with Jack Venables and Gerain Armes in he paint

An Hour of Requests.

ANOTHER instalment of "psquests" is being given by the Hirmingham Studio Choros and Symphony Orchestra on Wednesday. March 13. It therefore behaves all who sent in charal or orchestral requests which would necessitate the full prepestra to "listen out on this date in case their wish is granter

High Power Short Waves.

\*\*HE Good Cause Append on Sanday, March 10, will be on behalf of the Propagation of Christian Encyledge Society It will be made by the Rev. A. Thornton Down,

Faul Beard (vad.a), leader of the Co. B runngham Grehestra, plays viotin March 10. Chara lean thurstone is the smeet.

Harry Hemming (tenor) suppose the relay front Losella Picture Hunse on Monday, Morch 11

The artists in the Orch to I was not Tuesday, March 12, are Robert Notice to ad Herbert Simmonus (beritane).

Millioent Russel, controlto) sings in the String Orchestral Programme on Tuesday, March 12

The Birmingham Mustary Band appears Penshyn (entertainer) and the Wunfrung Singers.

The Children's Hour.

N Monday, March 11, Elizabeth Stammore will tell the story of a sherp-dog named Jook, and Estelle Steel Harper will tell so historical tale- 'The Bishop's Staff aids of the programme will be provided by I't ! .. Brown's Dominous Dance Bond.

On Thesday, March 12, there will be a play by Florence M. Anstin, entitled The Organ Grinder. The song of the organ-grinder will be sing by Barold Casey, and Marjorie Palmer will also wing

On the following day, March 13, Barbara Strawill tell all about Mr. Binks and the Bull's Eyes. Floy Penrhyn will cutertain, and there will be nylophone soles by Frank O'Neill, an Major Ver brook will give a further talk on 'Lighthouses.'

On March 14, there will be a legend on America Greece in play form, written by Una Becoulent, entitled The Herd of Admetus. Thomas Freeman will play 'cello colos, and Tony and Jacka will be heard in dueta.

On March 16, Snooky will again wish the studio, and there will be songs at the piane by Edith James, also Bernard Sims (buritons) will sing.

'MERCIAN

The Second\* of our Auction Bridge Lessons.

### FIRST PRINCIPLES OF DECLARATION.

In this second article of her short course of instruction in Auction Bridge Mrs. Stafford Northcote discusses the question of preliminary bidding, which is as important a part of the game as the playing of the hand i e.

UCTION Bridge is divided into two categories the declaring and the play At whist the matter of declaration does not enter. I would, therefore, trige all whist players who are starting to play Auction to cultivate the principles of sound declaring. It is the most unportant feature for them and one which will bring more grist to the mil. than any other. By sound de faring I mean that all your declarations, when dealer, can be thoroughly relied upon by your partner. Look upon your card to fight attack, and yourself as having invited that attack by your declaration. Therefore do not promote a battle with mefficient weapons and inadequate force You must also remember that you

are leading your partner on to fight with you, so tell him the truth about the value of your cards, and make for

successful partnership.

When you first take up your hand look at it and value it carefully. Do not apply whast values to it. They will only mislead you. See first what actual tracks you held Now, actual tricks are only Aces, and Aces and Kings, of any suit. King, Queen and another of a suit can only be looked upon a grick on the second round. This, there its certain trick value. A the first certain trice value. At the first and one other is a probable that it is the first placed still lower than the King and Queen. The Knave, 10, and two others cannot be control as more than a guard to a suit. You would have to value that merely in conjunction with the rest of your hand. After you have valued your hand at its trick value, look to the disinbution of it. Is it an evenly-divided one, or is it made up of one suit of five, another of four, and two suits of two? Or it may even have a still more uneven distribution. On this distribution, plus the tricks, will depend your declaration.

www, when you have taken stock of your hand—for it really is stock to a star remember that whatever the track remember that whatever the star remember the star remember that whatever the star remember the star remember that the star remember the star remember that the star remember the star remember that the star remember the you decide to make, there will a like the opponents who may make a deciaration, so that you do not know whether you will play the hand yourself or whether you wal have to defend against your opponents' claration. Therefore you need to show a

will be good for either defence or affack, if possible. A suit of five with the Ace and King will be of infinitely greater value for these purposes than will be a suit of even seven without the Ace and King So declare on strength and not increly length.



The value of a long sait, without the sure command of it, will depend entirely upon the rest of your hand. Your declaration as dealer must have more than average strength. You must bear in much the fact that you are not forced to make a declaration of any sort. You have the privilege of passing. If your hand is a bad one, or one which is not strong enough to enable you to make an original declaration on, then pass it. Any suit of five cards headed by the Ace and h ig, or Ace, Queen, and Knave, and with another probable trick in any of the other three suits, can be looked upon as a sound

At II p.m. on Monday A Hand at Auction Bridge will be played in the London Studio Major H. S. Browning, Mr. A. E. Manning Foster. Mrs. Stafford Northcote, and Mr. Jack Dalton,

suit declaration. Also a sait of four to the Ace, King Queen or the Ace, Queen, Knave with a certain trick in another suit -a ger good original call. A suit of a or or even six with only the Queen or Knav 1 the head of it should never be declared. dealer unless the rest of the hand is so strong in trick-winning value, that the length of that suit can be turned into strength

Now there is the question of the No Trump declaration. This is the call which has the greatest appeal for a vast majority if I prayers. Perhaps this is due to

its being one of the easiest calls to play. The real qualifications for a No Trumper are not easy to define to a beginner. But there is one war with 12 a good one to take

trength needed for a tacac I s it am id it must be well protected in three of the four suit This protection in three suits is of the greatest necessity. You can take the risk of one suit being against you, but you must not take the risk of two. The average No Frump hand is an Ace, a King, a Queen, a Knave, or anything stronger than these, but spread over three surts. It is then a perfectly worthy hand for a call of one No Trump. To the experienced player there is never any difficulty in deciding a No Trump hand, but to the mexpenenced player there is a very helpful method of deciding, by numerical values, as

to whether his hand justifies a No Trump declaration or not. It as thus ;-

> For every Ace count... Kmg h

this all-important proviso-the honours must be well protected. Nothing under this strength is to be regarded as a No Trumper. Take the following hand as an example ;---

> Q, 8, 7. A, 3, 2 ₱ K, 9, 6 ♣ Kn, 10, 6, 5,

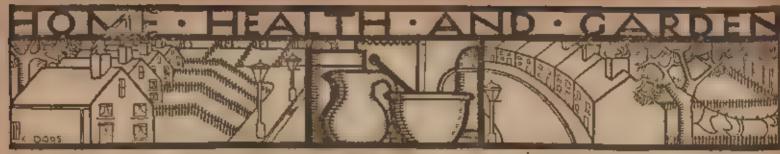
This adds up to 18, but it is to we are with a to or ruse (bit in ) border-lice hand it will be a sec to part c

The danger in making a very weak No Trump call is that of your partner over-estimating the value of your hand and, in consequence, raising your call to two, or three, No Trumps. Or even, which would be worse, calling very high in a sunt of his own on the strength of your No Trump.

In all that I have said on the matter of e claring I am assuming the score to be at or me all and love all. The state of the ore will alter the cale of the but I would prefer to de to the as I will with the declarations of the third, and fourth hand call-

DORES STAFFORD NORTH ....

n out to up of Precessing 15 the



### Some Ways of Cooking Veal.

THERE are two every simple things to learn about year as eaten in France. One is that no most browns so deficiently, so that the gran or the muriaco exposed to browning, the more excellent the result. We cut our joints too long. The French buy void in small the second two or three pounds. They bene it and teim it at coll it into comparation and the second of the seco toll it into comparation and tend teim it all you may be sure of buying it well conserve to tend to the more flavour. The covered a that no meat smells so good when cooking. This is partly due to the fact that it almost laties. It cortainly is a thing to bear in mind for those who have to cook in occasied spaces, or who have to cook in a hying room. Try conking a mutton clop one day and a vest earliet the next. Yen will see, or smell, how great the cufferouse is.

A TAN A DAY that went if made from the truckle bone—with a little meat left on it—and

truckly home—with a little meat left on it—and regetables, especially if you have been able to adult regetables, especially if you have been able to adult the house and vegetables. Leave them as they tree if it is to be white. The wise cook will slewys keep a bowl of it at hand, and she will exact in wisdom if she reduces a quart of the howen variety to half a put, puts it in two small pots, covers each carefully, and sets them axide in a cool, dry place for use in flavouring snaps, snaps, ond to we

for use in flavouring scaps, sames, and s we Vool must be well chosen and well hung and for this you must depend upon your hatcher. But it also needs pediminary sticution from the cook.

Cross who are seed for their cooking, treat it needs.

They begt it almost to a pulp, and as a research it is temper and digestale.

stes a order to a contract of the steel none of

Our more general recommendation. Since you has so little life, it is the better, especially when making or cooking it in a case ole, for being borded. Larding can quiesly be learnt, and to thread the steps of int in and out of the most is so amount as a bindergarten game. Cut the steps out of bacon let. Sprinkle them with seasoning and chopped herbs and so them asale, well covered for an lower before using them. for an hour before using them.

The question using them.

The question way to cook vest is to key, or sautar, small choos of it in butter. The French call the 4 secatopes, and d properly cooked they a excellent. They are generally out from the and should be about half an inch thick, shoul five moleculant, and three wide. Beat them well. Trim

them into ahape, setting saule any trstuffing torratues or for the stock por membrane and any grastle. Do not sait them, for sait draws out the mees from the mest

and draws out the meet from the ment.

Heat some clarified better in a pan large enough to hold your conlopes quite flat. When it is very hot, by them in. Brown them quickly no both index over a strong flame, then let them finish gently—this means another ten maintes or so. Take out the ment and put it where it will keep hot. Pour off any excess of butter from the gravy. Achi water to it arrange the bottom and subst of the page each. to it, acreping the bottom and sides of the pan carefully so as to mux in any gravy that may have con rectrated on them. Add a few drops of lamon Someon and serve with the escalopes. If you add a tablespootful of cream to your gravy you will gest an excellent sauce.

(To be continued) From a talk by M . Eu. shigh Lucas.

### A Quartet of Recipes.

ACH was the Woran's Bect on of the irrest Legion arganizes a Home Freduce to the book of in the real profession of the Women's Section who wish to compete. In The Radio Times for Behruary 15 we gave a recipe for thick mormalade. These who profes a clear jediod preserve may like the following and the profession of the

Prepare quant dies as before, i.t., 11 bitter -- --2 lemons, by wiping and cutting in but a need and slice rind th my, removing pipe. Shred about 3 oza, of rind into very thin pieces, and the man massin bag. Put into carticenware board, add 9 pints, of cold water, and leaved 24 hours. Next day put bog of shreds in pan with ather contents of boarn, but remove it after it has been but, by for 11 hours, riese the shreds in plenty of sold water, and dry in a clo by

Continue to boil the arange pulp and water c slowly until it has almost reduced in bulk by land, then strum through a clean scalded rioth or july bag. Put the strumed legand on to boil, add the sugar, stir till it disse ves, boil for 5-10 until it pila. Stir in the rinard and dried shrods. Por when aimest cold, otherwise the shreds rise : the surface. To make 10 pean is of marrastade

#### Apple Jelly

I be there apples. I pint water,

Wash the apples, cut into thick slices, without

pasting or coring, put into ease. At a case, and summer gently for about half an hour, or until the frist is well pulped. Strain through a jelly cloth and allow to drip for several hours. Weighthe extraot and allow I she sugge to I the extraot-Put into a pan and both breakly for 8-10 minutes, or attract ve colour can be given to apple july it small assettly of logunberries in cooked with I beof apples. The add t on of the berries as sufficients to give an attractive crimen, tone to the preserve

#### Lemon Curd.

I lb. caster sugar

I one fresh butter.

d seminant.

Past the rind very thirdy, beat the eggs. Put the anno rind and juce, beaten eggs, butter and enger anto a double suscepan. While must the sugar has hasnived and the mixture cooks an I thickens.

strain into pote.
As bouring causes the ogus to surdie, it is advisable. to use a double saurepan, but if such a pan is to be available, place a jar in a large saucepan containing

Home-made lenion and containing a liberal proportion of eggs should be made in small quantities and only kept for a short time.—Broadcast on February 25.

#### Home-Made Bread

the plain floor

| oze. of yeast (buker's). | oz. of granulated sugar.

2 ozy, of sait.

Plan thour in a large pan and spri kin talt over it. Put your and sugar toto a smult beam and mix with lukewarm water until years by the Add this to flour and knead well, using more infarwarm water as required to make a at 3 dough. Allow this to stand in a warm place froe from draughts that it rises. Then place is well-greated time and hake in a moderately weem oven for 13 and time M. B. Cloke, 35, Cother Rd., Sussex. of rocipes stated for the competition

Cont word on pray ...

The recipes for Breakfast Dishes broadcast in Feb. 19 can be obtained from the Empire Macketing is .rl, 2, Queen Anne's Buildings, Landon, SAV L. Listeners who knee already applied west not do so

### The Best and the Worst.

(Continued from page 307) made an admirable film inved by the elective of its acting and the ingeneity of its treatment. On the other hand, The Fake had quite a good story. but it was stappilly photographed, faminatically overacted, and treated with thorough villgarity. It was alreast impossible to all through. When fine ers amost impossible to all through. When it are had, there is practically no depth to which they will not descend. I recall most vividly the firm which Mass Mary Problem was the anfortunate heretoe. She was supposed to represent the last action of an ancient English stock, and with he imposed the depth faller and mass measurfortably in a Worsh castle of appointment requestions. There in a Worsh eastin of suppressure proportions. There was a moving scene when the bar dis, who were put in must properly by the nonuena make who longert the cas le over to owner's head, were driven forth by the outraged nelocaten wall bug a twoftlewal and second, in which the said nonrounds eache's non, parsuing Mass Pt It is with dishonourable in

41 - 61 too fortunates rp 0 1 n P 44 Part of the state of the state

From the property of the prope 

high water, who does not realize the importance of bigh state, who does not realize the importance of constrainments value of an impression of the good successful film. This is not the case. Ferhaps the first that I have encoved most in the assists months a Fritz Laugh The Spy, which was amountment runbish so will analy handled that one set through the gain and again, delighting more and more on home in the discovery of my greatly of driving an least that had preynmally escaped one a minor, that we must firmly that anteriarment value is ved by the addition of by receive higher

ved by the addition of bu tesqua happy the butchering of mas expieces so make and his day. Good popular work is as inglibrory film ever masso.

a do over Masso Leaver and the second second

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WHEN A BETTER LOUD-SPEAKER IS MADE --CELESTION WILL MAKE IT

3.30 A Military Band Concert

### SUNDAY, MARCH 3 2LO LONDON & 5XX DAVENTRY

RESIDENT DISTRICT

(1,582.5 M. 192 kg.)

