

SEVEN DAYS' COMPLETE PROGRAMMES (February 5-11).



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Every Friday. Two Pence.

'But Are We Lazy If We Listen?'

'No!' says 'Astyanax,' who in the accompanying article replies to a recent suggestion in the Press that Broadcasting, by bringing entertainment, art, and education to us in our homes, is of necessity making us lazy—and, at the same time, points the moral to those unnecessarily 'lazy' listeners who have yet to discover how to get the very best out of the broadcast programmes.

A WEEK or two ago there appeared in one of the evening papers an article by a journalist of age and repute enough to know better, which made the most astonishing attack upon broadcasting and all that it implies. It is an attack which should not be allowed to pass unchallenged, for it strikes at the very root of the whole question, 'to listen or not to listen?' The solution propounded by the article in question was emphatically not to listen, because, strange as it may sound, listening is the hall-mark of a lazy character!

The indictment, in short, came to this: if you go through fog, wind, or snow, to hear music or see a play, you acquire merit; you support art. If you sit on a hard seat in a draught (as must be the unfortunate fate of most supporters of the so-called artistic theatres in this country), you are a worthy intellectual. But on the other hand, if you sit in comfort by a fire in a cushioned sofa, and listen to the broadcasting of your music or your play, you are an idle scamp! You are not taking your pleasures sadly. You are no true Englishman. It is a painful thought.

One begins to realize for the first time why there are found people to do fantastically un-

comfortable things without apparently adequate reasons; why people swim the Serpentine, first breaking the ice; why they stand in queues all night to see musical tragedies, or weddings at St. Margaret's, Westminster. And so forth. It is not for advertisement, nor because of a sort of irresistible herd-mania, it seems, but for the good of their immortal souls. It is the revolt of heroes against the soul-destroying com-

forts of our decadent civilization! Another painful thought.

Personally, I think that there are few things so satisfactory about broadcasting as the fact that to a large extent it can rob our pleasures of the petty discomforts which spoil so many of them. With a climate like ours, with a traffic-problem like ours, with mid-Victorian theatres more suited to our weather-proof ancestors than to their soft and degenerate descendants, to have to leave the fireside for our evening's enjoyment is a dreadfully large dose of powder for the ensuing jam. And many people prefer to dispense with the jam. That they should do is as natural as, unfortunately, it is bad for music and the drama. But then enters the B.B.C., almost like the Good Fairy in the pantomime, bringing in her train the amusement to the fireside—the mountain to Mahomet. Better surely for the arts that they should enjoy an audience through the medium of radio than that they should have no audience at all through the medium of rain, fog, snow, and flood!

The author of this onslaught must, I imagine, be one of those sturdy souls whose philosophy

(Continued overleaf.)



'Is he a lazy listener?' A drawing made specially for *The Radio Times* showing the pleasure which broadcasting brings to the humble lover of music.

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is bounded by the theory of contrast. That you must be miserable to be happy; that you must be cold before you can be warm; that you must hate before you can love. It is specious as an argument. It is in practice occasionally true. But it is false with regard to your amusements, because if you start by being uncomfortable, you go on in a frame of mind that demands, not amusement, but a vent for exasperation. I need only refer you to critics after a succession of comfortless first-nights; or you can read their notices yourself!

FURTHER, I would deny the specific charge of laziness in actual listening. If a man who has, after dining well, gone in a limousine to the cushioned stall of a musical comedy, and there nodded gently over his cigar, is not lazy—having gone out to his evening's entertainment—why is another man lazy who sits on a sofa with his earphones on, a pipe in his mouth, or perhaps a loud-speaker on the table at his elbow beside the syphon? The listener must take the trouble to tune in; to switch on and off at the right moments; and to listen. No doubt many listeners do not listen; they only hear vaguely and intermittently, without thinking about it. But the listener who really listens is anything but lazy. He must concentrate, and he will think, if he is to enjoy himself. Which is presumably his object.

I also lately received a letter from a gentleman in Throgmorton Street, describing himself as 'one of the toiling millions,' and explaining why 'I do not join the band

of listeners, preferring the stillness of my library and the solace of books when I return jaded and tired from my daily toil.'

I would like to quote more fully from his letter as being a good example of the type of mind which proves most difficult to impress by any demonstration or argument whatsoever. His line comes roughly to this: that while the B.B.C. is 'tirelessly energetic' and both 'efficient and resourceful,' and wireless in general is 'marvellous,' these things are not for him. If he must stay at home for peaceful relaxation, 'my books give it to me; also piano-playing is within my reach if I want a little noise'! He admits to the value of radio for invalids and those living in the depths of the country, but deprecates it for citizens of London, as 'it would only confirm me in sedentary habits, which I deplore, and dope my intelligence and critical faculty by accepting makeshifts and programmes with which I am not in sympathy.' He further states dogmatically that to provide a programme for the million day by day is simply impossible, and then adds that he himself would not like a programme for the million, and therefore does not listen to the present programmes provided by the B.B.C.!

This criticism, in short, is revealed as being as muddled in thought as it is dogmatic in expression and unfair in assumption. I would wager that my correspondent has bothered to listen about twice in his life, with the preconceived axiom that radio is 'another of these new-fangled toys like the gramophone'; that it was invented just to

save trouble for people who hated getting wet on the way to a concert. Spiritually he is akin to the writer of the article to which I referred just now. I fear he is an intellectual snob, and proud of it; but that is his fortune rather than his fault. But my point is that he has never taken, and probably never will take, the trouble to give radio a fair trial. He tars it with the brush of 'laziness' or 'new-fangled' or 'all reproduction of music is bad and should be condemned unheard,' and leaves it at that. He certainly would not bother to select something he really liked from the programme columns of *The Radio Times*, and listen to it with the sustained and honest intelligence and attention which he would give to any other form of artistic entertainment.

OF course, it is only the recognized attitude of the innately conservative who persists in believing that anything new must at the same time be rather dangerous and had better be left alone. It is a throw-back to primitive man, who no doubt was terrified of the first sight of fire until its advantages were insisted on by the more practical good sense of primitive woman, with an eye to her cooking and her baby. If such people are too old to change their views they must deprive themselves of a great deal which they might otherwise achieve. But they must not try to thrust such views upon their youngers and betters by saying that if they listen they will be inadequate, idle, and, worst of all nowadays, inartistic. It is propaganda—and, like all good propaganda, grossly unfair! ASTYANAX.

Letters From a Fond Uncle.

II. Do We Listen Reasonably? By Sydney A. Moseley.

MY DEAR NEPHEW.—Listening, they say, is an art no less important than the art of verbal expression. And there are few good listeners in the world.

What would the cynic say about the average listener today! Like every innovation, wireless has a good many critics. People pass from wonderment and enthusiasm by easy and inevitable stages to ingratitude and unreasonableness. It is like the boy's contempt for mince pies the day after Christmas.

Now that you have your own set you will probably be interested in meeting others who listen and who are anxious to tell you what they thought of last night's programme. Criticism is a healthy thing, but it need be none the less helpful, if it is less caustic. The best criticism of all should be, of course, sound and constructive, and if a little sweet reasonableness is added, so much more palatable and agreeable does it become.

Now mark this. You will find among the critics a good percentage of bad listeners. By which I mean not that their hearing is impaired or that their critical faculties are out of joint. I mean that *they don't know how to listen* and, in consequence, are neither fair to themselves nor to the programmes generally. Strange, but you will find some of the most tolerant persons

becoming intolerant in their listening attitude. Why, to suggest to them that they might be able to appreciate a Beethoven Symphony and at the same time play a hand at bridge would evoke an instant protest. Yet they think nothing of occupying their hands with one thing nowadays and their ears with another. They strive to divert their minds in two distinct directions, and when the inevitable result is friction they blame it—well, never on to bridge!

Let me tell you this obvious but overlooked fact. *It is a sheer impossibility to enjoy listening while you are otherwise occupied.* It is more; it is positively irritating. When, my dear boy, you meet critics, or if you happen to be in their own homes, find out first of all whether they know how to listen. You will probably find that you are able to put your finger on the immediate cause of a good many frayed tempers.

I have seen the most vehement of wireless critics arguing about politics while women sat sewing and discussed the latest fashions what time they listened! Why don't they switch off when they have something else to do? They are not *compelled* to listen every night nor to every item. In fact, one tires of the best of things, and wireless transmissions are no exception.

The art of listening is to make a selection from the many and varied items of the day. Mark those to which you would listen and *attend to them in much the same way as if you were at a public performance.*

Then if you wish to get the best of what is offered you, try and provoke the necessary atmosphere. I know it sounds funny when you are asked sometimes through the loud-speaker: 'Now turn down the lights and settle down comfortably.' The injunction somewhat resembles the prologue of a bedtime story, but in effect it is perfectly serious and logical. If you are able to dim the lights and prepare your mental attitude for what is coming, you get the full measure of realism every time. And there is no finer spur to the imagination. If it is music that is promised, you are able to conjure up the story intended by the composer. What is the theme? Nowadays we are given chapter and verse of the composer's intentions. I can't imagine a finer intellectual pastime than to interpret a piece of music without looking at the 'official' explanations. Now that's a novel idea! You will probably find that you have conjured up molehills when the composer meant mountains—but no matter, you will cultivate your musical instinct in time.—Your affectionate UNCLE.

The Magic of Dickens.

The trial scene from 'Pickwick Papers' will be broadcast during a Charles Dickens programme from Newcastle on Tuesday evening of this week, and again by the Dickens Fellowship from London and Daventry on February 14. In this short article Mr. Godfrey Elton, who recently gave a provocative talk from London on 'The Victorian Outlook,' has a word to say about the genius of Dickens which with the magic of words, created a host of living characters, some of the most delightful of whom appear in the famous trial.

DICKENS is emphatically a writer to be broadcast. Had there been Wireless in Dickens's day, Dickens's readings from his own works would have been the most popular items in the year's broadcasting. For before anything else, and he was many things, Charles Dickens was a man of the people. That is to say, that in his books with an immense and unfailing gusto he brought to life a huge variety of hearty, whimsical, fantastic, bluff, hypocritical, villainous, cheery or downright human beings. They were all to be found there, almost every imaginable variety of them: not the few, not the rich or the cultured or the powerful, for with these, unless he was being satirical, Dickens's touch was not so certain, but ordinary people out of ordinary streets; London streets mostly, for Dickens was a Londoner to the finger-tips. Ordinary people they are, for deliciously grotesque as his Sam Wellers and Sairey Gamps and Mr. Micawbers may be, their exaggerated, fantastic air is but the heightened colour with which the touch of genius drives home to the reader the real truth about them. This heightening is but a heightening of what is really there. You have but to keep a sharp look-out on your own acquaintances even for a day, and the odds are that you will find plenty that might have walked straight out of Dickens's pages. Miss Trotwood, the Wilfers, even Mrs. Bardell—we have met them all.

THE method of Dickens is worlds apart from the modern fashion of realism: contrast, for example, this Bardell v. Pickwick trial with the lawsuit in Mr. Galsworthy's 'Forsyte Saga.' Mr. Galsworthy's more serious picture is so faithful that it might serve as a text-book for students of law. Dickens's comic scene is full of little incidents that could never have occurred *just so*, even in 1837. And yet we know almost as much about the nature of Law Courts after reading 'The Pickwick Papers' as when we have finished 'The Forsyte Saga.' By all the high-brow canons Dickens ought to have failed with his portraits and failed time after time. For personage after personage in his novels is not a full *character*, not the complex of contradictory traits which we know the inside of a human being to be, but is often enough little more than one characteristic observed, as it were, from outside—Uriah Heep all snuffle and hypocrisy, Mrs. Micawber just her well-known catchword. And in spite of all this he does not fail, but magnificently succeeds. And why? The answer, of course, is that he was a genius.

The trial scene in 'Pickwick' is well chosen to illustrate Dickens at his best.



From a drawing by S. Lauder.

CHARLES DICKENS

at the time when he wrote 'Pickwick Papers,' his first and probably his most popular novel.

There is just a touch—in the handling of Judge Stareleigh and the bullying Sergeant Buzfuz—of that passionate satire on social abuses which is so powerful in 'Oliver Twist' or 'Hard Times.' There are the minor personages, too: Mrs. Cluppins and Susannah Sanders, who are both of them delightfully themselves, and yet, we can tell as soon as they open their lips, might have stepped out of any of a myriad back gardens.

'My Lord and Jury,' said Mrs. Cluppins, with interesting agitation, 'I will not deceive you.'

'You had better not, ma'am,' said the little judge.

'I was there,' resumed Mrs. Cluppins, 'unknown to Mrs. Bardell; I had been out with a little basket, gentlemen, to buy

Next week's issue will contain contributions from

SHEILA KAYE-SMITH

'Wireless in the South Country'

NEWMAN FLOWER

'The Original Rodelinda'

Sir E. DENNISON ROSS

'The True Soul of China.'

three pound of red kidney purtaties, which was three pound tuppence ha'penny, when I see Mrs. Bardell's street door on the jar.'

There is, of course, the immortal Sam Weller, too, the sprightly Cockney of yester-

day and today and all time. It is true that the Londoner does not today, like Sam, turn his W's into V's—'Put it down a we, my lord, put it down a we,' as his aged parent advises the judge in this very scene; but anyone who has had the good fortune to hear an imaginative taxi-driver abusing a 'busman in a traffic block in Piccadilly has heard at least a shadow of Sam's 'If they was a pair o' patent double million magnifyin' gas microscopes of hextra power, p'raps I might be able to see through a flight o' stairs and a deal door; but bein' only eyes, you see, my wision's limited.'

NO one can read the famous trial scene without recognizing that, like all Dickens's best things, it is fantastic, exaggerated, and yet true. Consider the entry of Mrs. Bardell and her supporters. Her unattractive offspring, Master Bardell, is brought in after her.

'At sight of her child, Mrs. Bardell started; suddenly recollecting herself, she kissed him in a frantic manner; then relapsing into a state of hysterical imbecility, the good lady requested to be informed where she was.'

Everyone is profoundly affected by this touching scene. Mrs. Cluppins and Mrs. Sanders turn away their heads and weep. Sergeant Buzfuz rubs his eyes with a large white handkerchief. Even the Judge is 'visibly affected.' Now it is quite out of the judge's character, as given us in the rest of the scene, to be affected at all. He would either have been dozing or else sarcastic. But it heightens the colour of this particular episode to make him visibly affected, and, incongruous though the touch would seem to us if we were keeping a strict eye on the character-painting, we are in fact not doing anything of the sort, for Dickens's fantastic pen has disarmed our critical faculties. If this had been Mr. Galsworthy writing we should have noticed the thing with a shudder. But it is Dickens, and Dickens's fantasy carries us along upon its swelling tide.

It is amazing to remember that 'Pickwick' (written in 1837) was Dickens's first book. It was famous before its serial publication was half over. It is still loved and quoted all over the inhabited globe. No wonder that a man who could begin so can still outsell the best sellers more than a hundred years after he was born. I began by saying that he was a man of the people. And he was so not only because he loved and understood ordinary people and revealed them to us unforgettably, but because his writings delighted not highbrows only, nor lowbrows only, but all sorts and conditions of men.

GODFREY ELTON.



BOTH SIDES OF THE MICROPHONE

Memories of 'W. G.'

A NEW note will be struck in the 'I Remember' series of talks when, on Thursday, February 16, 'Plum' Warner comes to the microphone with his reminiscences of W. G. Grace. Though cricket is, I am afraid, becoming something like 'caviare to the general,' the name of 'the Doctor' is still a well-remembered one. Grace was not only a great cricketer, but a striking personality. There are countless good stories about the man with the Jovian beard who could spend the best part of the day at the wicket and then retire to skittle out his opponents with the most innocuous-looking lobs. P. F. Warner began his career in first-class cricket over thirty years ago. He can remember the great days when 'W.G.' was in his prime and every schoolboy could repeat the doggerel which ran disrespectfully:—

*Patience is a virtue,
Virtue is a grace,
And Grace is a cricketer
With an ugly face.*

The Good Shepherd of the Police Courts.

THE romance of small beginnings lies behind the National Police Court Mission of the Church of England Temperance Society, which will be the subject of a 'Good Cause' Appeal from its head, the Bishop of London, from the London Studio on Sunday, February 12. In 1876 there came to the Society's offices a letter from a printer, deploring the effect the terms of imprisonment which in those days were imposed upon all offenders must have upon the morale of prisoners who might be by no means of the criminal type. The correspondent begged the Society to organize some police court rescue work and enclosed a money order for five shillings to initiate a fund for this purpose. The Probation of Offenders Act, which is twenty years old this year, was the result of the Society's work. There are today, in England and Wales, 189 Police Court Missionaries, whose work among those who are so unlucky as to 'come agin the law' is recognized by magistrates who can with relief and certainty place first offenders on probation under the missionary's care.

The Narrow Margin.

ONE of the most remarkable aspects of British Broadcasting is its reliability. Consider how many factors go towards the broadcasting of any particular programme, the possibility of error, both human and mechanical—and yet how many breakdowns in the service does the most hardened listener recall? Last year there were 65,299 hours of broadcasting and no more than 03 per cent. breakdown. That is a remarkable record. These figures do not include transmissions from 5GB, which were mainly experimental—though, even here, the very small percentage of breakdowns has almost made us forget that the younger Daventry was inaugurated last August for the purpose of experiments in connection with the proposed Regional Scheme.

Olive Groves and Harold Samuel.

TWO fine artists are to 'appear' on Monday, February 20, when Harold Samuel and Olive Groves give a joint recital from London and other stations. Miss Groves will sing English songs, old and new (a return to her more serious type of programme), and Mr. Samuel will disprove the common impression that he is a 'one-composer' pianist by deserting his beloved Bach and giving us a programme of various composers.

The Broadcasting of Faery.

IF Broadcasting had flourished in the seventeenth and eighteenth centuries, listeners would have heard a great deal of music which is peculiarly suited to the microphone. The simple and delicate pieces written for harpsichord or for string orchestra broadcast delightfully—just as, in the department of drama, do fantasies and fairy pieces. There is some elusive and immaterial quality about Broadcasting, derived perhaps from the essentially magical quality of the invention. To me, at least, the most attractive items in the programmes are those which are in tune with this magic—*The Blue Bird*, for instance, and the playing of the London Chamber Orchestra, things impalpable and fairylike. I shall look forward with some pleasure to another recital by Eleanor Wilkinson, who is coming to the London Studio on Friday, February 17, to play for us on the harpsichord music by the two Scarlattis, the great Domenico, and his less-known father, Alessandro. The harpsichord is seldom heard these days. It is left to enthusiasts like Miss Wilkinson and Mrs. Violet Gordon Woodhouse to give us the music of Scarlatti, Rameau, Couperin, and the rest on the instrument for which it was written.

The Music of the Army.

ON February 15, the Salvation Army Composers' Festival is being held at the Congress Hall, Clapton. Listeners, who are to eavesdrop at the hall between 7.55 and 8.25 that evening, will hear some of the music which Salvationists have composed. This, if one is to judge from the stirring and martial strains which accompany the marches of 'the Army,' will be a novel and interesting sort of broadcast. It is hoped, I understand, that T.R.H. the Duke and Duchess of York will be present. A number of selected Salvation Army bands will supply the massed music. The following compositions by Salvationists will be heard: *Under Two Flags*, by Adjutant Bramwell Coles; *I am the Resurrection and the Life*, by Major Collier; *Cleansing Current*, by Lieut.-Colonel Goldsmith; and *Adoration*, by Captain Eric Ball.

A Woman Wooed by a Spectre.

ON Sunday, February 19, the afternoon programme on London and Daventry is to be supplied by Manchester Station, which is giving a studio performance of Dvorak's cantata *The Spectre's Bride*. Dvorak wrote this specially for the Birmingham Festival of 1885, when he conducted it himself. The cantata is based upon a legend, which one still hears among the peasantry all over Europe, of a dead man who returned as a spectre to claim his bride or some girl he had loved in life. The Serbians have a folk-song which tells how the dead Jovan came on a spectral horse to fetch his beloved sister Jelica. The Slovak legend tells of a girl who, while cooking a skull in broth, called on her dead lover, and how the skull went on calling 'Come! Come!' while she was cooking it. I have heard of similar stories in Russia, Poland, and Germany. In this version of the tale the maiden, whom the spectral lover forces to follow him, saves herself at the very brink of his grave by prayers to God, Who keeps her safe from harm until dawn comes, the cock crows and the spectre must return to the sleeping dead. If you have never yet heard *The Spectre's Bride*, look out for it on Sunday, the 19th, for it is a notable choral work, giving fine opportunities to both voices and orchestra.

The Gathering o' the Bands.

ONE of the most important brass band contests in the country is that which is held annually at Leicester. In the eyes of band experts it ranks, I believe, third in importance, but it certainly holds pride of place as an occasion of charity, being held each year in aid of the Leicester Royal Infirmary. The Fifth Annual Contest takes place on Saturday, March 3, when part of it will be heard from London and Daventry and other stations. More than fifty bands will compete. The actual broadcast will be a specially arranged performance in which twelve selected bands of twenty-four instrumentalists apiece will take part.

A Figure in Midland Music.

THE fact that the City of Birmingham Police Band is in the 5GB programme again on February 14 reminds me that I have for some time intended to tell you a little about Richard Wassell, the able conductor of the band. He was born in 1880, and his childhood was curiously akin to the childhood of all musicians in fiction; it was a time of hardship, for his father died when he was only twelve, and young Wassell had to satisfy his passion for music by playing the organ in the chapel which his mother attended in Tipton. At sixteen he was the chapel organist, and a year later got his first appointment in Birmingham as organist to St. George's Church, Heathfield Road, Handsworth. Between the ages of seventeen and twenty-six he held several appointments, the last being at St. Michael's, Handsworth, where he remained till 1920, when he obtained the coveted post of organist at Birmingham Parish Church. During these years his musical activities were many; he was conductor of various societies, founded the Wassell Male Voice Choir, and earned a reputation as a sound adjudicator at musical festivals and competitions.

Our English Handel.

THE opera, *Rodelinda*, which comes next in our season of broadcast operas, was written by Handel when he was already forty years old and had been composing music dramas for more than twenty years. It was performed in London, at the King's Theatre, in the year of its completion, 1725, with a distinguished Italian cast. The *Rodelinda* was Cuzzoni, an amazing public figure of the time who poisoned her husband and was acquitted at the trial. It was in the year following this production that Handel became a naturalized Englishman. His music has never enjoyed such popularity in the land of his birth, Germany, as in that of his adoption. *Rodelinda*, for example, was not heard in Germany until the first of the Handel festivals at Göttingen in 1920.

When Lafitte Strummed.

FRANK LAFITTE, the British pianist, who is to give a recital from 5GB on Thursday, February 23, is one of those rarest of mortals, an artist with a sense of humour about himself. He tells an amusing story about his own appearance at an Albert Hall concert. 'When I came on to the platform,' he says, 'looking more diminutive than usual in the vast space of the hall, a Cockney gentleman in the audience was heard by a friend of mine to say in a voice of piercing distinctness, "What's that there Little Tich? Reckon 'e can't do nothing!" And, after my performance, to add the following touching codicil to his remark. "Love-a-duck, 'e can't 'arf strum!"'

BOTH SIDES OF THE MICROPHONE



The Composer of 'Wozzek.'

THE Viennese String Quartet are to give the next in the B.B.C.'s series of Chamber music recitals from 5GB on Monday, February 13. Their programme will be distinctly 'modern.' As the recent Bartok controversy showed (it brought me many hundreds of letters from listeners), there is a growing tendency in this country to give an interested and sympathetic hearing to the work of new composers. The recital on the 13th will be interesting and amusing without being particularly 'difficult.' The programme will include Arnold Schönberg's Third String Quartet and a Lyrical Suite by Alban Berg. You may not know anything about Berg. He is an Austrian composer and a great friend of Schönberg. I have heard reports of one of his biggest works, an opera entitled *Wozzek*, which is something quite new in music drama, each of its fifteen scenes being designed in a distinct musical form. The first scene is in the form of a suite, the fourth in that of a theme with twenty-one variations, and so on, while Act Two consists of a five-movement symphony. The day is not yet come when we are to hear *Wozzek*, but on February 13 we are to have the opportunity of making its composer's acquaintance.

Radio Players to Show their Face.

LIVERPOOL Radio Circle members are to have a public performance all their own at 7.45 p.m. on February 13, when Edward P. Genn produces at Crane Hall, Hanover Street, three plays for children—*The Emperor's New Clothes*, adapted from Hans Andersen by E. Harcourt Williams; *Maurice's Own Idea*, by Miles Malleson; and *The Magic Hour*, by Muriel A. Levy (their own 'Auntie Muriel'). The Liverpool Station's Children's Orchestra will make its first public appearance. The proceeds of the show will go towards the '6LV' cot in the Royal Southern Hospital. Tickets can be had from the B.B.C., 85, Lord Street. They are available for the general public as well as Radio Circle members. The prices range from 1s. 2d. to 3s. 6d., inclusive of tax.

The R.C. of 5GB.

I HEAR that £600 out of the £1,000 required by the 5GB Radio Circle (which used to be the Birmingham Radio Circle before its radius was so greatly enlarged) for the cot which it is intended to endow in the Children's Hospital, Birmingham, have now been realized. Forty-five pounds of this was raised by the sale of silver paper sent in by the children. The 5GB Circle is a flourishing organization. During the last three months more than 1,000 new members have joined up. The Circle's postbag at Broad Street is a heavy one, consisting of between eighty and ninety letters a day.

A Fairy Cantata.

WE all know Liza Lehmann as the composer of song-cycles. In *A Persian Garden* has, at one time or another, figured in the repertoire of most singers, amateur and professional. A little-heard work by this composer is to be broadcast from Manchester Station on Tuesday, February 14. This is described as a fairy cantata. Its title is *Once Upon a Time*, and its story is based upon the ancient story of the Sleeping Beauty. Lily Allen is to sing the soprano part of the Princess and Leonard Gowings that of Prince Charming. Esther Coleman appearing as Fairy Nettle-sting.

Broadcasting the Crime.

REFERRING to a recent paragraph of mine on the dramatic use of broadcasting in Frederiek Lonsdale's comedy *The High Road*, a correspondent has written to me pointing out that this is not an isolated instance of the employment of broadcasting as part of the machinery of a stage play. 'A loud-speaker,' he points out, 'figures also in the American melodrama, *Crime*, at the Queen's Theatre. Following on the robbery of the jeweller's shop which is enacted in full view of the audience in the First Scene of Act III, the curtain rises on Scene Two, when the stage is in complete darkness and one hears a summarized description of the crime broadcast as a news bulletin. It is extremely effective stagecraft; one learns with a minimum of delay in the movement of the play the details of what has occurred within the shop which are necessary for the appreciation of the 'plot.' I should like to thank the author of this letter for putting me right. I should correctly have said 'the first serious use in a British play.' It is very interesting to find broadcasting impressing itself upon the dramatist in this way.

An Author and Her Publisher.

NEXT week's issue is to contain two specially attractive features in the shape of articles by Sheila Kaye-Smith and Newman Flower. Mr. Flower, who, by an odd coincidence, is Miss Kaye-Smith's publisher (he is head of Cassell's), writes charmingly about Handel and his Operas, apropos of *Rodelinda* which is to have a broadcast revival during the following week. Sheila Kaye-Smith takes for her subject 'Wireless and the South Country,' telling how broadcasting has invaded the quiet countryside she knows so well. Her newest novel, *Iron and Smoke*, a truly exquisite character study of two women, set against the background of our swiftly-changing social conditions, has a particular 'broadcast' interest. Her story closes with the announcement of the end of the General Strike and the singing by the choir at Savoy Hill of Parry's *Jerusalem*. Several of the people in the tale are listening to this momentous message; they feel, as we felt, that 'some great thing had passed by.'

An Address for Rotarians.

LONDON'S Religious Service on Sunday, February 12, will be relayed from St. Martin-in-the-Fields, the address being given by the Rev. Donald Fraser, D.D. At the same time 5XX will be taking a service from Lincoln Cathedral. The Bishop of Lincoln will preach at this service, which is intended specially for Rotarians. The Lincoln Rotarians are a flourishing body and will be present in the Cathedral to hear the Bishop, who is a member of the club. It may not be known among non-Rotarians how this new international organization came into being and how it acquired its name. Rotary was founded by a Chicago lawyer, whose idea it was that a number of representative business men should meet at lunch every week at the house of each of their number in rotation. The ideal of these meetings was—and is—not a business one. They are arranged to bring men together in good fellowship, the motto of the organization being 'Service before Self.' All Rotary clubs interest themselves in charitable work. The Lincoln Rotarians, for example, are concerned with welfare work among poor and crippled children, in prison visitation, and assisting the deaf, dumb, and blind.

Gipsy Music.

AN interesting figure in contemporary vaudeville is Carol Balam, who, with his Gipsy Band, has already broadcast from London and Daventry and will be heard again on February 15. He has the thrilling music of the *tziganes* in his blood, being by birth Roumanian. Carol Balam is a serious artist on the violin. He is a Professor of Music in Bucharest. His memory is extraordinary, for his repertoire includes something like two thousand pieces. This feat of memory is not unique, however. Among the leaders of *tzigane* orchestras in Buda-Pesth and Bucharest, one finds men with amazing repertoires. A request for almost any piece will bring a bow and a smile, and away they go, tingeing perhaps some English song with the strange melancholy which is in the gipsy blood. Gipsy music brings back pleasant memories to me—of nights beside the Danube in 1920, when Buda-Pesth was full to overflowing with Military Missions and Boundaries Commissions and I had my first real contact with the spirit of old Hungary.

Mendelssohn from Manchester.

WHEN I read about Mendelssohn or hear any of his music, I always imagine a drawing-room in a Berlin house, filled with Spring sunshine, and a small boy—so small that he had to be perched on a stool so as to be visible to the players—conducting the orchestra which on alternate Sundays his father gathered for a *musical*. The Mendelssohn-Bartholdys (they took the second name to distinguish them from the rest of a numerous family) were all musical, and at the age of twelve young Felix had begun to compose. His own compositions were given at these 'Sundays,' even when he was still almost too small to be able to conduct them. A programme of 'Mendelssohn Memories' is to be given from Manchester on Sunday evening, February 12, including the Scherzo from *A Midsummer Night's Dream*, the *Fingal's Cave Overture*, and the *Fourth Symphony in A*, all played by the Augmented Station Orchestra, and various vocal works sung by the Blackley Male Voice Quartet, who are newcomers to the Station's programmes.

Two Birmingham Programmes.

NEXT week the Birmingham Studio is to provide two 'feature' programmes for 5GB. On Thursday, February 16, there will be a 'Tennyson Programme' with musical settings of the poet's work given by the British Vocal Quartet and various of the poems read by Gladys Ward. On the following evening listeners will have a 'Gloucestershire Programme.' This will consist of items by Gloucestershire composers—including Vaughan Williams' *Overture The Wasps*, Parry's *English Symphony*, and works by Sir Herbert Brewer; Gloucestershire songs sung by Harry Hopewell, and Gloucestershire humour by Charles Simon.

I Plead 'Not Guilty.'

IF any listener is annoyed with me for having been previous in my announcement of the publication of A. J. Alan's book, let me assure him that my error was unavoidable. Such was the advance demand for this volume of short stories that Hutchinson's had to hold up publication until they had enlarged the first edition to something like adequate size.

'THE ANNOUNCER.'

Leading Features of the Week.

N.B.—All items from 5XX can also be heard from 2LO.

TALKS (5XX).

Monday, February 6.

- 5.0 Mrs. Heal: 'Home-made Sweet-making.'
9.15 Dr. S. K. Datta: 'Ourselves as Others See Us—An Indian Impression.'

Tuesday, February 7.

- 7.0 Mr. R. S. Langford: 'The Imperial Research Conference.'
7.25 Mr. D. C. Somervell: 'Modern Europe—The Reformation.'

Wednesday, February 8.

- 7.0 Rt. Hon. the Viscount Cecil of Chelwood: 'The Greatest of British Interests.'
7.25 Sir Edward Denison Ross: 'Eastern Art and Literature—Arabian Culture.'

Thursday, February 9.

- 7.25 Mr. Peter Latham: 'How to Appreciate Music' (contd.).
9.15 Captain C. W. F. Busk: 'In the French Zone in Morocco.'

Friday, February 10.

