

EVERY PROGRAMME FROM EVERY STATION (February 19-25)



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Every Friday. Two Pence.

When Nation Wars Against Nation.

Saturday, February 25, will be something of a 'Rugger' Festival for those football enthusiasts who, being unable to attend the 'Internationals,' will hear them described from the ground—England v. France from Twickenham and Scotland v. Ireland from Murrayfield. The former match will be heard from London, Daventry and other stations, while Belfast and Scottish listeners will be able to follow their countries' fortunes from their local stations.

THE climax of the Rugby season is upon us; Broadcasting is to take a hand in it. There are two International matches next Saturday. Scotland, up on their fine new pitch at Murrayfield, meet Ireland. France come to Twickenham to play England. And the microphone will bring to you the scene of one or other of these games, the roar of the crowd, the run of the play. Perhaps you will be able to picture the great stands at Twickenham packed close with eagerness and enthusiasm. England's side will be 'on their toes' against these Frenchmen. There is memory of a defeat of last year over in Paris to be wiped out.

Then all Ireland will be able to follow the fortunes of their team. Belfast will broadcast the story of the Scottish match, and in Dublin (Rugby unites the old country) they are to hear it. The Irishmen will bring high hope to the adventure. They are a sturdy side, and last season were bracketed with Scotland at the top of the Championship table. The Scotsmen will be stirred to new endeavour. Things have gone askew a little with them in these last weeks. There was, for example, the disappointing affair with Wales on this same home ground three weeks since. A victory over Ireland would make amends.

Yes! these Internationals promise to be the events of the Rugby year (excepting, of course, the historic Calcutta Cup match of England and Scotland). Not willingly will

your lover of the game miss the seeing or the hearing of it.

But though all Britons love football, all do not love Rugby. They will wonder at all this excitement. Association, they say, is the game—older and more democratic. I suppose that in the history of football, Rugby is something of an upstart. They do say that Julius Cæsar brought 'Soccer' to

and is likely so to remain. This implies no disrespect for the fine body of men who, in the other code, take football for their profession. It simply happens that Rugby is not a game in which there is room for professionalism. A man's playing life in Rugby is short. Rarely is he at the pinnacle of his form for more than half-a-dozen years—from twenty-one to twenty-seven, say.

There is another reason why, year by year, the International 'Rugger' games have new interest. Always there are young players in the sides.

The schoolboy of today is the International of tomorrow—the team which is invincible one year can be quite ineffective the next.

It is strange how fortune swings in these contests between the countries. For sixty years, nearly, International Rugby has been played. England, Scotland, Wales, Ireland, have all had their periods of victory—good patches and bad patches, but never have they endured for long. They have their own traditions and styles of play. Between them they have developed and improved the game. Curious it is to look back and note how national characteristics have ever been present in the national teams.

Scottish Rugby is dogged stuff—an affair, one feels, of porridge and tenacity. Their heavy, dour forwards have in many years carried all before them. In this coming

ALSO IN THIS ISSUE :

Complete words of
'THE SPECTRE'S BRIDE'

'What is Philosophy?'

By THE MASTER OF BALLIOL

'Debussy—Musical Impressionist'

By GRAHAM ELTHAM

England with him from early Rome. But little more than a century has passed since William Webb Ellis, the Rugby boy, 'showing a fine disregard for the rules of the game,' first picked up the ball and ran with it, so inventing 'Rugger.' Also, it is true that it is Association which draws the big battalions and wears out the turnstiles. Rugby has always been strictly amateur,

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match with Ireland, you may learn something of it. They still know the fine art of the loose rush towards the opposing line, taking the ball with them. How often, I wonder, has the old battle cry of 'Feet, Scotland, feet,' taken them to victory.

With the Irishmen there is a debonair recklessness. Always they will take a chance, and often there will come a touch of fiery energy which batters down all opposition. Irishmen can go at their Rugby in true fighting spirit. You will remember perhaps the old libel of the two Irish club teams ready on the playing-field for their match to begin; but the groundsman was slow in producing the ball. 'Oh, well,' said the captain of one side to the other, 'never mind the ball; let's make a start!'

In the Scottish-Irish match of last year, played in Dublin, on an atrocious day, it was the pluck of the Irish forwards which turned the scale against their opponents. There is nothing much the matter with the Irish team of this year. They showed that not so long since when they mastered France at Belfast. As for Scotland, just now they are in the doldrums. Their back division is not functioning too well. These Scotsmen will be fortunate if, after their set-back against Wales, they survive this encounter with the robust Irish side. But you will

hear the whole story for yourselves when the time comes.

Then there is France—and France in these recent years has added a new piquancy to the International competition. 'Le Rugby' has gone swinging through France until now it is more than an enthusiasm,

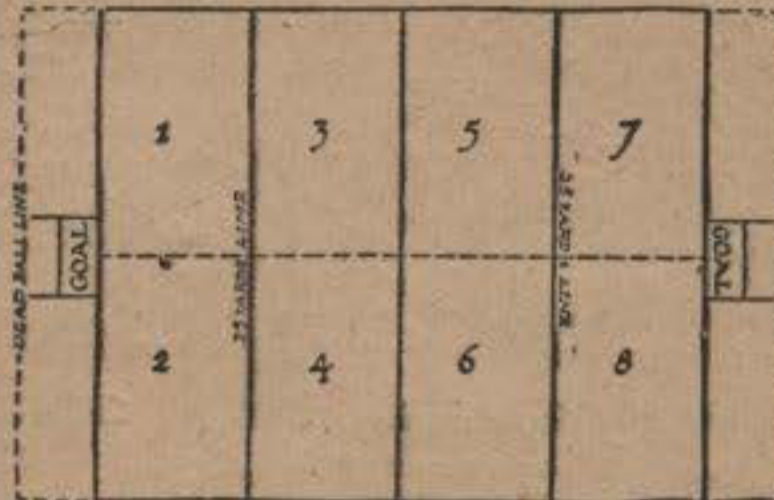
mannerisms of the side's play reflects the temperamental idiosyncrasies of the nation. On the field, a French team are volatile, excitable and capable of effecting all manner of surprises. There is no deliberate opportunism, but sheer capacity for unexpected heroism.

England will win this match, we can suppose, if they go at their business with sure level-headedness. But—and I have left it till last—it is level-headedness which normally characterizes the Rugby of an English side. They go to their business without flurry. W. W. Wakefield, R. Cove-Smith, and other of England's fine modern forwards, have brought new life and tactics to the scrummage. There is competence in the work of the men outside the scrummage which presently may ripen into brilliance. Who knows?

And 'who knows?' is the keynote of this International Rugby business. That is why it fascinates us—that, with the added thought—that here are games which bring out into the open each year the sporting spirit of the nations.

I hope that we shall feel something of the fire and enthusiasm of Murrayfield and of Twickenham when we listen next Saturday afternoon.

H. G. H.



The plan to follow for both matches.

and is like to become a craze. In a few years, starting with no traditions and no knowledge of the game, they have built up a national team capable (as happened last year) of beating England on the other side of the Channel, and of driving them hard on this side.

Here again, though, the manner and

(Continued from opposite page.)

Corpse-candles there, in double row
With wan and fitful lustre glow:
Two rows, with nine in each, are seen,
As they a fun'ral train had been:
From water-overladen bogs
Resounds a dirge of croaking frogs.

And on he went, with rapid gait,
She reeled along, yet fain would wait.
Her tender feet were tired and sore,
Her mouth betrayed the pain she bore,
Ah, whither bound, thou pallid bride?
With blood from thee the ferns are dyed.

No. 12.—DUET.—SOPRANO AND TENOR.
Now, when the night so fair doth show,
Unto the grave the living go,
And ere thou know'st, may pass by thee,
Yet fear thou not, for thou hast me.

I do not fear when I have thee,
The will of God is over me.
Now for a time forbear thy quest,
One moment only let me rest,
See how I reel for very pain,
My strength no longer I retain.

Nay, come, my love, the end is near,
The goal we seek will soon appear,
There wait us guests and mirth and joy,
And like a dart the moments fly.

But, say, what is it, maiden fair,
That thou around thy neck dost bear?
A cross my mother bade me wear.
Ha, ha, accursed ornament,
Beneath its weight I see thee bent,
Its edges wound both thee and me,
Without it, swifter we could be.
Hurling it far, he hurried on,
Till thirty miles the two had gone.

No. 13.—BARITONE SOLO AND CHORUS.
There stood a pile, with tower beside,
Wherein a bell might be descried,
With lofty windows, ample door,
Toward heaven it upward seemed to soar.

No. 14.—RECITATIVE—SOPRANO AND TENOR—AND CHORUS.

See now, my sweetheart, here at last
At home are we, our journey past.

Where is the house? A church I behold,
The churchyard set with crosses there.

No church is this, but my castle old,
No churchyard, but my garden fair.
I pray thee, maiden, happy be,
And o'er the wall come leap with me.

O let me go, I would return,
Thine eyes with look terrific burn,
All hot and tainted is thy breath,
Thy heart is hard, and cold as death.

Fear not, my dear one, have no dread,
Richly my house within is spread,
Bloodless the flesh that there is found,
Today shall blood for once abound.

What art thou bearing, sweetheart, say?
Garments, against my wedding day,
Two are enough, thou maiden fair,
The rest but needless trifles are.
He took the garments which she gave,
And, laughing, threw them on a grave.

Fear not that aught will injure thee,
But lightly leap the wall with me.
Thou hast before me ever gone,
By risky paths I followed on,
Still thine it is the first to be,
Make thou the leap, I'll follow thee.

No. 15.—BARITONE SOLO AND CHORUS.
He leapt the wall, with sudden power,
Five fathom full, or somewhat more.
The maiden then in deadly fright,
Betook herself to headlong flight.

God be with thee, thou hapless maid,
And in thy danger send thee aid.
Behold, a tiny house is here,
To the door with speed, where help is near.

Undo the door, and hurry in,
And God's protecting care be thine;
Make door and bolt together fly;
Upon the grace of God rely.

A strange abode; with feeble ray
The moon thro' crannies made her way;
A plank was laid there, worn and old,
Thereon a corpse all pale and cold.

Before the house while moonbeams glanced,
A ghastly band of spectres danced,
Their voices gave an awful sound,
The warning echoed far around:
'The body must to death be brought,
And woe to him who ill has wrought.'

No. 16.—BARITONE SOLO AND CHORUS.
And at the door there came a knock;
Arise, thou dead, one loudly spoke,
Wake up, wake up, without delay,
And draw me now the bolts away.

The dead obeyed the voice that cried;
At once his eyes he opened wide,
He stretched his limbs, he raised his head,
And life thro' all his members spread.

O mighty God, I call on Thee,
From Satan's grasp deliver me;
Thou dead, O close again thine eyes,
God give thee rest in Paradise.
And lo, the dead man, near the door,
Let fall his eyelids as before.

And louder came again the knock;
Arise, thou dead, one strongly spoke:
Wake up, and hearken, without delay,
I bid thee draw the bolts away.

Again the dead the voice obeyed,
And left the place where he was laid.
He then held out his frigid hand
To reach the door—God near us stand!
Set free my soul, Redeemer kind,
Defence with Thee O let me find.

(Concluded on page 351.)



The Spectre's Bride



On Sunday afternoon, February 19, London and Daventry are taking their programme from Manchester Station, which is broadcasting Dvorak's cantata, *The Spectre's Bride*. Notes on this work will be found on page 326 under its appearance in the London programme. For the assistance of listeners, we reprint below the complete words of *The Spectre's Bride* (by courteous permission of the publishers, Messrs. Novello and Co., Ltd., London).

No. 1.—CHORUS.

The stroke of midnight soon will sound,
And all is wrapt in rest profound;
Save only where the lonely light
In yonder chamber still is bright.

Those humble walls to guard and grace,
Hangs there the Virgin's pictur'd face,
Borne in her arms the Holy Child,
So pure and fair, so sweet and mild.

Before that Mother's form one sees,
Pallid, a maiden on her knees;
Clasped are her hands, and sunk her head,
Tears, too, she cannot choose but shed;

Scarce can she breathe, by grief oppressed;
And wildly throbs her heaving breast;
While tear on tear, so deep her woe,
Rolls down in one unceasing flow.

No. 2.—SOPRANO SOLO.

Where art thou, father dear?
At peace in death for many a year,
Where art thou, mother blest?
Beside my father laid at rest.

Not one year old my sister died;
War took my brother from my side;
Mine did I once a lover call;
Him would I fain have given my all;
Fortune in foreign lands he sought,
And back to me he turns him not.

When on his quest he went away,
These words I heard him, parting, say:
Sow flax, my love, I counsel thee,
And ev'ry day remember me.

Spin in the first year, spin with care,
Bleach in the next the fabric fair,
Then garments make, when the years are three;
And ev'ry day remember me.
Twine I that year a wreath for thee,
We two that year shall wedded be.

Long have the garments now been made,
Long have in order due been laid,
Green myrtles fade, still is afar
My life's one only guiding star.

I know not where he is—can he
Have sunk beneath the cruel sea?
Three years, and tidings have I none;
Does he yet live, or is he gone?

Oh holy Mother, hear me cry:
In my distress to thee I fly.
Bring thou my dear one back to me;
All the delight I have is he.
O grant the boon for which I pray,
If not, then take my life away.

With him, near him, would I remain;
Without him what is life but pain?
Bring him again, thus do I pray,
Else carry me to him away.

No. 3.—BARITONE AND TENOR SOLO AND CHORUS.

The picture on a sudden moves;
A cry the maiden's terror proves;
The lamp with hisses flickers bright,
Upleaps the flame, then all is night.

Perchance then came a stream of air,
Perchance a sign of ill was there,
And, hark! advancing steps come nigh,
And one is heard to knock, and cry:

Say, maiden, dost thou sleep or wake?
Shall not my voice thy slumbers break?
Ah, dearest child, how is't with thee?
Say, is thy heart still true to me?

No. 4.—SOPRANO AND TENOR DUET.

Ah, dearest child, how is't with thee?
Know'st thou thy love, that I am he?
Ah, dearest child, how is't with thee?
Say, is thy heart still true to me?

Thou that art ever dear to me,
But now my thoughts were set on thee;
On thee I think by night and day,
For thee I never cease to pray.

Up, leave thy praying, hasten thee,
Up, up, my love, and follow me:
The moon is bright, and long the way,
Home I must lead my bride today.

Alas, what art thou asking me?
So late, so late—it cannot be:
And wildly roars the stormy blast:
Delay until the night be past.

Ha! Day is night, and night is day,
The day I like to sleep away.
Ere yet this passing night is done,
Shall we in wedded bonds be one.
Then linger not, but come away,
And mine thou art ere dawn of day.

No. 5.—BARITONE SOLO AND CHORUS.

Nature was clad in gloom of night,
The wakeful moon displayed her light
No life was stirring all around,
The wind alone was heard to sound.

No. 6.—BARITONE SOLO AND CHORUS.

And on he went, with rapid gait,
And she behind, she might not wait.
The dogs, awakened, yelled and cried,
To greet the bridegroom and the bride
And all that heard them said, in fear,
There is a spectre somewhere near.

No. 7.—DUET—SOPRANO AND TENOR.

Fair is the night, as clear as day,
Now many spirits forth may stray;
And, ere thou know'st, may pass by thee;
Yet fear not, since thou art with me.

I do not fear, when I have thee,
And Heaven's regard is over me.
But tell me, dearest, answer give,
How fares thy father? Does he live?
And will the mother in thy home—
Will she be glad to see me come?

