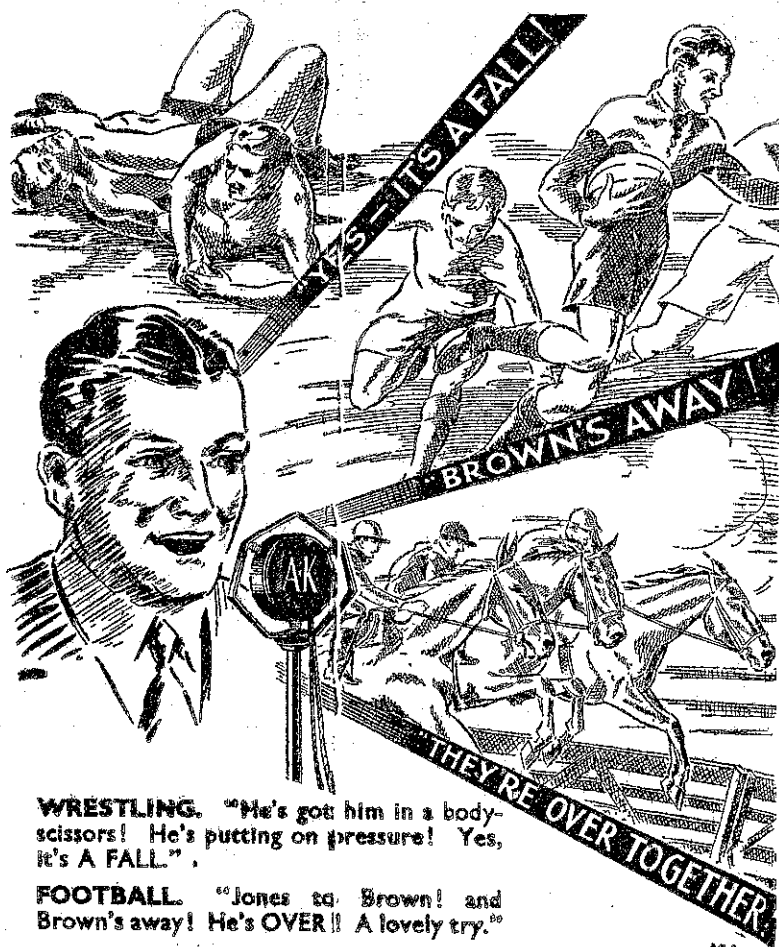




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6.42: Zurich Tonhalle Orchestra, "Gavotte from 'Idomeneo'" (Mozart).

Polydor String Orchestra, "The Good Old Days" Medley (Koek).

J. H. Squire Celeste Octet, "Love's Old Sweet Song" (Molloy).

7.0: News and reports.

7.30: W.E.A. Session, Mr. A. A. Orton, Lecturer in Mathematics, "Measurements and Surveying in Ancient Times."

Concert Programme.

8.0: Recording, Debroy Somers Band, (a) "American Medley"; (b) "Scottish Medley" (arr. Somers).

8.10: Recording (Bass-Baritone and Chorus), Peter Dawson, "In a Persian Market" (Ketelbey).

8.15: Selection, The de Rose Octet, "A Ball Night" (Strauss).

8.25: Soprano, Cicely Audibert, (a) "Who is Sylvia" (Schubert); (b) "Maids of Cadiz" (Delibes).

8.33: Recording (Talking), Angela Baddeley, (a) "The Bargain Counter"; (b) "Kate on the Underground" (Herbert).

8.39: Selection, The Octet, "Night-birds" (Strauss).

8.50: Recording (Tenor), Tom Burke (a) "Love Everlasting" (Frini); (b) "Machusa" (McMurrough).

9.0: Weather report and notices.

9.2: Talk, Mr. W. H. Carson, "Famous Overseas Trials"—"The Hatton Garden Pearl Robbery."

9.20: Recording, Band of H.M. Coldstream Guards, "The Yeomen of the Guard" (Sullivan).

9.28: Soprano, Cicely Audibert, (a) "In Quelle Trine Morbide" (Puccini); (b) "You are my Heart's Delight" (Lehar).

9.37: Selection, The Octet, "The Spring Maid" (Reinhardt).

9.48: Recording (Vocal Gems), Light Opera Company, "Lily of Killarney" (Benedict).

9.56: Recording, Hermann von Staehow Orchestra, "Merry Tunes" Medley (Dostal).

10.0: Close down.

GRACIE FIELDS, England's greatest comedienne, recently enjoyed one of the greatest days of her life. In the morning she visited the "His Master's Voice" factories at Hayes, Middlesex, to press her own four millionth record. After she had been received by the manager of the record factory, she was conducted to the press on which her latest record to be released by H.M.V. in March—"Play, Fiddle, Play" and "So Long, Lads, We're Off"—was being pressed by one of the workers. The pressman rolled up into a soft ball the warm record material for the four millionth disc. Gracie stepped forward, placed the labels on the top and bottom matrices (the metal dies on which her voice and music are engraved), put the ball of record material in the centre of the press and brought the two faces together. She turned a lever to the right, and after the steam had automatically circulated behind the faces of the matrices, followed by cold water, she lifted the top of the press and withdrew the black, shining disc, which was the four millionth impression of her voice.

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