- 7.0 Mr. G. A. Atkinson: 'Seen on the Screen.'
7.25 Dr. A. D. Lindsay: 'Are we ruled by Economic Laws?'

Saturday, February 11.

- 7.0 Mr. Basil Maine: 'Next Week's Broadcast Music.'
7.25 Colonel V. T. Ling: 'Inter-Allied Army Football.'

MUSIC.

Sunday, February 5.

- (5XX) 3.0. A Recital by Harriet Cohen.
(5GB) 9.0. Albert Sandler and the Grand Hotel, Eastbourne, Orchestra.
(5XX) 9.5. An Orchestral Concert. Operatic Duets by Lenghi Cellini and Thorpe Bates.

Monday, February 6.

- (5GB) 8.45. An Edward German Programme.

Tuesday, February 7.

- (5XX) 7.45. Russian Music, with Lola Vasilkovska.

Wednesday, February 8.

- (5XX) 8.0. A Recital by Leo Slezak and Solomon.

Thursday, February 9.

- (5GB) 7.30. A Symphony Concert. The City of Birmingham Orchestra, conducted by Adrian Boult.
(5XX) 8.0. The Gloucester Orpheus Society.

Friday, February 10.

- (5XX) 8.0. A National Symphony Concert, conducted by Sir Henry J. Wood.

VAUDEVILLE AND VARIETY.

Monday, February 6.

- (5XX) 7.45. John Henry, Charlie Kidd, Hilda Bryant, Johnson Bros. and Greenop, Doris and Elsie Walters.

Wednesday, February 8.

- (5XX) 7.45. Mabel Constanduros and Michael Hogan.
(5XX) 9.35. Peggy O'Neil, Morris Harvey, A. J. Alan, Wolseley Charles, Henry Oscar, Harold Kimberley and Olive Groves.

Thursday, February 9.

- (5XX) 7.45. Peter Yorke.

Friday, February 10.

- (5XX) 10.20. Herman Darewski, Patricia Rossborough and Ivor Dennis, Clapham and Dwyer.

DRAMA, ETC.

Tuesday, February 7.

- (5XX) 9.40. 'Burden of Women,' a new play by E. Temple Thurston.

Thursday, February 9.

- (5XX) 9.35. Charlot's Hour—V.

The Late Lamented 1927.

(Continued from page 215.)

Minister to visit a Dominion while in office. In Australia the Duke of York opened the Houses of Parliament at Canberra—the new capital. Again, in India a new Parliament building was opened at Delhi—a symbol of the onward march of India towards the equal status of a Dominion. At the end of the year there was appointed the British Parliamentary Commission, which is to recommend the next steps towards the self-government of India.

What next should we remember of public happenings in Great Britain itself? There was a bitter Parliamentary struggle over an Act about the legal rights and constitutional position of the Trade Unions; another struggle over a Bill about Unemployment Insurance benefits; a great conflict of opinion about Church Reform, ending with the rejection by the House of Commons, after the finest Parliamentary debate of modern years, of the Reformed Prayer Book, to which a great archbishop had given a quarter of a century of work. What of the industrial life of the nation? Still, for the seventh year on end, more than a million unemployed; still a vast army of State-aided paupers; still stagnation in the vital industries of coal, of steel and of iron, of textiles; still misery and want stalking through the mining villages of the land; still new suffering from the grim heritage of the war. But two things

at least give some hope of gradual improvement. The first, a plan for talks about industrial peace and co-operation between the General Council of the Trade Union Congress and a group of industrial magnates. The second the International Economic Conference in Geneva, which, while giving no quick results, showed the way to rebuild sound foundations for international trade, on which in coal and steel and a hundred things Great Britain so vitally depends.

What else in Britain? Well, a great year in sport. Cardiff City triumphant in the Association Football Cup, Newcastle United in the First Division of the League; the visit of the Waratahs, one of the finest teams that has ever come from the Australasian Continent; a cricket season largely spoilt by rain in spite of the visit of the New Zealanders; a great Boat Race, but Henley also spoilt by rain; Wimbledon that was a smashing triumph for a sporting team from France; a Golf Championship won by an American, Bobby Jones, said to be the greatest golfer ever known.

And what have been the contributions of science? The archaeologists and the historians have been busy, the British digging at Ur of the Chaldees, the Italians and Americans planning great new 'digs' at Herculaneum and Athens. A Russian from Leningrad has shown us at the Albert Hall how to make music from the air. 'Beam'

telegraphy has been put into working order to Australia and the 'beam' wireless telephone to Canada and the United States. The wireless telephone service across the three thousand miles of the Atlantic has also been perfected.

And, of course, perhaps most notable of all, Lindberg has flown the Atlantic from New York to Paris. They say his comrades used to call him the 'Flying Fool,' because of the risks he took; but, risks or no risks, the pluck, the modesty, the skill of the man who flew alone with a few sandwiches in his pocket across three thousand miles of ocean, straight as a die to the goal for which he started, took the world by storm.

Well, there's a very sketchy annual review for 1927. One thing it shows beyond dispute; in everything, even in our sport, our life is international. It is not all good by any means, our annual review. Yet, perhaps better than Pepys's two and a half centuries ago; and whether good or not, at least exciting, full of big issues, stirring deeds, new horizons, panoramas of great events to come. And what of our New Year resolutions? Well, here is one we can all make: to use the greater chances science gives us to know and understand the best of life and the richness of the world. Let us resolve to keep pace with something of the wonder and the beauty of the deeds of men.

The Talk of the Week. No. 3.

The Late Lamented 1927.

This admirably compressed review of the past year was given in the form of a talk from London, on January 9, by Professor P. J. Noel Baker, who, in addition to being one of the most notable of our younger economists, has represented Great Britain at athletics in many international contests.

I PURPOSE, wrote the great Dr. Johnson in his 'Book of Resolutions,' on January 1, 1764, when he was fifty-five. 'I purpose to rise at eight because though if I rise at eight I shall not rise early, yet it will be much earlier than I now rise, for I often lie till two; and it will gain me much time, and tend to conquest over idleness, and give time for other duties. I hope to rise yet earlier.'

Ten years later on New Year's Day he again resolved 'to rise at eight; to resist sloth; to be temperate in food.' When he was seventy-two he again resolved 'to rise at eight or sooner.' Dr. Johnson was one of England's great men, and a very lovable thing about him is that although his good resolutions were never kept, he gallantly went on making them every New Year.

Another great Englishman, Samuel Pepys, used to make good resolutions on New Year's Day; he also made in his famous diary a review of the year that was just over. 'Thus ends,' he wrote at the close of 1666, when the Great Plague and the Great Fire of London had just happened, 'thus ends this year of publick wonder and mischief to this nation, a year therefore generally wished by all people to have an end. Myself and family well, blessed be God, but publick matters in a most sad condition; the Parliament backward in raising taxation for the fleet; the city less and less like to be built again and nobody encouraged to trade. A sad, vicious, negligent Court, and all sober men there fearful of the ruin of the whole kingdom next year; from which, good God deliver us!'

Nowadays we live in such a hurry that we have hardly time for the good old habits of New Year resolutions. The factory whistle, the early train, the telephone, sound in our ears so soon and so loud that we make no annual review of the year that's gone. But if we try to do it, what kind of year shall we say that 1927 has been? What shall we say of the world in which we live? Must we be as gloomy as poor Pepys in 1666? Shall we think it 'a year of wonder and mischief' and be glad to know it over? Shall we think our 'publick matters in most sad condition'?

I believe most people will remember 1927 for its weather. How often have we all told each other that there has never been such a year before? A year in which there was no real spring; in which the rain never ceased month after month; a year in which summer came for a few brief sunny days half-way through October; in which December brought the hardest bit of

winter since the present century began, with communications so cut by snowdrifts that villages in Kent had to be supplied with food dropped from aircraft, with gales so violent that the Channel was closed for days; and lastly a tidal wave in the very heart of London.

No wonder we shall remember what we have suffered in 1927 at the hands of Nature, but we shall wrong even so unkind a Nature as we have known if we forget that last year brought us a vision of one of the rarest and the most impressive of natural spectacles—the total eclipse of the sun. Those who were lucky enough to see its majesty and beauty will not forget how for those few memorable seconds the heavens declared the glory of God.

But what are the events of 1927 which have left their mark on the history of this Twentieth Century in which we live?

If we want to answer this question, we must start by turning round a line of Shakespeare's: 'All the world's a stage,' he said; and we must say 'Our stage is all the world.' England no longer lives to herself as she did when Shakespeare held horses at the London theatre-doors; her Empire, her interests, her welfare make the life of Britain a part of the common life of all mankind. Two things stand out: First, the events in China, second, the international conferences and committees about disarmament. China has been important, because of the vast confusion of the civil war, but much more because of the revolution that is taking place in the minds of the simple workers and peasants in that land. They have got into their heads for the first time the Western ideals of nationalism, of self-government, of progress; they are no longer content for their remarkable civilization to remain exactly what it has been for the last three thousand years; no nation,

least of all an Imperial nation like the British, can be indifferent to such happenings.

In disarmament, as in affairs in China, 1927 was a year which prepared the way for great events to come. There were, it is true, no definite concrete achievements of any kind; there was an actual failure. It had been hoped that the Coolidge Conference last summer would bring a great relief in the cost of naval armaments to the peoples of Great Britain, Japan, and the United States. Instead, it wholly failed, and its failure led to the resignation of Lord Cecil from the British Cabinet. But apart from the Coolidge Conference, much preparation for a general Treaty of Disarmament has been done. The Preparatory Commission of the League of Nations has begun to draft such a general treaty to be laid before a world-wide conference, if possible in 1928; it has under consideration new plans to extend arbitration and security; the Russians have come from Moscow, with Litvinoff at their head, and have made dramatic proposals for the total abolition of armaments of every kind; and as the year was closing, the Russian offer was followed by another hardly less dramatic from the United States for the international outlawry of war in all its forms. There may have been no results, but no one can deny that offers such as these from some of the most powerful Governments in the world are events of immense importance to the future of every nation. Nor should we forget that the Assembly of the League of Nations in September was the most notable there has been; that the League of Nations Council brought to an end the 'state of war' that existed between Poland and Lithuania since 1920, and made trade possible again between these neighbour states; that the League Committee on the White Slave Traffic struck a smashing blow at the inter-

national organization of vice and prostitution and at all the nameless cruelties it involves, by publishing to the world in a remarkable Report full details of the methods by which the hellish trade is carried on.

Well, next, what about the Empire? There was held, for example, the first Colonial Conference of representatives of all the British Crown Colonies to discuss the government of subject peoples; the celebration in Canada, the oldest of the self-governing Dominions, of the Diamond Jubilee of her confederation. For that event the Prince of Wales and Mr. Baldwin crossed the Atlantic, the latter being the first British Prime

(Continued on opposite page.)



AS A POPULAR CARTOONIST VIEWED IT.

Strube's drawing of Father Time and 'The Little Man' watching the events of 1927 passing in review.

PROGRAMMES for SUNDAY, February 5

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

ORCHESTRA
 Heroic March
Saint-Saëns
 Solemn Overture
Glazounov

10.30 a.m. (Daventry only)
 TIME SIGNAL, GREEN-
 WICH; WEATHER FORE-
 CAST

3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
 B. WALTON O'DONNELL

WINIFRED DAVIS (Mezzo-Soprano)

BAND

Overture, 'The Cricket on the Hearth'

Contrasts; The Gavotte (1700-1900 A.D.)... *Elgar*

3.45 WINIFRED DAVIS

Ave Maria } *Schubert*
 The Wild Rose }

3.52 BAND

Four Old English Dances *Covent*
 (1) Stately; (2) Rustic; (3) Graceful; (4)
 Country

4.8 WINIFRED DAVIS

O let thy tears } *Jensen*
 When thy blue eyes }
 Evening Song } *Lassen*
 Birdling, whither away? *Raff*

4.14 BAND

Two Irish Tone Sketches... *B. Walton O'Donnell*
 (a) The Mountain-Sprite; (b) At the 'Pattern'
 Toccata Marziale *Vaughan Williams*

4.30 WINIFRED DAVIS

Falling Blossom *Sawyer*
 O ship of my delight } *M. Phillips*
 Butterfly wings }

4.37 BAND

Suite (No. 1) in E Flat *Holt*
 Chaconne—Intermezzo—March
 Shepherd Fennel's Dance *Balfour Gardiner*

5.0 A PIANOFORTE RECITAL by HARRIET COHEN

Prelude and Fugue in A Minor } *Bach, arr. Liszt*
 Choral Prelude }
 Nocturne in F } *Chopin*
 Studies in E and C Minor }

5.20-5.30 READINGS FROM THE OLD TESTAMENT

'The Appreciation of Wisdom.—1 Kings x
 verses 1-10

THE Sunday afternoon readings from the Old Testament are now accepted as a regular and very welcome part of the week's broadcast programme, and the present series, entitled 'The Wisdom of the Old Testament,' has brought together some of the finest passages in the Bible. Listeners who enjoy these readings will appreciate the new series of illustrations to them, which began with 'The Wisdom of Solomon' last week, and is now continued with the woodcut reproduced on this page. In future, such an illustration will appear each week in *The Radio Times*, and readers who wish to form a collection of original Bible illustrations will find this a good opportunity to begin.

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by

the Rev. ALBERT S. HULLAH

Order of Service:

Hymn, 'Come, let us join our
 cheerful songs' (M.H., 97)

Short Prayers and Lord's Prayer

Hymn, 'O Love that will not let
 me go' (A. and M., 699)

Scripture Reading

Anthem, 'God so loved the world'

Prayers

Hymn, 'Jesus, thou Joy of Loving Hearts'
 (M.H., 111)

Address by the Rev. ALBERT S. HULLAH

Hymn, 'None other Lamb, none other Name'
 (M.H., 520)

Benediction

THE Leysian Mission, in the City Road, now the largest of its kind in the world, was started in Whitecross Street in 1886, and moved to its present premises in 1904. There are now about 1,500 young people associated with it, and it does much useful work in a part of London where it is badly needed. Mr. Hullah, who was appointed its Superintendent in September last year, is a well-known Wesleyan minister who served in the Army for five years, and then, as Chaplain to the Regent Street Polytechnic, was intimately concerned with the work of reconstruction after the war.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the London Hospital, Whitechapel, by the Viscount KNUTSFORD

THERE is little need by now to say anything about Lord Knutsford, the 'King of Beggars,' who has raised more money for charity than any other man alive; and as for the London Hospital (of which he has been Chairman since 1896), everybody knows that it is the largest in England, and a centre of pioneer work and research. What is not so well known is that its endowments are in no way proportionate to its work, and that for no less than four-fifths of its income it depends entirely on the generosity of the public.

Contributions should be sent to Lord Knutsford at the London Hospital, E.1.

(Picture on page 218.)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements. (Daventry only) Shipping Forecast

9.5 AN ORCHESTRAL CONCERT

G. LENGHI CELLINI (Tenor)

THORPE BATES (Baritone)

THE WIRELESS ORCHESTRA (Leader, S. KNEALE
 KELLEY)

Conducted by JOHN ANSELL

THE *Heroic March* was the Composer's tribute to a friend, the painter Henri Regnault, who was killed in the Siege of Paris in 1871. It suggests the indomitable spirit and energy of brave men whose pride and courage sustain them in defeat.

9.24 LENGHI CELLINI, THORPE BATES and Orchestra

Duet from Act IV. of 'La Forza del Destino'
 ('The Force of Destiny') *Verdi*

THIS, one of the most sanguinary of all Operas (for all the chief characters are killed off), was commissioned for the Imperial Theatre at St. Petersburg and produced in 1862. Alvaro, the hero, has accidentally killed the father of his sweetheart, Carlo, the maiden's brother, seeks vengeance, and, finding Alvaro in a monastery, so taunts him that he eventually agrees to fight a duel.

9.34 ORCHESTRA

Polish Festival, from 'Le Roi malgré lui' ('The King against his Will') *Chabrier*

9.42 LENGHI CELLINI

Addio, Mignon ('Farewell, Mignon'—from 'Mignon') *Thomas*

9.46 ORCHESTRA

Suite, 'In Fairyland' *Covent*

Wood Nymphs

March of the Giants

Flower Fairies

Dance of the Gnomes

Moonbeam Fairies

Dance of the Witches

10.8 THORPE BATES and Orchestra

Iago's Creed ('Othello') *Verdi*

OTHELLO is the wonderful work of the seventy-three years' old Verdi. In this powerful Scene, Iago sings his famous 'Creed'—'I believe in a cruel God.' He blames his Creator for his admitted wickedness, and declares that he fears nothing, for death ends all, and Heaven is an ancient lie.

10.14 ORCHESTRA

Norwegian Artists' Carnival *Svendsen*
 Nocturne from Music to 'Romeo and Juliet'
German

THE Norwegian Composer-Conductor, Violinist, Johann Svendsen, who died a few years before the War, wrote several large-scale compositions, including two Symphonies. He is less of a 'nationalist' Composer than his contemporary, Grieg. In such pieces as the *Norwegian Artists' Carnival*, however, the spirit of his native country is happily present. This, and the four *Norwegian Rhapsodies* by which he is well known, belong to his earlier years of residence in Christiania. He was Conductor of its Musical Association when he was in the mid-thirties. This was a time of small things for him. He had spent some years wandering over Europe, picking up a living in various musical occupations, and was glad to settle down at home (though he not infrequently undertook tours abroad during the rest of his life).



SOLOMON AND THE QUEEN OF SHEBA.—1 Kings x. 1-10.

10.30 EPILOGUE

Sunday's Programmes continued (February 5)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.30 CHAMBER MUSIC**
 JARAMILA NOVOTNA (Soprano)
 EGON PETRI (Pianoforte)
 INTERNATIONAL STRING QUARTET:
 ANDRE MANGEOT, BORIS PECKER (Violins,
 leading alternately)
 FRANK HOWARD (Viola)
 HERBERT WITHERS (Violoncello)
 QUARTET
 Quartet in E Flat for Strings (K. 428) ... Mozart
 Allegro ma non troppo; Andante con moto;
 Minuetto; Allegretto; Allegro vivace
- 3.55 EGON PETRI**
 Sonata in A minor ... Busoni
- 4.10 JARAMILA NOVOTNA**
 Spring ... L. Vycpalek
 The Albatross ... J. Kricka
 Fleeting Happiness ... K. Jirak
 For the Dead ... B. Vonacka
- 4.20 ANDRE MANGEOT and BORIS PECKER**
 Sonata for Two Violins ... Arthur Honegger
 Allegro non tanto; Andantino; Allegro
 moderato
- 4.30 JARAMILA NOVOTNA**
 Czecho-Slovakian Folk Songs:
 What is there, my dearest? ... arr. V. Novak
 There is none so well off ... arr. V. Stepan
 Our Matt went off ... arr. V. Novak
- 4.40 EGON PETRI**
 La Chasse ... Paganini, arr. Liszt
 Soiree de Vienna, No. 6 ... Schubert, arr. Liszt
- 4.50 QUARTET**
 Quartet for Strings ... Ravel
 Allegro moderato; Assez vite; Tres Long;
 Vif et agite
- 5.20-5.30 READINGS FROM THE OLD TESTAMENT**
 (See London)
- 8.0 A RELIGIOUS SERVICE**
 From Birmingham
 Conducted by the Rev. LEYTON RICHARDS
 Relayed from Carr's Lane Church.
 Order of Service:
 Hymn, 'Lord of all being throned afar'
 Collects
 Reading
 Hymn, 'Jesus calls us o'er the tumult'
 Prayer
 Anthem, 'O Gladsome Light'
 ADDRESS
 Hymn, 'O Love, that wilt not let me go'
 Benediction
 Organ Voluntary by Mr. GRAHAM GODFREY

- 8.45 THE WEEK'S GOOD CAUSE**
 (See London)
- 8.50 WEATHER FORECAST, GENERAL NEWS
 BULLETIN**
- 9.0 ALBERT SANDLER**
 and the
 GRAND HOTEL, EASTBOURNE
 ORCHESTRA
 STUART ROBERTSON (Bass)
 Relayed from the Grand Hotel, Eastbourne
- ORCHESTRA
 Overture to 'Maritana' ... Vincent Wallace
- SHEEP-FARMING** in the Australian bush,
 playing the violin to the Governor-General,
 cruising on a whaler, mutiny, capture by ferocious
 rebel Maoris—all these were among the lively
 experiences of the Irish composer of *Maritana*.
 He is not to be confused, by the way, with the
 William Wallace of our own times, composer of
 the *Freebooter Songs*, one of which we are
 shortly to hear. This Wallace was born in
 1814 and died just over sixty years ago. He
 wrote, among other things, half a dozen Operas,
 but *Maritana* was the only really successful one.
- STUART ROBERTSON
 Hear me, ye winds and waves ... Handel
 I triumph! ... Carissimi
- JUST** about 200 years ago Handel became
 a naturalized Englishman. A month later
 he produced the opera *Scipio*, from which we are
 to hear an Air.
- It ran for only thirteen nights. Except for
 one or two numbers, it was a complete failure.
 In the Air *Hear me, ye winds and waves*, we
 have a fine example of the force and dignity that
 Handel could so well express in song.
- CARISSIMI**, the famous seventeenth-century
 writer of Oratorios and Cantatas, presents
 in this song not the common conception of the
 triumph of love, but the unusual one of the lover's
 emphatic renunciation of it, and his outburst of
 satisfaction at being freed from its power.
- ORCHESTRA
 Selection of Scottish Melodies ... arr. Mulder
- ALBERT SANDLER
 POEM ... Ellich
 Gipsy Airs ... Sarasate
- STUART ROBERTSON
 Son of Mine ... William Wallace
 Sea Fever ... Ireland
 The Ship of Rio ... Frederick Keel
- ORCHESTRA
 Fantasia on Verdi's 'Rigoletto'
- 10.30 EPILOGUE**

5WA CARDIFF. 353 M. 850 KC.

- 3.30-5.30 S.B. from London**
- 6.30 A RELIGIOUS SERVICE**
 Relayed from WOODVILLE ROAD BAPTIST CHURCH
 Prayer of Invocation, followed by Lord's Prayer
 sung
 Hymn (Baptist Church Hymnal, No. 650)
 (Tune: 'Syria')
 Scripture Reading, Mark ii, 1-17
 Hymn (No. 306) (Tune: 'St. Agnes')
 Prayer
 Anthem, 'By Babylon's Wave' ... Gounod
 Announcements
 Hymn (No. 437) (Tune: 'Pandan')
 Sermon by Rev. AMBROSE LEWIS
 Hymn (No. 334) (Tune: 'Hyfrydol')
- 8.10 CARDIFF MUSICAL SOCIETY**
 The Second Concert of the 1927-1928 Season
 Relayed from the Park Hall
- THE AUGMENTED STATION SYMPHONY OR-
 CHESTRA. Leader, LEONARD BUSFIELD
 THE CHOIR of the CARDIFF MUSICAL SOCIETY
 Conducted by WARWICK BRAITHWAITE
- ORCHESTRA
 Overture, 'Russian Easter Festival'
 Rimsky-Korsakov
- THE** Composer said that in this Overture he
 intended to suggest the atmosphere of
 religious merry-making on Easter Sunday morn-
 ing. The influence of old pagan customs was, in
 Russia, mingled with the more solemn Easter
 celebrations. Rimsky-Korsakov had in mind
 also 'reminiscences of ancient prophecy and of
 the gospel narrative,' prefixing to his piece two
 Scriptural quotations. One is from Psalm
 lxxviii, beginning 'Let God arise, and let His
 enemies be scattered ...' and the other, from
 Mark, chapter xvi, describes Mary Magdalene
 and the others coming to the sepulchre of
 Jesus, finding the stone rolled away, and hearing
 the wonderful tidings from the angels: 'He
 is risen!'
- CHOIR
 Blest Pair of Sirens ... Hubert Parry
 Toward the Unknown Region
 Vaughan Williams
- PARRY'S** work is a noble setting for eight-
 part Chorus and Full Orchestra of Milton's
 fine poem, *At a Solemn Music*.
 It begins with a swinging, dignified Orchestral
 Introduction, which constitutes a sort of 'Main
 Tune,' out of the material of which the or-
 chestral accompaniment of the piece is fashioned.
 At last the Chorus enters, in eight parts, in
 plain, strong harmonies:
 Blest pair of Sirens, pledges of Heaven's
 joy ...
 The setting goes on, interweaving the voice
 parts in a splendid tapestry of sound, building
 up noble climaxes, and ending with the
 aspiration:
 O may we soon again renew that song,
 And keep in tune with Heaven, till God ere
 long
 To His celestial concert us unite
 To live with Him, and sing in endless morn-
 of light.
- THOSE** probings of the mysteries of life and
 death, which so often occupied the mind
 of America's great poet, Walt Whitman, have
 always made a strong appeal to Vaughan Williams.
 We find an early manifestation of this affinity
 between poet and composer in the choral work
Toward the Unknown Region.
 Darest thou now, O Soul,
 Walk out with me toward the unknown
 region?
 asks the poet—that land where 'All waits
 undreamed of.'



A FAMOUS BIRMINGHAM CHURCH.

The interior of Carr's Lane Church, from which the 8.0 service, with an address by the Rev. Leyton Richards, will be relayed by 5GB tonight.

Sunday's Programmes continued (February 5)

ORCHESTRA

Solemn Melody *Walford Davies*8.45 *S.B. from London (9.0 Local Announcements)*9.5 CONCERT
(Continued)

Relayed from the Park Hall

'THE LIGHT OF LIFE'

A Short Oratorio by EDWARD ELGAR

MAVIS BENNETT (Soprano)

GLADYS PALMER (Contralto)

TOM PICKERING (Tenor)

ROY HENDERSON (Baritone)

The Chorus of the CARDIFF MUSICAL SOCIETY

THE AUGMENTED STATION SYMPHONY ORCHESTRA (Leader, LEONARD BUSFIELD), Conducted by WAERWICK BRAITHWAITE

Meditation

Chorus (Levites) and Solo (Tenor)

Recit. (Contralto) and Chorus (Disciples)

Solo (Baritone): 'Neither hath this man sinned'

Solo (Soprano), 'Be not extreme, O Lord'

Chorus, 'Light out of darkness'

Recit. (Contralto) and Baritone, 'And when he had thus spoken'

Chorus (Soprano and Contralto), 'Doubt not thy Father's care'

Solo (Contralto and Tenor), 'He went his way before'

Tenor Solo, 'As a Spirit Thou didst pass'

Recit. (Contralto and Chorus), 'They brought Him'

Contralto Solo, 'Thou only hast the words of life'

Soprano, Contralto and Tenor: Recit., 'But then Jesus'

Soprano Solo and Chorus, 'Woe to the Shepherds'

Recit., 'Jesus heard that they had cast Him out. Solo, 'I am the Good Shepherd'

Chorus, 'Light of the World'

(These headings are printed by permission of Messrs. Novello and Co., Ltd.)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 CHAMBER MUSIC AND ORATORIO

THE CHESTER TRIO: ALBY HULL (Violin), F. W. HAGUE (Cello), A. B. COLEMAN (Pianoforte)

TRIO

Trio in G, Op. 41, No. 1 *Mozart*

(1) Quick; (2) Slow; (3) Moderately Quick

4.5 Excerpts from

'THE CREATION'

(Haydn)

Sung by the MANCHESTER CATHEDRAL CHOIR

Directed by Dr. A. W. WILSON

Relayed from the Cathedral

4.35 HILDA ATKINSON (Songs at the Harp)

O ship of my delight *Montague Phillips*Down in the forest *London Ronald*Songs my mother taught me *Deorak*A Birthday *Cowen*

TRIO

Trio in D Minor, Op. 49 *Mendelssohn*

(1) Very Quick and Agitated; (2) Slow;

(3) Scherzo; (4) Finale

5.20-5.30 *S.B. from London*

7.45 A RELIGIOUS SERVICE

From the Studio

'A Religion for Every Day'

Sacred Music by the STATION QUARTET

8.0 THE STATION CHOIR

Hymn, 'O brother man, fold to thy heart thy brother' (*Whittier*) (Fellowship Hymn Book, No. 22)

Scripture Reading: St. Mark, Chapter ii, Verse 14; Chapter iii, Verse 5

Hymn, 'They who tread the path of labour' (*Henry Van Dyke*) (F.H.B., No. 91)

Address by Principal G. A. SUTHERLAND, of Dalton Hall

Hymn, 'O Master, let me walk with Thee' (*Gladden*) (F.H.B., No. 97)

8.30 SACRED MUSIC by the STATION QUARTET

8.45 *S.B. from London (9.0 Local Announcements)*

9.5 A BAND CONCERT

BESSES O' TH' BARN BAND, conducted by FRED ROYLE

WALTER GLYNNE (Tenor)

BAND

Selection from Berlioz's 'Faust' *arr. Owen*

WALTER GLYNNE

The May Night *Brahms*I love thee *Grieg*Who is Sylvia? *Schubert*

BAND

Symphonic Poem, 'The Preludes'

Liszt, arr. Rimmer

WALTER GLYNNE

Since first I saw your face *Somervell*Sigh no more, ladies *Stevens*

BAND

Russian Ballet *Luigini, arr. Rimmer*

WALTER GLYNNE

Love-lily (By request) *Thompson*Still in dreams I see her *Chuckerbutty*Jenny kissed me *Peel*

BAND

Trombone Solo, 'Comfort ye' *Handel*

Soloist, W. WHITESIDE

And the Glory of the Lord *Handel*

10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.30 *S.B. from London*

7.50 A RELIGIOUS SERVICE

Relayed from ALL SAINTS' CHURCH, EAST BOURNEMOUTH

Organ Recital. Organist, Mr. F. CROUCHER

Meditazione *Filippo-Capocci*Largo *Handel*

Hymn, 'Jesus, Lover of my Soul' (A. and M., 193)

Confession: Lord's Prayer and Versicles

Psalm 150

Lesson

Magnificat (*Stanford, in B Flat*)

Prayers

Hymn, 'Lead, Kindly Light' (A. and M., 266)

ADDRESS by the Rev. ERIC SOUTHAM, Vicar of All Saints' Church-

Hymn, 'Praise, my soul the King of Heaven' (A. and M., 298)

Blessing

Sevenfold Amen

8.45 *S.B. from London (9.0 Local Announcements)*

10.30 EPILOGUE

6KH HULL. 294.1 M. 1,020 KC.

3.30-5.30 *S.B. from London*

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by the Rev. Canon E. ARTHUR BERRY

Assisted by the Choir of DRYPOOL PARISH CHURCH

Hymn, 'O Saviour, precious Saviour' (A. and M., No. 307)

Prayers

Anthem, 'Rejoice in the Lord'

Sir Frederick Bridge

Lesson: Isaiah, Chapter lxii, Verses 1-5

Address by the Rev. Canon E. ARTHUR BERRY

Hymn, 'Love Divine all loves excelling' (A. and M., No. 520)



THE BIGGEST HOSPITAL IN ENGLAND.

An air view of the extensive buildings of London Hospital, for which Lord Knutsford will appeal from London tonight.

10.15-10.35 THE SILENT FELLOWSHIP

8.45 *S.B. from London (9.0 Local Announcements)*

10.30 EPILOGUE

2LS 277.8 M. & 252.1 M. LEEDS-BRADFORD. 1,050 KC. & 1,190 KC.

3.30-5.30 *S.B. from London*

8.0 A RELIGIOUS SERVICE

Relayed from Horton Lane Congregational Church, Bradford

8.45 *S.B. from London (9.0 Local Announcements)*

10.30 EPILOGUE

Sunday's Programmes cont'd (February 5)

6LV LIVERPOOL. 297 M. 1,010 KC.