Thou askest much, but let it be,
Make haste, make haste, thou soon wilt see.
Make haste, make haste, time quickly flies,
A weary march before us lies.

What is't thy hand is clasping there,
Beloved maid? A book of prayer.
Throw it away, bid it begone,
It weighs upon thee like a stone;
The book is but a check to thee;
Then fling it off, and follow me.

No. 8.—BARITONE SOLO AND CHORUS.

He grips the book; without a pause
Ten miles her steps he onward draws.
O'er boulders rough he takes his way,
The wolf's prolonged and dismal bay
From rocky clefts is heard to sound.

No. 9.—BARITONE SOLO AND CHORUS.

And out of caverns under ground,
The screech-owl, hark, the screech-owl cries,
And coming evil prophesies.

And on he went, with rapid gait,
And she behind, she might not wait.
And over flinty stones they sped,
Through thorny brakes, and deserts dead;
And wheresoe'er her footstep fell,
With blood the track was marked as well.

No. 10.—DUET—SOPRANO AND TENOR.

Fair is the night, and spirits love,
At such an hour, on earth to rove;
And ere thou know'st, may pass by thee,
Yet fear not, since thou art with me.

I do not fear, when I have thee;
The hand of God is over me.
Deny me not, but answer give,
Describe thy home, where we shall live,
The view that from the house one sees;
And say if near the church it is.
Thou askest much, but let it be,
The whole this very day thou'lt see,
Make haste, make haste, time quickly flies,
A weary march before us lies.

But, say, what hangs around thee there?
'Tis but the chaplet which I wear.
The chaplet? How it frightens me!
How like a snake it circles thee!
Throw it away, we are at speed,
Thy breathing, sure, it must impede.
Tearing it off, he rushes on,
Nor stops till twenty miles are done.

No. 11.—BARITONE SOLO AND CHORUS.

The pathway now less rugged grows,
Thro' marshy land and swamp it goes.

(Continued on page 318.)



BOTH SIDES OF THE MICROPHONE

Our Frivolous Lapse.

NEXT week's issue of *The Radio Times* will be a special Leap Year Number—the same price as usual, but a trifle more frivolous in tone than ordinary issues. This, I hope, will not prove a sad disillusion to the listener who, in a recent letter, congratulated me on *The Radio Times* (as though I, and not the Editor, were responsible for the paper), saying that it was 'the most interesting and intelligent of all the popular magazines and should be read even by those who are not fortunate enough to possess a receiving set.' The gravest among us have their lighter moments, however. February 29 cannot be regarded as a serious day.

A Godchild of Shakespeare.

ANOTHER feature of next week's *Radio Times* will be a short supplement devoted to Ellen Terry, to commemorate whose eightieth birthday, on Monday, February 27, a special programme is to be broadcast. This programme will consist partly of scenes from various plays of Shakespeare, with which Dame Ellen's name is closely associated. An interesting point is that those who take part in the programme will be for the most part members of the Terry family. A 'family' performance of this nature is not without precedent; the Forbes-Robertsons gave recently a *matinée of Twelfth Night*, in which all the parts were played by themselves. There seems to be no end to the offshoots of the Terry tree—Fred Terry, Marion Terry, Mabel Terry Lewis, and others of the name—not to mention the two young Gielguds, great-nephews of Ellen Terry, who are rapidly making a name for themselves on the stage. The musical part of the celebration on the 27th will be given under John Ansell's direction. The programme will be a repetition of that which he himself conducted at the Hotel Cecil in June of 1906, when a Festival Dinner was held in honour of our great actress. The name of Ellen Terry stands not only for her own great gifts but for many associations with the past. She was the friend of most of the great Victorians. G. F. Watts, her first husband, and the Hon. John Collier painted her; Oscar Wilde addressed two of his loveliest sonnets to her.

Talks Too Short.

ARE talks too short? This question may come as a bombshell to those listeners who complain that too much time is already given up to them—but there is something in it. Can a good speaker do a good subject justice in twenty minutes? Probably not, for so short a talk would demand too great a compression, and a good talk in tabloid form is sometimes almost more aggravating than a bad talk at great length. Personally, I could listen to Sir Oliver Lodge or James Agate or Sir Edward Denison Ross for an hour on end. It seems to me that speakers who really 'hold' and entertain the listener should be worth an hour's run. Anyway this experiment, which was initiated recently with a half-hour talk by Sir Oliver Lodge, is to be continued from 5GB on March 1, when from 10.15 until 11.15 p.m. Captain P. P. Eckersley talks on 'The History of Broadcasting.' The Chief Engineer knows how to hold an audience. How many of us know, even in its briefest outline, the history of Broadcasting? Upon the opinion of listeners following this experiment depends the future development of talks. I should imagine that an hour with Captain Eckersley would fly all too quickly. Talks of an hour's length should be popular so long as they are given by the right sort of speakers.

A Historic Experiment.

THE rapid advance of Broadcasting will, one feels, continue for many years to come, there being still many fields of activity as yet uncovered—especially, the field of international relays. European broadcasting authorities are patiently working to make possible a great 'link up' of the nation's programmes by means of telephone lines. This is intricate work, for it means the installation and connection of lines of a special weight and frequency. Such a connection between London and Vienna is now almost complete—and the day not far distant when we shall be able to receive the Viennese programmes broadcast from our British stations. The first important development of this scheme is to take place early in March. On Sunday, March 11, the singing of the Legia Choir—225 voices, under the direction of M. Ernest Jerome—will be relayed from Liège in Belgium to London. This will be heard between 10.5 and 10.30 p.m. The same afternoon there is to be a Belgian National Programme which is being given from the London Studio in continuation of the scheme for national programmes inaugurated by the International Union at Geneva.

Exchanging Programmes with Germany.

BUT developments will not cease with this Liège relay. On the following evening an even more ambitious experiment will be attempted—the relay by land-line of a concert from Cologne—followed on the Tuesday by a relay to Cologne of 5GB's programme. I am not yet able to give you details of these two programmes, arrangements for the two relays being still under discussion between our authorities and those of Cologne. The Cologne director has, however, promised me full details of his concert for publication in an early issue. In a year's time, perhaps, we shall look back with tolerant scorn on these small beginnings. In the history of Broadcasting, however, the Liège and Cologne experiments will hold an important place. The day is not far distant, it seems, when, without stirring from our chairs, we shall be able to make a tour of the foreign capitals, visiting their theatres, concert-rooms and restaurants. The possibilities are endless.

A Proper Introduction.

YOU remember the story of the two Englishmen, strangers to each other, cast up on a desert island, who did not speak to each other for ten years because they had not been properly introduced. This fable is a true commentary on the English character. Before we tackle anyone or anything new, we like the guarantee of a formal introduction. From 5GB, on Tuesday evening this week, Percy A. Scholes and Mrs. Norman O'Neill, in the first of an experimental series of music broadcasts entitled 'New Friends in Music,' are to introduce us 'properly' to Debussy. I recommend you to listen to this hour of talk and music; it promises to be something quite out of the run of the ordinary 'lecture recital.' It will enable us to make friends with Debussy. The older composers, Bach, Beethoven, and their like, we know well enough to count as friends, but the moderns are as yet only acquaintances. Mr. Scholes and Mrs. O'Neill will perform a much-needed introduction which may serve to break down the prejudices of many listeners. The second of the series will be given on March 7, when the 'new friend' is to be John Ireland.

One of the Literary Great.

IN the near future we are to have two broadcasts from James Stephens, one of the greatest of Irish writers—certainly the greatest since the time of Synge. Though Mr. Stephens has written in the modern manner such books as 'Here are Ladies' and 'Etched in Moonlight' (which is shortly to appear), it is in his treatment of the mystical, fantastic figures of the Shee, the giants and gods, the heroes and fairy-folk of Irish legend in books such as 'The Demi-Gods' and 'The Cavern of Gold,' that he excels. On Saturday, March 3, he will read from London a selection from his own verse and prose. During the following week, in the 'I Remember' series of talks, he will give some reminiscences of J. M. Synge, author of 'The Playboy of the Western World,' about which he recently wrote in *The Radio Times*.

Medtner to Broadcast.

A MODERN Russian composer who has escaped the influence of Scriabin and the other 'moderns,' and followed the classical tradition, is Nikolai Medtner. A pianist himself, he has written much for his instrument. He has been nicknamed 'the Russian Brahms.' On his first visit to England he will take part in a recital of his own works from 5GB. This is to take place on Monday evening, February 27. With the composer will be Tatiana Makushina, who will sing groups of Medtner's songs, which, I hear, are exceptionally lovely.

On Sunday, February 26.

A WELL-KNOWN String Quartet, the Poltronieri, which broadcast from London not long ago, is to give a recital from 5GB on Sunday evening, February 26. The programme will be a popular one—Mozart's *Quartet in D Minor*, Boccherini's in *C Minor*, and Dvorak's *Nigger Quartet*, so named because it was written after his return from an American visit and makes use of various Negro melodies. The soloist on this occasion is to be Adolphe Hallis, the pianist, who has just returned from a year's tour of the world.

Addresses during Lent.

DURING Lent there will be a series of special religious addresses from both London and 5GB. London listeners will hear, at 3.30 p.m. on Thursdays (immediately after the Westminster Abbey service), addresses by the Rev. W. H. Elliot, Vicar of Holy Trinity, Folkestone, under the general title of 'The Seamy Side of Life.' From 5GB, between 1 and 2 p.m. on Thursdays, will come a Dinner Hour Service, from the Parish Church of Birmingham, St. Martin's, Bull Ring. Among the speakers at these services will be Dr. Carnegie Simpson, Rev. Pat McCormick, Sir Harry Verney, and Canon Rust. The series in each case begins on Thursday afternoon, February 23.

S.B. from Stoke.

THE parish of Stoke-on-Trent, from the church of which a service is to be broadcast on Sunday evening, February 26, used, a century ago, to comprise the whole of the so-called 'Five Towns.' Even today it is one of the largest in England. The present Rector, the Rev. D. H. Crick, has worked all his life in shipping and industrial districts—amongst sailors at Liverpool, colliers in South Yorkshire, tube-workers at Wednesbury in the Black Country. The service on the 26th will be heard from London and Daventry as well as from Stoke.

BOTH SIDES OF THE MICROPHONE



The Boat Race Again—

THE Boat Race is again in the offing. The popular interest aroused by this event is phenomenal, considering that rowing is a sport in which Englishmen, as a whole, are not greatly interested. Crowds do not flock to the 'Varsity Rugger and Soccer matches in the same way as to Mortlake and Putney, although non-'Varsity football attracts the biggest 'gates' in the country. The truth must be that there is a dramatic interest in the Boat Race, in the sight of the two eights, which to the onlooker appear immensely lonely amidst the hubbub from the banks, battling the gruelling four miles upstream. The Boat Race is a first-class test of 'guts,' a quality still much admired in this country. The race this year is on the last day of March. A commentary on it will again be broadcast from a launch in mid-stream. Of all outside broadcasts this is the most tricky technically. The commentary is transmitted via the ether to a receiving station on shore, whence it comes to Savoy Hill by landline. Last year's occasion was supremely successful—from not only the technical, but also the artistic, angle, the account given by Oliver Nickalls and J. C. Squire being admirably clear and the 'atmosphere' picked up by the microphone enabling the listener to picture vividly the scene of the race. I am sure that we all wish the engineers and the commentators as much luck this year.

—And the Grand National.

TO those of us who believe in the Art of Broadcasting, and who eagerly watch the development of this art which is more personal to us, as listeners, than any of its sisters, it is interesting to note the skill with which certain broadcastings are acquiring the technique of 'commentary.' The ideal commentator, whether he is describing a football match, the Boat Race, or some ceremony of state has a unique, and difficult task. Without previous preparation he has to picture accurately and vividly a scene suddenly projected before him. His time is limited, his material without limit. He must have an observant eye, a ready and colourful style of speaking. A master of this new branch of the mother art is Geoffrey Gilbey, the well-known racing journalist, who gave a commentary on last year's Derby. On March 30, Mr. Gilbey is to describe the Grand National to us from Aintree.

Manifestations in honour of St. David.

THE name-days of St. David and St. Patrick are not far distant. Last week I gave a note on several of the special programmes arranged for the feast of the Welsh Saint on March 1. Here are several other 'fixtures' for that day. Swansea is giving a concert of Welsh Music in the afternoon, with Nancy Hughes (soprano) and Uriel Rees (tenor) and later a talk on 'Dewi Sant' by the Rev. R. S. Rogers. Liverpool, as mentioned previously, is relaying a Community Singing Festival. This will be from the Miners' Institute at Rhoslanerchrugog, near Wrexham. Community singing is somewhat older than the newspapers which have recently fathered its revival. Giraldus Cambrensis, who travelled in Wales in 1188, came across it. He notes that the singing was always, as in Wales to-day, in parts. On St. David's Eve—February 29—Manchester is giving a Welsh Programme, arranged by Mr. E. T. Davies, Director of Music to the University College of Bangor, and Swansea a broadcast of *Cambria*, a Welsh patriotic cantata by Owen M. Edwards and Joseph Parry.

St. Patrick's Day.

ON St. Patrick's Day, March 17, London and Daventry are taking a concert of Irish Music by the Band of the Royal Marines (Portsmouth Division) from Portsmouth Town Hall. The director of this band is Lieut. R. P. O'Donnell, one of the famous O'Donnell brothers, who at one time were musical directors of the Deal, Portsmouth and Plymouth Divisions of the R.M. This triple alliance was broken by the retirement of B. Walton O'Donnell and his appointment to the conductorship of the Wireless Military Band which, under his control, has become one of the finest in the country. Both 'B. Walton' and 'P. S. C.' (director of the Plymouth Division) will be down at Portsmouth on St. Patrick's Day to assist 'R. P.' with his programme. Later, the same evening, part of the Irish Concert which the Gaelic League of London is giving at the Queen's Hall will be relayed by the same stations. This is to be a truly Gaelic occasion, with items on the War Pipes, recitations by Una O'Connor, traditional songs by Donnchadh Mac Colligh and violin solos by Art Darley.

An Appeal for the Poor Children.

ON Sunday, February 26, Sir Charles Rafter, Chief Constable of Birmingham, will speak from 5GB on behalf of the Birmingham Police Aided Association. The Association, which was established thirty-five years ago, provides boots and clothing for the poor children of Birmingham. Last year it clothed nearly 6,000 children. Sir Charles tells me that there is great scope for the extension of this kindly service, but that shortage of funds has so far prevented this. I was myself born in Birmingham, and have personal knowledge of the needs of the many children of poor parents who play about the street corners of some of the most miserable slums in England. This is certainly a cause which Midland listeners should make their own.

5GB News.

HERE are a couple of 5GB programmes which you may care to note for next week. On Tuesday, February 28, there is to be an 'Open Road Programme' the nature of which does not demand explanation. An interesting feature of this will be Gordon Bryan's playing of the piano suite *Promenades* (Journeys) by the young French composer, Paulenc. This suite is lively, brilliant stuff. On Friday evening, March 2, Sir Henry Wood is conducting the Birmingham Studio Symphony Orchestra, with Elsie Suddaby and Maurice Cole as soloists. Sir Henry's programme includes the *Nut Cracker* Suite of Tchaikovsky and Saint-Saëns' *Second Pianoforte Concerto in G Minor*. Miss Suddaby will sing, among other items, an aria from *Eugene Onegin*.

The Laughter of Fools.

