

EVERY PROGRAMME FROM EVERY STATION (February 12-18)



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Every Friday. Two Pence.

The Invasion of the Countryside.

Now that Thomas Hardy has gone his way, Sheila Kaye-Smith remains to us as the novelist of the South Country. As he was the chronicler of Wessex, so is she of the Sussex she knows and loves. In this article Miss Kaye-Smith describes the changes which are coming over the countryside, how Broadcasting is bringing the country dweller and the farmer into touch with the world they once used only to dream of.

DURING the last hundred years the English countryside has probably seen more changes than have come to it in all the other centuries since the Conquest. The railway, the telephone, the telegraph, electricity, motoring, and finally wireless, have brought about a bigger revolution in country life even than Magna Charta or the Dissolution of the Monasteries.

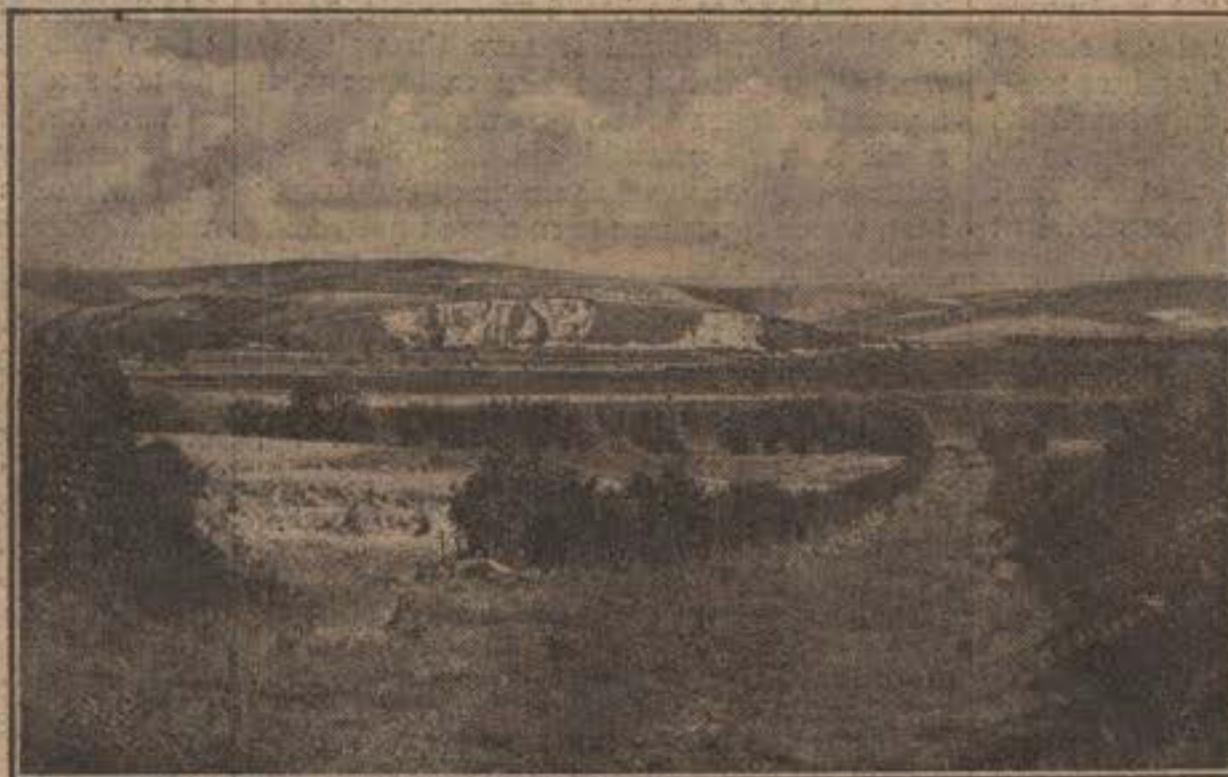
Perhaps the changes which have had the greatest effect have been the changes of the last twenty years. The motor-car and the wireless have made more difference to the average cottage dweller than the railway, electricity or the telephone, which are in some districts sufficiently rare and remote even today. The motor-car and the motor-bus have linked up villages which formerly were isolated communities; the loneliness and quietness of country life have to a large extent disappeared. Wireless puts the countryman directly in touch with the chief town of his district, with London itself, to say nothing of the possibilities of communication with foreign stations, so

that he is no longer a solitary unit, but part of an organized whole.

It would be difficult to exaggerate the shock and the surprise of some countryman who, we can imagine, has died more than a century ago, and now, by some special dispensation, is revisiting his former home. Let us picture such a man standing on that high place in Sussex, Brightling Needle.

At a first glance, he might not think the countryside had changed so much; woods and fields would be pretty much as they were, for this is a remote district which the hand of the jerry-builder has so far mercifully left alone. The railway would not affect him very noticeably. He might see a train running through the valley beyond Burwash, some seven miles away, but it

would be no nearer than that, and though he would marvel at it, it would scarcely terrify him. But what would he think of the first car that whizzed by him as he stood among the heather and firs at the foot of the Needle? It would appear to him as something altogether strange, terrifying and diabolical, and it would be difficult to persuade him to enter it and investigate this new Sussex which the civilization of science has made. When, however, we had overcome his initial fears and persuaded him to enter our car, we should probably find that the speed with which we ran him along the roads would scarcely cause



The Ouse Valley, near Lewes—a typical landscape in the country of which Sheila Kaye-Smith writes in the accompanying article.

Edgar and Winifred Ward

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him greater wonder than those roads themselves.

'And this is Bateman's Hill? Surely, I'd never believe it. I remember how my old cart was stuck in the mud here for half a day in the fall of 1797, and they do say that over by Ticehurst there's a horse and waggon buried under the mud this fifty year. I'll never understand how you run over the tops of the roads like this.'

But the prime wonder is still to come.

Our car stops at the door of Orznash Farm, where he used to work more than a hundred years ago. We take him into the parlour, and he has scarcely begun to marvel at the luxury of the farmer's furniture—the carpet on the floor, the pictures on the walls, the tapestried sofa, and all those things that simply were not in 1797, when a voice comes authoritatively from the mantelpiece, where the loud-speaker stands: 'This is London Calling the British Isles. Here is this evening's Weather Forecast. . . . First News Bulletin, Copyright Reserved. . . .'

He looks round in mystified terror and bewilderment. 'Where does it come from?' We tell him it comes from London. London is speaking to him here. We must presuppose that our countryman has in an intermediate state enlarged his mind so far as to believe that everything strange and new is not necessarily of diabolical agency. When first he lived and worked at Orznash he would have attributed the mysterious voice to witchcraft, 'pharisees,' or even the Old 'Un himself, and we should never have been able to persuade him to listen to its impieties. But if he had not undergone some process of enlightenment we should never have got him here at all, and we must now imagine that he has not only heard the voice but that he is ready to listen to it, to an account of an earthquake in the East Indies, to the result of a notorious trial at

the Old Bailey and of a notable Football Match at Stamford Bridge; that he hears the announcement of a depression advancing over the Atlantic and threatening wet weather and rising winds in about fifteen hours from now, up till when the weather will remain fine with occasional showers.

'Reckon, master, that's valiant for you,' he says to the farmer at this last piece of news, 'to be told your weather all that time ahead.' And there is little doubt but that the forecasting of weather conditions for many hours, and sometimes for days,



A Farm House at Pevensey. Under its lofty, rolling skies Sussex has still the peace of the old English countryside.

The old reproach of the country was that it was dull, that there was nothing to do in the winter evenings save go to sleep, that one was entirely cut off from the world of art and intellect, that one had no opportunity of exchanging ideas, and sooner or later sank to the mental status of a cabbage. This reproach, which, whether real or not, was constantly made, has now been taken away. As the motor-car has bridged the gulf of the countryman's physical remoteness, so the wireless has bridged the gulf of his mental and social isolation. I wish I could say that

the wireless has solved the 'back-to-the-land' problem, and that the young people of country villages no longer flock, bored and restless, to our towns. But I am afraid the problem is vaster than this. Indeed I sometimes think that wireless, together with other modern alleviations, has only added to the restlessness of the rustic heart, which is driven by economic as well as temperamental urges.

The old-fashioned country people seem to be leaving or dying out, and in their places come new adventurers—post-war chicken-farmers, city workers who want country air and can cover the distance to their offices either by train or car, artists who want space and quiet to work in, and all sorts of refugees from the din of our town civilization. These people cannot shut themselves into the isolation that used to be the isolation

of the countryside a hundred years ago. They want something a little less cloistered than that, and the motor-car and the wireless enable them to have it. They are apart but not cut off, they are outposts but not hermits. And though we may regret the passing of the old people and feel, those of us who are sentimental, that the new do not really take their place, at least these settlers keep alive in our country the love of green fields, a love that has always been in the hearts of Englishmen, and without which England could scarcely be.

ahead has been an inexpressible boon to agriculture. I do not know how far my old countryman is entertained by the Talk that follows, on the Manners and Customs of the Patagonians, but he is delighted with the concert. Never has he heard such music, never could he have heard it save through the wireless, which has put him in touch with a great orchestra at the Queen's Hall. Good music is now a possibility in every farm and cottage home, as well as music of the lighter sort, which is perhaps even more rejoiced in.

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the heavy salary of £2,000 a year to each of them—the best singers procurable.

For a while all went well. They sang together in Handel's operas as he produced them. Each singer had her following. People in the streets wore the favours of the singer they acclaimed. Racehorses were named after these two women. They had captured the town.

When, in 1727, Handel produced his opera *Admeto*, the smouldering jealousy between the two singers rapidly broke into flame. The opera was a success, but on June 6, an altercation arose in the audience as to the merits of the two singers. In a few

moments the entire audience was a surging, fighting mob. On the stage the two singers set upon each other, a veritable pair of viragos. The scenery was smashed up, and the opera killed in a night.

When, at a later date, Handel discussed these, two of the three greatest female singers of his lifetime—the third was Mrs. Cibber—he declared that Cuzzoni was a she-devil, and Faustina Beelzebub's spoiled child.

The end of Cuzzoni was the last grim curtain which so often follows success. When, in later years, Handel produced *Messiah*, she came to him, a woman who had known and squandered vast riches, and asked for an engagement in the oratorio. For

the sake of her former success in his operas he gave her the soprano part. But when she appeared on the stage her voice was the croak of a raven; she was hooted off.

She disappeared into Holland and was thrown into prison for debt. In the debtor's prison the prisoners were not fed, but were allowed out every day to earn or beg a few coins for food. When at last she was freed, she walked to Italy and obtained work in a button factory, and when she died her body was thrown on a dung-heap, because she had no money, and no one would bury her.

The tragedy of the brown and silver dress that made *Rodelinda*!

The Original 'Rodelinda.'

Newman Flower, author of the accompanying article, is head of the publishing house of Cassell and foremost English authority on Handel. His book, 'George Frideric Handel: His Personality and His Times,' is a brilliant example of the modern style of biography. In his article he gives a vivid picture of Handel's life in London, of the production, among other operas, of 'Rodelinda' (which is to be broadcast on February 20 and 22), and of the loves and rivalry of the two great singers, Faustina and Cuzzoni, the original 'Rodelinda' of the brown and silver dress.

HANDEL composed his first opera when he was twenty, and he proceeded to compose and produce operas steadily till he was fifty-seven, when he turned definitely to oratorio.

In Britain these operas are practically unknown. Yet they contain some of the finest gems of his composing, and represent the greater part of his life's work. We think so little of the genius who adopted us that less than half-a-dozen of his operas are in print today. They are performed regularly in Germany; produced with great art and performed to perfection. Having seen several of these productions, I know how wonderful they can be.

Soon after his twentieth birthday Handel had his first opera, *Almira*, produced at the Hamburg Opera House, where he was playing second violin in the orchestra, for eight shillings a week. The freshness of *Almira* carried it to success—to such success that the enthusiasm of its young sponsor compelled him to set hurriedly the wretched libretto of an equally wretched poet named Feustking. Handel had *Almira* withdrawn before it had ceased to draw in order to put on this new work, which had the repellent title of *Love Obtained Through Blood and Murder, or Nero*. The music of the opera is entirely lost, but I happen to have one of the books of words sold in the theatre when the opera was produced in 1705. From it I can only surmise that Handel must have been very flushed with the success of *Almira* ever to have set a word of it.

Nero was a miserable fiasco. Handel then shook the dust of Hamburg from his feet and departed to Italy, the enchanted land of opera of the day. He could not speak Italian; he had practically no money. But he produced one of the greatest operas of his youth in Italy.

The opera in question—*Agrippina*—was produced in Venice in 1709. Consider the conditions under which it was played. It was customary for the rich to take boxes at the opera, and to use them for extreme orgies during the performance of any opera. They heaped up the wine bottles in these boxes, put up tables for card-playing, and, under the light of candles, played for high stakes of *soudi*. The people in the circles called down abuse to people in other parts of the theatre whom they disliked, threw fruit skins at them, and, if possible, spat. All this during the performance.

But such was the force of *Agrippina* that it had the power to ride above these things, and the crowd went out into the night after the first performance shouting: 'Long live the dear Saxon!'

The mood that had sent Handel to Italy



A contemporary print showing the two singers who, though rivals for the favour of the public, contributed to the success of Handel's operas in London.

was the same impulsive mood which, a little later, sent him to England. He came to London for the first time in 1710, and strolled up the Haymarket to the Queen's Theatre, where Aaron Hill had been making bad losses. Hill was a gouty person, who swore at the dwindling box office, discharged singers, then took them on again, because London had no better singers and no composers. Purcell had been dead some fifteen years.

But Hill had heard of Handel's Italian reputation, and when Handel walked into the theatre and expressed a wish to write an opera for him, he foresaw a chance for the box office. So Handel composed his first opera for England—*Rinaldo*. He com-

FOR MUSICAL LISTENERS.

Features of next week's issue will include the complete words of

'THE SPECTRE'S BRIDE'

(to be broadcast on February 19)

and

An Outline of Handel's Opera

'RODELINDA'

(to be broadcast on February 20 and 22).

posed it in a fortnight. Among the stage effects was a cage of live sparrows which were released every evening over the audience, but the birds proved such a nuisance that it had to be discontinued.

Rinaldo was a success. It drew the town. Later Gay and Rich stole several numbers from it for *The Beggar's Opera*. 'Let us take the Road' in *The Beggar's Opera* was the grand march from *Rinaldo* which Gay and Rich had stolen.

One of the finest operas of Handel's middle-age was unquestionably *Rodelinda*. He produced it at the King's Theatre in the Haymarket in 1725. He was then forty years of age, and in partnership with a man named Jacob Heidegger.

Heidegger was an amazing person. He was the ugliest man in London. He was astute and stupidly generous. He was a pauper who by bluff had come to London in 1707 to confer with the English Government upon some unknown subject on behalf of the Swiss. He was an adventurer. He then entered the Queen's Life Guards as a private. He got out of the Guards and as suddenly appeared at Society dinner-tables, where he was known as the 'Swiss Count.' He borrowed money from people at their dinner-tables to finance operas. Out of one he extracted five hundred pounds. And he was one of the few men who believed in Handel throughout his life.

Handel produced *Rodelinda* on February 13, 1725, three weeks after he had concluded its composition. He had discovered a wonderful Italian singer in Cuzzoni.

Cuzzoni made *Rodelinda*. She was a little fat woman, hideously ugly. People laughed at her as she waddled on to the stage, but when she began to sing one could have heard a pin drop. She had a pet dog of a husband named Sardoni, and she ended in poisoning him. She was tried for murder, but got off. No one knew or inquired how.

On the first night of *Rodelinda*, Cuzzoni appeared in a brown dress trimmed with silver. It took the town. Everybody began to wear brown and silver dresses; everybody wanted to hear Cuzzoni sing in *Rodelinda*. But, more than all else, people wished to see Cuzzoni in the brown and silver dress. By this extraordinary freak of fashion, rather than because of its unquestionable merits, Handel's opera sailed into success. It was a great work, and so much of his work that was great was buried by a licentious age. This likewise might have been, but for the brown and silver dress.

About the same period Handel engaged another Italian singer named Faustina. She was exactly the same age as Cuzzoni—twenty-six—and, in addition to being a great singer, she was a great actress, while Cuzzoni only posed on the stage. He felt that he now possessed—although he was paying

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BOTH SIDES OF THE MICROPHONE

Gentleman into Bear—and Back Again.

YOU probably heard that amusing trifle, *Pimpus and Caxa*, which was broadcast shortly before Christmas. It was a short play by Max Mohr, the German dramatist, translated by Cecil Lewis. On Wednesday, March 7, Lewis's translation of *Rampa*, an important four-act play by the same author, will be given from London and Daventry. *Rampa* is the story of a man who, stranded for years in the Arctic wastes, becomes friendly with the polar bears and other animals, whose language he learns, forgetting his own. Finally, he is rescued, and, on his return to civilization, is secured by the proprietor of a travelling circus, who exhibits him as a 'beast man.' From the circus he is bought by a doctor, who conducts experiments to restore him to natural humanity. The former 'beast-man' is last heard of standing by the quayside watching boats leaving for the North. He is a man once more, but his thoughts are of his friends, the polar bears, whose society he would infinitely prefer to the hypocrisy of his fellow-men. Something unusual in the way of a play, and, like so many Continental masterpieces, streaked with a vein of philosophy.

The Good Shepherd of Paris.

AT 5.30 p.m. on Sunday, February 26, Father Martindale, of Campion Hall, Oxford, will read an address in French written by Pierre Lhande, the celebrated Basque preacher and writer, who is one of the most popular broadcasters in France. Pierre Lhande has done much in his writings to reveal to the world the great qualities of the Basque people, their customs, sports, and music. Since the war he has been engaged on very different work among the population of that strange, unruly part of Paris which lies outside the fortifications, and is, or used to be, the home of the true *apaches*. It is largely owing to his sociological work among the outcasts of 'Black Paris,' as it was once called, that the evil reputation enjoyed by the district has almost vanished—though there is still an outer ring of unfinished jerry-built suburbs without drainage, roads or street-lighting, known as 'Red Paris,' which houses a communistic and agnostic population which has grown up since the war. Father Lhande has now turned his endeavours to the improvement of social conditions in this 'Red Paris,' with most noteworthy results. If you only know the Paris of casual visits, the avenues and boulevards gay with lights and crowds, you may be surprised to hear of these two areas, 'le rouge et le noir,' which until very recently were as degraded as the Seven Dials of Dickens's day.

My Post Bag.

I SHOULD like to take a brief opportunity of thanking the many listeners who have written to me during the past few months. Some of these letters I have answered, others which did not call for a direct reply I have been forced to put on one side. There is nothing I appreciate so much as a letter from a listener who has been interested or amused by some paragraph of mine. One which I was particularly glad to receive reached me this morning from a working man, a fellow Dickensian, referring to my recent note on the Bardell v. Pickwick trial. But please address your letters to 'The Announcer,' *The Radio Times*, Savoy Hill, W.C.2. If you put only 'Savoy Hill,' it is quite likely that the letters will go to the real Announcers and so be delayed in reaching me.

All about Grapefruit.

TEN years ago one hardly saw a grapefruit in London, except in the windows of those wonderful fruiterers in Piccadilly and Bond Street, where even a common or garden Ribstone, polished and arranged in a gilt basket, has the magical appearance (and possibly the price) of the apples of the Hesperides, which were among the wedding presents at the marriage of Zeus and Hera. Today every little fruit-shop stocks grapefruit, which range in price, according to season, etc., from fourpence to eightpence, and are, therefore, not beyond the range of the ordinary purse. The Americans long ago discovered the excellence of the grapefruit as a breakfast dish. On Monday, February 20, Miss Helen Tress, of King's College for Women (who has recently attained the distinction of a *Cordon Bleu*), will give a household talk on 'The Use of Grapefruit and Oranges.'

Old Clothes for New.

THERE is an old song of the music-halls—dating from the days before all vaudeville singers had the blues of one sort or another or pined for Alabama and other salubrious districts—prognosticating that 'Father's pants will soon fit Willie.' This prognostication is likely to become generally fulfilled. On Thursday afternoon, February 23, Miss Violet Brand is to give the first of a new series of Dressmaking Talks under the title of 'Something New for Something Old.' Miss Brand's talks, which will be illustrated by diagrams in *The Radio Times*, will describe how last season's clothing can be freshened up and cut down for the use of younger members of the family. In the course of her talks Miss Brand will discuss various kinds of renovation. In connection with the third talk, on 'Boys' Clothing,' the B.B.C. is publishing a new and ingenious form of paper pattern which will be available to listeners at quite a small charge. This series is distinctly one to be listened for.

Afternoon Listeners.

I HAVE given two paragraphs to those afternoon Household Talks—and will be unpopular with a certain section of my readers who from time to time write pointing out that I pay too much attention to talks. You might think that these Household Talks, broadcast in the afternoon, do not attract many listeners. On the contrary, they are extremely popular. For example, following Mrs. Cottingham Taylor's recent talk on marmalade-making, many thousands of letters poured in to Savoy Hill, asking for copies of the talk and recipe. Each applicant, of course, received one. The letters came from all over the British Isles, from the Channel Islands, the Scilly Isles, the Isle of Man, the Orkneys, the Highlands of Scotland, as well as from France, Holland, and Belgium. The writers of them included several titled people, a bishop, a retired colonel, and a film actress.

A Salvation Army Service.

THIS Wednesday we are to hear the Salvation Army Musical Festival. On the following Sunday, February 19, a Salvation Army service for London and 5XX is to be conducted in the London Studio, with an address by General Booth and music by the International Staff Band, which is playing at the Congress Hall on Wednesday, and an Octet of minor Salvationists from Aber-tillery. The service will be followed by an appeal by General Booth on behalf of the Salvation Army.

National Concert News.

ON Friday, March 9, Sir Henry Wood is conducting a National Symphony Concert at the Queen's Hall. This will be heard from London, Daventry, and other stations. The novelty of the evening's programme will be a new orchestral suite by Ottorino Respighi, whose earlier suite, *The Pines of Rome*, was given by Mollinari at the Albert Hall last year. This is entitled *Vetrata di Chiesa* ('Church Windows'). It was inspired by four scenes depicted in stained glass—the Flight into Egypt, the Archangel Michael, the Matins of St. Clair and St. Gregory. Respighi is one of the principal modern Italian composers, a great master of orchestration, which he studied under Rimsky-Korsakov and Max Bruch. The soloist at this concert will be Szigeti, a great violinist and pupil of Korbay. The orchestral programme includes Frank Bridge's Symphonic Suite *The Sea* (a striking tone painting of the sea in its varying moods), and Strauss's ever-popular *Till Eulenspiegel*.

On February 29.

ON February 29, by way of a special celebration for those who only have a birthday every fourth year, London and Daventry are going to broadcast a Leap Year Programme. There is, I understand, a popular tradition connected with February 29, which constitutes a menace to all men who are not yet safely married and 'out of the way.' This will provide the subject of one at least of the sketches which are to be included in the programme. Peggy O'Neill will be the 'star' of the evening, and contributors on the writing side are Harold Simpson and John Hastings Turner, whose sketches in revues past and present will be recalled by many listeners.

The Birth of Jazz.

SOME time ago now there was broadcast a 'Classical versus Jazz' musical contest, protagonists in which were, if I remember rightly, Sir Landon Ronald and Jack Hylton, each of whom pleaded his case with the aid of an orchestra. Since those days argument as to the relative value of jazz music has continued, but how many people know how the term 'jazz' originated? 'Jazz' was born in Schiller's Café, New York, where 'the boss' had hired a Negro musician to amuse his guests. This Negro played various instruments, singly and together, mostly placid and melancholy tunes. When, however, he was warmed with liquor, he began to tackle the instruments one after the other with more rhythm than tune, blowing into one, banging another, kicking a third, and so on—all very gay and original and cacophonous, but, most noteworthy of all, with a dizzying rhythm and counter-rhythm which were the embryo of modern syncopation. This was the primitive Negro love of rhythmic sounds, and, becoming fashionable, was widely imitated. The name of this syncopator was Jasbo Brown. Hence 'jazz.'

From Brum.

OTHER news from Birmingham includes the following programmes arranged for 5GB:—Thursday, February 23, the Seventh Concert of the City of Birmingham Orchestra, conducted by Ernest Ansermet, and including the César Franck *Symphony in D*, and a selection from the *Fire Bird Suite* of Stravinsky; Tuesday, February 21, the first broadcast of the Birmingham Military Band, a new combination of the finest local wind artists, under the direction of W. A. Clarke.

BOTH SIDES OF THE MICROPHONE



The Romance of Gracie Fields.

A ROMANCE of the Stage—how often one sees these words beneath the title of a newspaper serial-story! The theatre has been a fertile source of 'plots' for the romantic writers of the sillier sort of fiction. Actually, stage life is hard, disillusioning and precarious—about one per cent. of romance to every ninety-nine per cent. of hard, disagreeable fact. Still, there is the exception that proves the rule—and, for every nine and ninety girls who wait long hours in the waiting-rooms of theatrical agents to be told 'Nothing doing!' there is one who rises from the ranks to achieve success. Of the one per cent. is Gracie Fields, who 'tours' the Stations this week. Her story is romantic, and I can offer it here and now to any novelist who knows enough about the real stage to be able to tackle it. Gracie Fields is a Rochdale girl, whose ambition to go on the stage found her a job as ballad-singer in a touring revue. The comedian in this revue—which was a very third-class business—was Archie Pitt. He recognized the gifts of the ballad-singer, and made up his mind to tour a show of his own with her as leading lady and himself as comedian. This was in the early days of the war. It probably seems very long ago now to Gracie Fields and Archie Pitt. Despite the fact that they had practically no capital, these two launched their show. It had one scene only and a very small cast, but it won the notice of managers and ran for three years in the provinces.

Where will she stop?

SUCH was the success of the Fields-Pitt combination that they were able to launch their second production, *Mr. Tower of London*, at much larger theatres than they had previously played. Mr. Pitt was the author and composer of the show, which ran round the provinces like wildfire, and finally achieved a record by filling the bill 'thrice daily' at the Alhambra. Mr. Pitt then married Miss Fields. The genius for comedy possessed by Mrs. Pitt was recognized by Sir Oswald Stoll, who booked her to appear as a single 'turn' at his various halls. But that is not all. The meteoric career of Gracie Fields has not yet come to a standstill with fame as a comedienne and broadcaster. She has been chosen as Sir Gerald Du Maurier's leading lady in the new play, *S.O.S.*—she, the Rochdale ballad-singer who, during the war, went to Sunday morning 'train calls' with a heart full of ambition and a bag full of pork pies. That is romance.

A Scottish Programme from 5GB.

A PROGRAMME arranged for 5GB on Saturday, February 25, has a Scottish flavour which will appeal to exiles south of the Tweed and those listeners in North Britain within reach of the younger Daventry. It will come from Birmingham Studio, where the Symphony Orchestra will be conducted by David Stephen and the soloist will be his daughter, Margaret Stephen. The programme is to include *The Wife of Usherwell*, a new cantata by David Stephen, and *Variations on a Scottish Melody*, by H. A. Carruthers, Glasgow Station's Musical Director.

For 'Rugger' Enthusiasts.

THE International, England v. France, will be described from Twickenham on Saturday, February 25, by Captain H. B. T. Wakelam, who, like George Allison in the department of 'soccer,' is well known for his vividly descriptive commentaries.

St. David's Day.

IN Wales, Scotland and Ireland the day of the patron saint is nationally celebrated. In England we do not, on April 23, hymn the memory of the dragon-slayer with such heartiness—perhaps because our thoughts on that day are shared by St. George, Shakespeare and the memory of Zeebrugge Mole. St. David's Day, March 1, is well and truly celebrated in Wales each year. There are many legends associated with David, Primate of the Cambrian Church, circa 500, whose bones lie at Glastonbury. He is supposed to have possessed the gift of restoring sight and to have provided Ireland with bees. On March 1 this year 5XX will broadcast a Welsh Community Singing Festival, relayed to Liverpool from Rhos—and speeches from the Welsh National Dinner of the Cardiff Cymrodion Society by Mr. Gwylim Hughes, the Rt. Hon. David Lloyd George, the Mayor of Cardiff and Mr. John Rowlands. London listeners will hear Mr. Lloyd George's speech only, at about 9.30 that evening.

In the Near Future.

THE talks arranged for next week from the London Studio include the following:—Mr. Seton Gordon on 'The Nursery of the Grey Seal' (February 21, 7 p.m.); Mr. Vernon Bartlett on 'The Way of the World' (February 22, 9.15 p.m.); Capt. Victor Cazalet on 'Squash Racquets' (February 25, 7.25 p.m.).

Poetry into Music.

CARDIFF'S programme on Sunday evening, February 19, will consist of a musical interpretation by Edith Penville and other artists of Robert Browning's poem, *By the Fireside*:—

*'How well I know what I mean to do
When the long, dark Autumn evenings come,
And where, my soul, is thy pleasant hue?
With the music of all thy voices, dumb
In life's November, too!'*

Cardiff excels in the originality with which it devises new settings for musical programmes.

A Big Occasion from Stoke.

A WELL-KNOWN broadcaster, Mr. E. Sims-Hilditch, has arranged the concert to be held at the Victoria Hall, Hanley, in aid of the North Staffs Welfare Committee for the Blind, part of which will be broadcast from Stoke-on-Trent on Sunday evening, February 19. The artists will be Alby Hull (violin), of the Chester Trio, Allen Ford (cello), a pupil of Arnold Trowell's and winner of many scholarships, Beatrice Walley (soprano), Beatrice Coleman (contralto), a pupil of Plunket Green, Spencer Hays (tenor) and Challoner Heaton, a bass-baritone who has appeared with distinction at the Hallé Concerts in Manchester. During the concert Sir Francis Joseph will speak on behalf of the cause in which it is held.

'The Gipsy Princess' on the Air.

LIGHT operas spring to birth in Vienna with as much fecundity as 'Blues' in Harlem. In England we have heard a number of these, suitably 'adapted'—among them Kalman's *The Gipsy Princess*, in which Sari Petrass, most Hungarian of leading ladies, played the title part. *The Gipsy Princess*, a jolly work full of gay tunes, is to be broadcast from London and 5XX on March 8. Each time one goes to Vienna one seems to run across a new piece by either Kalman or Lehar. I hope that one day we shall be able to hear the former's operetta *Autumn Manoeuvres*, which no theatrical manager has yet imported into England.

A Taste for Scottish Drama.

MEMBERS of that distinguished repertory company, formerly known as the Scottish National Players and now reorganized as the Scottish National Theatres Society, are coming South on Friday, March 2, to broadcast from the London Studio. They will be heard from London and Daventry in two short plays, *The Valuable Rival*, by Neil F. Grant (which they gave before the King at Balmoral some time since), and *Campbell of Kilmohr*, by J. A. Ferguson.

Paul Hindemith.

THERE is to be a concert of contemporary music from 5GB on Monday, March 5. This will be given by the Amar-Hindemith Quartet, one of the leading string quartets of the Continent. The viola player is Paul Hindemith, the young German composer. Hindemith has many important compositions to his credit—chamber music, sonatas, songs, and three one-act operas.

By the Composer of 'Penelope.'

A VERY exquisite little opera is *The Piper* by Herbert Ferrers, whose *Penelope* we heard earlier in the present Opera Season. It has been twice broadcast and is to have a revival from London on Tuesday, March 6. The story is, of course, based on Browning's *The Pied Piper of Hamelin*. If you heard either of the previous broadcasts, you will remember the tunes of the Piper, played on the clarinet by Frederick Thurston of the Wireless Orchestra. Mr. Thurston, who is one of the finest clarinet players in the country, will be heard again on March 6, with Dale Smith as the Piper, Doris Vane as the Lame Boy, and Stuart Robertson as the pompous Mayor of Hamelin Town. Herbert Ferrers, the composer, has, sadly enough, almost lost his sight. He is, however, still able to compose and even to conduct, though this means his committing the entire score to memory.

Cranford Calling!

I WONDER how many listeners who have a place on their bookshelves for Mrs. Gaskell's 'Cranford' know that the authoress chose for her model the little country town of Knutsford, in Cheshire. Manchester, on February 21, is giving a Cranford Programme, consisting of four scenes from the book given in dramatic form, each of which will be preceded by a short reading which will, so to speak, set the stage. The book has been dramatized by Beatrice Hatch. The remote charm of the little classic should be well conveyed by the microphone in the gentle, wise conversation of Miss Matty, Deborah, and the rest.

The Morning Religious Service.

I HAVE heard in one or two cases from listeners in the provinces who seemed disappointed that the Daily Religious Service was not available from their local stations. The reason for this is that the trunk telephone lines, by means of which evening transmissions are relayed from London to the stations, are not available in the morning; and, though stations could take the service direct by 'wireless link' (that is, by receiving it 'on the air' and rebroadcasting), this would not give reliable results, particularly in the summer, when atmospherics are at their worst. The 10.15 service is, however, broadcast from Daventry, and therefore available for practically every listener with a valve set. Many thousands of letters have been received, expressing keen approval of the lately-instituted service.

'THE ANNOUNCER.'

Letters From a Fond Uncle.

III. Playing the Game. By Sydney A. Moseley.

MY DEAR NEPHEW,—Isn't it a curious thing that some of the best sportsmen in the many fields of play so often forget the rules when it comes to the Game of Life?

They seem to think that 'playing the game' refers only to Rugger or the Ring, and that when the whistle blows the need for sportsmanship ceases.

With the advent of wireless has come another opportunity of testing the sporting instincts of the multitude. Tell me what a man listens to and I will tell you his culture; tell me *how* he listens and I will tell you his character! To say that no decent fellow would ever dream of taking advantage of his neighbour just because he remained unseen is merely stating the obvious. It is only the rank outsider who would stoop to any such meanness. Yet, as the redoubtable Captain Eckersley may have said before (I wonder!), there is a tiny percentage of the 2,333,631 licensed listeners who forget how vital it is to play the game where wireless is concerned. Time after time you shall hear an appeal by the announcer to people of such-and-such a neighbourhood 'to look to their sets.' He means that there are listeners who, through sheer carelessness or, as often happens, pure selfishness, are setting up oscillation, so that hundreds, maybe thousands, of people are

prevented from listening peacefully to the programmes.

Now, when I decided to give you a 4-valve set I wondered in my heart of hearts whether I was doing the right thing. For the possession of a fairly powerful set is always a temptation to—as they say—'reach out'; in other words, to try and tune-in the farthest of far-away stations—Tasmania or Timbuctoo. In the process of doing this you will often set up a howl which may not disconcert you but will assuredly put the backs up, and strain the ears of, a good many less ambitious listeners. Now, you will find after a while that whatever satisfaction you may obtain in reaching out to foreign stations, when it comes down to it they are not one whit better than our own stations—and in the majority of instances a good deal inferior.

It is inconceivable that any normal-minded man or woman should wish to oscillate deliberately. The few who do must assuredly be people from whom one couldn't expect a fair deal anywhere. They are always cheating. Just as there are black sheep in every community, so are there black sheep in the wireless world. For myself, I hold—and I am sure a good many people would hold with me—that every effort should be made to ferret out such lunatics and deal with them accordingly.

Well, my dear boy, it is not necessary for me to point the moral. Whatever you do, play the game in handling your wireless set. Don't emulate the foolish temper of the man who 'oscillated back' at somebody who was spoiling his evening. I can well understand his exasperation. Yet a little calm thinking would have shown him that he was only making confusion worse confounded.