3.30-5.30 *S.B. from London*
8.0 A RELIGIOUS SERVICE
 Relayed from ST. ANNE'S CATHOLIC CHURCH, EDGEHILL.
 Address by the Rev. JOSEPH HOWARD
 Music by ST. ANNE'S CHOIR, directed by ALFRED BENTON
 Hymn, 'Praise to the Holiest' (Westminster Hymnal, No. 56)
 Reading from the Old Testament
 Motet, 'Ave Maria' *Arcadelt*
 ADDRESS:
 Motet, 'Ave Verum' *Gounod*
 Reading from the New Testament
 Motet, 'Jubilate Deo' *Mozart*
 Prayers and Blessing
 Hymn 'O Bread of Heaven' (Westminster Hymnal, No. 231)
 8.45 *S.B. from London (9.0 Local Announcements)*
10.30 EPILOGUE

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30-5.30 *S.B. from London*
8.0 A RELIGIOUS SERVICE
 From the Studio
 Conducted by the Rev. ERIC DIXON, with the CHOIR of the Halifax Place Wesleyan Mission, Nottingham
 Hymn, 'O Love of God how Strong and True' (Methodist H.B., 70)
 The Beatitudes with Responses (Methodist H.B., 991)
 Scripture Reading
 Anthem, 'God so Loved the World' (*Stainer*)
 Prayers
 Hymn, 'Come, Let us Sing of a Wonderful Love' (Crusaders' Hymnal.)
 ADDRESS:
 Hymn, 'Saviour, again to Thy dear Name we raise' (M.H.B., 641)
 Benediction and Vesper
 8.45 *S.B. from London (9.0 Local Announcements)*
10.30 EPILOGUE

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.30 *S.B. from London*
8.0 A RELIGIOUS SERVICE
 Relayed from the GUILDHALL.
 Organ Solo by Mr. H. WOODWARD, A.R.C.O.
 Hymn, 'Jerusalem the Golden' (A. and M., No. 228)
 Prayers
 Anthem, 'The Snow,' by Woodward's Ladies' Choir
 Scripture Reading: Psalm 85
 Address by Mrs. Councillor BETA HORNABROOK, J.P.
 Hymn, 'Now the day is over' (A. and M., No. 346)
 Concluding Voluntary
 8.45 *S.B. from London (9.0 Local Announcements)*
10.30 EPILOGUE

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.30-5.30 *S.B. from London*
8.0 A RELIGIOUS SERVICE
 Relayed from ST. PAUL'S CHURCH
 Introit, 'Lead me, Lord' *Wesley*
 Hymn, 'Father of Heaven' (A. and M., No. 164)
 Prayers
 Psalm 23
 Lesson
 Anthem, 'God so loved the world'
 Prayers

Hymn, 'Jesu, lover of my soul' (A. and M., No. 193)
 Address by the Rev. A. J. TALBOT EASTER
 Hymn, 'Eternal Father' (A. and M., No. 370)
 Benediction

8.45 *S.B. from London (9.0 Local Announcements)*
10.30 EPILOGUE

6ST STOKE. 294.1 M. 1,020 KC.

3.30-5.30 *S.B. from London*
 8.0 *S.B. from London (9.0 Local Announcements)*
10.30 EPILOGUE



Two of today's broadcast preachers—(left) Principal G. A. Sutherland, who gives the address in Manchester's Studio Service, and (right) the Rev. A. J. Talbot Easter, whose sermon Sheffield will relay from St. Paul's Church.

SWANSEA. 294.1 M. 1,020 KC.

3.30-5.30 *S.B. from London*
6.30 A RELIGIOUS SERVICE
 Relayed from WALTER ROAD CONGREGATIONAL CHURCH
 Address by the Rev. W. PEDR WILLIAMS
 8.10 *S.B. from Cardiff*
 8.45 *S.B. from London (9.0 Local Announcements)*
 9.5-10.35 *S.B. from Cardiff*

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.
 3.30-5.30:—*S.B. from London.* 8.0:—Religious Service. Relayed from St. Nicholas Cathedral. 8.45:—*S.B. from London.* 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.
 3.30:—*S.B. from Aberdeen.* 5.20-5.30:—*S.B. from London.* 6.30:—*S.B. from Edinburgh.* 7.45:—*S.B. from Aberdeen.* 8.45:—*S.B. from London.* 9.5:—Concert. Station Orchestra. Frank Mullings (Tenor), Reginald Whitehead (Bass). 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.
 3.30:—Afternoon Concert. Isobel F'Anson (Soprano); Walter Irvine (Baritone); Julien Rosetti (Pianoforte). Station Orchestra, conducted by Paul Askew. 5.20-5.30:—*S.B. from London.* 6.30:—*S.B. from Edinburgh.* 7.45:—Organ Recital. Relayed from the Cowdray Hall. Organist, Wilton Swainson. Three Choral Preludes, and Fantasia in G Minor (Bach). 8.0:—Recital of New Church Hymnary Music. The Reformation Tunes. Lutheran and Genevan. By Arthur Collingwood, with illustrations by the Aberdeen Station Choir. 8.30:—Organ Recital by Wilton Swainson (continued): Lament (Harvey Grace); Scherzo (Bainstow); Carillon (Louis Vierne). 8.45:—*S.B. from London.* 9.5:—*S.B. from Glasgow.* 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.
 3.30-5.30:—*S.B. from London.* 6.30-7.45:—*S.B. from Edinburgh.* 8.45:—*S.B. from London.* 10.30:—Epilogue.

THE RADIO TIMES.

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NEW SEASON'S NOW READY

ROBERTSON—only maker

PROGRAMMES for MONDAY, February 6

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) A PIANOFORTE QUARTET
and ROMA PRESANO (Soprano)

12.0 CONCERT
A PIANOFORTE QUARTET
IVY FENNEL WILLIAMS (Soprano)
and
MURIEL KOOLHOVEN (Contralto)
In Duets

1.0-2.0 AN ORGAN RECITAL
By HAROLD E. DARKER
Relayed from St. Michael's, Cornhill

Fantasia in E Minor *Silas*
Andante (from Symphony) *Haydn*
Prelude and Fugue in A Minor } *Bach*
Chorale, 'Jesu, joy of man's desiring'... }
Concerto in F *Handel*
Allegro; Andante; Adagio; Allegro
Piero *Mongen*
Prelude in D Minor (Set 2, No. 6) *Stanford*

2.30 Miss RHODA POWER: 'Boys and Girls of
Other Days—No. IV, The Little Lady of London
Bridge'

THE famous story of Dick Whittington is
ridiculed by the historians, but many of
the Lord Mayors of London had careers nearly as
romantic, especially in the early days. In this
afternoon's talk Miss Rhoda Power will tell the
story of Edward Osborne, the apprentice who
saved his master's daughter from the Thames,
married her, and became Lord Mayor. Inci-
dentally, she will describe London in Tudor
times.

3.0 Musical Interlude

3.5 'Great Stories from History and Mythology
—IV, Merlin and Nimue'

MERLIN was the wise man of Arthur's court;
he told the future, he gave wise counsel
to the king; in every way he was the directing
force of Arthur's reign. But, like the wisest of
men, he lost his wisdom when he most needed it,
and through the malice of a woman he dis-
appeared from the world of men; nor, however
bitterly Arthur needed him, was he ever seen
on earth again.

3.20 Musical Interlude

3.30 MARIE MOTTO (Violin)
JOAN EVERY LEGGATT
(Mezzo-Soprano)

4.0 FRANK ASHWORTH'S
PARK LANE HOTEL DANCE
BAND, from the Park
Lane Hotel

5.0 Mrs. HEAL: 'Home-
made sweet-making'

A GENERATION or two
ago almost everything
that we now buy in tins or
packets was made at home.
Maybe it took longer, and
maybe it even cost more;
but some of us will never
quite recapture the flavour
of home-made jams and
sweets, even in the most
elegant and expensive con-
fections that the shops
sell. This afternoon Mrs.
Heal will give some
practical advice to those
housewives who want to
emulate their grandmothers
and boil their own sweets
at home.



Dr. S. K. DATTA,
the distinguished Indian, who will give his impressions
of England in the 'Ourselves as Others See Us'
series tonight.

5.15 THE CHILDREN'S HOUR
BING-A-BRAC!
'The Savoury Seal,' 'Nick Spence,' and other
whimsical songs by JOHN BUCKLEY
Piano Solos by CECIL DIXON
The Story of 'The Old Queen' (a Whimsical
Story by Richard Hughes)
'Odds and Ends in Stamps' (W. H. Wosencroft)

6.0 THE LONDON RADIO DANCE BAND, directed
by SIDNEY FIRMAN

6.15 Mr. J. G. CROWTHER: 'Stars of the Mouth'
(See charts on page 222.)

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

6.45 THE LONDON RADIO DANCE BAND (Con-
tinued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
MENDELSSOHN'S ORGAN SONATAS
Played by E. T. COOK
Relayed from Southwark Cathedral

7.45 VAUDEVILLE
JOHN HENRY
(Yorkshire Comedian)
CHARLIE KIDD
(Comedian)
HILDA BRYANT
(Light Ballads)
THE JOHNSON BROTHERS and GREENOP
(Syncopated Harmony)
DORIS and ELSIE WATERS
(Duets)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 OURSELVES AS OTHERS SEE US
Dr. S. K. DATTA: An Indian Impression

VARIOUS European visitors have now, in this
series, given us their impressions of England
and the English. Tonight we are to hear the
opinions of an observer from the Far East;
the civilization of London and Manchester and
the Black Country criticized by a native of the
country of Hindu shrines and Buddhist temples,
of the philosophy of Gandhi and Rabindranath
Tagore. Dr. Datta is not dependent on a few
weeks' visit for his impressions of Great Britain;
he spent five years at Edinburgh University, and
has been here several times since. In his own
country he has had a distinguished career as a
social and educational worker. He has been a
member of the Legislative Assembly, and he is
the author of several important books, and
National General Secretary of the Indian
Y.M.C.A.

9.30 Local Announcements (Daventry only);
Shipping Forecast

9.35-11.0 CHAMBER MUSIC
KATHLEEN LONG (Pianoforte)
HERBERT HEYNER (Baritone)
LONDON WIND QUINTET: ROBERT MURCHIE
(Flute); HORACE HALSTEAD (Oboe); HAYDN
DRAPER (Clarinet); FRED WOOD (Bassoon);
AUBREY BRAIN (Horn)
QUINTET
Quintet for Wind Instruments in D, Op. 95
J. B. Foerster

Allegro moderato; Andante sostenuto; Alle-
gro scherzando; Moderato et tranquillo

10.0 HERBERT HEYNER
Gold Rolls here...
The Nightingale
and the Rose... } *Rubini-stein*
Heard ye his
voice?
Now gleams the
Dew

10.10 HORACE HALSTEAD,
FRED WOOD, and KATH-
LEEN LONG
Trio for Piano, Oboe and
Bassoon *Poulenc*

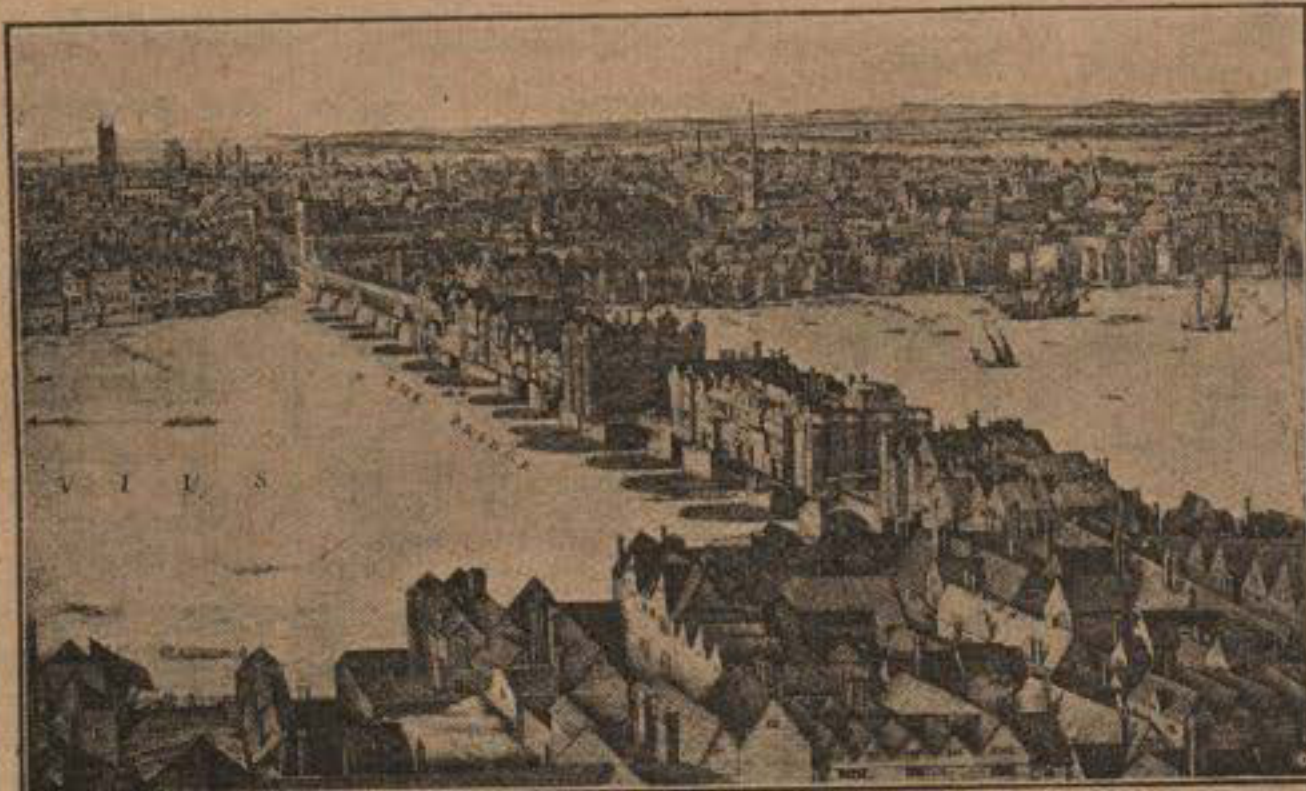
10.25 HERBERT HEYNER
Night
Droop o'er my
head } *Richard Strauss*
Love's pleading
Tomorrow
Devotion

10.35 KATHLEEN LONG
Sonatina *Ravel*

10.45 QUINTET
Selected item

11.0-12.0 (Daventry only)
DANCE MUSIC: THE
LYRICALS from the Café
de Paris

(Monday's Programmes con-
tinued on page 222.)



OLD LONDON BRIDGE.

London Bridge, in the days when it was built over with houses and shops, is the scene of the story
that Miss Rhoda Power will tell in her talk this afternoon. This picture—from an engraving by
Hollar—shows the bridge as it appeared in Stuart times.

By courtesy of H. T. Holford

FRESH EYES—AND BRIGHTER BRAINS.

Remarkable Results Produced By Course in Modern Psychology.

WE need you, young friends, with fresh eyes, capable of seeing the simple elemental things, ready to try new trails, to run risks, and dare the unknown."

These words of Dr. Nansen have stirred a response in the hearts and minds of thousands of men and women.

Everyone has felt the horrible pressure of monotony. Everyone has experienced the tendency, which must at all costs be resisted, to fall into the rut of routine. Everyone who has reached a certain age knows how the "fresh eyes" of youth are apt to become clouded and unobservant, so that opportunities which might mean advancement pass by unseen and are lost.

And thousands of men and women who feel like this, who realise that they are getting into the clutches of the machine of custom and routine, losing their Initiative, their Daring and their Self-Confidence, and becoming Depressed, moody and generally dispirited, are writing to the Pelman Institute for advice and finding a certain remedy in that wonderful system of Scientific Mind-Training known to the world as Pelmanism.

A Teacher writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D 32263.)

A Student writes: "I have now an aim in life. I have become more Observant. My Concentration is more developed. My Imagination has increased." (F. 32048.)

A Railway Clerk writes: "Since taking your Course I have more Confidence in myself. I have a definite Aim in life and mean to get it. Auto-Suggestion has helped me a great deal." (B 32449.)

A Business Man writes: "I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F 32210.)

A Nurse writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A 32142.)

A Professor of Music writes: "I am a totally different person as far as Memory and Concentration are concerned and I regret I did not commence to 'Pelmanise' much earlier. It has broadened my outlook on life, made work a pleasure and, generally speaking, I am a brighter and happier man." (P 27422.)

A Civil Servant writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining Confidence and driving these away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance." (J 33099.)

A Shop Assistant writes: "The fee I paid for the Pelman Course was the best investment I ever made. I have benefited considerably. I am in a much better financial position, having had several increases in salary. I am a keen Observer; my Memory is as good as I can wish for; above all, I have learnt how to get the most enjoyment out of life. All this I attribute to Pelmanism." (C 27529.)

A Student writes: "After two years on the same syllabus for the same examination I was very tired, very bored and fast getting into a rut of drowsy laziness and despair. Pelmanism has got me out of that rut, for which I thank you heartily. I have now a great interest in my work, my old ambitions, hopes and militant spirit have returned invigorated. Both mentally and physically I feel strong and very much alive." (H 32412.)

A Draughtsman writes: "After Self-Realisation and the establishment of a Definite Aim, I have reaped all the benefits claimed for the Course, such as Concentration, Will-Power, and Memory. My greatest gain is Self-Confidence." (B 32133.)

An Assistant Analyst writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure cure for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to increased powers of Observation, and a walk in the country is now a delight, whereas I used to look upon it as a mere physical exercise." (E 32075.)

Hundreds of similar cases—and more startling cases too—will be found in "The Efficient Mind," a little book which everyone ought to get and read.

Banishing Depression.

This book shows you how Pelmanism eliminates Nervousness, Fear, Boredom, Lassitude, Timidity, Forgetfulness, Slackness, Lost Confidence, Weakness of Will, and other Harmful and Depressing Moods, Tendencies and States of Mind, and how in their place it develops Courage and Initiative, Self-Confidence, Cheerfulness and Organising Power, and lifts your whole mind to a higher level of achievement.

Pelmanism trains your mind on scientific lines. It gives you fresh eyes and a brighter brain. It makes your mind keen, alert and resourceful. It doubles your efficiency. It gives you the courage to strike out for yourself on new lines. It fits you for promotion and enables you to earn a higher income. It cultivates the senses, develops your appreciation of the beauties of Nature and the Arts and enables you to live a fuller, richer, happier and more successful life.

The revised Pelman Course is now ready. It is fully explained in "The Efficient Mind." Write or call for a free copy of this book to-day. It will be sent you by return, gratis and post free, on writing for it now, to-day, to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.



Write for a copy of this book TO-DAY

PELMANISING BRITAIN.

Lord Walsingham's Views.

"I HAVE read and studied the books provided by the Pelman Institute,



Elliott & Fry

Lord Walsingham.

and I can truly say that they have deeply impressed me. The conclusion I have come to is that if every person in the country was a Pelmanist—that is, had gone through the Pelman Course and applied its principles and system to his or her daily life, we should be a thoroughly well-educated and well-organised race, and beyond measure superior to what we are in keeping our position and influence in the world."

In the above statement Lord Walsingham expresses a truth which is being recognised by the thousands of men and women of all ranks, professions and occupations who are practising Pelmanism at the present moment.

Lord Walsingham's views are supported by many eminent authorities.

Mr. E. F. Benson, for example, says:—"Pelmanism is distinguished primarily by its adaptability to individual needs, and I can conceive of no mind, unless it be that of the super-man, which will not find in the Pelman System the tonic to cure its particular ailments. . . . It is an apotheosis of common-sense, and I know of no higher praise than that."

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Monday's Programmes cont'd (February 6)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 220.)

- 3.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FERMAN
GWEN MAWDSLEY (Songs at the Piano)
- 4.0 LOZELLS PICTURE HOUSE ORGAN
From Birmingham
Relayed from Lozells Picture House
FRANK NEWMAN (Organ)
DAISY NEAL (Contralto)
- 5.0 A BALLAD CONCERT
SPENCE MALCOLM (Violin)
DOROTHY HOGGEN (Soprano) and ARTHUR JAY (Baritone)
Now is the month of maying *Morley, arr. Hogben*
Shepherd, thy demeanour vary *Brown, arr. L. Wilson*
What shall I do for love of thee? *Jones, arr. Keel*
When Laura smiles *Morley, arr. Hogben*
- 5.10 SPENCE MALCOLM (Violin)
Dirge of the North *Kreisler*
Ballet Music from 'Rosamundo' *Schubert, arr. Kreisler*
- 5.17 DOROTHY HOGGEN and ARTHUR JAY
Come lassies and Lads *Trad., arr. D. Hogben*
Sally in our Alley *Carey*
Comely Swain *John Playford*
Soldier, Soldier, will you marry me? *Folk Song*
- 5.27 SPENCE MALCOLM
Valse Bluettes *Drigo-Auer*
Berceuse *Paul Juon*
Spanish Dance *Granados, arr. Kreisler*
- 5.35 DOROTHY HOGGEN and ARTHUR JAY
The Second Minnet *Maurice Besty*
Molly Brauningan } *arr. Stanford*
Kitty my Love } *arr. Hughes*
In Church } *C. J. Wilkinson*
The First Look }
Maori Song *Hill, arr. D. Hogben*
- 5.45 THE CHILDREN'S HOUR (From Birmingham)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 LIGHT MUSIC
THE SENSICLE QUINTET
JENNIE BLEASDALE (Soprano)
BURTON HARPER (Baritone)
- QUINTET
Selection from 'The Gipsy Princess' *Kalmann*
- 6.58 BURTON HARPER
If Love's Content ('Tom Jones') *German*
I will not Grieve } *Schumann*
The Two Grenadiers }
- 7.8 JENNIE BLEASDALE
Hark, hark the Lark *Schubert*
The Almond Tree } *Schumann*
Spring Night }
Jubal's Lyre *Handel*

- 7.16 QUINTET
Selection from 'Rigoletto'... *Verdi, arr. Tavan*
Maria Mari *Di Capua*
- 7.28 BURTON HARPER
Sanctuary *T. J. Hewitt*
If thou wert blind *Noel Johnson*
Bedouin Love Song *Ciro Pinsuti*
- 7.38 JENNIE BLEASDALE
Mini's Song ('La Bohème') *Puccini*
Waltz Song ('Romeo and Juliet') *Gounod*
- 7.47 QUINTET
Minuet *Paderewski*
Serenade *Strauss*
Chair de Lune *Massenet*
- 8.0 'WHAT MEN LIVE BY'
From Birmingham
A play by MILDRED FORSTER
Adapted from one of TOLSTOY'S Tales, translated by AYLMER MAUDE
Cast:
Simon (a Bootmaker) STUART VINDEN
Matryona MILDRED FORSTER
Aniska ELIZABETH FORSTER
Michael COURTNEY BROMET
A Russian Nobleman WILLIAM HUGHES
His Servant WORTLEY ALLEN
A Woman PHYLLIS NEWSOM
SCENE I is a Russian peasant hut.
SCENE II is the same as Scene I, a year later.
SCENE III as before, towards evening.
- 8.45 app. AN EDWARD GERMAN PROGRAMME
From Birmingham
THE BIRMINGHAM STUDIO CHORUS AND AUGMENTED ORCHESTRA (Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
Overtures to 'Richard III'
Suite of Three Dances from 'Nell Gwyn'
DOROTHY BENNETT (Soprano) and Orchestra
Orpheus with his Lute
ORCHESTRA
Prelude and Pavane from 'Romeo and Juliet'
Suite
CHORUS
Part Songs:
'O peaceful night' and 'London Town'
- 9.35 ORCHESTRA
Gracious Valse, from Suite in D Minor
DOROTHY BENNETT
A Mountain Stood
Bird of Blue (with Violin and Flute Obligato)
Cupid at the Ferry
ORCHESTRA
March Paraphrase from 'Welsh Rhapsody'
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: GEORGE FISHER'S KIT CAT BAND, with BILLY MANN, from the Kit-Cat Restaurant
- 11.0-11.15 THE LYRICALS, from the Café do Paris
(Monday's Programmes continued on page 223)



Looking North



Looking South

STARS OF THE MONTH.

These charts will be useful to listeners to Mr. Crowther's star talk from London this evening at 6.15. The left-hand one shows the stars visible at about 7.0 p.m., looking North—the North may easily be found by looking straight at the Pole star, to which the two top stars of the Plough point. By turning round, you are then looking due South, and will see the stars shown on the right-hand diagram.

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Monday's Programmes continued (February 6)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 BROADCAST TO SCHOOLS:
Mr. GUY N. POCOCK, 'Please to Remember--
The Man who made St. Paul's'
- 3.0 London Programme relayed from Daventry.
- 3.30 THE STATION TRIO: FRANK THOMAS (Violin),
RONALD HARDING (Violoncello), HUBERT PEN-
GELLY (Pianoforte)
- Ballet Music from 'Sylvia'. *Delibes, arr. Tavan*
Melody *Dances*
- ETHEL DAKIN (Contralto)
- Serenade *Gounod*
Have I lost thee? ('Orpheus') *Gluck*
- TRIO
- Album Leaf *Cui*
Violin Solos:
- Romance *Gliere*
Romance *Cui*
Lovely Rosemary *Kreisler*
- ETHEL DAKIN
- The Little Sandman } *Brahms*
To the Nightingale }
Lullaby }
- TRIO
- International Suite *arr. from Tchaikovsky*
Serenade *Pierri*
- 4.45 IFAN KYBLE FLETCHER: 'Modern Anglo-
Cymric Authors--Edward Thomas'
- 5.0 TRIO
Selection from 'Lilac Tune'
Schubert, arr. Clutsam
- 5.15 THE CHILDREN'S HOUR: 'My Programme,'
by Miss Sylvia Hibbert
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 HOME AND KINDRED A WELSH PROGRAMME 'Make me content With some sweetness From Wales' (Edward Thomas)

- THE STATION ORCHESTRA
Welsh Prelude *Maldwyn Price*
- THE GLANFFRWYD MALE VOICE PARTY, conducted
by W. R. LEWIS
- Men of Harlech *arr. Harry Evans*
Lovely Maiden *D. Pugh-Evans*
Beautiful Life *Dan Protheroe*

8.3 'HIS SECOND CHANCE'

A Welsh Play in One Act by G. BRUCE THOMAS
Ivor Davies (a young Welsh Opera Singer)
T. IDRIS DAVIES
Lindley Gray (a noted Operatic Impresario)
T. HANNAN-CLARK
Will Jones (an old Welsh Countryman)
T. D. JONES
Carl Isaacson (Theatre Manager)
DONALD DAVIES

The Call Boy
A second-rate company is giving a performance of *Carmen* in a grimy little theatre at a seaport town. We are carried back thirty years, but the feelings of the young singer who has just made his first big hit do not date. Ivor Davies as Escamillo meets, in the dressing-room, the effusive manager, Isaacson; the old man from his village, Will Jones, and Lindley Gray, the noted impresario. Will Jones pulls one way, Lindley Gray (with Isaacson thrown in) another. To refuse Lindley Gray's offer may mean that Ivor loses his big chance. Ambition and duty are at war.

Scene: A dressing-room in a small theatre.

- ORCHESTRA
Dance Tune and Elegy *Maldwyn Price*
- MALE VOICE PARTY
Part Songs (unaccompanied):
The Gentle Dove *E. T. Davies*
In the sweet by and by *Dr. Dan Protheroe*
- FRANK HILL (Welsh Comedian)
Humours of the Welsh Coalfield
- ORCHESTRA
Welsh Tune, 'Once a farmer and his wife'
arr. Braithwaite

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

9.35-11.0 A SAINT-SAËNS PROGRAMME

THE AUGMENTED STATION ORCHESTRA, conducted
by WARWICK BRAITHWAITE

Overture to 'Les Barbares' (The Barbarians)
Barcarolle, 'A Night in Lisbon'



JOHN DALTON.

(1766-1844), the chemist and physicist, is the great scientist of whom Dr. Myers will talk from Manchester this afternoon. Here is a contemporary portrait of him.

- MARGARET WILKINSON (Soprano) and Orchestra
Angelus
Japanese Song
Sur l'eau claire et sans ride (On the clear, un-
rippled water, from 'The Yellow Princess')
- ORCHESTRA
Second Suite from 'Aescario'

THE Scene of the Ballet is laid in a garden at Fontainebleau in the early sixteenth century. Francis I, King of France, is entertaining his guest, the Emperor Charles V, and has organized magnificent festivities in his honour.

There are in the complete Ballet half-a-dozen contrasted scenes, in which gods and goddesses from Olympus appear.

- SOLLOWAY (Violin) and Orchestra
Havanaise
- ORCHESTRA
Symphonic Poem, 'Omphale's Spinning Wheel'
The Bells of Evening
- MARGARET WILKINSON
Papillons (Butterflies)
Valse, 'La Libellule' (The Dragon Fly)
Air du Rossignol (The Nightingale's Song)
- RONALD HARDING (Violoncello) and Orchestra
The Swan (from 'The Animals' Carnival')
- ORCHESTRA
Prelude and Procession (from 'Delmira')

- SOLLOWAY and Orchestra
Rondo Capriccioso
- ORCHESTRA
Dance of the Priestesses of Dagon ('Samson and
Bacchanal') *Delilah*

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.0 BROADCAST TO SCHOOLS:
Dr. J. E. MYERS, 'Ten Great Scientists--IV,
John Dalton'
- 3.20 ORCHESTRAL MUSIC relayed from the Picca-
dilly Picture Theatre, Conducted by STANLEY
C. MILLS
- 4.0 DAISY SHORROCKS (Violin)
Elegy *Massenet*
Spanish Dance *Granados, arr. Kreisler*
Ave Maria *Schubert, arr. Wilhelmj*
Londonderry Air *arr. O'Connor-Morris*
From the Canebrake *Gardner*
- 4.15 ORCHESTRAL MUSIC (Continued)
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR: Songs for the Little
Ones, sung by Betty Wheatley. Two Stories
told by Jean Nix. 'The Fairy Ball' (Hewitt),
'Dobbin's Goodnight' (Grieg), 'The Toyman of
Nuremberg' (Kreuz), sung by Harry Hopewell
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 THE STATION ORCHESTRA

March, 'Colonel Bogey' *Alford*
Overture, 'Private Ortheris' *Ansell*

'CARRY ME OUT'
A Farce by E. A. BRYAN

- Cast:
- General Death D. E. ORMEROD
Colonel Gloom E. H. BRIDGESTOCK
Major Black ('Ambrose') HAROLD CLUFF
Sergeant Bomb LEO CHANNING
Miss Fitt ('Adela') HYLDA METCALF
The Producer, holding a watching brief

GEORGE LAMBE
Some people are under the impression that life in the army in time of peace is apt to be monotonous.

Major Black, however, found life full of excitement when an important cypher mysteriously disappeared from the C.O.'s desk.

- ORCHESTRA
March, 'Sons of the Brave' *Bidgood*
The Merry Nigger *Squire*
Dance Suite from 'Decameron Nights' *Finch*

9.0-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC
Relayed from Beale's Restaurant, Old Christ-
church Road
Directed by GILBERT STAGLEY
- 5.0 ALICE NUNNILEY: 'Women Writers of the
Nineteenth Century--III, Mrs. Gaskell'
(Picture on page 224.)
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local An-
nouncements)

Monday's Programmes continued (February 6)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 ERN SHAW: 'Sealing Wax Art'
5.15 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Play, 'The Ring and the Bean,' by C. E. Hodges
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.45 S.B. from Manchester
9.0-11.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 Gramophone Lecture-Recital by MOSES BARTZ: 'Glimpses of Modern Composers—I, Elgar'
4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom
5.0 Rev. WILLIAM PAXTON, 'Has the Scot a Sense of Humour?'
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Talk
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr. A. K. HAMILTON JENKIN: Cornish Mining—II, 'The Eighteenth Century and a Revival of Prosperity'
5.15 THE CHILDREN'S HOUR: Reading, Series on 'The Firsts—II, The First Posts' (G. G. Jackson)
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.0 Musical Interlude
4.15 ORCHESTRA relayed from the Grand Hotel
5.0 'More Rhymes round the Town,' by OMELETTE
5.15 THE CHILDREN'S HOUR: 'When Knights were Bold'—'Sir Nieketty Nox' (Hugh Chesterman), 'The Story of Coeur de Lion' (Roland Walker), 'A Knight's Day Out' (David Naylor), 'The Pincushion Knight' (by Hilda Hall, from 'The Merry-go-round') and songs from 'Pillcock Hill,' by Peter Howard
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)



MRS. GASKELL, the author of 'Cranford,' is the subject of Miss Alice Nunneley's talk from Bournemouth this afternoon.

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 FLORENCE M. AUSTIN, 'Temples of Nature in Winter'
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
5.0 Mr. HARRY T. RICHARDS, 'A Wanderer in Europe—The Leaning Tower of Pisa'
5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London
7.45 S.B. from Cardiff
9.0 S.B. from London (9.30 Local Announcements)
9.35-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 990 KC.