ONE of our finest comedy-writers is H. F. Maltby, author of *The Rotters*, *Mr. Budd of Kensington*, etc. Manchester is to broadcast his comedy, *The Laughter of Fools*, on Monday, February 27. This three-act play deals with the ambitions of Mrs. Grieg, wife of a retired Colonel whom she persistently thrusts into the background, regarding him as a fool. The Colonel turns out to be not quite such a fool as he looked. When the Grieg family is faced with ruin, it is he who surprisingly saves it. I will not anticipate Manchester's production by revealing the plot of *The Laughter of Fools*. Let it suffice to say that this neat comedy is very entertaining stuff indeed, and that Mancunians should note the date.

I take back all I said.

UNFORTUNATELY, 'The Announcer' is sometimes compelled to eat his own words. I do my best to give information about the programmes of the near future, knowing from experience how often one misses one's favourite broadcast through inadvertently making an engagement to go out, but it sometimes happens that programmes 'fall through' after I announce them. This has happened in the case of Ferrers' opera, *The Piper*, which last week I announced for March 6. It has not been possible to gather the ideal artists for this date, and so *The Piper* has been postponed till later in March. Its place on March 6 will be taken by *La Serva Padrona* ('The Maid turned Mistress'), an enchanting little opera in two acts by Pergolesi, about which I will have more to say next week.

The Plaintive Melodies of Jewry.

MANCHESTER has a Jewish population of more than 40,000. It is with this in mind that the local Station has arranged a short programme of Hebrew melodies for 10 p.m. on Friday, March 2. The artists in this programme will be Louis Cohen, of the Hallé Orchestra, who will play violin solos, Reba Cohen (soprano) and Nathan Joseph, who is to give some dramatic recitations.

Three Appeals.

ON Sunday, February 26, the Lord Chancellor, Lord Cave, will appeal from London and Daventry on behalf of the Royal Hospital and Home for Incurables, Putney, while the Plymouth appeal will be made by Viscount Astor on behalf of the Virginia House Holiday Camp, which is held each year in August at Maker, and gives a much-needed holiday to some two hundred poor children from the Batter Street district of Plymouth. From Bournemouth there will be an appeal for funds for the Free Eye Hospital, Southampton, which was started in 1889 in a private house, and has in less than forty years become a great institution serving the needs of not only its parent city but of the greater part of Hampshire.

A New Radio Society.

AN Association of British Radio Societies has just been formed with its headquarters at Manchester. Mr. J. E. Kemp, its chairman, tells me that the new association is not competitive with any existing organizations, but rather supplementary to them. One of its main objects is to provide facilities for the general public to gain knowledge in the operation of receiving sets. That many listeners are anxious to acquire such information I can judge from the letters I receive. They have only to write to the Honorary Secretary, The Association of British Radio Societies, Hope House, South Reddish, Stockport, who will inform them how they may join the Association.

Memories of Spencer.

THE subject of Mrs. Sidney Webb's reminiscences on February 27, when she is to contribute to the 'I Remember' series of talks, will be Herbert Spencer. Mrs. Webb knew Spencer well in her youth. He was one of the giants of the reign of Victoria, who died in 1903 on the threshold of the Edwardian Age. He began life as a railway engineer and finished it as a philosopher. In his writing he was parallel with his friends Huxley and Darwin, applying to philosophy the principles which they had evolved as the basis of biology—evolution and progressive development.

'THE ANNOUNCER.'

(Continued from opposite page.)

good and bad,—to know the historical side of it—how men's views of right and wrong have developed and changed—but what they are doing is really philosophical. They are reflecting upon the assumptions of ordinary good and bad behaviour, and they are not experts in the sense that they can tell us better than can good men what we ought to do. This inquiry into the nature and history of calling actions right and wrong, etc., is ordinarily called Ethics, and for shortness' sake I shall call all this aspect of human behaviour Ethics.

In the second place, whether our actions are right or wrong, good or bad, is, as I have said, primarily our own concern. But there is another aspect of our actions which other people make their concern, that is, whether they are legal or illegal. If we commit illegal actions, we find that we are interfered with and stopped and punished by an organization we call government. Illegal actions and morally wrong actions do not cover the same ground. All morally wrong actions are not illegal. Envy and malice, and envious and malicious actions, are not as such illegal. On the other hand there are many actions (such as in this country riding a bicycle without a lamp after certain hours) which the law forbids, but which are not in themselves morally wrong. Lastly, there are many actions, such as stealing and murder, which are both morally wrong and forbidden by the law.

This aspect of human actions, their legality and their illegality, and all the organization of enforcing, interpreting,

making and administering the law is the sphere of politics. Law seems to be more of an artificial business than right and wrong. Men's views as to what actions are right and wrong change to some extent, but they change only gradually; whereas in modern times we are continually making laws. We all, whatever our politics, look on the organization for making and administering laws as a great instrument of social well-being. But we shall find that men differ very much as to what limits there are to the good which legislation can bring about.

Politics is clearly a good deal more a matter for experts than is Ethics. We all have, in a modern democratic country where we have votes, some responsibility for what the Government does. But all we can do is to choose between people who are to govern for us: and these chosen representatives can only do their work by means of a whole host of permanent experts, from the Lord Chancellor to a policeman. Law, administration, and government are immensely complicated things nowadays; each needs the study and learning of a lifetime. At the same time, though we talk of legal science and political science, we do not think of any of the branches of skill and knowledge required in politics as quite like a natural science. I suppose we should all agree that successful political action needs what are called the practical qualities—commonsense, judgment, and decision—more than does success in the natural sciences. Further, as we have seen already, politics and law share with ethics the assumption that men are responsible for their actions.

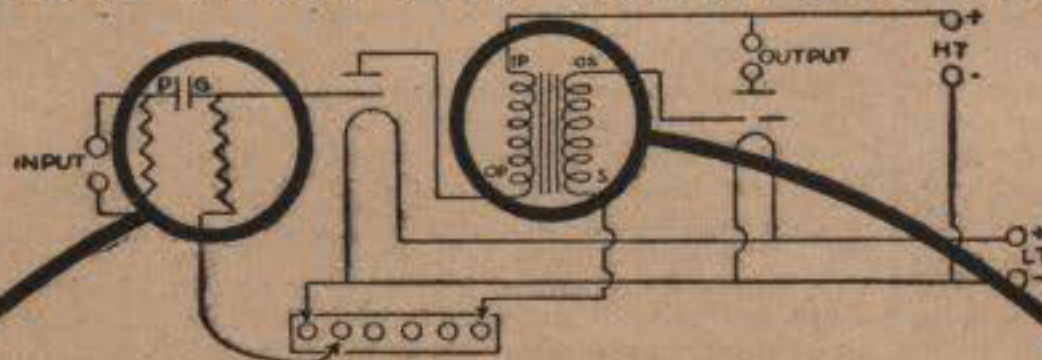
That there are problems enough in the relation between Ethics and Politics will be obvious to anyone who thinks of the long history of the relations between the Churches and the State.

But we cannot say anything about them without referring to the third great branch of social inquiry—Economics.

Here again we find the same conflict between two sets of claims. The zealous economist sometimes suggests that if we were efficient enough in our economic relations we could do without the State, and moral questions would settle themselves. The typical exaggeration of the economist is what is called the doctrine of economic determinism—the theory that economic laws are like physical laws, inevitable, and that economic relations are the sole determining factor in social life; that political relations, forms of government, and so on, and moral customs and actions, are not independent factors, but are a mere reflection of the economic relations. But, as economics are concerned with men in so far as they buy and sell (that is, in so far as each serves the other's purposes in return for power to get others to serve his), economic relations involve no common purpose. Unless we have some common purposes, we could not even have the law necessary for there to be any buying and selling, and therefore there must be politics as well as economics. And economics are concerned with how wants are satisfied, but we must sometimes ask what wants are worth satisfying—ask not simply how we are to get what we want, but what we *ought* to want. Therefore there must be ethics.

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The Talk of the Week. No. 5.

What Philosophy Means to Us.

At the request of very many listeners we are this week including in our series the first of the series of talks on 'Philosophy and Our Common Problems,' broadcast by Dr. A. D. Lindsay, the Master of Balliol. This talk, which was introductory to his series, briefly and simply explains the meaning of the word 'philosophy.'

THE title of these talks may have seemed to some who have seen it a strange one. What can philosophy have to do with our common problems? It is ordinarily supposed to be a highly abstract and esoteric business, asking questions the answers to which seem of little importance to anybody, and disputing about the answers.

Well, if any of you feel like that, you are reacting in a very old way to a very old suggestion. Some 2,300 years ago Plato, surveying the disturbed and troubled state of the Greek cities of his time, announced that there could be no proper dealing with social problems without philosophy. He puts this opinion into the mouth of Socrates in his great dialogue called 'The Republic,' and he makes the persons with whom Socrates is talking scout the proposal indignantly. What they say may be summarized as, 'Well, of all the preposterous proposals we ever heard! Most philosophers are rather queer people, but everyone knows that at best they are perfectly useless.' Plato's answer to that indignant reaction was that such judgments about philosophy were made only because people did not understand what philosophy was, and what it was its business to do.

He distinguishes philosophy from the sciences by saying that the sciences work each in its special department, and all work on certain assumptions. There is need for an inquiry whose business it is to reflect on the assumptions of the sciences, to try to make them consistent with one another, and to get in that way a vision of the whole field of knowledge and be able to say what it all comes to. This, Plato thinks, is the special business of philosophy.

Since Plato's day the departmentalism of the sciences has not diminished but rather immensely increased. But perhaps even more characteristic of modern knowledge are the apparent contradictions between different branches of knowledge. What we call the natural sciences have made their wonderful progress since the seventeenth century on the assumption of necessary law. They take for granted that the processes they are studying are such that the present is necessarily determined by the past, and the future by the present. There is a magnificent sentence of Huxley's which expresses this assumption in a striking way:—

If the fundamental proposition of evolution is true, that the entire world, living and not living, is the result of the mutual interaction, according to definite laws, of the forces possessed by the molecules of which the primitive nebula of the Universe was composed, it is no less certain that the existing world lay, potentially, in the cosmic vapour, and that a sufficient intellect could, from a knowledge of the properties of the molecules of that vapour, have predicted, say, the state of the fauna of Great Britain in 1819, with as much certainty as one can say what will happen to the vapour of the



Dr. A. D. LINDSAY,

whose talks on Philosophy are distinguished by the simplicity with which their author presents philosophical principles to 'the ordinary listener.'

breath on a cold winter's day.

Huxley there assumes, you will notice, that the entire world, living and not living, comes under this necessary law. The doings of animals and the actions of men and women are as necessarily determined and (given sufficient knowledge) as accurately predictable as the motions of the stars. On the other hand, in our dealings with one another, in the practice of the law courts, and in our judgments of right and wrong, whether applied to ourselves or to other people, we take for granted that human beings are ordinarily responsible for their actions, as animals and things are not. We should think it a piece of childish folly to try to punish a railway carriage wheel the breaking of which under strain had caused a railway accident, though in primitive times men did things very like that. But we do try, and sometimes punish, a signalman whose ordinary carefulness has broken down under strain. We do not indeed assume that men can do anything; we admit that there are circumstances beyond a man's control, but we certainly do assume a limited responsibility in all human actions—that when men act in one way they might have acted in another.

That is perhaps the most striking instance of this contradiction between assumptions, which has produced in modern times conflict between various aspects of human activities—what we refer to as the conflict between science and religion or the conflict between science and morality. Because the conflict comes from inconsistent assumptions, the disputants on either side are at cross purposes, until their assumptions are criticized and either found to be not so necessary as had been supposed or not so contradictory as had been supposed. This criticism and examination of assumptions is, as I said, the special business of philosophy, whose great service in modern times is, I think, to act as a peacemaker, to compose the quarrels of

the different departments of life.

But does all this, which is only a longer way of saying that it is important to discuss the relation between philosophy and science, or philosophy and religion, get us any further on in seeing that philosophy has an importance for our common problems, and that it is worth the while of ordinary people to hear what it has to say? Science is a matter for experts, and if philosophy concerns itself with the criticism of the assumptions of the sciences, does not that imply that philosophy is an expert's criticism of experts, and so even more remote from common problems than are the sciences? Well, of course all difficult problems, common or otherwise, usually need expert aid for their solution. But experts cannot help us unless we call them in. The trouble often is to know which expert we need. When we come to the consideration of social problems, we find not only that there are a bewildering number of experts who all claim to have something very special to say on our problem, but, what is more, the experts are not (as are medical experts) specialists in different branches of a single science. Human knowledge about society and its ills, and the solution of difficulties which arise in men's relations to one another, seems to be divided roughly between three inquiries.

In the first place, we describe these actions as right and wrong, or good and bad. Most people would also say that the rightness or wrongness of actions was not a matter for experts but for each one of us. That is a responsibility which we cannot delegate or hire an expert to perform for us. It is up to each one of us to perform his obligations, to act justly and to love mercy. We ordinarily suppose too that the question of what we ought in any given circumstances to do is a matter primarily for our own conscience. There are generally allowed to be some persons of finer moral insight—and therefore of higher moral authority—than others, and we may go to them for advice and instruction; but this authority comes from their goodness, not from their learning and knowledge, and in the last resort we consider that we have to consult our own conscience. At the same time we recognize that moral character and a sound judgment are largely made and strengthened by society—by the influence of family, school, and all kinds of social institutions. Above all, we think that religion has a powerful effect in the production of goodness and the inspiring of men with the motives most likely to produce actions we morally praise; and we should probably say that the building up of character is the great social function of the churches. There are, of course, special people whose business it is to reflect upon this habit of ours of calling actions right and wrong or

(Continued on page 322.)

Leading Features of the Week.

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

TALKS (5XX).

Monday, February 20.

5.0 Miss Helen Tress: 'The Use of Grape-Fruit and Oranges (Household Talk).

9.15 The Chief Engineer: 'Talk on Wireless'

7.0 Mr. Seton Gordon: 'The Nursery of the Grey Seal.'

7.25 Mr. D. C. Somervell: 'Modern Europe: The Rise of Democracy.'

Wednesday, February 22.

7.0 Sir William Ellis: 'The Department of Overseas Trade: What it is and what it does.'

7.25 Sir Edward Denison Ross: 'How Eastern Literature was brought to the West.'

Thursday, February 23.

3.30 Rev. W. H. Elliott: 'The Seamy Side of Life.' (Special Lenten talk.)

3.45 Miss V. Brand: 'Something New from Something Old—Mothers' and Daughters' Coats and Dresses.'

7.25 Mr. Desmond MacCarthy: 'How to Appreciate Poetry.'

Friday, February 24.

7.25 Dr. A. D. Lindsay: 'Philosophy and our Common Problems: The Claim of Politics.'

Saturday, February 25.

7.25 Capt. Victor Cazalet, M.P.: 'Squash Rackets.'

MUSIC.

Sunday, February 19.

(5XX) 3.30. 'The Spectre's Bride,' a Cantata by Anton Dvorak (from Manchester).

(5GB) 9.0. Chamber Music, with Roger Clayson, Paul Hermann (cello), and Imre Weisshaus (pianoforte).

Monday, February 20.

(5GB) 8.0. 'Rodelinda,' an Opera by Handel.

Tuesday, February 21.

(5GB) 7.45. Liverpool Philharmonic Society's Tenth Concert. Conductor, Sir Henry J. Wood (from Liverpool).

Wednesday, February 22.

(5XX) 8.10. 'Rodelinda,' an Opera by Handel.

Thursday, February 23.

(5GB) 7.30. The City of Birmingham Symphony Orchestra. Conductor, Ernest Ansermet.