9.5 The Wireless Stringi Orchestra

10 30 m.m., (Decentry only) Time Signal, Green-

#### 3.30 A MILITARY BAND CONCERT

ROBERT EASTON (Bass) ALEXASDER MOSKOWSEV (Violit.) THE WIRELESS MILITARY BASIS Conducted by B. WALTON O'DERNELL

Triumphal March, 'Cleopatro' .. Menojagh. Gorman, arr. Gerrard W. Harres

OLOFR histoners whose moments of Covera Garden Opera go back to the above 2 years of histonery, will have no

of his century, will have no not a second to a second As a young man he was property of the first THE PERSON NAMED IN s prograf to a m + 2 Products v

Besides his appea a Landon, be conducted A company of the comp tt i my Do

2 40 Ranger Easton

I as a Router S 1 - 1 Stranger') West put Stronger / Come, let's be need, La a 'll and

2.48 BAND Selection, \* Gianni Schlochi \* Puccuit, mr. R. J. F. Bought

4.0 ALEXANDER MESSAGE Norturne Chopus, are. Sarasate Am ou see

4.1 Bant

Allegretto (Eighth Symphony) . . . . Beetheden Country Dance and Romanco, 'Penharat Green' Kennath A. Wright, are General Williams

4.28 Roman Easton ... Haynes Off to Philadelphia

4 26 Band

Ballet Rosse
Carden; Value Lente; Soène; Mazurka;
Marche Russo

4 42 ALEXAMBER MER TRY Vogel als Prophet (Bird as Prophet)

4.50-5.16 BAND  The Week's Good Cause

Appeal on behalf of the Poor Or F on Department of the Royal V on the Professor F T G. Hospay, the Fig. V 5, F R.S.E., Prancipal of the control

For 5.15-8.45 Programmes see opposite page

THE foundation of the Royal Veterinary Callege, London, in 1701, may be said a mark the beginning of senious veterinary science in England. Before that time, the care of animals was left to all kinds of quacks, and the remoduse they prescribed varied between the ready applications of the latter than the first had been controlled the first had been controlled to tion of red-hot irons and the lotternal administra-tion of live trops. Everyone knows have things have changed since then, and much of the credit

A 'FOOR OUT-PATIENT' IN THE VETERINARY DOCTOR'S HANDS.

A scene at the Poor Out-Patients' Department of the Royal Veterinary College, for which Professor Hobbisy will broadcast an appeal tonight.

for the change is due to the College, for which an appear is being broadcast toright. As the bulk of its buildings date back to its foundation. the need for rabuilding has become very great.

Contributions should be addressed to Pro-fessor Hebday, at the Royal Veterinary College, Canaden Town, N.W.I.

4.50 WEATHER FORECAST, GENERAL NEWS BUL-1 Eris; Local Angouncements. (December only) Shapping Porecast

### 9.5 A Programme of String Music

Juan Trouve (Baritone)

THE WHERESE STRIKE ORDERSTON Conducted by Jonn Assuzz.

Bourese, Andante, Memostt and Rendo

The Criman's Wheatle (William Byrd (1542-1623, urv. Grassillo Buntock)

THE name of our great old English composer,
William Byrd, has appeared most often
on wireless programmes of part songs, Glocs, and
Madrigals. Vocal music formed a very large
part of his output, although he saft instrumental
music too, particularly collections for the Virginal, one of the little ancestors of the pushofurte.
But he was locally interested in sirging, and

anxious that singing should be cultivated for anxious that singing should be cultivated for its own sake. In the preface to one of an heat-known collections of part stongs, published, is the title page shows, "For the recreation of all such as delight in Mancke," he gives eight "reasons briefly and downs by the actor to perswade enery one to learne to singe." These included such theroughly wholesome sentiments

The exercise of singing to do affect to Nature, and good to preserve to beauth of Van.

There is not any Museke of J ... ta whatsoener, comparable to he a t is made of the voycet of Man, where the voycet are good, and the same well

are good, and the same well as tool and a serod.

The better the vayer is, the meeter it is to home the tool there-with: and the vayer of men is charlely to be impley a content ends. Since sin a case of money and is a money of the money of the content of the content

St S One Stor many was The doftly attanged for strings in five parts by Professor Granville bare or s I s by support of the support of the folk success and folk success and folk dance tutes which listeners base hard beauty of the folk success and folk dance tutes which listeners base hard base and folk of the folk success and folk dance tutes which listeners base hard base and folk of the folk success and folk success and folk of the folk success and f have heard. In this mining, a neith its presented with several changes of mood, but with the tune running distinctly

9.28 JOHN TROOMS

Lard Randell , By Request) Cotton Hughest ...

9 36 ORGHESTRA

Berrot tions . Affred M. Walt Green tre Sigillans ; Idyll ; M west and Regardoon Prelude and Vales

Gustner Blasser

THIS is not by any mesos the first occasion on which interes have had a chance of hearing the chamber music of Aliced M. Wall, He has also taken part himself in chamber mine programmes, as violimet. A distinguished student of the Hoyal College of Music in London, he has been a Professor at the Nowcastle Conservatoirs of Music for a good many years, and has done notable work in that city too as a director of its chamber conserts.

MARCO ENRICO BOSSI is an organist of morte were reputation and use of the most operant figures of a Fahan masse of the present day. He was one of the first Italian composits to desert the old tradition of Opera for the reason of symphony and concert music.

10 2 JOHN THORNE

Three Negro Spirituals

Five been in the storm so long; Were you there!?

Nobody innex the trouble Five seen

10.10 ORCERSTRA.

Russian State. . .. Il neces Solo Violin, B. KERALE KELLEY)

Ернодие



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lend man who refused.
Royal decree.

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### THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry

### BROADCAST CHURCHES



### LIVERPOOL CATHEDRAL.

By Canon Charles F. Raven, D.D.

I IV RPDOUGH ABOUR I the thought and a substitute of the and of the young such the chances and first part of transpose and or great of the consecration five years and of the majesty and originality of the design. At present on the chances and first part of transpose are being built. When the a six added it will combine the qualities of a to St. Pan s.

being built. When the a see added it will combine the qual-ties of a combine the qual-ties of the combine the q

harmonizing influence.



5.45 6.15 app. Church Cantain A STATE OF THE STA

(Walling, crying, monrolog, suching) Reas of from the Carbona School of

NAMES WALKER CO.

Horr French (Oboct THE W TO ESS EMERGE 87.1

The Winkliss Onchesca ! A formula of the

Conducted by Stanzone Rearrang

### 8.0-8.45 A Religious Service

Falsed Is a Dun Car of Hatter

F B

The Benediction

A Ht NDE D years of Welsh had before are securized in the records of the Codogo from which a survice will be brondenst tought

a pleasant, dign find tito a that, dismost of the Course but als gre, recalls 1 11

enlings in the tool any sensor all lough 12 was founded for the tourned for the Company Comment

8.45 10 30 mm a c

10,50 Einsue b in a 4H 24190 527 }

### 445/4

### Haydn's Oratorio The Creation'

### SUNDAY, MARCH 3 GB DAVENTRY EXPERIMENTAL

(482.3 M. 812 kg.)

### 9.0 Albert Sandler from the Park Lane Hotel

The Creation? 3.30-5.15

From Berminghum)

Parts I and II of Haydo's Ornione will be

EMPLE WALDRON (Sopre) GEOFFREY DAMS (Tenor) JAMES HOWELL (Base)

CECOND only to Handel & Mounth A to offictions of British in size to real the stage of a flower, and finally with the country of Man There can be but few listeners who do not know at least parts of h, and who have not impayed its frosh and charming melody, set forth as it is with fine expressive trahestral accompanions.

A man of devout and simple plety. Haydu approached this task in a spirit of sineare humility. In his own words, ' never was I so ptous as when composing the Ceraists. I knelt down every day and prayed God to strengthen me for my task.'

Followed by Cowen's Cantata

"HE GIVETH HIS BELOVED SLEEP"

ALION VADURAS (Contralto) THE BEDGEROEAR STUDIO CHORUS and A CARNED OR HESTRA Leader, FRANK CANTELL Conducted by Joseph Lawre

Tills is a setting of the poem by Elizabeth Barrett Browning, for Contrato soin, chorus and orchestra. Very simple, it is admirably hid out for voices and orchestra, unhancing the effect of the touching poem in a very expressive

There are only a few bars of Introduction, then the Controlto voice begins alone :--

Of all the thoughts of God that are tiorse inward unto souls afer, Viong the Paramist's music deep, Now tell me if that any is, For gift or grace, surpassing this— He giveth His beloved, sleep ! "

The chorus echoes the last line

The second verse is treated in the same way ond then the Controlto voice and chorn a there of other to enther or afternately, continue the poem, with strain areas president examples to the softest possible tone with a long held nord on the final repetition of the word "steep"

#### B Religious Service

From the Birmingham Studio Conducted by the Very Rev. Dans Yso (al St Mary's-le-Mount Catholic Courch, Welsell,

Order of Service :

Lifroduction, 'O Lord, open Thou my lips ' are Louis Hall ! wats Our Father; Hall ! Mary ! Gloria Alaker

Hymn, ' Hail! Jesus had! Who for my sake Faler

Prologue from \* The Person \*

agrees Dei from the 'Solomn Mess'. . Poladithe At tiphon and Pasim 120 De Profemies from 'Tenebrue Music', Crookan

Music by Tax Union of St. Patrick's Church, Walsail.

Under the conductorship of the Roy. HENRY McDownett

The Weeks Good Cause; 8.45 (From Bermingham)

Appea on behalf of the Social Work of the Bir singham Contral Mission by the Roy F. H. Besson

(Contributions should be sent to the Ray Benson Perkins, Central Massion, Corporation Street, Birmingham)

8.50 WEATERS FORECAST, GENERAL N. WS FRILLS

### Albert Sandler

The Park Lane Hotel Orchestra From the Park Lane Hotel

SYLVA VAN DYCK (Sopranc)

ORCRESTRA SYLVA VAN DYDE Songs my Mother taught me ... Ft 4 6 8 10 A boreundo . ORCHESTRA Smite, ' Pear Gyan' . . -- -Athert Samuer (Violin) Scourge Taraccotte . Wiemowski SYLVA VAN DYCK Chanson Espagnola, Los fittos de Cadra. OBCHESTRA Bellet, 'Coppella' ..... De her

Epiloauc

HUBERT FISD LL (Tenny)

### This Week's Bach Cantata.

Church Cantata, No. 12. Weinen, keagen. (Wailing, crying.)

had have younger to great at a several surprises to the simplest had a several surprises to the simplest had a several surprises to the simplest had a several surprise per states, everal several sev PIST NERS are now much in the same way of which Wagner taught

(Torong) much in the same way of which Wagner taught in to look for the sign term. The same way to see if the same in the same Bach's great way.

Viter a very abort Recitative, the Afto has an expressive area with a beautiful and a start. Here, too, the text is ill istrated and loyous especial with all Bach's delight in the

and plyone exposes with an indicate designt in the mass of characteristic thereout.

Simpler, but not less expressive, is the base are which comes cost, and in the following tonor number, a beautiful effect is made by the arriduction in the accompanional, of the Cherole Jesu, moine Freude 't' Jesu, my joy '). The words of the text make this a particularly

anppy respiration.
The Cantata, shorter than many of the others, a rounded off by a fully accompanied charalo, or which the accompaniment sours above the copress value. The work, which began on a note of profound corrow, finishes, in the Major, with a great sense of joyous exatation.

The text is represented by courtery of Messra.

Novella and Co., Ltd.

Wathing, crying, mourning, sighing, pain and dread

Are the Christian's daily broad, l'ledge of heavinity joys undying.

11 .- Recitative (Alto).

Be steadfast in affliction, if ye would enter into heaven.

Pain and secret work selvation, In the conflict crowns are went;

Here we work o translation Tul our earthly Christ comerce our rankquid ioi

IV - 4no (Base).

With Testing and I

go, His way of sorrow tracing in the through west or woe, and when from life I'm passing. Itis passion I would know, His pressure

creat embracing.

V -- Ario (Tenor).

Still endured present poin and be there eternal gain !
From the shower springs the flower sea chare follows above ra ...

Soft end to

VI -Chural.

What God ordains is best of ad, Therewith will I content ro-Though fear of death upon mo fol-Fhought want and pain are sunt me.
For God my Father tenderly
With His right arm will shill, me
Co Him I gladly yield me.

Next neet's Cantain will be No 50 7 will den Krenzstab gerne tragen I with my cross 4. (ff')

### Sunday's Programmes continued (March 3)

204 1 M. 323.2 M CARDIFF. 5SX SWANSEA. 27Y MANCHESTER. 5 W A 3.38-6.15 app. E.N. from Landon A Studio Concert 3 30 5 15 app. E.B. from Lundon 21 Religious Service THE NORTHERN WIRELESS OCCUPATES 84 S to from Summon Conducted by T. H. Monaiso: Overture, 'The Mastersungers' ..... Frager Relayet from St. David's College, Lampeter 8.45 S ft from Landon , 9.0 Local Announce Relayed to London and Daventry THE RESERVE AND ADDRESS. 
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 95 A Ught Orchestral Concert 1 3 4 of Wales preuched at the Con enary Service. The Fary Lough ..... ... ... disufant No. of the Walker Hyun, ' Hall, Glanderloy Lagat' (A sweet and Oscuestia the section of Commit the or F the with Variations the land with Variations the land with Variations the land of the Plandorfe. Fr and Mann Second Suite, "Pear Cyrit" street, "Trieg Orchestra in F I metocied by WARNICE BRAITHWAITE General Confessor Overtime, \* Caracid perferme, \* Don Coarr de Resia The Lord's 1 Panlas 6. LONALD HARDING , Violoncello) A Section Brittony Collect for the Thard Sunday in Lond THE Suite from which this is much the best Hynn, 'The King of Love my Shapfard m' (Ancient and Modern, No. 197)
Address by the Rev. Canon Marrick Jones, D.D. (Principal of the Conege) oke, and intended for private, rather than The 'Unfinished Symptony ...... Schulert Con perion of the Symptony by . Frank M. et ch Schurte (Azegro) , Frank Poso Ale. some grant land of bure it published, thoughter a long time now it has been enjoyed by the 5 15 5 15 apr - 5 t to a - - ap piece has no handerous intention. As stellers have had many opportun-ries of heaving for the most s of fa by Tames of pierury of the lasy manual with water ment, whitever it may be, presents he can with the ambestraturates. 8.0 A Religious Service From the Studio Hymn. Hark, hark, my soul '(Angent C + 1 CENT ttenn. The Clarel's One Founda-lant (Amount and Madeen, No. 215) a. t. T. attend KATS WINTER (Seprence) and Or-Accessory, Manuter of St. Andreas I resolvation. Church. Didebury. What is the use of Reignon? Porge Amor (Soothing Spokers, Means 1 11 11 11 H but The day of the American and Mon KATE WATER The Betrie oil Sauren Music The Kightingale by Tan Station Quarter 9 n fonal ST DAVID'S COLUEGE LAMPETER, Intermegate, "Zears," ... Binora Egilopue from which a cruce of the model by Swan an Station and broad-ies of a from Lands on a December one are at Record as photograph shows on Old Bushing of the College, which is swell more than a hundred years old. 10.30 Kare Wiscen and Orchestra-Other Stations. Micania's Song ("Carmen") ... Biest Market North Species of the are but of If any one say the Proving Grant oNc. NEWCASTLE 2 30 6 15 a 1 Berrier Brown Strabital Chapter History Harris Sharper of Physics Strabital Chapter History in every way to the flery-natured Carmen. Even The Benediction 84a A A A A A 99 AT TITLE TO THE TOTAL to, and the tolo sets forth that she wears has four Brown, 'This, This is the used we related 9.5 S.E. 100 concrest to Carmen's vivocous numbers. It is not the least offective part of the Opera that when she appears, her move has a simple, tender, 10.50 Settlegne 10.44-11.0 b.d. from Cant ff Joe in the phonogeness is the man better Done 330 files of a 30 files of a 48 files of a 5 288.5 M. LO18 KC 6BM BOURNEMOUTH. 3.31-6.15 app. S.B. from London. shouts, and has come to the unnequer's hid no 80 S.D. Jenn Sugara 8.45 S B from London (9.0 Local Announce-Companies (Horantic Augustus Beddin The P for her a she is tudort by the wind C. psins, she 堂 गाँव भार one is an a most of the 757 KC PARTY MARKET TOTAL 2BD ABER FFN, a M. 200 ABER FFN, a 800 ABER FFN, a 800 ABER FFN, a 800 ABER FFN, a 800 ABER FFN, a M. 200 AB Ur . 3 30- 8 15 mp. & D. from Lant a In a fee County Deers ... 6 .o. 1 1 A ' ('The Maid of Arles') ... B.O S.B. from Seconder 5, 6 26E RULFAST. 8 45 5 / 90 1 s. August 10onte) 10.40-11 0 The Sile it Feliewebip Epfteane

### Modern Serious Music

### MONDAY, MARCH 4

2LO LONDON & 5XX DAVENTRY 434 k().)