I have avoided giving you any technical hints on this subject, for these are admirably set out in a pamphlet issued gratis by the engineers of Savoy Hill. I advise you, as I would advise anybody who remains in doubt whether they are committing this grave offence of interfering, to apply for a copy without delay. Another thing is that it is up to you to 'look to your set' periodically. I would do it for you myself if I lived near by, but I am sure you will need no help from me nor anybody else in this connection.

But some people try to get more and more out of their sets—and they don't necessarily live North of the Tweed. It is utterly foolish, of course, to expect a two-valve range with one valve, or a three-valve range with two valves. And so on. If you have bought tickets for the pit you can't expect to sneak into the stalls.

Your fond UNCLE.

Finding Your Sweetheart.

Superstitions Connected With St. Valentine's Day, February 14.

IN these days the custom of sending valentines on February 14 is rapidly dying out; when it has died out completely we shall have abandoned yet another of those links with the past for which the modern young person claims to have neither time nor patience.

For those sentimental little cards which we call valentines are the vulgarized relics of a tradition which goes back to the infancy of mankind. By the Middle Ages the popular practices formerly resorted to during February had long been sponsored upon St. Valentine, and he was everywhere regarded as the patron saint of lovers; whereupon for hundreds of years every young man and girl drew by lot upon his feast day one of the opposite sex as sweetheart for the year. The ceremony—an entirely serious one—was, in short, a kind of mock betrothal. Presents were given and received; and sometimes verses were written in celebration of the beauty and virtue of the girl in the case. We recall those of the charming 17th century poet, Herrick, and in France there have been preserved several written by a Duke of Orleans, father of one of the French kings, two centuries earlier.

It is only to be expected that the mock betrothal on St. Valentine's Day should often be followed by a real one before the year was out; and so gradually the day became a sort of customary opportunity for

picking up a sweetheart. But not always by the orthodox method of drawing by lot, since Chance might prove unkind and the wrong partner be apportioned; other procedures used to be in vogue—nor would I swear that all of them are yet completely out of fashion among secretive country girls—by which a sweetheart could be at once recognized as such.

For instance, on the eve of St. Valentine's Day the girl who is in search of a lover should obtain five bay leaves, pin four of them to the four corners of her pillow and the fifth in the middle; if then she dreams of a man, he is the one destined to be her husband before the year has run its course.

As an alternative, boil an egg hard, remove the yolk and fill the aperture with salt. When you are undressed, eat it—shell, salt and all—taking care to keep absolutely silent and to avoid drinking afterwards; and without fail you will dream of the husband in store for you.

The girl who cannot make up her mind between several prospective sweethearts can effect her choice quite simply in this manner: She must write down on separate pieces of paper the names of all the eligible young men of her acquaintance, roll the pieces of paper into balls of clay and drop them into water. At first they will sink to the bottom; but slowly (so, at least, it is said) the clay will fall away from the paper, and eventually one name will float to the surface. It will

be the name of the young fellow she must choose or rue the consequences.

Not uncommon even today is the tradition that the first man whom a girl meets on St. Valentine's morning will become her husband during the year.

But all the customs associated with St. Valentine's Day may best be understood by reference to the widely-held tradition that upon this day birds find their mates. In all ages spring has turned young people's fancies to thoughts of love; and thoughts of love would lead naturally in the minds of our primitive ancestors to thoughts of the annual re-birth of Nature. These simple folk believed that their acts could aid the trees and the crops to shoot forth green leaves and golden ears, and each spring a time of what appeared to be licence would be inaugurated, becoming more and more elaborate in its ritual as pagan civilization emerged from tribal simplicity. The early Christian priests, powerless to quell a custom so deeply rooted, would attempt to sanctify it by placing it under the vocation of a saint whose feast day fell appropriately. St. Valentine, a third century Bishop of Teramo in Italy, was chosen by this means, though nothing of what we know about his life or character seems to justify the choice.

Christianity and Time have, however, worked on his behalf, transforming the vicious practices of bygone days into harmless superstitions. W. BRANCH JOHNSON.

The Talk of the Week. No. 4.

China's Gift to the West.

This talk, broadcast on January 25, is one of the series which Sir Edward Denison Ross is giving on 'Eastern Art and Literature.' With admirable brevity and simplicity it outlines the soul and culture of the great and, to the Westerner, bewildering land of China.

BECAUSE the history of China is so complete and continuous, and because so many discoveries are attributed to her—and with good reason, for she made paper in the first century and movable types in the tenth—we are apt to regard China as a very old country. As a matter of fact, she is only a young country in comparison with Egypt, Crete, Hellas and Mesopotamia. Her own records claim to go back to the third millennium B.C., but actually there are no positive dates before about 850 B.C., whereas we can now carry the chronology of Egypt and Mesopotamia with some degree of certainty to 4000 B.C. One of the most remark-

able features which have been common to all the dynasties that have ruled over China is the compilation and preservation of State Records. In the cases of Egypt and of Babylonia the chronology of kingdoms and dynasties have been worked out by the patient researches of scholars: in the case of China we have twenty-four dynastic histories which provide all the material for a continuous history, which, however, takes us back beyond the realm of pure history into the period of legend. The earliest records contain no allusion to any migration into China. The origin of the Chinese remains shrouded in mystery. Another characteristic, and one closely allied to this love of records, is the love of written literature, which goes back, at any rate, to the time of the composition of the earliest classics. Although there was a ruler of China in the third century before our Era who actually attempted to destroy all the classics, we may take it that we have today the works of Confucius precisely in the form in which he wrote them. The stereotyped form of the Chinese written language has been a further preservative: for, as most of my hearers know, the Chinese do not employ an alphabet, but write all their ideas in separate characters which were originally pictures or pictograms. The same system was employed both by the Egyptians in their hieroglyphs and by the various Mesopotamian nations in their cuneiform writing. These systems lend themselves far less easily to change and corruption than alphabets, and although we are apt to regard as antiquated the Chinese method of recording speech in signs, which for the most part no longer bear much resemblance to the original pictures, the Chinese for their part regard their own system as infinitely superior to the employment of an alphabet.

A second peculiarity of Chinese is its use of 'tones' in the spoken language; that is to say, the same sound may have a variety of meanings according to the way it is sung. For example, the various words with the sound *fang* are not actually pronounced alike because their 'tone' differs, and the Chinese script has no way for indicating these differences, which renders Chinese especially difficult.

But this is not the only reason why Chinese character-writing held undisputed sway throughout her history: another reason is no doubt the inherent love of beautiful design which found full scope in the art calligraphy. The Chinese are, above all things, an artistic people, and their artistic genius reveals itself in a vast variety of forms and mediums. Among their earliest products are those executed in bronze, notably in bowls and vases, which in beauty of form and design have a charm and dignity all their own; and it would seem that they were incapable of producing anything that was not the acme of refined taste. The same is true of most of their pottery and porcelain, though not of all, in my view; for some of their early clay figures do not reach the highest standards, while the porcelain of the Manchu period is sometimes quite unworthy of its place of origin.

In architecture they show great independence of outside influences, and in spite of a certain sameness about all Chinese palaces and temples, there is never monotony, and the outlines and proportions always evoke a feeling in the beholder which differs from that produced by other buildings—a sort of Chinese sensation, as it were. The main feature of a Chinese building is its massive roofs with their decorative gutters and brilliant glazed tiles. Archways, pagodas and graceful bridges are usually made of wood and brick, though marble is sometimes employed with wonderful effect. The same is true of Japanese architecture, which has so much in common with the Chinese. Dignity combined with delicacy; simplicity with fine finish; originality without eccentricity.

The debt of Chinese and Japanese Buddhist art—both in sculpture and in painting—to

classical Hellenic models imported by Alexander and his successors in India, is becoming more evident with the progress of our studies in the culture of Central Asia which has only been revealed to our eyes within recent years. Those graceful figures of Kwan-yin as a goddess resembling a Christian Madonna, sometimes even bearing a child in her arms, may be traced back by clear stages to Kwan-yin as a god, and further back to the Greco-Bactrian Buddhist sculptures made in Northern India, which are direct copies of purely Greek originals.

The art of painting has been practised in China certainly since the seventh century.



By courtesy of Ernest Benn, Ltd.

Shon Lao, the God of Longevity—A glazed porcelain figure of the Ming Dynasty.

able features which have been common to all the dynasties that have ruled over China is the compilation and preservation of State Records. In the cases of Egypt and of Babylonia the chronology of kingdoms and dynasties have been worked out by the patient researches of scholars: in the case of China we have twenty-four dynastic histories which provide all the material for a continuous history, which, however, takes us back beyond the realm of pure history into the period of legend. The earliest records contain no allusion to any migration into China. The origin of the Chinese remains shrouded in mystery. Another characteristic, and one closely allied to this love of records, is the love of written literature, which goes back, at any rate, to the time of the composition of the earliest classics. Although there was a ruler of China in the third century before our Era who actually attempted to destroy all the classics, we may take it that



By courtesy of Ernest Benn, Ltd.

A Figure of a Camel with Rider, in brown and green glazed pottery—Tang Dynasty.

It may be called the pre-eminent art of China. Either ink or water-colours are employed and sketches and paintings are usually made on silk. The keynote to Chinese painting is impressionist idealism. The suggestiveness of poetry is aimed at rather than the realism of prose. Shadows are never shown. It is especially in landscapes that the full quality of Chinese impressionism is displayed: the appearance of material solidity is scrupulously avoided; mountains and clouds have special conventional forms, and no attempt is made to preserve true perspective. The Chinese were the first to treat landscape as a thing for its own sake, and one of their favourite forms was the long *makemono* or hand-roll on which the panoramic landscape was revealed to the beholder by a process of unwinding.

The Chinese outlook on life is fundament-

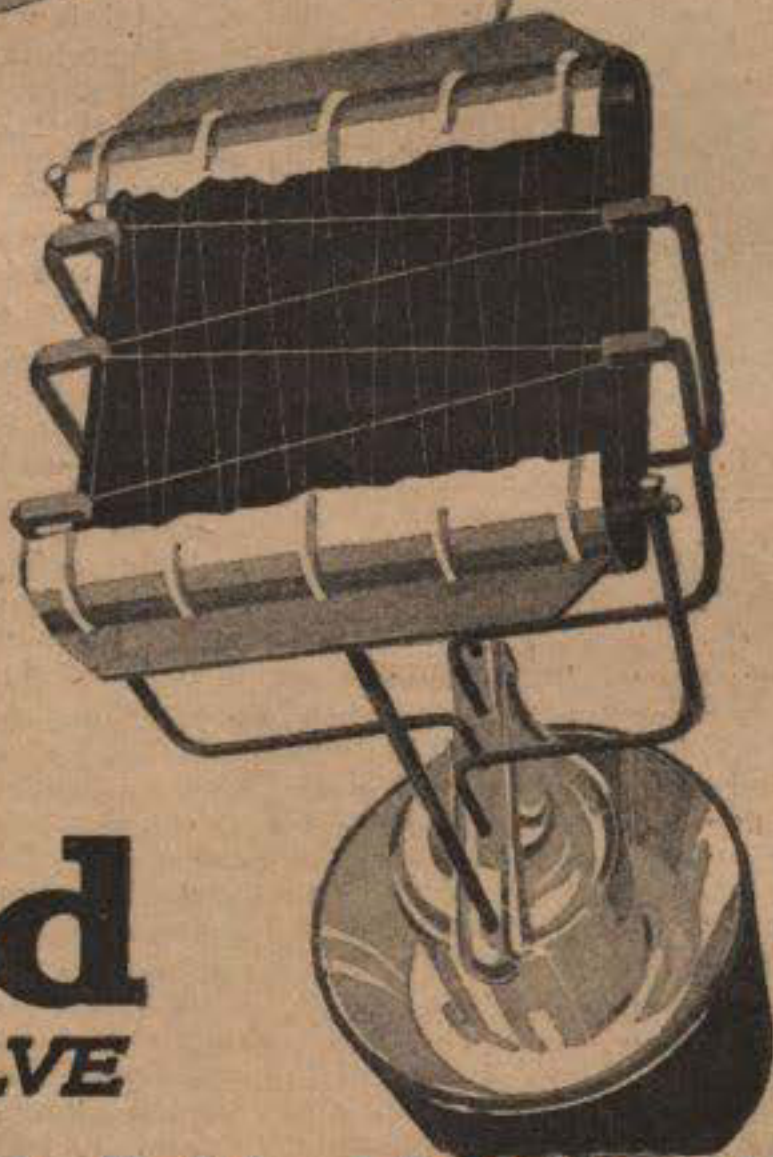
(Continued on page 269.)

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(Continued from page 267.)

ally different from that of the Hindus. The Chinese are little given to philosophic speculation or to religious mysticism; they have the greatest respect for ethics; Confucianism is not a religion but an ethical system, on which both their government and their family life are based. They worship their ancestors, respect their parents, and every man desires to have male children who shall continue the family worship. Though not religious in the ordinary meaning of the word, in their daily lives they are surrounded by semi-religious practices. The Buddhist religion came nearest to being universally adopted by the Chinese, but under the Mongols in the thirteenth century Christianity received much encouragement in high quarters; there is, however, something in the character of these remarkable and gifted people which sets national custom above belief in any creed, and it may be said that China is both their inheritance and their religion. *Filial piety* is regarded as the greatest of all virtues. It is the root from which all other virtues grow. Confucius says: "Parents when dead should receive sacrifices according to propriety." An ancestral soul is supposed to retain an interest in the affairs of the living family, and to be able to influence for good or ill. Such a soul is held to reside in a tablet kept in the house, and offerings of food and drink are made to it. All important happenings in the family are duly and dutifully announced to the ancestors.

It is difficult for those who have not studied the subject, to realize the extent and variety of Chinese literature or its continuity. I have already mentioned the plentiful historical records. These annals are supplemented by contemporary documents dealing with the neighbouring and even more distant countries with which the Chinese have been brought into contact. Among the sciences geography, astronomy, botany, zoology are all represented by elaborate works suitably illustrated. Up to the beginning of the nineteenth century China surpassed any Western country in the mass of literature produced. During the fifteenth century an enormous encyclopaedia was produced which occupied eleven thousand volumes. Even the laborious Chinese abandoned the idea of setting this colossal work up in print, and contented themselves with making two copies. One copy was destroyed shortly afterwards—the only other surviving copy was preserved in Peking, until the time of the Boxer riots, when its home was burned down and less than one hundred odd volumes were saved from the flames. But the foundation of her literature is in the ancient classics which until quite recently formed the sole basis of a good education. Some of these classics are from a Western point of view

very dull and often unintelligible—but the writings of the great moral teachers, Confucius, who lived in the sixth century B.C., Lao-tze, his contemporary, and Mencius, who lived in the fourth century B.C., make a universal appeal, and though couched in phraseology which is utterly different to our way of reasoning, convey truths which can be appreciated as well in the West as in the Far East.

I will read you a few characteristic extracts from the famous Analects of Confucius as rendered by Dr. Lionel Giles. I fear no translation can give any idea of the brevity, conciseness and polish of the original.

'Someone asked: How do you regard the principle of returning good for evil? The Master said: What, then, is to be the return for good? Rather should you return justice for injustice, and good for good.'

'Pursue the study of virtue as though you could never reach your goal, and were afraid of losing the ground already gained. Do



A Figure of Buddha, carved out of the rock in the caves at T'ien Lung Shan, Shansi

(Reproduced from 'Chinese Art'—The Burlington Magazine Monograph, No. 1, published by B. T. Batsford, Ltd.)

not be afraid to go slowly, only be afraid of standing still. Though in making a mound I should stop when but one more basketful of earth would complete it, the fact remains that I have stopped. On the other hand, if in levelling it to the ground I advance my work by but one basketful at a time, the fact remains that I am advancing.'

'We ought to have a wholesome respect for our juniors. Who knows but that by and by they may prove themselves equal to the men of today? It is only when they reach the age of forty or fifty without distinguishing themselves that we need no longer be afraid of them.'

From the earliest times the Chinese evinced a taste for poetry, and, indeed, one of the earliest classics is the Book of Odes collected by Confucius. These are lyric poems dealing with love and war.

It is difficult to describe the form poetry takes among the Chinese; for it necessitates an understanding of exceedingly complicated

rules of rhyme, which are based not only on the sounds, but also, in later times, on the tone in which those sounds are spoken. Metre, or the number of syllables, in Chinese becomes the number of words or characters. They have a great predilection for very short poems of a few lines only into which is condensed a complete picture or idea. There are, of course, longer poems in plenty, to my thinking, but the most characteristic products of the Chinese muse are these minute poems, lyrics or dirges replete with inner meaning.

I will, in conclusion, give you some specimens from Chinese poetry as translated by Mr. Arthur Waley.

I will not burden you with the names of the poets, but will merely indicate the century to which each belongs.

Sixth Century.

Who says

That it's by my desire

This separation, this living far from you?

My dress still smells of the lavender you gave:

My hand still holds the letter that you sent.

Round my waist I wear a double sash:

I dream that it binds us both with a same-heart knot.

Did not you know that people hide their love,

Like a flower that seems too precious to be picked?

Seventh Century.

Tell me now, what should a man want

But to sit alone, sipping his cup of wine?

I should like to have visitors come and discuss philosophy

And not to have the tax-collector coming to collect taxes;

My three sons married into good families

And my five daughters wedded to steady husbands.

Then I could jog through a happy five-score years

And, at last, need no Paradise.

Ninth Century.

The hills and rivers of the lowland country You have made your battle-ground.

How do you suppose the people who live there Will procure firewood and hay?

Do not let me hear you talking together

About titles and Promotions

For a single general's reputation

Is made out of ten thousand corpses.

Eleventh Century.

Families, when a child is born Want it to be intelligent.

I, through intelligence,

Having wrecked my whole life

Only hope the baby will prove

Ignorant and stupid

Then he will crown a tranquil life

By becoming a Cabinet Minister.

Wednesday's Programmes cont'd (Feb. 15)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
 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)

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: Round the Empire: India: Reading, 'The Boyhood of Clive' (Roiland Walker). Pianoforte Solo, 'Chant Indoue' (Rimsky-Korsakov)
(Picture on page 288.)
 6.0 London Programme relayed from Daventry
 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
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; 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
 TOM WILLIAMS (Baritone)
 THE STATION TRIO
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 LADIES' NIGHT

THE ARGYLE LADIES' CHOIR, directed by LIONEL ROWLANDS
 At the Piano, ESSIE DAVIES
 MEGAN THOMAS (Soprano)
 MALLT HUWS (Pennillion Singer)
 MAGDALEN MORGAN (Readings from the Welsh Poets)

THE CHOIR
 Silent, O Moyle Irish, arr. John E. West
 My Love Dwelt in a Northern Land Elgar
 Music when soft voices die Chas. Wood

MEGAN THOMAS
 A Lullaby } Hamilton Harty
 Come, my life's delight }
 Over the Sea Martin Shaw
 The New Umbrella Maurice Besly

MALLT HUWS
 Pennillion Singing to Traditional Welsh Airs played on the Harp

THE CHOIR
 Oh, the Summer Coleridge-Taylor
 Song of the Shadows Gibbs
 June Roses Schumann
 Memory Robertson

MAGDALEN MORGAN A Reading from Welsh Poetry

MEGAN THOMAS
 Hirwaith D. Jenkins
 Lwli Hui E. T. Davies
 Nant Y Mynydd V. Thomas
 Y Golomen Wen R. S. Hughes

THE CHOIR
 Oh, Swallow, Swallow flying south Holst
 Cradle Song Walford Davies
 Celtic Lullaby Robertson

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

11.0-12.0:—Programme relayed from Daventry. 2.30:—London. 4.15:—Music relayed from Patrick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—A. B. Kirkby (Mezzo-Soprano). 6.15:—Edith Johnson (Piano Accordion). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.45:—Gracie Fields. 8.0:—Edward Isaac (Pianoforte). Hebe Henoch (Songs to her own accompaniment). 9.0-11.0:—S.B. from London.

5SC GLASGOW. 475.4 M. 740 KC.

3.15:—Broadcast to Schools. 4.0:—Concert. The Wireless Quintet: Overture, 'L'Impresario' (Mozart). Robert Colquhoun (Tenor): Sigh no more (Albeniz); Phyllis has such charming graces (Lane Wilson); The Gentle Maiden (arr. Somervell); Trade Winds (Keel). Quintet: Selection, 'The Merry Wives of Windsor' (Nicola). Robert Colquhoun: When the stars were brightly shining ('Tosca') (Puccini); Oh! Mistress Mine and Blow, now, thou winter wind (Quilter); Flower Song ('Carmen') (Bizet). Quintet: Komara Ozardas (Michiels). 5.0:—Mme. Mauboussin. 'The Home Life of Victor Hugo'. 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 Organizations' Bulletin; The Girl Guide. 7.0:—S.B. from London. 7.45:—S.B. from Edinburgh. 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Programme relayed from Daventry. 3.30:—Broadcast to Schools: M. E. Cassel, Elementary-French—Lesson XV. 3.45:—London Programme relayed from Daventry. 4.0:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse, Edna Penville (Contralto). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhow: Horticulture. 6.30:—S.B. from London. 6.50:—Juvenile Organization Bulletin. 7.0:—S.B. from London. 7.45:—Orchestral Concert, organized by the Aberdeen Group 'Toe H', relayed from the Music Hall. The Augmented Station Orchestra, conducted by Paul Astew: Military March, 'Pomp and Circumstance' (Elgar). 7.55:—John Chantler (Tenor): On with the Motley ('Pagliacci') and 'Tis the Day (Lonecavallo). 8.5:—Sollway (Violin): Rondo Capriccioso (Saint-Saens). 8.15:—John Chantler and Reginald Whitehead (Bass): Tenor and Baritone (Lane Wilson); The Gendarmes' Duet (Offenbach). 8.25:—Orchestra: Overture, 'Light Cavalry' (Suppe). 8.35:—Reginald Whitehead: I am a Rover (Mendelssohn); Off to Philadelphia (Haynes). 8.45:—Sollway: Hungarian Dance, No. 5 (Brahms); Ave Maria (Schubert-Wilhelm); Moto Perpetuo (C. Barleigh). 8.55:—Orchestra: Overture, 'Ray Blas' (Mendelssohn). 9.0-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 950 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.0:—Pianoforte Jazz by Fred Rogers. Dance Music by the Station Dance Band. 4.30:—The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Cafe. 5.0:—'Dutch Village Life', by May Gilchrist. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30-11.0:—S.B. from London.

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

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PROGRAMMES for SUNDAY, February 12

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

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

3.30 SWEDISH NATIONAL CONCERT

THIS afternoon's programme is one of the series of National Programmes arranged through the International Society of Radiophony, whose headquarters are at Geneva. This afternoon most of the broadcasting stations in Europe will give programmes in honour of Sweden.

The British programme, which has the advantage of being introduced by H.E. the Swedish Minister, Baron Palmstierna, consists largely of orchestral music and songs, but other points of interest to British listeners are not ignored, though it is impossible in a programme of this length and character to treat them as adequately as they deserve.

Sir Henry Penson, the Chairman of the Anglo-Swedish Society in London, whose acquaintance with Sweden during the last thirty years is probably more intimate than that of any other Englishman, will talk about some of his most vivid impressions of the countryside and of the people. Swedish literature will be represented by a reading of a short story of Verner von Heidenstam (a winner of the coveted Nobel Prize), and of an excerpt from his famous book 'The Charles Men.'

It is hoped that listeners will get from this programme some definite impressions, mental, and perhaps visual, too, of Sweden and its artistic importance in the twentieth century.

A VOCAL RECITAL

by
 RUZENA HERLINGER (Soprano)

5.20 READINGS FROM THE OLD TESTAMENT
 'The Wisdom of Prudence'
 Nehemiah vi, verses 1-13

5.30-5.45 MISSIONARY TALK
 Dr. JOHN R. MOTT, 'East and West in Conference at Jerusalem'

ON March 24, there will assemble at Jerusalem a World Missionary Conference, which can fairly be called a 'League of Nations Assembly' of the missionary world. There delegates from East and West, including leading Christians from the young Churches of India, China and Japan—such men as Bishop Azariah and Mr. T. Z. Koo—will meet to discuss racial, industrial, educational, and other problems from the Christian point of view. Dr. John R. Mott, who gives the talk this afternoon, and who will be chairman of the Conference, has for over a generation inspired student and other movements in all parts of the world; and, despite offers of diplomatic posts by several different American Presidents, he has preferred to devote himself entirely to international Christian work. He was chairman of the great Missionary Conference at Edinburgh in 1910.

(London only)

7.55 ST. MARTIN-IN-THE-FIELDS
 THE BELLS

8.0 SERVICE

Order of Service:
 Hymn, 'Ye Watchers and ye Holy Ones' (E. H., 519, omit. v. 2)
 Confession and Thanksgivings
 Psalm No. 65
 Lesson
 Nunc Dimittis
 Prayers



IN SWEDEN TODAY.

A programme representative of some aspects of modern Swedish life will be broadcast from London this afternoon. One of the outstanding achievements of contemporary Sweden is the remarkable architecture that it has produced, the most notable example being the great City Hall at Stockholm, a picture of which appears above.

Hymn, 'My God, my Father, make me strong'
 (St. Martin's H. B., 299)
 (The words of this Hymn, No. 299 in the St. Martin's Hymn Book, were printed in full in our issue of January 6.)

Address by the Rev. Dr. DONALD FRAZER
 Hymn, 'Glory to thee, my God, this night'
 (E. H., 267)
 Blessing

ONE of the founders of the Student Christian Movement, and an ex-Moderator of the United Free Church of Scotland, Dr. Donald Fraser spent thirty years as a missionary in Nyasaland, and he carried through the Scottish Churches Missionary Campaign in 1921-23.



NEHEMIAH'S WALL.—Nehemiah vi, 1-13.

He is the author of several books, including 'African Idylls' and 'The Autobiography of an African.'

(Daventry only)

7.50 LINCOLN CATHEDRAL

Organ Voluntaries by Dr. G. J. BENNETT

8.0 THE SERVICE

With special Address to Rotarians by the BISHOP OF LINCOLN
 Relayed from Nottingham

Order of Service:
 Hymn, 'Ye Holy Angels bright' (E.H., 517)
 The Lord's Prayer
 Psalm No. 46
 Lesson (Read by the DEAN OF LINCOLN)
 Magnificat (Stanford in C)
 Collects
 Anthem, 'Ave verum corpus'.....Byrd
 Address by the LORD BISHOP OF LINCOLN
 Hymn, 'Jesu, Lover of my soul' (E.H., 414)
 Blessing

THE Rotary motto is 'Service above Self,' and Lincoln Rotarians try to carry it out by doing welfare work for poor boys and crippled children, by visiting prisons, helping the blind, the deaf and the dumb, and so on. The Bishop of Lincoln, who gives the address in tonight's service, is himself a member of the Lincoln Rotary Club.

8.45 (London and Daventry) THE WEEK'S GOOD CAUSE: Appeal on behalf of the National Police Court Mission of the C.E.T.S., by the BISHOP OF LONDON

EVERYONE who has studied social questions knows that the Probation of Offenders Act has done more than anything else to prevent the manufacture of criminals; and the work of the National Police Court Mission is incontestably one of the chief causes that brought the Act into existence. Started by the Church of England Temperance Society, in 1876, the Mission now keeps 189 officers—all Probation Officers under the Act—working in more than 400 Courts. The good they do is incalculable, and thousands of first offenders are restored to their friends, provided with employment and visited in their homes. In a very large proportion of cases the work of the officers ensures that one lapse shall not involve prison and a career of crime.

Contributions should be sent to the National Police Court Mission, at 40, Marsham Street, Westminster.

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

9.5 CHAMBER MUSIC

HOWARD JONES (Pianoforte)
 VIENNA STRING QUARTET
 RUDOLF KOLISCH (1st Violin); FELIX KEUNER (2nd Violin); EUGEN LEHNER (Viola); BEMAR HEIFETZ (Cello)

QUARTET
 Quartet in G, Op. 161.... Schubert
 Allegro molto moderato; Andante un poco moto; Scherzo—Allegro vivace; Allegro assai

9.45 HOWARD JONES
 Capriccio in B Minor (Op. 76, No. 2).....
 Intermezzo in B Flat Minor (Op. 117, No. 2).....
 Intermezzo in C (Op. 119, No. 3).....
 Waltzes from Op. 39.....

10.0 QUARTET
 Quartet in A Minor..... Schubert
 Allegro ma non troppo; Andante; Menuetto Allegretto; Allegro moderato

10.30 EPILOGUE

(Daventry only)

10.40-11.0 THE SILENT FELLOWSHIP
 S.B. from Cardiff

Sunday's Programmes continued (February 12)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A BALLAD CONCERT

From Birmingham
APPLETON MOORE (Baritone)
 Dove sei? (Where art thou? from 'Rodelinda')..... *Handel*
 I hear an Army..... *S. Harrison*
 The Accursed Wood..... *Shaw*
 The Sower's Song..... *Stanford*
WYNNE AJELLO (Soprano)
 Spring's Awakening..... *Sanderson*
 If you should go..... *Richards*
 Blackbird's Song..... *Scott*



Paul England is responsible for the English version of Berlioz' *The Childhood of Christ*, which is to be broadcast tonight from 5GB. The part of Mary will be sung by Eleanor Toye.

3.50 MARGARET M. KENNEDY (Recitals)

Juliet's Speeches from Acts II and III 'Romeo and Juliet'..... } *Shakespeare*
 Perdita's Speech from Act IV, Scene 3, 'A Winter's Tale'.....
 The Rider at the Gate..... *John Masefield*
 The Little Serving Maid..... *Hilaire Belloc*

4.2 GLADYS PALMER (Contralto)

A Land of Silence..... *Quilter*
 O soft was the song..... *Elgar*
 Winter wakeneth all my care..... *arr. Evelyn Sharpe*
 The Fairy Pedlar..... *Rowley*
HAROLD MILLS (Violin)
 To the Spring..... *Grieg*
 Czardas..... *Monti*
 Minuet from 'Berenice'..... *Handel, arr. Borowski*

4.25 APPLETON MOORE

Droop not, young lover..... *Handel*
 Earl Bristol's Farewell..... } *Lidgley*
 See where my love a-maying goes.....
 Blackmore by the Stour..... *Vaughan Williams*

MARGARET M. KENNEDY

Selected Reading from 'The Ancient Mariner'..... *S. T. Coleridge*

4.47 WYNNE AJELLO

Songs my mother taught me..... *Dvorak*
 Old Man 'Might-have-been'..... *Besly*
 A Brown Bird Singing..... *Haydn Wood*

HAROLD MILLS

Slumber Song..... *Haydn Wood*
 Valse Bluette..... *Drigo, arr. Auer*
 Bercense..... *Zsolt*
 Saltarello..... *German*

5.9 GLADYS PALMER

Tides..... *Martin Shaw*
 Peace..... *Fogg*
 Spring is at the door..... *Quilter*

5.20 READINGS FROM THE OLD TESTAMENT

(See London)

5.30-5.45 MISSIONARY TALK

(See London)

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.0 SERVICE

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 'THE CHILDHOOD OF CHRIST'

From Birmingham
 A Sacred Trilogy.
 Words and Music by BERLIOZ
 English Version by PAUL ENGLAND
 Persons represented:
 Mary..... *ELEANOR TOYE*
 Joseph..... *JOSEPH FARRINGTON*
 Herod..... *ROBERT MAITLAND*
 Polydorus..... *JOSEPH FARRINGTON*
 A Centurion..... } *ERIC GREENE*
 The Narrator..... }
 The Father of the Family..... *ROBERT MAITLAND*

THE BIRMINGHAM STUDIO CHORUS, and AUGMENTED ORCHESTRA. Conducted by **JOSEPH LEWIS**

- PART I
The Dream of Herod
- PART II
The Flight into Egypt
- PART III
The Arrival at Sais

THIS 'Sacred Trilogy' is Berlioz' only Oratorio, and he was particularly fond of it. The germ of the work was the Chorus of Shepherds, 'Thou must leave Thy lowly dwelling,' which Berlioz first wrote in a friend's album, and then for a joke, produced at a choral concert-as by 'Pierre Ducré,' a quite imaginary seventeenth-century composer.

The rest of the work was composed a year or two later, and the Trilogy was first performed as a whole in 1854 with the greatest success. Of an earlier performance of part of it, before eight thousand five hundred people, Berlioz wrote: 'It created a stupendous effect. The audience wept, applauded, and involuntarily interrupted several movements. In the mystic chorus at the end... I saw the religious ecstasy of which I have dreamt.' Speaking of another performance of the work, he mentions the emotion of the hearers and exclaims, 'Ah, how happy am I when my audience weeps!'

The English version was not heard for a quarter of a century—until Sir Charles Hallé gave it at Manchester in 1880. In some places on the Continent this work is occasionally performed at Christmas time as an opera.

The work is in three parts, entitled respectively *Herod's Dream*, *The Flight into Egypt*, and *the Arrival at Sais*. As in many Oratorios of an earlier age, there is an important part for a Narrator, who at the beginning explains what the work is about, and during its course links up its action.

In the First Part, Herod dreams of the child who shall bring down his kingdom, and consults his soothsayers. Then there is a scene in the stable where the infant Jesus lies, and the section closes with the angelic choir's injunction to the Holy Family to flee into Egypt.

In the Second Part there is an Overture and then the scene of the Shepherd's farewell to Joseph, Mary, and the Child, followed by one entitled *The Holy Family's Rest*.

The last Part, representing *The Arrival at Sais*, shows the travellers vainly seeking hospitality and in the end finding refuge with some poor Israelites.

The music, particularly of the last two Parts, has wonderful gentleness and sweetness.

10.30 EPILOGUE

5WA CARDIFF.

353 M. 850 KC.

3.30-5.45 S.B. from London

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Prince of Wales Hospital, by Sir THOMAS HUGHES

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
 Overture to 'Zampa'..... *Hérold*
 Song without words..... *Tchaikovsky*
LEONARD GOWINGS (Tenor) and Orchestra
 The English Rose ('Merrie England')..... *German*
 Ah! Moon of my Delight ('In a Persian Garden')..... *Liza Lehmann*
ORCHESTRA
 First 'Maid of Arles' Suite ('L'Arlésienne')..... *Bizet*

FOR Daudet's play of Provençal life, *L'Arlésienne*, Bizet contributed a large amount of very attractive music. This was later put together for concert purposes in the form of two Suites, of which this is the first.

It has four Movements:—
 (1) *Prelude*. A stirring rhythmic, March-like piece, based on an old Provençal folk-tune;
 (2) *Minuet*. A pleasant dance tune;
 (3) *Adagietto*. A very short piece for Strings alone. In the play it accompanies the passage where two old lovers meet, after half a century of absence from one another;
 (4) *Carillon*. A simple little three-notes bell tune pervades the piece. There is a short, contrasting middle section; otherwise, the three-note tune is heard throughout. The piece is played during the celebration of a betrothal.

LIONEL FALKMAN (Violin) and Orchestra
 Russian Concerto..... *Lalo*

THOUGH Lalo was of pure Spanish descent, his ancestors had lived in France or Flanders for centuries, and his music is always considered typical of the lighter, most graceful side of the French character. Several of his works show a taste for foreign 'local colour'—the *Norwegian Rhapsody*, the favourite *Spanish Symphony*, and this *Russian Concerto*, in which he brings in several Slavonic melodies.