(5XX) 7.45. The Casano Octet.

Friday, February 24.

(5XX) 8.0. A National Symphony Concert. Conductor, Geoffrey Toye.

Saturday, February 25.

(5GB) 10.20. A Scottish Composers' Programme.

VAUDEVILLE AND VARIETY.

Monday, February 20.

(5GB) 3.0. Louise Nolan

(5XX) 7.45. Leslie Sarony, Firth and Scott, Angela Baddeley, and Musical Avalos.

(5XX) 10.15. A. J. Alan: 'The B.B.I.'

Tuesday, February 21.

(5XX) 9.40. Morris Harvey, Geoffrey Gwyther and Dorothy Dickson, Muriel George and Ernest Butcher.

Wednesday, February 22.

(5XX) 10.35. Mabel Marks, Tommy Handley.

Thursday, February 23.

(5XX) 10.5. Jeanne Chevreau, Deslys and Clark.

Friday, February 24.

(5XX) 7.45. Marie Dainton.

Saturday, February 25.

(5GB) 8.0. Yvette Darnac.

Debussy—Musical Impressionist.

(Continued from opposite page.)

because perfection is for ever unattainable. We can none of us grasp all aspects of life simultaneously.

'Impressionism' in Music.

Now we come to Debussy. Like the painter Impressionists, many of them his personal friends (and for that matter, like the literary Symbolists—but we must not go into that now), Debussy is 'atmospheric.'

If you take one of his compositions and examine it under the aural microscope you are amazed to find how perfect is its form; it is, then, in a sense, classical. If you listen to it repeatedly you recognize that it expresses very definite human feeling; it is then, in a sense, romantic. But the form and the human feeling are not the first characteristics that strike us. What we most note, as we hear a Debussy composition (unless it is a very early one) is its amazing array of subtlest tonal shades and colours.

Homer described the rainbow as purple. Xenophon, later, described it as red, yellow and green; and Aristotle, a little later, as red, green, and blue with occasional yellow. Later still, Ovid saw in the rainbow 'a thousand dazzling colours that the eye cannot distinguish separately,' but some people up to six or seven hundred years ago still went about saying 'a rainbow has three colours.' How slowly people's eyes are trained! (I am indebted for this rainbow parallel to Mrs. Franz Liebich, who in her 'Claude Debussy' quotes from M. Marnold,

who in turn quotes from a German writer on the colour sense, Dr. Hugo Magnus.)

There are many claims to be made for Debussy's greatness, but the first claim is this—that he took the musical rainbow as his musical palette, that he was a great colourist in tone, and by 'colour' here is meant not merely orchestral 'colour,' but also harmonic 'colour'—that colour, in its infinite varieties, that results from the

placing of chord against chord in such a manner that the juxtaposition lends new effect, as the juxtaposition of red against blue gives a different quality to the red from the juxtaposition of red against yellow or green.

There is the musical equivalent of Manet's principle that 'light is the principal personage of the picture,' and it is this that has led people (surely very aptly) to describe Debussy as 'The Musical Impressionist.'

The Listener's Duty.

What, then, is the listener's first duty towards Debussy (for every listener has a duty to every composer)? To open his ears and his mind, and sit quietly, and humbly begin to learn to distinguish fine shades and delicate colourings. He will never grasp them all, but he has gone a good way towards the appreciation of Debussy if he has recognized that on his canvases there are (as Ovid says of the rainbow), 'a thousand dazzling colours that the eye cannot distinguish separately.' And not only 'dazzling colours,' but also delicate greys and silvers. It is no good looking at Monet or Whistler with the same eyes we use for Ingres or Delacroix, and it is no good listening to Debussy with the same ears we use for Mozart or Chopin—and still less with those we use for the fuller-sounding Beethoven, Wagner, and Strauss. There is such a thing as 'the Debussy ear'; it is a valuable possession, and we must acquire it.

'Something to look out for'
STELLA BENSON
JAMES AGATE
COLLINSON OWEN
MAURICE LANE-NORCOTT
HOLT MARVELL
STEPHEN KING-HALL
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delicate mingling of note with note into combinations of chords already familiar or completely novel, and from the direct

Debussy—Musical Impressionist.

This article by Graham Eltham, whose writings on Music have appeared on previous occasions in *The Radio Times*, provides a short introduction to 'New Friends in Music—Debussy,' which is to be broadcast from 5GB on Tuesday next, February 21, and at the same time draws an interesting comparison between a certain school of Modern Painting and the work of one of the greatest of Modern Composers.

STRAUSS and Debussy swam into public ken about the same time. There could not have appeared two planets of more different colour.

Strauss represents a direct continuation of the line of Wagner, Berlioz, and Liszt—orchestral big battalions, heavily romantic subject-matter (literary and musical).

Debussy represents no continuation at all. He is almost a new beginning. Of the King and Priest, Melchisedec, we are told that he was 'without father, without mother, without descent.' There are no true Melchisedecs in music, but if there were, Debussy would be one.

That is why many people took to Strauss before they took to Debussy. The latter was so new, and what is new is alarming. It is true there was found a certain 'frightfulness' about Strauss in some of his phases, but it was only the old 'frightfulness' a little increased—the kind with which Wagner had long been fighting his battles and had already won them both for himself and for Strauss. There is no 'frightfulness' about Debussy, but there is sometimes a gentle irony which some people find more disturbing, and a subtlety that at first vaguely troubles the plain, downright man.

In early days Debussy frequented Bayreuth and momentarily proclaimed himself a Wagnerian. Then he 'reacted.' To some extent his reaction was that of a Frenchman against the German mind; to a larger extent it represented a temperamental antipathy to the grandiose.

The handy term often used to describe Debussy's style is 'Impressionism.' Let us consider it a moment.

It is a term borrowed from painting. By the middle of the nineteenth century the heavy romantic school of painting was triumphant. Take France as an example and consider the course of events.

Ingres represented the last stand of the 'classical' tradition. His pictures are beautiful in every line and every touch of colour—but very formal. His models pose for him. He paints lovely statues rather than living people. The subjects that engross him are 'The Apotheosis of Homer,' 'Œdipus explaining the Enigma,' and the 'Portrait of Cherubini' (with Muse behind him, stiff and statuesque, one hand over her votary's head and the other holding a lyre).

Then came Delacroix, bold and romantic, with the vivid panoply of war, snorting horses, the suffering wounded, the tricolour of the Republic borne aloft on a great canvas of 'Liberty guiding the People,' with the barricades, an excited youth in a Tam-ô-shanter and with a pistol in each hand, the



Three pictures which illustrate the points which the writer makes in the accompanying article—'The Thames at London' (Monet), 'Liberty Guiding the People' (Delacroix), and 'The Apotheosis of Homer' (Ingres).

wounded raising their faces to the flag in romantic ecstasy.

Both Ingres and Delacroix loved historical, mythological, and symbolical scenes, but how differently they treated them! The one stood first for beauty and the other for expression, the one for form and the other for feeling. Mentally they were at the antipodes, and so for forty years they led opposing factions in the artistic salons of Paris.

Then appeared Manet, Monet, Degas, Renoir, Pissarro, Sisley, and others. They were striving primarily neither for beauty of form nor for strong emotional expression, but for the recording of things as the eye sees

them, and, moreover, as it sees them at a single glance. Unlike the Classicists, they cared relatively little for form and shape; unlike the Romanticists, they cared little for telling a vivid story of human passion; with them, as Manet himself put it, 'light is the principal personage of the picture.'

It is by light we see; the art of painting is a record of seeing, and so the study of light, thought they, is the principal part of the study of painting.

With their minds so directed, then, the Impressionists saw in the effect of light and darkness shades and colours formerly overlooked. To take an example—the ordinary man says 'grass is green,' but the Impressionist says 'Look again—it is often blue, yellow, all colours, according to the momentary play of light upon it'; so, too, the ordinary man says 'shadows are black' (and so, too, in those days did the ordinary painter), but the Impressionist says 'Look again—shadows are often blue, purple, all colours according to the time of day, and the conditions of cloud or mist or clear blue sky.'

Nature, the Impressionists tell us, is not so much a matter of line and mass as a matter of vague, looming shape and shimmering colour. That last statement can, perhaps, best be illustrated to a British reader by instancing Whistler and his pictures of the Thames in mist. Ruskin attacked Whistler as 'a coxcomb who had flung a paint-pot in the eyes of the public,' and for his libel had to pay a farthing damages. It was a libel; and more than a farthing one! Whistler was seeing in Nature something Ruskin, for all his study of that great colourist, Turner, had always missed—a lesson, by the way, to all of us who are too ready to condemn a new phase of art, pictorial or musical.

Of course, Impressionism in painting was only a phase—so was Classicism and so was Romanticism. There is no finality in art. All is relative

(Continued on page 324.)

PROGRAMMES for SUNDAY, February 19

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

3.30 'THE SPECTRE'S BRIDE'

A Dramatic Cantata written by K. J. ERBEN
Set to Music for Soprano, Tenor, Baritone Soli,
Chorus and Orchestra by ANTONIN DVORAK

S.B. from Manchester

ELSIE SUDDABY (Soprano)

TREBOR JONES (Tenor)

HAROLD WILLIAMS (Baritone)

THE HALLÉ CHORUS: Chorus Master, HAROLD
DAWBER

THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON

(For the words of the Cantata see page 319)

THE SPECTRE'S BRIDE, written for the
Birmingham Festival of 1885, when the
composer came over and conducted it, is a poetic
version by K. J. Erben (English by Dr. Troutbeck)
of an old legend found very widely scattered
over Europe. The theme is that of
a dead man who returns as a spectre
to claim his beloved.

At the opening of the work the
maiden is praying by night before
a picture of the Virgin. She is an
orphan; her sister died when a child,
and her brother has gone to the
wars. Her lover has been away
three years, and she knows not what
his fortunes may have been.

The picture suddenly moves, the
lamp flares up and goes out. She
hears steps outside, and a knock on
the door. Her lover's voice calls to
her to follow him, for they are to be
wed ere the dawn. She goes out,
and the spectre leads her in haste
over the countryside, by rough places
and through dark woods. The
ghostly lover bids her throw away
her prayer-book, her crucifix and
rosary. He answers none of her
questions, but ever draws her on in
greater haste until she is exhausted
and her feet are bleeding. At length,
they reach a graveyard. She is terri-
fied and would return, but the spectre
leaps the wall, calling on her to follow.

In an instant she takes courage and runs to a
little cottage near by, where she bars the door
against the horror. She finds within a corpse
laid upon a plank. Ghosts gather before the door,
and chant:

'The body must to death be brought,
And woe to him who ill has wrought.'

There is a knock at the door, and the voice of
the spectral lover calls on the dead man to rise
and draw the bolts. The corpse comes to life
and is about to do so when, by the power of the
maiden's anguished prayer, the life is withdrawn
from it, and it falls again stark and still. Once
more the voice commands, and once more the
dead arises, to be struck motionless again as the
maid renews her prayer for heavenly inter-
cession, and in the Holy Name bids it forbear
to move. A third time the spectre exerts its
power, but now the cock crows, and at the sound
the dead man moves no more, and the ghosts
vanish.

In the morning the people coming to church
find her alive in the house of the dead, and in the
churchyard a ruined grave.

5.20 READINGS FROM THE OLD TESTAMENT
'A Hymn of Wisdom.'—Psalm cxi

5.30-6.0 A CHILDREN'S SERVICE

Relayed from Wesley Chapel, Broad Street,
Nottingham

Conducted by the Rev. C. H. HODGSON

S.B. from Nottingham

Hymn, 'O Happy Band of Pilgrims'

Prayers and Responses

The Lord's Prayer

Hymn, 'Jesus High in Glory'

Scripture Reading

ADDRESS

Hymn, 'Lord, in the fulness of my might'

Benediction

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by THE SALVATION ARMY

With an Address by General BOOTH

Order of Service:

Opening Song, 'Jesus, the Name high over all'

Prayers by Lieut.-Colonel ORSBORN

Bible Reading (Mark x, verses 46-52) by Mrs.
Major SANSON

Meditation, 'Hanover,' by the International Staff
Band

Talk by Lieut.-Colonel McILWRAITH (Anbai),
'Experiences during 36 years' missionary
service in India'



Woodcut by Elizabeth Rivers

A HYMN OF WISDOM.—Psalm cxi.

Song, 'Hark, the Gospel news is sounding,' by
Salvationist Miners from Abertillery

Address by General BOOTH

Closing Hymn, 'Just as I am'

Benediction

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Salvation Army by General BOOTH

THE work of the Salvation Army is world-
wide and far-ranging, and those of its
activities with which we are most familiar—street
services, night refuges, and so on—are only a
fraction of the whole. Tonight's service has
given some idea of the scope of the Army's
work. The missionary side is represented by
Mrs. Major Sanson, of China, and Lieut.-Col.
(Lottie) McIlwraith, who spent thirty-six years
in India; Lieut.-Col. Orsborn, who reads the
prayers, is in charge of the International Train-
ing Garrison, and the music is supplied by the
Army's own bands.

Contributions should be sent to General
Booth at the International Headquarters, 101,
Queen Victoria Street, E.C.4.

(Picture on page 327.)

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

9.5 A MILITARY BAND CONCERT

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

DOROTHY BENNETT (Soprano)

TOM KINNIBURGH (Bass)

THE BAND

Heroic March, 'Szabadi'..... Massenet

9.10 TOM KINNIBURGH

Within these sacred
bowers (from the
'Magic Flute')

Mozart

Vulcan's Song (from 'Philemon and Baucis')
Gounod

THE first extract is one of the two splendid
Bass airs in *The Magic Flute*. In it the
High Priest of the Temple of Wisdom tells how
the noble in heart is welcomed to the company
of those who are guided by the gods Isis and
Osiris, but the mean and unworthy can never
find a place within those hallowed walls, where
all live in peace.

IN the song by Gounod, the blacksmith god,
Vulcan, who forged Jove's thunderbolts,
tells why he prefers to remain in his under-
ground kingdom, where he is lord of all. It is
because when he ventured above, to Olympus,
and wooed Venus, he was repulsed and made a
laughing-stock.

9.18 BAND

Third 'Leonora' Overture Beethoven

THIS, generally reckoned the best
of all the Overtures written for
the Opera *Fidelio*, is a long piece,
fully developed on symphonic lines—
too extended for use as a theatre
overture, perhaps, but a magnificent
concert piece. There is a short-slow
Introduction, and then the vigorous
main body of the Overture begins.
There are two chief tunes—the very
soft and mysteriously-opening one,
and a smoothly flowing one.

Note the dramatic interruption of
the Trumpet call in the middle of
the Overture (generally performed in
the concert room, by a player out
of sight); this represents the crucial
moment in the play, when the
Minister of State appears, just in
time to save the hero from execution.

9.32 DOROTHY BENNETT

Silkworms..... Alec Rowley
The New Umbrella }
Someone } Maurice Besly

9.40 BAND

Four Eastern Dances from the
Ballet in 'Prince Igor'..... Borodin

9.50 TOM KINNIBURGH

The Devout Lover M. V. White
The Fortune Hunter Willeby

9.58 BAND

Wotan's Farewell and Fire Music (from 'The
Valkyrie') Wagner

BRÜNNHILDE, beloved child of Wotan, has
disobeyed him, and must be punished. No
longer may she ride the storms and exult in the
wildness of her godhead. As a mortal she must
live henceforth. She is to be awakened by the
first man who encounters her. She pleads that
only a true hero shall make her captive, and as
a last boon Wotan, having laid her to sleep upon
a rock, summons the fire-god. As he points his
spear here and there, spurts of flame issue from
the rocks around her, and the famous Fire Music
flames and hisses and glows in the Orchestra.
As Wotan turns slowly away, we hear, thundered
out by the brass, the sturdy, martial melody
prophetic of the hero who shall win her—
Siegfried.