(888 M.

€1,562.6 M.

102 kc.)

10.35 Modern Syncopated Music

10.15 a a. The Daily Service

10 30 (December only) Time Stands, Greek v.

10.45 (Directly using) Mrs. M. I. Caor et la H. Law and the Homer-TX, How Prince a Divided when the Owner Leaves No Wi

Discentry only) Gramophone Records Quartet at G .. ...

A Ballad Concert MUMBE CROSSEAW (Controlto) i we want (Tenor)

12 30 Gramophone Reserds of Dance Music

The Piccadilly Hotel Orchestra Directed by LEONARDO KEMP From the Pieced by Hotel

Broadcast to Schools 3.0

Professor J W MACKAIL, FBA, Reading for Secondary Schools (Lotin)—Virgi. (1), Aenord 11 Laxes 480-558. (II) Aenord 11, Lanes 592-804

Musical Internals

2.36 Hiss Rappa Fower
'What the Onlocker flaw
(Course 13)—Tudor and
Stuart Times—VIII, The
Execution of Sir Walter
Racogh'

Masseul Interlade

3.5 Miss Ruoda Power: Somes from Mythologa and Fox lore—How h Year was Divided toto Suitener and Wotter Red Indian

2 25 Masseul Interhun-

3.30 A STUDIO CONCERT

K Cherry Law **Корговоз** B 3 F o Woussand

Pinnoforte)

4.14 Alphonse du Cles and his Orenes to From the Hotel Coul9.15-9.35 Should There be a Channel Tunnel?

A discussion between

The Rt. Hon. Sir William Bull. Bt., M.P. and

Mr. Gerald Barry

POR many years men of unagination both in England and in France have both in Engiand and in France have been making schemes for a Channel Tunnel, and for as long a time, at least, passengers on the Channel crossing have longed that their dreams might come true. Now the plan for a tunnel, which Napoleon adambrated, has been revived, and it has occorne a matter of keen controversy again. Everywhere people are organing about it, and tonight they will have exceptionally able controversial ste—Sir William Boll, M.P., who is Channel Tonnel Parliamentary Committee, and Mr. Greald Borry, editor of The Saturday Return. 7 15 Fray and Braggiotti Syneopoted a a

8.0 B.B.C. Concert of Contemporary Music

The of Season 1 8 28

Seventh Concert—held privat Theatre Club

ZOUZAN ÖZERGEN I BELA BARROW (Pinnoforte)

Two Rhapsodies 1928) .

BELL BARTON

tenuto; Allegro barbaro.

Wolto andersto . Moderato ; Ficale , Altegro

Three Rondeaus on Folk Tunes

ZOLTAN SCHEELY and BELA BARTON

Hungaman Folk-tones Romanan Folk-dances from 10 08 Hungary \*\*

(A note on the mune of Bartal; will I found on page 504)

DULLETIN

9 15 Should there be a Channel Tunnel? (See top of oul 2)

3 35 Local Among a Departing a S 1 401-922-94

### 9.40 A Herman Finck Programme

ERMAN FINCK, by our of the name to achieve astmetion

watch have 10 other And that he has et command a real gift of fresh and natural includy has long been known to the whole country

THE WIRELESS ORCHESTELL Connected by I'm ( ...

Processional March Chang (A Chineso Dance) Waitz Intermezzo, 'Sunast Love' vary Feet' Dance

Bacchanana-A Selection of Denisting Souge.

Old and New
New Pot pourri. Washtanial Memore
4 To-kish True
Buy v Bacc

S. Hannagas CONTEMPORARY JAZZ

Played by JACK PAYER and THE B.B.C. CONCERN DANCE ORCHESTRA

A Hand at Auction Bridge

pluyed by Major II S. Browsens, Mr. A. E. T. Foster, Mrs. Starrord Normanni and Mr. Jack Dalmos

11.15-12.0 (Dovembry only) DANCE MUSI: Making B. Winten's Hand from the Hotel Cont.

Monday's Programmes emissioned on page \$18)

### 'YOU TAKE YOUR CHOICE-



between the music of Bela Bartok and Herman Finck in the programme tonight

Bartok (left), the idol of the 'moderns,' will play his own compositions in the Contemporary Music Concert relayed from the Arts Theatre Club

at 8 c. Those who do not like ultra-modern music will have their turn at 9.40, when Herman Finck (right) will conduct the Wireless Orchestra in a programme of his own music

THE CHILDREN'S HOUR "Water Wagtail' (Cyrd Scott), and various other riano Sotos bayed by Chen. Dixon

Funtaco finds a Transure" (what offers")—
twors about the Farmyard written and tuld by

O. E. Honges

Songs by Yesan Tromas

In his Own Com" an old story re-written

by Constance (Allara)

My Day Work 6 5 An Aerodrona arriof OD se-

6 15 Time Signal, Greenwith; Weathur Functage, First General News Bulletin

6 20 For Boy Scouts

THE FOUNDATIONS OF MUSIC Mazak a In spr. Scharts
Floyed by Angua Monatson

Is bettering to Mozert's plansforte Sonaias, it should be borne in mind that treyboard i must had accreely passed the transition store from the old instruments of the classified group, to the modern planeforte a some what stander, delicate tops as compared with the modern concept grand. None the bas, his

passoforte muno lemb thed wall to perform a c on a present-day materiment, with off the fullness and resonance which that has at communic and resonance which that he at command dancy and delicate as are many of his affects, there are passages which do call for the fullest the underly a rearrange a big instrument

7.0 Mr. James Agars. Dramatic Crit eism.

7 16 More I Intercide
7 25 Moreover W. S. et al. S. Frank Talk—
1V, Reading from Lo cardo (Contes pour la jeunesse), by Guy do Maugassan, from 'Mass v'la qu'un jour', .....' bottom of page 23, to Quand je sonffin la chandelle,' end of page 26

#### DANCE MUSIC.

Henceforth the names of various dance numbers will not be announced. Listeners may regard this omission as rksome, but we ask them to secrept our assurance that it is estential to the improvement of dance music broadcasts.

### EDGAR WALLACE'S ADVICE

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A BALLACE IS copused overy 1 worker al premine writer

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ad plays, all of them popular and our from his pen each a body of exrio en work con-1 ie produced by

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Mr. EDGAR WALLACE

plientien and a seen thically trained brain. It is interesting, therefore, to note that Mr Edgar Wallace is a great number of Poinsnam, and advises overyme who wisten

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The " Intersetty Depression T The Worky Habit. Weakness of W ... " Defeation " Unnecessary Fears Percentination Indehn tenew Mind Wandering Broun-Fag

which interfere with the effect to working power of the besin, and in their place it develops said

Concentration Optimism Checrfu ness Observation - Percept on Judgment In traffice Wils-Power

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A finite-woman write- that she b . . . . . . . accountant reports " a sub-tant a morest

A Shop Assistant reports too, he has now new position with three time the scope of the old and twice the salary

An Engineer weit

An Undergraduate writes "Lack of Concontration tus been my great full but I have to a very great ext. at got over this difficulty and have red greatly. I also have got more ser

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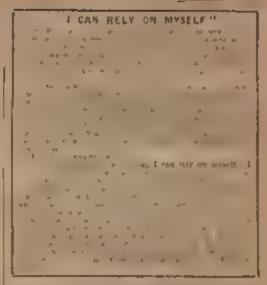
A Clerk states that he now has a brighter outlook lyte, has more confidence in himself, and does not meet his troviles half way. He reculied to things better and does not require to be told a thing twice

A Housewife writes "My greatest difficult". It was the finance of contentment and happiness. As I progressed through the "character changed" At the present time I more content and happy than I have a much brighter outlook on him and have a much brighter outlook.

of life, and have to a large extent regained power of maid and body. No matter how fired on devial I may feel on watering, before I and-way through the exercises I feel quite enerful and ready for anything."

A Civil Servant ... It is the course in a state of mental distress caused by lears and a forebading of ew. I have successed in regaining confidence and driving these (lears) away it have time acrosses of ontook that reflects itself in one work, in my conversation and in my appearance

This is only a small selection from the thousands. I similar letters in the possession of the Institute. a come from mag and women beganed in practically every known profession, business or



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To to k and speak convincingly
To work more easily and efficiently,
To cultivate a perfect memory,
To win the confidence of others,
To appreciate mere laterally the beauties of Actual and Nature,
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### MONDAY, MARCH 4 GB DAVENTRY EXPERIMENTAL

An Hour of Vaudeville

9.0

3.0 LOZELLS PICTURE HOUSE ORCHESTRA Please Brown A. A.

Conducted by E. A. Parsons. Overtore, 'Idomeneo' . . . . . . . Warnst HERR ASSESSED (Tennet)

Rossiwaya ... Loss Rossio, O Sun ... . Loss Crurks Day (Accompanied at the Organ by Frank Newman) ORCHESTRA.

Selection, 'Classical Metrories' ... Eurog Violancello Solo, Le Cygne ' ("The Swan ")

Valer, Lee Pat neura" (The Skaters) Waldtenfel 

4.0 Jack Payne and the B.B.C. Dance Orchestra J. Krate (Solos on the Mouth Organ).

5.0 A Ballad Concert MARGARET VALUE MELL & (Sopran-Schitte Seitz Bardone) MAR AREA PAROI

MERCAUR Ecutary B. A Gainan A Song for Lovers

Despit Tagbir

Joy Harvey Bellavi

5.8 BUBIYA SHNA 4 Lover e Garland Most Aon no Dione Quitter

A Feast of Lanteres Bento- &

5 15 MARGARET VILDI MELLOR

Three Bayon (Loudina) Souga Lily Streetland

Morning on ac Bayon; L; | Jastine Bud; Dreama' Tune

5 22 Someya Bena

Deep River (Negro. Spiritrial) IT T BUT WA Little David, play on your [

Swing low, awest charlet . arr. Lourence Brown

. The Children's Hour (From Hirmongham)

Granny's Glass Slipper,' by Elizabeth B. Healy

Once Hennest in Municey gers,' by Margaret M. Kennedy

6 15 Time Sidnat, Cheepwich . Wi athen Pohe-SSL PIRKT FREE L NEW T

Light Music

(From Hirmonyhom)

THE ВСЕМИНАВАМ ВТООГО ОМСКЕЗТВА Conducted by Joseph Lawis Manuel Billion Overcore, \* Napoleon \*

MARO RET HARRIST & Sequen-

6.45 ( Estre c

7 10 47 7 9

Selection, "Show Boat" MURIARE MULLINAR (Planufacte, and On bester 

7.15 Man and Make a v.

The Manden ..... Parry A La cate Col rage Irmeda Rose ..... Program, arr. Beta Leatusy ...... Remand

Ununnerna

8.0

\*SQUIRREL'S CAGE \*

A Play or the Microphone by PYRONE GUTTREE

Incidental Music by Owen Mass The following are the chief persons whose voices you will hear.

Ivy (his Wife)

There are new features about this play It is written in six scenes and five interfudes

without narration or any break between.

At the end of each episode there will be one stroke of a beli, then the screen of a siren suggesting a rush through time and space. The scenes and interludes are in the follow-

Scene I. Interlude I. Scene II. Interlude II. Scene III. Interludes III and IV. Scenes IV and V. Interlude V. Scene VI.

Henry Wilson John (his Father) Rose (his Mother)

Interlude, 'Before Bawn' ...... O'Neill

WORLDE MULLINAR

March on a Ground Boss .... Dohn De Boufon (Old Dutch Dance) .... orr. Pipper

> 7 40 On a 35 GA Beleetion, The Merry

8.0 'Squirrel's Cage' 18 for maf 1 1901

9.0 Vaudeville

(Prom Birmingham) CLAPSIAN and DWY 101 In Another Spor

PAULINE and DIANA (Togtrumentalista) BULLY TROBUCEN (Synnopated Pianust)

Quive little P (Mindery) James Dongyan (Susuphana) PAUL RAYPHAY

100 Western Fa 1, 8 (

GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: HERMAN DARRWORK and his Bann from the Royal Opera He of Dances, Covent Garden

11 9-11 15 Manion B. Wivren's Bavo from the Horst Cool.

#### LETTERS TO THE B.B.C.

WHILE the B.B.C. always has been and I s very gold to HILE the B.B.C. always has been and I show the programmes of feels that it is no longer earlied in repaying to ettern of this nature times stamped and addressed envelopes are enclosed I, will be restized that a great deal of search into programme retords is aften required to enable the Programme Correspondence Department to obtain the normal in required As that two of correspondence has recently As thus type of correspondence has recently a ained very large proportion, it for her the postal expense involved is not a charge which should reasonably fall on the programme which shaded resembly an of the programme services. From the first of March, therefore, will listeners kindly enclose a stamped and addressed on cape when writing f r detail, it programmes and samuel nitering in come, and marter that has a tearly be n broades r?

### Monday's Programmes contract March 4)

225-2 M 226 NO Hawkens, the Volunteer Second 5WA CARDIFF. Wested Person Virginia of the Brisad o I brook of the Brook TANE PARKETS An Orchestral Concert tae Valteral Mesente of Wests N TONAL ORCHEWINA OF WALES two qualities to a . Amiero er Thomas Thethe and Variations (Suite No. 3, n E ? - Telesticent Broadcast to Schools S.B. Iran Successes The Laston 2.55 ) and a second of from Daventer. 4 45 Mrs. Intre Warster-Starten: 'Trokking Coravan in South Africa-II, A Wooderful 1 AR LUNE DAVIES 10 35 11 15 5 B from Lambor. WHEN magnifical Magnification of the Warner-Stophen could how exact objects tonked whote teen from Suspension Bridge. She then found on calcu-brace that the shifts who was looming at were Jourteen Pines as lofty 5.0 John Stein a Carl ion Gelebrary Orchestra Relayed from the Carl. 5.15 The Children's Tapel 60 t Convenies Z 10 6.15 6 30 p 1 p MUNITIONS OF MERCY will be breadout from Cardiff at 9.40 tomphi THE STATE JULIAN ROSE 7.45 SWANSEA. (Our Hebrew Friend 1 15-2.0 5.B. f m 6-85 EB from Landon (935 Local Announce-Br addeds as Schools Most JE KIS WILLIAMS. The Fulk Times of Woods trone) If Historia Songs and Songs of the "Munitions of Mercy" 9.40 A Firer and Programme. Агтары Ву Надоць Маккали shore a Hame Mores Can " 2 55 Louison Programme relayed from Deventey The Pire Brigade Commuter of Sleeborough grees with the Mayor that it is boder to be 5 15 R.D from Condy a production of the contract o 6.5 Londor Programme relayed from Daverdev. n E. 615 E.B from Lowers 9 30 S.D. Jon 1 5 45 8 B. fee law 9.35 M mal 1 m Branch Fr Heins 9 40-11 16 S.D. lenn Lands. A CR CALL Y 6BM BOURNEMOUTH. ш

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### Greatest Artists— Finest Recordings



The Gramophous Company, Led., London, W 1

THE PERSON AND THE PARTY.