12.0-2.0:—London Programme relayed from Daventry.
2.30:—Broadcast to Schools: Mr. A. B. C. Cobban, 'Typical Englishmen since the Conquest—The Medieval Weaver.'
3.0:—London Programme relayed from Daventry. 4.0:—Music relayed from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Ethel S. Crosswell (Mezzo-Soprano): 'Thou art risen, my beloved' (Coleridge-Taylor); 'Come, thief, pining, peevish lover' (Vinci); 'Carol of Jesus Child' (H. Hughes). 6.10:—Nora Webber (Elocutionist): 'The Imp' (Cuthbert Clarke); 'My Garden Gate'. 6.20:—Radio Bulletin. 6.30:—S.B. from London. 7.45:—A 'Net w' Geordie, being a musical evening party in a house in Newcastle. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Concert. Wireless Quintet: Rena Ellison (Mezzo-Soprano). 5.0:—Miss Hughes Hallett: 'Nursery Meas'. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Recital—James Chalmers (Trombone): 'Ave Maria' (Schubert); 'Air and Variations, 'In Cellar Cool' (Rimmer). 6.15:—Pianoforte Interlude. 6.17:—James Chalmers (continued); 'Adelaide' (Beethoven); 'The Firefly' (Moss). 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 7.45:—Variety. Station Orchestra: 'Entr'acte, 'Mystic Beauty' (Finck). Peg Gordon at the Piano: 'You'll get heaps o' bickins' (Clarke); 'Girls' (by a fourteen-year-old boy) (Longstaffe); 'Jan Wien and his Zither Banjo'; 'Gipsy Revels and Valse Galeté' (Wien); 'Rupert Bruce' (Baritone), accompanied by Winifred Nicholson; 'Lament for MacLean of Ardgour' (Traditional); 'Deirdre's Farewell to Scotland, and Kishmull's Galley' (Kennedy-Fraser); 'My Love she's but a lassie yet' (Traditional); Winifred Nicholson (Pianoforte); 'Melodie' (Rachmaninov); 'Berceuse' (A. Dvinsky); 'Marionettes Espagnoles' (César Cui); 'Rupert Bruce and Winifred Nicholson: Do not go, my love' (Hagemann); 'Go not, happy day' (Somervell); 'Youth and Love' (Vaughan Williams); 'Myself, when young' (Lehmann); 'Jan Wien'; 'Yahama' (Oriental) and 'Marche Vivacite' (Wien). Peg Gordon: 'You can always find someone worse off than you' (Long); 'I want to go with Daddy' (Winter); 'Back o' Beyond' (Gower). Orchestra: 'Dreaming' (Haydn Wood). 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Relayed from Daventry. 2.30:—London Programme relayed from Daventry. 3.20:—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse. 4.0:—Concert. Jean Watson (Soprano), The Station Octet. 5.0:—Household Talk. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 3.20:—Afternoon Concert. Station Orchestra. Violet Curran (Soprano); 'The Post's Life' (Elgar); 'The Maiden' (Parry); 'Over the Land is April' (Quilter); 'Moonlight Fairies' (Oliver). 4.18:—Orchestra: 'Serenata for Strings and Harp' (Toselli); Suite, 'Chelsea China' (M. Besly). 4.30:—Pianoforte Jazz by Fred Rogers. Dance Music by the Station Dance Band. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—Boys' Brigade Monthly Bulletin. 6.50 app.:—S.B. from London. 7.45:—Vaudeville: Ida Sargent (Songs at the Piano and Child Impersonations); Santa and Barbara (Spanish Duet and Guitar); P. J. McCaffrey's Mouth-Organ Five. The Masqueraders in Syncopated Numbers. 8.45:—Norman Griffin, Musical Comedy Comedian. 9.0-11.0:—S.B. from London.

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PROGRAMMES for TUESDAY, February 7

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT
RELIGIOUS SERVICE

10.30 (Daventry only)
TIME SIGNAL, GREEN-
WICH; WEATHER FORECAST

11.0 (Daventry only) A PIANOFORTE QUARTET
and JESSIE FURZE (Pianoforte)

12.0-2.0 CONCERT
ANDREW BROWN'S QUARTET
MAVIS SHELLSHEAR (Songs with Harp)
R. VENN MCGREGOR (Tenor)
MARGARET GOOD (Pianoforte)

2.30 Sir H. WALFORD DAVIES: 'Elementary
Music—Balancing Rhythms'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN: 'Elementary French'

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S MARBLE ARCH
PAVILION ORCHESTRA, from the Marble
Arch Pavilion

4.15 Mr. J. C. SQUIRE: 'A Modern Poet (Robert
Bridges)'

IN pronounced and perhaps conscious contrast to some of his predecessors, the present Poet Laureate is the most silent of contemporary poets. He has consistently refused to be drawn into expression by public events such as inspired the 'Ode on the Death of the Duke of Wellington' and the 'Charge of the Light Brigade,' and that although his Laureateship, starting in 1913, has covered national crises such as Tennyson never knew. He is, in fact, probably better known by his great anthology, 'The Spirit of Man,' than by his own poems, which are, however, as distinguished as the work of any living poet. Mr. Squire, the poet, essayist and editor of *The London Mercury*, will do something to spread understanding of the genius of Dr. Bridges in his talk this afternoon.

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION
ORCHESTRA (Continued)

5.0 Miss KENNEDY BELL: 'The Awakening of the
Bees'

5.15 THE CHILDREN'S HOUR:
A DICKENS PROGRAMME
(Charles Dickens was born on February 7, 1812)

6.0 Recital of Gramophone Records by Mr.
CHRISTOPHER STONE

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

6.45 Recital of Gramophone Records

7.0 Topical Talk

7.0-7.15 (Daventry only)
Mr. R. S. LANGFORD:
Report on the Imperial
Research Conference

7.15 THE
FOUNDATIONS OF
MUSIC
MENDELSSOHN'S ORGAN
SONATAS
Played by E. T. COOK
Relayed from South-
wark Cathedral

7.25 Mr. D. C. SOMER-
VELL: 'Europe through-
out the Ages—The
Reformation'

AFTER the Renais-
sance, the Reforma-
tion. Last week Mr.
Somervell described
that movement towards
worldliness—in the



Mr. E. Temple Thurston (left) is the author of 'Burden of Women,' the play that will be broadcast tonight. Dr. Robert Bridges (right) is the modern poet of whom Mr. J. C. Squire will talk this afternoon.

different forms in which it attracted a Botticelli, an Erasmus or a Machiavelli—that broke up mediæval Christendom into the beginnings of modern Europe. This evening he will talk of the irruption of certain manifestations of the modern spirit into the religious sphere, resulting in the Reformation and the Counter-Reformation, with such protagonists as Luther, Calvin and Ignatius Loyola, arrayed on either side.

7.45 RUSSIAN MUSIC

LOLA VASILKOVSKA (Soprano)
THE WIRELESS ORCHESTRA (Leader: S. KNEALE-
KELLEY), conducted by JOHN ANSELL

7.45 ORCHESTRA

Introduction and Gopak from 'The Fair of
Sorotchinsky' *Mussorgsky*
Dances from 'Prince Igor' *Borodin*

PRINCE IGOR, that Opera of ancient pageantry and Oriental colour, is Borodin's most famous work. The Dances, of which the music is now to be heard, occur in the Second Act, when Igor, a prisoner in the camp of a nomad tribe, the Polovtsy, is as a tribute to his courage invited to be present at a festival.

7.55 LOLA VASILKOVSKA and Orchestra

The Letter Song from 'Eugene Onegin'
Tchaikovsky

8.0 ORCHESTRA

Overture to 'Prince Kholimsky' *Glinka*
Suite, 'The Lake of Swans' *Tchaikovsky*

THE LAKE OF SWANS, Tchaikovsky's first Ballet, was written for performance at the Imperial Theatre at Moscow fifty years ago. In spite of the charming music, the work, as a whole, owing to the poorness of the production, was then not very successful. Later, the composer greatly altered the music.



REFORMATION AND COUNTER-REFORMATION.

In the second talk in his series, this evening at 7.25, Mr. D. C. Somervell will describe the Reformation and its results. Here are three of the great names in the religious history of the time—Jean Calvin (after a Holbein painting), Martin Luther as Cranach pictured him, and Ignatius Loyola, from the portrait by Titian.

The story of the Ballet is about the love of a young Knight for a maiden, whom a wicked sorcerer has changed into a swan. There is obviously room here for graceful and lyrical music, as well as for more dramatic and exciting movements.

8.23 LOLA VASILKOVSKA
Russian Gypsy Songs

8.31 ORCHESTRA

Second and Third Movements from the
'Pathetic' Symphony *Tchaikovsky*
Suite, 'The Christmas Tree' *Rebikov*

8.0-8.30 (Daventry only) Mr. J. W. ROBERTSON
SCOTT: 'Has Farming a Future?—IV, The
Men Who Carry on Our Own Farming'

IN his three previous talks Mr. Robertson Scott sought illuminating comparisons with our own agricultural problems in three foreign countries—Holland, Denmark and Japan. This evening he starts his analysis of British agriculture, beginning with the farm workers; the decrease in their numbers (whilst farmers multiply), the systems by which they are hired and paid, and the problems of housing them and keeping the best types on the land.

(London and Daventry)

9.0 Weather Forecast, Second General News
Bulletin

9.15 Sir H. WALFORD DAVIES: 'Forms and
Phrases of Music'

9.35 Local Announcements; (Daventry only)
Shipping Forecast

9.40 'BURDEN OF WOMEN'

A Play in One Act, by E. TEMPLE THURSTON

Characters:
Sandy FRED MORGAN
Mary Tregarth IRENE ROOKE
A Child MONICA STRACEY
Zoe Carmichael ESME HUBBARD
Isaac Roche CHARLES WREPFORD
Michael Tregarth MILTON ROSMER

In the living-room of her cottage, Mary Tregarth sits on a stool by the fire, stirring the embers to hasten the boiling of her kettle for tea. From the cross-beams of the roof hang some brown fishing nets, with corks attached. A door, the upper half opening independently of the lower, leads out to the cliff road, and beyond is the sea.

EQUALLY well known as a novelist and as a dramatist, Mr. E. Temple Thurston is a writer who can be confident of having a 'full house' when a new work of his is produced before the microphone. As a novelist he has an assured public for such books as 'The Greatest Wish in the World,' 'The City of Beautiful Nonsense,' and—to name more recent examples—'Char-

meuse' and 'The Goose-Feather Bed.' As a playwright he has established his reputation with such confirmed successes as *The Wandering Jew*. As listeners will find tonight, this new play of his that is being broadcast for the first time is a return from the more spectacular manner of the last-mentioned and, for instance, *Judas Iscariot*, to the quieter, more homely, but not less gripping drama of *A Roof and Four Walls*.

10.30-12.0 DANCE
MUSIC: JACK HYL-
TON'S AMBASSADOR
CLUB BAND, under the
direction of RAY
STARITA, from the
Ambassador Club

Tuesday's Programmes cont'd (February 7)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 A MILITARY BAND CONCERT
From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSELL
March, 'Spirit of Chivalry' Fletcher
Overture to 'The Bronze Horse' Atber
FRANKLYN KELSEY (Baritone)
I will go with my father a-ploughing Quilter
Grace for Light Hamilton Hartly
Little Red Fox arr. Somerville

4.25 BAND
Minuet and Last Movement from First Symphony
Beethoven, arr. Hecker
GWEN LEWIS (Entertainer at the Piano)
What does he call you? Harvey
I never get the chance Pryce
If only Gwen Lewis

4.50 BAND
Descriptive Piece, 'On the Steppes of Central Asia' Borodin, arr. Winterbottom
Cornet Solo, 'I heard you singing' Eric Coates
Soloist: P.C. WRIGHT

A PROGRAMME printed on the title-page of Borodin's score. It is freely translated as follows:—

'In the silence of the sandy steppes of Central Asia ring the first notes of a peaceful Russian song. One hears, too, the melancholy strains of songs of the Orient; one hears the tramp of horses and camels as they come. A caravan, escorted by Russian soldiers, crosses the vast desert, fearlessly pursuing its long journey, trusting wholly in its Russian warrior-guard. 'Ceaselessly the caravan advances. The Russian songs and the native songs mingle in one harmony; their strains are long heard over the desert, and at last are lost in the distance. Borodin aims at suggesting the great spaces of the plains by high, held notes, which continue almost unbroken throughout. The Russian song is heard at the opening. A few moments later the Oriental song comes in.

FRANKLYN KELSEY
I know where I'm goin' Hughes
Diaphenia Samuel
Love is a babel Parry

5.15 BAND
Second Selection from 'Merrie England'
German, arr. Godfrey
GWEN LEWIS
Suzanne Kern
Why go abroad? Beer
'Arf an 'Addick Gallally

BAND
Tone Poem, 'Finlandia'
Sibelius, arr. Winterbottom

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Girl on the Swing' by Paula H. Collinson.
Songs by Harold Casey (Baritone). 'A Desperate Adventure' a Story by the Rev. Reginald Kirby. Gwen Lewis will entertain.

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

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
W. GARDNER STANDRIDGE
(Light Ballads and Syncopated Numbers)
VIVIEN MAURICE
(Syncopated Songs and Light Ballads.)

8.0 VARIETY
From Birmingham

ELSIE GASKELL (Mezzo-Soprano)
SOLLOWAY (Violin)
IVAN FIRTH and PHYLLIS SCOTT (In Duets)
WINIFRED JOHNSON (French Recitals)
WILL KINGS (Entertainer)
THE BIRMINGHAM STUDIO ORCHESTRA,
Conducted by JOSEPH LEWIS

9.0 FROM THE MUSICAL COMEDIES
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA,
Conducted by JOSEPH LEWIS

Overture to 'The Arcadians' Monckton and Talbot
ELSIE GASKELL (Mezzo-Soprano)
Huguette Valse ('The Vagabond King') Firth
Only a Rose ...

9.15 ORCHESTRA
Selection from 'Smile' Chappell



In tonight's Variety programme from 5GB—Will Kings (left) and Ivan Firth and Phyllis Scott.

EDMOND ABRAHAM (Comedy Items)
A Quaint Old Bird ('The Catch of the Season')
Morse
Gems ('The Fun of the Fayre') Hein

ORCHESTRA
Fox-trot, 'I want to dance' ('The Street Singer') St. Helier

9.40 ELSIE GASKELL
The Wild Bird ('Gipsy Love') Leahy
Love will find a way ('The Maid of the Mountains') Fraser-Simson

EDMOND ABRAHAM
The Only Way ('To-night's the Night') Rubens
ORCHESTRA
Selection from 'The Student Prince' Romberg

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND, conducted by B. WALTON O' DONNELL
HARDY WILLIAMSON (Tenor)

BAND
Overture to 'The Merry Wives of Windsor'
Nicola
Czardas No. 1 Michiels

10.30 HARDY WILLIAMSON
Lassie o' mine Walt
Lilies of Lorraine O'Connor
A Dream Garden Montague Phillips

10.38 BAND
Suite from 'The Tempter' German

10.52 HARDY WILLIAMSON
An Evening Song Blumenthal
Cara Mia (My Dear One) Kennedy-Russell

11.0 BAND
Norwegian Rhapsody Lalo
Minuet in G Paderewski
(Tuesday's Programmes continued on page 228.)

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Tuesday's Programmes continued (February 7)

5WA CARDIFF. 353 M.
850 KC.

- 2.30 London Programme relayed from Daventry
4.45 'Shopping in Movieland,' by MAX GILBERT
5.0 THE DANSANT, from the Carlton Restaurant
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. C. M. HAINES: 'Playgoers of the Past—The Theatre of the French Revolution'
7.15 S.B. from London
7.45 Music by the STATION TRIO
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Musical Moment..... Schubert
Minuet..... Beethoven
Ballet Music from 'Rosamunde'..... Schubert
Serenade..... Moszkowski

S.O SONGS OF THE FOUR NATIONS

A LECTURE-RECITAL by
FRED E. WEATHERLY, K.C.
With Vocal Examples

ENGLAND:

'Oh pastoral heart of England! like a psalm
Of green days telling, with a quiet beat . . .'
(A. T. Quiller-Couch)

GLYN EASTMAN (Baritone)

Drink to me only with thine eyes
18th Century Melody

ETHEL DAKIN (Contralto)

Early one morning arr. Walford Davies

GLYN EASTMAN

The 'Arethusa' adapted by Shield

WALES:

'Harp of my country, dear harp of the brave'
(From the Welsh of Ceiriog Hughes)

ETHEL DAKIN

The Ash Grove Old Welsh Melody

GLYN EASTMAN

Men of Harlech Traditional

ETHEL DAKIN

Land of My Fathers James James

SCOTLAND:

'Are you not weary in your distant
places,
Far, far from Scotland of the mists
and storms?'
(To Exiles, by Neil Munro)

GLYN EASTMAN

Scots wha hae Traditional

ETHEL DAKIN

The Bonnie Banks of Binnorie
arr. Walford Davies

ETHEL DAKIN and GLYN EASTMAN

O wert thou in the cauld, cauld blast
Mendelssohn (Words by Burns)

IRELAND:

'An' I wisht I was in Ireland the
livelong day.' (Maira O'Neill)

ETHEL DAKIN

The Meeting of the Waters Traditional
(Words by Tom Moore)

GLYN EASTMAN

Father O'Flynn arr. Stanford
(Words by A. P. Graves)

ETHEL DAKIN

Kathleen Mavourneen Nicholls

L'ENVOI

Abide with me . . . English Hymn Tune

9.0-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.6 M.
780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from the Houldsworth Hall
Chamber Concert by the BRODSKY QUARTET

2.30 London Programme relayed from Daventry

3.50 MUSIC by the STATION QUARTET

March, 'El Capitan' Sousa
Waltz, 'A Girl in the Troop' Fall
Selection from 'Hänsel and Gretel' Humperdinck

4.15 EDNA MELLING (Mezzo-Soprano)

Spindrift Foggy
The Bubble Song Martin Shaw
Who is Sylvia? } Eric Coates
It was a lover and his lass }

4.30 QUARTET

Selection from 'Lohengrin' Wagner
Overture to 'The Magic Flute' Mozart
Hymn to the Sun Rimsky-Korsakov

5.0 Mr. D. THORBURN CLARK: 'The Romance of Tobacco'—I

5.15 THE CHILDREN'S HOUR: 'Countryside Suite' (Eric Coates), played by the Sunshine Trio. 'Songs of the Countryside' (Hardy) sung by Betty Wheatley. A Nature Story read by Robert Roberts

6.0 ORCHESTRAL MUSIC, from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

7.0 Mr. NEVILLE CARDUS: 'The M.C.C. Tour in South Africa'

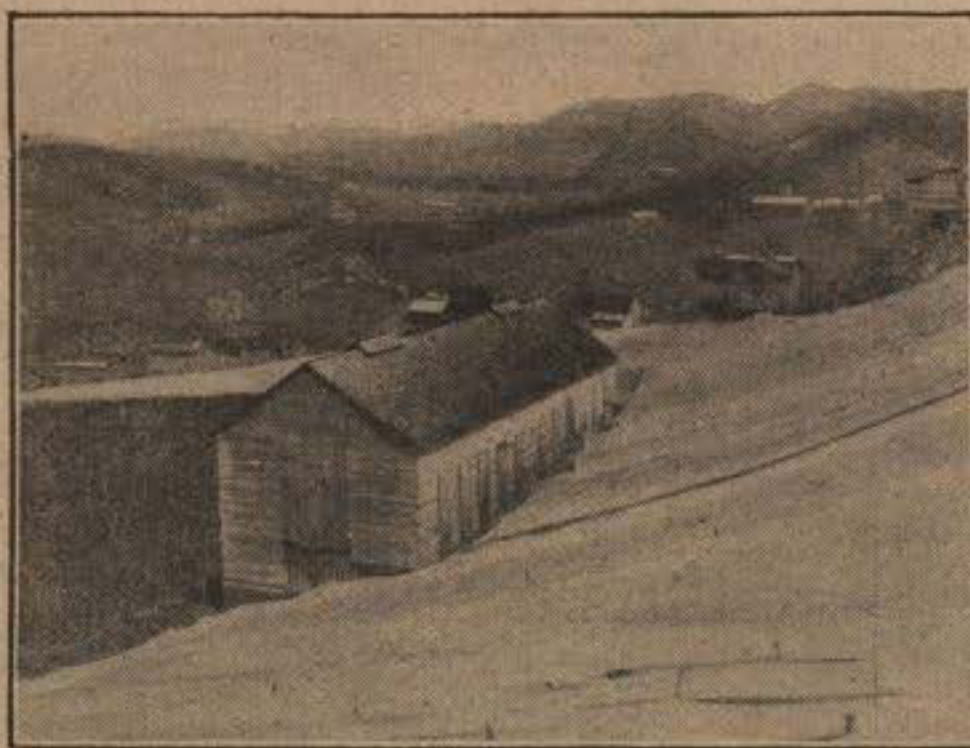
7.15 S.B. from London

7.45 THREE RECITALS

'CELLO by KATHLEEN MOORHOUSE

Sonata in G Minor Henry Eccles
Après un Rêve (After a Dream) Faure
Caprice Haydn
Scherzo Dittersdorf
La Fileuse (The Spinner) Dunkler

IN the Eccles family there were at least four generations of professional musicians. One Eccles became famous—or notorious. This was Solomon, who, during the Great Plague of 1666,



WHERE THE TOBACCO COMES FROM

'The Romance of Tobacco' will be the subject of the series of talks by Mr. Thorburn Clark that starts this afternoon (Manchester, 5.0). This picture shows acres of tobacco-plant growing under shades; the buildings are drying-sheds.

ran naked through the streets with a brazier of burning brimstone on his head. His second son, Henry, though he was a member of the King's Band, thought he was not appreciated in this country; so about the year 1715 he went to Paris, and became a Violinist at the French Court. It was in France that he published his compositions, which were chiefly for String instruments. His Sonatas were, after the custom of the time, planned in alternate slow and quick Movements; the Sonata form was then in process of growing up, and often showed its connection with the old dances of the Suite.

8.10 Dickens interpreted by
JAMES BERNARD

(Dickens, born Feb. 7, 1812)

'PIP AND THE CONVICT'

From 'Great Expectations,' by Charles Dickens
Introducing the following Characters:

Philip Pirrip (Pip)

Magwitch (a convict)

Joe Gargery

Mrs. Joe Gargery

8.30 PIANOFORTE by LESLIE ENGLAND

Arietta Leonardo Leo

Minuet Rameau, arr. Golowsky

Toccatina and Fugue in D Minor Bach, arr. Tausig

Les Collines d'Anacapri (The Hills of

Anacapri) } Debussy

Bruyères (Heather) }

The Interrupted Serenade }

Serenade from 'Don Juan' Mozart, arr. Bachhaus

Study in G Flat, Op. 10, No. 5 Chopin

9.0-12.0 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M.
920 KC.

2.30 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC

By F. G. BACON'S ORCHESTRA, from W. H. Smith and Son's Restaurant, The Square

March, 'Wellington' Zehle
Selection from 'Lido Lady' Rodgers

4.15 London Programme relayed from Daventry

4.30 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, from W. H. Smith and Son's Restaurant, The Square

Waltz, 'Diane' Rapee

Fox-trot, 'I'm coming to Virginia'

Donaldson

Suite, 'Hiawatha' Coleridge-Taylor

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 HUGH ROBERTS: 'Are Short Stories Worth Reading?'

7.15-12.0 S.B. from London (9.35 Local Announcements)

6KH HULL. 294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Rev. J. C. G. CUMMING, 'A Chinese Background'

7.15-12.0 S.B. from London (9.35 Local Announcements)

E.N.A.

PROGRAMMES for WEDNESDAY, February 8

10.15 A.M. A SHORT
RELIGIOUS SERVICE

10.30 (Darenty only)
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0-12.0 (Darenty only) A PIANOFORTE QUARTET
and VIOLET LEE (Soprano)

12.0 THE LONDON RADIO DANCE BAND, directed
by SIDNEY FIRMAN
VAUDEVILLE

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK, from Restaurant
Frascati

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMER-
VILLE: 'Stories in Poetry—No. IV, The Æneid'

VIRGIL as an epic poet is a lesser genius than Homer, just as his 'Pius Æneas, model of the civic virtues and not infrequently a desperate prig, cannot interest one as do Hector and Achilles and the crafty Odysseus. But the Æneid is full of fine poetry, besides being the official dramatization of the beginnings of the Roman race.

3.30 Musical Interlude

3.45 Mrs. PENELOPE WHEELER: 'Village Play
Production'—IV. Diction and Gesture'

THE inexperienced producer finds no greater difficulty than in the actual direction of his actors in their parts. Herein, of course, lies the real art of production, which can never be taught. Mrs. Penelope Wheeler will, however, give some instruction in the elementary rules of the game—such matters as breathing, articulation, emphasis, gesture and repose.

4.0 A LIGHT CLASSICAL CONCERT
MARIE WILSON STRING QUARTET
ADELAIDE RIND (Soprano)

QUARTET
String Quartet in D Minor Mozart

4.25 ADELAIDE RIND
Voi che sapete } Mozart
Alla speranza }
Un moto di gioia }
Widmung } Schumann
Die Lotosblume }
Der Nussbaum }

4.40 QUARTET
String Quartet in A Schumann

5.15 THE CHILDREN'S HOUR:

THE OPEN AIR

'Give to me the life I love,
Let the love go by me;
Give the jolly Heaven above
And the byway high me.
Bed in the bush with stars to see,
Bread I dip in the river—
There's the life for a man like me,
There's the life for ever!'

R. L. S.

—a principle which GORDON BRYAN,
JOHN THORNE and certain others
will illustrate

6.0 THE LONDON RADIO DANCE BAND,
directed by SIDNEY FIRMAN

6.20 The Week's Work in the Garden,
by the Royal Horticultural Society

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

6.45 THE LONDON RADIO DANCE BAND
(Continued)

7.0 The Rt. Hon. Viscount CECIL
OF CHELWOOD: 'The Greatest of
British Interests'

NOBODY who has followed inter-
national affairs, and in particular
the post-war battle for international
peace, needs to be told of the

2LO LONDON and 5XX DARENTY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)



Viscount CECIL OF CHELWOOD
gives a talk from London this evening at 7.0.

eminence of Lord Cecil in the world of public life. Since he resigned from the Government—where he was Chancellor of the Duchy of Lancaster—he has redoubled his efforts in the peace campaign, of the present position of which he will talk tonight.

7.15 THE FOUNDATIONS OF MUSIC
MENDELSSOHN'S ORGAN SONATAS
Played by E. T. COOK
Relayed from Southwark Cathedral

7.25 Sir EDWARD DENISON ROSS: 'Eastern Art
and Literature'—IV. Arabian Culture'

ARABIA, the country that has changed so little in a thousand years, has now seen the invasion of motor-caravans and aeroplanes, and oil pipe-lines—with what ultimate results it is not yet possible to see. But whatever may be its future, its past is secure in the possession of the language of the Koran, one of the most important in Islam; of a long roll of poetry and philosophy, of Greek science preserved when Europe was submerged by the barbarians, and of the Arabesque design. The culture of Arabia is less familiar to us than that of India or of China, with which Sir Denison Ross has already dealt in this series, but this will not be the least interesting of his talks.



WHERE THE BEDOUIN ROAMS.

The culture of Arabia will be the subject of Sir Edward Denison Ross's talk this evening at 7.25. This picture shows a typical stretch of the desert country in which the Arabs live, and in which they produce their literature and art.

7.45 MABEL
CONSTANDUROS
and MICHAEL HOGAN

in
'The Family Group'

A RECITAL

by
LEO SLEZAK (Tenor)
SOLOMON (Pianoforte)

LEO SLEZAK
Wohin? } Schubert
Der Lindenbaum }
Du Bist die Ruh' }

8.10 SOLOMON
Papillons, Op. 2 } Schumann
Toccata, Op. 7 }

8.25 LEO SLEZAK
Der Neugierige } Schubert
Der Jungling an der Quelle }
Die Post }

8.35 SOLOMON
Two Studies:
Nocturne in D Flat } Chopin
Scherzo in B Flat Minor }

8.50 LEO SLEZAK
Liebesbotschaft } Schubert
Am Meer }
Trockene Blumen }

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the
World'

9.30 Local Announcements (Darenty only); Ship-
ping Forecast

9.35-11.0 VARIETY
PEGGY O'NEIL

WOLSELEY CHARLES (at the Piano)

HAROLD KIMBERLEY and OLIVE GROVES, in Duets
from Comic Operas

A. J. ALAN

'The Hat'

HENRY OSCAR will put some questions to
listeners

HILDEGARD ARNOLD (Cello)

MORRIS HARVEY

THIS evening's Variety show will once
more prove that Variety can be not
merely more varied than, but as brilliant
as, any revue. At the top of the bill is
Peggy O'Neil—the famous actress whose
'Peg o' My Heart' and 'Paddy the Next

Best Thing' made her name long
before she made a new reputation in
a quite new line as 'Mercenary
Mary,' in the piece that had such a
triumphant success at the Hippo-
drome. Wolseley Charles will be re-
membered by all frequenters of the
Co-Optimists as Melville Gideon's
opposite number, and he has since
contributed to many revues. Harold
Kimberley and Olive Groves have
an assured radio audience, as has
A. J. Alan, whose characteristic style
has never yet been successfully
imitated at the microphone. Henry
Oscar is a still rising radio star,
who as actor and producer has a
distinguished record in the radio
drama; and Hildegard Arnold is one
of the most brilliant cellists whom
the B.B.C. has yet found. And to
wind up, there is Morris Harvey,
who maintains the tradition of
Pellissier's Follies—with whom he
once played—on the stage of today,
and who, apart from such recent
successes as *Cochran's Revue* at the
Pavilion, will always be remembered
for his exquisite comedy acting in
The Nine O'clock Revue.

11.0-12.0 (Darenty only) DANCE
MUSIC: THE CECILIANS, from the
Hotel Cecil

Wednesday's Programmes cont'd (Feb. 8)

5GB DAVENTRY EXPERIMENTAL

(481.9 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 CHAMBER MUSIC From Birmingham

LENA WOOD (Violin) and JOYCE ROLLITT (Pianoforte)
Sonata in G Beethoven

THIS Sonata, the last of the three that make up Beethoven's Op. 30, contains a large proportion of captivatingly merry music.

The very first notes of the FIRST MOVEMENT are infectiously gay, and the alternations of the bustling, running, twelve-notes-to-a-bar motif, and the dancing six-notes-to-a-bar motif, are piquantly kept up.

A rather long, demurely attractive Minuet, in Haydnish style, follows as SECOND MOVEMENT.

The FINALE dances along, fleet-footed, innocently joyous, full of the delight of graceful motion.

3.20 JOAN ELWES (Soprano)

Dido's Lament Purcell
Hark, the echoing air Purcell
What shall I do? Purcell

JOYCE ROLLITT

Study in E (Op. 10, No. 3) Chopin
'Revolutionary' Study in C Minor) Chopin

THE 'Revolutionary' Study, though not so called by the composer, is one of the few pieces amongst his works which we know to have been the outcome of a definite experience. The taking of Warsaw by the Russians in 1831, that seemed to mean the end of Polish national aspirations, aroused him to vehement expression, and into this stormy music we may read all his rebellious pride and grief for his country.

JOAN ELWES

Rondel Elgar
Shepherd's Song Elgar
Aspatia Street
Caravan Martin Shaw

3.50 LENA WOOD and JOYCE ROLLITT

Sonata in A Collett

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
DOROTHY McBLAIN and OLIVE ROMANYI (Syncopation and Harmony)
WILLIAM SCOTT (Mouth Organ)

5.45 THE CHILDREN'S HOUR (From Birmingham)

'The Otters' Children, by Carol King. Songs by May Hall (Soprano). 'How Needles are Made,' a Competition Essay by Major Vernon Brook. Songs by Norah Tarrant (Contralto)

6.30 TIME SIGNAL, GREENWICH;

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT MUSIC

From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS
Overture to 'Orpheus in the Underworld' Offenbach



HARLEY AND BARKER, the entertainers with a piano, figure in the Vaudeville programme from Birmingham tonight.