The Concerto contains a Prelude leading to a quick Movement, then an Introduction and a 'Russian Song.'

LEONARD GOWINGS
 On Wings of Song..... *Mendelssohn*
 An Evening Song..... *Blumenthal*
 I hear a thrush at eve..... *Cadman*
ORCHESTRA
 Cavatina..... *Raff*
 Andante Religioso..... *Thomé*
 Scarf Dance ('Callirhoe')..... *Chaminade*

LIONEL FALKMAN
 Waltz in A..... *Brahms, arr. Hochstein*
 Nobody knows de trouble I've seen..... *arr. White*
 Dance of the Comedians..... *Smetana, arr. Falkman*
ORCHESTRA
 Valse from the Ballet, 'The Sleeping Beauty'..... *Tchaikovsky*

10.40-11.0 THE SILENT FELLOWSHIP

Relayed to Daventry

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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Sunday's Programmes continued (February 12)

2ZY MANCHESTER. 384.6 M.
780 KC.

3.30-5.45 S.B. from London

7.55 S.B. from London

8.45 S.B. from Liverpool

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 MENDELSSOHN MEMORIES

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Overture to 'Fingal's Cave'

NEARLY a hundred years ago Mendelssohn and his friend Klingemann, having finished for the season with London concerts, balls and parties, set out to spend the rest of the summer in a holiday fashion in Scotland. Naturally, they visited the Hebrides, and in Fingal's Cave there came into the composer's mind the germ of this Overture—one of the most powerful of visual and poetic impressions put into tone.

THE BLACKLEY MALE VOICE QUARTET: E. E. KELLY (1st Tenor), J. USHER (2nd Tenor), E. SIPE (Baritone), T. CASE (Bass)

The Hunter's Farewell

On the Water

'Tis the song whose spirit

Serenade

SOME of Mendelssohn's happiest pieces were inspired by his travels, his pleasure in which always seemed to move him to composi-

tion. His male voice choral pieces for open-air singing, of which we are to hear one or two examples, were composed about 1839, when he was spending some time in visiting Frankfort and the Rhine. He writes to his friend Klingemann about his mixed voice four-part pieces: 'It does seem the most natural of all music when four people are rambling together in the woods, or sailing in a boat, and have the melody all ready with them and within them.'

For one of the songs we are to hear, *The Hunter's Farewell*, he wrote parts for four Horns and a Bass Trombone, to give a suggestion of the music of the chase.

ORCHESTRA

Suite from 'A Midsummer Night's Dream'

Overture; Scherzo; Nocturne; Wedding March

IN the *Midsummer Night's Dream* Overture you will hear: (1) Fairies (light flitting music for the first minute or so); (2) Festal pomp; (3) The bray of an ass (Bottom 'translated'). These are the three outstanding ideas from which this wonderful Overture grows. The work is famous for its fine quality, and for the fact that Mendelssohn wrote it before he was eighteen. The incidental music to the play was composed seventeen years later.

The delicious *Scherzo*, the Prelude to the Second Act, aptly suits the pranks of Puck and the dainty train of sprites, whom, in this Act, their Queen sends on their duties.

The *Nocturne* is called for by Titania to lull to sleep the poor, weary mortals, victims of the fairies' tricks.

The other famous extract, the *Wedding March*, is played for the marriages of the three pairs of lovers, when all their troubles (or shall we say, their pre-marital troubles?) are ended.

QUARTET

Farewell Meeting

The Merry Wayfarer

Song of the Worthy Man

Night Song

ORCHESTRA

'Italian' Symphony

IN 1831, when Mendelssohn was about twenty-one, he went on an Italian tour, and we gather from his frequent letters home that he enjoyed himself immensely. A year or so earlier he had visited Scotland, and there stored up impressions for a Symphony, at which he was working while in Italy. The sights and sounds of that country inspired another big work in the same form. He writes to his sisters: 'The Italian one I must and will put off till I have seen Naples, which must play a part in it.'

Only in the last Movement is there anything characteristically Italian, but the general impression given by the music is that of happy, healthy, abounding life, with perhaps a hint of impressive ceremonial in the Slow Movement often called (though never by the Composer) the 'Pilgrims' March.' The last Movement Mendelssohn described as a *Saltarello*—an Italian dance having a leaping figure in it.

10.30 EPILOGUE

(Sunday's Programmes continued on page 273.)

Leading Features of the Week.

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

TALKS (5XX).

Monday, February 13.

7.25 M. E. M. Stéphan: 'How to Pronounce French: a Practical Demonstration with an English Student.'

9.15 Mr. Philip Hughes: 'On Writing a First Novel.'

Tuesday, February 14.

7.25 Mr. D. C. Somervell: 'Modern Europe: The Age of the Despots'

Wednesday, February 15.

7.25 Sir Edward Denison Ross: 'Eastern Art and Literature: Persian Culture.'

Thursday, February 16.

7.25 Sir Banister Fletcher: 'How to Appreciate Architecture.'

9.15 Mr. P. F. Warner: 'Reminiscences of W. G. Grace.' ('I Remember' series).

Friday, February 17.

7.25 Dr. A. D. Lindsay: 'Morals as the Basis of Society.'

Saturday, February 18.

7.25 Sir Harold Bowden: 'Cycling for Health and Pleasure.'

9.15 Mr. Paul Edmonds reading a short story, 'The Powers of the Imagination.' ('Writers of Today' series).

MUSIC.

Sunday, February 12.

(5XX) 3.30. A Swedish National Programme.

(5GB) 9.0. 'The Childhood of Christ,' An Oratorio by Berlioz.

Monday, February 13.

(5GB) 8.35. 'Merrie England.' First Broadcast of Sir Edward German's Opera.

Wednesday, February 15.

(5XX) 7.55. Festival Concert of Salvation Army Composers.

(5XX) 9.35. 'Merrie England.' An Opera by Sir Edward German.

Thursday, February 16.

(5GB) 7.30. A Hallé Concert (from Manchester). Conductor, Sir Hamilton Harty.

(5XX) 8.0. A Programme of Music by Alec Rowley.

Friday, February 17.

(5XX) 8.0. A National Symphony Concert. Verdi Programme. Conducted by Percy Pitt.

(5XX) 10.35. A Harpsichord Recital by Eleanor Wilkinson.

Saturday, February 18.

(5GB) 10.20. An Orchestral Concert, conducted by Joseph Lewis.

VAUDEVILLE AND VARIETY.

Monday, February 13.

(5GB) 3.0. Marcelle Mayne.

(5XX) 8.45. Jack Smith, the Whispering Baritone.

Tuesday, February 14.

(5XX) 7.45. Josephine Trix, Tom Clare, Mario di Pietro, Mabel Constanduros and Michael Hogan.

Wednesday, February 15.

(5XX) 7.45. Ruby Miller, Carol Balan and his Gipsy Band, Munro and Mills, Will Gardner.

Thursday, February 16.

(5GB) 6.45. Thornley Dodge.

Friday, February 17.

(5GB) 4.0. Nellie O'List.

(5XX) 7.45. Tucker, the Singing Violinist, Violet Essex.

(5GB) 8.0. Jack Smith, the Whispering Baritone.

Saturday, February 18.

(5GB) 8.0. Santa and Barbara.

(5XX) 9.35. Neil Kenyon, Just Four Girls, Leslie Weston.

DRAMA, ETC.

Monday, February 13.

(5XX) 7.45. 'Her Tongue,' by Henry Arthur Jones.

Tuesday, February 14.

(5XX) 9.40. Bardell v. Pickwick.

Thursday, February 16.

(5XX) 9.35. Charlot's Hour.

Sunday's Programmes cont'd (February 12)

6LV	LIVERPOOL.	297 M. 1,010 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the British Empire Cancer Campaign in Lancashire, Cheshire, and North Wales, by the Lord Mayor of Liverpool (Miss MARGARET BEAVAN)	
8.50	S.B. from London (9.0 Local Announcements)	
9.5	S.B. from Manchester	
10.30	EPILOGUE	
2LS	LEEDS-BRADFORD.	277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the Bingley Hospital by the President, Mr. J. HAROLD WRIGHT	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
6FL	SHEFFIELD.	272.7 M. 1,100 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of The Sheffield Queen Victoria District Nursing Association by the Mistress Cutler, Mrs. PERCY W. LEE. Contributions to be sent to the Hon. Secretary, Mr. J. Blossom, Johnson Memorial Home, Endcliffe Crescent, Sheffield	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
6KH	HULL.	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
6BM	BOURNEMOUTH.	326.1 M. 920 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
5NG	NOTTINGHAM.	275.2 M. 1,090 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
5PY	PLYMOUTH.	400 M. 750 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
6ST	STOKE.	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	

5SX	SWANSEA.	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
9.5-11.0	S.B. from Cardiff	

Northern Programmes.

5NO	NEWCASTLE.	312.5 M. 960 KC.
3.30-5.45	—S.B. from London. 7.55:—S.B. from London. 8.45:—Week's Good Cause: Appeal on behalf of the Fleming Memorial Hospital by Lieut.-Col. Cyril Millican. 8.50:—S.B. from London. 10.30:—Epiogue.	
5SC	GLASGOW.	495.4 M. 740 KC.
2.45-3.20	—Religious Service from the Studio. Conducted by the Rev. Frank Oldrieve, assisted by the Glasgow Station Choir. Choir: Hymn, 'Fountain of God, to own Thy Love.' Reading. Choir: Hymn, 'From Thee all skill and science flow.' Address: Prayer; Choir: Hymn, 'Thou to whom the sick and dying. Voluntary. 3.30:—Concert. Station Orchestra: Philip Halstead, Wilfrid Senior, and String Orchestra. 5.20-5.45:—S.B. from London. 7.55:—S.B. from London. 8.45:—Appeal on behalf of the British Empire Leprosy Relief Association by the Rev. Frank Oldrieve, Secretary of the Association. 8.50:—S.B. from London. 10.30:—Epiogue.	
2BD	ABERDEEN.	500 M. 600 KC.
3.30-5.45	—S.B. from London. 7.55:—S.B. from London. 8.45:—S.B. from Glasgow. 8.50:—S.B. from London. 10.30:—Epiogue.	



Two Bishops who will be heard today—the Bishop of Lincoln (left) whose address to Rotarians will be relayed from Lincoln Cathedral (Daventry, 7.50), and the Bishop of London (right), who will make the Police Court Mission appeal from London at 8.45.

2BE	BELFAST.	506.1 M. 960 KC.
3.30	—The Annual Church Parade of the Belfast Battalion The Boys' Brigade. Relayed from Grosvenor Hall; Order of Service: Hymn, 'O worship the King, all glorious above'; Prayer; Rev. J. N. Spence; Hymn, 'Rejoice, the Lord is King'; Scripture Lesson: Rev. R. Hyndman; Selection: 55th Old Boys' Silver Band; Hymn, 'Praise, my soul, the King of Heaven'; Address by Rev. Canon J. W. Crozier; Hymn, 'Lord, while for all mankind we pray'; Prayer: Rev. R. G. H. Elliott; Benediction; National Anthem; Grosvenor Hall Choir; At the Organ—Herbert Westoby. 4.30 app.—5.45:—S.B. from London. 6.30:—Organ Recital by Thomas H. Crowe, relayed from Fisherwick Presbyterian Church: Finale from Sonata in F, (J. Rheinberger); E. Patricia McConnell (Contralto): Aria, 'Father of Heaven, from 'Judas Maccabaeus' (Handel); Organ: Pastoral from Sonata in F (J. Rheinberger); E. Patricia McConnell: Aria, 'Love not the World, from 'The Prodigal Son' (Sullivan); Organ: Andante Tranquillo from Third Sonata (Mendelssohn). 7.0:—Religious Service, relayed from Fisherwick Presbyterian Church; Order of Service: Scripture Sentences; Doxology, 'From all that dwell'; Invocation; Praise, Metrical Psalm, No. 27 (1st Version); Verses 1-5, Tune No. 63; Reading; Prayer; Offering; Anthem, 'Light of the World, we know Thy Praise'; Prayer and Lord's Prayer; Praise, 'Father, in High Heaven dwelling'; Address by the Very Rev. James McGrath; Prayer; Praise, 'Just as I am'; Benediction. 7.55:—S.B. from London. 10.30:—Epiogue.	

The Organs broadcasting from

- 2BE—BELFAST—Classic Cinema
- 5GB—BIRMINGHAM—Lozells Pict. House
- 5NO—NEWCASTLE—Havelock, SUNDERLAND

WURLITZER ORGANS

"The Organ with the Golden Throat"

Offices: 33, King St., Covent Garden, W.C. Gerard 2231.

THE NEW HEALTH SOCIETY

The New Health Society has as President Sir William Arbuthnot Lane, Bart., and the Council includes the Earl of Oxford and Asquith, Lady Askwith, Sir Bruce Bruce-Porter, Sir Frank Colyer, Viscountess Erleigh, Sir John Ferguson, Sir James Fraser, The Right Hon. David Lloyd George, Sir Hamar Greenwood, Bart., Dr. Haden Guest, Sir Lynden Macassey, The Right Hon. Ramsay MacDonald, Sir Alfred Mond, Bart., The Right Hon. Philip Snowden, and many of the most prominent experts on nutrition, practical medical men, and leaders of science, industry and commerce. Briefly, its main objects are:—

- (1) To investigate and promote knowledge of the extent to which conditions of civilised life and living are conducive to the causation of disease or the impairment of health or well-being and to work for the abolition, remedying, or mitigation of such conditions.
- (2) To promote national economy and an improvement in the national standard of living by directing public attention to the prevailing waste of national income, health and production as a result of impure, inferior and unsuitable foods.
- (3) To promote knowledge on the diet and habits essential to health, well-being and physical and mental efficiency and productive capacity.
- (4) To advocate the production and the sale and distribution at reasonable prices of pure, fresh and wholesome food-stuffs.
- (5) To oppose the adulteration, contamination and debasement of food-stuff, and the admixture with food of harmful or doubtful preservatives, colouring matter or other ingredients.
- (6) To promote knowledge amongst all salary and wage earners and other persons of limited resources as to how that portion of their income available for the purchase of food can most efficiently be expended so as to provide the best dietary to ensure and maintain health and productive capacity.

Extract from Letter to the Press, May 16th, 1927.

We, the undersigned, members of the New Health Society, desire to express our opinion that wholemeal flour and wholemeal bread are superior in nutritional value and vitamin content to white bread and white flour.

Since bread and flour form a large part of the diet of children, and at least two-fifths of that of the mass of the population, the advantages gained in health by the use of wholemeal rather than white flour, are obvious. We therefore urge the public, in the interest of their health, to demand an ample supply of wholemeal flour and genuine wholemeal bread.

- FRANCIS J. ALLEN, M.D., D.P.H.
- S. HENNING BELFRAGE, M.D.
- BRUCE BRUCE-PORTER, M.D.
- KENNETH GOADBY, L.R.C.P., D.P.H.
- E. A. GREGG, L.R.C.P.I. and L.M., L.R.C.S.I. and L.M.
- FREDERICK HODDAY, F.R.C.V.S., F.R.S.E.
- ALFRED C. JORDAN, M.D.
- ARTHUR KEITH, F.R.S., F.R.C.S., M.D., D.Sc., LL.D.
- W. ARBUTHNOT LANE, M.S., F.R.C.S.
- NATHAN MUTCH, M.D., F.R.C.P.
- HERBERT J. PATERSON, F.R.C.S.
- R. H. A. PLIMMER, D.Sc.
- CALEB WILLIAMS SALEBY, M.D., F.R.S.E., F.Z.S.

Allinson's is the Highest Possible Standard of Wholemeal—

the only bread that is 100% wheat—including:—

- (1) Vitamin "B" in the live germ.
- (2) Mineral Salts which help digestion.
- (3) The roughage from the outer layer which is nature's method of relieving and preventing constipation.

Allinson's mill only wholemeal from the finest Empire Wheats stoneground to the ideal degree of fineness.

Allinson Wholemeal Bread is obtainable from bakers everywhere—see that you get the Allinson band around the loaf; this is your guarantee of genuine wholemeal.

Buy Allinson Wholemeal Flour from your Baker or Grocer who sells it in 3½, 7 and 14 lb. sealed cotton bags. Every bag contains a recipe book for Home Cooking, a coupon and particulars of a generous free gift scheme.

Allinson Ltd., 210 Cambridge Rd., London, E. 2.

PROGRAMMES for MONDAY, February 13

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 HAROLD JACKLIN (Baritone)

12.0 A PIANOFORTE QUARTET
EELIN O'NEILL (Soprano)
PHYLLIS NASH (Violin)

1.0-2.0 AN ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
MILLICENT RUSSELL (Soprano)

2.30 Miss RHODA POWER: 'Boys and Girls of
Other Days—V, A Visit to the Russian Court'

3.0 Musical Interlude

3.5 'Great Stories from History and Mythology
—V, Gareth the Scullion'

3.20 Musical Interlude

3.30 Mr. and Mrs. HERMAN VAN DYK (Duets for
Two Pianofortes)

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

5.0 HOUSEHOLD TALK: Mr. LESLIE LEWIS,
'Walnut Furniture'

5.13 A PANCAKE RECIPE

5.15 THE CHILDREN'S HOUR:
'Casey the Fiddler' and other songs by REX
PALMER

'More Troubles on the River, from 'Three Men in
a Boat' (Jerome K. Jerome)

Some Piano Solos by CECIL DIXON

'Stars of the New Year,' by Captain MAURICE
AINSLIE

6.0 THE LONDON RADIO DANCE BAND, directed
by SIDNEY FIRMAN

6.15 Cadet Col. S. M. HALSTED, 'The Jewish Lads'
Brigade Old Comrades'

6.20 Boys' and Church Lads' Brigade Bulletins

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS
BULLETIN

6.45 THE LONDON RADIO DANCE
BAND (Continued)

7.0 Mr. DESMOND MACCARTHY:
Literary Criticism

7.15 THE FOUNDATIONS
OF MUSIC

BEETHOVEN VARIATIONS for
Pianoforte

Played by JOHN PAUER

Twelve Variations on 'Minuet
à la Vigano'..... Haibel

7.25 M. E. M. STÉPHAN: French
Talk, 'How to Pronounce
French—A Practical Demon-
stration with an English
Student'

7.45 TWO PLAYS

'HER TONGUE'

A New Comedy in One Act by
HENRY ARTHUR JONES

Characters, in order of speaking:
Waiter..... FRANK DENTON
Fred Bracy

WOLFERSTAN BECK
Minnie Bracy (his wife)

VIVIENNE WHITAKER
Lawrence Scobell (a rich Argen-
tine planter) .. IVAN FIRTH
Miss Patty Hanslope (Minnie's
cousin) .. MARY O'FARRELL

Had it not been for the
eleventh-hour activities of
his friends, Minnie and Fred
Bracy, Lawrence Scobell
would have sailed away to



JACK SMITH.

the whispering baritone, so well known on the music-
halls, in cabaret and in revue, will whisper into the
responsive ear of the London microphone tonight.

South America without even bidding Patty
Hanslope good-bye. However, a telegram
brings her to Varley's Hotel, Southampton,
where Minnie and Fred wait for her in a
private sitting-room.

'SHADOWS'

A Radio Scene in One Act by VALERIE HARWOOD
A Woman..... PHYLLIS PANTING



A SKILFUL BLEND OF WALNUT AND OAK.

The age of walnut, in the history of English furnishing, followed closely upon that of oak, and this photograph shows an effective combination of the two woods. Mr. Leslie Lewis will deal with the use of walnut in the second of his talks, from London, this afternoon.

A Newsboy
FRANK DENTON
A Man
WOLFERSTAN BECK

This episode strikes a new vein in Radio
Drama. It is not dialogue which you will
hear, but rather the thoughts, made audible,
of the girl who is actually the only character
in the scene.

Imagine that you are the invisible observer
of this dramatic incident, which takes place in
a small Chelsea studio, the home of an un-
successful and poverty-stricken painter.

8.45 JACK SMITH
(The Whispering Baritone)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. PHILIP HUGHES: 'On Writing a First
Novel'

WOULD-BE novelists who don't quite know
how to begin will be well advised to listen
to Mr. Philip Hughes to-night. Although not a
writer by profession—he is in fact a painter—he
made a publishing record with his novel
'Together,' a romance of old Soho, which came
out early this year and went into five editions
in the first two weeks. Obviously, therefore, he
knows how it is done.

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35 A SONG RECITAL

by HELEN HENSCHEL (Soprano)

The Tea-Caddy..... Kenneth A. Wright
The Cupboard..... V. Hely-Hutchinson
A Secret..... Quilter
O hush thee, my baby..... Sir George Henschel
Five-eyes..... Armstrong Gibbs
Wo Uliru fischt (Where Ulira fished)..... Schubert
Waldeinsamkeit (Loneliness in Fields)..... Regor
Ständchen (Serenade)..... Richard Strauss

FRENCH FOLK SONGS:

Paris est au roi (Paris is for the King) Weckerlin
Jardin d'amour (Garden of
Love).....
Non, je n'irai plus au bois (No,
I'll go no more to the wood)..... arr. Fredk. Keel
Mes Sabots (My Shoes).....

10.0 A MILITARY BAND
CONCERT

THE WIRELESS MILITARY BAND,
conducted by

B. WALTON O'DONNELL
OWEN BRYNGWYN (Tenor)

BAND
Children's Overture..... Quilter

10.12 OWEN BRYNGWYN and the
Band

Air, 'Eri tu' (It was Thou,
from 'A Masked Ball') Verdi

10.18 BAND

Selection from 'Faust' Gounod

10.38 OWEN BRYNGWYN

Sound the Pibroch (Jacobite
Song)..... arr. Malcolm Lawson
Over here (Irish Famine Song)
C. Wood

Rio Grande (Sea Shanty)
R. Terry

10.46 BAND

Second Hungarian Rhapsody
List

11.0-12.0 (Daventry only)

DANCE MUSIC: ALFREDO'S
ORIGINAL BAND and HAL
SWAIN and his NEW PRINCES
ORCHESTRA, from the New
Princes Restaurant.

(Monday's Programmes continued
on page 276.)



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent, gratis and post free, to every reader using the coupon printed below.



HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

Could you pick up a book, written in some Foreign Language of which you do not know a syllable—without a single English word in it—and read it through correctly without once referring to a dictionary?

Most people will reply "Of course not. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German, taught by the famous Pelman Institute, now enables you—or anyone else of average intelligence—to do.

The very first lesson—which will be sent you FREE—will convince you of this, as it has convinced thousands of others.

That is one of the reasons why this new method is achieving such wonderful popularity and success.

A Personal Experience.

The present writer can speak with knowledge and enthusiasm on this subject.

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "primavera," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it through from cover to cover without a mistake. He was particularly astonished at this, in view of the fact that he had never had any ability as a linguist. He was convinced then that the new Pelman method was the best way of learning a Foreign Language that had ever been devised and he only wished that he had been taught in this way when he was at school.

Remarkable Letters.

The above example is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new and most remarkable method. Here are a few examples of the letters received from those who are following it:—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S. 382).

"I have spent some 100 hours on German studying by your methods; the results obtained in so short a time are amazing." (G.P. 136.)

"I can read and speak Spanish with ease, though it is less than six months since I began." (S.M. 181.)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I.F. 121.)

Matriculation Passed.

"I was able to pass London matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S.B. 373.)

"My grateful thanks to you for making so attractive the learning of French. I am 40 next week and am delighted to be able to say I accomplished at 40 what I turned aside from at 20 as too difficult." (T. 636.)

"I have only been learning German for four months: now I can not only read it but also speak it well." (G.M. 148.)

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I.T. 127.)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P. 684.)

"The Best in the World."

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world." (S.M. 188.)

Indeed, the success of this new method is so great that it is making the old saying that British people "cannot learn foreign languages" sound absolutely ridiculous.

Even people who were never able to "get on with languages" before are finding that this method enables them to learn a Foreign Language with the greatest facility and within a very short time.

No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak with increased fluency and without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

It enables you to read foreign books and periodicals and to "listen in" with interest and enjoyment to "talks" in foreign languages.

There are no vocabularies to be memorized. You learn the words you need by using them and so that they stay in your mind without effort.

No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

This makes the new method extremely interesting. The usual boredom of learning a Foreign Language is entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post.

This new method is explained in four little books entitled respectively "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



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

State which book you want, and a copy will be sent you by return, gratis and post free.

FREE APPLICATION FORM.

To THE PELMAN INSTITUTE (Languages Dept.),
95, Pelman House, Bloomsbury Street, London, W.C.1.

Please send me a free copy of:—

"HOW TO LEARN FRENCH,"		"HOW TO LEARN GERMAN,"
"HOW TO LEARN SPANISH,"		"HOW TO LEARN ITALIAN."

(Cross out three of these)

and full particulars of the new Pelman method of learning Foreign Languages without using English.

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Overseas Branches: PARIS, 35, Rue Boissy d'Anglas. NEW YORK, 71, West 45th Street. MELBOURNE, 396, Flinders Lane. DURBAN, Natal Bank Chambers. DELHI, 10, Alipore Road.

Monday's Programmes continued (February 13)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 274.)

- 3.0 DANCE MUSIC**
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
MARCELLE MAYNE (Entertainer at the Piano)
- 4.0 LOZELLS PICTURE HOUSE ORGAN**
From Birmingham
- FRANK NEWMAN (Organ)
Overture to 'Poet and Peasant' *Suppé*
Serenade *Squire*
- GABRIEL LAVELLE (Baritone)
Irvictos *Huhn*
Ever so far away *Brann*
- FRANK NEWMAN
Selection from 'Il Trovatore' ('The Troubadour')
Verdi
Little Modern Suite *Rosse*
Military March *Schubert*
- 5.0 A BALLAD CONCERT**
HILDA BLAKE (Soprano)
BETTY BANNERMAN (Contralto)
HAYDN WOOD (Violin)
- HILDA BLAKE
The Lake of Innisfree } *Graham Peel*
April (from 'The Country Lover') }
The Fuchsia Tree *Quilter*
O that it were so *Frank Bridge*
- 5.7 HAYDN WOOD**
O that we two were maying
Nevin, arr. Haydn Wood
Czardas *Hubay*
- 5.15 BETTY BANNERMAN**
Silent Noon *Vaughan Williams*
The Blue Men of the Minch .. *Granville Bantock*
- 5.22 HILDA BLAKE**
A Mood *Travers*
Someone *Bosly*
Evensong *Liza Lehmann*
Shepherd Love *H. Craxton*
- 5.30 HAYDN WOOD**
Slumber Song } *Haydn Wood*
Variations }
- 5.38 BETTY BANNERMAN**
The Moor Song *Rummel*
Wayfarer's Night Song (from 'Songs of the
Open Country') *Easthope Martin*
Linda Lea *Vaughan Williams*
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'A Dance with Mozart,' a Musical Playlet by
H. G. Sear. Songs by Gertrude Davies (Soprano),
S. C. Cotterell (Clarinet)
- 6.30 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS
Overture, 'Fingal's Cave' *Mencelssohn*
Selection from Suite of Ballet Music to 'William
Tell' *Rossini*
- 7.10 LEONIE ZIFADO (Soprano) and Orchestra**
Air, 'Una voce poco fa' (A voice I heard just now,
from 'The Barber of Seville') *Rossini*
- LOVERS'** plots and counterplots are the key-
note of *The Barber of Seville*. Count Alma-
viva adopts various disguises in order to obtain
access to the fair Rosina, whose jealous old
guardian won't let her out of his sight. The
Count has been serenading her. Musing happily
on the incident, she sings this elaborate song,
'A voice I heard just now,' and determines to outwit
her guardian and return the love of her suitor.
- ORCHESTRA**
First and Second Norwegian Dances *Grieg*
- LEONIE ZIFADO and Orchestra**
Sadko's Song *Rimsky-Korsakov*
- THE** opening scene of *Sadko* is laid in the part
of Novgorod where the assembly of mer-
chants from many countries—Italy, India,



LEONIE ZIFADO

sings in the concert of Light Music that will be broadcast from Birmingham today.

Norway, and other lands, allows the Composer to introduce a great deal of 'local colour' as these people extol the beauties of their native countries. That colour, very charmingly applied, will be observed in this song.

- 7.30 ORCHESTRA**
Suite, 'Tales by Moonlight' *Thomas*
- 7.45 LEONIE ZIFADO**
Air from 'Coppelia' Ballet } *Delibes*
Les Filles de Cadiz (The Girls of Cadiz) }
Havanaise *Paladilhe*
- ORCHESTRA**
March of the Giants *Finck*
- 8.0 VAUDEVILLE**
From Birmingham
TOMMY HANDLEY (The Wireless Comedian)
BOBBY SANDERS (Light Songs)
SANTA AND BARBARA (Spanish Duettists)

- 8.35 'MERRIE ENGLAND'**
FIRST BROADCAST OF THE COMPLETE CONCERT
VERSION OF THE OPERA
Written by BASIL HOOD. Composed by EDWARD
GERMAN
Cast:
Bessie Throckmorton (Maid of Honour to the
Queen) GWLADYS NAISH
Jill-All-Along (a supposed witch) .. } MARGARET
Queen Elizabeth } BALFOUR
Sir Walter Raleigh } FRANCIS RUSSELL
The Earl of Essex STUART ROBERTSON
A Tailor TOM PURVIS
A Baker JOHN COLLETT
A Tinker STANLEY RILEY
A Butcher } SAMUEL DYSON
Long Tom }
- THE WIRELESS CHORUS** (Chorus-Master: STAN-
FORD ROBINSON)
THE WIRELESS ORCHESTRA (Leader: S. KNEALE
KELLEY)
Conducted by
Sir EDWARD GERMAN
(For story of the opera see page 286.)

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN**

- 10.15-11.15 CHAMBER MUSIC**
CLAIRE CROIZA (Soprano)
THE VIENNA STRING QUARTET: RUDOLF
KOLISCH (1st Violin); FELIX KHUNER (2nd
Violin); EUGEN LEHNER (Viola); BEMAR
HEIFETZ ('Cello)
- 10.15 CLAIRE CROIZA**
Songs by Auric, Poulenc and Milhaud
- 10.40 QUARTET**
Third String Quartet (1927), Op. 30
Arnold Schönberg
(1) Moderato; (2) Adagio; (3) Intermezzo;
Allegro moderato; (4) Rondo. Molto moderato

5WA CARDIFF. 353 M. 850 kc.

- 12.0-1.0** London Programme relayed from Daventry
- 2.30 BROADCAST TO SCHOOLS:**
Prof. A. J. SUTTON PIPPARD, 'The First Aero-
plane'
(Picture on page 275.)
- 3.0 A POPULAR CONCERT**
THE STATION ORCHESTRA
Overture to a French Comedy, 'The Cabaret'
Foulds
Graceful Dance, 'The Chiffon Frock' Carr
My Lady's Minuet Arthur Wood
- MAY BURLEIGH (Soprano)
A Little Prayer for Me Kennedy Russell
Roses in June German
The Glory of the Sea Sanderson
- ORCHESTRA**
Scottish Patrol Williams
Eyes of Dreams Fletcher
Suite, 'A Musician in Many Lands' ... Marsden
- MAY BURLEIGH
Love's Old Sweet Song Molloy
Our Little Home Eric Coates
Tired Hands Sanderson
- ORCHESTRA**
Overture to 'Poet and Peasant' Suppé
Waltz, 'The Blue Danube' Johann Strauss
- MAY BURLEIGH
The Hills of Donegal Sanderson
Thoughts have wings Liza Lehmann
Morning Oley Speaks
- ORCHESTRA**
Slavonic March } Tchaikovsky
Canzonetta (from Violin Concerto) }
Love Poem } Grieg
Wedding March }
- 4.45 Major C. J. EVANS, 'The Castles of Blaenau
Morganwg'**
- 5.0 ORCHESTRA**
Selection from 'The Geisha' Jones
- 5.15 THE CHILDREN'S HOUR**
Spic's Pantomime
'The Adventures of Sylvia'
A Birthday Play with Music for Children, Young
and Old, by C. H. Brewer
Cast: All the Old Favourites, including Spic
and Span
Scene I. The Mystery of the Wireless Set
Scene II. Ariel-land Railway Station
Scene III. The Street of Lanterns
Scene IV. Professor Span's Academy for
Young Gentlemen
- 6.0** London Programme relayed from Daventry
- 6.30 S.B. from London**
- 7.45 THE COURT OF GWALIA**
Relayed from the Whitehall Rooms, Cardiff
With the coming of Troubadours—the 'Doc-
tors of the Gay Science,' as they choose to
call themselves—all is spring and summer.
Tonight, Troubadours of today from
various nations will visit Cardiff and outvie
each other in songs of their native land—an
old contest in a new setting.
- THE STATION ORCHESTRA**, conducted by WARWICK
BRAITHWAITE
March, 'Colonel Bogey' Alford
Greetings to the Troubadours
- ORCHESTRA**
Welsh Airs arr. Myddleton
- ALWYN JONES (Penillion Singing with Harp)
(Cardiff Programme continued on page 278.)



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Monday's Programmes continued (February 13)

(Cardiff Programme continued from page 276.)