Septem Jim Stambrisco, Charl Officer of the

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Church for Lorens to defrated, but not you

"I to Sun hormy" Fire Drawdo colobrates as

2.0 Lendon Peage increleved from Deventry

5.15 & f. Jen

6 30 For

6 45 11 16 8 4 3 75 4

Out of the Blue



Plane is

50°Decorated lin tin illustrated 2'6 100° lin 4'10 1 150'8 lin 7'3



#### Contraved Iron Jugo 519.

#### 5PY PLYMOUTH.

2.9 London Programme relayer from Davemry The Chi dren's Hour

The Educational Council retains I a wealth of interest to the of history invented I

6.0 Loudon From a mated in Dec. 18 6 15 11 15 S H , is London (9.35 Local Ar

MANCHESTER.

2.0 London Programmie relayed from Daventry

3.20 THE NORTH-RN WIRELESS ORCHI FRA

15  $-\mathbf{z}/d\mathbf{r}$ J. T. Ober nees of

P. do So.

11 Monnet De

MEIRINGS POORT.

a long, tooky define 2,400 feet above sea-level, in the Cape of Good Hope Province, is the "armderful gorgo" of which Mrs. Irena Watner-Staples will speak her talk from Cardiff at 4.45 this afternoon.

La Children's Hour S. L. from Lood Weather of N See . Sing by Donothy Kitchen and J. W.

6.0 L. on Programma sela if from Davectey 6 15 . from Condem (9.35 Local Accounter

VARILTY

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People Watson (Mayori Monologie)

Berge Gerley (Meruphano Mesunge)

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(Munical Comedy Duets)

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Minters & Blan on Co. c CHAIGES NESSELLET Juany (b A 1 1 A Gentleman The state of the sequence of Bhortly o F REE P

Other Stations,

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7 jet 9 5 - 3 20

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(Phdehec), to a C pay Car 0.60 - Tom Purk of Mady Shire (Frederick Korl)

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of A. J. Alan

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A Concert Manhaber Mixon (Controlto)

Coam's Weish Quanavaien's Band 1.0-2.0 Alphonse du Clos and his Orchestra From the Hetel Cseal

2.0-2.25

Experimental Transmission of Still Potuces by the Fultograph Process

2.30 Broadcast to Schools BIR WARFORD DAVIES (a) A Begumer's Course

(b) An Intermediate Course with Short Concert

(0) A Short Advanced Course

Musical Interluce 3.30

3.35 Monsfeur E. M. Stringar: Elementary French

4.0 Louis Levy's Orchestra Conducted by Agroup Eaglin From the Shopperd s character

Broadcast to Schools The boy J. A. N. S. D. J. The Chasses in A. S. S. S. S. IV, Franslators of the Violerian Ago

4.30 Louis Levy's Orchestra (Continued)

5 15 THE CHILDREN'S HOUR "Ton Farmy Bornen

(Thatcher and Hogarth)

Told in Dielogue Form, with Incidental Music by The Otop Sext r

6.0 A Rending from the Pounts of Нации Наровах by Mr. Robert Haslaw

9 15 True Singal, Generyton: Weather Fond Cast, Fliest Grunnal News Bulletin

Musical Interlude 6.30

THE FOUNDATIONS OF MUSIC MOZSET'S PURSOLORED SCRATAGE Played by Анция Моншвом

Questions for Wemen Voters-X

7.15 Musical Intochale

1.25 Mr. STAMLET CASSON: "New Light on Ameiont Greece-I, Sparta,"

MR. HTANLEY CASSON is a Follow of New Costege, Oxford, and University Reader in Chastest Archetology. Ho was also at one time Assistant Director of the British School at

Visions and Dissertor of the Brown of Consequent CACH IN 1988

In the Copyright I seed to the Copyright was a supremely militarise democracy, and whose food and oddestion were probably the harshest that the young of any nation have been called upon to endure. Spartans were the north spieudid on mals of the section to arch.

A CONCERT 7-45

Estana Consult (Contra to)

DAVID HETCHISGS (Tonne) Too Hasny Spanished Querrer

Selection, Gipsy Lave\* ... .. ... Loher

7.58 Larman Consults

8 SU Q STET Shrontash - Saar - Saar - Con Const. Rendelsooks - Mendelsooks - Cyril Bents

Selection, "Tales of Moffmann" ..... Qfo to

6.0 WEATHER FORECAST, SECOND CONERAL NEWS

\$15 Sir Wagroup Davies: 'Music and the by many war cour-

9.35 Local Amnouncements (Darratry croy) Suppling Forecast

A RECITAL.

8.30 QUANTET

В 42 Дауга Начения

by Spainth Aurily (Baritone) and Solomes (Planelotte)

SEMNER AUSTEN

In street Nacht . Der Goog warn Lac > Brahn :

Von weiger Larbe

IN this country it used to be a said of Brohms songs that they were difficult and in grateful to sing, and that he evidently had no sympathy with he was at a compute ment of music. It was computed nonsense, as has long ago been to believe that injuries were thought it true. Almost more than any other of the greatermones, he has drawn on olk music for his sungs, some times taking a folk time and esting it very simply and elequently with his new accumpanisment, sometimes develop partitions, constants developing a fragment of folk time. ... to a melody of his own, or deconstants inventing melodic-

to simple and natural that they can easily be mistaken for felk songs. They range through a very tride field of emotion and expression; many of

the best are love songs.

Only once or twice did he phoese to set marrative ballads; more often he delights in presenting a mood of Nature, the meditations of a thoughtful spatit in the open air.

9 48 90LONOR

War to Y W & Y) A Source of Internioush in A Solo nan s Betteria Latermezzo in C

19-9 SCHARE AUSTIN

L Ange is are. Burgare, Decombron s regt Mills ma Hahn

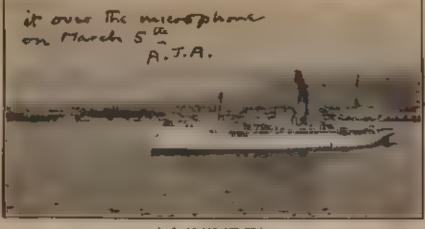
18.8 Seconon

Ftude in F Minor . Ftude in F Basade in A Flat .. .

A. J. ALAN

A Sea Trip Mr. ALAS will describe his recent Voyage to

10.40-12.0 DANCE MUSIC: JAY WREDGER'S BAND from the Carlton Hotel



A. J. ALAN AT SEA.

Foreigns at 10.20 A. J. Alan will tell the tase of his recent security to Central America. Here is a postcard that he sent us of the sa M. randa, on which he cruised. She is seen entering horbour at Kingston, Jamaica—temperature, 80° in the shade.

8.8 4.30 (Dana ) y)
- Mrs. Bardara Wootron : Some Modern Utopus—I, Bellamy's 'Looking Buckward'

"His a the first of a series of six talks to
be given by Mrs. Western, who is
Director of Studies for Tutored Classes of
the University of London. She was principal of Morley College for Working Monaud Women during 1925-7, and a member
of the Departmental Committee on the
National Debt and Taxes in 1924. In her
series of alx talks abo will raviow Utopins
from Bellamy to Wells.

8.5 OCENTER

Demando et Réporte . Con 'ge Taylor D. rand 

8.18 DAVID HUTCHISON

Tons Type
Denry's Daughter
A Lawsnit.
A Cotsal' Wood ...

M Harwood

8.22 ESTREE COLDMAN

Mobaste (The Colden The Sout) Lea Lebrana The South Wind --- excellent Holge Fothergill An Old French Air Lully (2004), orr Beien Fetherakt

### TUESDAY, MARCH 5GB DAVENTRY EXPERIMENTAL

(482.8 M. 822 MG.)

13 (\*\* 180.0 S. 7 M. 180.0 STUDIO 190.137 M. EAC STED 190.0 190.1



4.0

#### ACT II of LOHENGRIN

By the Bettish National Opera Company, from the Alhambra, Bradford,

C A DERSON TUDOR DAVIES King Henry the Fowler... Est of Brabant
Freuerick of Fulrational
Orthod, his Wife
The King's Herald
Duke Gottfried, Elsa a Brother MAY BLYTH ROBERT PARKER GLADYS ANCRUM . MAUD STEVENS Conducted by Eugene Goossins, Son-

Paul Moulder's Rivoli Thearre Orchestra From the Rivoli Theatre

An Orchestral Concert (From Bermingham, FRE BIRMINORAL STORES ON WESTRA CONCRETED BY FRANK CANTELL GLADES PALMES (Controlto) HERMART STEPHES (Violence No.)

THE CHILDREN'S HOUR: 5.30 (From Burningham)

A Novery Rhyme Play for the Ting Tota, back and Jill, by Gadys Ward Songs by by 1800 Hoveno (Sepreno) and Haronn Castry (Bertione) and ladice secondic for Elsa's wedding with Lohengrin. A hersid, with cound of transpot, announces Teleanumus's hamsimons, St<sup>(1)</sup> the weiged pair plot to sow discord, but are frestrated, and the train passes into the cathedral to the sound of toyous wedding musts.

'Pan in Pimbleo' (From Birmingham) (See below)

(nester as Messie by Tor Midland Planopourl Senter; Eduar Clarke (Obor)

10.6 WEATHER FOREGAST, SECOND GENERAL NEWS BULLET'S

### 10.15 CHAMBER MUSIC CONCERT, with SARAH FISCHER and BELA BARTOK

F hopen

6.15 Timb Storal, Generatics; Weather Fors 187, p. 887 Ca. Sell d. News Bulleton

Jack Payne and the B.B.C. Dance Orchestra

LAGNORIOT QUINN (Light Heritone) Ponoray ReBrain (The Cirl who Whishes in

A Piscoforte Recital K.o. by BEATRICK STELL

Noctume in B. Op. 52, No. 1 . Scherzo in B Flat Maner, Op. 31 Herceuse, Op. 57. Noz. ska in D. Op. 33. 5 s. ? Legade in H. Flot, M., or C. 28, No. 18. 10.15

### Chamber Music

Завая Рысчия. In the attention of the Secretary of the painter of the second of the se 

10 25 BÉLA BARTOR

] Dominico Boartain Sonsta in A. (All transcribed by Banter)

(A note on the music of Hela Laria) will be found on page 304)



### 9.25 PAN IN FIMLICO, A Fantasy by Helen Sampson

.. COURTNEY BROMET The Man . . . . HERBERT LESS .. ALPMONTE D'ABREU The Girl . PHYLLL NORMAN Dickon

Pan in Pimileo! Faunt in Fultann? Tas, laugh if you will, but those with eyes to see und ears to lear come to a noticin quiet stree! a London where these qualit little fellows can be seen denoing nightly, and out of the tree-bike stems of the street lamps, which shed their pale light, like a moon in the must, over their denoing forms. On the larth, one harry leg crossed over the other, ecouches a figure, who with pipe to his lips mages his companions on to the dance.

'Lohengrin' 8.20 ACT II by

THE BUTISH NATIONAL OPERA COMPANY (See above)

11 HE william of the piece in Lohongrin is I Baron Frederick Telemund, who with I as lady Ortrod, plots to seize the lands of East by having her amounts convinted of her prother's death. The second set begins on the night after Telemund has been defeated in secondar by the mysterious Lohongrin, but he is still picking with Ortrod. Else sames out on her heleony shows the courtpard where they are, said Ortrad, clammy her compassion, is taken and the castle. Pay he are, duri fit is a king is.

10.40 BAHAH FISCURE

Hungarian Persunt Songa Romanian Christinen Songa

11.5-11.15 SARAH FISCHER Guts Nacht (Good night)

Dem Unendlichen (To the Eternal),

Vorgebisches Ständenen (Vain sereintle)

Sehwern it Mehin hory

Wilst die, dress ich get in der bestelle have me go!)

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Notice (Mr., Mrs. of ab. 1)

Occupation." ...... Exact date of hit desermine K 1 5 F



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### Tuesday's Programmes continued (March 5)

5.8 London Programme relayed from Davettry 5.15 & H. Jeven London

7.0 5.0 from "
7.25 8.0. from Leading

7.45 Romance and Revent

Conducted by
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Suite, 'My Lody
Proch
Suite
Cross Posple by
GROTEUDI E.

Pro 1 take she a to the weakew

bild (Decina Pie-Blan 1 an (Lave)

4

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I he Return'
he H. DE VERE Statements
\$ -- Joy, Brock Renewals.

Discusses, Windspeeding of the Flowers', Hon

9 120 E 335 A mac tigate)

SWANSEA.

2 30 Lundon Programme relayed from Davenbry

5.16 S.B. from Cardiff

6.9 London Programme relayed from Davontry
6.15 S.H. from London

with Man. from London

Egwyl Gymraeg
'Pyneino'r Dydd yng Kabymra!
Yr Arigo B. Eusest H. ours,

A We's Tree of Current Tuples in Words by
A Rowers in Worth by
I observe E. Lenner Rowers.

725 8.H from I = 935

9 40 11 6 3 7

298 5 M 1,040 AG

12 0-1.0 London Programme relayed from December

230 London Programme relayed from Deventry 615 × B. Jeon London

1.0 Mr. F. R. KIPPERHABIER: Records in Sport \ 7.15 12.0 S.H. from London (2.35 Local Au-nouncements)

SPY PLYMOUTH, 300.0 W.



Mr H DE VERF SOM POLLE the nutter of 'The Blue Legous,' whose sketch The Resum, will be broadcast from Cardiff this evening at 7.45.

12.0 1.0 London Pro

MANCHESTER.

Musical Events of the North

A Gramophene Lecture Recital by Mosan Bantre

2.39 London Programme relepted from Diventey

40 THE NORTHERN WIRELESS ORCHESTRA

4.13 I will also me a superior mote after the mi-

4.35 Oncurres (Continued,

5-35 The Children's Hour

8.0 London Programme scloved from Daventry

5.15 S.R. from London

7.0 Some Marical and when Attractions at the North East Chast Exhaustion, by the Lord Mayor of Nawcosto (Cause has Atracus -Lampanet, J.P.) S.S. from Namentle

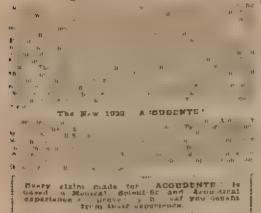
715 SB from London

7-45 Sea Music Tue Northern Wireless Occupitat

March of the Sea King one.
9 0 12 0 % I from L . 9.35 Lenn Av.

### To the DEAF!

Experience speaking!



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### Programmes for Tuesday

(Continued from page 52+,

Other Stations,

NEWCASTLE. 5SC GLASGOW a 1 3 20 200 ABLANCE LAND 118 428 Proposition relayed from Payentry 38 for account of the BELFAST ### PRICE ST | PRICE S rv 430 5.5 To P 820 1 (4) 6 7 (6) 04(6) 6 4 (6) 850 9 60 P (6)

### HOME, HEALTH AND GARDEN

(Continued from page 510.)