ETHEL HAILSTONE (Soprano)
The Coming of a Dream Knight
Big Lady Moon Coleridge-Taylor
A May Morning Denza

7.5 ORCHESTRA
Valse from 'Lilac Time' Schubert, arr. Clutsam
S. C. COTTERELL (Clarinet) and Orchestra
Concertino Weber

7.25 ORCHESTRA
Suite, 'Three Dale Dances' Arthur Wood
ETHEL HAILSTONE
Early one morning arr. German
Dance to your Daddy arr. Cecil Sharp
The Cuckoo arr. Cecil Sharp
Mowing the Barley arr. Cecil Sharp

ORCHESTRA
Suite, 'Nautical Scenes' Fletcher

8.0 VAUDEVILLE From Birmingham

MARIO DE PIETRO (Mandoline)
HARLEY and BARKER (Entertainers with a Piano)
JACK VENABLES and his BAND
PHILIP MIDDLEMISS (Dialect Entertainer)

8.45 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by JOHN ANSELL
LESLEY DUDLEY (Soprano)
CUTHBERT SMITH (Baritone)

ORCHESTRA
Overture, 'Fizziwig's Ball' A. N. Wright

8.52 CUTHBERT SMITH

Selected Songs

9.2 ORCHESTRA

Movements from a Ballet Suite, 'Guirne Creith'
Country Dance; Stately Dance
Conducted by the COMPOSER

9.12 LESLEY DUDLEY and Orchestra

The King of Thule Gounod
The Jewel Song (from 'Faust') Gounod

9.22 ORCHESTRA

Suite, 'Clair de Lune' Lacombe

(a) March Nocturne;
(b) Invocation; (c)
Farfadets Scherzo;
(d) Minuet and
Finale

9.38 CUTHBERT SMITH
Selected Songs

9.46 LESLEY DUDLEY
Par dicesti Lotti
Rose Choric .. Gretry
Gia il sole dal Gango
Scarlatti

9.54 ORCHESTRA
Prelude and cortège
from 'Defiance'
Saint-Saëns

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.0 DANCE MUSIC:
DEBROY SOMERS'
CIRO'S CLUB BAND,
under the direction of
RAMON NEWTON from
Ciro's Club

11.0-11.15 THE CECILIANS, from the Hotel Cecil

(Wednesday's Programmes continued on page 232.)

HOW YOU CAN EARN MONEY AT HOME

by

The Managing Director of the South British Manufacturing Company Limited.



A FEW years ago I directed my attention towards the problem of the woman who requires work to maintain a home, but who is unable, owing to the need for looking after children or other reasons, to go out to work. The result was that, with the co-operation of some friends, I established an organisation that has been, and still is, successful in helping many hundreds of such women to earn a livelihood by working at home.

Picture the plight of the poor woman who is only too willing to do any honest work, but who is prevented by domestic responsibilities from going to shop, office, or factory. She is more or less helpless, handicapped by her circumstances from taking positions that are open to other women without her ties. She can spare a few hours a day, but in the meantime domestic duties prevent her from being absent from the house, and the time she can give to work may vary from day to day. What a boon for a woman thus circumstanced if she can have profitable home employment that will fill in her spare hours, and that will enable her to turn them into silver shillings and sixpences.

The organisation that I have established and that I supervise provides such women—and, indeed, men too, for that matter—with profitable work and wages by knitting by hand machine in their homes. The Golden Fleece Knitting Machine that I introduced to such women has been a veritable boon in hundreds of cases, and has enabled its operators to keep the wolf from the door and earn reasonable wages from the employment of such time as they can give it. And not only women who require to earn a living, but also women who are modestly provided for can earn for themselves many of the comforts of life that would otherwise be denied to them.

The Golden Fleece Knitting Machine is not difficult to learn. True, it has to be learned just as the typewriter or the sewing-machine has to be learned. But a very clear and easily followed instruction book gives anyone a short cut to the ability to work the machine, and then speed comes with a little practice.

Very many women have acquired a considerable local reputation for knitted work, and their friends and neighbours order from them, knowing that the work they do on the Golden Fleece Knitting Machine is excellent. The prices they get for the work are good, because they can charge such prices as would include the wages of the ordinary factory worker and some of the profit that ordinarily goes to the wholesale dealer and the retail shopkeeper. Thus they are enabled to make a good profit and still sell at a lower price than that charged by the nearest shopkeeper.

I recognised, however, that many women willing to make knitted goods in their own homes would not or could not sell them themselves to the consumers, so I arranged to guarantee that any woman who acquires a Golden Fleece Knitting Machine, either by outright purchase or by hire purchase, may send her work to this company over a period of three years, and I pay her not less than trade union wages for the work done in accordance with my instructions.

I would like to mention, as an instance, that Mrs. Reader, of Liphook, Hants, has received from this company no less a sum than £312 during a period of three years. Many other women have earned sums comparable with Mrs. Reader, and many owners of Golden Fleece Knitting Machines have earned and are earning far more than the sum mentioned by selling their own work in their immediate district.

It is not necessary to pay the complete price of a Golden Fleece Knitting Machine before getting one and beginning to work it. You can do so if you like, but, if you prefer it, you can arrange to have it on the hire-purchase system, which enables you to return it at any time without paying any more money than the amount due under the terms of hire-purchase up to the actual moment you return it!

Have I interested you in my plan for providing work for women in their own homes? If so, please send me a letter asking for my booklet describing what the Golden Fleece Knitting Machine can do. Write your name and address very plainly, and enclose a penny stamp for a reply. Please address your letter to: The Managing Director, Dept. 356 C., The South British Manufacturing Co., Ltd., 91, Clerkenwell Road, London, E.C.1, and you will get a copy of my explanatory booklet by return of post.

Wednesday's Programmes continued (February 8)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)

9.35-11.0 WRITERS OF MUSICAL COMEDY—I

THE MUSIC OF PAUL RUBENS

THE STATION ORCHESTRA
 Selection from 'The Sunshine Girl'
 ELSIE EAVES (Soprano)
 Pink Petty from Peter ('Miss Hook of Holland')
 I'd like to bring my mother ('To-night's the Night')

ORCHESTRA
 Waltz, 'Half-past Eight'
 March from 'Miss Hook of Holland'

JOHN RORKE (Baritone)
 Dear Delightful Women ('The Balkan Princess')
 I like you in velvet ('Lady Madcap')

ORCHESTRA
 Waltz, 'After the Girl'
 Bill-Sticker's Dance ('Tina')
 ELSIE EAVES and JOHN RORKE
 Dance with me ('Betty')
 Boots and Shoes ('To-night's the Night')

ORCHESTRA
 March, 'Your King and Country want you'
 ELSIE EAVES
 Bohemia ('The Happy Day')

ORCHESTRA
 Selection from 'Three Little Maids'

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.30 An Auto-Piano Recital by Madame RUTH
- 3.45 London Programme relayed from Daventry
- 4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS
- 5.0 MARJORIE LYON (Soprano)
 I Love You.....Beethoven
 Carol.....Lyon
 A Moonlight Night.....York Bowen
 With a Water-lily.....Grieg
 Secrecy.....Wolf
 The Smith.....Brahms
- 5.15 THE CHILDREN'S HOUR: Songs of the British Isles, sung by Harry Hopewell. 'The hunt is up' (16th Century), 'Pedlar Jim' (16th Century), 'Morning Song' (18th Century), 'Two Little Dances' (Finck), 'To a Waterlily' (Fogg), played by Eric Fogg
- 6.0 Gramophone Records
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London (9.30 Local Announcements)

9.35-11.0 'LEAP YEAR'

A New Revue, including sketches by A. F. HYSLOP, EDWIN LEWIS and JACK HAYWARD

Cast:
 MARJORIE FARNHAM, EMMIE PINDER, LUCIA ROGERS, HAROLD CLUFF, W. E. DICKMAN, CHARLES NESBITT, D. E. ORMEROD, and HORACE BROWN
 THE NEW REVUE ORCHESTRA and FULL CHORUS
 Special Interludes by GRACE IVELL and VIVIAN WORTH

6BM BOURNEMOUTH. 326.1 M. 970 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 DANCE MUSIC by the KING'S HALL HARMONICS
 Relayed from the King's Hall Rooms of the Royal Bath Hotel
 Directed by ALEX WAINWRIGHT
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.15 MOSES BARITZ: Gramophone Lecture-Recital—II
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 MOSES BARITZ: Gramophone Recital
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR



LESLIE ENGLAND.

Drawn by David Wilson

LESLIE ENGLAND, who plays in the Matinee Concert that Liverpool will relay from Crane Hall this afternoon, is here pictured at work in the Studio.

- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.0 CRANE'S MATINÉE CONCERT
 Relayed from Crane Hall
 LESLIE ENGLAND (Pianoforte)
 FRANCES MORRIS (Mezzo-Soprano)
 CHARLES HEDGES (Tenor)
 WALTER WRIGHT (Accompanist)
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London (9.30 Local Announcements)

9.35-11.0 VARIETY

FOSTER RICHARDSON (Baritone)
 RALPH COLLIS and WILSON REDDING (Entertainers)
 PURSALL and STANBURY (Original Syncopated Song and Humour)
 And THE LIVERPOOL RADIO PLAYERS in 'THE STRUTHAM AMATEURS PRESENT'

A Farcical Sketch by MABEL CONSTANDUROS
 Dramatic Personae:
 The Leading Lady DORA KEITH
 The Leading Man RALPH COLLIS
 The Producer EDWARD GENN
 The Young Man PHILIP H. HARPER
 The Young Girl DOROTHY MATHER
 The Maid MARVEL HULME
 Miss Hannah Peterson MRS. FRED. WILKINSON
 It is the ladies' dressing-room at the Strutham Town Hall. The performance of 'Hearts Aflame' is about to begin and the Leading Lady, the Young Girl and the Maid are busy 'making-up'
 Incidental Music from famous Viennese Waltzes

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Egyptian Fairy Tales—II, The Magician, the Birds and the Bull'
- 6.0 London Programme relayed from Daventry
- 5.30-11.0 S.B. from London (9.30 Mid-Week Sports Bulletin; Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry (Sheffield Programme continued on page 235.)

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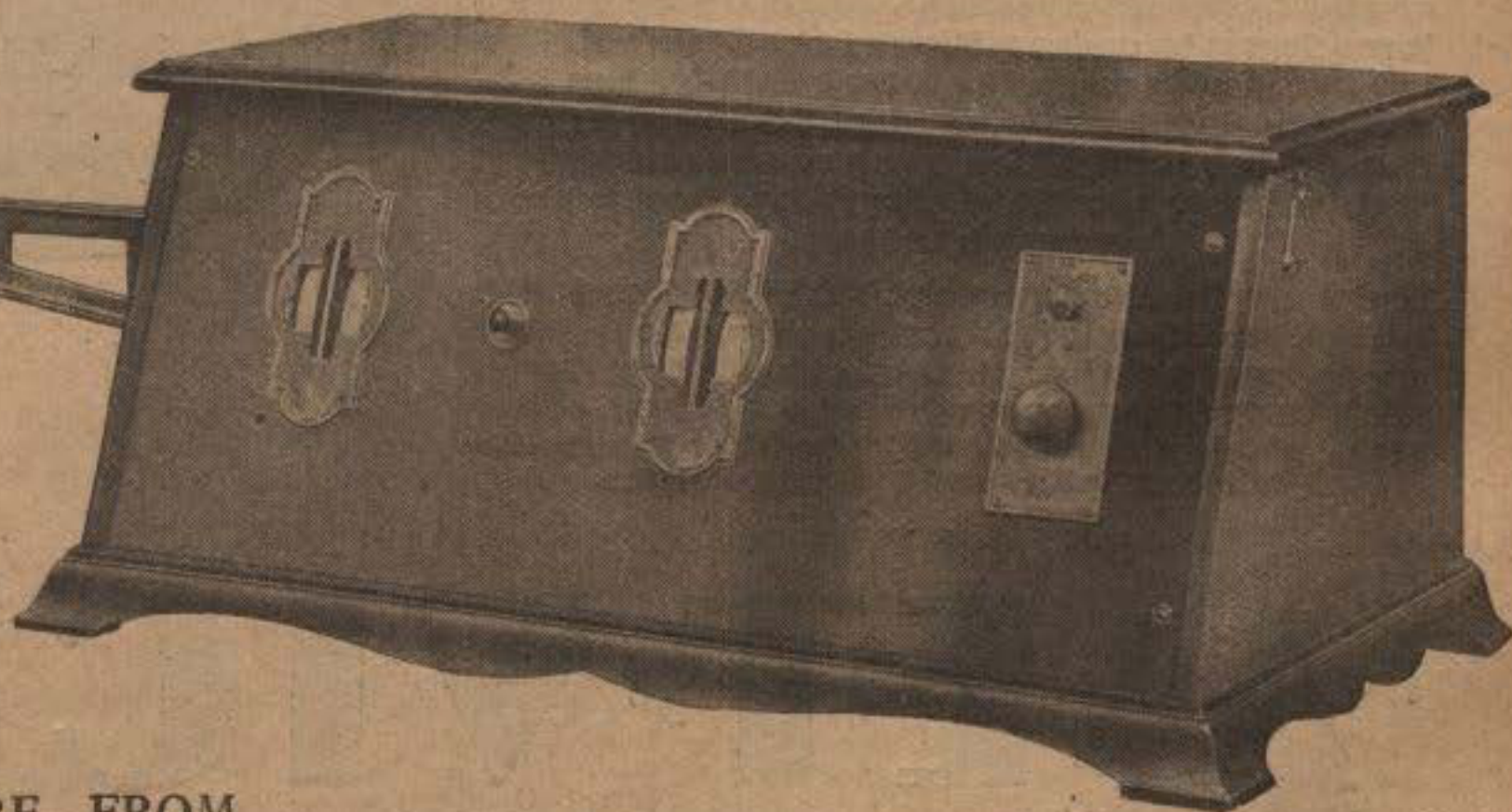
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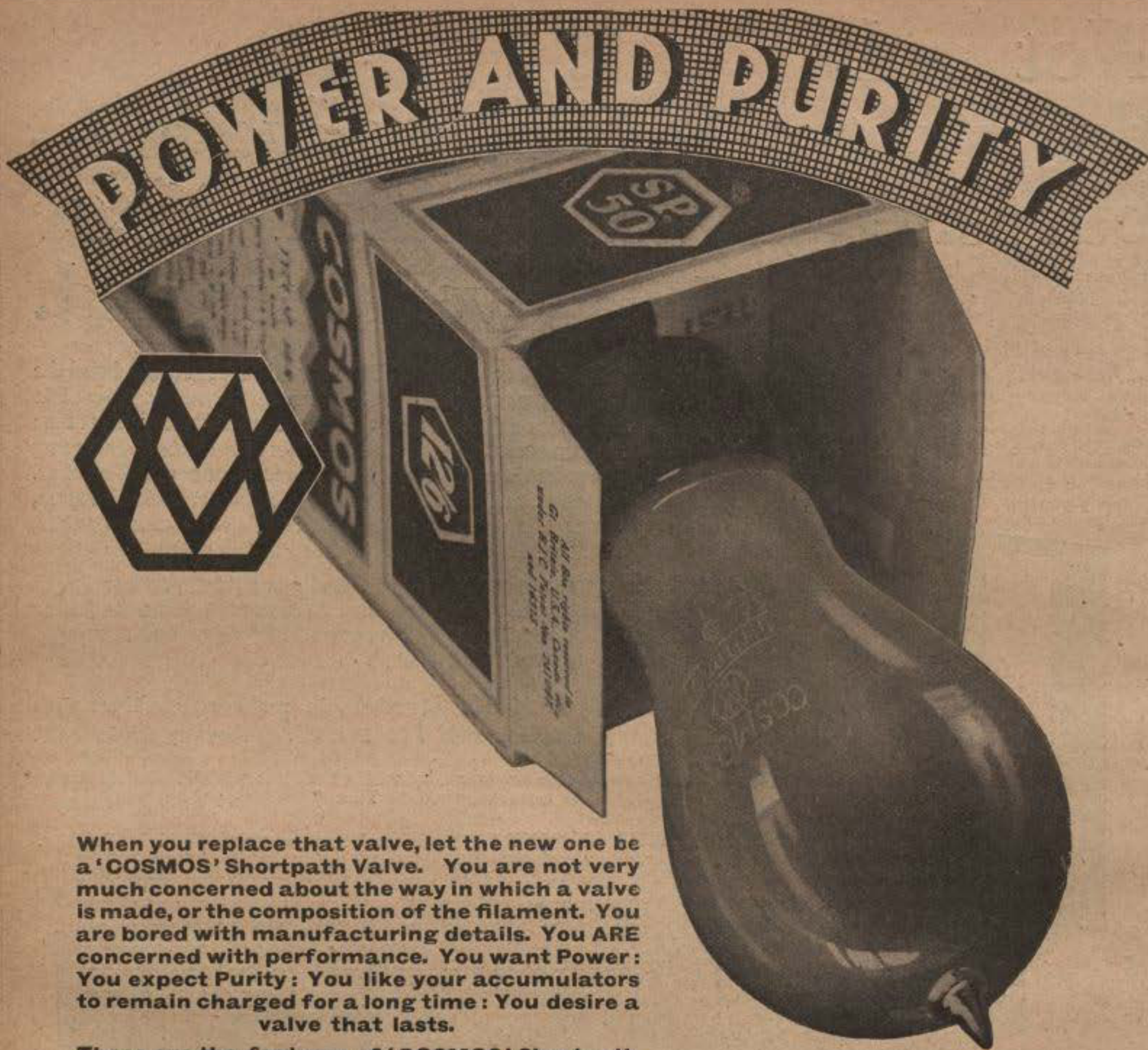
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Programmes for Wednesday.

(Sheffield Programmes continued from page 232.)

5.15 THE CHILDREN'S HOUR: 'Once upon a time'—Old English Nursery Rhymes sung by Win Anson. A fairy tale from Grimm, told by Mabel Haeking. 'Sing a song of sixpence' (Livens), 'Of a tailor and a bear' (MacDowell), played by Hilda Francis

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

6.30-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Plantation Night—Story, 'Topsy,' from 'Uncle Tom's Cabin' (Beecher Stowe). Plantation Songs (Scott Gatty). F. Boulton—Banjo Solos: 'Piccaninies' Christmas' (Cammeyer), 'Cornish Dance' (Cammeyer), 'Queen of the Burlesque' (Tilley)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 AN AFTERNOON CONCERT
BRINLEY LLEWELLYN (Baritone)
THE STATION TRIO

5.15 THE CHILDREN'S HOUR: Music by the Station Trio

6.0 FOR SWANSEA BOY SCOUTS: Mr. CLIFFORD DAVIES, District Commissioner for Swansea: 'Scouting'

6.10 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. **2.30:**—London. **4.15:**—Music from Fenwick's Terrace Tea Rooms. **5.15:**—Children's Hour. **6.0:**—London Programme relayed from Daventry. **6.20:**—Royal Horticultural Society's Bulletin. **6.30:**—S.B. from London. **7.45:**—Norman Griffin (Musical Comedy Comedian). **8.0-11.0:**—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. **3.15:**—Broadcast to Schools. **3.35:**—Rev. Donald Fraser: 'Pioneers of Progress—Sir John Franklin.' **4.0:**—Concert. The Wireless Quintet: 'Winning Rough.' **5.0:**—Madame Mauboussin: 'The Home Life of Georges Sand.' **5.15:**—Children's Hour. **5.58:**—Weather Forecast for Farmers. **6.0:**—Musical Interlude. **6.20:**—Mr. Dudley V. Howells: 'Horticulture.' **6.30:**—S.B. from London. **6.45:**—Juvenile Organization Bulletin. **7.0:**—S.B. from London. **7.45:**—S.B. from Aberdeen. **8.0:**—S.B. from London. **9.35-11.0:**—S.B. from Edinburgh.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Relayed from Daventry. **3.30:**—Mons E. Casati: **3.45:**—London. **4.0:**—Dance Music by the Radio Dance Six. Interludes by Ruby A. Duncan (Pianoforte). **5.15:**—Children's Hour. **6.0:**—London. **6.20:**—Mr. George E. Greenhow: 'Horticulture.' **6.30:**—S.B. from London. **6.50:**—Juvenile Organizations' Bulletin. **7.0:**—S.B. from London. **7.45:**—Living Scottish Poets Series. **8.0:**—S.B. from London. **9.35-11.0:**—S.B. from Edinburgh.

2BE BELFAST. 306.1 M. 530 KC.

12.0-1.0:—London. **2.30:**—London. **4.0:**—Greece. The Station Orchestra. **4.28:**—Interlude. Stanley Sutton (Double Bass) with Orchestra. **4.36:**—Light French Music. Orchestra. **5.0:**—'More about Holland,' by May Gilchrist. **5.15:**—Children's Hour. **6.0:**—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. **6.20:**—London. **6.30:**—S.B. from London. **9.35:**—Counties in Music. Station Orchestra: George Hatch (Baritone); Ethel Lewis. **10.30-11.0:**—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza.

In the Near Future.
News and Notes from the Southern Stations.

Leeds-Bradford.

The local programme on Monday, February 13, will be given by Herbert Thorpe, Harry Brindle, and Cecil Moon's Orchestra.

Bournemouth.

The first of a series of talks on famous English-women will be given on Friday, February 17, by Mrs. Sybil Gardner. It will deal with Elizabeth Fry.

Sheffield.

The choir of Firth Park Secondary School is giving a performance in the local studio on Tuesday, February 14. Other artists in the same concert are Ena Roberts (contralto), Booth Unwin (baritone), Helen Guest (Piano) and Alan Morton (Cello).

Plymouth.

Continuing his series of talks on Cornish Mining on Monday, February, 13, Mr. A. J. Hamilton Jenkins will describe the hard lot of the Cornish miner in the eighteenth century, when working conditions, judged by modern standards, were deplorable.

Four Bells, a one-act play by W. H. Berry performed by the Micrognomes, is included in the early evening programme on Tuesday, February 14.

Manchester.

A performance of a Sonata by Sir Edward Elgar will be given at 10.35 p.m. on Friday, February 17, by Daisy Kennedy (violinist) and Eric Fogg (the pianist and composer).

Brahms's fourth and last Symphony in E Minor is included in a Hallé Concert, under the direction of Sir Hamilton Harty, which is to be relayed from the Free Trade Hall on Thursday, February 16. Other works in the programme include Strauss's Tone Poem *Don Quixote* (solo cello, Clyde Twelvetrees), and Mozart's Third Concerto for Horn and Orchestra (solo horn, Raymond Meert).

Daventry Experimental.

A ballad concert by well-known radio artists will be broadcast on Sunday afternoon, February 12. The soloists include Wynne Ajello (soprano), Gladys Palmer (contralto), Appleton Moore (baritone), Margaret M. Kennedy (in recitals), and Harold Mills (Musical Director of the Birmingham Repertory Theatre) in violin solos.

At the Spanish Concert (conducted by Pedro Morales) given from the Birmingham Studio in December, the songs of Leonie Zifado were particularly appreciated. Listeners will have another opportunity of hearing her on Monday, February 13, when she will take part in the 'Light Music' programme.

The *Folly of George*, a comedy in one-act by Matthew Boulton, adapted from the author's short story entitled *A Bird in the Hand*, will be broadcast from Birmingham on Wednesday, February 15.

The popular orchestral concert on Saturday evening, February 18, by the Birmingham Studio Orchestra and Eileen Andjelkovitch (violin) will include the Second Movement from Tchaikovsky's *Pathetic Symphony*, the selection from the Ballet Music to *Sylvia*, and the Third and Fourth Movements from Mozart's Violin Concerto in A.

Mr. David Stephen (Director of Music of the Carnegie Trust) will conduct a Scottish Programme from the Birmingham Studio on Saturday, February 25. The soloist will be Margaret Stephen, a daughter of the conductor.

The seventh concert of the City of Birmingham Symphony Orchestra, which will be under the direction of the famous conductor, Ernest Ansermet, will be broadcast on Thursday, February 23.



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S. R.

PROGRAMMES for THURSDAY, February 9

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

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

11.0-12.0 (Daventry only) A PIANOFORTE QUARTET and MARJORIE E. FELIX (Pianoforte)

12.0 A PIANOFORTE QUARTET and DAISY PICKERING (Soprano); ARTHUR HORMAN (Baritone)

1.0-2.0 The Week's Concert of New Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—IV, Early Flowers'

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.45 Rev. A. RUNNELS-MOSS: 'Volcanoes of St. Vincent'

4.0 THE ASTORIA ORCHESTRA, under the direction of FRED KITCHEN, from the Astoria Cinema

5.0 AN ORGAN RECITAL by PATTMAN, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR:
NUTS AND NUTCRACKERS
The kernel of the programme will be:
'Casse-Noisette' (Tchaikovsky), played by THE OLOF SEXTET
The Story of 'The Baby Bat' (Charles D. Roberts)
'How the Zoo Keeps Warm,' described (without heat) by LESLIE G. MAINLAND

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 Musical Interlude

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 THE FOUNDATIONS OF MUSIC
MENDELSSOHN'S ORGAN SONATAS
Played by E. T. COOK
Relayed from Southwark Cathedral

7.25 Mr. PETER LATHAM: 'How to Appreciate Music' (Continued)

LAST week Mr. Peter Latham introduced the subject of musical appreciation. This evening he will go on to a more detailed consideration of how one can best get into contact with the mind of the creative artist, and identify oneself with the composer's point of view.

7.45 PETER YORKE
Syncopated Pianist

8.0 A CONCERT
by the
GLOUCESTER ORPHEUS SOCIETY
Relayed from Shire Hall, Gloucester

National Anthem.....arr. Brewer
Glees (Strike the Lyre.....Cooke
(By Colin's Arbour.....Horsley
Part-Song, 'There be none of Beauty's Daughters'.....Brewer
Solo and Chorus, 'Lauderkennung' (Sighting Land).....Grieg
Baritone Solo, Mr. P. E. UNDERWOOD

GRIEG'S piece is a setting of Björnson's heroic ballad that tells of the return to Norway of Olaf Trygvason, who had come to England and made a great name as a viking, in the last years of the tenth century.

Olaf and his men are watching for the appearance on the horizon of the land they love. He sings of his joy and the hope he cherishes of bringing Christianity to his people.



THE FLOWERS THAT BLOOM IN THE SPRING!

In his Nature talk this afternoon Mr. Eric Parker will describe some of the first flowers of Spring. Here are some early crocuses just in flower.

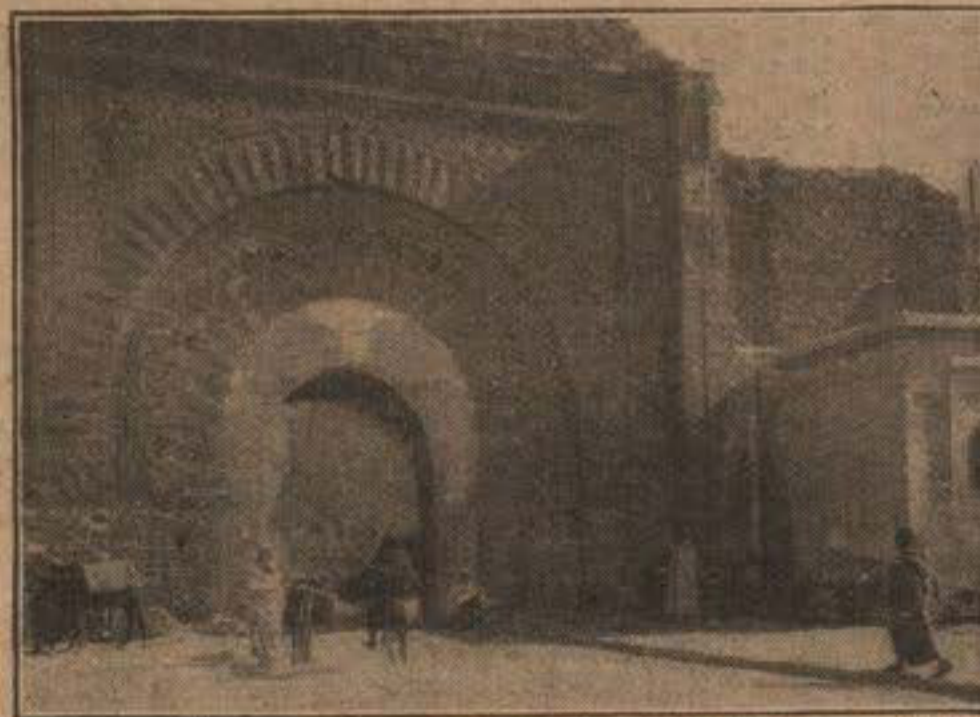
Violin Solos by Madame ADILA FACHIRI
(At the Piano, Mr. BERTRAM HARRISON)

Revery.....Debussy
Slavonic Dance.....Dvorak, arr. Kreisler
Variations on a Theme by Corelli
Tartini, arr. Kreisler

TARTINI, that great eighteenth-century violinist, had a somewhat disturbed youth, for he was driven from his native Padua on account of a secret marriage. He took refuge at a monastery at Assisi, worked hard at fiddling, and when he could safely return to Padua, built up a noted school of violin playing.

He wrote some eighteen Concertos and fifty or sixty Violin Sonatas. Perhaps the most famous of these last is the 'Devil's Trill' Sonata, said to have been composed after a dream in which the Devil, having entered into a compact to serve the composer, played him a marvellous solo on the Violin—a solo which Tartini, on waking, tried in vain to recall. The 'Devil's Trill' Sonata embodies some of his impressions of the strange visitation—so the tale runs.

Part-Song, 'Music, All Powerful' T. F. Walmisley
Solo and Chorus, 'The Hero's Rest' .. Cornelius
Baritone Solo, Mr. P. E. UNDERWOOD
Part-Song, 'Song of the Pedlar' .. C. Lee Williams



A CORNER OF MARAKESCH.

The 'Travellers' Tales' this evening will be told by Captain Busk, who will describe the French zone in Morocco. This is the Aganan Gate of Marakesch, or Morocco City itself—a typical example of Moorish architecture.

The Land o' the Leal
arr. Button
Baritone Solo, Mr. P. E.
UNDERWOOD

Island Sheiling Song.....arr. Robertson
Three Men of Gotham.....Lloyd

THE programme contains examples of the work of three of our native composers who were active in the first half of the nineteenth century—Cooke, Horsley, and Walmisley. Cooke, an extremely versatile musician, born in Dublin, played in theatre bands, kept a music shop, taught singing to, among others, Sims Reeves, wrote a book on the subject, was principal tenor at Drury Lane for nearly twenty years, and later conducted there. At one of his benefit nights he played upon all the stringed and wind instruments of the orchestra (except the Viola), and threw in the Pianoforte and Horn.

He wrote music for a good many stage pieces and adapted other people's operas. We remember him only by a few of his Glees, several of which (*Strike the lyre* is one) won prizes in competitions.

William Horsley (one of the founders of our Philharmonic Society, and a friend of Mendelssohn), gained much benefit from his association with the noted glee writer, Dr. Callcott. Most of his life was spent as a church musician and teacher.

Thomas Forbes Walmisley, an organist, too (he played at St. Martin-in-the-Fields for thirty years), is less famous than his son, Thomas Attwood Walmisley. He could claim musical descent from Mozart, for his teacher Attwood was a pupil of Mozart.

AWAY in the remote islands of the West of Scotland the folk have made and kept alive their songs of labour and of joy. They lighten the day's toil by singing as they go about it with an appropriate song for each process in the work, and they gather round the fire at night to hear fine ballads of the 'sea reivers' (pirates) of older days.

The *Island Sheiling Song* is a love-song. To an old refrain, taken down from the singing of a Barra woman, Kenneth Macleod set some Gaelic verses, and Mrs. Kennedy-Fraser supplied English words:—

Last night by the sheiling was Mairi my beloved
Like the white lily floating in the peat-bog's dark waters
Like the blue gentian blooming
Wet wi' dew in the sunshine
Are the eyes of my Mairi, purple blue in the sunshine

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Captain C. W. F. BUSK: 'In the French Zone in Morocco'

SINCE Africa first came into the orbit of modern European politics, Morocco has never been very long out of the news, and listeners will be glad to hear a first-hand impression, by one who has just returned from it, of the country as it is today. Besides its importance as a storm-centre, it is a picturesque country of rugged mountains, deserts, and palm trees, and the houses and mosques of the Moors.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR—V.