ORCHESTRA
Selection of Old English Airs, 'The Rose' *arr. Myddleton*

ARCHIE GAY (Tenor) and the Station Repertory Choir
Drink to me only

JUANITA DE PIETRO and **MARIO DE PIETRO**
Spanish Serenade (Mandoline Solo) *Meltra*
Ay, Ay, Ay (Song with Guitar Accompaniment) *Perez*

ORCHESTRA
Selection of Old Scottish Airs, 'The Thistle' *arr. Myddleton*

PIPER DUNCAN MACDONALD
March, 'Road to the Isles'
Strathspey, 'Loudon's bonnie banks and braes'
Reel, 'Reel O'Tulloch'

HUGH MACKAY (Tenor)
Iona Boat Song } *arr. Kennedy-Fraser*
The Scabird to her Chicks }
GLYN EASTMAN (Bass) and **CHOIR**
Drake's Drum } (Songs of the Sea)
Homeward Bound } *Stanford*

ORCHESTRA
Tarantella (A Day in Naples) *Byng*

JUANITA DE PIETRO and **MARIO DE PIETRO**
Neapolitan Songs for Troubadour with Guitar
Marechiaro *Tosti*
O sole mio *Di Capua*

HUGH MACKAY
An Island Sheiling Song } *arr. Kennedy-Fraser*
Spinning Song }
Weaving Song }

ALWYN JONES
Songs of Wales

ORCHESTRA
Selection of Welsh Airs, 'The Look' *arr. Myddleton*
Hen Wlad Fy Nhadau

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

ZZY 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'—V. Carl Wilhelm Scheele'

3.20 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS

4.0 ALFRED COCKROFT (Baritone)
The Skipper of the *Mary Jane* *Richards*
Glorious Devon *German*
The Windmill *Nelson*
When the Sergeant-Major's on Parade *Longstaffe*

4.15 ORCHESTRAL MUSIC (Continued)

5.0 Rev. E. C. TANTON, 'Literary Centenaries of 1928—II, George Meredith'
(Picture on page 279.)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 For the Boys' Brigade

6.30 S.B. from London

7.45 VARIETY

W. H. CRADOCK'S GLEE AND MADRIGAL CHOIR, directed by W. H. CRADOCK

Part Song, 'London Town' *German*
Catch, 'The Pedlar' *Lane Wilson*
Musical Jest, 'Italian Salad' *Genée*
(In the form of a Finale to an Italian Opera)

DONALD D. GREY (Ukulele) and **CARL HEMMING** (Steel Guitar)
Some day you'll say O.K. *Donaldson*
Ukulele Solo, 'I haven't told her' *Sherman*
Guitar Solo, 'Hawaiian Love Song' *Kaniki*
Duet, 'Blue Heaven' *Donaldson*

FAWCETT EVANS
Entertainer at the Piano

GLEE AND MADRIGAL CHOIR
Part Song, 'Waltz Song' *Abb*
Catch, 'Would you know my Colia's charms?' *Webbs*

The Dance from 'Bavarian Highlands' . . . *Elgar*

DONALD GREY and **CARL HEMMING**
Gorgeous *Davis and Aket*
Ukulele Solo, 'You don't like it' *Miller, Kahn, and Cohn*

Duets:
O sole mio *Di Capua*
Someone you missed *Gray*

FAWCETT EVANS
in a further Interlude

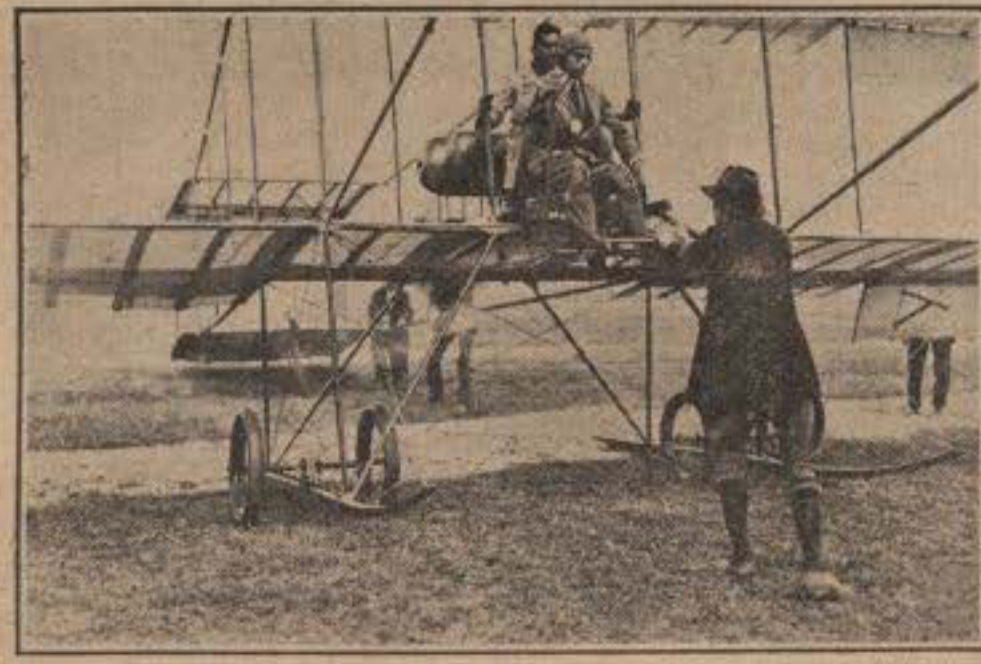
GLEE AND MADRIGAL CHOIR
North Country Song:
Come, Dorothy, come *Traditional*
Bobby Shaftoe *arr. Whittaker*
The Highland Laddie *Button*
Annie Laurie *arr. Curle*

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

9.35 GRACIE FIELDS
The Famous Comedienne of 'Mr. Tower of London' fame in Songs from her Repertoire

9.50 Poetry Reading

10.0-11.0 S.B. from London



A 'BONE-SHAKER' OF THE AIR.
In his series of talks to Cardiff school-children, Professor A. Sutton Pippard today deals with the early aeroplanes. Here is one of Grahame-White's biplanes—as old-fashioned to modern eyes as a penny-farthing bicycle, but twenty years ago a very aristocrat of the air.

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

12.0-1.0 GRAMOPHONE LECTURE-RECITAL by MOSES BARITZ, 'Glimpses of Modern Composers—II, Ravel.'

4.0 REECE'S DANCE BAND directed by EDWARD WEST, from the Parker Street Café Ballroom

5.0 ELEANOR HANSEN, 'The Old Walled City of Chester'

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)

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, from the Scala Theatre, Leeds

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45. A POPULAR CONCERT.

LIGHT ORCHESTRA, conducted by Mr. CECIL MOON
Overture, 'Turandot' *Lachner*

HERBERT THORPE (Tenor)
The Flower Song from 'Carmen' *Bizet*

ORCHESTRA
Excerpts from 'Lohengrin' *Wagner*

HARRY BRINDLE (Bass)
Ballad for Bass Voice and Orchestra, 'The Upas Tree' *Cecil Moon*

ORCHESTRA
Bridal Dance ('Peramora') *Rubinstein*

HERBERT THORPE and **HARRY BRINDLE**
The King of Spain, from 'Maritana' . . *Wallace*

ORCHESTRA
Intermezzo from 'L'Amico Fritz' *Mascagni*
Solo Violin, PERCY FROSTICK

HERBERT THORPE
The English Rose *German*
La donna e mobile (from 'Rigoletto') . . *Verdi*

LIGHT ORCHESTRA
Intermezzo, 'Love's dream after the ball' *Czibulka*

HARRY BRINDLE
Shipmates of Mine *Sanderson*
Coaling *Helmore*
In Collar Cool *Old Melody*

ORCHESTRA
Selection from 'A Princess of Kensington' *German*

9.0-11.0 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

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 Mrs. BESSIE BARITZ, 'The Quest of Happiness in Poetry' (Whitman)

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

5.0 Miss K. O. CONI, 'The Brontë Family'

5.15 London Programme relayed from Daventry

6.30-11.0 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 by F. G. BACON'S ORCHESTRA
Relayed from W. H. Smith and Son's Restaurant, The Square

March, 'London Scottish' *Haines*
Waltz, 'Sweet William' *Joyce*
Fox-trot, 'One sweet letter from you' . . *Warren*
Selection from 'Carmen' *Bizet*
Yale, 'I ain't got nobody' *Graham*
Suite, 'Three Fours' *Coleridge-Taylor*
Fox-trot, 'The Lard Song' *Sarony*
Entr'acte, 'Reconciliation' *Drigo*

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Monday's Programmes cont'd (February 13)

6.0 London Programme relayed from Daventry
 6.15 Boys' Brigade Bulletin
 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 A READER: 'New Books'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Boys' Brigade Bulletin
 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—III, Underground Hardships'
 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 CHAMBER MUSIC.

STRING QUARTET: GEORGE EAST (1st Violin), FRANK VICARY (2nd Violin), ARTHUR DALLING (Viola), GEORGE DAY (Violoncello)

Quartet in G Minor, Op. 27 Grieg
 (1) Rather slow, followed by Very quick and agitated

MORRIS-GILBERT (Pianoforte)
 Sonata No. 32 Scarlatti
 Sonata No. 25 Scarlatti

SOLLOWAY (Violin), WINIFRED GRANT (Pianoforte)
 First and Last Movements from Sonata... Franck
 QUARTET

Sonata in G Minor, Op. 27 (Continued) ... Grieg
 (2) Romance (Rather slow, alternating with Quick and agitated); (3) Intermezzo (Very quick)

MORRIS-GILBERT
 Presto (Very fast) from Sonata No. 12, in E Flat Haydn
 Prestissimo (As fast as possible) from Sonata No. 16, in G. Haydn

SOLLOWAY
 Air on the G String Bach
 Gavotte from Sixth Sonata Bach
 Fifth Hungarian Dance Brahms

MORRIS-GILBERT
 Lonely Walks, No. 1 Heller
 Allegro (Quick Movement) from 'Carnival Jests at Vienna' Schumann

QUARTET
 Sonata in G Minor, Op. 27 (Continued) ... Grieg
 (4) Finale (Slow, followed by Very quick, in Saltarella style)

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 ESTELLE STEEL-HARPER, 'Old Customs—A St. Valentine's Eve Talk'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Boys' Brigade Bulletin
 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
 5.15 THE CHILDREN'S HOUR
 6.0 Pianoforte Music played by T. D. JONES
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 9.0-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London Programme relayed from Daventry.
 2.30:—Broadcast to Schools: Miss V. M. S. Crichton, 'Typical Englishmen since the Conquest—IV, The Wealthy Merchant (Richard Whittington)'. 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:—John Orton and Partner (Harp Duetists). 6.20:—London Programme relayed from Daventry. 6.30:—London. 7.45:—Round the Town. 9.0:—London. 9.35:—Round the Town (continued). 10.0-11.0:—London.



National Portrait Gallery.

THE CREATOR OF 'DIANA'

George Meredith, the great Victorian novelist, whose centenary occurred yesterday, is the subject of the Rev. E. C. Tanton's talk from Manchester this afternoon.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Dance Music relayed from the Plaza. 4.0:—Concert. The Wireless Quintet. Renee McCulloch (Soprano). 5.0:—Mrs. Hughes Hallett; 'Catering for a Children's Party'. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Song Recital—The Rev. R. Boyarsky (Tenor) in Hebrew Songs. 6.30:—London. 7.45:—Musical Comedy, The Station Orchestra. Hardy Williamson (Tenor), Dorothy Forrest (Soprano). 9.0:—S.B. from London. 9.35:—Living Scots Composers Series—No. III. Alec D. Carmichael (Baritone) in a Recital of Songs by David Cleghorn Thomson. 10.0-11.0:—London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—London Programme relayed from Daventry.
 2.30:—London Programme relayed from Daventry. 3.20:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 4.30:—The Station Octet. 5.0:—Mrs. M. G. Cameron: Household Talk, 'Some Fruit and Vegetable Dishes'. I. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Dance Programme of Gramophone Records. 6.30:—London. 7.45:—The Station Octet. Beatrice Beaufort (Soprano); Janet Christopher (Contralto). 9.0:—London. 9.35:—Glasgow. 10.0-11.0:—London.

2BE BELFAST. 306.1 M. 990 KC.

12.0-1.0:—London Programme relayed from Daventry.
 2.30:—London Programme relayed from Daventry. 3.30:—The Carlton Orchestra directed by Harold Spencer. Relayed from the Carlton Cafe. 4.15:—Dance Music by Leon Whiting and his Miami Band relayed from the Plaza. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—London. 7.45:—An Irish Programme, 'The Land of Heart's Desire'. A Play by W. B. Yeats. Presented by H. Richard Hayward. 9.0:—London. 9.35:—Irish Programme (continued). Seamus Clandillon (In Irish Folk Songs). 9.47:—Pauline Barker (Harp) and James Marshall (Cello). 9.52:—Mrs. Rooney of Belfast. 10.2:—Margaret Hannigan (In Irish Folk Songs). 10.14:—Pauline Barker and James Marshall. 10.20-11.0:—Dance Music by Leon Whiting and his Miami Band, relayed from the Plaza.

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BTH

PROGRAMMES for TUESDAY, February 14

2LO LONDON and 5XX DAVENTRY

(861.4 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 HAZEL DAWN (Soprano)

12.0-2.0 ALFRED CAVE SEXTET
and
GRETTA DON (Soprano)
D'ARCY WOOLVEN (Baritone)
WINIFRED FENWICK and VIOLET SHIRLEY
(Duets for Two Pianofortes)

2.30 Sir H. WALFORD DAVIES: 'Elementary
Music'

3.15 Musical Interlude

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

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S MAR-
BLE ARCH PAVILION ORCHES-
TRA, from the Marble Arch
Pavilion

4.15 Prof. P. J. NOEL BAKER:
'International Affairs in the
Twentieth Century' (Relayed
from Birmingham)

THIS is the second talk in
Professor Noel Baker's new
series on International Affairs.
In his first he described the
modern mechanism for the
peaceful settlement of interna-
tional disputes, and today he
will deal with another branch
of international co-operation of
almost equal importance. Out-
side the field of nationalistic
politics there are wide domains
in which subsidiary organiza-
tions, set up by the League of
Nations, do immensely valuable
work, and it is of international
efforts to cope with interna-
tional problems of health,
morality, and social welfare that
he will talk today.

4.30 WILLIAM HODGSON'S MAR-
BLE ARCH PAVILION ORCHESTRA
(Continued)

5.0 Miss ANN SPICE: 'A Book-
shelf of Old Favourites,
'Wuthering Heights,' by
Emily Brontë'

THE whole story of those
literary curiosities, the
Brontë sisters, who in their
secluded homes on the Yorkshire moors wrote
books that took the literary world by storm, is
strange and hard to understand; but of all their
books 'Wuthering Heights' is the most surprising.
Grim, powerful and sombre, this novel by a
country clergyman's daughter has an atmosphere
of suppressed passion and of brooding fear that
no book ever written in the English language can
surpass.

5.15 THE CHILDREN'S HOUR:

This being St. Valentine's Day, we must wait to
see what the Postman brings.

6.0 A RECITAL OF GRAMOPHONE RECORDS,
arranged by Mr. CHRISTOPHER STONE

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 A RECITAL OF GRAMOPHONE RECORDS

7.0 (*London only*) TOPICAL TALK

7.0 (*Daventry only*) Mr. F. W. MILES: 'Hints
to Allotment Holders'

THE allotment system has brought 'back to
the land' many a city dweller who would
otherwise never have had the opportunity to

rejoice in contact with the soil and experience the
age-old thrill of planting things in the earth and
seeing them grow. Some allotment-holders are,
of course, experts at the job, but many others
have more zeal than science, and they will par-
ticularly appreciate this evening's talk. Mr.
Miles—who gave some gardening talks last
summer—is a well-known authority on such
matters, and a lecturer to the Education Com-
mittee of the Hertford County Council.

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN VARIATIONS

for Pianoforte

Played by JOHN PAUER

Nine Variations on 'Quanto è bello l'amor con-
tadino,' by Paisiello



THE GREAT CASE OF BARDELL v. PICKWICK.

which occurred (in literary history) a hundred years ago, is to be tried over again in the
London Studio tonight. This picture, from one of the illustrations to the original edition
of 'Pickwick,' by Phiz, shows a dramatic moment in court. Every Dickensian will
recognize Pickwick himself, Mr. Perker, Mrs. Bardell and Master Bardell, Mrs. Cluppins and
Mrs. Sanders, and (behind) Sergeant Buzfuz, in full spate.

Six Variations on 'Nel cor più non mi sento,'
by Paisiello

7.25 Mr. D. C. SOMERVELL: 'Europe throughout
the Ages—The Age of the Despots'

AFTER the Renaissance and the Reformation
came the Age of the Despots, when—possibly
for its ultimate good—Europe was shaped
and moulded into a system of centralized
nation-states by such men as Louis XIV and
Frederick the Great. This stage in the progress
from feudalism to modern democracy will be the
subject of Mr. Somervell's third talk.
(Picture on page 283)

7.45 VAUDEVILLE

JOSEPHINE TRIX

(Syncopated Songs and Light Ballads)

TOM CLARE (Entertainer at the Piano)

MARIO DE PIETRO (Banjo and Guitar Solos)

MABEL CONSTANDUBOS and MICHAEL HOGAN in
a sketch—'Ag and Bert'

8.0-8.30 (*Daventry only*) Mr. J. W. ROBERTSON
SCOTT: 'Has Farming a Future?—XI, The
Achievement of our Agriculture and its Pros-
pects'

THE English farmer,
with his complaints
about the weather and
his tendency to blame the
Government for all his misfortunes, has become
a stock figure, and very nearly a figure of fun.
In this evening's talk Mr. Robertson Scott will
consider how far his troubles are remediable—
how many of them are due to the War, how many
to the transition stage through which the industry
is passing, and how many are his own fault.

8.30 MUSIC BY PERCIVAL GARRATT

JENNIE BLEASDALE (Soprano)

PERCIVAL GARRATT (Pianoforte)

JENNIE BLEASDALE

Prayer

Barcarolle (Serbian-Melody)

Roses

8.36 PERCIVAL GARRATT

Prelude on the Agincourt Song
Arabesque

Three Transcripts

Minuet (Beethoven); Soffeg-
giotto (Ph. Em. Bach);
Gavotte (Gluck)

8.44 JENNIE BLEASDALE

Cradle Song

Sea Piece

A Fairy's Life

The Voices of the } Two
Trees } Children's
Songs

8.50 PERCIVAL GARRATT

London Fantasies, Op. 50

Gog and Magog; Flower
Sellers (Piccadilly); The
Tower; The Monkey House
(The Zoo); Lavender Time;
Rotten Row (Hyde Park)

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES:
'Form and Phrase in Music'

9.35 Local Announcements;
(*Daventry only*) Shipping Fore-
cast

9.40 BARDELL v. PICKWICK

TODAY—appropriately
enough, St. Valentine's Day
—is the centenary date of the
world-famous breach of promise
trial, Bardell v. Pickwick, held
in the Guildhall of the City
of London on February 11, 1828.

The trial will to-night be
reconstructed by members of

the Dickens Fellowship, and the following char-
acters will be heard—though not seen, except
by Dickens-lovers, in whose imagination the
whole interior of the Court during the trial is
already as clear as though they themselves had
sat beside Mr. Pickwick on that eventful day:—

Tony Weller WALTER DEXTER
Sam Weller OLIVER DALY
Mr. Samuel Pickwick S. T. RUST
Mr. Perker WILLIAM MILLER
Sergt. Snubbin FRANK S. JOHNSON
Clerk of the Court W. J. READ
Mr. Phunky S. H. CHARLES
Mr. Skimpin FRANK STAFF
Sergt. Buzfuz WILLIAM MILES
Mr. Dodson .. Maj.-Gen. H. S. NEVILLE WHITE
Mr. Fogg A. W. EDWARDS
Justice Starleigh WILLIAM OWEN
Mrs. Cluppins FRANCES JOLLY
Mr. Winkle W. H. LOWRY
Mrs. Susannah Sanders G. HEATON
Produced by FRANK J. STAFF

10.30-12.0 DANCE MUSIC: GEORGE
FISHER'S KIT CAT BAND, with BILLY MANN
from the Kit Cat Restaurant.

(Tuesday's Programmes continued on page 282.)

Announcing WHITE HORSE



A quality CIGARETTE
direct-from-factory-to-smoker

per 100 **3/8** —AT A VERY LOW PRICE
At the rate of 20 for 9d.

Postage
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3/8
per 100
Postage
3d

Actual
Size of
Cigarette

Standard weight. Length
2 1/2 in. Packed in Green and
White Boxes of 100.

THERE is romance behind "White Horse." It is not a new cigarette created just to meet the widespread demand for a cigarette at a very low price.

On the contrary, Rothman's are shipping this cigarette in large quantities to H.M. Officers and British Residents Abroad. So much do they like White Horse that, when home on leave, they are asking for it, and even demanding it, at our Pall Mall shop.

So White Horse comes "back home," riding on the wave of British approval overseas!

A Navy-cut cigarette of medium strength; well-matured Virginia leaf; and dustless as all the Rothman cigarettes are. Its shop value (as measured by the retail selling price of cigarettes of a similar class) is 4/8 per 100. But Rothman's, by selling direct-from-factory-to-you, can offer it at the wholesale price of 3/8—satisfaction guaranteed, or your money refunded.

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(Corner of Mortimer Street and Upper Regent Street)
Make sure you go to a Corner shop
- 10, HIGH STREET, KENSINGTON, W.8
(Next Door to Empress Rooms)
- 16, LUDGATE HILL, E.C.4
(Corner of Ave Maria Lane)
- 6 to 8, OLD BOND STREET, W.1
(1st Floor over Embassy Club)
- 4, CHEAPSIDE, E.C.2 113, HOLBORN, E.C.1
- 25, QUEEN VICTORIA STREET, E.C.4

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34, LORD STREET, LIVERPOOL ROTHMAN'S (INDIA) LIMITED
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Tuesday's Programmes cont'd (February 14)

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 280.)

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 WASELL

March from Suite in F Holst
Overture to 'Rienzi' Wagner

4.20 MAY HUXLEY (Soprano)

A des Oiseaux (To Birds) Hue
By the Waters of Minnetonka Lieurance

Sing, sweet bird Ganz
Flute Obligatos by WALTER HEARD

BAND

Selection from 'I Pagliacci' ('The Play Actors')
Leoncavallo, arr. Wright

4.45 MARY ASHMELL (Violin)

Romance in F Beethoven, arr. Jensen



FROM BIRMINGHAM TODAY.

May Huxley (left) sings in the Band Concert this afternoon, in which Richard Wassell (centre) conducts the City of Birmingham Police Band, Joan Margrett (right) sings in the Variety programme at 9.30 tonight.

BAND

Suite, 'Woodland Pictures' Fletcher
In the Hayfields; An Old World Garden; The Bean Feast

Cornet Solo, 'The Farewell'
Schubert, arr. Goffrey

5.15 MAY HUXLEY

When thou art far Landon Ronald
Golden Bird Haydn Wood

Waltz, 'The Blue Danube' Johann Strauss

MARY ASHMELL

Andantino (Rather slow) Martini, arr. Kreisler
Gavotte Gossec, arr. Burmeister

Minuet Style Pugnani, arr. Kreisler

5.35 BAND

Spanish Valse, 'Torero' Translatour
Second Hungarian Rhapsody Liszt

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Little Rhymes for Mother's Helpers,' by E. M. Griffiths. Songs by Harold Casey (Baritone).

Mary Ashmell (Violin). 'The Forming of a Fighting Squadron,' by 'The Bargee'

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

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

HILDA BRYANT (Soprano)
URSULA HUGHES and STELLA BAIRD
(Syncopated Duets)

8.0 A WAGNER PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS
TOPLISS GREEN (Baritone)

ORCHESTRA

Overture to 'The Mastersingers of Nuremberg',
TOPLISS GREEN and Orchestra

Wotan's Farewell, and the Fire Music, from 'The Valkyrie'

8.25 ORCHESTRA

Siegfried Idyll
Introduction to the Third Act of 'Lohengrin'

THE Siegfried Idyll, as most hearers know, is not an extract from one of Wagner's Operas, but an independent work, composed as a birthday present to his wife, after the birth of her son, Siegfried (who was named after the hero of the Ring cycle of dramas). The music contains several tunes from the Ring, and one which is an old German cradle song.

WAGNER regarded the legend of Lohengrin, the Knight of the Holy Grail, who comes to champion the wrongfully-accused maiden, Elsa, as symbolical of universal spiritual truths.

The Prelude to Act III of the Opera gives the atmosphere of festivity and thanksgiving which follows the marriage of Lohengrin with Elsa.

8.50 TOPLISS GREEN and Orchestra

Sachs' Monologue ('Craze, craze'), from 'The Mastersingers'

HANS SACHS, the cobbler-poet of Nuremberg, is championing the cause of the young knight Walter, whom some of the pedantic

Mastersingers are chary of welcoming to their Guild. Early in the morning of Midsummer Day Sachs sits in his room, a great volume on his lap, and meditates on men's incessant, bitter strife with one another, and considers how he may turn it to the ends he has in view—furthering Walter's fortunes with the Guild, and helping the youth to win the maiden he loves.

ORCHESTRA

The Ride of the Valkyries, from 'The Valkyrie'

9.5 TOPLISS GREEN and Orchestra

Recit., 'Like death's grim shadow' ('Tannhäuser')

Air, 'O star of eve' }

THE Third Act of Wagner's Opera is laid in the Valley of the Wartburg, at evening. Wolfram, Tannhäuser's friend, approaches. He loves Elizabeth, but has effaced himself on seeing how greatly she and Tannhäuser love each other. He has seen her praying by a wayside shrine for the absent knight, whose return from his pilgrimage of penitence is now expected; and, after she has gone, Wolfram takes his harp and sings of her to whom he must soon bid farewell, never more to see her.

ORCHESTRA

Overture to 'The Flying Dutchman'

9.30 VARIETY

From Birmingham

JOAN MARGRETT (Soprano)

RAHE DA COSTA (Syncopations)

DUDLEY ROLPH (Light Songs)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 SHOULD BACHELORS BE TAXED?!

A DEBATE between

VIOLA TREE and ROBERT BOOTHEY, M.P.

Tuesday's Programmes cont'd (February 14)

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.45 DOROTHY MORTON, 'Kitchen Botany from a Homely Standpoint'

5.0 THÉ DANSANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'A Valentine for My Lady Cherriman,' by Dorothy Coombes. 'St. Valentine,' from 'What Katy Did,' by Susan Coolidge

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. M. HAINES, 'Playgoers of the Past—A First Night at the Savoy'

7.15 S.B. from London

7.45 **FAMOUS TRIO MUSIC**
 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELY (Pianoforte)
 Finale from Trio in D Minor..... Mendelssohn
 Gipsy Rondo: Trio in G..... Haydn
 Scherzo from B Flat Major Trio..... Schubert

8.10 **THE SUPER SIX**
 In A WINTER'S TALE
 A Tempestuous Song Show
 Floods of Harmony
 Draughts of Mirth
 Showers of Music
 and Sunny Interludes
 FRANK EVANS, LYN JOSHUA, WILLIAM FRANCIS, GEORGE CORNER, HERBERT SIESE, SIDNEY EVANS
 Directed by SIDNEY EVANS
 'Think you a little din can daunt mine ears? Have I not in my time heard Lions roar?'
 —Shakespeare
 THE COMPANY: 'Walk Up'... Gallaty and Hayes
 THE COMPANY: 'Toddle Along'
 Nussbaum and Trotta
 GEORGE CORNER: 'Gipsy Dan'
 Cameo: 'The Man of the Moment' Clifford Grey
 QUARTET: 'Lassie o' Mine'..... E. J. Walt
 LYN JOSHUA and SIDNEY EVANS: 'Toddles and Rosty'..... Hylton West
 FRANK EVANS: 'Trees'
 THE COMPANY: 'The Cup Tie'.... Longstaffe
 THE COMPANY: 'Why am I Blue?'..... Wade
 SIDNEY EVANS: Humorous Interlude
 A Ukulele and LYN JOSHUA
 THE COMPANY: 'Travelesques' Hylton and West

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
 Pianoforte Recital by CLAUD BIGGS

2.30 London Programme relayed from Daventry

3.50 MUSIC by the STATION QUARTET
 Overture, 'Private Ortheris'..... Ansell
 Waltz, 'The Sirens'..... Waldteufel
 Little Suite..... Tchaikovsky

4.15 VENA McLEAN (Contralto)
 Snowflakes..... Cowen
 Now sleeps the crimson petal..... Quilter
 Beloved, it is morn..... Ayloard
 Secrecy..... Wolf

4.30 QUARTET
 Ballet Music from 'The Sicilian Vespers' Verdi
 Pizzicato and Waltz from 'Sylvia'.... Delibes
 Selection from 'The Bells of Corneville' Planquette

5.0 Mr. HUGH MACHELL, 'Saint Valentine's Day'

5.15 THE CHILDREN'S HOUR: An Old English Valentine (German), song by Betty Wheatley. Minuet, from Symphony in E Flat (Mozart). Overture to 'The Magic Flute' (Mozart), played by the Sunshine Trio. A Valentine Story, told by Robert Roberts

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 Dr. J. TRAVIS JENKINS, 'Trawling in the Indian Ocean'

7.15 S.B. from London

7.45 **ONCE UPON A TIME**
 A Fairy Cantata
 This is the ancient story of 'The Sleeping Beauty' Retold and lyrically arranged by G. H. JESSOP
 Set to Music by LIZA LEHMANN
 Cast:
 A Narrator
 Fairy Sunbeam..... } LILY ALLEN
 Princess Mayblossom... } (Soprano)
 Fairy Nettlesting } ESTHER COLEMAN
 A Gipsy Woman } (Contralto)
 Prince Charming (LEONARD GOWINGS (Tenor)
 THE STATION CHORUS: Chorus Master, S. H. WHITTAKER
 THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

9.0-12.0 S.B. from London (9.35 Local Announcements)
 (Tuesday's Programmes continued on page 285.)

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"Radio Times," Feb. 10th, 1928.

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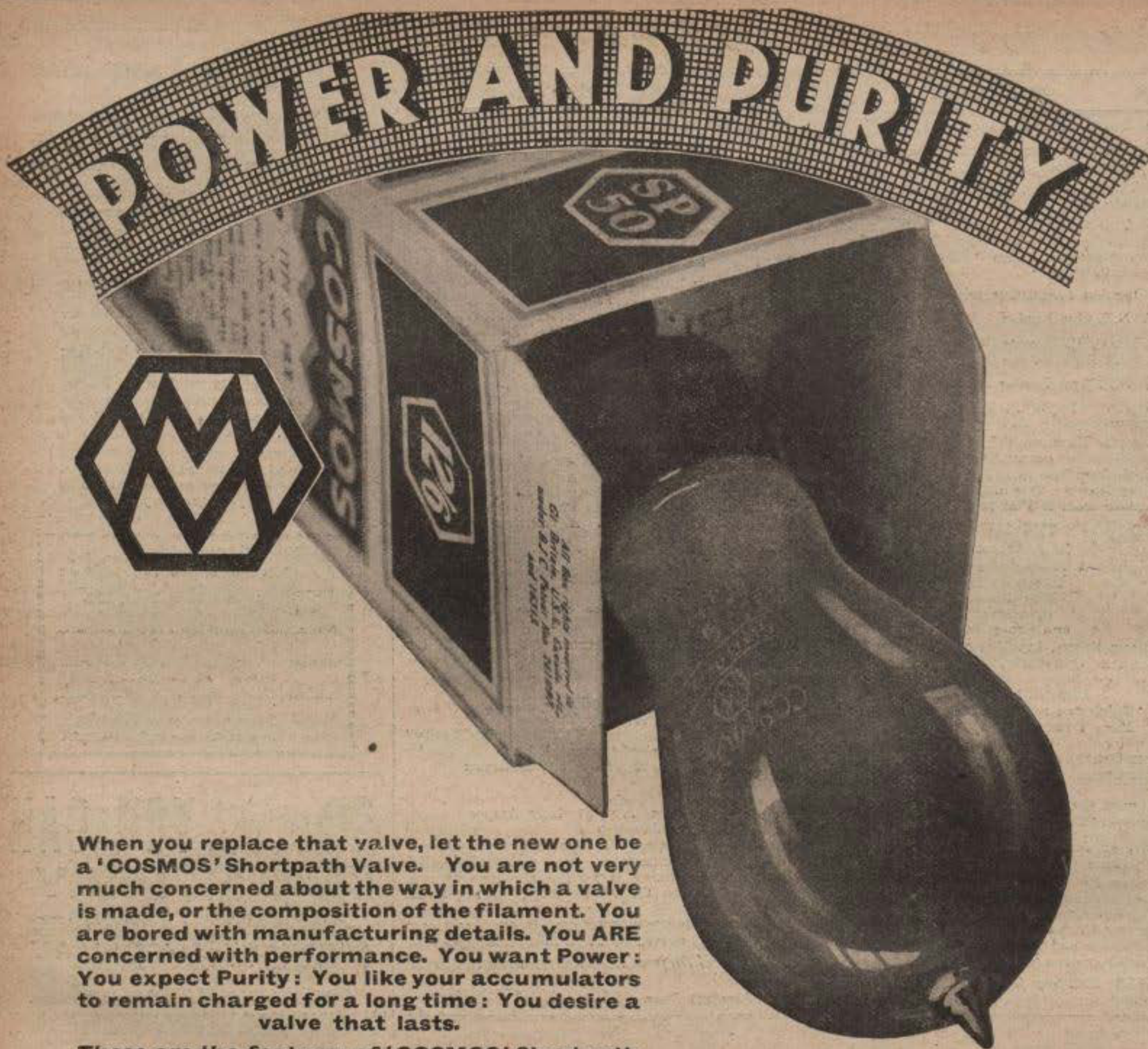
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REX—LUDOVICUS—LUDOVICUS REX.

In his talk from London this evening, Mr. Somervell will discuss 'The Age of the Despots,' when the destinies of Europe were guided by men like Louis XIV of France. Reproduced above is Thackeray's amusing satire on the pomp of monarchy—Le Roi Soleil owing his dignity entirely to the trappings that he wears.

By courtesy of John Murray



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Tuesday's Programmes continued (February 14)

(Continued from page 283.)

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

- 2.30-3.15 London Programme relayed from Daventry
- 4.0 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. ERNEST EDWARDS ('Bee'): Sports Talk
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 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 Mr. JOHN CARROLL, 'The Romance of Pomfret Castle'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 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 Mrs. G. WILKINSON, 'Quaint Siamese Ceremonies'
- 7.15 S.B. from London

7.45 A CONCERT

- FIFTH PARK SECONDARY SCHOOL CHOIR
- Worship Geoffrey Shaw
- Except the Lord built the house Monk
- Tender Musette Traditional French

- 7.51 ENA ROBERTS (Contralto)
- Boy Johnnie } Vaughan Williams
- If I were Queen }
- Youth and Love }

- 7.56 ALAN MORTON ('Cello')
- Under the Greenwood Tree } arr. Cedric
- Golden slumbers kiss your eyes }
- Top o' the Cork Road } Sharpe

- 8.3 HELEN GUEST (Pianoforte)
- Passacaglia Cyril Scott
- Fire-flies Frank Bridge
- Cubana, No. 2 of Pieces Spanish de Falla
- Olaf's Dance Pick-Mangiagalli

- 8.13 BOOTH UNWIN (Baritone)
- The Rebel Wallace
- Mephistopheles' Song of the Flea Mussorgsky

- 8.18 CHOIR
- Shenandoah arr. R. R. Terry
- Full fathom five Ireland
- Robin Hood West

- 8.24 HELEN GUEST
- Intermezzo in Octaves, Op. 44, No. 4 Leschetizky
- The Island Spell Ireland
- The Lark Glinka, arr. Ba'akiree
- Shepherd's Hey Grainger

- 8.34 BOOTH UNWIN
- The Windmill Nelson
- The Red Star of the Romany Sanderson

- 8.41 ALAN MORTON
- Londonderry Air arr. O'Connor-Morris
- Oriental Dance W. H. Squire

- 8.48 ENA ROBERTS
- Love Song ('Carmen') Bizet
- Flower Song ('Faust') Gounod

- 8.53 CHOIR
- What is this odour? Somerville
- Empty House Austin
- Early one morning arr. Vaughan Williams
- Soy de Pravia Traditional Spanish
- GEORGE JEFFERSON (At the Piano)

- 9.0-12.0 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
- 6.15 Beverley and District Bee-Keepers' Association's Monthly Talk
- 6.30 S.B. from London
- 7.0 TOWN AND COUNTRY: Mr. A. E. CHIVERS, 'The Roast Beef of Old England'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 DANCE MUSIC by the KING'S HALL HARMONICS. Relayed from the King's Hall Rooms of the Royal Bath Hotel, Directed by ALEX WAINWRIGHT
- 4.15 London Programme relayed from Daventry
- 4.30 DANCE MUSIC (Continued)
- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. GEORGE DANCE, 'Gardening—Sweet Peas'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 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 Prof. R. PEERS, 'The Good Old Times,' with some illustrations from Local History—II, 'The Reform Bill and the Nottingham Lambs'
- 7.15 S.B. from London

7.45 A CONCERT

- CHARLES O'CONNOR (Songs with his Harp);
- BARBARA HARRIS (Violin); LEONARD NEEDHAM (Pianoforte)

- LEONARD NEEDHAM
- The King's Hunt .. Dr. John Bull (1563-1628)
- Alman (16th Century) Anon.
- Two Bourrées Purcell

- BARBARA HARRIS
- Romance from Second Concerto Wieniawski
- Hornpipe Purcell
- The Innocent's Sleep ('The Maid of Arles') Bizet

- CHARLES O'CONNOR
- The Cuilthion arr. Moffatt
- O'Donovan's Daughter arr. C. O'Connor
- Like a ghost I am gone Stanford
- Rapparees' Horse and Sword arr. C. O'Connor
- Dear Harp of my Country arr. Moffatt
- I wish I had a shepherd's lamb. . . Traditional Irish

- LEONARD NEEDHAM
- Study in F Sharp, Op. 36, No 13 Arensky
- Country Gardens arr. Percy Grainger

- BARBARA HARRIS
- The Gentle Maiden arr. Cyril Scott
- Hebrew Melody Achron

- CHARLES O'CONNOR
- The silent bird is hid in the boughs. . . arr. Moffatt
- An Eriskay Love Lilt. . . . } arr. Kennedy-Fraser
- Land of Heart's Desire. . . . }
- Ae Fond Kiss arr. Lawson
- Hebridean Sea Reiver's Song arr. Kennedy-Fraser

- LEONARD NEEDHAM
- Waltz from 'Naila' .. Delibes, arr. Dohnanyi
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 'FOUR BELLS'
- A Play in One Act by H. J. BERRY. Presented by the MICROGNOMES
- Collins (3rd Mate) CHARLES STAPYLTON
- Peters (1st Mate) ANGUS SMITH
- Captain Morgan ERIC MORDEEN
- Quartermaster STEPHEN CAMPBELL
- 'Standby' Man JOHN EVERED
- 'Look-out' Man DEREK LESSINGHAM
- The Scene is laid on the bridge of s.s. 'Dunkeld,' homeward bound from Montreal.
- 6.30 S.B. from London
- 7.0 Mr. JOHN MURRAY, Principal of the University, College of the South-West, 'Charm'
- 7.15-12.0 S.B. from London (9.35 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 S.B. from London
- 7.0 'Ghosts—Seen and Imagined,' by COLIN SHERLOCKE
- 7.15-12.0 S.B. from London (9.35 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 AN ORGAN RECITAL by A. CYRIL BAYNHAM. Relayed from St. Mary's Parish Church
- 6.30 S.B. from London
- 7.0 The Rev. HERBERT MORGAN, 'Cam nesaf y Cymro—The Welshman's next step'
- 7.15 S.B. from London
- 7.45 AROUND THE STATIONS
- Swansea visits other Members of the Broadcasting Family
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 860 KC.