10.12 DOROTHY BENNETT

Le Thé (Tea) Kocchlin
Ma fille, veux tu? (My child, will you?)

Old French

Tambourin Tiersot
A des oiseaux (To Birds) Héo

10.20 BAND

Andante and Rondo Capriccioso .. Mendelssohn
Benedictus Mackenzie

10.30

EPILOGUE

Sunday's Programmes continued (February 19)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 THE BAND OF H.M. ROYAL AIR FORCE

Directed by Lieut. J. H. AMERS

GERTRUDE JOHNSON (Soprano)
HERBERT SIMMONDS (Bass)

BAND

The Blessing of the Dagger (Grand Scene from 'The Huguenots').....*Meyerbeer*

3.40 HERBERT SIMMONDS

Devotion (Widmung).....*Schumann*
The Erl King (Erlkönig).....*Schubert*

3.46 BAND

Selection from 'Lohengrin'.....*Wagner*

3.58 GERTRUDE JOHNSON

Songs my Mother taught me.....*Dvorak*
Nymphs and Fauns.....*Bcnberg*

4.4 BAND

Salon Piece.....*Eilenberg*
By the Waters of Minnetonka.....*Licurance*
The Family Punchinello (from 'Masquerade Suite').....*Lacome*

4.15 HERBERT SIMMONDS

Annabel Lee.....*Martin Shaw*
Marching Winds.....*Hurst*

4.22 GERTRUDE JOHNSON

Oh, tell me nightingale.....*Lelmann*
What's in the air today?.....*Eden*

4.28 BAND

Suite from 'The Miracle'.....*Humperdinck*
Procession and Children's Dance; Banquet Scene and the Nuns' Dance; The March of the Army and Death Motif; The Christmas Scene and Finale, Act I

4.45 HERBERT SIMMONDS

Had I the voice of Morven.....*Colin Macleod, arr. Campbell*
The Ship of Rio.....*Keel*
She is far from the Land.....*Lambert*

4.52 BAND

Selection of 'Songs without Words,' Nos. 41, 36, 30, 45, 18, and 24.....*Mendelssohn*

5.4 GERTRUDE JOHNSON

Lullaby.....*Cyril Scott*
Blackbird's Song.....*Cyril Scott*

5.10 BAND

The Wedding of the Rose.....*Jessel*
Bourrée and Gigue (from 'Much Ado about Nothing').....*German*

5.20 READINGS FROM THE OLD TESTAMENT

(See London)

5.30-6.0 A CHILDREN'S SERVICE

Relayed from Wesley Chapel, Broad Street, Nottingham

Conducted by the Rev. C. H. HODGSON

S.B. from Nottingham

Hymn, 'O Happy Band of Pilgrims'

Prayers and Responses

The Lord's Prayer

Hymn, 'Jesus High in Glory'

Scripture Reading

ADDRESS

Hymn, 'Lord, in the fulness of my might'

Benediction

8.0 A RELIGIOUS SERVICE

(See London)

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 CHAMBER MUSIC

From Birmingham

ROGER CLAYSON (Tenor); PAUL HERMANN (Violoncello); IMRE WEISSHAUS (Pianoforte)

IMRE WEISSHAUS

Toccata.....*Rossi (Early Seventeenth Century)*
Lamentation.....*Jakob Froberger (died 1607)*
Studio.....*Durante (1684-1755)*
Toccata..... *Frescobaldi (1583-1643)*



GENERAL BOOTH

gives the address from the London Studio, and makes the appeal for the Salvation Army, tonight.

9.15 ROGER CLAYSON

An die Musik (To Music).....*Schubert*
Am Meer (By the Sea).....*Schubert*
Das Fischermädchen (The Fisher-
maiden).....*Schubert*

9.22 PAUL HERMANN

Sonata for 'Cello solo.....*Kodaly*

9.37 IMRE WEISSHAUS

Three Piano Pieces (Op. 3, Nos. 2, 7, and 8).....*Kodaly*

Three Piano Pieces.....*Kudosa*
Andante (Rather slow); Adagio (Slow);
Moderato (At a moderate pace)

Three Piano Pieces.....*Imre Weissshaus*
Prelude; Lento quasi improvisando (Slow, in
improvisatory style); Poco lento (Rather
slow)

9.48 ROGER CLAYSON

Coptisches Lied (1st Wonder-worker's Song).....*Wolf*
Der Tambour (The Drummer Boy).....*Wolf*
Zur Ruh', zur Ruh' (To rest, to rest).....*Wolf*

9.56 PAUL HERMANN and IMRE WEISSHAUS

Sonata in F for Violoncello and Pianoforte, Op. 99.....*Brahms*

10.30 EPILOGUE

5WA

CARDIFF.

353 M.
850 KC.

3.30 A LIGHT ORCHESTRAL CONCERT

A programme interpreting in music the spirit of Robert Browning's poem, from which the lines quoted below are taken:
'By the Fireside'

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture, 'Carnival'.....*Glazunov*
'A turn and we stand at the heart of things'

EDITH PENVILLE (Flute) and Orchestra
Second Concert Piece.....*Joachim Andersen*

ORCHESTRA
Suite, 'The Language of Flowers'.....*Cowen*
'Oh, the sense of the yellow mountain flowers'

THE CARTREFF QUARTET: MARGARET WILKINSON (Soprano), ELSIE DUDDRIDGE (Contralto), DAVID EVANS (Tenor), REGINALD DAVIES (Baritone)

Holy art Thou ('Largo').....*Handel*
Quicker, take up your
thread and needle.....('Martha') *Flatow*

Goodnight Quartet.....

ORCHESTRA
Prelude, 'The Afternoon of a Faun'...*Debussy*
'The place is silent and aware'

IN the 'nineties, when this work was new to London, it was once performed at the Queen's Hall under the title *The Afternoon of a Young Gazelle*, and elder concert-goers still smile as they recall this 'howler.' It is not a fawn, but a faun that is in question, a sort of minor god Pan, a rural half-deity, the upper part that of a man, with horns, and the lower part that of a goat, with hoofs and tail.

The faun is resting slumberously in the heat of the day and half dreaming. There drift through his mind thoughts of the nymphs he has pursued with his affections; he reflects on the woods, the pools and the meadows where he has sought them, and, at last, vaingloriously and sacrilegiously, he wonders whether the time may not come when upon the slopes of Etna, he may perhaps meet the great goddess Venus herself. With a start he realizes his sacrilege, and dreads punishment.

This piece of Debussy's exhibits at its highest development his 'impressionistic' manner. It is all very vague and indefinite and hazy, as the picture of a summer afternoon should be. It glows with sunlight and palpitates with heat. Its orchestral colouring is wonderfully delicate; its thought extremely poetical.

EDITH PENVILLE

'The lights and shades made up a spell'
Les Écureuils (The Squirrels).....*Busser*

Nocturne.....*Doppler*
Rondo in Tarantella style.....*de Jong*

'For my heart had a touch of the woodland tide'

QUARTET

Three Elizabethan Songs...*Vaughan Williams*
Sweet Day; The Willow Song; O Mistress Mine

Moonlight and Music.....*Pinsuti*
The Rosary (an adaptation of the song) *E. Nevin*

ORCHESTRA
Pavane.....*Bavel*
Mephisto Waltz.....*Liszt*

THIS scene in the second piece is one of two from Lenau's *Faust* that Liszt took as the basis for a work.

Faust and Mephistopheles, taking a walk abroad, come to a village inn, where the folk are dancing after a wedding. Faust instantly falls in love with one of the girls, and Mephistopheles urges him to ask her for a dance. Taking a fiddle from one of the players, the Evil One declares he will show them how to play. His wild playing sets everyone dancing madly, Faust with his lady amongst them. In the midst of the excitement the two dance out through the open door and slip away to the woods, pursued by the sound of Mephistopheles' demonic fiddling.

(Cardiff Programme continued on page 328.)

THE SALVATION ARMY'S Programme

A DICTIONARY defines "BROADCAST" as the "sowing of seed at large." In this light, the Salvation Army is the greatest broadcasting organisation in the world. For over sixty years it has scattered seed which has borne abundant fruit in the lives of men and women of all grades. The Salvation Army's record is a stirring story of

TRAGEDY and JOY.

Its programme covers every human need. From deserted child to homeless aged—from Darkest London to Darkest Heathendom—all find a loving friendship and sane, practical help through the organisation which has endeared itself to thousands as "The Army of the Helping Hand." From a very humble beginning in the East End of London, its merciful work has spread to

82 Countries and Colonies,
and its Message is now being broadcast in
57 Different Languages.

Big figures convey little to the average mind but some idea of the magnitude of the Army's efforts may be gained from the fact that

IN ONE YEAR

The Salvation Army supplied

**Nearly Ten Million Beds
and over 15 Million Meals**
through its Food Depôts, Shelters, etc.

360,000 Men given Work
either temporary or permanent.

The Army maintains 17,752 Evangelical and Social Centres, including:

CHILDREN'S HOMES.....	106
CRÈCHES	26
INDUSTRIAL SCHOOLS.....	19
DAY SCHOOLS.....	1,025
PRISON GATE HOMES.....	14
INEBRIATES' HOMES	5
WOMEN'S RESCUE HOMES.....	132
MATERNITY HOMES.....	65
FARMS	11
SLUM POSTS.....	175
Other Social Institutions, including Hospitals.....	1,169

among which is:

THE MOTHER'S HOSPITAL, Clapton,
which has more beds than any similar
Institution in London.

GENERAL BOOTH
earnestly pleads for your generous
help towards the maintenance and
extension of this beneficent work.

Gifts should be addressed to General Booth,
at 101, Queen Victoria St., London, E.C.4,
and marked "Radio."

Sunday's Programmes cont'd (February 19)

(Cardiff Programme continued from page 327.)

5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE
10.40-11.0 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M.
780 KC.

3.30 'THE SPECTRE'S BRIDE'
A Dramatic Cantata written by K. J. ERBEN
Set to Music for Soprano, Tenor, Baritone Soli,
Chorus and Orchestra by ANTONIN DVORAK
Relayed to London and Daventry
ELSIE SUDDABY (Soprano)
TREFOR JONES (Tenor)
HAROLD WILLIAMS (Baritone)
THE HALLÉ CHORUS (Chorus Master, HAROLD
DAWBNER)
THE AUGMENTED STATION ORCHESTRA, Con-
ducted by T. H. MORRISON

(The words of the Cantata are given in full on
page 319, and a note on the Cantata will be found
in London's Programme on page 326.)



The Rev. C. H. HODGSON
conducts the Children's Service from Wesley Chapel,
Broad Street, Nottingham, which will be relayed to
London and all other Stations this afternoon.

5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

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

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

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

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

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

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

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

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

6BM BOURNEMOUTH. 326.1 M.
920 KC.

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

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

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 CHILDREN'S SERVICE
Relayed from Wesley Chapel,
Broad Street
Conducted by the Rev. C. H. HODGSON
Relayed to London and Daventry
Hymn, 'O Happy Band of Pilgrims'
Prayers and Responses
The Lord's Prayer
Hymn, 'Jesus High in Glory'
Scripture Reading
ADDRESS
Hymn, 'Lord, in the fulness of my might'
Benediction
8.0 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

5PY PLYMOUTH. 400 M.
750 KC.

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 A RELIGIOUS SERVICE
Relayed from George Street Baptist Church
Address by the Rev. PHILIP ROGERS
8.45 S.B. from London (9.0 Local Announcements)
10.30 EPILOGUE

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

3.30 S.B. from Manchester
5.20 S.B. from London
5.30-6.0 S.B. from Nottingham
8.0 S.B. from London (9.0 Local Announcements)

9.5 FOLK MUSIC CONCERT
In aid of the North Staffs. Welfare Committee
for the Blind
Arranged and described by E. SIMS-HILDITCH
(at the Piano)

Relayed from the Victoria Hall, Hanley

THE POTTERIES CHORAL SOCIETY

Conducted by CARL OLIVER

Spanish Ladies (Sea Shanty) .. arr. Cecil Sharp
BEATRICE WALLEY (Soprano); BEATRICE COLE-
MAN (Contralto); SPENCER HAYES (Tenor);
J. CHALLONER HEATON (Bass-Baritone)

All through the night (Old Welsh)

arr. Harry Evans

ALBY HULL (Violin)

Old Tunes (English and Scots) .. arr. Somervell

CHORUS

Early one morning (Old English) ... arr. Dunkhill
Danny Boy (Londonderry Air) .. Old Irish Melody

BEATRICE WALLEY

Over the Mountains (15th Century) arr. Vincent
Coming thro' the Rye..... Old Scottish Melody

Programmes for Sunday.

9.30 An Appeal on behalf of the North Staffs Welfare Committee for the Blind, by Sir FRANCIS JOSEPH

9.35 CHALLONER HEATON with Chorus
 Rio Grande } (Sea Shanties) arr. Sir R. Terry
 Shenandoah }
 BEATRICE COLEMAN
 The Frog and the Mouse.....Folk Song
 SPENCER HAYES
 The Gentle Maiden.....Old English
 Flight of the Earls (with Soprano Descant)
 Old Irish, arr. Geoffrey Shaw
 ALLEN FORD (Cello)
 Drink to me only Traditional, arr. Squire
 Top o' the Cork Road.....arr. Cecil Sharp
 CHORUS
 Cheshire Cheese (Old Song) arr. Joseph O. Bridge
 The Road to the Isles (Hebridean)
 arr. Kennedy-Fraser

10.30 EPILOGUE

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

3.30 S.B. from Cardiff

5.20 S.B. from London

5.30-6.0 S.B. from Nottingham

6.30 A RELIGIOUS SERVICE (in Welsh)

Relayed from Capel Gomer Welsh Baptist Church
 Address by the Rev. R. S. ROGERS

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

10.30 EPILOGUE

10.40-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.

3.30:-S.B. from Manchester. 5.20:-S.B. from London.
 5.30-6.0:-S.B. from Nottingham. 8.0:-S.B. from London.
 10.30:-Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30:-Light Orchestral Concert. The Station Orchestra:
 Overture, 'Halka' (Moniuski). Esther Coleman (Contralto)
 and Orchestra: O Divine Redeemer (Gounod). Know'st thou
 the land? ('Mignon') (Thomas); Hindoo Song ('Sadko')
 (Rimsky-Korsakov). Orchestra: Shepherd Fenner's Dance
 (Balfour Gardiner); Leonard Gowing's (Tenor) and Orchestra:
 Recit. and Air—Lo! Here my Love, Love in her eyes sits
 playing, from 'Acis and Galatea' (Handel); Onsway, awake,
 beloved, from 'Hiawatha' (Coleridge-Taylor) Orchestra:
 Introduction and Waltz, 'Eugen Onegin' (Tchaikovsky).
 4.15:-S.B. from Edinburgh. 4.30:-Light Orchestral Concert
 (continued). Orchestra: Carnival in Paris (Svendsen). Esther
 Coleman: Magdalen at Michael's Gate (Lehmann). In April
 (Austin); None but the weary heart (Tchaikovsky). Orchestra:
 Symphonic Poem, 'Mazeppa' (Liszt). Leonard Gowing's
 with Piano: The Garland (Mendelssohn); We wandered
 (Brahms); Ave Maria (Kahn). Orchestra: Dance of the
 Tumbler ('The Snow Maiden') (Rimsky-Korsakov). 5.20:-
 S.B. from London. 5.30-6.0:-S.B. from Nottingham. 8.0:-
 S.B. from London. 10.30:-Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.30:-S.B. from Glasgow. 4.15:-S.B. from Edinburgh.
 4.30:-S.B. from Glasgow. 5.20:-S.B. from London. 5.30-
 6.0:-S.B. from Nottingham. 8.0:-S.B. from London.
 10.30:-Epilogue.