This Week in the Garden.

THE long spells of frust have prevented many people from planting trees, shruke, and roses when they would have liked to do too work, when they would have heart to to the work, for it is not possible to plant properly when a ground in finish. Consequently, a good deal of planting still constine to be done, and, where that is no, the work should be carried out as man as possible Portunately, many things will do quite as well when planted at the end of the wanter set they would have had they bear adverted. have done had they been planted be remembered, however, that the

a suitable con the date work countries to done properly when the oil a wet and streky. On such land it is is time to delay planuing for a few days than to at each it and

the roots do not become
if they do the plants will be severely
the trees, shrube, or busines are bested in, they should
be left where they are until everything in ready for
planting them in their permunent quarters, and they
should then be afted, one or two at a time,

ret, ared. Vasant bods or bowlers in the flower garden should. be lightly manured and dug over D . . borders too rich or foliage will be produced at the

expense of bloom

expense of bloom

Beeck of many berbacoous and alpure plants may
be sown now Delphinamid camparous, aquilegias,
hiphies and scations are a few that can be easily
raised from seeds and will be found useful or
cutting or for gardan di

The raising of many Alpine plants for the second much to recondend to the will

A plants to replace extracated

A the second to be seen and the
hie may be seen now. Sow there to
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cover the pote with sheets

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### 8.10 Act II of 'Madame Butterfly'

### WEDNESDAY, MARCH 6

210 LONDON & 5XX DAVENTRY

(358 M 008 KC.) (t.502.5 M.

A Play:-'Squirrel's Cage'

9.35



A Nov \*MADAMI ROLTLEILL,

Act II, played by the Car Rose Opers Company, our enterph from the Theath Royal Glasgow

> House Onice a OL E GLEEN LIBERT JOHN Plann Nikologic Ross Richards

The Bolly Service 10. 15 date.

19 31 (Diventry enty) Time Storal, Greenwick: Westman boundary

10 45 (Develop only) \* A Woman a Commentary by Mos. Otives Sysacors

Deceming unity) Gramuphoon Records

A Bullad Concer-120 I grant by the transition of a service of

A Recital of Gramophone Records 12 30 Leascati's Orchestro

Directed by General Flance From the Resonances France

20 2 26 1Datentry Ones,

l'experturable Transmission of Still Plota es by the language to the an-

t for an a Searth Blue C. Von Wrate: "Nature Study for Town and Country Schools—VIII, Wint Specimes Need to Grow

2.55 Musical Inter ade

30 Mr. J C. Stonast and Miss Many Source VILE: Foundations of Poetry (Union II)— E. M. di. Poetry from Milton in Wordsworth

2 30 Miss Mannaker Cares Home-I, Food and Druk Health in the

11418 afternoon Mas Margaret Green bogins

is the afternoon blue Margaret Green begins a new series of tolks on such questions as food and do the fresh six and stratight, clothing, comease, and coale. She apendes from proceed prescriced experience, as, to a little to being a posturer as beauty maternary, and child welfare, the is a Sinte-registered sures a major for, and a health visitor.

3.45 A Light Classical Concert EALS VAN ZECH A SALE

Quartet, Op. 83, in E Minor. , Eiger

Allegro Mosta

4.8 AGLALA YOU ZEER

HOLE OF A TOPY OF

Dames for his a Mr auetto G 47 10

4 23 QUARTET Quarter in D Minor (R.421) M

Organ Recita, by Edward O'Henry 4.41 Frem Madame Tussand's Chema

THE CHILDREN'S HOUR 5.15

The Trath about M Bong" ( least, we hope to the truth, written and to be Kanen of Bonax, with these transmissions by Bunex. N RAIPH DI

A Recital of Gramophone Records

6 15 Time Slove Greenwick Wrather Fore base, First 6 Bal News Bulkerin

5 39 'The Week's Work in the Garden," by the Royal Harticultural Society

Miss em Interluse

6.45 THE FOUNDATIONS OF MUSIC MOZART'S PLANOSORUS SONATAS

Played by About Morrison

70 Mr B. A Guntettan Not vo Labout

NATIVE labour is a subject of the free ow A minorest to every clears of a Color of power who wants to be such that his country property of the globe is lept rhear. Most of or can remember various historic exposures of forced. of National systems, and realize have much the Learne of Nations can do in the way of supervising the conditions of not volumes in odd corners of the world. Mr. Germshaw is the native labour expect of the International Labour Office, and be probably knows more about the subject than any other mon a v

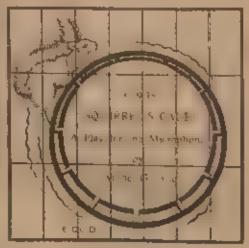
7 15 Musical Laterhais

7 25 Mrs. Ser Ex Wine 'How to Stody Social 4 and 1 1, Observation and Experiment

DRACTICAL sociology has never had two more The exponents than Mr and Mrs. Sidney Worth. They are admittedly curriculated in the handling of the complicated masses of facts—and, and more intricate, documents as when frote may or may not lie or accord—which are the ray material of account policies, and connected bastery and theory. In the cerus of four tailes, of which the evenings is the first. Mrs. We obwill explain by what meaning it is possible to

AN ORGAN RECITAL 7.45 by H. Goss Crarkno. From Lavorpoor Cotnoden's S.B. from Leverpoot

Figure as E. Flat (\*St. Asia Capentin B. Misson, No. 2 Sonata in G. (First Mov., 10.3)



8.10 ' Madame Butterfly ' Act II

(See the of column 1.)

THREE years have passed since, in Act I, Philaceton, the American navel officer, health little 'Madama Bu terfly,' with whom he had constructed a 'Japanese marriage,' who return. Sharpless, the United States ( ) re-to persuade her that the return to persuade her that must marry again, but also with investment of this At the end of the scene, Pinkerton's ship he harbout, and Butterfly stands waiting at the window all eight, latening for his leotatepa.

20 WESTIRD FORECAST SPECOND CLARGO NEWS

9 15 'The Future of the Conema -VI Mr Easter Britis (Author ( commons of The Future of h hms.)

9.38 Local Amountements (Discertry only) Shipping Forecast

Squirrel's Cage '

A PAGE CAPTER Le dest a Mario by Onen Mast

The following are the chief parsons whose

John (has father) Rose , his motion?). Mary this one. Ivy this a

note the about tie play this play the section which . . At the end of each epimote will be one stroke on a bed. I we the acrosm of a syron, suggesting a resh through time one species.

The Soomes and Interludes are in

choic 1 п 5 one III Introduces III and IV Scenes IV and V Interface V Scene VI

"How Dare We?"

11,0-12.0 DANCE MUSIC: Aur MAN and his Cappennians from be K.t Cat Bestaurant

At 10.35

### 'HOW DARE WE?'

eminic page (plagnatism and pat to or hantely

die lan coincluence are a od to attend a sport demanderation by Otive Groves \$ 40

Jack Paras and The fin.C. Daver Окамитель



### WEDNESDAY, MARCH 6

### SGB DAVENTRY FXPERIMENTAL

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Transferences those with Louisian Severa exercise wherea depreciation represents

9.0 A Military Band Concert

2	The City of Birmingham Police Band	
	A Break II . Wash L	
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	Torn ye to use	1
3	25 BAND School H M S I am no Sullivan, art. Godfrey	١
	Nicke Dallaway Piaroforter Carmyel Jest from VentusSchoomen	ı
3	Cornet Solo, 'An' Moor' (Hy the Soc) . Schubert	I
	R HERT Charles at Lack Parks Francis By Annual Francis Formula By Annu	
4	15 NOTE DALLAWAY and Band Fort Movement from Paris of Control of	l
	A Mr or to the will sail .	
4	30 Jack Payne and the B.B.C. Dance Orchestra	
	The Girl who Whistles in any Parent,	ı
5	30 THE CHILDREN'S HOUR	l
	*The Fight in the Fifth A Second Story by	
	T Davy Rober s  Jacka will E or san  Tradational Sayings, 'Crying over Spilled Wilk,' by W tham Hughes	
	Massio pa Pierso (Mandel   p and Bargo Seios)	
	,	
6	15 Time Richal Greenwich; Weather Forecast, Physics Senal News Bullet a	
•		
•	Jones Fig. 1 Sept. News Brilet 4  Jo Light Music (From Burningham)	
•	Joneses, Fig. 2 - Nemal News Brills 4  Jo Light Music (From Birminghom)  The Birminghom on the so One area Conducted by Phank Carreta	
•	Forecast, Fig. 2 to Neway, News Brillst a  30 Light Music (From Burmangham)  The Burmonents for so One arms Conducted by Frank Cantena Overture, the Secret Michigan Contract	
•	Joneses, Fig. 1 . Sumar News Brills 1 .  JO Light Music (From Burnangham)  The follower to Kre to One arms Conducted by Frank Castring	
6	Forecast, Fig. 2 to Simular News Briller a  Jo Light Music (From Birmangham)  The Birmangham)  The Birmangham Castring Conducted by Frank Castring Overtore, the Secret Martine of marsine  Harry Costlan (Bardone)  The Oold Plant Shawi Thyllis has such charm or to Whom When Lights go for a rece by Sec. Instant  To Ordenstran	
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Vaudeville 8.0 Franct School  $\mathbf{D}_{\mathbf{0}}(\mathbf{x}+\mu)=3$ 1 May 48 # E P THE VR - PA PIETRO MARIO NG PIETRO (Mandoline and Hanjo Virtuoso) 5 5 11 5 It the P and in an Act of Remandements PRILLIP BROWN'S DOMINOUS BANCE 1 9.0 A MILITARY BAND CONCERT Events Armes Roprano) THE W RELIES MILITURE BANK COnducted by B. WALKON O'DONNELL Sacto I Arlessonno The Mac1 of Ariest. Physide Mane to a name of facilities 9 20 EVELYN ARDEN Umbro mar for I love thee . OMBRA MALEU as a mone I air for aito woice which is known the wide world over as 'Handr's Lurge. \ , et, in this country, where we like to draw a land - al fast distinction between Sonoay and work more da so table for playing or singing on the most selemn occa sions, it copies (com and the works and the words have nothing to do with phonesubject. It have nothing to do with incommunity in the second witness on isolal of the plea that may good noise with a not freedom in its intention to also so red musicthe assuming any action of the second state of the second state of the second state of the second state of the second sec

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9.28 BAND Overture, Prince Igor Borodon, aer, Querard Williams # 40 Everys Annes Tor Holy Child ..... Easthops Martin 9.48 BAND

Six Watter from Op. 30 First Selection)
Biohaus, are Berard Wilsonse Valen Cormon 160 Washing Present S ND GINERAL

NEWS BULLETIN 10.15 DANCE MUSIC JACK HYLTON'S AMBARSADOR CUUR BLAD, under the direction of HAY STARFFA from the Ambarbador Club

110 11 15 Age Lymps and his Componenties. from the K t-Cat Restaurs.

(Wednesday a Programmen saw and on page 5%

The West + 1

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### Wednesday's Programmes continued

DALE SECTION And Orchestra-923-2 M The Children's Hour CARDIFF. 5WA The Bondsole Fro ...... I A DA W Charms S.B. fron 1 The a pilly play Old Ma L. 1 15-2.0 A Symphony Concert Variation a (On a Onco Popular Home) North annual yed from the National Measure of Wa-60 . Programma 1 mond from Do NAMED OF WALES. 90 11.0 S.B. from London (9.39 Local An-6 13 London (Conderla Genedicathol Cymru) Symphony No. 5 ('From The New World') 6.30 I was the to-5 49 5 H I in Lamuar 经额 THE RESIDENCE 1070 KC Broadcast to Schools 745 \* H for a Lineapool (See London) Me H F Page by their Play t struments of the Orchester

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hours 1 15-2.6 5.B Jron Cart D . Tor a 2 30 Loca Anni e 劉道 S R Jeon Cove # 2.55 London Programme relayed from Daventry 9 35 11 o Contemporary Composers The London Programme relayed from Decenter by T. H. N. D. F. M. T. H. N. D. F. M. T. The Children's Hour 5 16 S.B. from Card [] 6.0 London 1 beramine relayed from Davigstry 6.8 Lond a Programma relation from Daventra 6 15 & h from London 6 15 S Is from London Other Stations. 7.45 A Programme of Light English Music 7 45 S.B. from L. rerpool (See Limitors). NEWCASTLE. IN one of the old French 'Lata' of Marie de France there is a tale of a kn gitt who are s 5NO. 2 +0 8 10 S. H. Jenn Landon poor dust be could uffer noteing in exchange for the hespitality shown to him by neher folic. In the prime of life, however, he came into postesion of almost unlimited wheth, by farry totals, and his first 9.30 Magnet to reade relaying from Lor lon-9 35- 11 0 & H Jones Lon to I from se tin Loss to selle 8 1000 0 GL VSCOW overe tragic musee, but procious thing, a thing of which the troubled world of today is as world of today is as much in need to even it was. It is a realize in which English composers have long been thoroughly at home, from the old days of I expistion Glees and Madrigala, till now when so many of our young composers are turning to the brighter side of life for manifestation for their mans. The open s. THREE CONTEMPORARY BRITISH COMPOSERS works will be heard in the Light Programme from Cardiff this evening at 7.45 (Left to right) Sie Edward Genran, Bric Costes and Sir Edward Elgar, O.M. 6BM 288 5 ME BOURNEMOUTH. for inspiration for their music. The open a country scenes, gardens, rustic marry-makings, fairs and revels are some of the themes in which 2 30 Lordon Programus retayed from Daventry one latter day musicians delight, and there is a would of modern English music which, although "light, is in every way worthy to stand side by side with more serious schinomants. 6.15 S.B. from London Wingstey & Pleonan rkeen (Violencelle) Anim a Jihn Dalese (Propert) d One Staten (St. 1928 9 6 1 8 2 3 11 9 745 S.B. from L v ren Sr 1 top 8 10 11.0 S H. J. : Landon 9 30 Local An NATIONAL OSCHOPERA OF WALES ABFRDEEN. of replaced to mobile a new Cymru-\$90.3 M PLYMOUTH. Lo he A bear Vancence view Commoned by WARWICE BUSINESSEE. 2.20 Teorems Teorem and solars in front Dalie visit . - The Candren's Hour A New Play 'The Bog of Gold' (Murie! Levy 60 Ta The ment of monthly and said DATE Saire (Bur tone) and Orchestea 6 15 S.B. from Loyelon 7 45 S.B. Jerry Loverpool. See Landon's BELF IST 8.18 11 0 & R. from London (9.38 Loon) An 378-3 M 2Z¥ MANCHESTER. 2.30 London Programme relayed from Dayontry DALE BRITER Broadenst to Schools 3.0 the Mer markt have been Later I talk of the Moon . 5 B from Shoffield Bustey .. Couten The Northern Wireless Orchestra tibo is Sylvia? \*\*\*\*\*\*\*\* 3 30 London Programme relayed from Deventry Ommisses (Continued,

Late Laxo (Bass Bardoon)

bantasy, 'The Three Bears' ...., Eric Contes

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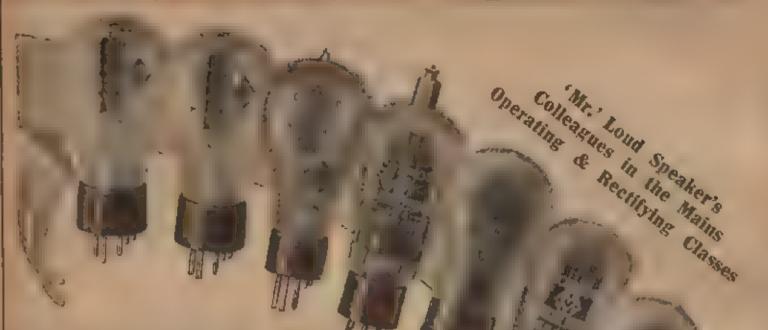


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Notes on Future Programmes from Cardiff.