- 2.30—London. 4.30—Organ Recital. 5.0—London.
- 5.15—Children's Hour. 6.0—Emma Miller (Mezzo-Soprano).
- 6.15—Lax and Gilligan (Entertainers). 6.30—London. 8.30—Pianoforte Recital by Niedzielski. 9.0—London. 10.30—Dance Music: Percy Bush and his Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 3.15—Broadcast to Schools. 3.35—M. Albert le Grip, 'French.' 4.0—Dance Music relayed from the Plaza. 5.0—Katherine Barrs Davies, 'Some Notable Women Peace-Makers.'
- 5.15—Children's Hour. 5.58—Weather for Farmers. 6.0—Organ Recital. 6.30—London. 7.0—Dundee. 7.15—London. 7.45—Valentine from Ireland, An Informal Programme of Song, Verse, and Story. 9.0-12.0—S.B. from London.

2BD ABERDEEN. 600 M. 600 KC.

- 2.30—London. 3.15—Dance Music. 4.0—Netta Ledingham (Mezzo-Soprano). The Station Octet. 5.0—Miss Eyllt Newbery, 'A Memorable Night in Japan.' 5.15—Children's Hour. 6.0—London. 7.0—Dundee. 7.15—London. 8.30—'A Question of Courage.' 9.0-12.0—London.

2BE BELFAST. 506.1 M. 590 KC.

- 2.30—London. 5.15—Children's Hour. 6.0—London. 6.30—London. 7.45—A Symphony Concert. Relayed from the Ulster Hall. 9.0—News. 9.15—Symphony Concert (continued). Arnold Trowell ('Cello'). 10.40 app.—12.0—London.

PROGRAMMES for WEDNESDAY, February 15

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

RUBY MILLER AND Co.
In a Sketch
'GREAT HEIGHTS'
by H. C. G. STEVENS

10.15 a.m. A SHORT
RELIGIOUS SERVICE

10.30 (Daventry only)

TIME SIGNAL, GREENWICH; WEATHER FORECAST.

11.0 A PIANOFORTE QUARTET and DOREEN BRISTOL (Soprano)

11.20 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

CYRIL LIDINGTON (Entertainer)

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 SOMERVILLE: 'Stories in Poetry—V, Chaucer's Tales'

3.30 MUSICAL INTERLUDE

3.45 Mrs. PENELOPE WHEELER: 'Village Play Production—V, Stage Decoration'

4.0 A LIGHT CLASSICAL CONCERT.

LESLEY DUDLEY (Soprano); EVELYN RUEGG (Violin); BERTHA HAGART (Pianoforte)

EVELYN RUEGG and BERTHA HAGART

Sonata in G Minor *Tartini*
Andante; Presto; Allegro poco moderato

4.12 LESLEY DUDLEY

Danza, danza *Durante*
Selve amiche *Caldara*
Gia il sole dal Grange *Scarlatti*

4.20 EVELYN RUEGG and BERTHA HAGART

Sonata in C Minor *Mozart*
Allegro vivace; Andante sostenuto; Rondo—Allegro

4.40 LESLEY DUDLEY

Vedrai carino } *Mozart*
Batti, batti }

4.50 EVELYN RUEGG and BERTHA HAGART

Sonata in F *Beethoven*
Allegro; Adagio molto espressivo; Scherzo—allegro molto; Rondo—allegro ma non troppo.

5.15

THE CHILDREN'S HOUR:

'YOURS VERY SINCERELY!'

First delivery 5.15 p.m.

There will be others during the Programme
'The Pillar Box' provided by TONY GALLOWAY
Answers to Correspondents, by AUNT PRISCILLA
(in person)

'Notes' by THE OLOF SEXTET

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 Ministry of Agriculture Talk: Mr. A. AMOS,
'Stack Silage: A Method for Saving Hay Crops in a Rainy Season'

7.15 THE FOUNDATIONS OF MUSIC

BEETHOVEN VARIATIONS

for Pianoforte

Played by JOHN PAUER

Six Variations on an original Theme in F, Op. 34

7.25 Sir EDWARD DENISON ROSS: 'Eastern Art and Literature—V, Persian Culture'

7.45

VARIETY

WILL GARDNER (Entertainer)

MUNRO and MILLS

(Syncopation on Two Pianos)

CAROL BALAN and his GIPSY BAND

7.55 SALVATION ARMY COMPOSERS' FESTIVAL CONCERT

MASSED BANDS

March, 'Under Two Flags' (Composed in 1918 by Adjutant Bramwell Coles)

INTERNATIONAL TRAINING GARRISON SINGERS

Song for Full Chorus, 'I am the Resurrection and the Life' (Words and Music by Major Collier, Conducted by the Composer)

THE INTERNATIONAL STAFF BAND

Selection, 'Cleansing Current' (Composed by Lieut.-Colonel Goldsmith, Conducted by the Composer)

MASSED BANDS

Selection, 'Adoration' (Composed by Captain Eric Ball)

THE BANDS TAKING PART IN THE MASSED PLAYING ARE:

THE INTERNATIONAL STAFF BAND

CHALK FARM BAND

CAMBRIDGE HEATH BAND

REGENT HALL BAND

PENGE BAND and CONGRESS HALL BAND (Clapton)

8.25 VARIETY (Continued)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35-11.0 'MERRIE ENGLAND'

(See below)

11.0-12.0 (Daventry only) DANCE MUSIC: KETTNER'S FIVE, under the direction of GEOFFREY GIELDER, from Kettner's Restaurant



ACT I.

THE Opera opens on the bank of the Thames, opposite Windsor, with the townsfolk assembling for May Day revels. After some diversions caused by the love bickerings between Tailor, Baker, Butcher and Tinker, Jill-All-Alone comes in; a maid of the forest, she loves all wild things, and is taken by some ignorant folk for a witch. The plot begins to unfold when Raleigh enters with his light-hearted song about every Jack and his Jill (and gill). He is in love with Bessie Throckmorton, maid of honour to Queen Elizabeth.

Now a snare is woven. The Earl of Essex plots to ruin Raleigh by bringing to Queen Elizabeth's ears news of Sir Walter's love for Bessie; for Essex knows Elizabeth is a jealous Queen, and will brook no rivals. The Queen, on her royal barge, comes to the revels, and is hailed in a chorus, 'Long live Elizabeth!' She sings of 'peaceful England,' and then there is a passage of words, and almost of arms, between Essex and Raleigh; but peace is restored.

Jill is accused before the Queen of witchcraft, Long Tom the forester manfully standing up for her. Essex finds in her possession some acrostic verses that Raleigh wrote about Bessie, and shows them to the Queen, who thinks their compliments were meant for her; but Raleigh boldly declares that his truth is plighted to Bessie. Elizabeth, slighted, is furious. She orders poor Jill to be confined within the Castle, there soon to be burnt, Sir Walter to go in banishment, and Bessie to be imprisoned.

(Continued in column 3.)

'Merrie England'

Complete Concert Version
of the Opera
Written by Basil Hood
and composed by
Edward German.

9.35 London and Daventry.

The only English light opera that has ever seriously rivalled the popularity of Gilbert and Sullivan (with both of whom, by the way, Sir Edward German collaborated at different times) was first produced at the Savoy Theatre, the scene of their successes, in April, 1902. Since then its music has become very familiar, and listeners will hear many of their favourite tunes in the concert version of the opera that will be broadcast to-night.

Cast:

Bessie Throckmorton (Maid of Honour to the Queen) GWLADYS NAISH
Jill All-Alone (A Supposed) } MARGARET
Witch } BALFOUR
Queen Elizabeth }
Sir Walter Raleigh FRANCIS RUSSELL
The Earl of Essex .. STUART ROBERTSON
A Tailor TOM PURVIS
A Baker JOHN COLLETT
A Tinker STANLEY RILEY
A Butcher } SAMUEL DYSON
Long Tom }

THE WIRELESS CHORUS (Chorus-Master,
STANFORD ROBINSON

THE WIRELESS ORCHESTRA (Leader:
S. KNEALE KELLEY)

Conducted by
Sir EDWARD GERMAN



(Continued from column 1.)

ACT II.

JILL has escaped and returned to the forest. She has freed Bessie too.

Raleigh is also at hand. He enters dressed as a forester, having shaved off his beard. He meets Jill, and tells her of his unhappiness.

The Queen of the May is to be crowned, and there is revelry and dancing by the townsfolk.

The disguised Raleigh asks that he may join the Morris dancers who are going to the Castle, and play a lover, hinting that he wishes to be near a sweet maid in Windsor. Permission is given, and all go off.

Now Jill and Bessie come in. Bessie sings a waltz song, 'Who shall say that love is cruel?' whilst Jill goes off, returning with Raleigh. But Essex has followed him, and Raleigh fears for his liberty. Essex, however, asks for his friendship, for he has found that Sir Walter is not really his rival for Elizabeth's hand. He has a new plot by which everything may be put straight, and everyone pleased. He gets Tom the forester to put on a skin and pretend to be Herne the Hunter who, he tells the Queen, only appears when the sovereign contemplates a crime. In the midst of a Masque a hunting horn is heard, and Tom, got up as Herne, appears.

Essex pretends he sees nothing, and Elizabeth is perturbed. At this moment comes a messenger to tell of the escape of Bessie and Jill. Elizabeth, frightened by the warning apparition she thinks she has seen, decrees the pardon of these two, and of Raleigh. The lovers are united, and all join in the Finale.

Wednesday's Programmes continued (February 15)

3.0 CHAMBER MUSIC

From Birmingham

THE LEONARD HIRSCH STRING QUARTET: LEONARD HIRSCH (First Violin), THOMAS MATTHEWS (Second Violin), MURICE WARD (Viola), HAYDN ROGERSON ('Cello)

Quartet in C Sharp Minor, Op. 131 .. Beethoven

IN the C Sharp Minor Quartet (written in 1826, a few months before Beethoven's death) there are seven Movements. All are to be played without a break.

The FIRST MOVEMENT (Slow and very expressive) is a Fugue. When this has been expounded in simple style, the tune on which it is based is given out by the First Violin twice as quickly as at first, and a little 'episode' is built up. Later the tune is heard in the 'Cello, in notes twice as long as at first. Soon after, the Movement comes to a long held note and a pause, and so begins the

SECOND MOVEMENT (Very quick and lively). This straightforward piece of energetic music is followed by the

THIRD MOVEMENT (Moderately fast), which is really only a few bars in declamatory style, bringing in the

FOURTH MOVEMENT (Rather slow and in a singing style), a set of Variations on a graceful, engaging theme.

FIFTH MOVEMENT (Very quick). The Scherzo, a ripe piece of jesting, and of tremendous energy.

SIXTH MOVEMENT (Slow). Again a very short Movement, that says much in few notes.

In the SEVENTH MOVEMENT (Quick) we feel once more Beethoven's elemental power, and something of the introspection that grew upon him. This is big music in every sense.

3.40 WINIFRED PAYNE (Contralto)

- Serenade Richard Strauss
 - True Love
 - Sunday
 - Serenade
 - Gracious and kind art thou
 - Lullaby
- } Brahms

3.55 QUARTET

Serenade Haydn

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND

Directed by SIDNEY FIRMAN

ARTHUR DUDLEY (Light Ballads)

C. HELEN GARDNER (Character Sketches and Child Impersonations)

5.45 THE CHILDREN'S HOUR (From Birmingham): 'A Rather Sad State of Affairs,' a story by Greta Costain. Songs by Rosie Groves (Soprano). 'Jacko' and a Piano. 'The Cloud Maiden,' by Margaret Madeley

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

6.45 LIGHT MUSIC

From London

THE ERNEST LEGGETT LONDON OCTET

ELSIE GASKELL (Soprano)

LEONARD ASHDOWNE (Tenor)

THE OCTET

- Overture to 'Ascanio in Alba' Mozart
 - Albumblatt Wagner, arr. Mulder
 - Serenade
 - Canzonetta
- } Herbert

6.56 LEONARD ASHDOWNE

- Young Love lies dreaming A. Somervell
- My liltell pretty one Anon., 1614
- Have you seen but a whyte lillie grow ?
arr. Dolmetsch
- Polly Willis Arne

7.4 OCTET

- Song Waltz, 'H' Macfarlane
- Two movements from 'Kakemonos' Japanese Suite Henry Gibson
- The Bells of Spring; Autumn Wind

7.12 ELSIE GASKELL

- Bubble Song Martin Shaw
- By the Bend of the River C. Edwards
- Night and the Curtains Drawn Ferrata

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.18 OCTET

- Valse Lente in A Minor Chopin
- English Pastoral Dance Leslie Woodgate
- Pierrette Chaminade

7.28 LEONARD ASHDOWNE

- Loveliest of Trees
 - White in the moon the long road lies.....
 - The lads in their hundreds....
- } A. Somervell

7.35 OCTET

Fantasia on Works of Dvorak arr. Leopold

7.46 ELSIE GASKELL

- Sleep, little tired Eyes J. Munn Spear
- The Snowdrop H. Craxton
- Ships that pass in the Night
T. Wilkinson Stephenson
- Once in a blue moon Howard Fisher

7.52 OCTET

- Valse Moderne Claude Ivy
- Serenade Widox, arr. Artok

8.0 AN ORGAN RECITAL

by Sir HERBERT BREWER

on the occasion of the Opening of the New Town Hall Organ

- Relayed from the Town Hall, Cheltenham
- Fugue, in G Minor Bach
- Caprice Guilment
- Heroic March Brewer
- Cantabile (in singing style) Lemmens
- Fanfare

8.30 'THE FOLLY OF GEORGE'

A Play by MATTHEW BOULTON (From Birmingham)

George Clifford (a young gentleman of means, with no definite object).....STUART VINDEN

Jack Bentley (an artist, and George's friend) JOHN MOSS
Kitty Claire (the girl in the case)..... MOLLY HALL

The scene is Jack Bentley's studio. There is a large screen, an artist's throne, a liqueur stand, and various other objects. Kitty Claire is posing for her portrait.

9.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
OLIVE STURGESS (Soprano)

9.0 THE BAND

First Movement of Fifth Symphony
Tchaikovsky, arr. Gerrard Williams

9.15 OLIVE STURGESS

- Serenade Gounod
- Philomel ('Monsieur Beaucaire') Messager

9.22 BAND

Melodie Solonelle for Clarinets. Herbert Bedford
Rhapsodic Dance, 'The Bamboula'
Coleridge-Taylor

9.38 OLIVE STURGESS

- When day is done Draper
- Should he upbraid Sir H. Bishop

9.45 BAND

Sea Pieces MacDowell
To the Sea; From a Wandering Iceberg;
Sailor's Song; Nautilus


10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of GENE MORELLE, from the Riviera Club

11.0-11.15 KETTNER'S FIVE, under the direction of GEOFFREY GELDER, from Kettner's Restaurant (Wednesday's Programmes continued on page 288.)

If you want to fix anything to a wall, you must use

RAWLPLUGS



NO other device is as good as the Rawlplug for making firm fixtures in walls of every material, because the Rawlplug is scientifically designed to grip the wall where wood-blocks, nails and other obsolete devices merely rest in the wall. Moreover Rawplugs do not disfigure the wall. They are invisible when in position. Use Rawplugs for every fixing purpose. You will never revert to old-fashioned methods.

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The Rawlplug Co., Ltd., Cromwell Rd., London, S.W.7

Wednesday's Programmes continued (February 15)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 A LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Turandot' Weber
Ballet Suite from 'Naimona' Lalo
Rhapsody, 'Spain' Chabrier, arr. Haensch

3.45 London Programme relayed from Daventry

4.0 CONCERT (Continued)

ORCHESTRA

Siegfried Idyll Wagner

DAVID THOMAS (Tenor)

The Questioner Schubert

Love and Spring Brahms

Hungarian Love Song Brahms

ORCHESTRA

Saltarello from 'Italian' Symphony Mendelssohn

Prelude and Isolde's Death, from 'Tristan and Isolde' Wagner

THE Italian Symphony embodies Mendelssohn's impressions of his travels in the sunny South.

The Finale was written in Rome. It perhaps represents the spirit of the Mid-Lent Carnival which Mendelssohn saw when he was there. At any rate, its chief tunes are all typical lively Italian dance-tunes.

THE Prelude to Wagner's great music-drama epitomizes the transcendent love of Tristan and Isolde. In the closing scene, which for concert purposes follows immediately, Isolde sings her passionate song over the dead Tristan. Much of the music is a recollection of the great love duet in the Second Act.

DAVID THOMAS

O vision entrancing Goring Thomas

Flower Song ('Carmen') Bizet

Elegy Massenet

ORCHESTRA

Suite, 'Three Bavarian Dances' Elgar

Overture to 'Coriolanus' Beethoven

IN a Suite, *From the Bavarian Highlands*, for chorus and Orchestra, Elgar recalled one of his holidays, and the three dances now to be played are orchestral adaptations made by the composer himself. The music, dating from the earlier part of his career, very happily represents a side of his art which endeared him to a very large public.

THE Overture to *Coriolanus*, listeners may remember, was not written for Shakespeare's tragedy, but it is possible that (as Wagner thought) the composer had in mind when writing it the scene in that play in which Coriolanus yields to the prayers of his wife and mother, and refuses to besiege his native city, from which he had been banished. For this, his allies condemned him to death. The two chief melodies employed may well stand, the first for the hero, and the gentler second for the women.

At the end, the opening melody is heard in faltering, weakened tones, and we realize the tragedy of the hero's death.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Local Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.45 LADIES' NIGHT

S.B. from Swansea

(See Swansea Programme)

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

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 J. MEADOWS

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS

5.0 DORIS HILL (Soprano)

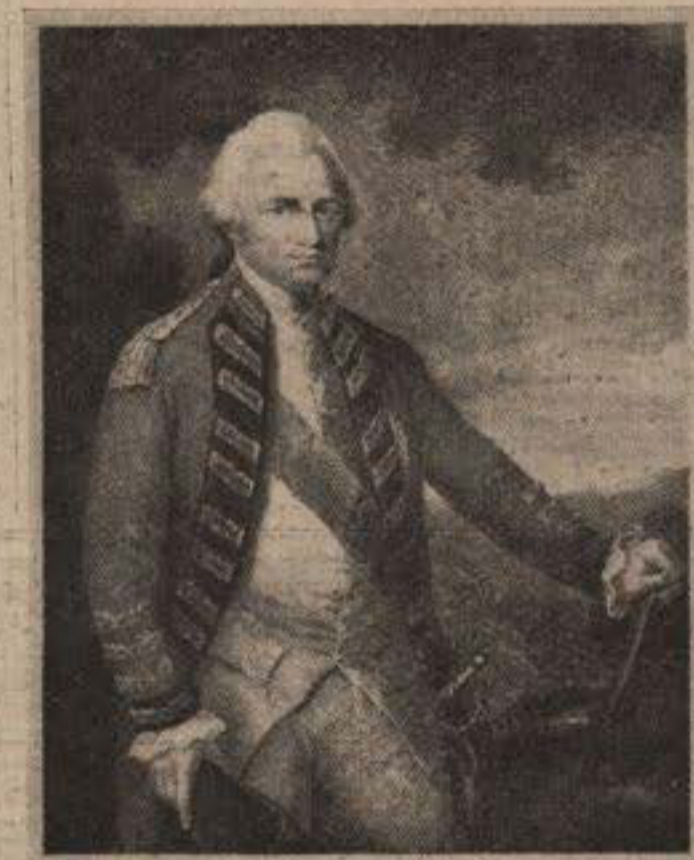
The Walnut Tree Schumann

He, of all the best, the dearest Stanford

The Milkmaid's Song Keel

John Mouldy Hubert Parry

5.15 THE CHILDREN'S HOUR: Two of Bantock's Songs, sung by Harry Hopewell; 'Who can so go' (The Jester's Song), 'Will o' the Wisp.' Three



THE MAN WHO WON INDIA.

A contemporary portrait of Robert Clive, whose boyhood will be described in the Children's Hour from Plymouth this afternoon.

Bird Songs, played by Eric Fogg: 'Thrush,' 'Blackbird,' and 'Robin' (Symons). An adventure story read by Robert Roberts

6.0 SCHOOL MUSIC

by

BIRLEY STREET, MANCHESTER, CENTRAL GIRLS' SCHOOL

I vow to thee, my country Holst

Phyllis has such charming graces Lane Wilson

(Somerset)

The Crystal Spring A. Young, arr. Cecil Sharp

Full Fathom Five Ireland

May-day Round Hilton

A Roving Shanty arr. Cecil Sharp

Johnny come down to Hilo arr. Gibson Young

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 THE TYLDESLEY TEMPERANCE PRIZE BAND

Conducted by F. ALLRED

March, 'The Royal Trophy' Rimmer

Overture to 'The Bohemian Girl' Balfé, arr. Rimmer

Selection from 'The Mountain Sylph' Barnett

'THE BRASS DOOR-KNOB'

A Drama in One Act by MATTHEW BOLLTON

Mrs. Bradbury HYLDA METCALF

Mr. Hawker LEO CHANNING

Produced by D. E. ORMEROD

It was Mr. Hawker's business to know things concerning other people. He found it a profitable calling until he interested himself in the new secret armoured car which Mrs. Bradbury's husband, a Naval Architect, had recently invented.

8.35 BAND

Euphonium Solo, 'Gipsy Warring' Hartman

Soloist: J. BRADBURY

Selection from 'Il Trovatore' ('The Troubadour')

Verdi, arr. Round

9.0-11.0 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

ARTHUR SPENCER (Pianoforte)

DOROTHY PEARCEY (Soprano)

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

6.30-11.0 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: A Short Talk on Famous Pictures, by Miss M. M. HUMMERSTON

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 S.B. from Manchester

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

6FL SHEFFIELD. 2,727 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Two Stories: 'Hezibah Hen makes a Friend' (Queen Bowen) and 'Any Old Thing' (Major J. T. Gorman). 'Spoon River' (American Folk Dances—Grainger). Request Song by Win Anson

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

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

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

7.45 S.B. from Manchester

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

PROGRAMMES for THURSDAY, February 16

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

S.O AN ALEC ROWLEY PROGRAMME

GEORGE PIZZEY (Baritone)

DAVID WISE (Violin)

A SMALL ORCHESTRA and FEMALE CHORUS
Conducted by STANFORD ROBINSON

THE COMPOSER
at the Piano

MR. ROWLEY is a London organist and teacher who was born at Shepherd's Bush some thirty-six years ago. As a composer, younger listeners probably know more about him than most of the older ones, for, in his compositions, he has until lately given more attention to children than to grown-ups. His music is sung and played in many schools.

He has, however, written much music of more general aim. One of his works, a fanciful Opera, *The Princess who Lost a Tune*, has received an Award from the Carnegie Music Trust.

ORCHESTRA

River Idyll (First performance)

8.4 GEORGE PIZZEY

Song Cycle, 'Pillcock Hill' (First performance)

If I could go anywhere; The hairy dog; Tim Willow; The hare; Pigeons at church; The elephant; Miracles; A ship sails up to Bedford

8.12 DAVID WISE

Romantic Poem
Rigadoun
Plaint
Rant

8.22 GEORGE PIZZEY

Pretty Betty
The Bonny Sailor

8.27 ORCHESTRA

Suite for Flute and Strings, 'Country Idylls'
The Passing Shepherd at evening; The Piper—a fragment; As lovers go—in dream; In Springtime—and in May

8.40 CHORUS

The Bargee
Love's Farewell
Dreamland calling
Ring out, wild bells

8.52 ORCHESTRA

Nautical Suite for Strings and Piano:
Ashore; In Harbour; Outward Bound

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'I REMEMBER'

Mr. P. F. WARNER: 'Reminiscences of W. G. Grace'

NEW cricket records are made every year; new personalities arise and flourish, but none has ever dominated the game as W. G. Grace did a generation ago. 'The Champion' they called him, and his title was never in dispute. The man who made centuries on every county ground, whose scores reached monstrous figures season after season, whose tally of centuries has only just been equalled even on the billiard-table pitches of today; whose marvellous batting alone prevented his living in cricket history for his captaincy and his bowling—the bearded Colossus was beyond doubt the most remarkable figure the game has ever known. Mr. Warner's star was rising above the horizon when W. G.'s was at its zenith, and he can tell many stories of the great man at first hand.

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 CHARLOT'S HOUR—VI

A LIGHT ENTERTAINMENT
Specially designed and arranged
by the well-known theatrical director
ANDRE CHARLOT

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

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) A PIANOFORTE QUARTET and RUBY HURN (Violin)

12.0 A PIANOFORTE QUARTET
PATRICIA GUEST (Soprano)
HAROLD CHING (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—V, Pairing Birds'

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.45 Travel Talk: Mrs. NATHAN, 'Village Life in China'

THE average newspaper-reader has lately got a confused impression of the Chinese as a nation composed entirely of war-lords, bandits, pirates, and soldiers carrying umbrellas. This afternoon Mrs. Nathan will describe life as it is normally lived in a village in Northern China; no bandits or war-lords about, but a simple, friendly people, living in low, brown huts with 'Devil-Screens' before the doors, windows of tattered paper, and charcoal fires burning under the family beds.

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

5.0 ORGAN RECITAL by PATTMAN, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR:
'La Cinquante' (Gabriel Marie) and other violoncello solos by BEATRICE EVELINE
The Story of 'The Man with the Hose' (H. Mortimer Batten)
'Zoo Music,' with LESLIE G. MAINLAND as 'Chef d'Orchestre'

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Continued)

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

6.45 Girl Guide Programme by the Fifth North Chelsea Company

7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN VARIATIONS
for Pianoforte
Played by JOHN PAUER

Six Variations on an Original Theme in G

7.25 Sir BANISTER FLETCHER: 'How to Appreciate Architecture'

PICTURES, sculpture, and music have been dealt with in this series, and now Sir Banister Fletcher comes to consider the appreciation of architecture—the art that, more than any other, is truly 'in the street.' Sir Banister Fletcher is himself both a distinguished architect and an authoritative writer on the subject, his books



GRACIE FIELDS.

There can be very few listeners who have not seen *Mr. Tower of London* at some time or other in its eight years' run. Gracie Fields was the draw of that amazing show, and all her admirers are now intensely interested at the news that she is forsaking revue for the legitimate, and playing opposite Sir Gerald du Maurier in his new production at the St. James's. They will all welcome the opportunity of hearing her broadcast from the following stations this week: Monday, Manchester; Wednesday, Newcastle; Thursday, Belfast; Friday, Glasgow; Saturday, Cardiff and Aberdeen.

including 'A History of Architecture on the Comparative Method,' 'Architecture and the Humanities,' and 'The English Home.'

7.45 MAURIGALS
by THE WIRELESS SINGERS



'THE CHAMPION.'

The most famous cricketer of all time—W. G. Grace—will be the subject of Mr. P. F. Warner's talk, in the 'I Remember' series, from London tonight.

Thursday's Programmes continued (February 16)

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth
 Twentieth Concert of the Thirty-third Winter Series
THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA of 50 Performers
 Conducted by Mr. MONTAGUE PHILLIPS and Sir DAN GODFREY
 Overture, 'The Wasps' *Vaughan Williams*
 Piano Concerto No. 2, in E. *Montague Phillips*
 (1) Quick and resolute; (2) Slow and sustained; (3) Quick and spirited
 (Soloist, LESLIE ENGLAND)
 Conducted by the COMPOSER
 Third Symphony ('Heroic') *Beethoven*
 (1) Quick and spirited; (2) Funeral March; (3) Scherzo—Quick and lively; (4) Very quick

4.30 AN AFTERNOON CONCERT

From Birmingham
 Relayed from Lozell's Picture House
THE ORCHESTRA, conducted by PAUL RIMMIE
 Overture to 'Raymond' *Ambroise Thomas*
 Valse, 'Baden Baden' *Bosquet*
FRANK NEWMAN (Organ)
 Suite of Ballet Music from 'Sylvia' *Delibes*
DOROTHY HADLEY (Soprano)
 Until *Coleridge-Taylor*
 An Eriskay Love Lilt *arr. Kennedy-Fraser*
ORCHESTRA
 Fantasia on 'Tosca' *Puccini*
FRANK NEWMAN
 Softly awakes my heart ('Samson and Delilah')
Saint-Saëns
 Valse, 'Why should I say I'm sorry?' *Campbell*
 Fox-trot, 'Zulu Wail' *Skinner*
ORCHESTRA
 Selection from 'The Lady of the Rose' *Gilbert*
 Valse, 'Dream on the Ocean' *Gung'l*

5.45 THE CHILDREN'S HOUR (From Birmingham);
 'Fairy Gold,' a Play by John Overton. Selected Vocal Items by the British Vocal Quartet

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

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
 AMY VERITY (Light Songs)
 THORNLEY DODGE (Entertainer)

7.30 HALLÉ CONCERT
 Relayed from the Free Trade Hall, Manchester
THE HALLÉ ORCHESTRA, conducted by SIR HAMILTON HARTY
 Relayed to Daventry Experimental
 Introduction and Allegro for Quartet and String Orchestra *Elgar*

7.45 S.B. from Manchester
 Third Horn Concerto *Mozart*
 (Solo Horn, RAYMOND MEERT)
 Tone Poem, 'Don Quixote' *Richard Strauss*
 (Solo Cello, CLYDE TWELVETREES)

8.30 app. From the Manchester Studio
 SONGS AT THE HARP by CHARLES O'CONNOR
 My Gentle Harp } *arr. Moffatt*
 Have you been at Carrook? }
 Ballinderry }
 When she answered me *arr. Stanford*
 Shaun Glas *arr. Moffatt*

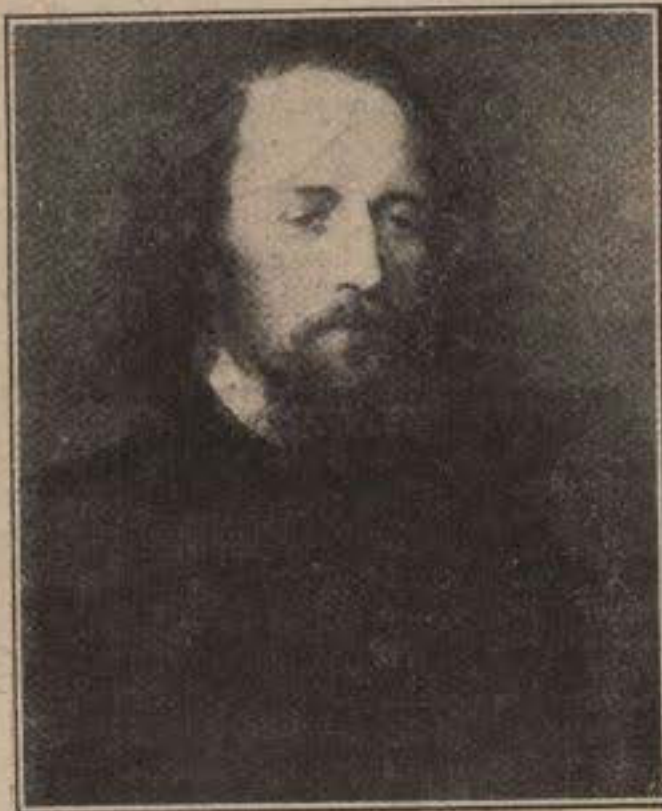
8.40 app. HALLÉ CONCERT (Continued)
ORCHESTRA
 Fourth Symphony, in E Minor *Brahms*

9.30 app. A PIANOFORTE RECITAL by ALICE COUCHMAN From Birmingham

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.



ALFRED LORD TENNYSON.

the Victorian Poet Laureate, as he appears in the portrait by Watts. A programme based on his works is to be broadcast from 5GB tonight.

Tarantella *List*
 The Coquette and the Nightingale *Granados*
 Barcarolle, Op. 22 *Glazounov*
 En Route *Palmgren*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A TENNYSON PROGRAMME

THE BRITISH VOCAL QUARTET:
 DOROTHY BENNETT (Soprano)
 ESTHER COLEMAN (Contralto)
 ERIC GREENE (Tenor)
 JOHN THORNE (Baritone)
 GLADYS WARD (Recitale)

JOHN THORNE
 She came to the village church }
 I have led her home } *Somervell*
 O that 'twere possible }
 Come into the garden, Maud }
 (From Song Cycle 'Maud')

GLADYS WARD
 The Sisters *Harcley*
 The Sea Fairies *Dallaway*

QUARTET
 As thro' the land }
 Sweet and low } *Stanford*
 The splendour falls }
 O swallow, swallow }
 Ask me no more }
 (From Song Cycle 'The Princess')

GLADYS WARD
 The Lady of Shalot *Tennyson*
 DOROTHY BENNETT
 Dainty little maiden *Dunhill*
 Now sleeps the crimson petal *Quilter*
 Go not, happy day *Frank Bridge*

ERIC GREENE
 Gone }
 Winter } *Sullivan*
 The Letter }
 The Answer }
 When? }
 (From Song Cycle 'The Window')

(Thursday's Programmes continued on page 292.)