A LIGHT ENTERTAINMENT

Specially designed
and arranged

by the well-known theatrical director
ANDRÉ CHARLOT

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELIZALDE and his Music, and the SAVOY TANGO BAND, from the Savoy Hotel

Thursday's Programmes continued (February 9)

3.0 A SYMPHONY CONCERT

Relayed from the WINTER GARDENS, Bournemouth (No. 19 of the Thirty-third Winter Series)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)

Conducted by Sir DAN GODFREY

Two Slavonic Dances *Dvorak*

Overture, 'Romeo and Juliet' *Tchaikovsky*

Violin Concerto *Delius*

Soloist: PAUL BELINFANTE

Second Symphony *German* (First performance at these Concerts)

THIS was written for the Norwich Festival of 1893. It is in four Movements, as follows:—

FIRST MOVEMENT. A slow, dignified prelude starts with a bass tune, which is used later in the work. A hint of the chief tune of the quick Movement proper is given in the bass before we dash into this (Quick, bold, and spirited). The second of the two chief tunes can be readily distinguished: it is in the major key, is heard on the quietly pungent Oboe, with Cello below it, and is supported by a three-to-a-beat figure of accompaniment.

SECOND MOVEMENT. A slow Movement, lyrically suave, characteristic of British sentiment and of the composer.

THIRD MOVEMENT. Scherzo, which here may well be interpreted as 'skipping.' German has probably given us more really piquant, deft, and engaging Scherzo Movements than any other composer we have, and this has all the ingenious gaiety of his most likeable examples.

LAST MOVEMENT. A short, slow Introduction leads in a hymn-tune-like theme. Then the very quick Movement begins, its opening tune deriving from the hymn-like melody. Delicately the upper Woodwind bring in the Second Main Tune, with its neat syncopations.

4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from LOZELLS PICTURE HOUSE

THE ORCHESTRA, conducted by PAUL RIMMER

Suite from 'The Merchant of Venice' *Rosse*

FRANK NEWMAN (Organ)

Overture to 'Coriolanus' *Beethoven*

CHARLES HILL (Tenor)

Down Vauxhall Way *Olicer*

Sigh no more, ladies *Aikin*

ORCHESTRA

Selection from 'Catherine' *Tchaikovsky*

One-step, 'Dizzy Fingers' *Confrey*

FRANK NEWMAN

Negro Spiritual, 'Deep River' *Coleridge-Taylor*

Gavotte from 'Mignon' *Ambroise Thomas*

Entr'acte, 'Jovialities' *Marie*

ORCHESTRA

Valse, 'Kroll's Ballklänge' *Lundye*

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Shadow King's Joke,' by Dorothy Cooper. Songs by Marjorie Palmer (Soprano). 'The Fairy Godmother's Adventure,' Edgar Wheatley (Violin)

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

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

FRED LEWIS (Impersonator)

7.30 A SYMPHONY CONCERT

From Birmingham

Relayed from the Town Hall

THE CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by

ADRIAN C. BOULT

LEFF POUISHNOFF (Pianoforte)

5GB DAVENTRY EXPERIMENTAL

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TONIGHT'S CONCERT FROM BIRMINGHAM.

A Symphony Concert will be relayed by 5GB from the Town Hall at Birmingham this evening. On the left is Pouishnoff, the pianist; on the right Adrian C. Boult, the conductor; and in the centre Ida M. Gilbert, who will give a reading from the Studio at 8.20.

ORCHESTRA

Paris *Delius*

LEFF POUISHNOFF and Orchestra

Pianoforte Concerto *D'Erlanger*

8.20 app. Interval, during which IDA M. GILBERT will read from the Birmingham Studio:—

The Tempest .. } *(Fiona McLeod)*
The Reed Player }

8.35 app. ORCHESTRA

Symphony, No. 97, in C *Haydn*

LEFF POUISHNOFF

Selected Solos

9.30 A LIEDER RECITAL

by ROGER CLAYSON

Songs by HUGO WOLF

Schlafendes Jesuskind (Sleeping Christ Child)

An eine Aeolsharfe (To an Aeolian Harp)

Der Musikant (The Wandering Minstrel)

Der heilige Josef singt (Joseph sings to Mary)

Blumengruss (Flower greetings)

Gleich und gleich (Affinity)

Ganymed (Ganymede)

Manuel Venegas' address to his native town

Heb' auf dein blondes Haupt (Hold up thy fair head)

Sterb' ich so hüßt in Blumen meine Glieder (Wrap me in flowers when I die)

O wär' dein Haus durchsichtig (O were thy house transparent)

Was für ein Lied (What song is worthy of thee?)

Gesegnet sei das Grün (Blessed be green)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sir OLIVER LODGE: 'Scientists I have known'

10.45-11.15 A VIOLIN RECITAL by SEYMOUR WHINYATES

Chaconne *Vitali*

Sarabande *Croft, arr. Craxton*

Alman .. *Anon., circa 16th Century, arr. Craxton*

Knottung *18th Century, arr. Moffat*

Popular Spanish Suite

De Falla, arr. Paul Kochanski

1, The Moorish Flage; 2, Berceuse (Cradle Song); 3, Polo; 4, Asturian; 5, Jota

(Thursday's Programmes continued on page 238.)

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THORNTON HEATH—59, High St. PALMER'S GREEN—25 & 27, Green Lanes, N. BOW—165, Bow Road, E.3. PADDINGTON—219, Shipland Road, W.9. HOLBORN—51, Gray's Inn Road, W.C.1. WATFORD—13 and 15, High Street. CROYDON—5, London Road. CLAPHAM—59, 61, 63, High Street, S.W.4. WOKING—11, The Broadway. CRICKLEWOOD—140, Broadway, N.W.3.

NEWPORT (Mon.)—78, High St. WORCESTER—63, Broad Street. CHELSEA—363, Fulham Rd., S.W.10. WORTHING—15, Rowlands Road. GLOUCESTER—99, Northgate Street. BRISTOL—77/78, Redcliffe St. COVENTRY—4, Fleet Street. BRISTOL—21, Stokes Croft. CROYDON—52 and 53, St. Mary St. SWANSEA—34, High Street. SWANSEA—235, Oxford Street. PLYMOUTH—8 and 9, The Octagon. CANNARYON—Castle Square. EXETER—104, Fore Street.



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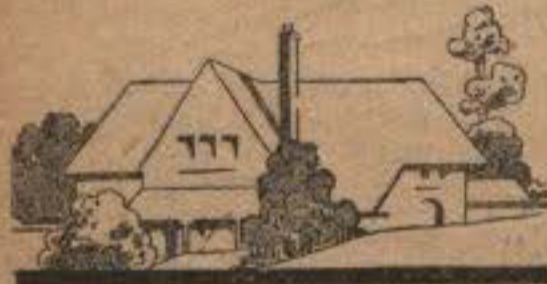
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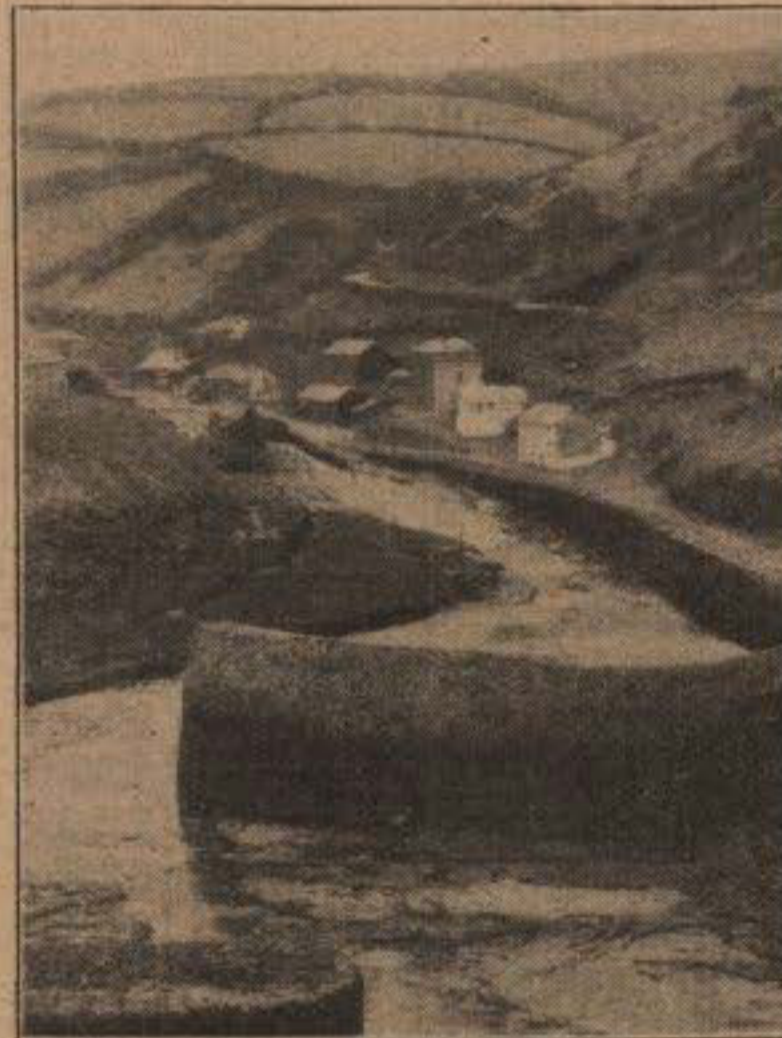
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Thursday's Programmes cont'd (Feb. 9)

(Continued from page 237.)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS:
Mr. H. A. HYDE, 'Plants in the Service of Man'—IV. Plants used in the Arts and Manufactures
'The flute made of a hemlock-stalk.'
(Wordsworth.)
'Apollo hunted Daphne so
Only that she might laurel grow,
And Pan did after Syrinx speed,
Not as a nymph, but for a reed.'
(A. Marvell.)
- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
Selection from 'Samson and Delilah'
Saint-Saens, arr. Alder
Evensong *Easthope Martin*



A CORNER OF CORNWALL—

Boscastle Harbour, one of the most beautiful bits of scenery in all Cornwall. Mrs. Brundrett Tweedale will give some impressions of Cornwall in her talk from Manchester this afternoon.

- Waltz, 'Rose Mousse' *Bosc*
Russian Cradle Song *Krein*
Canzonetta *Godard*
Humoresque from Two Pieces *Tchaikovsky*
Episodes: Five Tono Pictures *Schiitt*
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Little Waxen Lady in the Wooden Tower'—A Nursery Play by Dorothy Coombes. The Station Trio
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 394.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
4.30 Music by the STATION QUARTET

5.0 Mrs. JUDITH BRUNDRETT TWEEDALE. 'Sketches on Cornwall'

- 5.15 THE CHILDREN'S HOUR: Request Songs by Harry Hopewell. Two Light Pieces, played by the Sunshine Trio. 'Giant Railway Engines,' a chat by Robert Roberts
- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Farmers
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 YORKSHIRE BAND AND ENTERTAINER
THE HERBEN BRIDGE BAND, conducted by SAM TOWNSEND
Selection from 'Lohengrin' *Wagner*
GEORGE LISTER (the Yorkshire Entertainer)
Shopping *Clarke*
Yorkshire Stories
The Assurance Man *Clarkson and Rosa*
- BAND
Overture to 'The Caliph of Bagdad'
Boieldieu, arr. Rimmer
Jamie's Patrol *Hume*
GEORGE LISTER
Sad Ending *Nelson Jackson*
More Yorkshire Stories
I think of you *Weston*
- BAND
Overture to 'Light Cavalry' *Suppe*
- 10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS:
Mr. S. J. CURTIS, 'Makers of History—(b) The Middle Ages—Alfred the Great'
(Picture on page 239.)
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

Thursday's Programmes cont'd (February 9)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.40 BROADCAST TO SCHOOLS:
Prof. H. H. SWINNERTON, 'The Deserts, Seas, and Glaciers of the Nottingham District—IV, The Delta of Cromford'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Play, 'The Ring and the Bee' (C. E. Hodges)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

2.30-3.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS:
Mr. R. E. SOPWITH, English Literature—III, 'Scott—The Talisman'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Missing Word Competition. Folk Songs from Somerset, sung by Leonard Roberts. 'Muffit's Rare Fish' (Mabel Marlowe), 'The Mill Song' (Holloway), 'Shepherd's Hey' (Grainger), played by Hilda Francis

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30—London Programme relayed from Daventry. 4.0—Orchestra, relayed from the Queen's Hall Picture House. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—For Farmers: Mr. H. C. Pawson, 'The Seeding of Farm Crops'—III. 6.15—London Programme relayed from Daventry. 6.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0—Mid-Week Service, conducted by Rev. W. H. Stonebridge, of Shamrock Street U.F. Church, assisted by the Glasgow Station Choir. Choir: Hymn No. 284. Reading. Address. Prayer. Choir: Hymn No. 279. Benediction. 3.15—Broadcast to Schools: Mr. L. A. L. King, 'British Wild Animals—IV, Squirrels and Dormice.' 3.35—Isabel M. Milligan: 'Books and their Writers—John Buchan.' 4.0—Concert: The Wireless Quintet. Helen Campbell (Soprano). 5.0—'Village Play Production,' by Penelope Wheeler. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30—S.B. from London. 6.45—Agriculture Talk: Prof. Montague Drummond, 'Plant Breeding (Research).' 7.0—S.B. from London. 7.45—Orchestral Interlude. The Station Orchestra: Irish Reel, 'Molly on the Shore' (Grainger); The British Grenadiers (arr. Winter); Patrol, 'The Gathering of the Clans' (Williams). 8.0—Debate: 'Who Wears the Breeks?' John Henry (England); William McCulloch (Scotland); T. P. Maloy (Ireland) in the Chair. 8.30—Concert Waltzes by the Station Orchestra: Roses from the South (Strauss); Je t'aime (Waldteufel). 9.0-12.0—S.B. from London.



ALFRED'S JEWEL.

Alfred the Great is the 'Maker of History' of whom Mr. Curtis will talk from Leeds-Bradford this afternoon. This jewel—a relic of the art of Alfred's age—was found in Athelney Marsh.

2BD ABERDEEN. 500 M. 600 KC.

2.30—London Programme relayed from Daventry. 3.0—Concert to Schools, under the auspices of the Aberdeen Education Authority. A Lecture Recital on 'Scottish Song' by Robert Burnett. Relayed from the Cowdray Hall. 3.45—London Programme relayed from Daventry. 5.15—Children's Hour: Play, 'The Rose and the Ring' (Thackeray). Adapted by C. E. Hodges. Presented by the Aberdeen Junior Players. 6.0—The Station Octet. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 7.0—S.B. from London. 7.45—Norman Griffin (Musical Comedy Comedian). 8.0—S.B. from Glasgow. 9.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 880 KC.

2.30—London Programme relayed from Daventry. 4.0—The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Cafe. 5.0—Miss Allister Moore: 'Careers for Girls—VI, Property Management.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Hungarian Programme. The Station Orchestra: Hungarian March (Berlioz); Overture, 'Lustspiel' (Keler-Bela). 8.0—Weir McCormick (Baritone): 'Far and high the cranes give cry, Let to me, Rosebud, and Had a horse (Korbuy). 8.2—Deszo Kordy (Violoncello), with Orchestra: Hungarian Rhapsody (D. Popper, orchestral accompaniment arr. Max Schlegel). 8.18—Orchestra: Zingaresca (Baron). 8.22—Weir McCormick: Where the Tisza's torrents, Mourning in the village dwells, and Play on, Gipsy (Korbuy). 8.30—Deszo Kordy: Hungarian Fantasy, Czardas, and Magyar Folk Song and Zingare Czardas (Kordy). 8.40—Orchestra: Divertissement Hongrois (Michiels). 8.50—Hungarian Fantasy (Vocsey, arr. Langley). 9.0-12.0—S.B. from London.

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PROGRAMMES for FRIDAY, February 10

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10.15 A.M. A SHORT
RELIGIOUS SERVICE

10.30 (Daventry only)
TIME SIGNAL, GREENWICH: WEATHER FORECAST

11.0-12.0 (Daventry only) A PIANOFORTE QUARTET
and BEATRIX GARDYNE (Soprano)

12.0 A SONATA RECITAL
JULIUS ROSTALL (Violin)
HENRY BRONKHURST (Pianoforte)
Sonata in A Minor Ireland

12.30 AN ORGAN RECITAL
From St. Botolph's, Bishopsgate
Overture to 'Egmont'
Beethoven, arr. Hyllon Stewart
Allegro in F Sharp Minor Guilbert
Fantasia and Fugue in G Hubert Parry

1.0-2.0 LUNCH-TIME MUSIC by the Hotel
Metropole Orchestra (Leader, A. MANTOVANI),
relayed from the Hotel Metropole

3.0 Mr. ERNEST YOUNG and Mr. CLIFFORD
COLLINSON: 'Empire History and Geography'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great
Buildings—IV, The Temple'

THERE is a perennial and never-fading thrill in turning out of the roaring, traffic-laden London streets into the quiet, secluded courts and alleyways of the Temple. This peaceful enclave between the heart of newspaperland and the bustle of the Strand is full of curious corners, and all its buildings have associations with great figures of the past. The Knights Templars founded it and built the Temple Church but since the fourteenth century it has been the lawyers' domain. In this afternoon's talk Mr. Allen Walker will take his listeners through the interesting places of the Temple, including the Church and the Middle Temple Dining Hall, where *Twelfth Night* was played for the first time.

3.45 Musical Interlude

3.50 DRAMA FOR SCHOOLS
'OLIVER CROMWELL,'
by
JOHN DRINKWATER

THIS afternoon the company who have recently broadcast a series of the plays of the English classical dramatists, will produce in the London Studio a modern historical tragedy. Mr. Drinkwater's *Oliver Cromwell* was first put on at His Majesty's Theatre in May, 1923, when *Abraham Lincoln* had made his name as a playwright and done much to revive the vogue of the historical play. Played by a very strong cast, with Mr. Henry Ainley in the name-part at its head, this study of the Puritan leader in his more human aspect attracted considerable interest, though Mr. Drinkwater did not score such a success with his English, as with his American, Civil War.

4.45 CYRIL WHITTLE (Baritone)

5.0 Mrs. MAHON CRAN: 'A Garden Chat'

5.15 THE CHILDREN'S HOUR:
GADGETS and CONTRACTIONS
'Wonderful James' and Genial Jemima
will be very much to the fore.
'Prelude,' the Story of a Motor-Cycle Let Loose
(Tony Galloway)
'Some Up-to-date Gadgets (with Illustrations),
by THE WICKED UNCLE (G.M.I.C. to the
Children's Hour).

6.0 FRANK WESTFIELD'S ORCHESTRA
From the PRINCE OF WALES PLAYHOUSE,
Lewisham

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

5.45 FRANK WESTFIELD'S ORCHESTRA (Con-
tinued)

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC
MENDELSSOHN'S ORGAN SONATAS
Played by E. T. COOK
Relayed from Southwark Cathedral

7.25 THE MASTER OF BALLIOL (Dr. A. D. LINDSAY):
'Philosophy and our Common Problems—
Are we ruled by Economic Laws?' (Relayed
from Oxford)

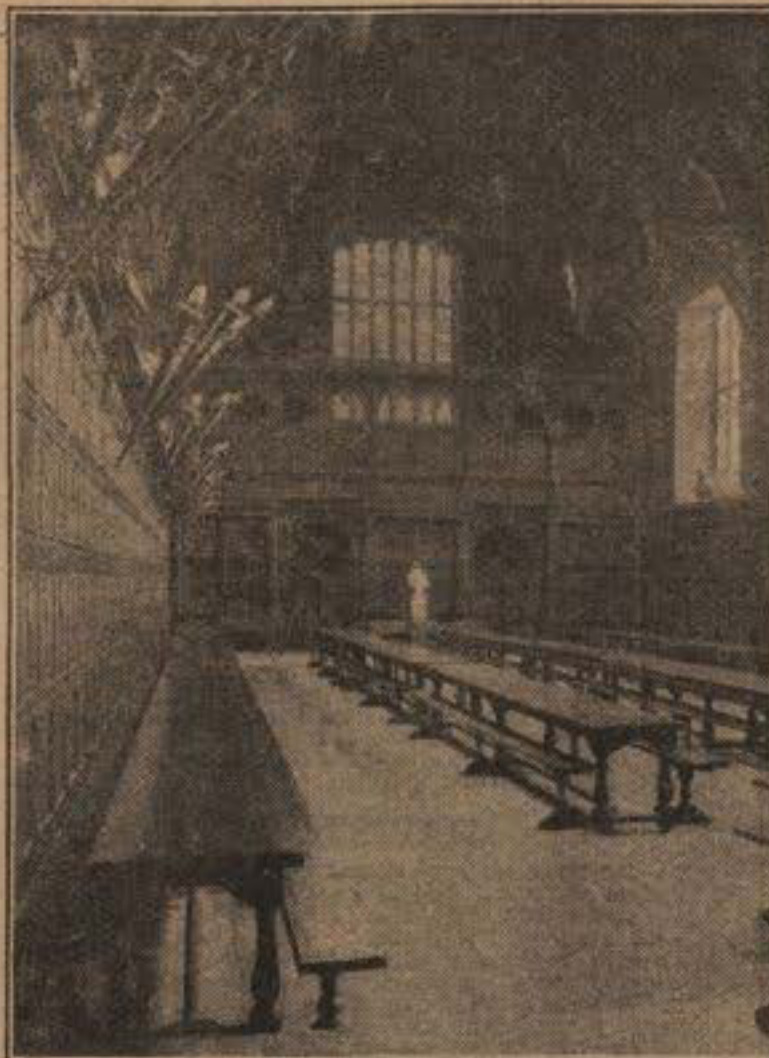
IN his fourth talk the Master of Balliol will examine the history of the doctrine of economic individualism and its corollary, the inevitability of economic laws. Thence he will consider how far the economic relation can be the foundation of a society, and whether ethics are not necessary all the same.

7.45 Duets by VIVIEN LAMBELET (Soprano) and
DOROTHY LEBISH (Contralto)

Friendship (My true love hath my heart) *Marzials*
It was a lover and his lass *Quilter*
Sleep, sleep, beauty bright *Brook*
Les Cloches du Pardon *De Fayz Jozin*
The Convent Walls *Brahms*
Les Tziganes
Adaptation of Hungarian Dances by H. Kling

8.0 A NATIONAL SYMPHONY CONCERT

Relayed from the Queen's Hall, London
Conducted by Sir HENRY WOOD.
RAYA GARBOUSOVA (Violoncello)
ORCHESTRA
A Roman Carnival *Berlioz*
Prelude, the 'Afternoon of a Faun' *Debussy*
Sinfonietta *Janacek*
(First Performance in England)
Bridal Procession, Act II ('Lohengrin') *Wagner*



MIDDLE TEMPLE HALL.

The Middle Temple Hall is one of the most interesting places in the Temple, of which Mr. Allen Walker will talk this afternoon. It was here that *Twelfth Night* was acted for the first time.

THE drowsy meditations of the faun (half goat, half man) are presented in a haze of

sound that wonderfully suggests his half-formed images of the nymphs he has pursued with his affections, the woods, the pools and meadows where he has sought them, and, at last, his wondering whether some day he may perhaps meet the great goddess Venus herself. All this is indefinite, emotionally, yet the music, closely attended to, is found to offer a series of perfectly clear melodic outlines, the vague effect resulting not from any lack of clarity in texture, but from the use of melodic twists and turns of a peculiarly piquant and attractive kind, and by subtlety of harmony and delicacy of orchestration.

JANACEK (born in 1854) is a Czechoslovakian composer who worked quietly away for a long time, writing Operas, before he became known outside his circle at Brno (formerly Brünn), where he has taught and played the Pianoforte and Organ for many years. He was over sixty when his Opera *Jenufa* was produced. This has become well known in his own country and in Austria and Germany, and has also been performed in America.

Janacek's study of folk music (about which he has written a book) has led him to seek a new type of vocal music for his Operas, founded on the natural inflections of the speech and song of the folk, the influence of whose dance and song-tunes is to be found in most of his instrumental pieces also.

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN (In Interval)

9.15 SYMPHONY CONCERT
(Continued)

RAYA GARBOUSOVA and Orchestra
Concerto No. 1 in D *Haydn*

THIS is one of the six Concertos for Cello that Haydn left. It was written when he held the happy post of Master of the Music to Prince Esterházy, who kept up a magnificent establishment that was described as second only to Versailles in brilliance and luxury.

It is in three quite short Movements. The First Movement is genial and bustling; the Second has sweetly expressive themes for the solo instrument, the Orchestra playing but a small part in accompaniment; and the Last Movement is the usual Rondo, dancing along in effervescent happiness.

ORCHESTRA
Fantasy Overture *Edward Mitchell*
Symphonic Poem, 'Don Juan' *Richard Strauss*

THIS work, one of the many inspired by the story of the libertine Don Juan, of the Spanish legend, is founded on a poem of the Hungarian writer Louan (1802-1850). He presents the Don as a man in search of an ideal woman, in whom he can enjoy all perfections. He is continually disappointed, and finds nothing but weariness in all his adventures. At length Disgust (for thus is Satan figured in this version) brings an end to his adventures.

We find, then, in the music all the moods of Don Juan—his youthful fire, the maidenly charm of women, and then the philanderer's disappointment and spiritual defeat.

10.15 Local Announcements. (Daventry only)
Shipping Forecast

10.20 VAUDEVILLE

HERMAN DAREWSKI, a Soprano and a Baritone in a Pot-pourri of his popular numbers
PATRICIA ROSSBOROUGH and IVOR DENNIS,
in Syncopation

MICHAEL HOGAN, in 'Cheering up Alf,'
a Sketch by MABEL CONSTANDURGS
CLAPHAM and DWYER (a Spot of Bother)

11.0-12.0 (Daventry only) DANCE MUSIC:
HERMAN DAREWSKI and his BAND, from the
Royal Opera House, Covent Garden

Programmes for Friday.

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON (T. 151) EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL

by
BERTRAM ORSMAN, F.R.C.O., Organist and Director of the Choir, Holy Trinity, Upper Tooting. Relayed from St. Mary-le-Bow Church
DESMOND ROBERTS (Baritone)

BERTRAM ORSMAN
March in B Minor Schubert
Fugue in A Minor Bach

DESMOND ROBERTS
Song of Momus to Mars Boyce
The Happy Lover Anon, arr. Lans Wilson
I attempt from love's sickness to fly ... Purcell
Care flies from the lad that is merry (Old English) Arne

BERTRAM ORSMAN
Allegro from 6th Organ Symphony Widor
Allegretto in D Flat Hollins
Roman March Gounod

DESMOND ROBERTS
In Silent Night Rachmaninov
Triste est le steppe (Sad is the steppe) Gretchaninov

Supreme don du soir (Supreme gift of sleep) Bagrinowski

Nono but the weary heart Tchaikovsky

BERTRAM ORSMAN
Humoresque, Op. 101, No. 7 Dvorak
Solemn Melody Walford Davies
Heroic Piece Franck



The Duke of York (left) and Mr. Winston Churchill are amongst the speakers whose speeches will be relayed from the Civil Service Dinner at the Connaught Rooms tonight.

4.0 DANCE MUSIC

The LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
VICTOR LEWISOHN (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham):
A Story told by Gladys Colbourne. E. W. PARKER (Xylophone). Songs by Marjorie Hovard (Soprano). 'The Transformation of Clytie,' by Helen M. Enoch

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

6.45 LIGHT MUSIC
From Birmingham

The BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Peter Schmoll' Weber
Second Suite from 'Carmen' Bizet

PETER SCHMOLL and his Neighbours was one of the works written in intervals between the restless wanderings of the Webers, father and son, during the latter's early teens. Weber was only fifteen (1801) when he wrote the Opera, in Salzburg, one of their places of call. It was produced a year or two later, but without success.

The Overture, after a manner common in those days, opens with a slow, dignified Introduction, after which, prances in the dapper First Main Tune, that alternates for a little with a martial-sounding passage of chords. The Second Main Tune's coming is very clearly announced (also

(5GB Programme continued on page 242.)

ALBERT W. KETELBEY

—The well-known composer of "In a Monastery Garden," "In a Persian Market," etc.

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Cowen contributes reminiscent notes. Noel Coward tells how he writes his songs. Jose Collins explains how one should sing "Love will find a way." Elsewhere in the volumes will be found convenient story-summaries of the plots of many famous operas. With "Music Masterpieces" you can entertain others and others can entertain you. You can add greatly to your musical repertoire. You can share the secrets of the success of artistes whom you have admired. When you realise the joy that this collection of musical gems can give to you and to your family and friends you will long to possess it.

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OCCUPATION..... Resd. 3

Friday's Programmes continued (February 10)

(5GB Programme continued from page 241.)

after the fashion of the time) by a flourish, and after a pause it enters—a smooth melody with a Weberian 'turn' on its first note (an ornament of four notes—a sort of graceful curl around the principal note).

After these ideas have been discussed for a little, we have suddenly some bars of slow music, which, however, only interrupt the gaiety for a few moments. The original speed is resumed and the Overture worked up to an exciting conclusion.

7.10 DOROTHY SHOWELL (Soprano)
Forest Echoes *Montague Phillips*
The Market } *Carew*
Advice }
ORCHESTRA
Suite of 'Pleasant Memories' *Godin*

7.35 DOROTHY SHOWELL
The Piper of Love } *Carew*
Tiptoe }
Sing, joyous bird *Montague Phillips*
ORCHESTRA
Fantasia on 'Gipsy Life' *Le Thièrè*

8.0 SOCIABLE SONGS
(Led by **JOSEPH LEWIS**)
As in the case of the Hymn Singing on Christmas Day, this will not be in the nature of a Recital. Favourite Songs will be sung by a party in the Studio and listeners are asked to join in.

8.25 SPEECHES FOLLOWING
THE ANNUAL CIVIL SERVICE DINNER
Relayed from the Grand Hall, Connaught Rooms
The KING and the ROYAL FAMILY, proposed
by Sir WARREN FISHER, G.C.B., Chairman

8.30 HIS MAJESTY'S CIVIL SERVICE:
Proposer, H.R.H. THE DUKE OF YORK, K.G.
Responder, Sir RUSSELL SCOTT, K.C.B., C.S.I.

8.55 HIS MAJESTY'S MINISTERS:
Proposer, Sir HERBERT CREEDY,
K.C.B., K.C.V.O.
Responder, The Rt. Hon. WINSTON
CHURCHILL, P.C.

9.20 VAUDEVILLE
SIDNEY E. TURNER (Banjo Solos)
LITTLE ANN ROGERS (Impersonator)
YVETTE DAENAC and BERNARD CLIFTON
(In Musical Comedy Favourites)

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15-11.0 DANCE MUSIC:
JAY WHIDDEN'S BAND, from the
Carlton Hotel

11.0-11.15 HERMAN DAREWSKI and his BAND from the Royal Opera House, Covent Garden

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 Mr. ISAAC J. WILLIAMS, 'Travel Talks on Art—Budapest'

BUDAPEST, although the capital of Hungary and picturesquely situated on the banks of the Danube, has very little to show in the way of ancient buildings, except the Church of Matthias, which was used as a mosque during the invasion of the Turks. But it is a beautiful city, and amongst its many fine modern buildings may be mentioned the great Gothic Parliament House.

5.0 THE DANSANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London (10.15 Local Announcements)

10.20 NORMAN GRIFFIN
Musical Comedy Comedian

10.35-11.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 An Auto-Piano Recital by J. MEADOWS

3.25 London Programme relayed from Daventry

3.45 MUSIC by the STATION QUARTET
Two Norwegian Dances *Grieg*

3.55 BROADCAST TO SCHOOLS:
Reading, 'Harold, the last of the Saxon Kings,'
by Lord Lytton

4.0 Prof. T. E. PEET, 'The Dawn of History—IV, Egypt and the Empire'

4.20 QUARTET
March from 'The Prophet' *Meyerbeer*
Waltz, 'Views of the Danube' *Fuchs*
Selection from 'Sylvia' *Delibes*
Suite from 'The Maid of Arles' *Bizet*

5.0 Miss EILEEN PHILLIPS, 'Marmalade Making'

5.15 THE CHILDREN'S HOUR: Folk Songs, sung by Harry Hopewell, 'The Almond Tree' (*Schumann*), 'Where the Bee Sucks' (*Arne*), 'The Minstrel Boy' (*Traditional*), sung by Betty Wheatley. A Selection of Nursery Rhymes, played by Eric Fogg.