Mining Area Relief Fund.

TOLLOWING the success of her Concert on analyst 28 n are 1/1 1/1 1 second of Plymouth in sid of the Lord Mayor of Loudon's Mining Area Reifel Fund. This will be given on Sunday, March 10, at the Empire Theatre, Cardiff, and will be broadcast between 9.5 and 10 p.m. The Band of the lat Battanion the Welsh Regiment will play and the Aberaman (Aberdare) Juvenile Choir will sing part-songs and choruses. This Choir was a treble National Winner at Treorick last year, and a double National Winner at Treorick last year, and a double National Winner at Sciences in 1928. Arthur Fear (haritone) will contribute songs and there will also be Community Singing. At 10 p m, the same evening the Kymrie Grima Cheir will give a concert from the Studio.

Bom Bells.

TWO plays of a lighter character will be given on Monday, March 11, during a programme entitled 'How Beak.' Some Shructer, by Patt Ridge, will be played by Danial Roberts and Betty Bond, and Martures, by W. P. Thomas, will be played by the author and Tom Jones. Vivience Chatterton will sing songs of Old Landon, and the On beauta will play F. gur's Cockengus and Ketchbey s.l. actury Nach.

Old Welsh Crafts.

ALES stal has about 180 wooden factories, and of these about musty at il use only water power. Some hand-loom weavers stall work in the neighbourhood of spiniting and fulong mills. The small renal factories find it difficult to compete with modern English factories, and of eleven weavers in a certain district of North Cardiganshine a generation ago, only one now remains. Mr. forwesth Peate, of the Department of Archeology of the National Museum of Weles, will tell of the edymey of the wood, from the farmer and back to him again, howing been hundled in turn by the yarransker, the weaver, and the fuller The weavers, who took special pride in their work, were fancy patterns, and a fancy pattern loom, worked by an ex-Mayor of Lampeter is now in the National Museum.

The Grant Scale

HEN Sir Henry Wood visited Cardiff on home of the series of talks given in the Broadcasts to Schools on Instruments of the Orchestra. He neggested that a good finale to the Orchestra. He neggested that a good finale to the oranse would be to give the Grant Scale, beginning with the centre baseon and ending with the piecolo. The talk for Wednesday, March 13, will be of peau is interest to Weles, as the harp is being studied. The barphas always been specially valued by Celtre peoples. Since the days of Henry VIII it has been undinied us the symbol of Ireland by the Arms of the United Kangdom. The Weish harp, however, is a more important instrument. It was the instrument of the Burds, and both players and harps were held in the condition by the ancient Weish laws, no accordant for the players and it could not be sciend for debt. Mr Piggott, who gives the talk, will also deal with the planeforts and the celeste and the difference in sound, unused as weight.

Royal Mineral Water Hospital

An appeal on behalf of the Royal Mineral Water Hospital, Bath, a national heapital for rheumatic diseases, will be made by Mr Sidney Robinson, Charman of the Appeal Committee, on Sunday evening, March 10. At present only three out of five women who apply for almission can be accommodated, and it is beyond to open a new word in May.

CYMRU DEWI SANT

Friday, March 1.

Gan Yr Athro E. Ernest Hughes, M.A.

chuch mwyaf a gofnodir gan Hanes. Wedding in a dat way of agofnodir gan Hanes. Wedding in a dat way of the second am bedwar cant a flynyddoedd ymol yn godd yr ymorodraeth fyd-eang yn wyneb rhyferthwy ygubol ymdaith y canbedheedd anwar. Lie flynnai gynt beddwch a diogelwch a tiesgyblaeth ar fywyd, daeth airhefn a hnuw a phob galonastra. Yr Eglwys Cristnegol yn unig a ddallodd ei thir ynghanol y trybiith cherwydd iddi gadw ei ffydd yn ei chenhadaeth yn y byd. Llwyddodd felly i ennill, ar y naiff law, faich y barbariaid a'r un myd ymddriedaeth y trusinaid, cynddeilaud Cear, a lethwyd gan adiyd ac ambaith dyddian tywyll y Corcegynad Trwy gyfrwng yr Eglwya, yn bennaf y cadwel yn fyw y ffun cgwan yng ngolonni'r hon y dechreuodd y cenhedloedd newydd droeila llwy ar ynnydd c cat regand.

Yebrydolwyd yr Eg wys yn ei hynanechan gadw ei ffydd ac i ymgeleddu arweddau uchaf bywyd gan cym accorddol y M. Las say aclaudo,

O'r Aifft a Syria cyrhaeddodd yr adfywnd barthan gorllewinol Ewrop oyn diwedd y bedwaredd can, if a all fa ide o rhagor ah ffrwyth, neg o gafwy l yn y gwardydd Celtaidd

Cymru ydoodd cwr eithaf Ymerodraeth Rhulain i gyfeiriod y Gorliewin, a chafodd hithau brofiad nelaeth o uml ddrygau y dyddiau blin bynny. Pan gina'r tywyllwch a ymdaenodd drosti yn neahreu'r beniod ganrif, gwelwn y wlad yn llawn anlire i a theo r yddid darwydd ymachwyad y non a conect a id ac ymdiau tu yr ac ryw ac thar Cw Layl a Brythonnaid yn eisac goruchafiaeth a chartrofi per ans. D flamiodd el shawer R dain. (Pax Romana) and odid y ddiannai befyd, ffrwyth lafur a chynnydd y nyfnod Rhufenna.

Yr un pryd cynfyddwn mai sefydiaedau mynachol ydyw eglwysi'r wlad ac mai'r ddelfryd fynachadd yw uchafnod y bywyd crefyddol. Yn britho'r hroydd mae mynachlogydd mawr a man, oll yn a freg a sel tantaud a sain a dan yr erfyd a mae. Plyma go safarnon y chfyyd fen wy d tardd-leoedd ynni cenhadol, cartreff dysg a diwy tant, a celfan a'r crefftau—moddleydd tawel yngheior yr en ware y benthau mae traddodiadau goren y gorffennul a gobeithion goren y dyfodol. O bunynt hwy ffrydia dylanwadau bywiol a dyrchafol i bob ewr o'r wlad.

Sefydiwyr y mynaehlogydd (llumau) hyn ydyw "Seintau" yr oes aur yn hanes ben Eglwys y Cymry (450-750 c.c.). Mae enwau yn 100-750 c.c., Mae enwau yn

I'r dosbarth hwn y perthyn Dewi Sant. Cymerth ef a i gymhotriaid ran bwysig yn y gwaith o hun Cymern yn y dydanas hellu - ddor' yn of owymp Rhufan. Yn so mynachlogydd ymroddasant i ddiogelu'r arweddau nohaf ar fywyd ar waethaf pob difrod a galanastra. Ao ni bu'r Cymry yn hwyffrydig i aylweddoli ac i gydnabod yetyr a gwerth eu gwasanaeth i'w gwlad. Ym mynaoblog fawr Dewi ym Mynyw (Ty Ddewi), yn anad uman mg Nghymru, oedwyd, am oesoedd maith, draddoloidau a deifrydan 'Soiotau' Cymru. Rhoedl Dyfod i Gymru ydyw Dewi, Nawdd Sant ma cenedl.

' John Jones."

HEN Wests playwights are mentioned, it is certain that the name of J.O. Francis will be one of the first to crop up. Many of his plays have been translated into Wests. His characterization is so strong that little in lost in the translation—in last, it only seems to abarpen the lines. His play John Jones will be given at 0.35 p.m. on Thursday, Moreh 14. The name part is teng taken by a John Jones, which is not altogether surprising in Weles. This player—anally known as J.D. Jones—was a blackmith in the mines, and, like bundreds of others, was thrown out of work. He was able to find a job, however, in an aeroplane works near London. His family still lives in South Wales, and he is glad to come down to set in this play. He was formerly a vary useful member of the Station Radio Pinyers.

All's Well that Ends Well.

be was very annious to be successful, and, as so often happens when we look forward to something inordinately, everything seemed to go wrong with him that day. To errorn his majortunes, he was told when he arrived that the producer was down with influenza and could not hear tim. He was told alterwards that he looked so disappointed and so pathetically resigned that a deputy heard him "say his piece," and was so impressed that he saked him to speak on the telephone to the producer in his bedroom. The result was a trial engagement and many further ones.

The Flower of the Valley.

Professor visus Sir David Howel to try to find who the anonymous poet was who wrote 'The Song of the Flower of the Valley.' The part of the Professor will be taken by Ruchard Barron, who is always east for difficult and often a tankerous parts. Sir David Howel will be placed by A. G. Prys-Jones, houself a poet, and there's warthy to represent a patron of poets.

Brittol Fighters of the Old Prize Ring,

BRISTOY, produced more champions and celebrated page at Champions are the Bristol School, and the most celebrated of them all was Jem Belober, Champion of England when he was seventeen. Two other champions were Rency Pearce and Tom Craibb. Pearce was always styled Hen Pearce—hence his mekname, 'The Chuken,' which appears in all the old fighter chunches. Cribb was born at Hanham and kept a greengrocer's shop in Bristol tefore he wen famo and fortano.

The Mighty Punch.

Bit. NEATE, another Bristol lighter, was a burcher by trade are it are about of his that he had a mighty purch. The celebrated John Gully was the son of a butcher at Wick, just outside Bristol, and he became a mechanise owner, colliery proprietor, and member of Partiament. When he retired from the ring, the Bristol School gradually faded out, but it is ante to say that in no other apart has Bristol ever been so indignor ably without rival as she was in the prize-ring days. Mr. P. E. Barnes, who gave an interesting series of talks on 'Wolks in the West in the Autumn,' will tell of the Old Bristol Fighters on Saturday evening, March 10.

'STEEP HOLM.'

# 7.45 Tommy Handley and Some Others

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Evensong From Westummter Abboy Letters from Oveness

A Concert

1 15 THE CHILDREN'S HOUR:

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brend " ' & B from Restarmouth

6.20 Market Prince for Formers

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2.35

117Hb technicalities of aviation are becoming

to make it easy to control. These first elements of accounties Dr. Ivor B. Hart, who is one of the Louisition Officers of the Air Ministry, will explain in the series of talks, starring today with

on to a 940 A MILITARY BAND CONCERT and its offects.

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9.0 WLATHER PODECAST, SECOND GENERAL NEWS

Har to Some h Ambassauer OR MARGERS DE MORRE DEL VAL. of the British Section of the Burerious Inter-Relayed from Claridge's Hotel

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9 50 FRANK PRINTERS with Bond Ata

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in danger of boing force her. His own most amportant works, apart

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Roumemonth. It has also been

so far been adequately presented

phony) ..... Drorat

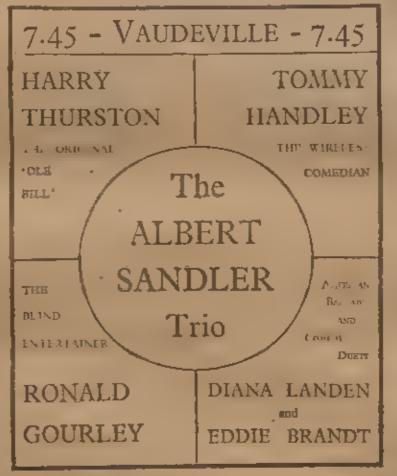
III tast for your

A ... tonight in view of the tariff question, concurring intend it to be played in that interesting way, Ave a great start

their hands, and the second is in a rollingure which the houses open. The third is very lively at I don't y with Bures again to the fore, and

lottle figure which appears at the some by a simple retire of the thome from the be-

10.35 12.0 DANCE MISH. JACK PLYSE and THE BBC DANCE ORDERSTRA



9.35 Local Announcements, (Directry only Ship-

FRANK PHILLIPS (Bertlone)

THE WINDLESS MILITARY BAND

Conducted by B. Walrow O'Dovice.

Overture, "The Bactered Bude" ..... Surturn

Toccata Marcade... ..... Fanglan W dimme

ping Forecast

# THURSDAY, MARCH SGB DAVENTRY EXPERIMENTAL

(482.2 M. 622 MC.)
THE WAY OF THE A STREET OF THE TANKER STATES

7.30 Birmingham City Orchestra

1.10-1.50 Imich-hont Bervice

(Lean Bern aphana)

And I was North St. Charles

Share S. W. Lean Spire on Charles pould I came

A Symphony Concert

R rem v Curb Boure 1, No XXI a he F rem v re W reserve to The List entry to the A News 20 Conf. of the rem v remains to the conference of the conference of

AMATOLE MEIZAE (Violin)

Out HT STRA Overtime, Language at 1 of the FF of ' MacCans

The Chadren's Hour 5.30

A State of Market Falter T & Ly & Da .

Songs y M y Plate & septemble Bulletiens by The Miniand Planopourus St. T.T. (Lender FRANK CANTULE)

6.15 Think was the common to common purish sesting a National Section 1. No. 5 Beth.

630 Inck Payne and the B.B.C. Don't Orchestra

7:30 THE CITY OF BIRMINGHAM ORCHESTRA

Cor have Fr A at A fractic

Profit Silk Sile of

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On the Check Effect Month of Month of

Symptomy So 4 in 3

Vent Paraby Porotray Silk



Devised by ALFRED DUNNING,

Tonight from 10.15 to 11 15

Music Specially Composed by Victor Hely-Hutchinson

Out of the dimness of time and over the most and marshland of history there looms that fabric of human endeavour which we call the City. From Ur of the Chaldets hidden in the ages to the London of tought the line of man's cities marches across the face of the earth and down the years. Troy Town and Babylon are no more. What will tomorrow bring to this colossus that straddles London river?

A MATOLE MELZAC BEG Orchestra Symphonic Espagnale ..... Lalo ORCHES TRA Can, out Se to Harry Farjion
The slackbard a de ny Homage to the Queen,
leading to the House that Jack Built; The
Queen of Hearts (Mourigal,; The Drubbing of
the Knave (Fugue)
(First Performance at these Concerts) 4.30 LOZELLS PICTURE HOUSE ORGAN "From Bermingham) FRATE NEWMAN JOSEPH BODRES (Tenter) FRANC BAWMAN Selection, 'Madam Butterfly' ...... Process Јозини Восими The Sea hath its Pearls ...... Bfotthere: Morre of my Hearh .... Thomson FRANK NEWMAN H) annicolay Prize Song ( The Mass - agers ) Ballet Suite, 'Ong -Dog Gen

9.36 GABRIEL TOYERS
Reading an Excerpt from his \*A Manager's
Mai. and \* 8.50 Denormy Sh.E a. HOrchestro To my Shepherd I'B be true (Cantain No. 92) Lisar now the Finise (Cantain No.