The MAN who tried many REMEDIES



He suffered with CHILBLAINS

Germolene is the quickest possible remedy for chilblains. You won't have to hobble about for weeks trying to get rid of them, or meekly suffer their invasion of your fingers. Simply rub a little Germolene on the hand or foot and a few days will see you rid of them.

Germolene is a scientifically prepared Aseptic Surgical Dressing, embodying remarkable healing properties for the skin tissues. Even more serious complaints: Ulcers, Eczema, Ringworm, Septic Sores, etc., yield instantly to its application. Get a tin to-day.

ULCERS
 ECZEMA
 PSORIASIS
 PILES
 RINGWORM
 SCALDS
 AND
 BURNS

—read this one

"I tried a great many remedies, and none did any good until I used Germolene. The itching and pain go at once, and after a few hours the swelling is quite gone. I cannot speak too highly of it. A house with children should never be without it. Germolene is not only good for chilblains, but many other ailments." Rev. N. Dallen, Pentwick Vicarage, Derby.

Germolene
 ASEPTIC SKIN DRESSING
 1's and 3's A Veno Product

Thursday's Programmes continued (February 16)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS:
Mrs. D. PORTWAY DORSON, 'Children of Long Ago—Greece'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Girl Guides: Miss L. M. BARTER, 'A Nature Yarn'
..... a hidden way
Through the quiet heather spray
To a sunny solitude.
(James Stephens.)
- 7.0 S.B. from London

7.45 LEGEND LAND—I
Some legends come to us only through the medium of books, and these books are very often but modern transcripts of ancient manuscripts. The Vale of Avalon preserves its legends in its very dust, so that, were there no record on a printed page, the traveller would know that he was in an enchanted land.
'When I came back from Lyonesse
With magic in my eyes,
All marked with mute surmise
My radiance rare and fathomless,
When I came back from Lyonesse
With magic in my eyes.'
(Thomas Hardy.)

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Overture to 'The Flying Dutchman' ... Wagner
Suite, 'Hiawatha' Coleridge-Taylor
ARTHUR CRANMER (Baritone) and Orchestra
The Old Bard's Song (from 'The Immortal Hour')
Boughton
Gazing Around (from 'Tannhäuser') .. Wagner
Vulcan's Song (from 'Philemon and Baucis')
Gounod

THE IMMORTAL HOUR tells of a lost fairy-maiden who loved a mortal, but was claimed by a fairy prince and by him taken back to her home. The author, William Sharp ('Fiona MacLeod'), meant the story as an allegory—as an attempt to express two emotions, 'the emotion of the inevitableness of destiny and the emotion of tragic loveliness.' These thoughts come to mind on hearing the Old Bard's song of the passing of dreams and of men.

AT the Court of the Landgrave of Thuringia a tournament of song is being held. The prize is the hand of his niece, Elizabeth. It falls to the lot of the minstrel Knight Wolfram to be the first singer. He celebrates in his song the virtues of those he sees around him, and tells the wonder of a pure and holy love.

ORCHESTRA
Suite, 'Pelleas and Melisande' Fauré
'AVALON'
An Arthurian Legend
By A. M. BUCKTON

ORCHESTRA
Song of the Rhine Daughters Wagner
ARTHUR CRANMER
The Oxen Peel
Legend Tchaikovsky
How the holly got its thorns ... Bealy
ORCHESTRA
Introduction to Act II of 'Princely Children' Humperdinck

9.0-12.0 S.B. from London (9.39 Local Announcements)



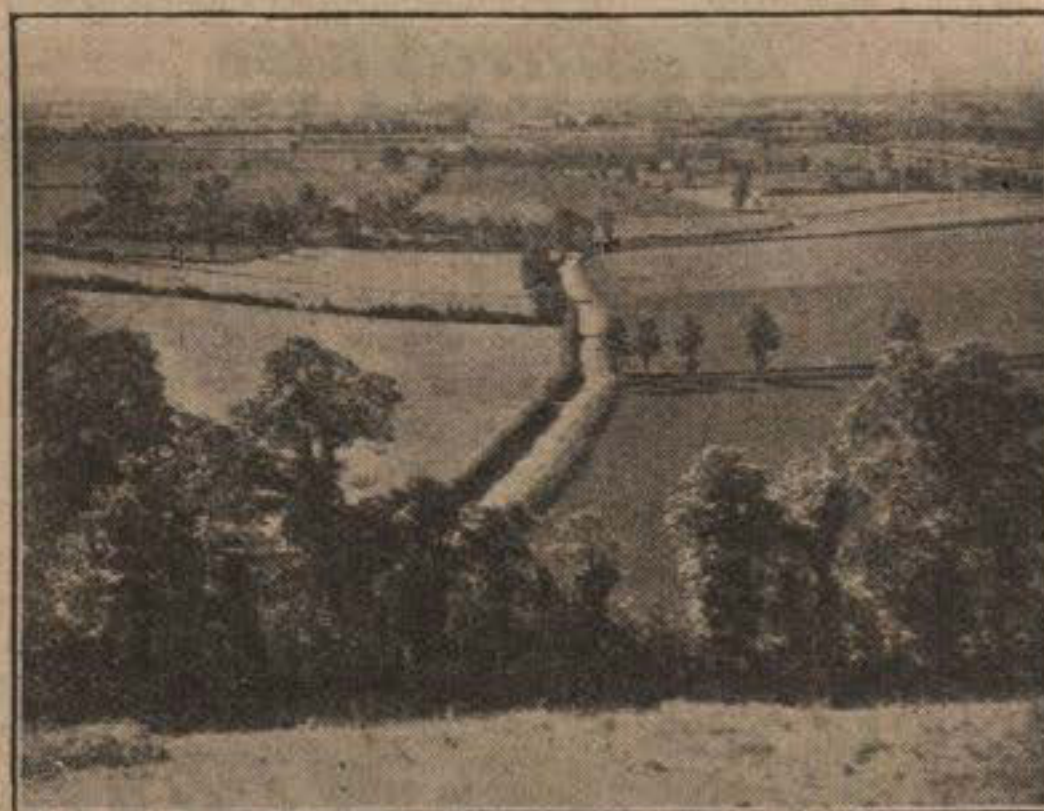
Arthur Cranmer (left) sings in the 'Legend Land' programme from Cardiff at 7.45, and Clyde Twelvrees (right) is the 'cello soloist in the Hallé Concert that Manchester will relay this evening from the Free Trade Hall.

2ZY MANCHESTER. 384.6 M. 750 KC.

- 12.0-1.0 Gramophone Records
- 4.30 MUSIC by THE STATION QUARTET
Selection from 'La Gran Via' Valverde
Dance of the Sugar Plum } From 'Nutteracker'
Fairy Suite
Trepak Tchaikovsky
Flower Dance
Overture to 'The Bohemian Girl' Balfe
- 5.0 Mr. W. REDPATH SCOTT, 'Greyhounds in History'
- 5.15 THE CHILDREN'S HOUR: Request Songs by Betty Wheatley. A little dance music, played by the Sunshine Trio. 'Just like a butterfly' (Woods), 'Charinaine' (Pollack and Rapee), 'Under the clover moon' (Schwartz), 'Varsity Yale Blues' (Sinclair)
- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Farmers
- 6.30 S.B. from London

7.45 A HALLÉ CONCERT
Relayed from the Free Trade Hall
Relayed to Daventry Experimental
THE HALLÉ ORCHESTRA, conducted by SIR HAMILTON HARTY
Third Horn Concerto Mozart
Solo Horn, RAYMOND MEERT
Tone Poem, 'Don Quixote' .. Richard Strauss
Solo 'Cello, CLYDE TWELVETREES

THIS is a set of variations, a form admirably suited to the adventures of the Don.
There is an Introduction which shows us Don Quixote's interest in gallant, knightly doings. After a little, a solo 'Cello gives us the theme which represents the Knight of the Doleful Countenance himself. The Bass Clarinet and Tuba begin the stout theme of Sancho Panza. Now the two start on their adventures. It is only possible here to give the heading of each Variation: I. The Adventure with the Windmills. II. The Victorious Conflict with the Host of the Emperor Alifanfaron. III. Discourse between Sancho Panza and his lord. IV. The Adventure with the Disciplinants. V. The Knight's Vigil. VI. He meets Dulcinea. VII. The ride through space. VIII. The famous Adventure of the Enchanted Bark. IX. The Fight with two Wizards. X. The Combat with the Knight of the White Moon. Don Quixote's defeat. He becomes a shepherd. Finale. Don Quixote's Death.



THE ENCHANTED LAND OF AVALON.

The first of a series of programmes, entitled 'Legend Land,' is to be broadcast from Cardiff this evening at 7.45. Here is a typically English landscape in the Vale of Avalon, the land to which cling the oldest legends of our race.

There is an Introduction which shows us Don Quixote's interest in gallant, knightly doings. After a little, a solo 'Cello gives us the theme which represents the Knight of the Doleful Countenance himself. The Bass Clarinet and Tuba begin the stout theme of Sancho Panza. Now the two start on their adventures. It is only possible here to give the heading of each Variation: I. The Adventure with the Windmills. II. The Victorious Conflict with the Host of the Emperor Alifanfaron. III. Discourse between Sancho Panza and his lord. IV. The Adventure with the Disciplinants. V. The Knight's Vigil. VI. He meets Dulcinea. VII. The ride through space. VIII. The famous Adventure of the Enchanted Bark. IX. The Fight with two Wizards. X. The Combat with the Knight of the White Moon. Don Quixote's defeat. He becomes a shepherd. Finale. Don Quixote's Death.

- 8.30 app. In the Studio
Songs at the Harp by CHARLES O'CONNOR
Relayed to Daventry Experimental
My Gentle Harp
Have you been at Carrook? } arr. Moffatt
Ballinderry
When she answered me arr. Stanford
Shaun Glas arr. Moffatt

8.40 app. HALLÉ CONCERT
(Continued)
Relayed to Daventry Experimental

ORCHESTRA
Fourth Symphony Brahms
DURING the summers of 1884-5, when Brahms was writing this, the last of his four symphonies, he was reading the tragedies of Sophocles. Perhaps, therefore, these may have influenced his mind a little. There is something austere in the music that has kinship with the moods of Greek tragedy, and also there is (as always in Brahms) deeply-felt, if restrained emotion.

The work is in the usual four Movements.
FIRST MOVEMENT. The wide-stepping First Main Tune, heard at the commencement, is a good deal elaborated, and the music soon becomes more animated.
A subsidiary theme for Woodwind and Horns has that arpeggio progress (the melody leaping from note to note of a chord) that was one of Brahms's distinguishing marks in tune-making.
From this and the First Main Tune a great deal of the Movement is built up, though a group of Second Tunes (instead of one Main Tune only) is also utilized.

SECOND MOVEMENT. This is a tender, lyrical Movement in reflective, almost elegiac mood.
THIRD MOVEMENT. Here is an atmosphere of rather boisterous jollity, which the percussion instruments notably help to create.
The Movement is a Rondo, the Main Theme coming round several times, with other matter between the repetitions.
FOURTH MOVEMENT. This takes a form rare in symphonies—that of the Passacaglia, which was originally a dance with a fixed, recurring melody.

- 9.30 app. S.B. from Daventry Experimental
- 10.0 SECOND GENERAL NEWS BULLETIN
- 10.15 Local Announcements
- 10.20 SONGS AT THE HARP by CHARLES O'CONNOR
(Continued)
Kishmul's Galley } arr.
Skye Water-Kelpie's } Kennedy
Lullaby Fraser
Little Red Lark } arr.
Follow me up to Carlow } O'Connor
- 10.30-12.0 S.B. from London

Thursday's Programmes cont'd (Feb. 16)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Angels Guard Thee'—Song by Uncle Phil, with Violin. 'The Moon Man Fishes' (from 'The Dream Market'), by Leslie Hurd (by permission of Whitfield and Newman). 'Jigs' by Uncle Joe
- 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—St. Francis of Assisi'
- 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)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Land of Let's-pretend—Mabel in Toyland' (Clifford R. Carter)
- 6.0 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)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 6.0 For Farmers: T. P. P. MACPHAIL, 'Culture of Bush Fruit'
- 6.15 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 2.40 BROADCAST TO SCHOOLS: Prof. H. H. SWINNERTON: 'The Deserts, Seas, and Glaciers of Nottingham and District—V, The Coal Forests of the Erewash Valley'
- 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: Round the Empire—New Zealand. Reading, 'The Blue Fish' (Dorothy M. Fisk). Maori Songs by Gertrude Hammond (Mezzo-Soprano)
- 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: Archie Simpson will sing and play a banjulele
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 212.5 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: Prof. C. Heigham, 'Recent Work with Artificial Fertilizers'. 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 the Rev. W. H. Wiggett, of St. Andrew-by-the-Green, Episcopal Church, assisted by the Station Choir. 3.15—Broadcast to Schools: Mr. L. A. L. King, 'British Wild Animals—Hedgehogs, Shrews, and Moles'. 3.35—Isabel M. Miligan, 'Books and their Writers—Henry Newbolt's Poems'. 4.0—Concert. Wireless Quintet. Jesnette Vernon (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. Letich). 6.30—S.B. from London. 6.45—Agriculture Talk: Mr. John Speir, 'Milk Production and Marketing'. 7.0—S.B. from London. 7.45—Scots Humour. Augustus Beddie in the following Selections: 'The Waggin' o' oor Dog's Tail (Norman MacLeod); When we were at the Schule (Thomas C. Lutto); In-Hin (James Nicholson); Dandie (W. D. Cocker); Ta Kran Highlan' Baggpipe (A. Fisher). 8.0—Popular Concert, relayed from the City Hall. Wireless Concert Orchestra, conducted by Sir Henry Wood. Two Hungarian Dances (Brahms); Humoreske (Dvorak, arr. Wood). Harold Williams (Baritone) and Orchestra: Credo (Otello) (Verdi). Orchestra: Fantasia, 'Night on the Bare Mountain' (Moussorgsky). May Huxley (Soprano) and Orchestra: Mad Scene ('Hamlet') (Thomas). Orchestra: Suite, 'Scheherazade' (Rimsky-Korsakov). 9.15—Weather Forecast, News. 9.30—City Hall Concert (continued). Orchestra: Rumanian Rhapsody, No. 1 (Enesco). Harold Williams: Three Sea Songs (Stanford)—Drake's Drum; Devon, O Devon; The Old Superb. Orchestra: Puck's Minuet (H. Howells). May Huxley: Acta, 'Voci di Primavera' (Johann Strauss). Orchestra: Gog Dance, 'Bandel in the Strand' (Grainger). 10.15—Scots Humour by Augustus Beddie. Tam o' Shanter, On Meeting with Lord Dair, Address to a Haggis, and Sic a wife as Willie had (Burns). 10.35-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.

- 2.30—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Station Octet. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 7.0—S.B. from London. 7.45—J. H. Shaw (Cello): Second Gavotte (Bach); Arlequin and Mazurka, No. 1 (Popper). 8.0—S.B. from Glasgow. 9.15—Weather Forecast, News. 9.30—S.B. from Glasgow. 10.15—Local Announcements. 10.20—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais. 11.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 960 KC.

- 2.30—London Programme relayed from Daventry. 5.0—Miss Florence Irwin: 'Spring Cleaning and How to Prepare for It'. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Gracie Fields in Songs from her Repertoire. 8.0—Mr. and Mrs. Augustus Potts at Home. 9.0-12.0—London.

CHARACTERS from DICKENS



MR. CHADBAND IMPROVES THE OCCASION.

"What should we do without strength, my friends? Our legs would refuse to bear us, our knees would double up, our ankles would turn over, and we should come to the ground. Then from whence do we derive the strength that is necessary to our limbs? Is it from bread in various forms, butter which is churned from the milk which is yielded from the cow, from eggs which are laid by the fowl, from ham, from tongue, from sausage and from such like? It is!"

If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood take Iron Jelloids. In cases of Anæmia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable treatment. A ten days' treatment (costing 1/3) will convince you. Everyone should take Iron Jelloids now and again—they are the great Blood Enrichers.

Mr. Pennington, chemist, of Worksop, wrote: "I always handle Iron Jelloids with pleasure, as my customers are invariably satisfied with the results they obtain from them."

Iron Jelloids

For WOMEN IRON JELLOIDS No. 2
For CHILDREN IRON JELLOIDS No. 1
For MEN IRON JELLOIDS No. 2A

Ten days treatment 1/3 Five weeks treatment 3/-

PROGRAMMES for FRIDAY, February 17

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 WINIFRED MARSDEN (Soprano)

12.0 A SONATA RECITAL
LILLY PHILLIPS (Cello)
and
HENDA PHILLIPS (Pianoforte)

Sonata in E Brahms
Adagio (Slow) Chopin

12.30 AN ORGAN RECITAL.
By LEONARD H. WARNER

Relayed from St. Botolph's, Bishopsgate

Pastoral Sonata in G Rheinberger
Pastoral; Intermezzo; Fugue
Chorale Prelude on 'St. Mary'... Charles Wood
Rhapsody in G Harvey Grace

1.0-2.0 LUNCH-TIME MUSIC by the HOTEL METRO-
POLE ORCHESTRA from the Hotel Metropole
(Leader: A. MANTOVANI)

3.0 Mr. ERNEST YOUNG and Professor AINSWORTH-
DAVIS: 'Empire History and Geography'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great
Buildings—V, Southwark Cathedral'

SOUTHWARK CATHEDRAL is probably
better known, even to Londoners, as the
source of broadcast organ recitals than it is by
sight, for it has been surrounded by buildings,
railways and wharves until it has earned the title
of London's least known Cathedral. But it is
a beautiful Early English building with a long
and interesting history. Gower, Fletcher and
Messinger are amongst the famous men who are
buried there, which Mr. Allen Walker will
recall in his talk this afternoon.

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOL-CHILDREN

Arranged by THE PEOPLE'S
CONCERT SOCIETY

In co-operation with the
B.B.C.

Third Concert of Eighth
Series

Relayed from Hammer-
smith Town Hall

JOSEPH SLATER (Flute)

REGINALD PAUL
(Pianoforte)

A Contingent of Ladies of
THE LONDON CHORAL
SOCIETY, conducted by
ARTHUR FAGGE

Two Movements from Son-
ata for Flute in G

Haydn

Allegro moderato (Mod-
erately quick); Finale

(Presto—Very quick)

Part Songs (to be an-
nounced)

Pianoforte Solo: Chorale
Prelude on 'Thy name
is like unto the sun'

Bach, arr. Rummel

The Second part of the
programme will be an-
nounced at the Concert

4.45 DON HYDEN (Violin)

5.0 Miss E. M. HEWITT:
'Shrove Tuesday'

SHROVE TUESDAY has
long ceased to have
much actual meaning for
an age that has forgotten

how to fast and for which Ash Wednesday
has no rigours in store. But there are still
some pleasant old customs associated with the
day, and the Westminster pancake-tossing is as
typically English an institution as the *Mardi
Gras* celebrations are typically French. Miss
Hewitt will describe some of the Shrove Tuesday
traditions in to-day's talk.

5.15 THE CHILDREN'S HOUR
MICE AND MEN!

The latter will discourse, with and without
music, upon the former. (Chairs will be
provided for ladies)

6.0 FRANK WESTFIELD'S ORCHESTRA, from the
Prince of Wales Playhouse, Lewisham

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLES: The B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN VARIATIONS
for Pianoforte

Played by JOHN PAUER

Six Variations on a Swiss Theme

Six Variations on a Theme from 'The Ruins of
Athens,' Op. 76

7.25 THE MASTER OF BALLIOL (Dr. A. D. LINDSAY):
'Philosophy and our Common Problems—V,
Morals as the Basis of Society.' (Relayed from
Oxford)

IN last week's talk the Master of Balliol dis-
missed the claim of the economist that
buying-and-selling relations can alone constitute
the basis of a society. To-day he will examine
the similar claims of the moralist that even
economic relations should be based on ethical
values, and meet it by the just distinction between
goodness or rightness of purposes and cleverness
or efficiency in the power of achieving them.

7.45 VAUDEVILLE

Miss VIOLET ESSEX
and TUCKER
(The Singing Violinist)

8.0 NATIONAL SYMPHONY CONCERT

Relayed from the People's Palace, Mile End Road

VERDI PROGRAMME

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by PERCY PITT

MIRIAM LICETTE (Soprano); ASTRA DESMOND
(Contralto); TREFOR JONES (Tenor); DENNIS
NOBLE (Baritone)

ORCHESTRA

Overture to 'The Sicilian Vespers'

ASTRA DESMOND and Orchestra
Air, 'O Fatal Gift' ('Don Carlos')

ORCHESTRA

Prelude, Act III, 'La Traviata'
Slave Dance, 'Aida'

TREFOR JONES and Orchestra

Air, 'Heavenly Aida'

MIRIAM LICETTE and Orchestra

Introduction and Air, 'Lo, this terrible Place'
(The Masked Ball)

ORCHESTRA

Prelude to Act I, 'Aida'

DENNIS NOBLE and Orchestra

Crede ('Othello')

MIRIAM LICETTE, ASTRA DESMOND, TREFOR

JONES and DENNIS NOBLE, with Orchestra

Quartet: 'Fairest Daughter of the Graces'
(from 'Rigoletto')

9.15 WEATHER FORECAST; SECOND GENERAL
NEWS BULLETIN (In Interval)

9.30 NATIONAL SYMPHONY CONCERT
(Continued)

ORCHESTRA

Ballet: 'The Four Seasons' ('The Sicilian
Vespers')

MIRIAM LICETTE, ASTRA
DESMOND, TREFOR
JONES and DENNIS
NOBLE, with Orchestra
Act III, 'Aida'—'The
Nile Scene'

10.15 Local Announcements;
(*Daventry only*) Shipping
Forecast

10.20 Topical Talk

10.35 A HARPSICHOORD
RECITAL

by ELEANOR WILKINSON

On a Two-Manual Harpsi-
chord made by

Jacobus Kirckman (1763)

Prelude in G...

Pastoral.....

Sonata in D... Domenico

Tempo di Ballo } Scarlatti

(In Dance

style).....

Lesson in D

Alessandro Scarlatti

Courante in F

Minor.....

Sonata in C... Domenico

Bourrée in B } Scarlatti

Minor (Com-

posed in 1754)

11.0-12.0 (*Daventry only*)

DANCE MUSIC: AL-

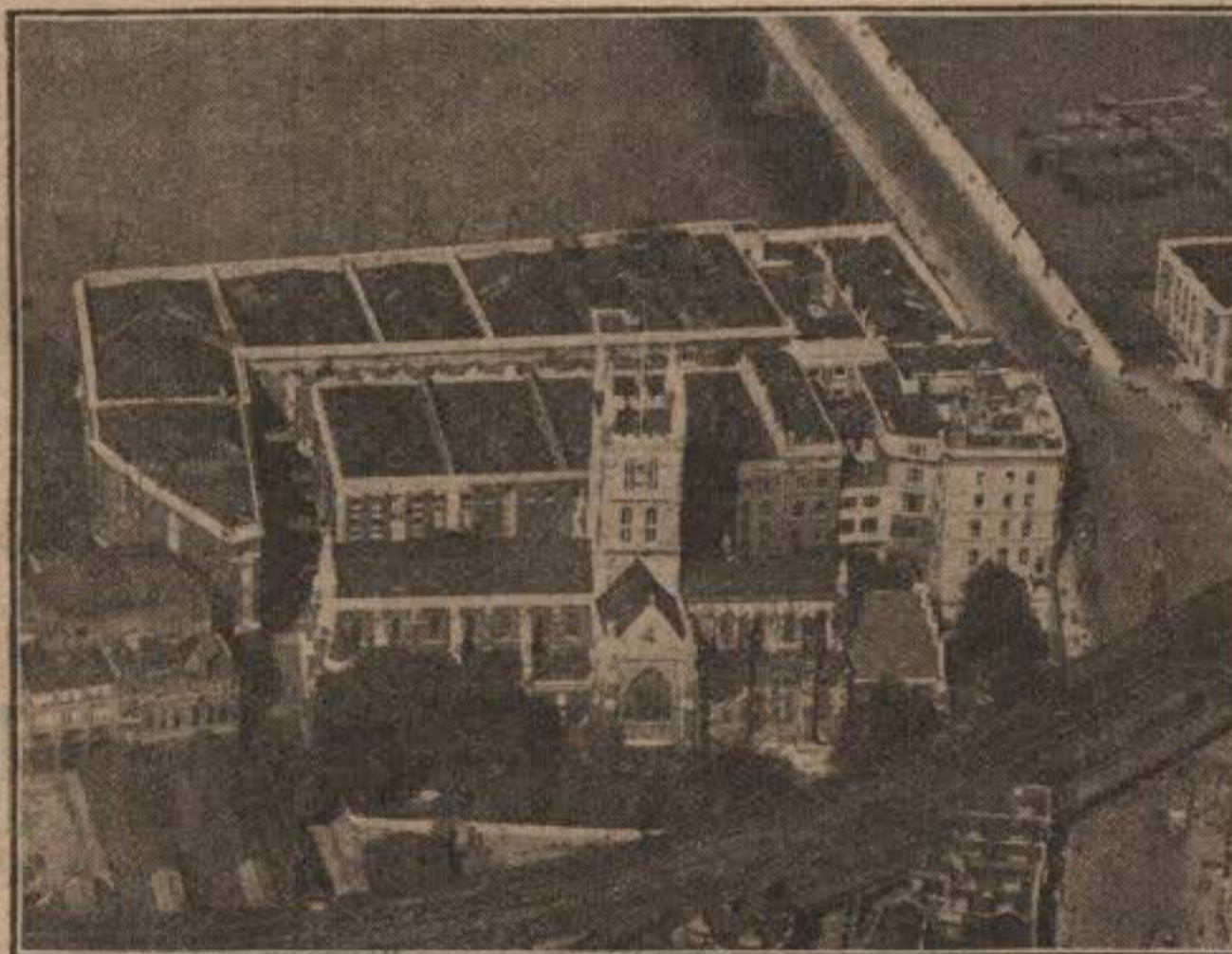
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SOUTHWARK CATHEDRAL—FROM THE AIR.

The beautiful but little-known Cathedral on the 'other bank' of the Thames, now almost hidden by office buildings, warehouses and railway viaducts, will be the subject of Mr. Allen Walker's fifth talk this afternoon.

Friday's Programmes cont'd (February 17)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 AN ORGAN RECITAL**
by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
LAURA MOORE (Soprano)
- 4.0 DANCE MUSIC**
THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
NELLIE O'LIST (Flautist, Piccolo and
Vocalist)
TOM GREEN (Tenor)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'A Tale of Somerset,' by Davy Roberts. Somers-
set Folk Songs by Harry Hopewell (Baritone).
'The Forming of a Fighting Squadron,' by 'The
Bargee'
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
From Birmingham
PATTISON'S SALON ORCHESTRA, directed by
THOMAS JONES. Relayed from Corporation
Street Restaurant
Overture, Spanish Comedy Keler-Bela
NORA BREALEY (Soprano)
A Birthday Cowen
The Lass with the Delicate Air... Arne, arr. A. L.
- 7.5 ORCHESTRA**
Suite of Egyptian Ballet MusicLuigini
Valse from 'The Rose Bearer' ..Richard Strauss
- 7.25 NORA BREALEY**
Love's a MerchantCarew
THOMAS JONES (Violin)
Spanish Dance Granados, arr. Kreisler
- 7.45 ORCHESTRA**
Selection, 'Joyous Youth' Coates
- 8.0 VARIETY**
JACK SMITH
(The Whispering Baritone)
HERMAN DAREWSKI
(Popular Favourites)
CAROL LYNE (Light Ballads)
- 9.0 A GLOUCESTERSHIRE PROGRAMME**
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS
Overture to 'The Wasps'.... Vaughan Williams
(Vaughan Williams was born at Down Ampney,
near Cirencester)

- HARRY HOPEWELL (Baritone)
Gloucester Folk Songs:
'Good morning, pretty maid'arr. Hadow
'My Bonny Boy' arr. Sharp
George Ridler's Ovenarr. Kidson and Moffat
- 9.20 ORCHESTRA**
Puck's MinuetHowells
HERBERT HOWELLS comes from Lydney.
Of this little orchestral piece, composed
about ten years ago, he has said, 'Though written
to an imaginary scene, it little matters what
particular "picture" is in the listener's mind,
so there be a picture.'
CHARLES SIMON
in a Gloucestershire Sketch, introducing tra-
ditional phrases, proverbs, couplets, and a ballad
all gleaned personally by the arranger (Simon)
- 9.35 ORCHESTRA**
Two Pieces, 'Age' and 'Youth'Brewer
SIR HERBERT BREWER'S work as Con-
ductor, Organist and Composer is already
familiar to listeners who have heard broadcast
a part of the Three Choirs Festival at Gloucester,
which, as Organist of the Cathedral, he con-
ducted.
HARRY HOPEWELL
The Holly and the Ivy arr. C. Sharp
Feast Song arr. Broadwood
The Shepherd's Song J. and Maitland
ORCHESTRA
Final Movement from 'English' Symphony,
No. 1 in C Hubert Parry
THOUGH Parry was born at Bournemouth
(1848), he was a son of a distinguished
Gloucester man, T. Gambier Parry, of Highnam
Court, and several of his compositions were pro-
duced at the Three Choirs Festival at Gloucester.
The Last Movement of the Symphony, which has
received the nickname of the 'English,' consists
of a set of twelve Variations and a tail-piece on a
melody of a cheery, determined cast.
- 10.0 WEATHER FORECAST; SECOND GENERAL
NEWS BULLETIN**
- 10.15 DANCE MUSIC; DEBBY SOMERS'**
Ciro's Club Dance Band, under the direction
of RAMON NEWTON, from Ciro's Club
- 11.0-11.15 ALFREDO'S ORIGINAL BAND and HAL
SWAIN and his NEW PRINCE'S ORCHESTRA, from
the New Prince's Restaurant**
(Friday's Programmes continued on page 296.)



IN THE HEART OF GLOUCESTERSHIRE.

A typical corner of the ancient English county, the music of whose composers, and some of whose folk-songs, make up the programme that will be broadcast from Birmingham at 9.0 tonight.

Good to listen!
Joy to play!



If you enjoy listening to music you are half way to becoming a good player. You can, this coming spring, gain sufficient mastery of the piano to give full expression to your love of music. Your progress is certain and pleasant by the Macdonald Smith System. It employs no special notation and is a perfected scientific method that has rapidly brought proficiency to

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78-10, 2/28.

Friday's Programmes continued (February 17)

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—Munich' (Part I)

MUNICH, long celebrated for its artistic handicraft productions, is still an art centre in Germany. The architectural magnificence of Munich is due to Ludwig I of Bavaria, who came to the throne in 1825, and filled the city with public buildings inspired by the most famous buildings in other countries and of other eras.

- 5.0 THE DANSANT relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Escape of the Princess,' by Mabel Bennett
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 An Auto-Piano Recital by Mme. RUTH
- 3.25 London Programme relayed from Daventry
- 3.45 Music by the STATION QUARTET
Reminiscences of Scotland Godfrey
- 3.55 Reading: 'Harold, the last of the Saxon Kings,' by Lord Lytton
- BROADCAST TO SCHOOLS: Prof. T. E. PEET
'The Dawn of History—V, Mesopotamia—The Story of Two Famous Rivers'
- 4.20 QUARTET
Overture to 'The Marriage of Figaro'
Mozart
Waltz, 'Lullaby' Waldteufel
Selection from 'Rienzi' Wagner
Slavonic Dances Brahms
Hindoo Song Rimsky-Korsakov
March, 'El Capitan' Sousa
- 5.0 Miss H. EILEEN PHILLIPS, 'Pickling'
- 5.15 THE CHILDREN'S HOUR: 'The Silver Bell,' a play by Una Broadbent, presented by the Station Repertory Players

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

10.35-11.0 AN ELGAR SONATA ERIC FOGG (Pianoforte) DAISY KENNEDY (Violin) Sonata in E Minor (Op. 82) Elgar

SOON after the War, great interest was aroused in English musical circles when it was announced that Sir Edward Elgar had turned his attention to chamber music, and that three works in this class would soon appear. Elgar had then turned sixty years of age, yet he had written no chamber music since the days of his early, scarcely representative works.

This Sonata for Violin and Piano was the first of the new group of chamber works to appear. It is in three Movements.

The FIRST MOVEMENT is a bold, vigorous piece, strenuous music for both instruments.

The SECOND MOVEMENT is called a 'Romance.'

It is fanciful—a mixture of waywardness and grace. There is a big climax, but when, as it were, the half-way line is passed, the Violin is muted and an air of mystery comes over the music.

The FINALE is mostly a lively, energetic Movement, but is much varied in mood and manner, and contains reminiscences of other parts of the Sonata, very eloquently brought in.

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—V, Modern China and its Problems' (Continued)



THE RATHAUSH IN MUNICH

A view in the centre of Munich, showing the new Rathaush on the right, with the tower of the historic Frauenkirche behind. Mr. Isaac J. Williams will describe Munich in his 'Travel Talk on Art' from Cardiff today.

- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (10.15 Local Announcements)
- 10.35-11.0 S.B. from Manchester

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, 'Musical Appreciation—(b) Bach and Handel'
- 4.15 PIANOFORTE TRIO directed by CECIL MOON
- 5.15 THE CHILDREN'S HOUR: Nursery Rhymes Traditional, and Nursery Rhymes set to music by Herbert Hughes. The Story of Red Riding Hood (the Wolf's Account), by J. C. Stobart

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

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

- 12.0-1.0 MOSES BARITZ: Gramophone Lecture Recital
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A School Story for Girls told by Mabel Hacking. An Adventure Story for Boys, told by Wal Hanley. 'Polish Dance' (Scharwenka). 'Toccata' (Paradies), played by Hilda Francis. Australian Songs by Leonard Roberts

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

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)

6BM BOURNEMOUTH. 326.1 M. 820 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 Mrs. NEVILLE GARDNER: 'Elizabeth Fry'
- 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)

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.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS
Mr. WALTER P. WEEKES, 'Musical Appreciation—Tunes that will live'
- 3.45 London Programme relayed from Daventry

(Plymouth Programme continued on page 298.)

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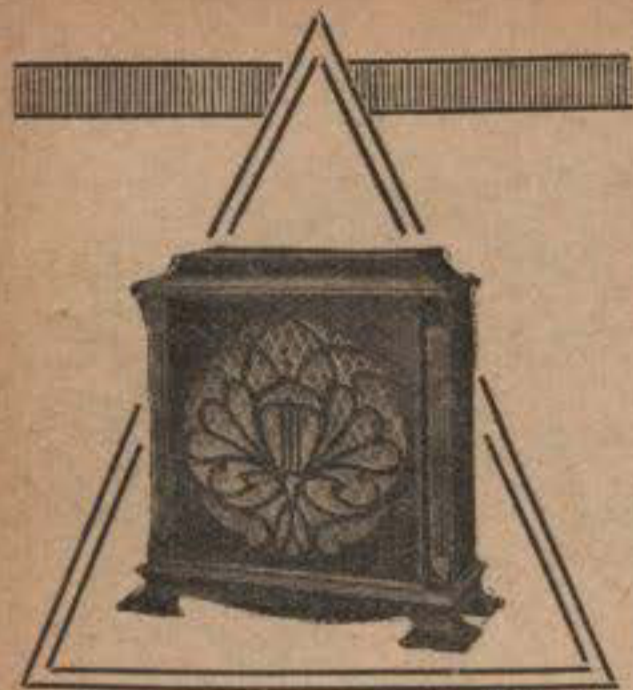
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Programmes for Friday.