6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued). Directed by MICHEL DORÉ

7.0-11.0 S.B. from London (10.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

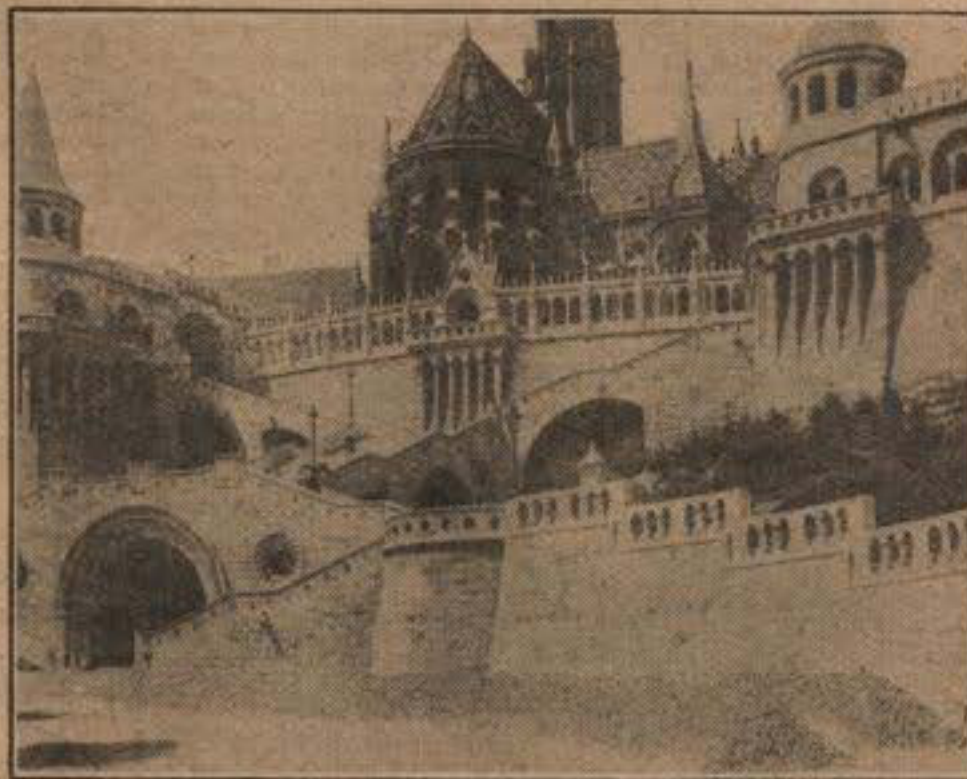
12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)



AN ANCIENT CHURCH IN BUDAPEST.

The church of St. Matthias, here seen from the bottom of the Fishermen's Bastion, is one of the most interesting buildings in Budapest, of which Mr. Isaac J. Williams will talk from Cardiff this afternoon.

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Weekly Football Talk

6.30-11.0 S.B. from London (10.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS:

Mr. HERBERT BARDGETT, Mus.Bac., 'Musical Appreciation—(b) Elizabethan Period'

4.15 PIANOFORTE TRIO, directed by CECIL MOON

5.15 THE CHILDREN'S HOUR: Request Programme

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS:

Prof. P. M. ROXBY: 'The Far East—IV, Modern China and its Problems'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.50 DORIS GAMBELL (Soprano)
Cryes of Olde London *arr. Vincent Thomas*

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS:

Mr. Walter F. WEEKES, 'Musical Appreciation—Merry Tunes'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Marionettes,' the Puppet Show

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

Friday's Programmes cont'd (February 10)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 Gramophone Lecture-Recital by MOSES BARITZ
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'A Scene from Old London' (C. E. Hodges): 'In the Parlour of the Golden Grapes'
 John Oldfield EDWARD NEWTON
 Ben Oldfield LEONARD ROBERTS
 Sally Oldfield WIN ANSON
 Sir Charles Bentley PETER HOWARD
 Frank Morston WAL HANELEY

6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
 2.20-2.45 BROADCAST TO SCHOOLS:
 REV. G. DEKIN: 'Adventures of Robinson Crusoe—II, The Island of Despair'

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: The Station Trio: Light Music
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS:
 Prof. ERNEST HUGHES: 'Social History of Wales'—V

3.50 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I'—
 A Short Lecture-Recital by T. D. JONES
 6.30-11.0 S.B. from London (10.15 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0—Gramophone Records. 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Maud Alkin (Pianoforte). 6.15—Foster Stephenson (Baritone). 6.30-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15—Broadcast to Schools: Mr. Robert McLeod, Mus. Bac., 'Music'. 3.45—London Programme relayed from Daventry. 5.0—S.B. from Edinburgh. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Relayed from Daventry. 3.0—London. 3.30—M. Casati: Higher French Course—Lesson XVI. 3.50—London Programme relayed from Daventry. 4.45—A Variety Interlude by Connie and Sissie Dunnean (Syncoated Duettists). 5.0—S.B. from Edinburgh. 5.58—Birthday Greetings from the Aberdeen Studio. 6.0—Mr. Peter Craignile: Football Topics. 6.15—Mr. Donald G. Munro: For Farmers. 6.25—Agricultural Notes. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50-11.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0—London. 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30—S.B. from London. 8.0—Belfast Philharmonic Society's Concert, relayed from the Ulster Hall. Muriel Brunskill (Contralto), John Collinson (Tenor), Betty Humby (Pianoforte), The Society's Chorus and Orchestra of 375 Performers, conducted by E. Godfrey Brown. 9.0—Interval—Second General News Bulletin. 9.15—Concert (continued), relayed from the Ulster Hall. 10.25 app.—11.0—S.B. from London.



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TOPSIDE GALOW*

A Pidgin English version of 'Excelsior.' This version of Longfellow's celebrated poem was quoted by Dr. Neville Whyman in a recent talk on 'Pidgin English,' and is reprinted here at the request of many listeners.

ONE night-time begin chop-chop,
 One young man walkee, no can stop.
 Maskee snow—maskee ice!
 He carry flag wid chop so nice.
 Topside-galow.

He too much sollee, one piecee eye
 Looksee sharp—altee same my
 He talkee largee, talkee stlong,
 Too muchee culio—all same gong.
 Topside-galow.

Inside he house he look see light
 And evely loom got fire all light,
 Outside that icee plenty high
 Inside he mouth he plenty cly:
 'Topside-galow.'

Ole man talkee: 'No can walkee!
 Bimeby lain come, velly darkee!
 Hab got water too plenty wide!
 Maskee! my wantchee go topside!
 Topside-galow.'

'Man-man' one girlee talkee he,
 'What for you go topside looksee?'

And one time more he plenty cly,
 But all time walkee plenty high,
 Topside-galow.

Take care that spoilum tlee young man!
 Take care that ice, he want man-man!
 That coolie chin-chin he goodnight
 He talkee 'My can go all light.'
 Topside-galow.

Joss pidgin man he soon begin
 That morning time that joss chin-chin,
 He no man see, he plenty fear
 'Cause some man talkee he can hear
 Topside-galow.'

That young man die; one large dog see
 Too much bobberly findee he.
 He hand belong cold, altee samee ice
 Hab got that flag wid chop so nice.
 Topside-galow.

Moral added by Chinese Editor:—
 You too muchee laughce, what for sing?
 My tinkee you so savvy what ting;
 S'pose you no b'long, clever inside
 More better you go walkee topside.
 Topside-galow.

* Pidgin English equivalent of the slogan 'Excelsior,' implying the same lofty sentiment.

PROGRAMMES for SATURDAY, February 11

2LO LONDON and 5XX DAVENTRY
(381.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.15 A.M. A SHORT RELIGIOUS SERVICE

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

1.0-2.0 THE CARLTON HOTEL OCTET, directed by RENEE TAYPONFER, from the Carlton Hotel

3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
ROSA ALBA (Soprano)
GEORGE PIZZEY (Baritone)

BAND
Overture to 'A Midsummer Night's Dream' Mendelssohn
Bourree and Gigue from 'Much Ado about Nothing' German

3.50 ROSA ALBA
Gathering Daffodils (16th Century) arr. A. Somervell
Heart's Delight E. Clarke
Hark! The Vesper Hymn is Stealing (Russian Air) arr. Sir John Stevenson

3.58 BAND
Prelude } Järnefelt
Berceuse (Cradle Song) }
Courante from Ravenswood Mackenzie

4.10 GEORGE PIZZEY
Selected Songs

4.18 BAND
Ballet Music from 'Ascanio' Saint-Saëns

4.30 ROSA ALBA
Robin Red-Breast } Bantock
Dancing }
Springtime }

4.38 BAND
Selection from 'The Jewels of the Madonna' Wolf-Ferrari

4.53 GEORGE PIZZEY
Selected Songs

5.2 BAND
Waltz, 'Die Hydropaten' Gung'l
Triumphal March, 'Entry of the Gladiators' Fuchs

5.15 THE CHILDREN'S HOUR: (S.B. from Sheffield)

6.0 A BALLAD CONCERT
KATHLEEN MITCHELL (Soprano)
DAVID PENMAN (Violoncello)
GREGORI TCHERNIAK (Balsalike)

KATHLEEN MITCHELL and GREGORI TCHERNIAK
Valse, arr. Herbert Bedford
At my Window } arr. Julia Chatterton
A Little Story }

6.7 DAVID PENMAN
Priere } W. H.
Danse Rustique } Squire

6.12 KATHLEEN MITCHELL and GREGORI TCHERNIAK
The Unity Heart arr. Julia Chatterton
Caprice } (Solo Balsalike)
Reverie } Gregori Tcherniak
Over the Cobble Stones arr. Julia Chatterton

6.22 DAVID PENMAN
Londonderry Air arr. Tertie
Hindu Song Rimsky-Korsakov



Mr. Basil Maine gives another of his talks on next week's broadcast music, this evening at 7.0, and Rosa Alba sings in the Military Band Concert at 3.30.

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

6.10 KATHLEEN MITCHELL and GREGORI TCHERNIAK
Lullaby } arr. Julia Chatterton
Simply Nothing! }



NORMAN GRIFFIN,

the 'musical comedy comedian,' will be 'on tour' on the air this week. These are the stations from which he will broadcast each day. Monday, Belfast; Tuesday, Glasgow; Wednesday, Newcastle; Thursday, Aberdeen; Friday, Cardiff; Saturday, Manchester.

6.55 DAVID PENMAN
Berceuse de Jocelyn Godard
The Swan Saint-Saëns

7.0 MR. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC

MENDELSSOHN'S ORGAN SONATAS
Played by E. T. COOK
Relayed from Southwark Cathedral

7.25 Col. V. T. LING: 'Inter-Allied Army Football'

IN common with many other Continental countries, Belgium has adopted Association football with the utmost enthusiasm, and reached a very high standard of play. Next week a team representing the Belgian Army visits England to play our Army, and prospects in the game will be discussed in this talk.

7.45 AN OPERATIC PROGRAMME

EDITH FURMEDGE (Contralto)
FRANK TITTERTON (Tenor)
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
ORCHESTRA
Overture to 'William Tell' Rossini

8.0 EDITH FURMEDGE and Orchestra
O Love, from thy power ('Samson and Delilah') Saint-Saëns

8.5 ORCHESTRA
Overture to 'Suzanna's Secret' Wolf-Ferrari
Intermezzo from 'Cavalleria Rusticana' Mascagni
Gavotte from 'Mignon' Thoman
Barcarolle from 'The Tales of Hoffman' Offenbach

8.15 FRANK TITTERTON and Orchestra
Lohengrin's Narration Wagner

8.24 ORCHESTRA
Ballet Music from 'Henry VIII' .. Saint-Saëns

8.40 EDITH FURMEDGE, FRANK TITTERTON and Orchestra
Duet from 'Carmen,' Act II Bizet
(Now I will dance but to please thee)

8.46 ORCHESTRA
Prelude to Act III of 'The Mastersingers' .. Wagner

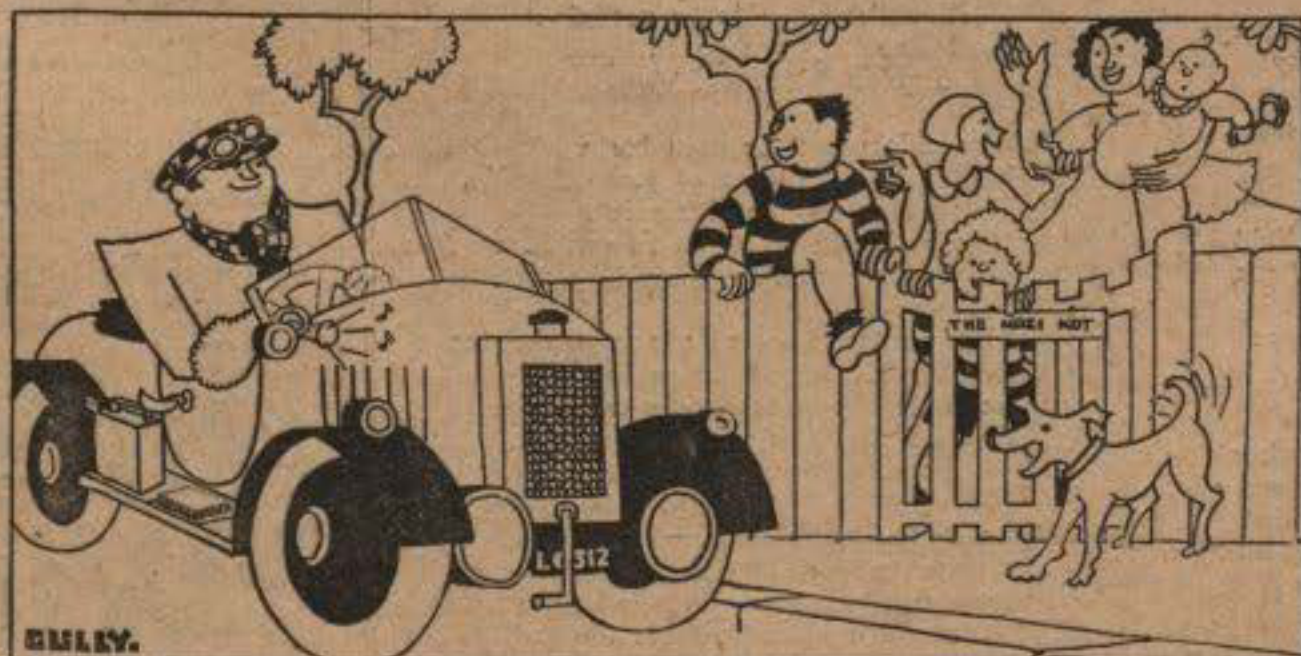
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. G. WATSON PARKER: 'Let's get a Car—III, The car has arrived'

9.30 Local Announcements: (Daventry only) Shipping Forecast

9.35 CLAPHAM AND DWYER'S CONCERT PARTY

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELIZALDE and his Music, and THE SAVOY TANGO BANDS, from the Savoy Hotel



THE NEW CAR HAS ARRIVED!

An artist's conception of the happy moment that Mr. Watson Parker will describe in the third of his talks to car-owners, actual and prospective, from London tonight.

Saturday's Programmes cont'd (Feb. 11)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30

CHAMBER MUSIC

From Birmingham

THE BIRMINGHAM STRING ORCHESTRA, conducted by JOSEPH LEWIS

Suite (from the Dramatic Music) Purcell, ed. Albert Coates

REBE HILLIER (Contralto)

Love and Sleep *Gambogi*
Have you seen but a white lily grow? *Old Air*
The Harvest of Sorrow *Rachmaninov*

3.50 ORCHESTRA

Serenade, 'Eine kleine Nachtmusik' *Mozart*

AN Orchestral 'Serenade' in Mozart's day was a collection of light pieces such as might be played at intervals in an evening's entertainment. This favourite Serenade of Mozart consists of four delightful little pieces—a kind of miniature Symphony, but light as air and fragrant as the summer evenings for which such music was written.

The First of its four pieces is a lively, dainty one.
The Second is a thoughtful Romance.
The Third is a rhythmical Minuet and Trio.
The Finale is a wing-footed Rondo.

REBE HILLIER

My Lone Abode } *Schubert*
Restless Love }
Creation's Hymn *Beethoven*

4.15 ORCHESTRA

Five Short Pieces.....*Handel, arr. Dunhill*
The Giant Fugue
Bach, transcribed by Vaughan Williams and Arnold Foster

Elegy and Scherzo *Robert Chignell*

4.30

THE DANCANT

From Birmingham

THE WATSON BROTHERS' DANCE BAND
PERCY OWENS (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Snooky's Pop Rifle,' by Phyllis Richardson.
Edith James will Entertain. 'Bill's First Gun,'
by Mildred Forster

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

6.50 LIGHT MUSIC

THE VICTOR OLOF SEXTET

OLIVE KAVANN and
PERCY KAHN
(Solos and Duets)

SEXTET

Overture to 'Die Fledermaus' ('The Bat')
Strauss

OLIVE KAVANN and PERCY
KAHN

At Dawning (Percy Kahn)
Cadman

Leaves in the Wind (Olive
Kavann) *Leoni*

My Blue Heaven (Duet)
Donaldson

Mah Lindy Lou (Duet)
Strickland

SEXTET

Intermezzo, 'Love in Cleveland'
land' *Leo Peter*

Minuet *Padercuski*

Serenade
Schubert, arr. Elman
Liebesfreud *Kreisler*

OLIVE KAVANN and PERCY KAHN
Down in the Forest (Olive Kavann)

Landon Ronald

There's a Rickety Rickety }
Shack } (Duets)
Tired Hands } *Tobias, arr. Turk*

SEXTET

Fantasia of Irish Airs *Mulder*

OLIVE KAVANN and PERCY KAHN

I heard you singing (Percy Kahn) *Coates*

Sink, Red Sun (Olive Kavann) *Del Riego*

Per Valli, per boschi (Duet) *Blangini*

SEXTET

Two Characteristic Valses *Coleridge-Taylor*

Valse de la Reine; Valse Bohemienne

Mock Morris *Grainger*

8.0

DANCING TIME

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN

ELLEN WILSON BARRETT
(Light Syncopated Numbers)

HARLEY and BARKER
(Entertainers)

10.0

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN (Sports Bulletin from
Birmingham)

10.20-11.15

AN ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA (Leader, FRANK CANTELL),

Conducted by JOSEPH LEWIS
ARTHUR CRANMER (Baritone)

ORCHESTRA

Overture to 'Oberon' *Weber*

ARTHUR CRANMER and Orchestra

The Two Grenadiers *Schumann*

ORCHESTRA

Third Movement from 'Pathetic' Symphony,
No. 6, in B Minor *Tchaikovsky*

ARTHUR CRANMER and Orchestra

The Old Superb } (From 'Songs of the Sea')
Drake's Drum } *Stanford*

ORCHESTRA

Suite from 'Sigurd Jorsalfar' *Grieg*

ARTHUR CRANMER and Orchestra

O ruddier than the cherry *Handel*

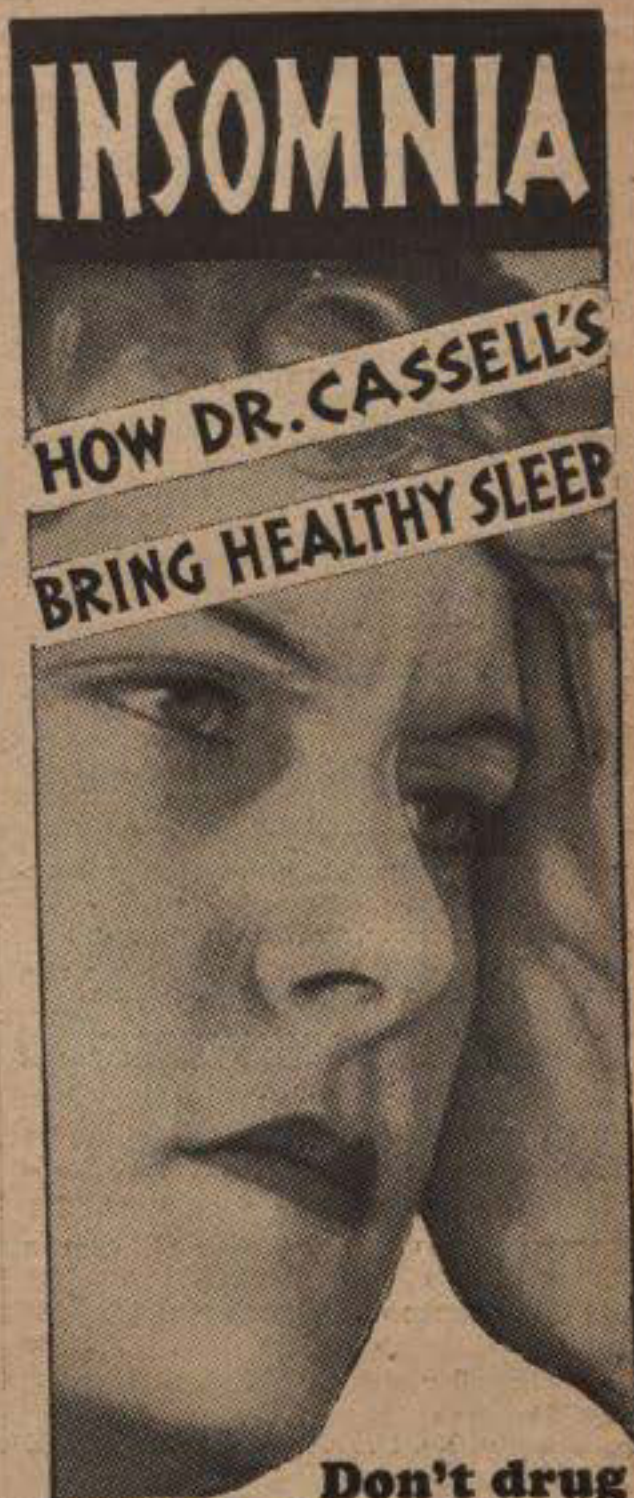
ORCHESTRA

Kaiser March *Wagner*

(Saturday's Programmes continued on page 246.)



The Watson Brothers' Dance Band will broadcast some dance music from Birmingham at tea-time today.



Don't drug yourself to sleep

The fear of sleeplessness and its consequences may so dominate the mind as to become the actual cause of insomnia. Remember three hours' sleep is sufficient to maintain strength—even if it is fitful sleep. Avoid obtaining sleep at the expense of the nerves. The nerves should be nourished, not drugged. There is no nerve nourishment to equal Dr. Cassell's Tablets; they contain:—Blood nutrients, Hypophosphites for the Nerves, valuable Stomachics, and Digestive Enzymes. All vital elements for building up the system. Start a course to-day and soon enjoy healthy sleep once more.

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Sole Producers: Veno Drug Co. (1925) Ltd.

Saturday's Programmes continued (February 11)

5WA CARDIFF. 353 M. 850 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Old Coal Hulk'
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. LEWIS LOUGHER, M.P.: 'My Tour through South and Central Africa'
- 7.15 S.B. from London
- 7.25 Mr. L. E. WILLIAMS: 'Football Association Cup Gleanings'
- Mr. LEIGH WOODS: 'West of England Sport'

7.45 BRISTOL'S HOUR OF OLD FAVOURITES

- Arranged by A. G. POWELL ('Leigh Woods')
- In November, Cardiff Station gave a special Bristol Week. This programme of 'Old Favourites' is Bristol's return call.
- THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
- Fantasia on Old Songs, 'Looking Backwards' *Finck*
- PERCY NEALE (Baritone)
- The Midshipmite *Adams*
(Selected by the Rt. Hon. The Lord Mayor of Bristol)
- RONALD HARDING (Violoncello)
- Silver Threads among the Gold *Danke*
(Selected by Mr. F. A. WILLSHIRE)
- KATHLEEN WILLS (Contralto) and OLIVER HARVEY (Tenor)
- Duet: 'What are the wild waves saying?'
(Selected by Alderman C. E. L. Gardner, Father of the Bristol Corporation)
- ORCHESTRA
- Opera Bouquet, No. 1 *Bidgood*
- KATHLEEN WILLS
- Annie Laurie *arr. Lisa Lehmann*
(Selected by Sir John Swaish, ex-Lord Mayor of Bristol)
- OLIVER HARVEY
- The Anchor's Weighed *Braham*
(Selected by 'Leigh Woods')
- PERCY NEALE
- To Anthea *Halton*
(One of Fred E. Weatherly's favourites)
- ORCHESTRA
- Selection of Dance Music
- PERCY NEALE and OLIVER HARVEY
- Duet, 'All's Well' *Braham*
(Selected by Mr. G. F. Stone)
- KATHLEEN WILLS
- Come back to Erin *Claribel*
(Selected by Sir Frank Wills, ex-Lord Mayor of Bristol)
- PERCY NEALE
- Sweet Belle Mahone
(Selected by Bristol's oldest resident, Mrs. Miller, aged 105 years)
- OLIVER HARVEY
- Tom Bowling *Dibdin*
(Selected by Sir W. Howell Davies, ex-Lord Mayor and ex-M.P. for Bristol)
- ORCHESTRA
- March Medley, 'Martial Moments' *Winter*
- 9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)
- 9.35 CLAPHAM AND DWYER'S CONCERT PARTY
- 10.30-12.0 S.B. from London



Mr. LEWIS LOUGHER, M.P., will give some impressions of his tour through South and Central Africa, in his talk from Cardiff at 7.0.

2ZY MANCHESTER. 384.6 M. 780 KC.

- ### 3.0 A STUDIO CONCERT
- THE PENDLETON PUBLIC BAND, conducted by W. ASHWORTH
- March, 'The Washington Greys' *Graffula*
Overture to 'Semiramis' *Rossini*
- RICHARD HOLLAND (Dialect Entertainer)
- A Christmas Brid *Ashton*
When eawr side's winning *Pitton*
- BAND
- Cornet Solo, 'Les Folies' *Wahlteufel*
Soloist, HERBERT BROOKES
- Excerpts from 'The Vagabond King' ... *Friml*



FROM MANCHESTER TODAY. Richard Holland, the dialect entertainer, and Mary Iveson take part in the Studio Concert this afternoon.

- MARY IVESON (Pianoforte)
- Fantaisie Impromptu } *Chopin*
Waltz in A Flat }
- BAND
- Selection from 'Nabucco' *Verdi*
- RICHARD HOLLAND
- Going away—comin' whom *Cronshaw*
Cure for th' reumatiz *Staton*
- MARY IVESON
- The Island Spell *Ireland*
Study in F Sharp *Arcnsky*
- BAND
- Humoresque *Dvorak*
Selection from 'Lady, Be Good' *Gershwin*

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

- 5.0 OUR SATURDAY SHORT STORY: Mr. F. SLADEN SMITH: 'The Song of Atonon, an Egyptian Fable'
- 5.15 THE CHILDREN'S HOUR: A Journey with an Air Pilot—a Chat by Robert Roberts. Request Songs by Betty Wheatley. Clarinet Solos by Pat Ryan
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. ALFRED EASTHAM (Chief Officer of the Official Seed Testing Station for England, Wales and Cambridge): Agricultural Talk—'Seed Testing'
- 7.15 S.B. from London
- 7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 VARIETY

- NORMAN GRIFFIN (Musical Comedy Comedian)
- CYRIL SHIELDS (The Man from Maskelyne's)
- GEORGE FOSTER in a novelty Concertina Act
- LITTLE ANNA ROGERS (the fifteen-year-old Entertainer)
- ETHEL FURBER (Character Impressionist)
- MARIE HONN (The Dainty Soubrette)
- Supported by THE STATION ORCHESTRA
- 9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)
- 9.35 A REQUEST PROGRAMME played by THE STATION ORCHESTRA
- Overture, 'Chal Romano' (Gipsy Lad) *Katelbey*
Prelude } *Jaruefelt*
Berceuse (Cradle Song) }
- Selection from 'Veronique' *Massenet*
Pizzicato from 'Sylvia' Ballet *Delibes*
Selection from 'In a Persian Garden' *Lehmann*
- 10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 328.1 M. 920 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 Sheffield Programme relayed from Daventry
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL. 294.1 M. 1,020 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 277.8 M. & 1,252.1 M. 1,080 KC. & 1,190 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 2.30 A Running Commentary by ERNEST EDWARDS ('Bee'), on the match relayed from Goodison Park
- EVERTON v. TOTTENHAM HOTSPUR
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 5.40 A SHAKESPEARIAN RECITAL By LLOYD PEARSON of the Liverpool Playhouse Company
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 248.)



**A FREE MEAL —
A FINE MEAL —** *Adventures of the "BISTO KIDS."*

The Kids every Saturday night,
Stroll down to the "Donkey and Whistle."
For they've pals there who give them a bite
If they eat up the fat and the gristle.
And the Kids when they've dined,
Declare they don't mind,
And if there was pork they would eat up the rind,
For the meat's Bisto-flavoured, and so quite all right,
When it's cooked at the "Donkey and Whistle."

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Meat Dishes.

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Saturday's Programmes continued (February 11)

(Continued from page 246.)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry.
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: A Programme of Duets, including Literary, Pianoforte, Vocal and Banjulele Duets
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR (Relayed to London and Daventry)
 6.0 ORGAN RECITAL, relayed from the Albert Hall
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6ST STOKE. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. J. C. GRIFFITH-JONES: 'Association Football in West Wales'
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour: A Play by the Station Phantoms. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—Alan Thompson, President Northumberland Rugby Union, 'Today's Rugby Matches.' 9.35:—The Harton Colliery Band conducted by Ernest Thorpe. Robert Burnett (Baritone): Band: March, 'The Royal Trophy' (Rhamer); Overture, 'Crown Diamonds' (Auber, arr. Greenwood). 9.45:—Robert Burnett: Myself, when young (Lehmann); A Kingdom by the Sea (Somervell); Marching Along (M. V. White). 9.57:—Band: Symphonic Poem, 'The White Blir' (Dennis Wright). 10.7:—Robert Burnett: O that 'twere possible (Adels Madison):

The Sword of Ferrata (Ballard); The Pipes of Pan (Elgar). 10.19:—Band: Selection, 'Hiawatha' (Coleridge-Taylor, arr. Blumer). 10.30:—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 425.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—Dance Music, relayed from the Locarno Dance Salon. 4.15:—Concert, The Wireless Quintet, Edward Gould (Bass-Baritone). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. Organist—Mr. S. W. Leitch. 6.30:—S.B. from London. 6.50:—Scottish League Football Results. 6.55:—Musical Interlude. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Mr. Walter Arnott: 'Association Football.' 7.45:—An Arabian Night. Herbert Thorpe (Tenor). Harry Brindle (Baritone). The Station Players. The Station Orchestra. 8.0:—S.B. from London. 9.35:—Two Plays. With incidental music by the Station Orchestra: 'The Rehearsal.' A 'Diminutive Drama' by Maurice Barfod. 'The Little Kingdom.' A Play in One Act by John Watt. 10.30-12.0:—S.B. from London.

2BE ABERDEEN. 500 M. 900 KC.

3.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.50:—S.B. from Glasgow. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 9.35:—Scottish Programme. The Station Octet: Scots Idyll (Saint-Saëns). 9.40:—F. Elliot Dobie (Bass-Baritone): Imphm (Traditional); The Pawky Duke (Rorie); The Wedding of Shon McLean (Hatton). 9.48:—Duffton Scott (Brail Scots Entertainer); George Murdoch and his Neighbours (Scott). 9.58:—The Oakbank Boys' Pipe Band: March, 'Jenny's Black K'e'; Strathspey, 'Braes of Tullymet' and Reel, 'Eight Men of Moldart' (Traditional); Skew March, 'Lament for Scott Skinner' (Forrester); March, 'Mormond Braes'; Strathspey, 'Because he was a bonnie lad' (Traditional); Reel, 'The Black Cock' 10.13:—F. Elliot Dobie: The Back o' Beyond (Flint); The Wee Toun Clerk (arr. Robertson); The Lum Hat wantin' the croon (Rorie). 10.21:—Duffton Scott: The Chairman's Remarks, and Amateur Tragedians (Scott). 10.31:—Octet: The Swing o' the Kilt (Ewing). 10.35 app.-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 960 KC.