2BE BELFAST. 306.1 M. 990 KC.

3.30:-S.B. from Manchester. 5.20:-S.B. from London.
 5.30-6.0:-S.B. from Nottingham. 8.0:-S.B. from London.
 10.30:-Epilogue.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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In the Near Future.

News and Notes from the Southern Stations.

Bournemouth.

The usual monthly service for the sick will be broadcast at 3 p.m. on Thursday, March 1, the address being given by the Rev. R. F. Pechey.

Mrs. Neville Gardner is giving the second of her series of talks on Famous Englishwomen—on this occasion dealing with the life and work of Florence Nightingale—on Friday, March 2.

Cardiff.

On Monday, February 27, the Cardiff Grand Opera Society will give a programme of reminiscences of famous operas. They include *Faust*, *Il Trovatore* and *Carmen*.

A West Country programme, 'Light o' the West,' on Tuesday, February 28, will include W. Irving Gass in songs and stories and a West Country play, *Money Makes a Difference*.

Plymouth.

The Safe, a play in one act by Geoffrey Benn, will be presented by the Micrognomes on Tuesday, February 28. It will be followed by a talk on 'Medieval Ships,' the first of a series entitled 'Byways of Shipbuilding' to be given by Mr. C. D. Jarrett Bell, who, it will be remembered, gave the running commentary on the recent launching of the *Devonshire*. Part of the evening concert the same night is to consist of a 'Round the Stations' programme.

Manchester.

A ballad concert, arranged for Tuesday, February 28, is to include songs by Charles Knowles (baritone), and Mavis Bennett (soprano), violin solos by Leonard Hirsch, and pianoforte items by Victor Hely-Hutchinson.

The early part of the programme on Saturday evening, March 3, includes a popular concert by the Augmented Station Orchestra, with humorous interludes by Mira B. Johnson. Subsequently there will be an hour of orchestral and vocal music by Coleridge-Taylor, the soloist being Wilfred Hindle (tenor).

The soloists in Elgar's oratorio *The Kingdom*, which, as already stated in *The Radio Times*, is to be given under the conductorship of Sir Hamilton Harty on Thursday, March 1, are Dorothy Silk (soprano), Muriel Brunskill (contralto), John Coates (tenor) and Harold Williams (baritone).

Deventry Experimental.

A new song cycle, *Over the Garden Wall*, by Dorothea Barcroft, a member of the Birmingham Station staff, will be produced during a light music programme on Monday, February 27. It will be sung by John Armstrong (tenor).

The artists in the Vaudeville programme from the Birmingham Studio on Monday, February 27, are Ivell and Worth (syncopated duettists), Denis O'Neil (Irish entertainer), Zachary Tan (novelty instrumentalist) and Philip Brown's Dominoes Band.

A chamber music concert which the Harold Mills Trio is giving on Wednesday, February 29, will include Beethoven's *String Trio, Opus 3*, in *E. Flat* and Haydn's *Divertissement No. 6*, in *D*. Songs by Schumann and Strauss will be sung by Winifred Davies.

Master Wayfarer, a happening of long ago, by J. E. Harold Terry, with songs by Arthur Scott Craven and music by Howard Carr, is included in the programme on Tuesday, February 28. It is a dramatic play and was first produced at the Apollo Theatre, London, in December, 1917. Incidental music will be supplied by the Midland Sextet, directed by Yonosuke Mutsu.

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 HOVIS
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There's HEALTH in HOVIS! There's 25% of added Wheat-Germ—one quarter of its entire bulk—containing the "vital spark" of the Wheat—the Nutritious, the Health-giving part.

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PROGRAMMES for MONDAY, February 20

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT RELIGIOUS SERVICE

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

11.0 (Daventry only) THE GERSHOM PARKINGTON QUINTET and OLIVE DROWER (Soprano)

12.0 THE GERSHOM PARKINGTON QUINTET and JOHN CHANDLER (Tongue); DAVID LILLIMAN (Violin)

1.0-2.0 AN ORGAN RECITAL

By Dr. HAROLD E. DARKE
Relayed from St. MICHAEL'S, Cornhill
Sonata, No. 1 Guilman
Introduction and Allegro; Pastorale; Finale
Andante con moto Frank Bridge
Gavotte Martini
Concerto in A Minor Vivaldi
(1) Quick; (2) Slow; (3) Quick
Andantino (from Cantata, 'God's time is best')

Bach
Prelude in G Minor Pierné
Verdun ('Sonata Eroica') Stanford

VIVALDI was a great Violin virtuoso of the eighteenth century, who was also an orchestral conductor.

Most people imagine that an orchestra for ladies only is a modern idea. But Vivaldi conducted such an orchestra—at a founding hospital for girls in Venice.

He was a priest as well as a Violinist, officiating in both capacities at St. Mark's, Venice.

Bach greatly admired Vivaldi's music, and arranged twenty of his Concertos for Keyboard use.

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days—VI, The Boy Pedlar'

SHOPS, orders by post and the delivery vans of the big stores have finally extinguished the pedlar within the memory of many of us, but he was once a familiar figure on the English roads, and three centuries ago he was an important factor in the economic organization of the country. It is of a boy pedlar of this period that Miss Rhoda Power will talk this afternoon.

3.0 Musical Interlude

3.5 'Great Stories from History and Mythology—VI, Tristan and Isold'

THIS afternoon's story from the Arthurian cycle is one that has taken its place amongst the great love stories of the world. Under varying forms, with names variously modified (Tristan and Tristram—Isolt, Isold and Isolde) it has been chosen by such different artists as Malory, Tennyson, Swinburne, and Wagner as the inspiration for as widely differing works of art.

3.20 Musical Interlude

3.30 A CONCERT

SIBYL CROPPER (Contralto)
BERNARD CONNET (Baritone)

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

5.0 HOUSEHOLD TALK: Miss H. TRESS, 'The Use of Grapefruit and Oranges'

THANKS to the influence of the United States, grapefruit is gradually ceasing to be regarded in England as a luxury to be eaten before dinner, and taking its place as an agreeable breakfast food. Oranges, of course, are a very old-established favourite, but even they can be served in many appetizing new ways. In this afternoon's talk Miss Helen Tress—who is Lecturer in Household Arts at King's College for Women, and who has recently achieved her Cordon Bleu—will give some new suggestions for dealing with both fruits.

5.15 THE CHILDREN'S HOUR

Give a Dog a Bad Name, and other songs by WINTER COPPIN

The Man with the Green Face—a Whimsical Story by RICHARD HUGHES

Piano Solos by CECIL DIXON

Hints on Hockey by MARJORIE POLLARD, who plays for England and is an authority on the game



ANGELA BADDELEY.

one of the most brilliant of our young actresses, will take part in London's Variety programme at 7.45.

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.20 QUARTERLY BULLETIN by the RADIO SOCIETY OF GREAT BRITAIN

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

6.45 THE LONDON RADIO DANCE BAND (Continued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

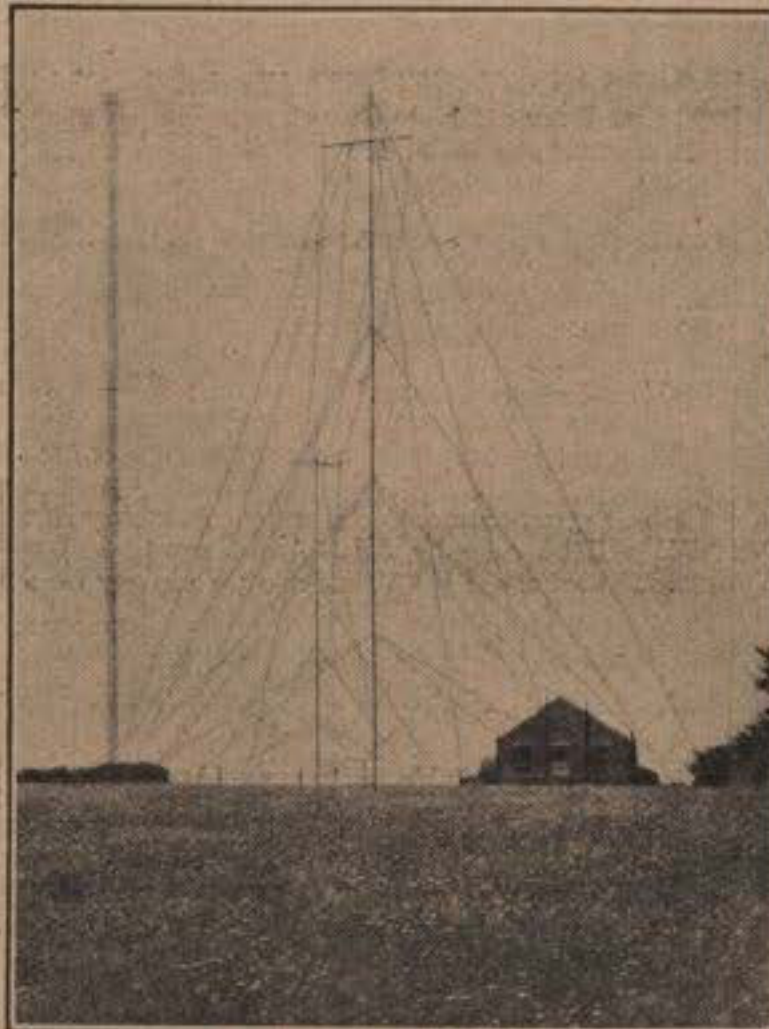
7.15 THE FOUNDATIONS OF MUSIC

SCHUMANN'S KREISLERIANA and PHANTASIE-STÜCKE (FANTASY PIECES)

Played by WILLIBALD RICHTER

Kreislariana 1, 2

7.25 Mr. F. NOBMAN: German Talk—Readings from 'Selections from Hebel'



THE MASTS OF 5GB.

In the centre of this picture, in the foreground, are the 110-foot portable masts of the new Daventry, with the 500-foot lattice masts of 5XX on the left, behind. Captain Eckersley will refer to the progress of 5GB in his talk from London at 9.15 tonight.

7.45 VAUDEVILLE

FIRTH and SCOTT (Duets)
THE MUSICAL AVALOS

LESLIE SARONY (Syncopated Songs)

JOHN COLLINSON (Maori Songs)

ANGELA BADDELEY

in

'The Trials of Topsy'

by A. P. HERBERT

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A TALK ON WIRELESS

by

THE CHIEF ENGINEER

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A RECITAL

by

HAROLD SAMUEL (Pianoforte)

OLIVE GROVES (Soprano)

HAROLD SAMUEL

Preamble from Partita in G

Short Prelude in C

Sinfonia in G

Gigue from Partita in B Flat

Bach

9.45 OLIVE GROVES

Silent Noon Vaughan Williams

My Sweet Sweetynge Samuel

Seythe Song Harty

Lane o' the thrushes

9.55 HAROLD SAMUEL

Pagodas

La fille aux cheveux de lin (The Flax-haired Maiden)

Toccata

Debussy

EVERYONE knows Debussy's excellence in delicately imaginative and pictorial music. Most of his sketches are impressionistic, and we need little more than the title to help us to conjure up the scene which the composer has endeavoured to translate into musical terms.

It is not on record that Debussy ever went to China, so that these *Pagodas* are not a strictly authentic record. It may be that his eye had dwelt on some engraved pictures of Chinese scenes—for *Engravings (Estampes)* is the title of the volume from which this piece is taken: or maybe Debussy is thinking only of those little China men who nod to us from mantel-pieces—they also are called *Pagodas*. The only suggestion we get from the music is the continuous tinkle of bells—bells of all kinds but those that ring in the belfries of Europe.

The cool charm of the portrait of the 'lassie wi' the lint-white locks' is particularly attractive. One feels that the composer has conjured up the perfect parallel in sound of the portrait in the poem of Baudelaire that inspired the piece.

The *Toccata* is a swift, airy piece that might almost stand as an expression of the spirit of Mercury, the winged messenger.

10.5 OLIVE GROVES

Love's Secret Bantock

A Bough of May Walford Davies

Lullaby Bax

Morning Song Quilter

10.15-11.0 A. J. ALAN

'The B.B.I.'

THERE can be few listeners who are still unacquainted with the unique character of A. J. Alan's broadcast stories. Those who know his characteristic style will realize what delights are in store for them when they learn that the B.B.I. of his title stands for the British Burglars' Institution, and that the story that he will tell this evening deals with his experiences in the sphere of housebreaking, where, unfortunately, all his experiments seem to go wrong.

11.0-12.0 (Daventry only) DANCE MUSIC; JAY WHIDDEN'S BAND from the Carlton Hotel

(Monday's Programmes continued on page 332.)

“TAKE UP PELMANISM.”

Sir John Foster Fraser's Appeal.



(Elliott & Fry)

Sir John Foster Fraser. sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities.”

The Pelman Course has been thoroughly revised in the light of the latest Psychological discoveries and is fully explained in a book entitled “The Efficient Mind,” a copy of which can be obtained free of cost by any reader who writes for it to-day, using the coupon printed below.

Training the Senses.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and all harmful and morbid thoughts. It enables you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning-Power, but it enables you to cultivate an appreciation of the finer things of existence.

Applied to Every Phase of Life.

A striking feature of Pelmanism is that it can be applied not merely to business but to every phase of life.

A Clerk, for example, who had taken the Pelman Course, writes:

“What are the features of the Pelman Course?”

“I think they can be said to be—Development of Energy, Self-Confidence, Observation, the Training of the Senses, and the Cultivation of Originality. It keeps the brain and mind in good order, strengthens the Will and the Power of Concentration. Above all, in my opinion, its most helpful feature is that it can be applied to any phase of life, both in Business and Pleasure equally well.”

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weaknesses and defects as

- | | |
|-------------------|---------------------------|
| Depression | The “Inferiority Complex” |
| Shyness | |
| Timidity | Indecision |
| Forgetfulness | Weakness of Will |
| Boredom | “Defeatism” |
| The Worry Habit | Procrastination |
| Unnecessary Fears | Restlessness |
| Indefiniteness | Brain-Fag |
| Mind-Wandering | Morbid Thoughts |

which interfere with the effective working-power of the mind, and in their place it

develops strong, positive, vital qualities such as

- | | |
|------------------|--------------------|
| —Concentration | —Organising Power |
| —Observation | —Directive Ability |
| —Perception | —Forcefulness |
| —Optimism | —Courage |
| —Cheerfulness | —Self-Confidence |
| —Judgment | —Self-Control |
| —Initiative | —Tact |
| —Will Power | —Reliability |
| —Decision | —Driving Force |
| —Originality | —Salesmanship |
| —Resourcefulness | —Business Acumen |

and a Reliable Memory.

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you also increase your happiness and develop your appreciation of the beauties of Nature, the Arts, and Life generally.

In a word, Pelmanism enables you to live a fuller, a richer, a happier, and a more successful existence.

Remarkable Results.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

A Teacher writes: “I have more self-confidence and am not so subject to fits of depression.”