(Plymouth Programme continued from page 296.)

5.15 THE CHILDREN'S HOUR: Round the Empire—Australia. Reading, 'Children of the Bush' (Mrs. Mary B. Crowle). Australian Bush Songs by David Curd (Baritone)

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—III, With Friday'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Leon Forrester: 'Edward German,' with Musical Illustrations

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 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

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

3.50 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)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.
990 KC.

12.0-1.0:—Gramophone Records. 2.0:—London Programme relayed from Daventry. 5.0:—Lady Margaret Sackville: 'Blue Stockings New and Old—III, Charlotte Brontë.' 5.15:—Children's Hour. 6.0:—Olive Lambert (Pianoforte): Sonata in C, Pastorale in D Minor, and Sonata in E (Scarlatini); Le Concerto (Daquin): Gavotte and Musette (Eugen d'Albert). 6.15:—James Hills (Euphonium): Old Folks at Home (Air Varié) (Hartman); The Iteberg (Gordon). 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M.
790 KC.

3.15:—Broadcast to Schools: Mr. Robert McLeod, Mus. Bac., 'Music.' 3.45:—London Programme relayed from Daventry. 5.0:—'A Bookshelf of Old Favourites,' by Ann Splice. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Jean Whitehead (Mezzo-Soprano). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Gracie Fields in Songs from her Repertoire. 8.0:—S.B. from London. 10.35-11.0:—S.B. from Aberdeen.

2BD ABERDEEN. 500 M.
690 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—Mons. E. Caselli, 'French for Higher Grade Schools,' Lesson XVII. 3.50:—London Programme relayed from Daventry. 4.45:—Alice M. Imiah (Mezzo-Soprano). 5.0:—Miss Brenda Traill: 'What is happening at Home and Abroad.' 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craigmyle: Football Topics. 6.30:—S.B. from London. 6.45 app.:—S.B. from Edinburgh. 6.50 app.:—S.B. from London. 10.35-11.0:—Gaelic Programme. Songs and Stories of the Celt. Alexander McLean (Reciter), Mary Lamont (Soprano).

2BE BELFAST. 506.1 M.
980 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30-11.0:—S.B. from London.

We are asked to state that Henry Geehl's *Cornish Rhapsody*, broadcast during London and Daventry's Military Band programme on Sunday, January 22, is an arrangement of the composer's brass band work *On the Cornish Coast* (published by R. Smith and Co., Ltd., 210, Strand, W.C.2).

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

Sheffield.

The first of a series of talks on American-Indian Legends by the Rev. F. C. Cuthbert Atkin will be given on Monday, February 20.

Plymouth.

Two interesting travel talks are in the forthcoming programmes—one on Monday, February 20, by Mr. J. W. F. Cardell entitled 'Down the St. Lawrence River,' and another on the following evening by Mr. D. J. Davies entitled 'The Naga Head-hunters of Assam.'

Bournemouth.

As the result of the appeal broadcast from Bournemouth on January 8, on behalf of the Hants and Dorset Babies' Home, Parkstone, generous gifts have been received. The sum of £9 8s. was sent in cash, and in addition about 84 toys and a large quantity of clothing. One parcel was received from York, the donor having seen the notice in *The Radio Times*.

Cardiff.

'Old English Lavender' is the title of the programme on Tuesday, February 21. It includes Purcell's Dance Suite from *The Fairy Queen*, and songs by Ruby Boughton, all of which have an old-world fragrance.

Sinclair Logan and Arnold Trowell will be the artists in a Studio Concert on Sunday, February 26. Mr. Trowell will play one of his own works.

Manchester.

Peter Howard (baritone), Walter Hatton (cello), Frances Morris (soprano) and Stanley Kaye (piano) will take part in a ballad concert arranged for Thursday, February 23.

There is always a peculiar fascination about nigger music—whether it lies in the crude wording or in the curious syncopation it is hard to say. A programme of plantation songs will be given on Saturday evening, February 25, by the Station Orchestra and the Harmony Eight, a male voice combination.

Daventry Experimental.

An attractive afternoon concert devoted to chamber music will be given by the Mozart Clarinet Quintet, all of whom are members of the Birmingham Studio Orchestra, on Wednesday, February 22. It will be followed by a Schubert recital by Dorothy Robson.

A vaudeville programme arranged for Wednesday, February 22, will include items by James Donovan (saxophone), Copping and Partner (the Syncopated Two), Fawcett Evans (entertainer with a piano) and Philip Brown's 'Dominoes' Dance Band.

The 6.45 p.m. concert of light music on Friday, February 24, will include solos by Leonard Gordon. At 9 p.m. the same evening there is a variety programme, when the artists will be Winifred Cockerill (harp), Sinclair Logan (baritone), Mina Taylor (Irish variety), and the Excelsior Male Voice Quartet.

Barbara Frewing (contralto) and Harry Stanier (cellist) are amongst the soloists in a ballad concert to be broadcast on Saturday afternoon, February 25. The programme is followed at 4.30 p.m. by dance music by Harold Turley and his Band, relayed from the Prince's Café, Birmingham, and later by a concert of light music by the Birmingham Studio Orchestra, conducted by Frank Cantell.

The orchestral concert on Sunday, February 26, which Mr. Joseph Lewis is to conduct, will include as soloists, Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor) and James Howell (bass), all of whom are well-known as Birmingham artists.

IMPORTANT NOTICE

WIRELESS VALVES

PROCEEDINGS for infringement of Letters Patent No. 184446 were recently instituted by Marconi's Wireless Telegraph Company Limited against William Leonard Sames (sued as British Radio Supplies) and also against S. Kalisky (Aldgate) Limited (trading as Entertainment Supplies Company).

The Defendant in the former proceedings consented to an Order, dated 3rd January, 1928, and made in the High Court of Justice, Chancery Division, *inter alia* restraining him from infringing the said Letters Patent. The Defendants in the latter proceedings *inter alia* gave an Undertaking to Marconi's Wireless Telegraph Company Limited, dated 22nd December, 1927, not to infringe the said Letters Patent.

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Thousands of people think they are in a rut simply because they cannot see the way to progress. This applies particularly to Clerks, Book-keepers, Engineers, Electricians, Builders, Joiners, etc. They do not realise that in these particular departments the demand for the well trained exceeds the supply, also they do not realise that about 1s. per week will pay for all necessary books and tuition, and that by studying in spare time they can qualify for the higher and better paid positions. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hall-mark of efficiency. If you have any desire to make progress, to make a success of your career, my advice is free; simply tell me your age, your employment and what you are interested in, and I will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the world, and specialise in preparation for the examinations. Our fees are payable monthly. Write to me privately at this address, The Bennett College, Dept. 7, Sheffield.

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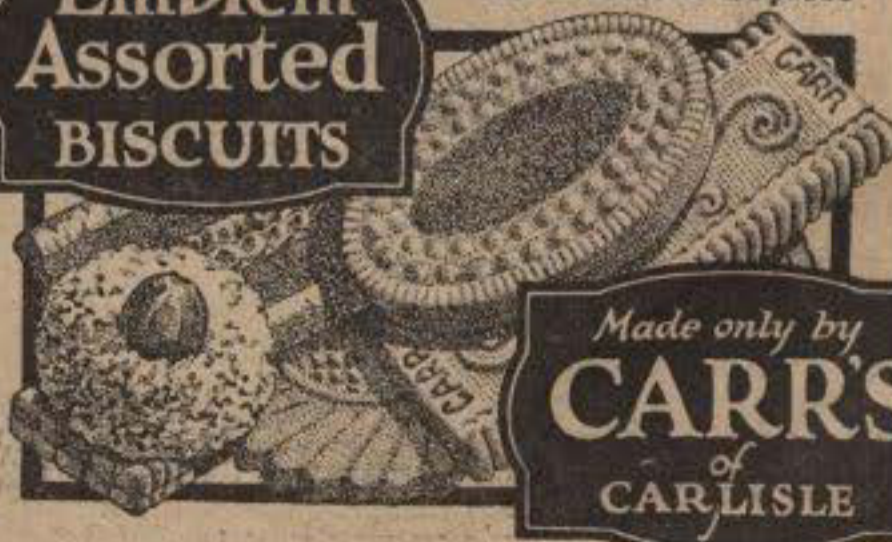
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PROGRAMMES for SATURDAY, February 18

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

1.0-2.0 THE CARLTON HOTEL OCTET, directed by
RENÉ TAPPONNIER, from the Carlton Hotel

3.30 ARSENAL v. ASTON VILLA
Fifth Round of the F.A. Cup
A Running Commentary on the second half of
the Association Football Match
Relayed from Highbury
Commentator, Mr. GEORGE F. ALLISON
(See plan on page 302.)

4.0 AN ORCHESTRAL CONCERT
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
NORA D'ARCEL (Soprano)
EDNA ILES (Pianoforte)

ORCHESTRA
Three Bavarian Dances Elgar

4.45 NORA D'ARCEL
The Rose enslaves the Nightingale
Rimsky-Korsakov
Fileuse (Spinning Maid, from 'Gwendoline')
Chabrier
A Pastoral Carey, arr. L. Wilson

4.52 ORCHESTRA
Valse, 'Wine, Women and Song' .. J. Strauss

5.0 EDNA ILES
Study in F Minor Liszt
An Idyll Medtner
Minstrels Debussy

5.8 ORCHESTRA
Kamarinskaja Glinka
Entry of the Boyards Halvorsen

5.15 THE CHILDREN'S HOUR:
'Erbert and his Family will visit the Studio—the
visit has been arranged by the author of 'The
Professor and the Bee'

6.0 ORCHESTRAL CONCERT
(Continued)

THE WIRELESS ORCHESTRA
Conducted by
JOHN ANSELL

HENRY WENDON (Tenor)

ORCHESTRA
Overture to 'La Dame
Blanche' Boieldieu
Polka, 'Reconciliation'
Drigo
Valse des Alouettes

6.15 HENRY WENDON
Allerseelen } Strauss
Ständchen }
Zueignung }

6.22 ORCHESTRA
Spanish Dance, 'Lisota'
Arriola
March from the 'Foun-
tain Ballet' Debües

6.30 TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN

6.50 HENRY WENDON
Under the Greenwood Tree Arne
It was a lover and his lass Morley
Sally in our Alley Carey
Come, lasses and lads Anon.

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

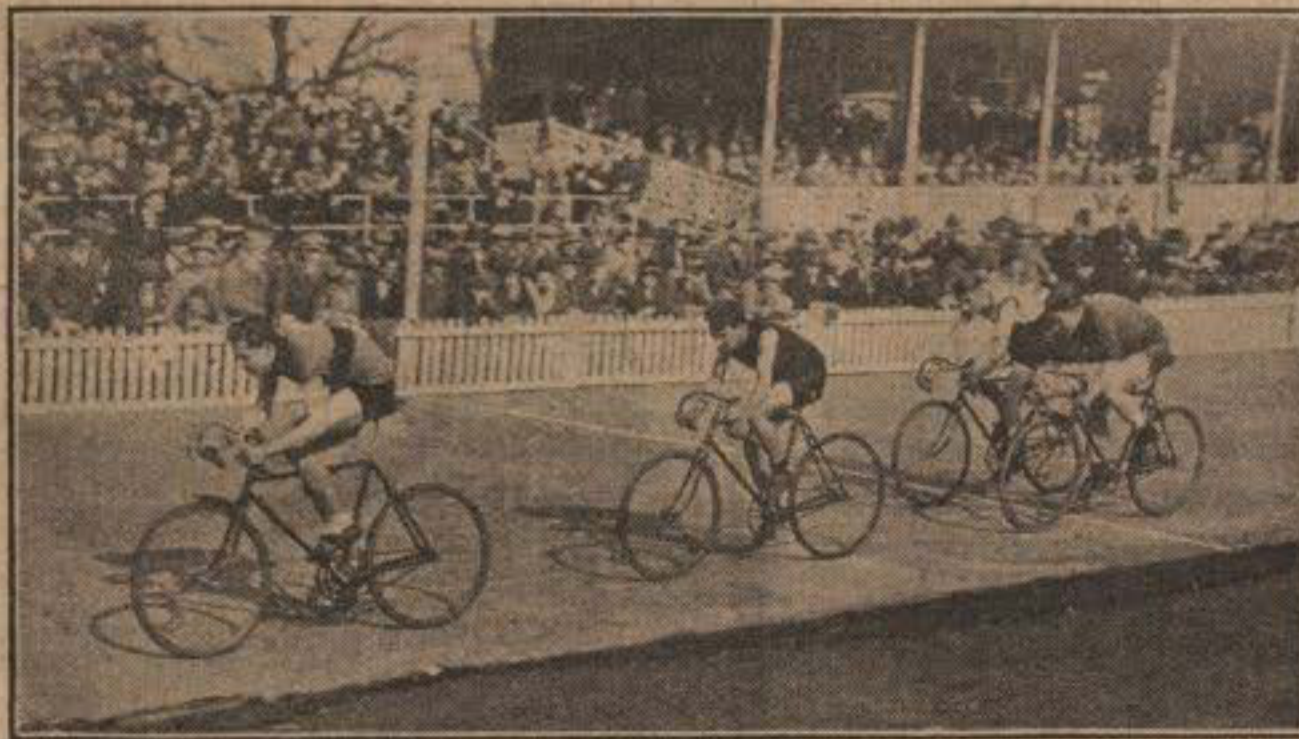
7.15 THE FOUNDATIONS OF MUSIC
BEETHOVEN VARIATIONS
for Pianoforte
Played by JOHN PAUER
Ten Variations on 'La stessissima,' by Salieri

7.25 Sports Talk, Sir HAROLD BOWDEN: 'Cycling
for Health and Pleasure'

CYCLING has passed through many phases—
first an eccentricity, then a craze, then a
past fashion, until now it has settled down into
a very popular sport, a still more popular pastime
and a means of locomotion that makes the
country habitable for many people to whom the
automobile has not yet become possible. Nobody
has ever denied the value of cycling from the
point of view of health, and as there are said to
be ten million cyclists in the country, the influence
of the push-bike on the national health must
have been immense. Sir Harold Bowden, who
is now the head of a firm that employs 3,500
people making bicycles, has been in the trade all
his life, and there is not much about the cycling
habit that he does not know.

7.45 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
GWYNNE DAVIES (Tenor)

THE BAND
Festival March from 'Tannhäuser' Wagner
Overture to 'Macbeth' Sullivan



CYCLING RAISED TO THE HIGHEST DEGREE.

The term 'cycling' covers many sorts of locomotion, from the trundling of the country postman's bicycle to the flashing speed of the race-track, but in any form it is a healthy pursuit, and even those who can never aspire to compete on the Hetne Hill track (shown above) should listen this evening to what Sir Harold Bowden has to say.

8.0 GWYNNE DAVIES
Adelaide Beethoven

8.7 THE BAND
Selection from 'Mephistopheles' Boito

8.22 GWYNNE DAVIES
Thou art a child } Weingartner
Song of the Weaver }

8.30 THE BAND
Suite, 'The Feast of Spring' ('Hamlet')
Ambroise Thomas
Introduction—The Village Fête
The Dance of the Hunters
Valse Mazurka
Stretto—Finale

8.42 GWYNNE DAVIES
Obstination de Fontenailles
Lehn deine Wang Jensen
Ichabod Tchaikovsky

8.50 THE BAND
Lyric Valse Sibelius
Jupiter (from 'The Planets') Holst

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 WRITERS OF TODAY: Mr. PAUL EDMONDS
reading a short Story: 'The Powers of the
Imagination'

IT would be interesting to know how much
creative work was produced in the most
unlikely surroundings of prison-camps during
the war. It is certain that even under such
conditions the thoughts of many of the
prisoners naturally turned towards the gentler
arts—painting, music, or literature. Mr. Paul
Edmonds, who is to broadcast tonight, was with
the garrison in Kut, and spent two and a half
years as a prisoner in the hands of the Turks.
During that time he not merely wrote
stories, but composed music, produced
plays, trained a choir and
learnt to draw. He is the
author of 'Peacocks and
Pagodas' and 'To the
Land of the Eagle,' both
of which he illustrated
himself.

9.30 Local Announcements;
(Daventry only) Shipping
Forecast

9.35 VAUDEVILLE
NEIL KENYON
(Scots Comedian)
JUST FOUR GIRLS
(Syncopation and
Harmony)
LESLIE WESTON
(Entertainer)

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

Sport and General

Programmes for Saturday.

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 CHAMBER MUSIC
From Birmingham

FRANK CANTELL (Violin), ARTHUR KENNEDY (Viola), LEONARD DENNIS (Cello), ARTHUR COCKERILL (Bass), S. C. COTTERELL (Clarinet), W. A. CLARKE (Bassoon), W. S. YORKE (Horn)

Septet (Op. 20) Beethoven
THIS is one of Beethoven's early works, in which he was exploring the possibilities of Chamber Music, for both Stringed and Wind instruments.

The Septet was first played at a concert in Vienna in 1800. The event was a notable one, for the first of Beethoven's nine Symphonies was brought out that evening.

There are half-a-dozen Movements in the Septet, all containing a pleasant tincture of Mozart and Haydn.

First we have a lively and graceful Movement, next a lovely, serene Slow Movement, and after that a Minuet.

Fourthly comes a set of Variations on a melody much like a folk-tune.

A Scherzo follows—a sort of gay, jesting Minuet, and then a few bars of March music bring in the brisk and brilliant Finale.

4.10 LEYLAND WHITE (Baritone)

Ye twice ten hundred Deities
Cease, oh my sad soul
Sylvia, now your scorn give
over
Ah! how pleasant 'tis to love
I'll sail upon the Dog Star
Auf dem Kirchhofe (In the Church-
yard)
Feldeinsamkeit (Loneliness in Fields)...
Wie Melodien zieht es mir (Like Melo-
dies it draws me on)
Sapphic Ode
Minnelied (Love Song)

Purecell, arr. Moffat
Brahms

4.30 THE DANCANT
From Birmingham

HAROLD TURLEY'S DANCE BAND, relayed from
Wimbush's Prince's Café
MARJORIE EDWARDS
(Songs at the Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Terry in Taledom,' by Robert Jenkin. Songs
by Stanley Finchett (Tenor). Chrissie Thomas
and her Hand-Bell Ringers in Chimes, Melodies
and Change-Ringing. 'The Earl of Mar's
Daughter,' a Border Story by Margaret M.
Kennedy

**6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**

6.50 LIGHT MUSIC
THE GERSHOM PARKINGTON QUINTET
DOROTHY LEBISH (Contralto)
WEBSTER BOOTH (Tenor)

THE QUINTET
Songs my Mother taught me Dvorak
Canzonetta Godard
The Rose enslaves the Nightingale
Rimsky-Korsakov

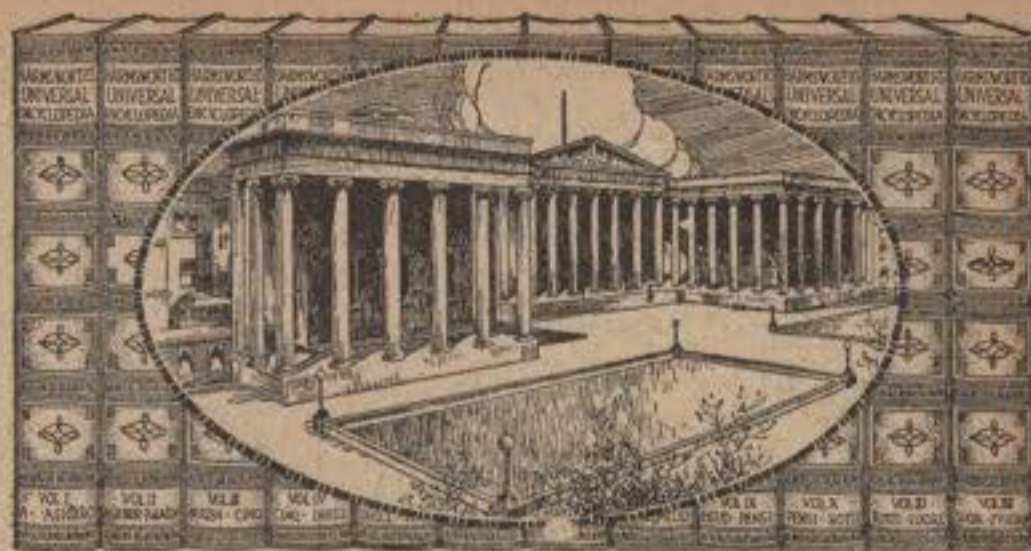
7.0 WEBSTER BOOTH
O Vision Entrancing! ('Esmeralda')
Goring Thomas
As you pass by K. Russell
A Dream J. C. Bartlett

7.6 DOROTHY LEBISH
O that it were so! Frank Bridge
Music, when soft voices die Quilter
Cuckoo Song

7.12 QUINTET
Finlandia Sibelius
Philomela Brahms

(5GB Programmes continued on page 302.)

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Saturday's Programmes cont'd (Feb. 18)

(5GB Programme continued from page 301.)

- 7.28 WEBSTER BOOTH
Maid of Malabar S. Adams
The Wooing of the Rose Franck
Jeunesse Katharine Barry
- 7.34 DOROTHY LEISH
One morning very early Sanderson
Lullaby Cyril Scott
It was a lover and his lass Eric Coates
- 7.40 QUINTET
Automne Chaminade
Prelude Chopin
Liebestraum Liszt

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
SANTA and BARBARA
(Vocal Spanish Duets and Solos)
BOBBIE SAUNDERS
(Syncopated and Irish Songs)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Sports Bulletin (From Birmingham)

10.20-11.15 AN ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture to 'Euryanthe' Weber

WEBER, commissioned to write a new Opera for a Vienna theatre (because of the success of his *The Markoman*), tried several plots, discarding them for the work of an eccentric woman author, Helmina von Chezy (who was largely responsible for the failure of Schubert's *Rosamunde*, for which she wrote a muddled libretto). Together they selected a plot from a thirteenth-century tale of chivalry, full of ghosts, fairies and such-like legendary folk. The work did not hold the stage; its libretto was too silly even for those days.

The Overture strikes the notes of chivalry and mystery. According to Weber's characteristic plan, it contains fragments of the Opera's leading airs.

EILEEN ANDJELKOVITCH (Violin) and Orchestra
Second and Third Movements from Violin Concerto in A Mozart

THIS is the fifth of the six Violin Concertos that Mozart wrote when, a young man of about twenty, he was living at Salzburg.

His father had a great opinion of his son's capacity as a violinist, and urged him to practise.

'You have no idea how well you play the violin,' he wrote to him. 'If you would only do yourself justice and play with boldness, spirit and fire, you would be the first violinist in Europe.'

To please his father Mozart worked away at the fiddle, and these Concertos were an outcome of his interest in the instrument.

He wrote for a typical Orchestra of the time, consisting of Strings, with two Oboes and two Horns.

SECOND MOVEMENT. In this Slow Movement both First and Second Main Tunes are first given out by the Orchestra, and then repeated by the Soloist. A short interlude brings back the First Tune.

LAST MOVEMENT. Here is a Rondo, in unusual form. Its opening melody comes round three times, with, by way of variety, two other tunes, one major and the other minor, between the repetitions. This makes the complete 'double sandwich' of orthodox Rondo form. But now Mozart inserts a dashing little episode after the style of the Turkish military music that was much admired in his day. The only drawback here is that the drums and cymbals characteristic of the Turks' 'janissary' music (as it was called) are lacking; but Mozart makes up for them by giving added piquancy to his simple scoring, so that we get all the excitement of the military band, without its noise.

After this rather astonishing interruption, the Rondo returns to end the Concerto, but with only two out of its three tunes—a single 'sandwich' instead of a double one.

ORCHESTRA

Second Movement from 'Pathetic' Symphony No. 6, in B Minor Tchaikovsky
First Slavonic Dance Dvorak

TCHAIKOVSKY said of his *Pathetic* Symphony: 'I love it as I have never loved one of my musical offspring before.' It was the last Symphony he wrote. He died a fortnight after its first performance.

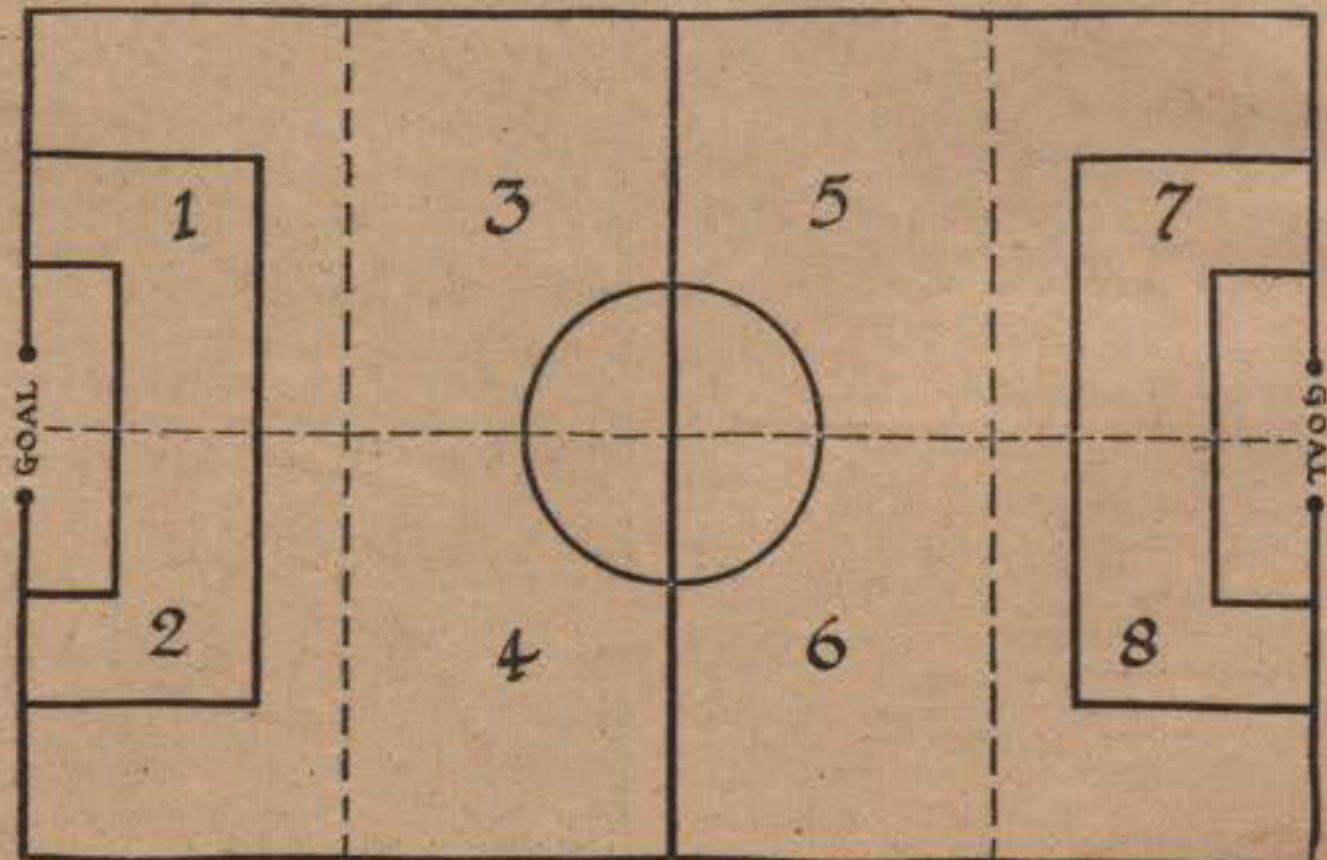
The SECOND MOVEMENT, which has a graceful and unusual rhythm of five beats in a bar, falls into three sections—1st Section (note how the First Main Tune is given to the Cellos and then a second Tune is given to the Violins, afterwards taken up by the Woodwind, whilst the Violins decorate the score with scales); 2nd Section—softer and more sedate; 3rd Section—like the first.

EILEEN ANDJELKOVITCH

Canzonetta D'Ambrosio
Scherzo Dittersdorf, arr. Kreisler

ORCHESTRA

Suite of Three Bavarian Dances Elgar



Use this plan when listening to the broadcast of the cup-tie from the Arsenal ground at Highbury this afternoon

Saturday's Programmes cont'd (Feb. 18)

5WA CARDIFF. 353 M. 850 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 Miss ESYLT NEWBERY, 'Ghosts—and some true uncanny happenings'
 7.15 S.B. from London
 7.25 Captain A. S. BURGE, 'A Rugger Ramble'
 7.45 GRACIE FIELDS
 The Famous Comedienne of 'Mr. Tower of London' fame, in Songs from her repertoire
 8.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 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. JAMES L. HODSON, 'Cameos of Lancashire Life'—V
 7.15 S.B. from London
 7.45 SOME LANCASHIRE STORIES
 Told by L. T. WHIFF
 8.0 'PEACHES'
 A Revue
 Sketches by L. DU GARDE PEACH
 Numbers by various composers
 WIRELESS CHORUS and REVUE ORCHESTRA
 Conducted by J. LOUIS ARTHUR
 9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)
 9.35 REQUESTS
 Played by the STATION ORCHESTRA
 Overture to 'Son and Stranger'... Mendelssohn
 Intermezzo, 'In a Pagoda'..... Bratton
 A Hunting Scene..... Bucalossi
 Miniature Ballet Dances..... Ansell
 Selection from 'The Girl Friend'..... Rodgers
 10.30-12.0 S.B. from London

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

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.30 OLIVER TWIST
 A 'Charles Dickens' Sketch
 Presented by EDWARD GENN
 Oliver Twist..... OLIVE WORTHINGTON
 Fagin..... J. P. LAMBE
 'The Artful Dodger'..... WALTER SHORE
 Charley Bates..... EDWARD GENN
 Bill Sikes..... PHILIP H. HARPER
 Nancy..... MRS. FRED WILKINSON
 The scene is laid in Fagin's den, and the period is about 1830
 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. & 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)

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

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'My Programme' by Uncle Bogey
 6.0 ORGAN RECITAL relayed from the Albert Hall
 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)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

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

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)

(Saturday's Programmes continued on page 305.)

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IF you are interested in this unique announcement, you are a sufferer from one of the many forms of "hair sickness." It may be partial or (superficially) complete baldness, it may be the anxiety-breeding, worrisome preliminary of "Falling Hair," Premature Greyness, Dandruff, the Too Greasy or Too Dry condition of hair or scalp or some similar and allied condition.

The simple, natural and yet highly scientific method of treatment evolved by Mr. Frederick Godfrey, of Whatstandwell, will assuredly put an end to your trouble *once and for all*, and enable you to maintain a magnificent growth of strong, vital, and lustrous hair, which will be the justifiable envy of all your friends and a source of amazement to those who witness a veritable transformation.

MARVELLOUS TREATMENT FOR ALL HAIR SUFFERERS.



REALLY REMARKABLE IMPROVEMENT

"I have obtained wonderful results from your Renew Hair Treatment. There has been a really remarkable improvement, as will be seen from the photograph which I enclose. My hair is now 18 inches long and reaches down to my knees. It is in splendid condition, is absolutely healthy and quite free from dandruff and scurf. I have no hesitation in saying that your treatment is one that can safely be relied upon. Wherever I go my hair is greatly admired, and you may rest assured that I shall recommend your treatment to those who may remark upon the increasing beauty of my hair and who are anxious that they, too, may possess lovely hair."

Mrs. Y.

Years of hard work, ceaseless experiment, and inexhaustible patience have been the stepping stones which Mr. Godfrey has used in his ascent to unchallengeable pre-eminence as the most successful hair specialist in the United Kingdom. As such, he would have been justified in charging a very high fee for his remarkable treatment, and without a doubt his long list of successes would have enabled him to pursue this policy with ever increasing personal profit. But no! Mr. Godfrey, once having perfected his discovery, determined to bring his marvellous method within reach of the great majority.

The popularity of the "Renupair" method of Hair Culture has increased by leaps and bounds. Men and women of all ages suffering from a wide variety of hair trouble have found in this wonderful treatment, coupled with the carefully compiled individual advice which Mr. Godfrey gives to every client, the specific they had hitherto vainly sought.

WHY THIS METHOD SUCCEEDS.

Here is a statement which brooks no contradiction. "Renupair" is a method of combating and dispelling every form of hair trouble which never fails, because it is built up on the strictly scientific foundation of the re-growth of hair by nutrition. Not only will your hair be restored to a condition of vital lustre, exceptional strength, and perfect health by this method, but, by ensuring a regular and unfailing supply of the right kind of nourishment to the hair roots, it will be so maintained for an indefinite period.

FORMERLY BALD PLACES NOW COMPLETELY COVERED.

"I am pleased to say that my hair continues to make wonderful progress. The formerly bald places are now completely covered with new hair and the remainder of my hair is much stronger and thicker than it was."—T. P.

YOUR TREATMENT EXCELLENT.

"My hair has got much thicker and has grown quite an inch longer, also it is much brighter and has more life in it than before. I think your treatment excellent."—Miss R. K.

RENEW HAIR IS DOING WONDERFUL WORK.

"I may say that your Renew Hair is doing wonderful work. I am recommending it to all my friends."—A. S.

Mr. Godfrey has made arrangements whereby all readers of *The Radio Times* who suffer from

- | | |
|-----------------------|------------------------|
| 1. Patchy Baldness | 7. Scurf or Dandruff |
| 2. Baldness | 8. Dry Brittle Hair |
| 3. Falling Hair | 9. Splitting Hair |
| 4. Greasy Hair | 10. Lank Lifeless Hair |
| 5. Lustreless Hair | 11. Fading Hair |
| 6. Hair Losing Colour | 12. Grey Hair |

may receive full particulars of his discovery free of any charge, and readers will find that the cost of carrying out Mr. Godfrey's advice is very much less than is entailed by other far less successful methods.

OVERWHELMING PROOF OF SUCCESS.

£1,000 Guarantee.

I Guarantee that the testimony published in connection with "Renupair" is absolutely genuine. If any person can prove otherwise I will forfeit the sum of £1,000. I hold thousands of testimonials similar to those here published.

Frederick Godfrey

IT HAS WORKED WONDERS.



BALD PATCHES COVERED WITH NEW HAIR

"I have received great results from your first month's treatment. The bald patches are covered with new hair which is quite long. The rest of my hair is in fine condition, as you will note on the photograph I am sending you, as I think you would like to see the results of your work."

G. E.

"I am very highly satisfied with your Renew Hair; it has worked wonders, and my hair has grown wonderfully well. I have tried many different kinds of hair restorer and none has taken any effect at all, but yours has worked well and my hair is growing wonderfully. I shall highly recommend it to all my friends who are suffering from scalp trouble as I have never had anything to compare with it."—Mr. F. S.

GROWS AT A TREMENDOUS RATE.