3.30:—Dance Music, Leon Whiting and his Miami Band, relayed from the Plaza. 4.15:—Concert, The Station Orchestra. 4.37:—Quintin D. Nicol (Baritone). 4.48:—Pauline Barker (Harp), with Orchestra. 5.0:—Orchestra. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.50:—S.B. from Glasgow. 6.55 app.:—Musical Interlude. 7.0:—S.B. from London. 7.45:—The Strange Adventures of Don Quixote de la Mancha. A Radio Version of Cervantes' Famous Novel, by Clifford Carter. 9.0-12.0:—S.B. from London.

Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

| SCHOOL PAMPHLETS issued in January, April, and September before the beginning of the three sessions of Talks and School Broadcasts. | TALKS PAMPHLETS This Session's Pamphlets. | OPERA LIBRETTI issued Monthly. | (No subscriptions can be accepted for back numbers.) SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.) |
|--|--|---|---|
| Schools Syllabus. Secondary Schools Syllabus. Music Manual. French Manual. Out of Doors from Week to Week. Empire History and Geography. Stories in Poetry. Boys and Girls of Other Days. London's Great Buildings. | Europe Throughout the Ages. Has Farming a Future? Philosophy and our Common Problems. Ready February 24 Problems of Heredity. Our Interest in Good Government. Speed, Strength, and Endurance in Sport. Pioneers of Social Progress. Metals in the Use of Man. | February. Rodelinda (Handel) March. Joseph and His Brethren. Subsequent. Armida. Cosi Fan Tutte. Euryanthe. The Daughter of the Regiment. The Barber of Baghdad. | LIBRETTI (a) Please send me _____ copy (copies) of each of the next twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve. SCHOOL PUBLICATIONS. (b) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. AIDS TO STUDY PAMPHLETS. (c) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. ALL PERIODICAL PUBLICATIONS. (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. or cheque value in payment at the rate of 10/- for one copy of all such publications. |
| NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly. In particular, applications are invited for the libretto of the opera 'Rodelinda,' which is to be broadcast from 5GB on February 20, and from London, Daventry, and other stations on February 22. | | | |
| 'RODELINDA.' | | | |
| Please send me _____ copy (copies) of the Libretto of 'Rodelinda.' I enclose _____ penny stamps in payment at the rate of 2d. per copy, post free. | | | |
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| All applications in connection with the scheme and for separate copies of publications must be marked 'Publications,' and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order. | | | |
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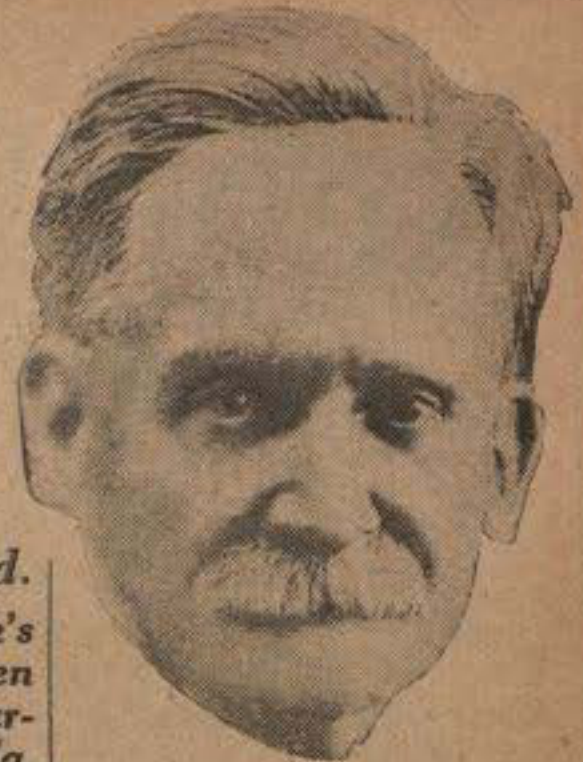
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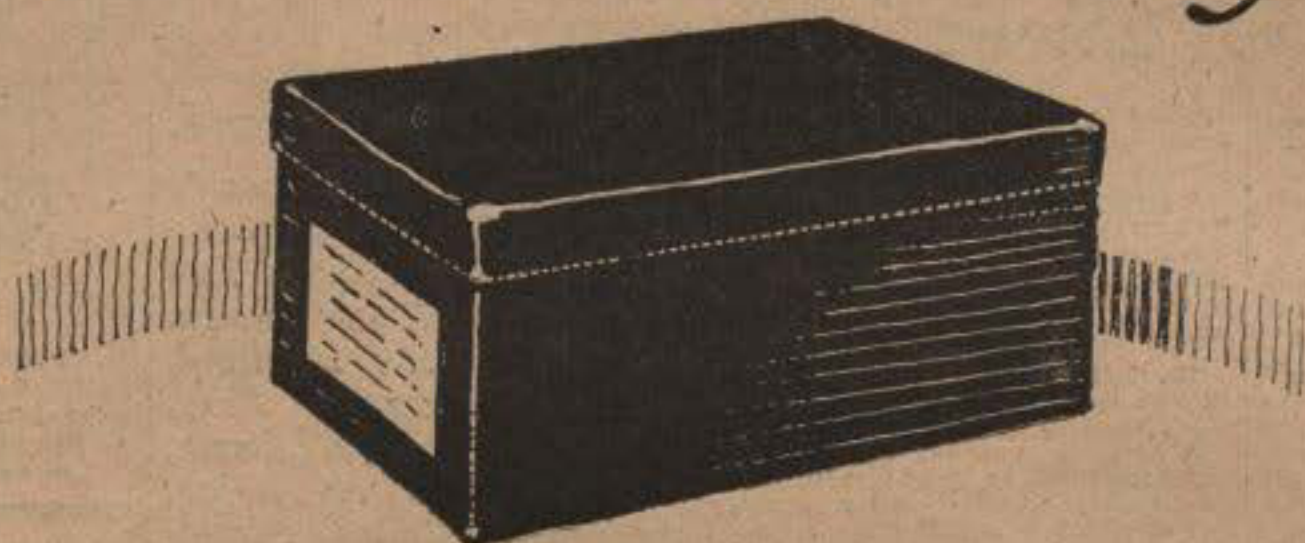
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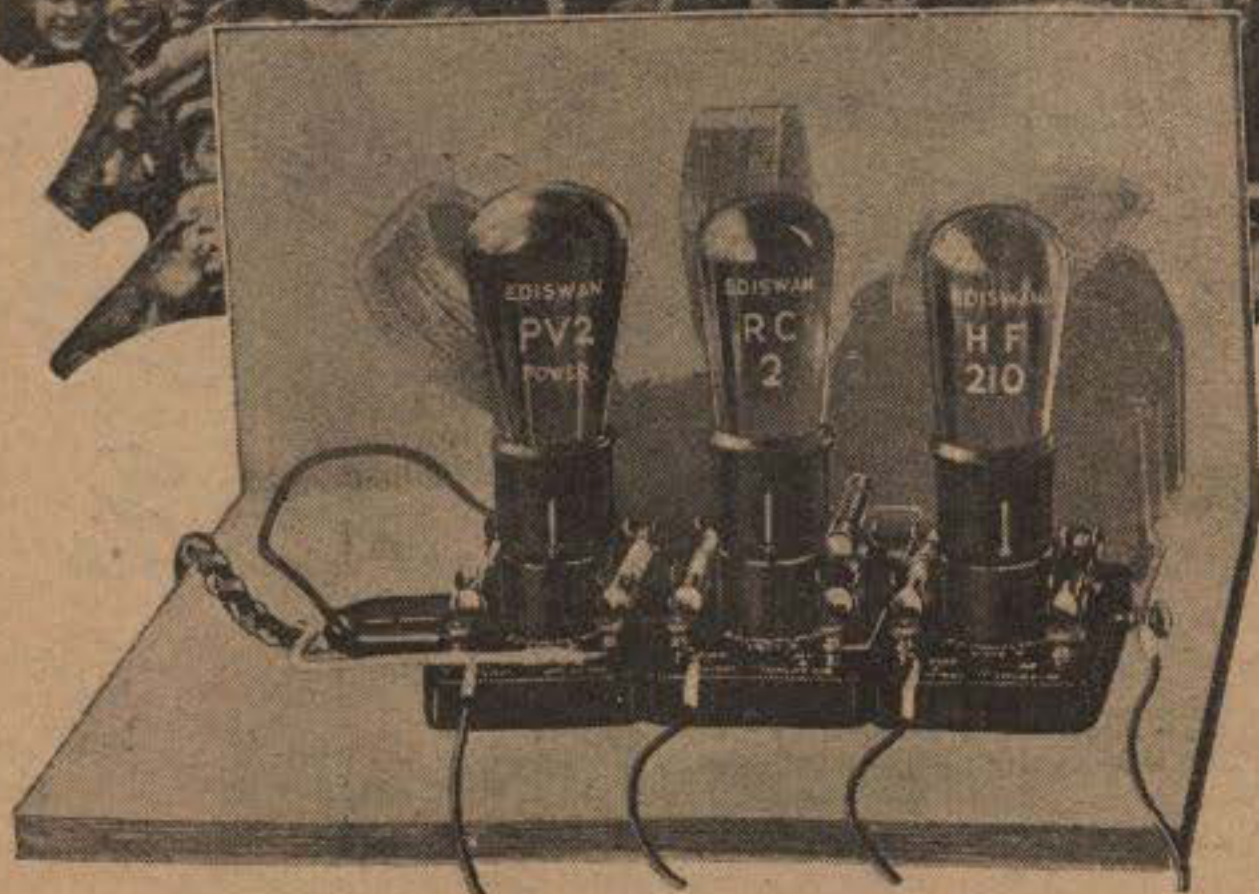
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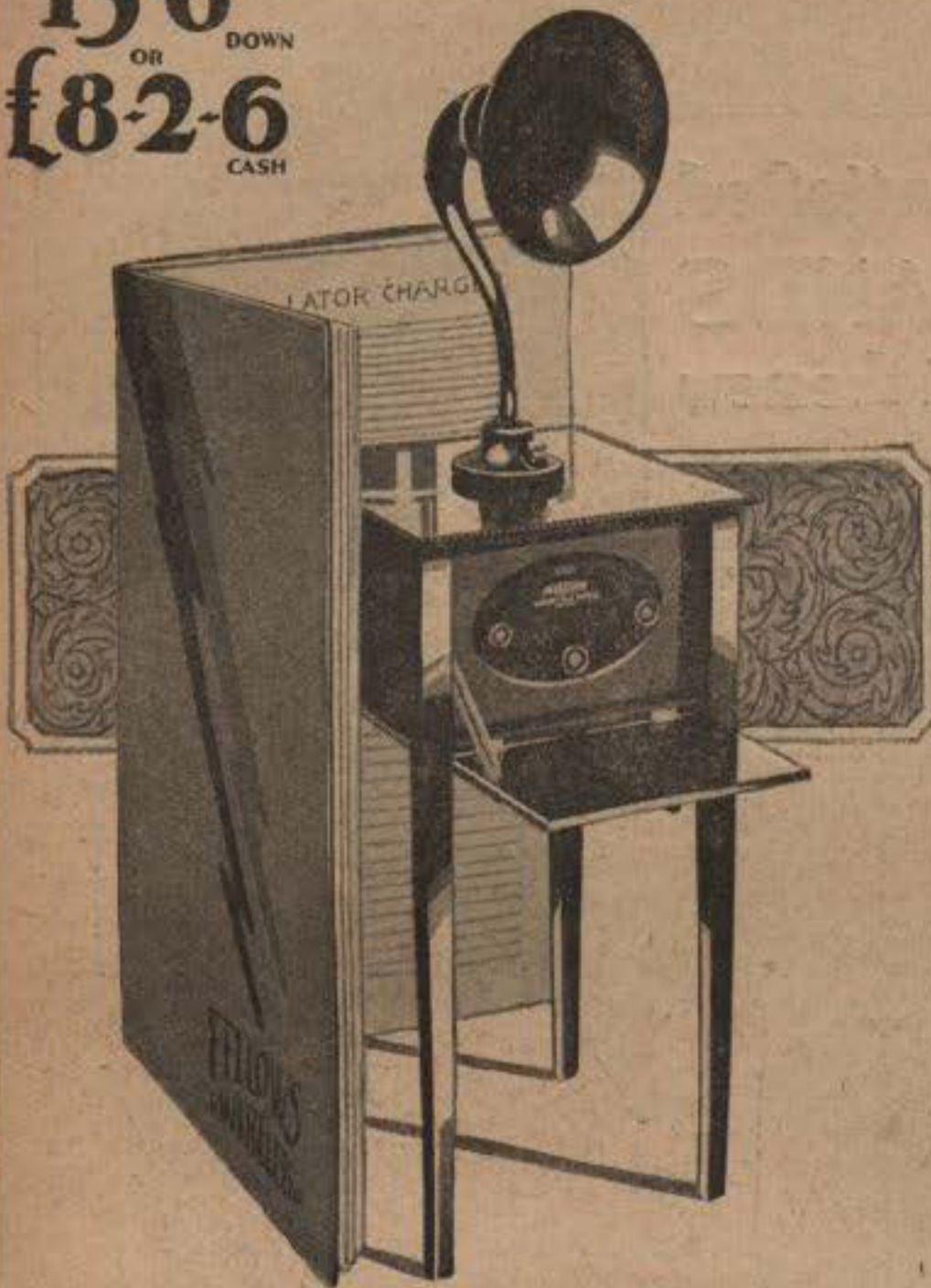
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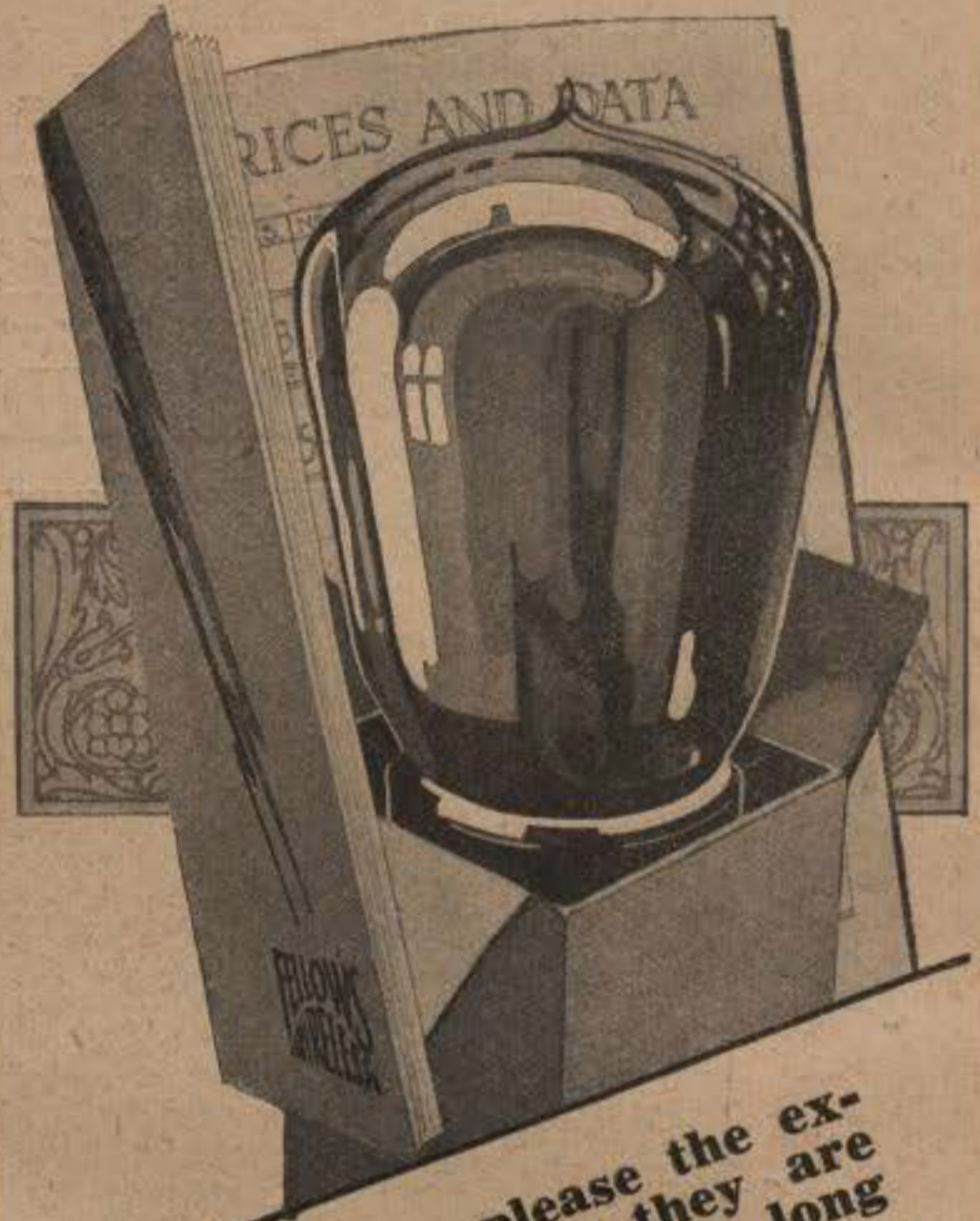
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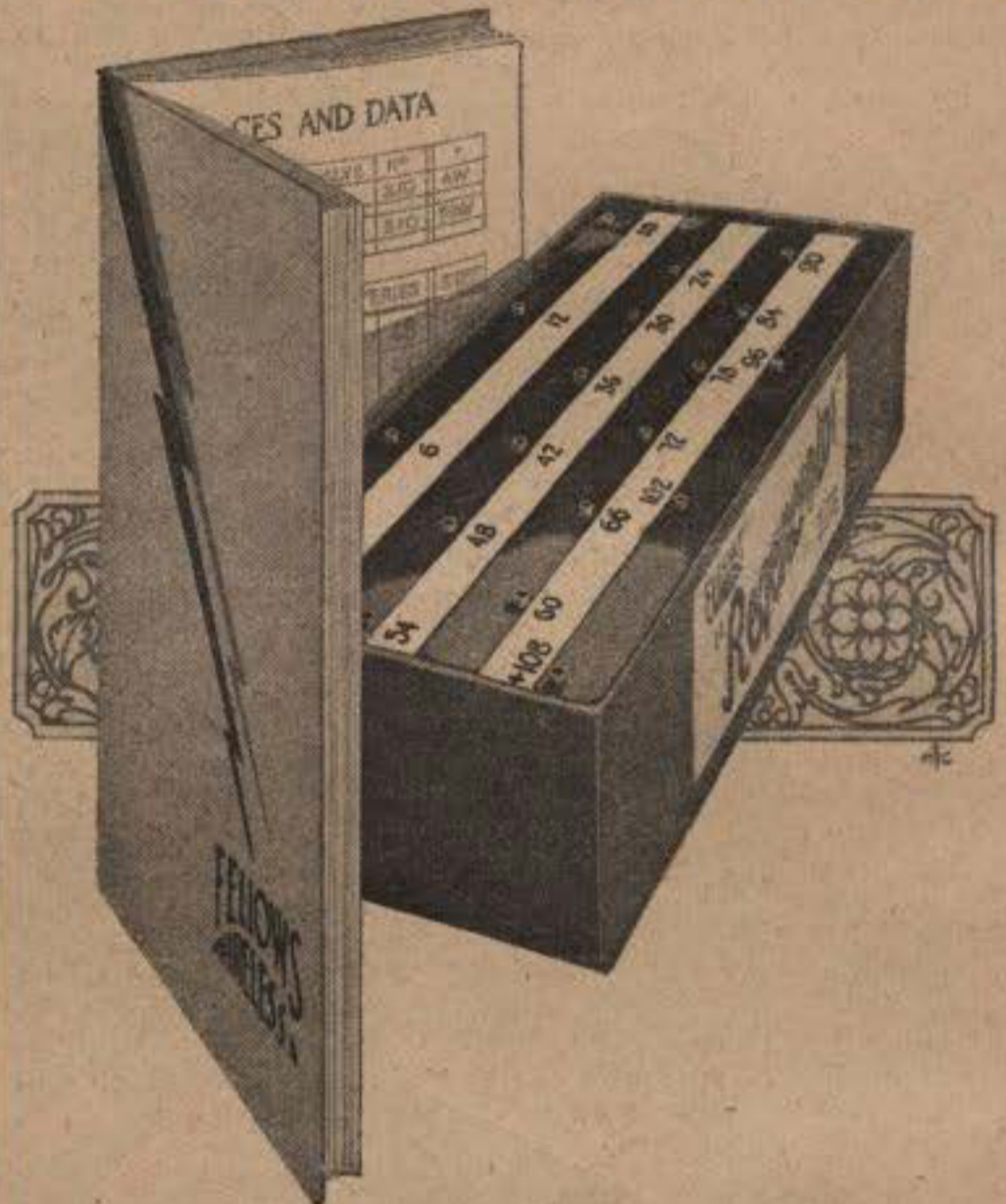
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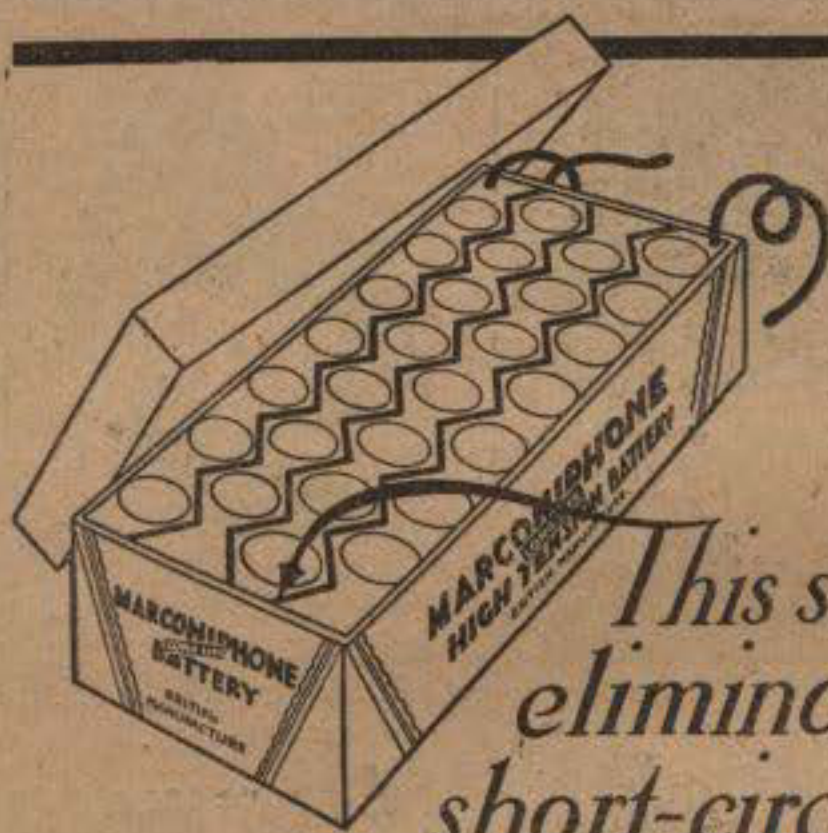


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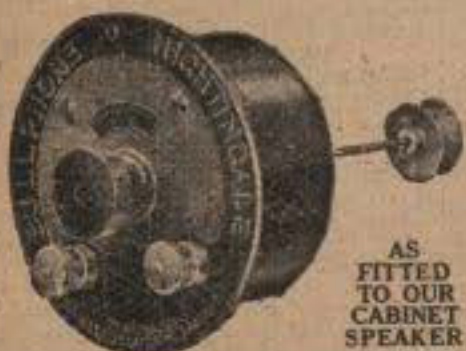
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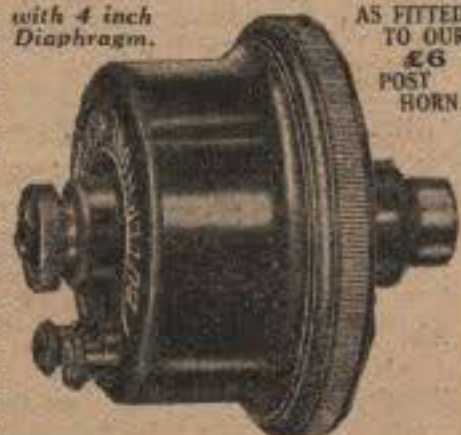
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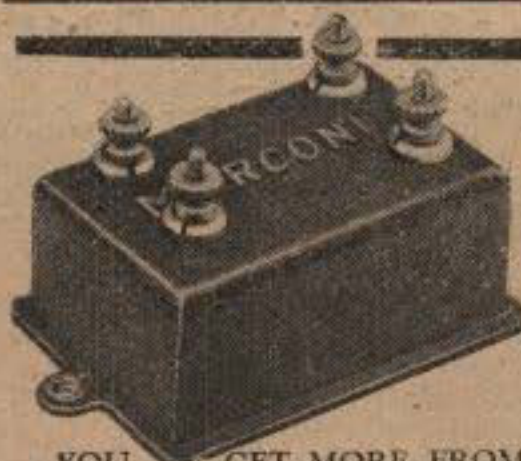
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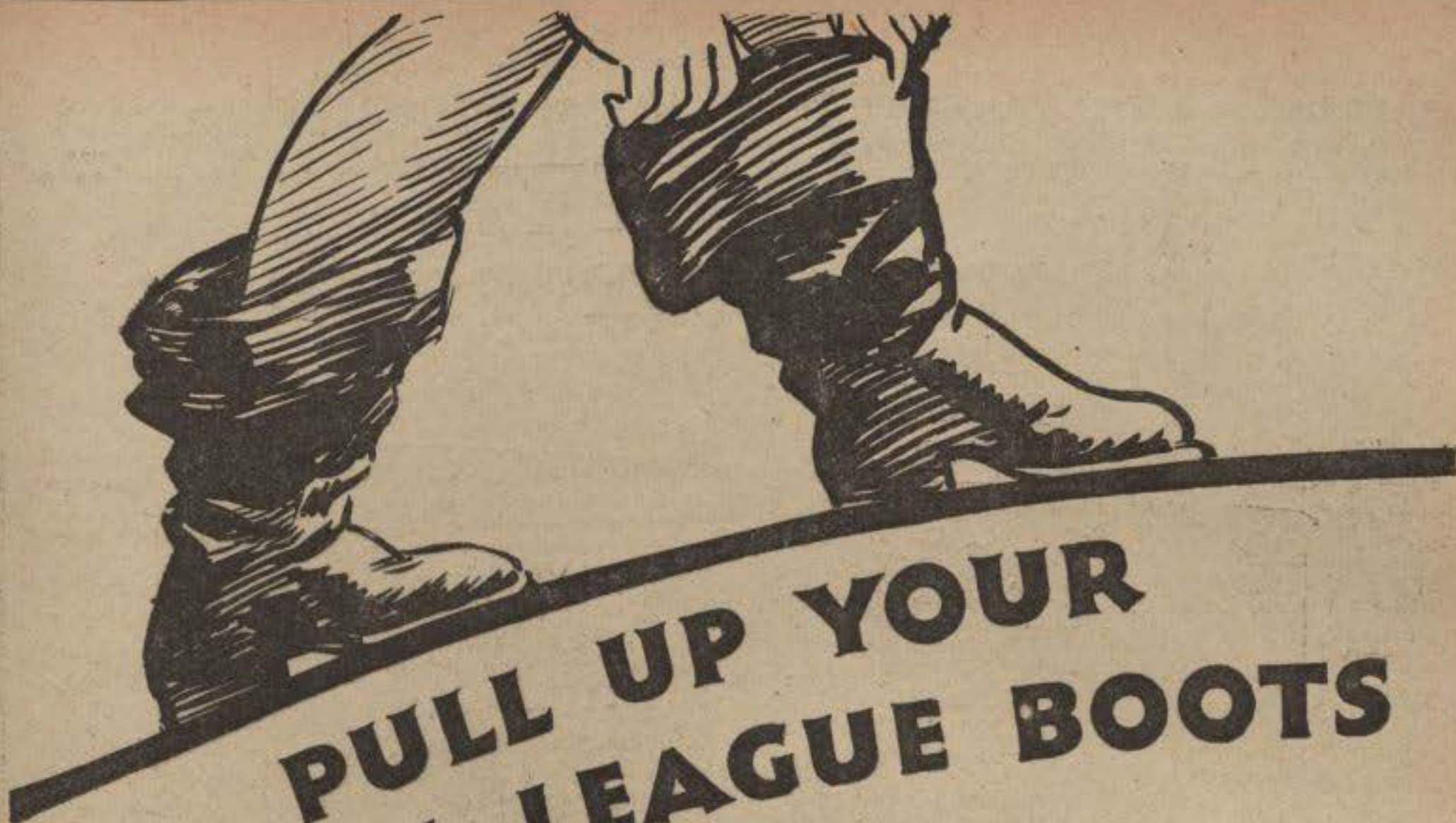
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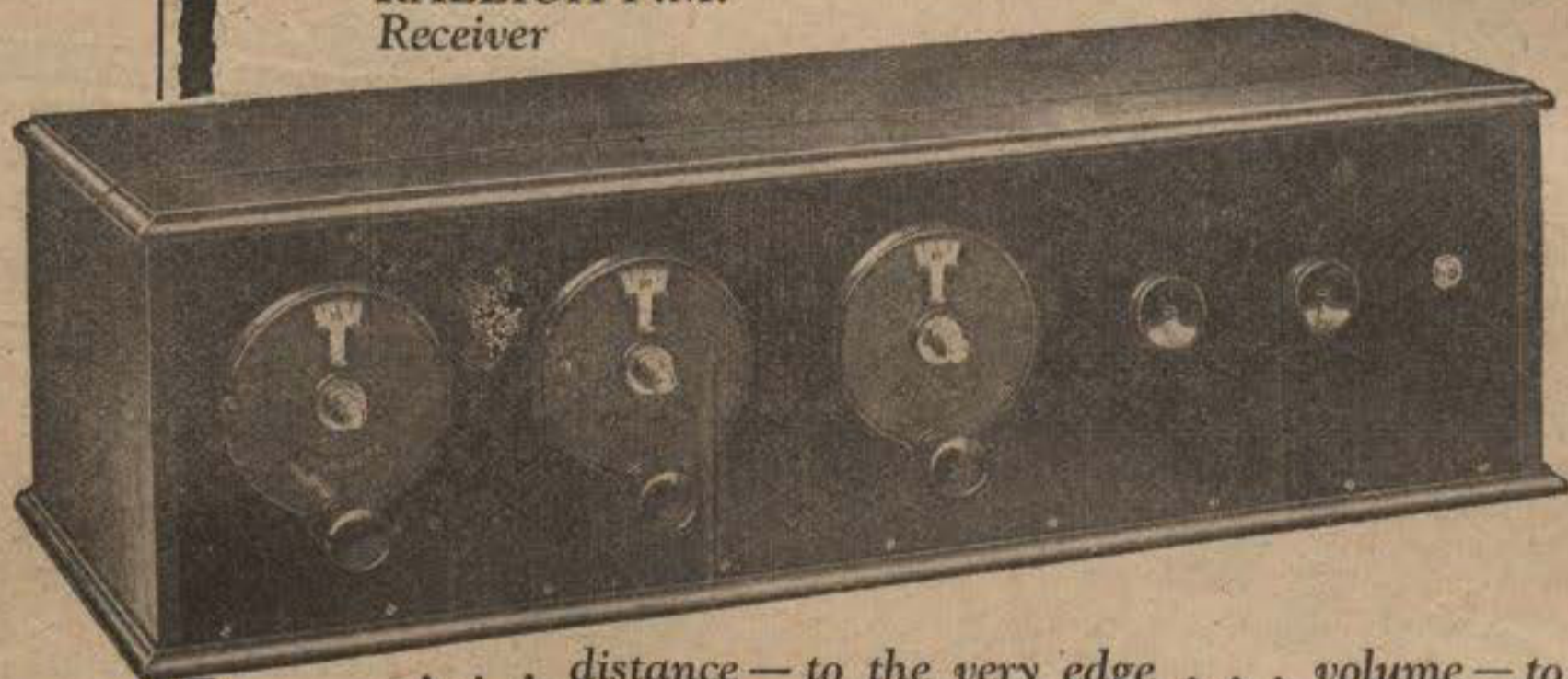
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