(502) OR RESTRA

Introduction and Allegro for Strings ... Figur A Recital

PAUL HERMANN (Violencelle) and Da, Victor Exact Wolfer (Planeforte) Scnete for Violenceile ..... . Freeld,

2.45 Three Choral Projudes .... Back (Arranged for Violencelle and Piaceforte by Rollan Konaly)

18.4 Weather Forecast, Spoord General News Bulletes

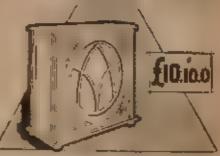
10.15-11.15

'THE CITY' Last week in Babylon, Last night in Rome, Morning, and in the crush, Under Paul's done (See centre of page) (Thursday's Programmes continued on page 584., AMPL









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# Thursday's Programmes continued (Marca 7)

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5WA	CARDIFF. 323.2 M	40	London Programme relayed from London Hodross
2 38	M. CWPT & CENTEYPOR FARMOUS W. M.		D, When yet a Gr
,	110 Wels Women was weed	6 15	freq. Length :
40 E	Lordor Programme relayed from Dr	5.39	t or Som ære Fær
5.0	Mus Chappell's Bond  - clayed from Cox 8 Cafe 1	0.55.1	7 0 . London 19 35
5.35	The Chadren's Hour	5PY	PLYMOUTH.
B.⊕ P Alkg v	Bournemouth Programms	1. 3	lv F1
6.15	& U. ft / Landor	2 4	
	Ma.   1 Proce   1     5   B.   f   a   Lord       9   25   4	,	The Clindre's Hour
	A Connet		

FROM CARDIFF TONIGHT Hughes Marklin (left) sings during the Concert school from the City Hall at 9.40. Feed E. Wentherly has arranged the programme "Cambria" which will be given at 10.5 tamght.

Songs and Ducts I v Erner Dawn (Controlto) and WALTER GLYSNE (Tenor)

-n 4 - .

(Levelstort, Oct school Cym Lodor Artist Volumes Conducted by Wanness Bas en Seafmed's Orders by Fire ... Way

> Cambria. France and Stories VI arranged I

WEATE RIT we and on the si

Organical mail theory to speciment looking across the general legal of the standard to the steering and legal of the standard to write songs the found an inextangential inspiration in the mountains and valleys of the land to which he fresh very much both

10.45-12.8 S.R. Jam London

55X	SWANSEA. (200 kg	
2 30	Lamen Programme consert from the ca-	
5.16	S.B. from Curdiff	
	Bournemouth I register to ourse the treates	
6.13	&B from Landon	
€ 38	& B. from Card ff	
€.45	S.B. from London	
9 39	Moster Interhese removed from Le elor	
9.48	S.H. Jeons Cardiff	
16 40	-12.0 S.B Jean London	

6BM - BOURNEMOUTH,	284.5 HO40	NC NC
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22.0 1.0 London Programme relayed from Dayer try

2.30 London Programme relayed from Daventey

J.45 Birs Stuart Smeller What will be worn to a April 2

6.0 BournetGook Programme related from

8 15 12.0 S.D. Jeum London (9.35 Local An

2ZY MANCHESTER	878-3 Mi. 793 kD
TO C TO A Bailed Concert	
Mr. u. v. Mr. v. i. i. v. val o. Leaves and the What Ships that Pass in the Nig. c.	Leoni Geoglienson
W. T. Bownia (Pisnoforte) Scherre in B. Flot Moor, Op. 51	Chopen
K. J. Kert (Base Burgone Measlf when Young . The Hoppy Lovie .	l so Lehmann Old Engirek
the Cornemara Short The Swertest Flower that	, Poster Barrey
No To Table 18 No To	MarDay H
Ben Carlotte	Lym a Albert
	da Branch
4 7 An Orchestral Com	cert

Relayed from Parker's Restaurant Now it a 1 mar has fine a wife Mineral Director. Langue Change Nome Wooscock (Meaza Soprano:

The Children's Hour A se visit of the W to Kingle by Muriel Sec. 1, 1, a v f a 1 Fb. 6.4 Bourtemouth Programme relayed from 8 15 8 1 6.30 Miscael Pre 6 45 S H fem . 9 35 Lorel Armounce-A LIGHT CONCERT THE HARMONE FORM
FAMES (Entertainer at the Plantes (September) 10 35 12 0 S B. from Landon

> Other Stations. NE WCASTLE.

Armslange Wiles, The Larly Housing Obstance Tours (Notes). The Mark to the City Tambang County Count SC . . 'SGOW 12. 1

2BD ABERDEEN. 10 12.0 Programme from the Architecture of 30 and 10 modern. So produce 5 B from the information 1.30 well in modern 1.50 well in modern 1.50 and 1

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DENIS MACKAIL - H. ASHTON-WOLFE

STACY AUMONIER -VALENTINE THE MARCH MAGAZIN **NOW ON** SALE PRICE,



7.45 J. H. Somre 224 bis Octet

15 " Ch. Dano Service

7 90

19 45 (Darintry only Moras and

15 0 Deventey on a Cramophone Herords

170 A Sonata Recitai

. ORGAN RECITAL

April atales a

Mar as hins

From t and Fague in C .. Back Act from 'Woter Music tiandel, are Clusterin Cincial Preinder .... Hubban (a) A Rose breaks tale bloom (b) O World I e'en must leave

specific in G ...... .. Dubois

10-2,0 Moschette and his Orche 17 From the May Fair Hotel

1.0.2.25 Coursery to y

 Experimental Transmissions
 or Stot Proceeds by the Fundamental
 graph Process

Breadcast to Schools: 2.30 Dr B. A Kows. 'The Why and Musefore of Farnata (Course II a-VIII. Spend Manifestions of Brank Agreed and '

Mosical Interlode

\*O Mr. J. Charten - Squares - Round the Works The North West Rhoges of the Medicar manufact Relayed from the grant but g

Maneul Interlud 3 25

Mrs. Amanus Withing Line: Great Discoverers VIII, Madame Cura-

3.50 Musical Tatechul-

Concert to Schools I adar the direction of Sir Watronn Davins

T Sv of now Q verter

I by Vedan I have

I vedan bearing

Jenning (Viola), Arrive Pone
(Vertons he

L a now Arrive (Megas.

Sopruno)

I- 8 W 8 70 PEACE B

From the Prince of We -Phyliosie, Lewisham

115 THE CHILDREN'S

HOUR 'Heigh-bal' and other Original songs at the Piano by Haras

'The Ins. | Hump - and hea to care it (Margaret Cibba) The Story of 'Hosky' - a very fashful dog (Daphne Skaned)

10 Mm ( makes W. J. Ukwin. In the Garden \*-111 \* Now to

# FRIDAY, MARCH 8

2LO LONDON & 5XX DAVENTRY

(1,582.8 44. (858 M. 688 NO.) 199 ho.)



At 9.35 THE WIRELESS SYMPHONY ORCHESTRA Leader . S KNEALE KELLY Concasted by NiKOLAI MALKO

THERF and so special and the entropy a transfer and Nikolan Malko comes to London at one of the componer and Nikolan Malko comes to London at one of the foremost representances of present-day Russian music. He is Director of the State Academy of Most and Professor of the Lennigated Conservatoire, and in these and other capacities as known as one of the leading champions of up-to-date Russian music. Trained in the school of Felix Mottl, he has all those magnetic quality to a command over the forces which a great constant to be a specific and to Victima and other parts of I cope where he has appeared in Ivilian and other parts of I cope where he has appeared in Ivilian and other parts of I cope where he has appeared in Ivilian and other causes protounacy.

Culture and Mald of Pakoe Russian Maldon I was first performed in St. Petersburg in 1873, but was all twards revised, so recently as 1894. The comparative individuals of the rather dry nature of the vocal parts, although its fault of the rather dry nature of the vocal parts, although

The fault of the rather dry nature of the vocal parts, although its rather to accompany the rather for all to make the residue services and brulliance, as listeners may hear in this vivid Overture. The date of its production has a special interest, it was in that year that Ramsky-korsakov married the gafted plantst who herself played so important a part in the music of the Russian school.

EVEN more than his compatients, Landov was at home in the folk-rang of his native country. He was one of those who undertook in official survey of folk-ransic and carried out his task with real enthusiasm. One of the many brilliant pupils of Runsky-Korukov, he had the unusual distriction of becoming a Professor in St. Petersburg Conservators within a year of seaving

The Bushamed Lake is one of those pieces which are best described as 'massest pictures,' and its name is all the cine that listeners need to its intention.

Suite, "The Swan Lake" Toucher's (1) Scene; (2) Waltz., (3) Danco of Swans; (4, Scene; 5, Czardas., (6, Scene

THOUGH arrors in more to Lindov's piece, Tchaikovsky's forms quite a contrast. Originally written as a baller the first he composed for the Imperial Theatre at Moscow, it was not a success in that form, although the fresh and melodious music cannot be blanced. Tchaikovsky altered it considerably afterwards and it its present form as an orchestrasite it shows him at his best. The Swan in the original ballet was a fair maid who had been enchanted by a wicked meanching.

to.20 Symphony No. 5 m Da.... · Miraskowsky

AllASKOVSKY is one of the very youngest of the Russatt VI composers, and Professor Malko has done a great deal to make his work known. He has conducted this same symphony in Vienna and other capitals. It is obviously the work of one who is in earnest, a unusion who has originality as well as a thorough mastery of his fotves. Less austere and me analy, thus most Russam sauric of today is apt to be, it remands our sutter of the kindly melody of folk-song, expecially in its broadings traveguent and the merry Schetzo with its thought of country ways. The has movement works up to a very big and impressive The last movement works up to a very big and impressive



9.35

Dr. Malko conducts

Concert



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6.30 1 Agricult for

645 THE FOUNDATIONS OF MUSIC

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76 3 1 12 .....

7.15 A. of of Tater of

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725 : See J. F. Co. a.

Te P and Professor Crof s. d Bristol Un versity starts a series of six take in which he to the state of th emperies and different schools has regarded Lawr (unction

7.45 A Popular Concert

THE J. H. SQUEEK COLLEGE OCTAT THE WILLISS CHORUS Chomes Moster Stant co.

Jan Craok

7 55 ( 9 9 It was a control of the Lo The man Late wert but Concer late and

Bultiam Bale 2 Octa Two H ogerate Dennes (in G and D Manus)

Bruhns, arr. Redertain A Ported Con ort to Ch et gut Melodies in Eight Woost orr. Willoughby

Drink to to only or. Ltale of the control of the Woodgat

8.24 OCTET Aria on the G String
Both, der, Sear
Functed Murch of a Macionette
Gouned, ger Sear

В 28 Сповом Here's a privox for le

Wasdom and Folly ("The P"

Pverybody . M. todica Pverybody . M. todica Ross in the I of Dorster a . . .

9.0 WRATHER FORECAST, SECOND CLSCHAL F CLEAN

9 15 I . a

nincements, (T) spling Porecas

9.35 Russian Symphony Concert

(Sex center of page)

11.0 12.0 DANCE MUSIC: As runno and he have and the hi a largers the marks from the New Propers R stall and

6.30 Light Music

(From Birmingham)

Тик В высуемам BTUDIO ON RESTRA

Conducted by JOHENS LEWIS

Overture, 'The Black

Selection, La Poupée ALTHOUGH there A has seen been and the party by a dear ( ).

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# FRIDAY, MARCH 8 5GB DAVENTRY EXPERIMENTAL

A Play from Manchester

ORGAN RECITAL 1.0 From St. Botolph's, Bis worspates a sa ata (Box or or Jack Payne and The B.B.O. Dance Orchestra

LAUNCELOT QUEEN Light Baritone)
DOROTHY Mc BLAIN (The Girl who Whestles in her Threat) The Children's Hour;

(From Bernungh " LEGEND LAND OF THE WESTER'S I LES! The Story Teller, Mazzus Gn and The Singer, DESES PARK R ARTHUR LINDSAY will Entertoin

6.15 Time Signal, Greenwice, What a B Fore-uast, First General News Bulletin

d Civir varie possile took it on tour it has not concern to the life to wage, and us pain the form of such school but as thes, is almost not a

7 39 Boots Unwist Ses Feyer .... Ireland UNA PRIMAR To the Sea..... .. MacDanyll Ourgestra March, 'Admirals All'

8.0 'The Web'

S.B from Manchester A Play in Three Acts by T STINLING BOYD Produced by VICTOR

Rosia, a Maid ROSEBA Nancy Holland

The Pey, John Valley,

Maher Carnege A . . s

We H roy Merestr Alan Carnegie
Ivan Braner
Roger Heathcote

CHARLES VERRITE A Police Of our Hadeon, Ale

Ja ... A West A

A Land Land DE OFFICE Along Sometor

Mr Setton, K.G., Load R Well for the Crow I CP 23300 F A NORTH

An Cale of the Judge George Engage Start The Clerk of the Assise . Mo dark Voters The Forman of the Judy A for your Formers Mr. Sample ... He To P W. Alans Counsel, Warders, Ushers, Jarymen, etc. Entractes played by The Normans Wingless Orchesters

Act I Score 1: Alsa Carnegie's cottege in the country, on the evening of June 7 Scene ? The same : Two days inter

Ant II : A room in a Prison. The following

November
Scene 2: A Court of Justice. Four days later
Scene 3: The same. Two hours later

Act III Scene 1: Alan's cottage. Three weeks later-

Some 11 December 2: The same. A fortuight later—January The section takes place in England at the present day

10 0 Westurn Forecast, Second General News BOILDON 10.15 DANCE MUSIC4 Cond's Club BAND

under the direction of RAMON NEWTON 18.6 11.15 Alsaebo and his Boyn and the New PROCESS ORCHESTICS from the New Princes Bes materi

(Friday's Programmes continued on page 528.)

IVAN BRANDT

plays the leading part in The Web, which 5GB is relaying from Man-chester tonight

the Overtars
Anber had a dest band, too, in sketching the
personal-tree of his characters, in the music he
gave them to sing. And his music is no full of
those qualities of brightness and good humour of
which a harassed world is sorely in need that
it is a real minfortuna to have them relegated,
as they are, to neglect and forgetfulness.

6.55 Boorst Unwes (Base)
She alone charmeth my atdness
The Arrow and the Song ...... Bulle

Course STR 1
Suite of Five Dences (\* The Dumma \*) Reynolds

713 UNA TRUMAN (Pianoforte)

Waldesrauschen (Forest Russings) Luca

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

A PRINCESS OF KENSINGTON, with a A PRINCESS OF KENSINGTON, with a libratio by Banil Hood, followed Marris Angland, in which he had also collaborated with therman, in 1903. It as a charming limitary in which a whimshed limitary like Gilbert's is blended with something like the famy of Sir James Barre, and romance is woven into the fairne of modern Loudon his with a subtle and delicate charm flerman's music site the story in the same lisepy way that Sullivan's music seems hiseparable from Gilbert's intritable someties, and the Opera promised at first to carry on the long sories of Savoy successes, with the hightest of hopes for a will further sories. And yet, although it was warmly welcomed later too, when the

# board. System of Plane tuition. It is a featinating inexpensive system that enmineres the out-of-date methods of stales, expeggios, and heart-breaking practice. Decide now, that before another Summer comes, you will be able to express your love of music, to charm your friends, and ensure the bifoleon pleasure that pane-mastery brings. The Times says. The excellence of Mr Macdonaid short in each has been abundan y proved SEND TO-DAY for my illustrated P. A. MACDONALD SMITH, 94, Cower St., Landon, W.C.L. From Brain to Reyboard Macdanoid South a System of Planafatte Playing

If it six short months you could add prano-

forte playing to your accomplishments what new joys would be opened up ! Yet this can

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-and 6 months ago

she couldn't

play a note!