"My hair is in splendid condition, much better in colour and new hair growing all over the scalp and grows at a tremendous rate. I am very pleased I wrote to you, as the improvement in so short a time is wonderful."—M. S.

WONDERFULLY IMPROVED—FULL OF LUSTRE.

"My hair has wonderfully improved during this first month's treatment. Falling out has ceased. It has more life in it, much softer and not as dry and brittle, and is getting full of lustre. Many of my friends have told me recently how well my hair is beginning to look."—E. A. D.

YOUR TREATMENT IS A MIRACLE.

"I am much obliged to you for the treatment. It is really successful; I have grown hair on the bald parts. It is no use making a long eulogy of your capabilities, but all I need say, in short, is your treatment is a miracle, and hope it will now come to the knowledge of humanity at large."—Mr. C. A. B.



FRIENDS THINK IT A MIRACLE

"My Hair has grown again after I gave up all hope of it ever growing again. I should like to say it was perseverance and your instructions faithfully carried out that enabled my hair to grow. I might say, Sir, that a few friends about me think it is a miracle."

Mrs. F. R.

BALD PLACES NOW COVERED ALL OVER WITH NEW HAIR.

"My hair is getting much stronger and the dandruff has completely gone. The bald places are now covered all over with new hair, which seems to strengthen every day, and I am very pleased with the results of the treatment."—W. H. J.

WONDERFULLY IMPROVED IN EVERY WAY.

"Am pleased to say my hair has wonderfully improved in every way. After trying many so-called remedies yours is the only one that has brought any success. I only wish I had known of your treatment before."—H. P.

HAIR IS NOW GROWING NICELY WHERE IT WAS QUITE BALD.

"I am very pleased with the result of your treatment, as there is a great improvement in the condition of my hair, and the hair is now growing nicely where it was quite bald."—A. P. D.

ALMOST UNBELIEVABLE IMPROVEMENT.

"My hair is improving rapidly, in fact it has altered in appearance and texture so much that I can hardly believe it."—Mr. L. L. W.

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"RADIO TIMES" HAIR GROWTH FORM. AMAZING FIVE-FOLD FREE HAIR GROWTH OFFER!

SPECIALLY MADE TO "RADIO TIMES" READERS.

Will you accept The Offer—The Free Gift and the Assurance of Fine, Healthy, Free Growing, Lustrous, Silky Hair? They may All be Yours for the posting of this Form TO-DAY.

To Frederick Godfrey (R.T.),
Whatstandwell,
Derbyshire.

NAME

ADDRESS

Here state nature of your hair ailment

(It is only necessary to enclose two 1½d. stamps (value 3d.) to cover cost of Postage and Packing.) Radio Times, 10/2/23.

- Please send me UNDER PLAIN COVER:
1. Your Offer.
 2. Your Rules Everyone Can Follow to Maintain or Renew Hair Growth.
 3. FOUR Free Fragrant Shampoos which will prove to me what a hair shampoo really should be.
 4. Your booklet upon Hair Growth, Hair Maintenance in Perfect Condition—Hair Colour Maintenance all through life—Hair Colour Renewal, etc.
 5. A letter of special advice upon my personal hair trouble, which is

Saturday's Programmes continued (February 18)

(Continued from page 303.)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Round the Empire—South Africa. Reading, 'David Livingstone' (Rowland Walker). Games—I, The Game of the Cat and the Mother; II, The Game of Tiah-yah-tiah
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Items of Naval Information; 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: The Station Trio—Light Music
 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. W. THORPE, 'Association Football Topics'

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.

3.30—London Programme relayed from Daventry. 4.15—Music from Tilley's Blacketh Street Restaurant. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 10.30—Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0 a.m.—Gramophone Records. 2.45—S.B. from Edinburgh. 4.30—Concert. The Wireless Quintet; Johnnan Beveridge (Mezzo-Soprano). 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.50—Scottish League Football Results. 6.55—Musical Interlude. 7.0—S.B. from London. 7.25—Mr. Alexander Adamson, Eye Witness Account—Rangers versus Queen's Park. 7.45—Scots Variety Programme. The Station Orchestra. Scottish Country Dances (arr. Kerr); R. E. Anderson (Baritone): The dell's awa (arr. Moffatt); The Wee Toun Clerk (Robertson); My love, she's but a lassie yet (Traditional). Alec Sim and his Fiddle: Strathspey, 'Mony-musk' (Dow); Reel, 'Marquis of Tollybardine' (Cranar); Air, 'Kirkconnel Lea' (Traditional); Strathspey, 'Perthshire Volunteers' (Gow); Reel (with Variations), 'Speed the Plough' (Hollingshead); Air (with Variations), 'Haughton House' (Mitchell). Grace McChery in-Humorous Verse: Says she and The Choice (W. M. Letts); The Glasgow Man and A Japanese Love Story (anon). Orchestra: Scottish Country Dances (arr. Kerr). Margaret F. Stewart (Soprano): Jock o' Hazeldean (arr. Moffatt); The Bonnie Wells o' Wearie (D. K. Grieve); My Boy Tammy (Traditional); Wee Jocky Daddies (R. S. Riddell); When the kye come home (Traditional). Orchestra: Foursome Reel (arr. Kerr). Grace McChery: Mrs. Duffy deserts her man (Hugh Foulds). Alec Sim: Slow Strathspey, 'Marchioness of Huntly' (Marshall); Medley, 'Lady Charlotte Campbell' (McIntosh); Lament, 'Land o' the Leal' (Traditional); Strathspey, 'Lady Glentanar's Welcome Home' (Sim); Reel, 'Turryburn' (Gow); Strathspey, 'Mackenzie Hay' and Hurricane Reel, 'The Spey in Spate' (Skinner); R. E. Anderson: Willie brewed a peck o' maud (arr. Miller); The Wee Cooper o' Fife (Traditional). Orchestra: '530' Reel. 9.0-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.45—An Afternoon Concert. Betty Scott (Soprano); George Horne (Tenor); The Station Octet. 5.15—Children's Hour. 6.0—Programme by the Buckle Ladies' Choir, conducted by John Barritt. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 7.0—Dr. Norman Morrison, 'The Great Black-Backed Gull'. 7.15—S.B. from London. 7.45—Gracie Fields in Songs from her Repertoire. 8.0—'Peaches' A Revue. Sketches by L. du Garde Peach. Numbers by various composers. Wireless Chorus and Revue Orchestra, Conducted by J. Louis Arthur. 9.0—S.B. from London. 9.35—Variety. Juliette McLean (Musical Comedy Favourite); Waltz Song, 'Tom Jones' (German); My Hero (The Chocolate Soldier) (Oscar Straus). 9.45—Bert Copley (Entertainer). Laughs and Logic (Copley). 9.55—Bert Symes (Syncoated Songs) and the Radio Dance Six: Me and my shadow (Johnston and Freyer); Every morn, every noon, every night (Scott); Gonna get a girl (Simon and Ash); What does it matter? (Irving Berlin). 10.5—Juliette McLean: Waltz Song and Cinderella (Betty) (Paul Rubens); Just for a while (The Last Waltz) (Oscar Geiger). 10.15—Bert Copley: Radio Rottings (Copley). 10.25—Bert Symes with the Radio Dance Six: My Blue Heaven (Donaldson); The song is ended (Berlin); Highways are happy ways (Shay); Russian Lullaby (Berlin). 10.35-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 950 KC.

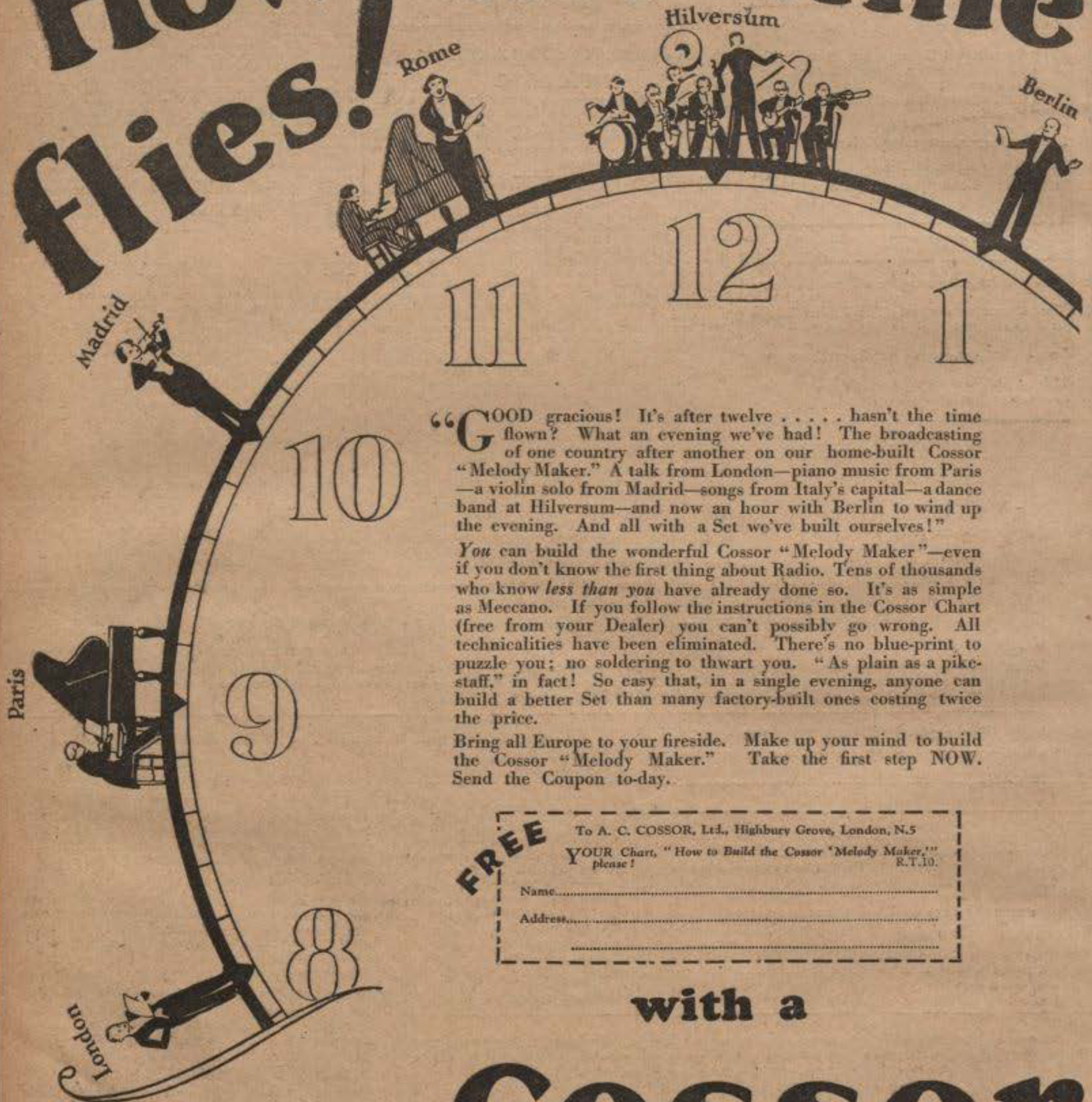
3.30—London Programme relayed from Daventry. 4.0 app.—Afternoon Concert. Frazer Doherty (Humorist); Robert Baulks (Clarinet); Station Orchestra. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 6.55—Sports Bulletin and Musical Interlude. 7.0—S.B. from London. 7.45—Popular Handel Programme. Station Orchestra: Overture, 'Occasional'. 7.55—Station Chorus and Orchestra: Two Operatic Choruses (arr. Sir Henry J. Wood): Crown Him Ruler (from the Opera, 'Lotharius'); The foolish lover squanders (from the Opera, 'Deidamia'). 8.5—Orchestra: Minuet from 'Berenice' (arr. W. T. Best). 8.10—Catherine Stewart (Contralto) with Orchestra: Grief is mine, ill doth assail me (from 'Julius Caesar'); Father of Heaven (from 'Judas Maccabaeus'). 8.20—James Marshall (Cello): Movements from Concerto in G Minor for Violoncello and Orchestra (arr. W. H. Squire). 8.35—Catherine Stewart, with Orchestra: See! the gale in fury raging; Hymen, haste, thy torch prepare; Verdant Meadows. 8.45—Chorus and Orchestra: Three Operatic Choruses (arr. Sir Henry J. Wood): Chorus for female voices (1st and 2nd Sopranos and Contralto), 'Now cometh May' (from the Opera, 'Rinaldo'); The heart that's contented (from the Opera, 'Admetus'); Hark, how the woods (from the Opera, 'Atalanta'). 8.55—Orchestra: March from 'Scipio'. 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	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
This Session's Pamphlets.		February.	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.
Schools Syllabus.	Europe Throughout the Ages.	Rodelinda (Handel).	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.
Secondary Schools Syllabus.	Has Farming a Future?	March.	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.
Music Manual.	Philosophy and our Common Problems.	Joseph and His Brethren.	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.
French Manual.	Ready February 24	Subsequent.	PLEASE WRITE IN BLOCK LETTERS.
Out of Doors from Week to Week.	Problems of Heredity.	Armida.	Name
Empire History and Geography.	Our Interest in Good Government.	Così fan Tutte.	Address
Stories in Poetry.	Speed, Strength, and Endurance in Sport.	Euryanthe. (County).....
Boys and Girls of Other Days.	Pioneers of Social Progress.	The Daughter of the Regiment.	Date.....
London's Great Buildings.	Metals in the Use of Man.	The Barber of Baghdad.	
NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, at 2d., post free. 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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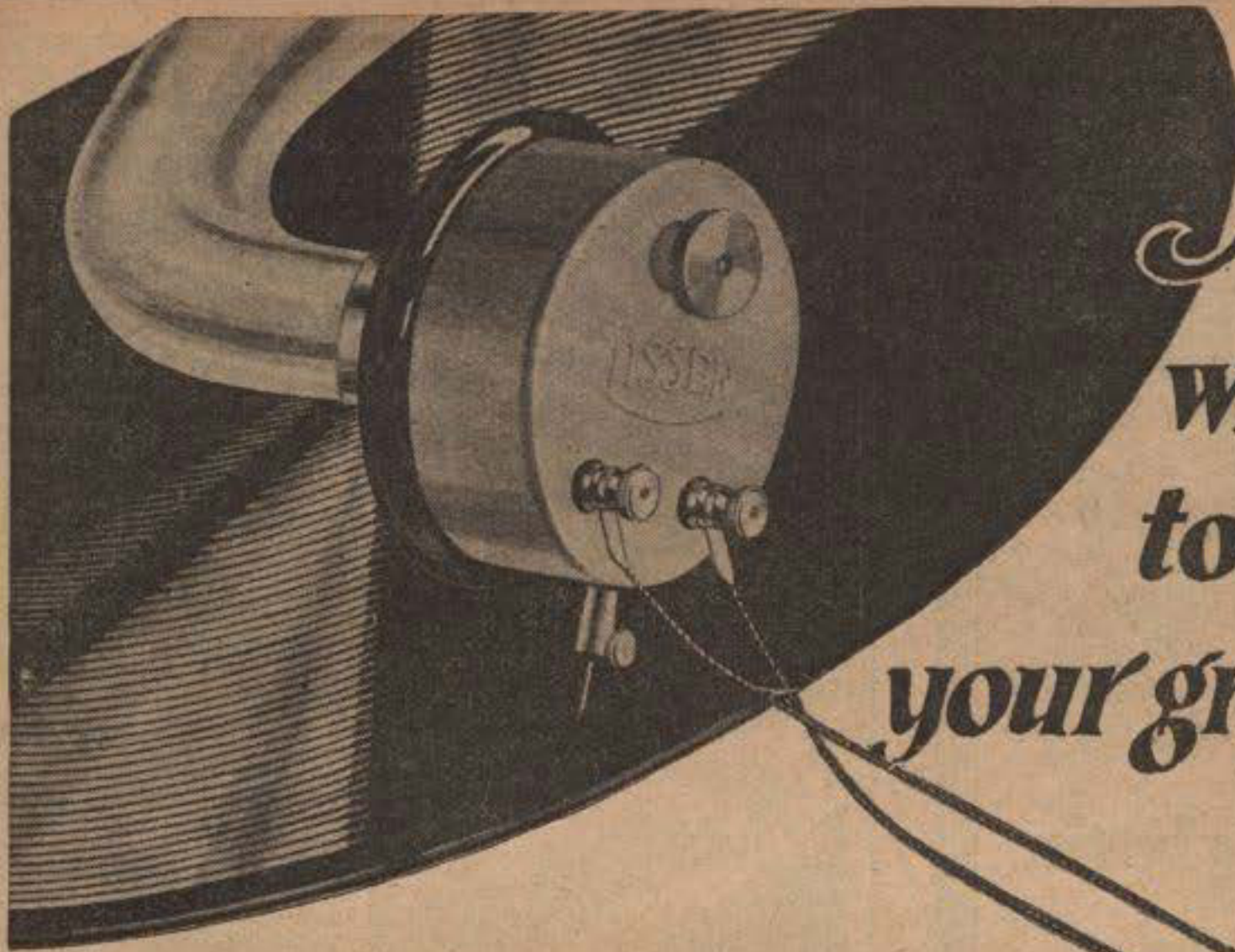
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AN ordinary gramophone with an ordinary horn and an ordinary sound box will not reproduce notes below middle C of the musical scale. Now with the new LISSEN Electrical Pick-up your gramophone will not only reproduce the low notes on your record as you never heard them on your gramophone before, but will amplify your gramophone music to any degree of loudness to fill a large room or a large hall for dancing—you can make one gramophone supply every room in the house with music—you can use your old records, long discarded, because needle-scratch is now largely eliminated. Your new records, too, will play better because needle noise is largely subdued.

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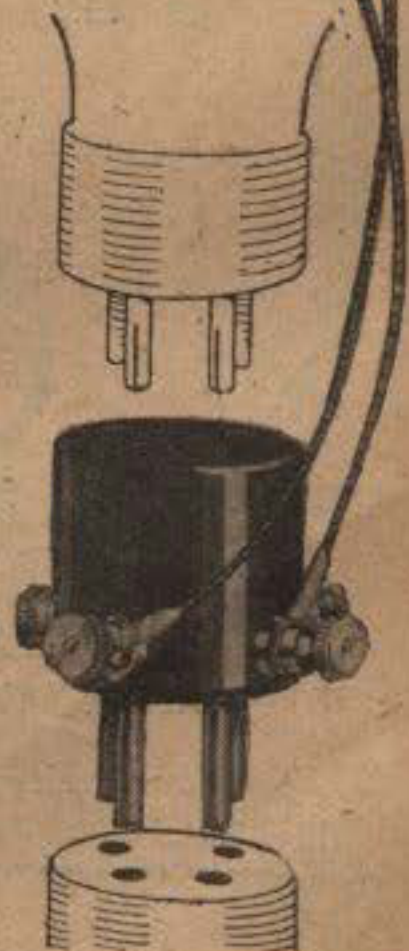
the Lissen Pick-up not only largely eliminates needle scratch but brings out the low notes on a record which no ordinary sound box is capable of reproducing.

INSTRUCTIONS.

Slip on the new Lissen Electrical Pick-up in place of the sound box on the tone-arm of your gramophone—take one connection from the Pick-up to the grid terminal of the Lissen Pick-up Adaptor (sold separately and having plugs and sockets corresponding to those of an ordinary valve holder) and take another connection from the Pick-up to the negative filament terminal on the Adaptor (a trial on each of the filament terminals in turn will clearly show which is negative). When the Adaptor is used in the way just explained, care should be taken that NO connection is made to the plate terminal on the Adaptor, otherwise the H.T. battery will be short-circuited).

Alternatively, a connection from the Lissen Pick-up, instead of going direct to the negative filament terminal on the Adaptor, can be made to the negative terminal of a grid-bias battery. A connection should then be made from the positive terminal of the grid-bias battery to the negative filament terminal on the Adaptor.

The connected Adaptor, with a valve fitted into it, should be plugged into the detector valve socket of a two or three valve set. Volume can be controlled by the round milled nut on the Lissen Pick-up.



Lissen Electrical Pick-up 15/-
Adaptor for same 1/6

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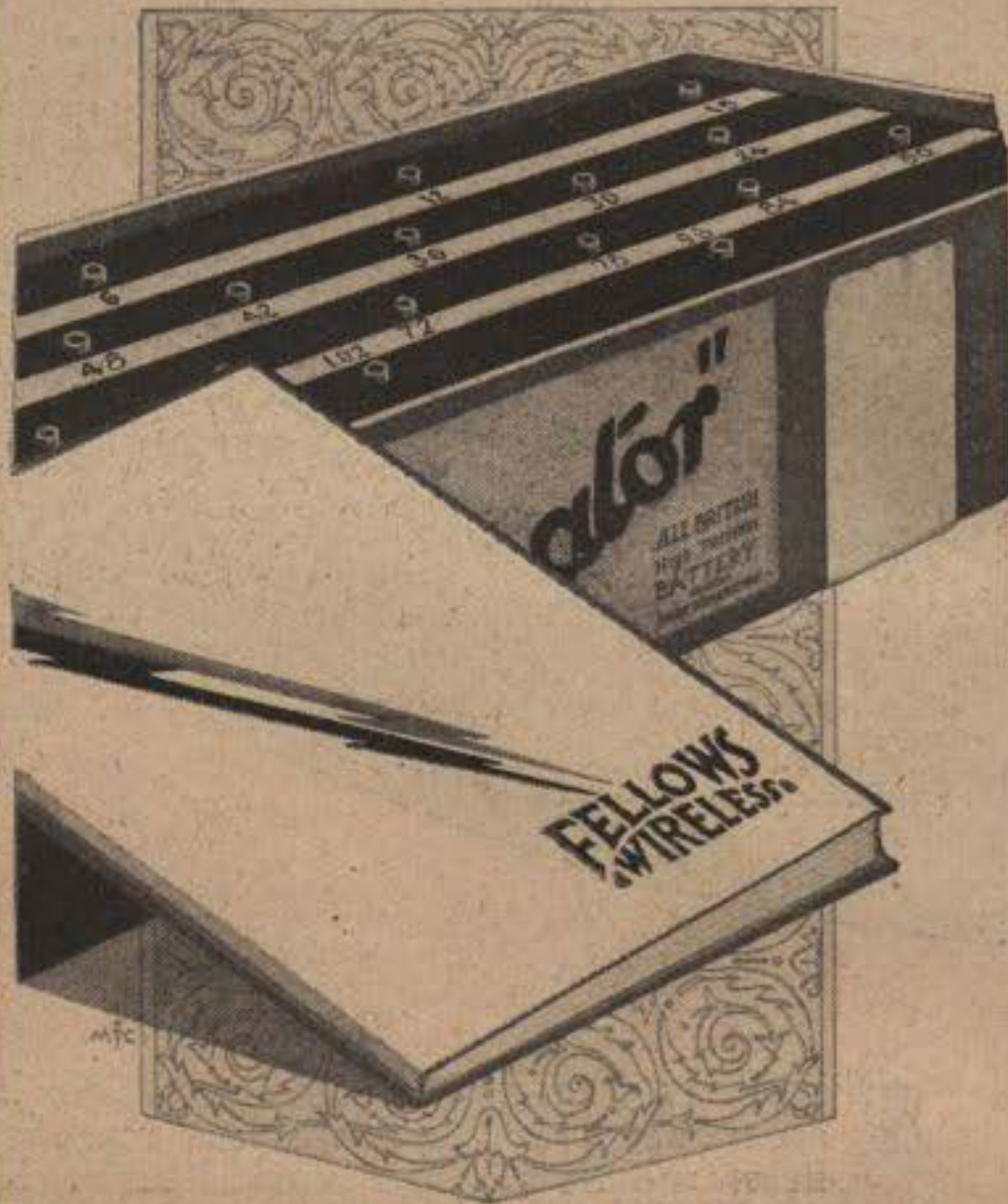
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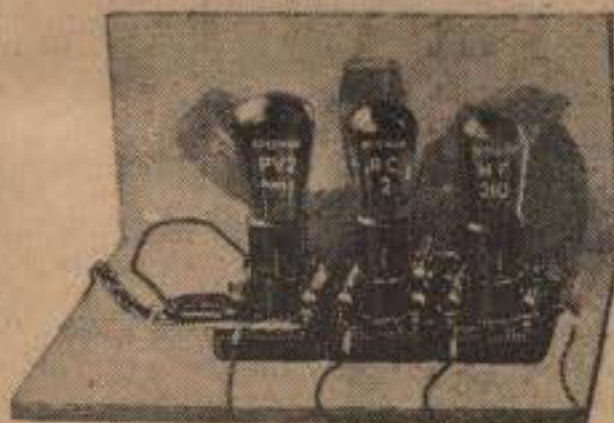
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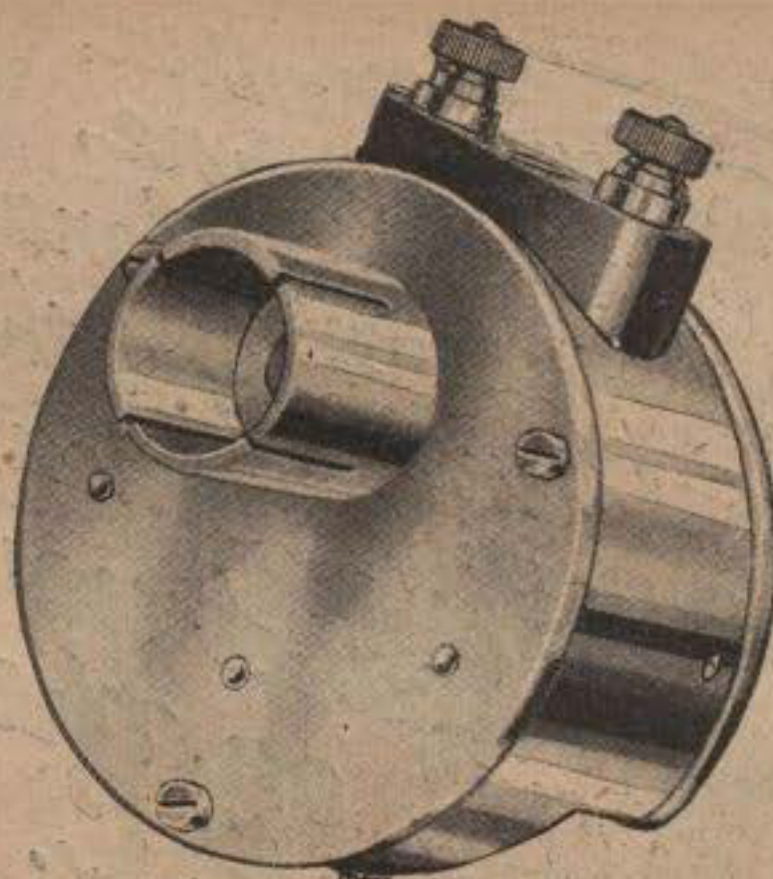
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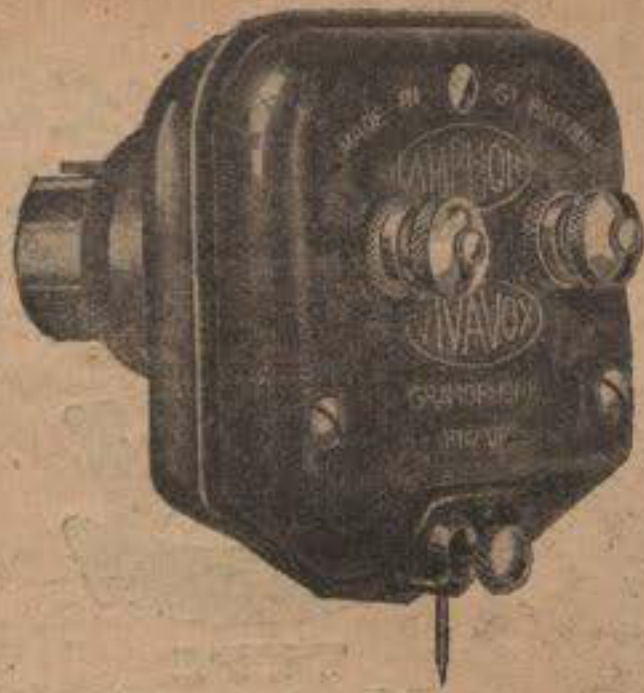


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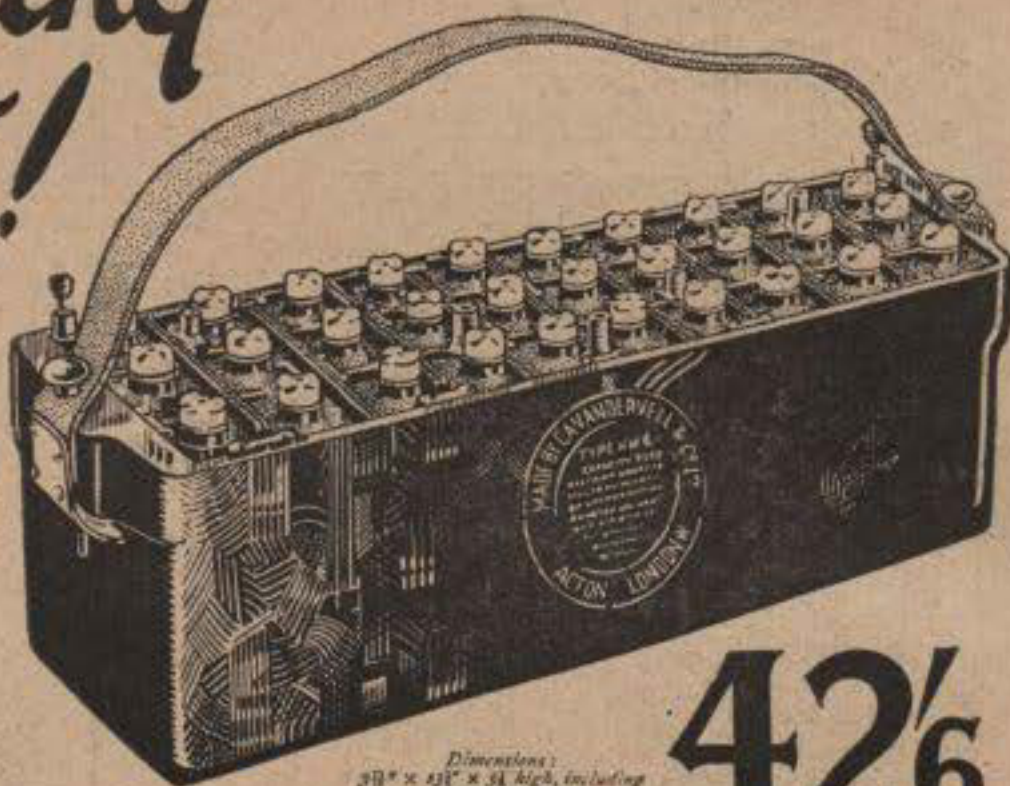
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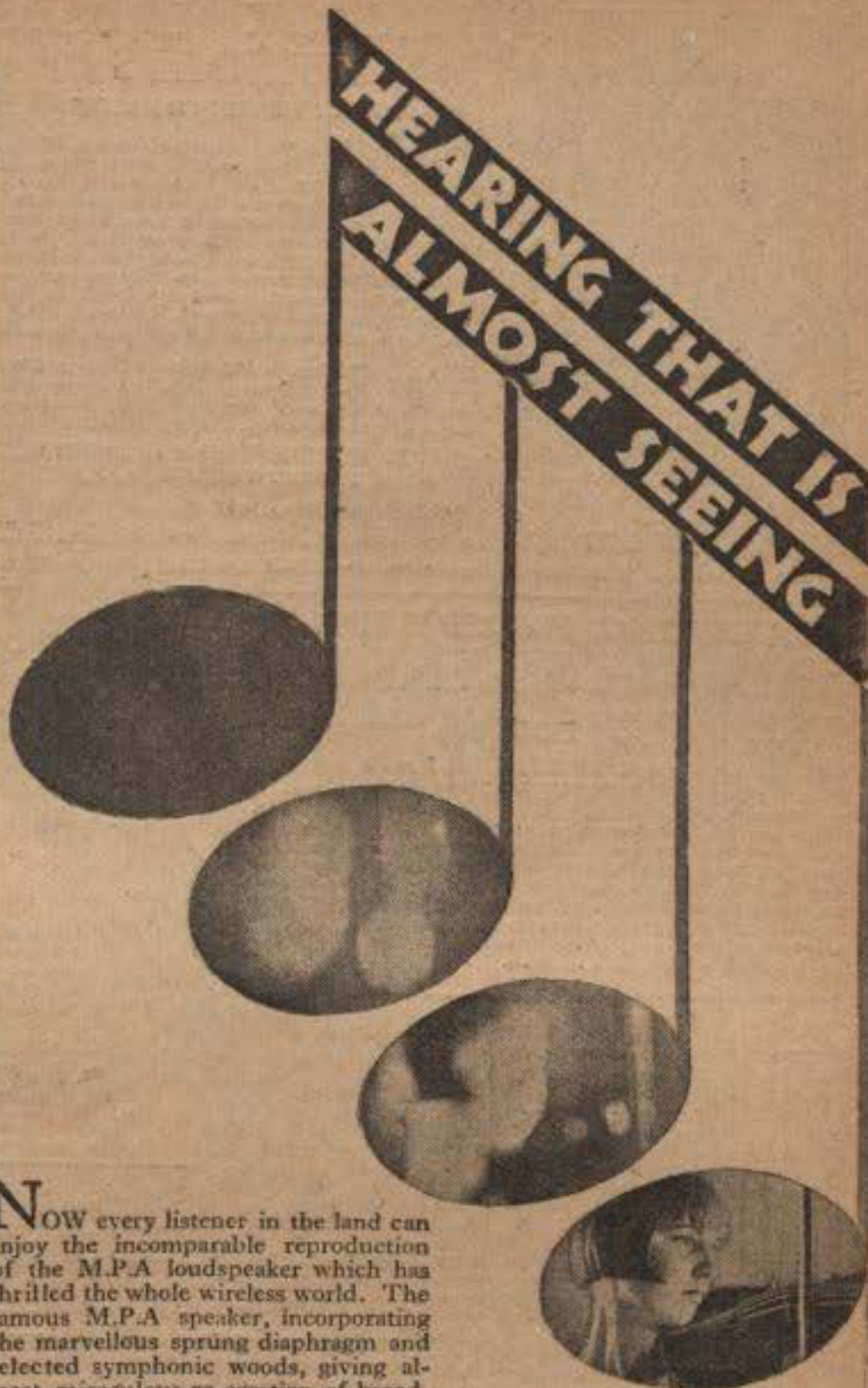
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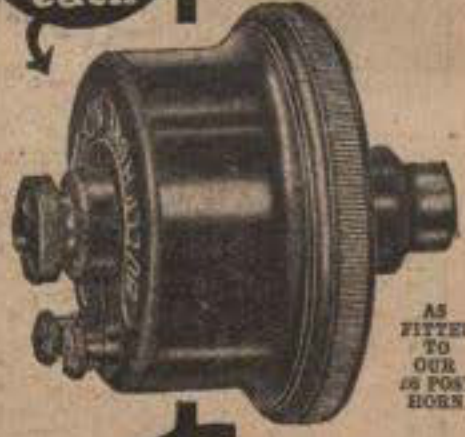


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