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

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

An Accountant writes that Pelmanism has shown him “how to overcome that paralysing feeling of inferiority.”

A Manager states that as a result of Pelmanism he has received the following benefits: “Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years.”

A Clergyman says that his preaching has improved.

A Gardener states that Pelmanism has given him the “stimulus to forge ahead in spite of difficulties.”

A Shop Assistant states that he has secured a better position, and attributes this to Pelmanism.

An Insurance Agent writes that Pelmanism has improved his powers of Observation, has increased his Confidence and improved his memory.

A Cabinet Maker writes that he has improved greatly in Observation, Concentration, and Recollection.

A Clerk states that he has secured a bigger salary.

An Engineer's Draughtsman states that he has secured “two substantial increases in salary.”

A Pharmacist writes that he has greatly increased his Self-Confidence and overcome the habit of Procrastination.

A Departmental Manager reports an increase in salary of 25 per cent.

An Assistant Analyst states that he has found Pelmanism to be a “sure cure” for Depression.

In fact, thousands of men and women in every walk of life have testified to the Power that Pelmanism gives. Their letters show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to hold their own (and more than hold their own) in the fierce competition of Business and the Professions—how it has increased their Earning Powers (even doubled and trebled them)—how it has increased their capacity for enjoyment and for artistic appreciation—how it has enabled them to realise their aims, dreams and ambitions.

If, therefore, you wish—

- To strengthen your will-power,
- To develop your powers of concentration,
- To act with foresight and decision,
- To become a first-rate organiser,
- To develop initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To banish Depression,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more fully the beauties of Art and Nature,
- To widen your intellectual outlook,
- To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps, latent or only semi-developed, in your mind, you should send to-day for a copy of “The Efficient Mind,” which will be sent you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy “pocket size,” so that you can study them in bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of “The Efficient Mind,” and particulars enabling you to enrol for the revised Pelman Course on specially convenient terms. Call or write for this free book to-day.

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

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To the PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of “THE EFFICIENT MIND” with full particulars showing me how I can enrol for the revised Pelman Course on the most convenient terms.

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ADDRESS

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Monday's Programmes cont'd (February 20)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 330.)

- 3.0 DANCE MUSIC**
 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN and LOUISE NOLAN (Irish Songs and Stories)
- 4.0 LOZELLS PICTURE HOUSE ORGAN**
 From Birmingham
- FRANK NEWMAN (Organ)
 Overture to 'Zampa' *Hévald*
 Intermezzo *Hollins*
- CLIFFORD DAVIES (Bass)
 When bright eyes glance *Hedgecock*
 Harlequin *Sanderson*
- FRANK NEWMAN
 Selection from 'Merrie England' *German*
 Entr'acte, 'In a Persian Market' *Ketelbey*
 Valse, 'Moonlight and You' *Hanley*
 March of the Giants *Finch*

- 6.45 LIGHT MUSIC**
 COBELLI WINDEATT'S BAND
 MEGAN THOMAS (Soprano)
 ELSIE CHAMBERS (Contralto)
- BAND
 Ballet Russe *Luigini*
 Clair de Lune *Debussy*
 Second Arabesque *Debussy*
- 6.58 MEGAN THOMAS**
 Butterfly Wings *Montague Phillips*
 The Dawn has a song *Montague Phillips*
 The Fairy Laundry *Montague Phillips*
 April is a Lady *Montague Phillips*
- 7.7 BAND**
 Clowns in Clover *Nacl Gay*
 Priza Song *Wagner*
 Waltz
- 7.20 ELSIE CHAMBERS**
 Sink, red sun *Teresa del Riego*
 The Fortune Hunter *Willeby*
 Easter Flowers *Sanderson*



THREE SINGERS IN RODELINDA.

Walter Widdop (left), Gladys Palmer and Arthur Fear will sing in Handel's opera when it is broadcast from Daventry Experimental tonight, and from London and Daventry on Wednesday of this week.

- 7.28 BAND**
 Soretade *Drigo*
 Rustle of Spring *Sinding*
 Canzonetta *Godard*
 'Mignon' Gavotte *Thomas*
- 7.40 MEGAN THOMAS and ELSIE CHAMBERS**
 Venetian Boat Song *Blumenthal*
 In Springtime *Ernest Newton*
- 7.48 BAND**
 Selection from 'Cavalleria Rusticana' *Mascagni*
 Traumerei (with organ) *Schumann*

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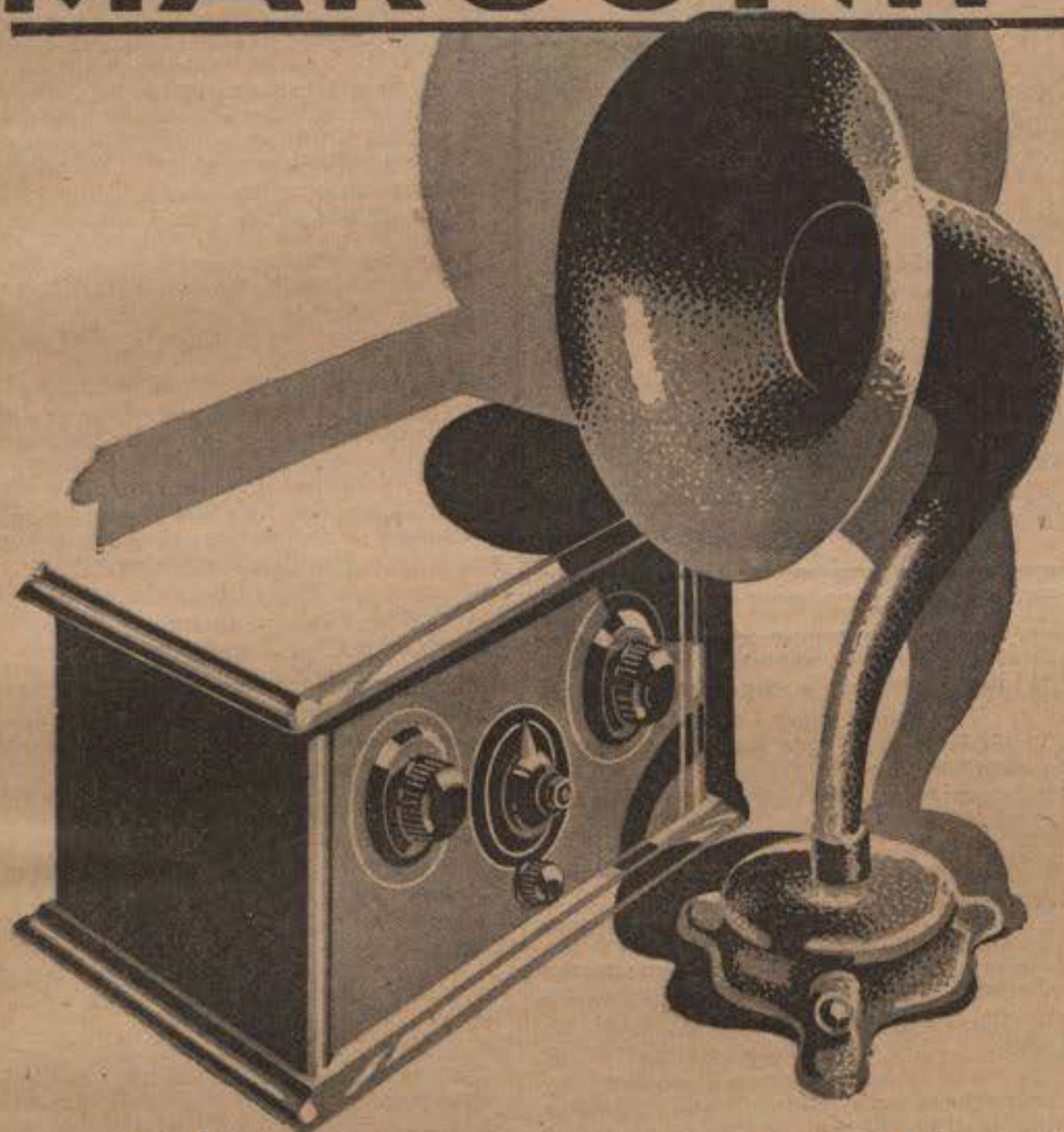
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- 5.0 A BALLAD CONCERT**
 ETHEL HAILSTONE (Soprano); DUDLEY STUART WHITE (Baritone); CLIFFORD CURZON (Pianoforte)
- ETHEL HAILSTONE
 The Sapphire *Carse*
 The Opal *Carse*
 The Pearl *Carse*
 Gathering Daffodils *Somervell*
- 5.8 CLIFFORD CURZON**
 Love Dream (No. 3) *List*
 Arabesque in A Flat *Leschetitzky*
- 5.15 DUDLEY STUART WHITE**
 Time to go *Sanderson*
 Just a Cottage Small *Hanley*
 For you alone *Gechl*
- 5.23 ETHEL HAILSTONE**
 Something sweet to tell you *Faning*
 Sing, break into song *Mallinson*
- 5.30 CLIFFORD CURZON**
 Ballad in G Minor *Chopin*
- 5.38 DUDLEY STUART WHITE**
 Dear Old London *Heron-Maxwell*
 The Handyman *Fisher*
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
 'The Magic Sword—II, Drake and the Spanish Armada'—A Play by Captain Cuttle, with Incidental Songs by Harold Casey (Baritone) and Fiddle Dances by Frank Cantell.
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 8.0 'RODELINDA'**
 An Opera in Three Acts by HANDEL
 Edited by OSKAR HAGEN; Text by NICOLA HAYM
 Translated by BAYARD QUINCH MORGAN
- Rodelinda, Queen of the Lombards, STILES ALLEN
 Bertaric, King of the Lombards, her husband, dispossessed by Grimwald... ARTHUR CRANMER
 Grimwald, Tyrant of the Lombards
 WALTER WIDDOP
 Hadwig, Bertaric's sister GLADYS PALMER
 Garibald, Duke of Turin, Grimwald's confidant
 ARTHUR FEAR
 Hunolf, a Soldier, Bertaric's confidant
 HERBERT SIMMONDS
- THE WIRELESS CHORUS
 (Chorus-Master, STANFORD ROBINSON)
 THE WIRELESS SYMPHONY ORCHESTRA
 (Leader, S. KNEALE KELLEY)
 Conducted by PERCY PITT
 (For the Story of the Opera see page 340.)
- 8.50 INTERLUDE**
 Mr. FRANCIS TOYE: 'Handel and his Operas'
- 9.0 'RODELINDA'**
 (Continued)
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC: THE CECILIANS, from the Hotel Cecil**
- 11.0-11.15 JAY WHIDDEN'S DANCE BAND, from the Carlton Hotel**
 (Monday's Programmes continued on page 334.)

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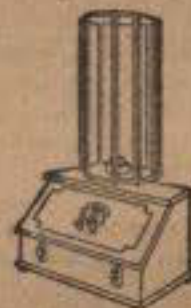
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Marconiphone Model 32A (3-valve) Cabinet Receiver, including built-in Cone Speaker. Can be obtained for £3 1 8 down.



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The New Radio Simplicity  No Batteries No Accumulators

Monday's Programmes continued (February 20)

(Continued from page 332.)

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: 'How an Aero-plane Flies'

3.0 A REQUEST PROGRAMME

THE STATION ORCHESTRA

Turkish Patrol *Michaelis*
Overture to 'The Bohemian Girl' *Balfé*

MARGARET WILFORD (Soprano)

Danny Boy (Irish Air) Words by Fred E. Weatherly
Here in the Quiet Hills *Carne*
A Night Idyll *Loughborough*

ORCHESTRA

Selection from 'Merrie England' *German*

KENNETH HARDING (Viola) and Orchestra

Romance in F *Bruch*

ORCHESTRA

Ballet Suite from 'Herodias' *Massenet*

Overture, 'The Naiads' Sir W. Sterndale Bennett

MARGARET WILFORD

A Dream Garden *Montague Phillips*

Softly awakes my heart (from 'Samson and Delilah') *Saint-Saëns*
Big Lady Moon *Coleridge-Taylor*

ORCHESTRA

Selection from 'The Valkyrie' *Wagner*

Suite, 'Summer Days' *Eric Coates*

ERIC COATES' pleasant little recollections of summer's delights are entitled *In a Country Lane*, *On the Edge of the Lake* (this has the additional title *Isle of the Waters*), and *At the Dance*.

4.45 IFAN KYRLE FLETCHER: 'Modern Anglo-Cymric Authors—Caradoc Evans'

5.0 ORCHESTRA

Fantasia, 'Easter Chimes in Little Russia' *Votichenko*

5.15 THE CHILDREN'S HOUR: 'The Land of Let's Pretend—I, Mabel in Toyland,' by Clifford R. Carter. The Station Trio

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 IN THE KING'S SERVICE

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Light Cavalry' *Suppé*

CLAY THOMAS (Baritone)

The Deathless Army *Trotters*

The Trumpeter *Dix*

ORCHESTRA

Suite, 'For King and Country' *Waldteufel*

8.13 'BECKY SHARP'

A Play in Two Scenes

Adapted from the Waterloo Chapters of 'Vanity Fair'

By OLIVE CONWAY

Performed by the RADIO STATION PLAYERS

Characters:

Rawdon Crawley IVOR MADDOX

George Osborne SIDNEY EVANS

Joseph Sedley RICHARD BARRON

Mrs. Rawdon Crawley (Becky Sharp) EVE'S AMBY

Mrs. George Osborne (Amelia) MARY MACDONALD-TAYLOR

Scene:—Brussels, 1815. A room in a hotel. The first scene takes place on June 16, and the second on the evening of the day of Waterloo, June 18

8.33 ORCHESTRA

Grotesque March, 'Advance of the Tanks' *Ewing*



Mr. CARADOC EVANS,

the author of *Toffy*, is the modern Anglo-Cymric author of whom Mr. Ifan Kyrle Fletcher will talk from Cardiff this afternoon.

CLAY THOMAS

Soldier's Toast *Dix*

My Old Shako *Trotters*

ORCHESTRA

Procession *Hovells*

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

3.0 BROADCAST TO SCHOOLS:

Dr. J. E. MYERS: 'Ten Great Scientists—VI, Henry Cavendish'

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

4.0 WILFRID BLACKBURN (Concertina)

Fantasia on Airs from 'Faust'

Gounod, arr. Blagrove

Selections from 'Lucrezia Borgia'

Donizetti, arr. Blagrove

Fantasia, 'Erin' *arr. Albano*

4.15 ORCHESTRAL MUSIC (Continued)

5.0 Rev. L. J. HINES: 'Jules Verne'

5.15 THE CHILDREN'S HOUR: Duets sung by Betty Wheatley and Harry Hopewell. 'Mazurka in B Flat, Op. 7, No. 1' (*Chopin*), played by Eric Fogg. Stories from the 'Children's Encyclopedia,' read by Violet Fraser: 'The Crane and the Cats,' 'The Soul of Countess Cathleen'



SHOOTING THE RAPIDS ABOVE MONTREAL.