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percent and washable, fits like a glove, and wears well.

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Those Langtum & a.

# Friday's Programmes continued (M.zc 8,

CARDIFF.

12 0 1 0 London Programme relayed from

2 30 London Progratome relayed from Days . .

Jam Steam's Cutton Celebrity Orchestra I a the table to proceed

The Children's Hour

6.0 Mr J Kyulx Pleyenen : 'Village Histories

6.15 S.B. from London

Music of Spain

THAT Spain is rot 1627.3

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and rausic with something of the
home processor with the many

For Station Tolo: Frank Thomas (Violin Revalls Harping (Violencefie); Hitself Hitself

Sasta and Bandana (Spanish Operatio Duo)

SUNLIGHT IN TINTERN ABBEY.

The rains of Tintern Abbey, the monks of which were once landlords of the village of Treliech, about which Mr. J. Kyrle Fletcher talks from Cardiff this evening. It is of interest to recall that Treliech was part of the estate of Walter Fit. Richard founder of Tatern Arbey

BUNNY and his Parais Dancy Base Con a und ; 1 90 110 & B From London 930 Local Ac

SWANSEA. 2 36 London Programme selected from the Ta S 15 & B From Carn W 6.9 London Programme relayed from Deventey 6 15 S.B. from London

9 30 Musical Interhals relayed from Lam. 4

9 35 11.0 8 6 6BM " 388 8 M

BOURNEMOUTH. Par Bey

6 15- 11 B - 8-2 74 - 1007 - 9 30 - 1 - 0 - 4 As - 000 - 57 - 1

5PY 295-3 M. PLYMOUTH.

4 14 The Children's Hour

Transport . .

gramming rela (
from Bayenir)

#45 11.0 S B. f ... London (9.30 Los.) Annonneements;

2ZY 878,3 M. MANCHESTER.

Broadcast zo School. S.B. from Liverpoot

3-20 London Programme relayed from Daventr-

The Northern Wareless On ...... Walten Williamics (Teor) The Chudren's Hour

S.B. from Level

Aug Graff Reading a feigilous tale, "The Biret"

6.15 S.b. from London

(Our Housew Friend) JULIAN ROSE 7.45

"The Web

(See 5GB Programme.,

10.0 Weather Fourther, News, S.B. from Develop Experimental

10.15 Lo S A specipitate As who I were no cont post addy



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Programmes for Friday

(Manchester Program necontain , em paga 538) 10.20-11.0 The Kreutzer Sonata (Op. 47)

(Beethoren)
Evid Bridge Paradicite)
Jose Bridge (Violin)

Other Stations.

NEWCASTLE 6.15 The Children's Hour. 8.0 - nur. 6.7 NeQuire Kemp (Haritone), 6.15 2 30 London. London. London.

GLASCOW 248 Reinburgh. 245 Musical in both. 256
Schools cannot i from an interbute 1.5 - A Play for
Schools cannot i from an in the Laterarch 4.5 transit fields. 5.5 bolimburgh. 5.5 - Weather Forceast
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Western I 6.15 food to 4.30 section Marie Proceedings for Farmers. 6.45 control 1.50 sections Marie Proceedings for Farmers. 6.45 control 1.50 sections Marie Proceedings of the Proceedings of the American Marie Proceedings of the Marie Procedure.

8.50 18 News Building, 3.35 - Symphony Course, Continued).

ABERDEEN.

200 Edinburgh. 2.46 — Chapter. 2.40 anter on 1.10 — Chapter. 2.40 anter on 5.0 Mr. Providence of Africange in Province of 1.5.15 — one capter of Province of 1.5.15 — one or the original Province of 1.5.15 — one of 7.60 — one of 1.5.15 — one of 1.5.1

BELFAST 2BE 12.9 1.0 - Grammphene it strains 2.25 1 major barre Music 5.0 A.3 again de Restain of the gapa 5.25 1.2 chaire for it is 1 major 5.25 1.0 barre Music 15.25 1.1 Denois Music

SAMUEL PEPYS, LISTENER. By R. M. Freeman

Part-author of The New Pepys' Diary of The Great Warr, etc.

Feb. 8,-Having occatious to wait on an acquein-

Grad Warr, etc.

Feb. 8.—Having occasious to walt on an acquaintence in Ridgmount Gardens, took tube to Goodge St. Sitting next me in the train 2 men, of whem queath one, 'Rotten show that at Banterea!' but the other, 'Dunn Battereas! Which cares when we've won at Adelande?' Which methought characteristick of most men this day, few but the otherfull faces anywhere, and all too full of Mr Chapman and Mr White to trouble themselves about M. Baulwin or Mr MacDonaid.

In going borne by bus, it takes us to min. from Goodge St to Orford St, and other 8 min. on to Cambridge Chrun. Speaking hereof with our conductor, he says the drivers do now name Tottenham Court Rd 'Stopping 'em Short Rd,' and they cal. Cambridge Carcus 'Quene Gardens.'

Listening in this night to Sir 'I Beechan's conducting his Delius concert, with a particular joy in hearing of the cuckoo musique, how skillfull a matter is made of bringing the wood-wind mit the strings at the beginning of it, and soe, after some delicate hintings at the cuckoo-call, out it comes part, at last, on the clarinet. Here my wife must needs interrupt with how she hates cuckoos, the very sound of them, the way they deceve the poor little waggravia and inedge-sparrows, the same at men deceive women. Whereby, and by the look she gives me in saying it, was fain to remaid her of its being the she enakoos, not the het, that be the decrevers herein But she God save us I) to counter upon me by wenung to know whether this be a concert of musique that we listen to, or a talk on arnithningsy by Professor Pepys. Which is the barest thing for the sheer face of it that ever I knew even in my wife and to take away my breath almost.

Feb. 9.—Awoke this morning with a throaty my wife and to take away my breath allmost.

the same he most hornel take a mark possible. So sent to the chymist for many and possible so sent to the chymist for many and possible so sent to the chymist for many and possible so sent to the chymist for many and possible so a district, onchie the plays ipecas. Which a district the plays ipecas. Which a distribution has been such that the moving the way they cribb and hedge us nowadays, like suctung-children, and what shall be the end of it God knows. My rheum keeping me within, I sat listening, this afternoon, to higher the related at "Evittenham, very good hearing for sudibility, but very bad for Ireland's besting us, allbeit but narrowly. Whereby, and by sacking plays species, came as 1, are being ack, (short of sicking-upp), its ever, I be a discussion in my life. Pob. 9.—Awoke this marning with a threaty

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for competers a few schools that for competers make. In 192 a 192 in the property of the festival and veloped it, until now some errorty schools and context on London and the surround. ing country take part regularly

Se tomal competitions are held with an adjustmenter inch with entireness the work and mainly conducts meson singing by the competitors. Finally the test choice and or instructural to give a Fertiva and to give a feetive and to contract the contract to give a feetive. I meent such as that which is being broadcast today. Los year the schools united to per torra Pergolesi s Stybut Mater

In the past there has been latte opportunity or encourage

racat to boy a cost goths tour ing med to coul use their chora-enging and unchostral playing the order to remody that, the a significant Chora has former e binior 14 thermome Chora-a Jamor Oreliestra for Secon-ary Echael boys and girls to join when they leave school at

beter). The Choic is traced by Mr Charles Rennedy Scott, a meter of the Phanternous

\* E. to whom this whole musical scheme is dy due and the Jamer Orchestra mosts under Eroest Read at the Hoyal Assismy of usic Those walnung to our either body should want to Mas B. Callender, M.A., County Secundary Bohool, Bermondary, Lancium, B.k. 16.

Come for where golden to acted Spring . . Handel
Lover and his Lags. Morley, are Rathbone

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3.58 BAND Bhapsody, 'On the Comeh Coast

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Rachmanian Substant

4.18 B S a

From both Sob. Who is Sylvin ? Schulart ger Back ne

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A.32 PARTIE BUTTE

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This concert parry, whose popularity dates back to the war years, will be heard in the content recover at 1.45 from the Kangsway Bud.

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4.54 FREDA TOWNSON

THIS song sets before us the antident with

From where Marganette afts at her spinning-wheel and medicates on the cover of whom the knows but Little except that he has wen her whole bourt and that her peace of mind is for ever gone

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Tun 'Roosvans'

Con to the key Control Page 587

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Frie, \* Aren t we al 1 \*

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NAME OF BUT WES a new of a new

> Organiza Samuel Defaulters \*

p. u

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# SATURDAY, MARCH 9 5GB DAVENTRY EXPERIMENTAL

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Popular Celebrity Concert

# A Children's Concert

Proceed from he Town Had, Burn

t 2 , The Burber of Saville Port a Lo so Noise ! ( The Nut-Crocker

Westing March, 'Coq POr Cock ref', .

# An Instrumental Programme

From Birmingham) THE PRESSAN PLANOFORTH OFFICER Three Irish Pictures .

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8 QUARTER (Rosenn Raherno Ralian Song) emodely acre Darrer va

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### THE DANSANT 4.30

(From Bermander a Priestley's 'Vat deville Sor' Band b Furtner Pleasant Man ories -the to hey concern Peter, Proxy and a Production

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Alterior Laboration V.
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Solgen Views Contract Science R. and Alvago Borner Bantone)

6 15 Tor Signal, Greenwich; Wrather to the French Sports Bulletin

5.40 Sports Bulletin (From Businghom)

# Light Music

GLADYS HAY DILLOW (Soprano)

and his Openestus

Selection, 'Engen Onegia' ... Telmosocaky. Hy west he we ( - en -till

CIALL HA I ON I I touten: Erus Contes Let w say of the Moon
Low in the Woods...

Une ar sec. 1 Carrol Gibbons, are. R. King The Song I Love .. De Sytte, Brown and Hen-derson, aer. R. Kung

Massoul Souff Box ... E L. Wright Sleepy Tune ......

CLADYS HAY DILLOS

Dor't come in Sie, pêcoso Song of the Nightingale... Seil my Shipe Cyra Scott Pte U. pa

On unsuna Posit o' Mino

Someday, somewhere, we'll need need Ring Rapez and Pollock, orr. R. King Dance of the Dwarfs. How can I help loving you R. Margo and R. K. and R. Margo and R. Margo and R. Margo and R. C. an

# Popular Celebrity Concert

Relayed from the Central Hall, Burningham ACRESC SAME NO AL

OLIVE GOVE (Soprano) Cranto Monte (Pinnotorte)

# Two First Performances

THIS programme has a personal browset remaining, as it does, of the systems works as yet promoted to an angle of the systems and the order of the systems.

# "Ode to Death"

For T nor Solo, Chorus and On h in Poom by WALT WHITE IN Music by Janess Care > JOHN ADAMS (Tenns)

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JAMES CHING, the composer of the "Ode to Denth," which is now being performed for the first time, is happily known to listeners as a real partial and one or two smaller pieces of les have already been broadcast. He tells us that not by any Mark With that these words, beginning "Camalovsky and soothing death" have a specially profound significance for him; be was himself the point of death shortly before composing he work

# 'A Skye Symphony' By STABLEY W LS V

Andante con muto - Anogretto-allegro viveo A numto sostounto : Aliegri E neceso :

The supposer of this Symphony was enty when he won an open Scholarship recomposition at the Royal Codege of Mesewhere he studied with the late Sir Charles Starturd. He is now Messe Mostre at the Ser Charles Starturd. He is now Messe Mostre at the Ser Charles Starturd. He is now Messe Mostre at the Service, and starturd works include a string quark a Sallet Suite, an Evening Service, part songs, and planeforte piopes.

The 'Skye Symphony' was composed in the automa of 1937 and gained a Carnegle Award 1, the following year. The composer explains that it is rhapsodical in character but her yet classic principles. There is one principal motive which pervades the whole work; heard at different ways and anodes its phrases have a special algebraic Lit is the impression of the Island or general that it seems to express rather than any lefting details.

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10.30 Marzonte Dixon (Soprano) and Orchestra A Mountain Stood (' A Princess of Kensington')

I love my Love with an A. ( The Girls of Gottenburg')
What are Names 7 ('Monsieur Beaucaire')

10 54 Massonia Draon and Orchestra The Gipsy Bride (\* The Gipsy Princess \*) Kulman American Courtship (\* The Matriage Market \*) \*

Selection, "Het the Deck" ...... Fouriers (Saturday's Programmes continued on page 542.,

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pring cleaning, he erts to work with the aid of Purpers a Country of Participation IP Comband



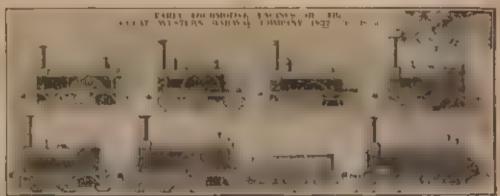
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# Saturday's Programmes continued (March 9)

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6 45 8 8 1	From Bondon	ž.	9.35 12.0	S.B from London	



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A Popular Concert Relayed from the Assembly Room, City Hall N. NO. CARLING F. WALK essentiate Communication C turtly Leader, Arment Vocasanden tion on 15 Wa dien manifest la Overture, 'Ray Bias' ..... Mendelssohn I seem Functs (TON Base) and Orchestro Le Turbini e fornetialis (\* La Gioconda \*)

Ponca -

Concerto in A Minor ... . .... Fisable John Born Towns 10 November 1 

9 0 12 0 S. B from Landon (9 30 Local Annumec-Smorte Balletin

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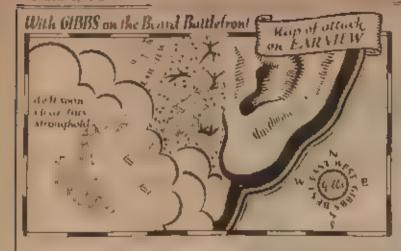
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6.49 Sports Bulletin

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5-15 The Children's Hope: The Flowers that bloom in the spring—we make a bouquet of these benefits

Francish Programme contin 1 on page 1



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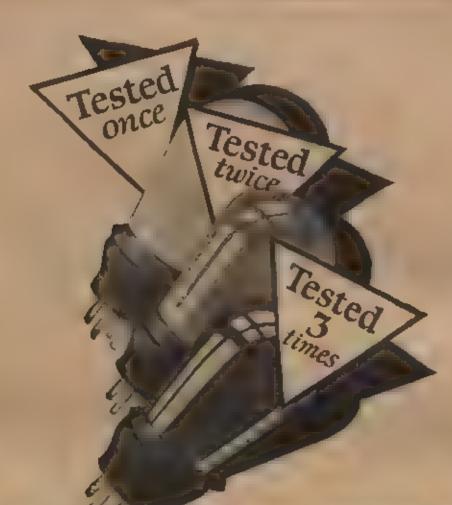
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(Plymouth Programme mentioned from page 542.)	F10 34		SSC GLASGOW 40.
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ZZY MANCHESTER. 700 kg.	8 40 George Lierus Lava, Wooderful Lova		7BD ABERDEEN.
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# THE DOCESOON' NEXT DOOR.

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# 'SAY SOMETHING OR BURST'

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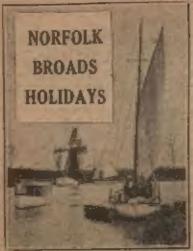
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