An interesting photograph of a river steamer shooting the Lachine Rapids on the St. Lawrence River. Mr. Cardell will describe a trip down the St. Lawrence in his talk from Plymouth this afternoon.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 CHAMBER MUSIC

THE EDITH ROBINSON STRING QUARTET

EDITH ROBINSON (First Violin); GERTRUDE BARKER (Second Violin); HILDA LINDSAY (Viola); KATHLEEN MOORHOUSE ('Cello)

String Quartet in G (Op. 18, No. 2) .. *Beethoven*

(1) Quick; (2) Slow, in a singing style, with a quick interlude; (3) Quick (Scherzo);

(4) Very quick

GLADYS SWEENEY (Soprano)

Pur dicesti o bocca bella (Mouth so Charming)

Lotti (1667-1740)

Faery Song ('The Immortal Hour') .. *Boughton*

Der Vogel im Walde (The Bird in the Wood)

Taubert

Cuckoo *Martin Shaw*

QUARTET

String Quartet in F (Op. 41, No. 2) .. *Schumann*

This Quartet contains four Movements, thus designated: (1) Quick and lively; (2) Slowish

(an Air with five Variations); (3) Scherzo—

Very Quick; (4) Very quick and vivacious.

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

9.35 THE MANCHESTER UNIVERSITY STUDENTS VISIT THE STUDIO

10.15-11.0 S.B. from London

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

12.0-1.0 Gramophone Lecture-Recital by MOSES BARITZ: 'Glimpses of Modern Composers—III, Sir Hamilton Harty'

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

5.0 Mrs. A. F. CHRISTIAN: 'Reminiscences of a Caucasian Village'

5.15 THE CHILDREN'S HOUR: Songs by Uncle Phil—'Tom Bowling' (*Dibdin*) and 'Sally in our Alley' (*Carey*). 'A Peep at Italy' (*Mrs. E. Lucas*), told by Auntie Muriel

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, relayed from the Scala Theatre, Leeds

5.0 Mr. MOSES MELLOW, The Well-known Dialect Entertainer

5.15 THE CHILDREN'S HOUR: Further Adventures of Jim Stark and the Grizzly Bear. Songs by Mr. Woods Smith

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 Mr. MOSES MELLOW, The Well-known Dialect Entertainer

5.15 THE CHILDREN'S HOUR: Further Adventures of Jim Stark and the Grizzly Bear. Songs by Mr. Woods Smith

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 Rev. F. C. C. ATEIN: 'Some Indian Legends and their Meanings'

Monday's Programmes continued (February 20)

5.15 THE CHILDREN'S HOUR: 'Swimmers at the Zoo,' a talk by Barbara Briggs. A poem, 'At the Water Zoo' (Evoc), Another Red Indian Yarn by Kakasoo. 'Mouth Organs'—'The Musical Box' (Poldowski), played by Hilda Francis. Songs from 'Songs for my Little Ones' (Cocea), by Peter Howard

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 Reading from English Short Stories

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, relayed from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

Fox-trot, 'Lard Song' Sarony
Valse, 'Gift of Gladness' Peterson
Selection from 'The Desert Song' Romberg
Songs:-

Dreams of London Coates
Beyond the Stars Day
Serenade Widor
Fox-trot, 'Why can't we be sweethearts?' Turk
Selection from 'Madame Butterfly' Puccini
Valse, 'C'est Vous' Greenberg
Fox-trot, 'Where do I live?' Carlton

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'Social Service Adventures,' by Miss DOULTON EDWARDS, Secretary to the Bournemouth Council of Social Service

6.15 London Programme relayed from Daventry

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

5NG NOTTINGHAM. 215.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Sgt. J. W. MARSHALL: 'A Soldier's Life Abroad'

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)

SPY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL

Homage March .. Wagner
Overture to 'Rosamunde' .. Schubert
Waltz, 'The Beautiful Blue Danube' Johann Strauss

Fox-trots (Selected)
'Cello Solo, 'Le Cygne' ('The Swan') .. Saint-Saëns

Fire Music Wagner
Concert Waltz Glazunov
Four Dances from 'Nutcracker' Suite .. Tchaikovsky

Waltz (Selected)
Fox-trot (Selected)

2.30 London Programme relayed from Daventry

5.0 Mr. J. W. F. CARDELL: 'Down the St. Lawrence River' (Picture on page 334)

5.15 THE CHILDREN'S HOUR: A Visit to Fairyland. 'When the Fairies Spring-cleaned' (Nancy M. Hayes). Song Cycle, 'A Fairy Ring' (Johnson), sung by Molly Seymour

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

5.0 M. J. NELSON: 'Shrove-tide Cookery'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

11.0-12.0 DANCE MUSIC, relayed from the King's Hall

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

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.0 Mr. HARRY T. RICHARDS: 'A Wanderer in Europe—The View from the Eiffel Tower, Paris'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 VOCAL AND INSTRUMENTAL

THE AFAN GLEE SOCIETY
London Town German
Drake's Drum Coleridge-Taylor

DAVID COLLIER (Violoncello)
Sonata De Fesch
Scherzo Goens

IDRIS DANIELS (Bass-Baritone)
Y Tair Mordaith R. S. Hughes
Don Juan's Serenade Tchaikovsky
Scatter Penny Thompson

GLEE SOCIETY

Nes Gân J. Parry
Flow Gently, Deva H. Parry

JACK EDWARDS

In Selections on a Banjo, Ukulele, and Guitar

IDRIS DANIELS

O Adfyd i Wynfyd Edwards
Cymru T. D. Edwards

DAVID COLLIER

Spanish Serenade Glazunov
Elegy Fauré

GLEE SOCIETY

The sea hath its pearls.... Pissuti, arr. Fletcher
To the Sons of Art Mendelssohn

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 860 KC.

12.0-2.0:—London Programme relayed from Daventry.
2.30:—Broadcast to Schools. 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:—London Programme relayed from Daventry. 6.20:—Radio Bulletin. 6.30:—S.B. from London. 7.45:—Harmonic Male Voice Quartet. Miriam Anglin (Cello). Eva Barrow (Pianoforte). 8.0:—S.B. from London. 9.35:—Morris Harvey. 9.50-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

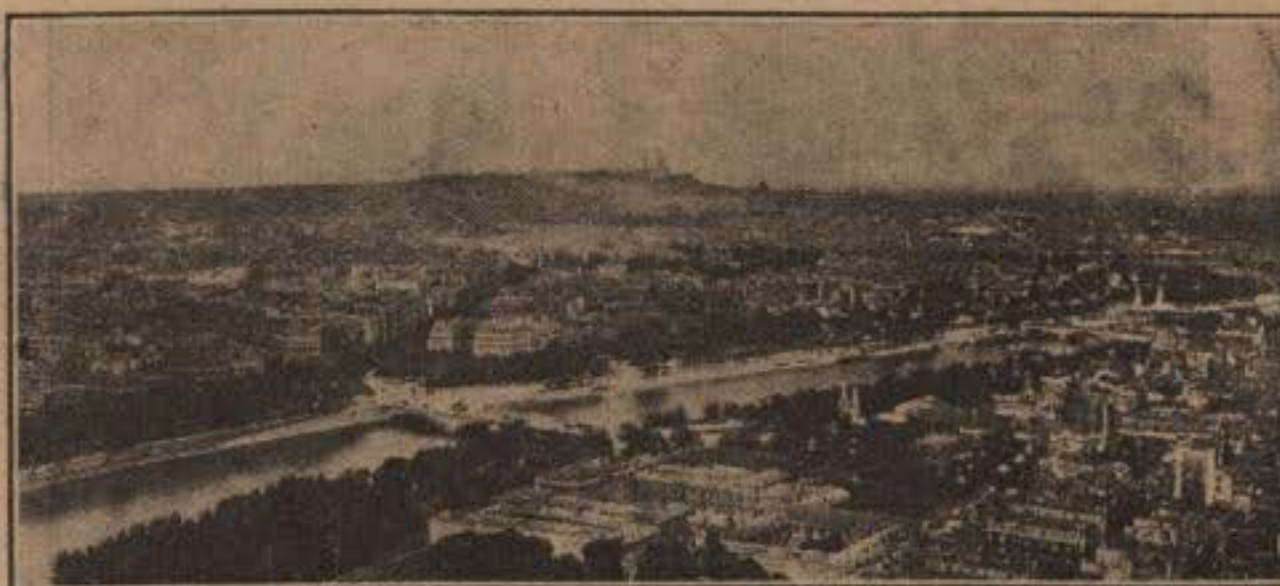
11.0-12.0:—Gramophone Records. 3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Afternoon Concert. Wireless Quintet. Agnes Ramage (Contralto). 5.0:—Mrs. Hughes Hallett: 'Household Marketing.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Elder Cunningham (Baritone). 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 7.45:—Station Orchestra. Dale Smith (Baritone). Waverley Male Voice Quartet. 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.20:—Afternoon Concert: Lillian Dunlop (Viola); James D. Johnston (Baritone). 4.0:—Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.0:—Mrs. H. W. I. Match: 'The Emergency Cupboard.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 7.45:—Excerpts from Opera and Musical Comedy. Station Octet. Constance Wentworth (Soprano). Frederic Lake (Tenor). 9.0-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 960 KC.

12.0-1.0:—London Programme relayed from Daventry.
2.30:—London Programme relayed from Daventry. 3.20:—Mendelssohn and Rosini. Station Orchestra. 4.18:—Beatrice McComb (Contralto). 4.30:—Fred Rogers (Pianoforte Jazz). 4.35:—Station Dance Band. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Viennese Musical Comedy. Station Orchestra: Selection from 'Madame Pompadour' (Leo Fall). 7.57:—Gladys Hay Dillon (Soprano): 'Villia' from 'The Merry Widow' (Lehar); 'The Mirror Song, from 'The Last Waltz' (Strauss); 'We are the Dollar Princesses, from 'The Dollar Princess' (Fall). 8.7:—Orchestra: Selection, 'The Last Waltz' (Strauss). 8.17:—Dennis Noble (Baritone): Count of Luxembourg, and Her Glove (Lehar); My Violin of Gold (from 'Dorby and Joan') (Leo Fall). 8.27:—Orchestra: Selection from 'The Gipsy Princess' (Kalman). 8.37:—Gladys Hay Dillon and Dennis Noble: King o' Roses (from 'The Dollar Princess') (Leo Fall); I love you so (from 'The Merry Widow') (Lehar); Never was there such a Lover (from 'The Chocolate Soldier') (Strauss). 8.49:—Orchestra: Selection, 'The Merry Widow' (Lehar). 9.0-11.0:—S.B. from London.



PARIS SEEN FROM THE EIFFEL TOWER.

This picture shows the view of Paris of which Mr. Richards will talk from Swansea this afternoon. In the foreground is the Seine; beyond it can be distinguished the Champs-Élysées, the Grand Palais (with the domed roof, on the river-front towards the west), the church of the Madeleine and the Opera; and on the skyline are Montmartre and the Basilica of the Sacré-Cœur.

Topical

PROGRAMMES for TUESDAY, February 21

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT
RELIGIOUS SERVICE

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

11.0 (*Daventry only*) THE GERSHOM PARKINGTON
QUINTET and JOHN EDWARDS (Pianoforte)

12.0-1.0 THE GERSHOM PARKINGTON QUINTET
and JEROME STEVENS (Tenor)
HENRY MILLIDGE (Baritone)

1.0-2.0 LONDON RADIO DANCE BAND, conducted
by SIDNEY FIRMAN
RICKARDS and STEVENS (Entertainers at the
Piano)

2.30 SIR H. WALFORD DAVIES, 'Elementary Music
—Steps and Small Steps'

3.15 Musical Interlude

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

3.50 Musical Interlude

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

4.15 Mr. T. R. SCOTT, 'The Building of the Hills—
An Introduction to Geology'

THE story of the stones' is a fascinating one to read, and in this talk Mr. Scott will explain how it can be read, and how the superposition of strata, the wells and springs, and all the work of water, can be disentangled into a continuous story of geological change.

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

5.0 Miss LINTOTT TAYLOR: 'A New Way of
Seeing the Empire'

5.15 THE CHILDREN'S HOUR:
CAN YOU TOSS THEM?
'Pancakes (*Elizabeth Fleming*), and other verse
and story suitable to the occasion
Shrove Tuesday Customs
MUSIC by THE GERSHOM PARKINGTON QUINTET

6.0 A Recital of Gramophone Records, arranged
by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone
Records

7.0 Mr. SETON GORDON, 'The
Nursery of the Grey Seal'

ON the storm-swept and uninhabited islands off the north and west coasts of Scotland the grey seal breeds, and these island nurseries are a wonderful sight to see on the not too frequent occasions when they are accessible by boat. Mr. Seton Gordon, who is well known as a naturalist and nature photographer, with a particular interest in the wild life of Scotland, has a very special knowledge of the breeding-grounds of the seal, as he was Admiralty Patrol Officer for Argyllshire and the Inner Hebrides during the War.

7.15 THE FOUNDATIONS OF
MUSIC

SCHUMANN'S KREISLERIANA and
PHANTASIESTÜCKE (FANTASY
PIECES)

Played by WILLIBALD RICHTER
Kreisleriana, 3, 4, 5



MORRIS HARVEY ON TOUR.

The genial star of so many witty little revues, who lately shone undimmed amongst the splendour of *One Dam Thing After Another* at the London Pavilion, Morris Harvey is to go travelling on the ether this week. Make a careful note of his dates:—
Monday, Newcastle; Tuesday, Belfast; Wednesday, Manchester; Thursday, Aberdeen; Friday, Cardiff; and Saturday, Glasgow.

7.25 Mr. D. C. SOMERVELL, 'Europe throughout the
Ages: Modern Europe—The Rise of Democracy'
THE series on 'Europe throughout the Ages,' which began last November, has traced the course of Western civilization from its dawn in

ancient Greece, through its eclipse in the Dark Ages and its re-emergence in the Middle Ages; the change that came with the Renaissance and the Reformation, and the age of (more or less) enlightened despotism. This evening Mr. Somervell will conclude the series by describing the rise of modern democracy—first in aspiration, later in concrete form, in the Scottish Kirk and the English Levellers, in the writings of Rousseau and the achievements of constitution-makers in the United States and in revolutionary France.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
RISPAH GOODACRE (Contralto)

BAND

A Dance Overture Sullivan

7.55 RISPAH GOODACRE

Bird Songs at Eventide Eric Coates
When love is kind A. L.
The Tryst Sibelius

8.2 BAND

Incidental Music to 'Henry VIII' Sullivan
Graceful Dance; King Henry's Song; Festival
March

8.12 RISPAH GOODACRE

I know where I'm goin' ... arr. Herbert Hughes
Go not, happy day Frank Bridge
Starry Woods Montague Phillips

8.20 BAND

Fantasia from the Ballet 'Victoria and Merrie
England' Sullivan

8.32 RISPAH GOODACRE

Through the Sunrise G. Nutting
The Little Silver Ring Chaminade
Gifts Colin Taylor

8.40 BAND

Selection from 'The Gondoliers' Sullivan

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

IN this series of talks Mr. Robertson Scott has discussed our own farming problems and compared them with those of certain agricultural countries abroad. To-night he will conclude by answering the question that he originally asked, and will point out how British farming is on the up grade with regard to technical resources and to the quality of its personnel.

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
Forecast

9.40 VARIETY

MABEL GUNTORPE and CECIL
BAUMER (Piano Duets)

DAVID WISE (Interludes on
the Violin, accompanied by
JEAN MELVILLE)

MORRIS HARVEY (Comedian)
GEOFFREY GWYTHYR and
DOROTHY DICKSON

(in Musical Comedy Successes)
MURIEL GEORGE and ERNEST
BUTCHER

in Folk Songs and Duets
FLORENCE MARKS
(Irish Songs and Humour)

10.30-12.0 DANCE MUSIC:
JACK HYLTON'S AMBASSADOR
CLUB BAND, directed by RAY
STARITA, from the Ambassador
Club



AN UP-TO-DATE CATTLE MARKET IN ENGLAND.

In the concluding talk in his series from Daventry tonight, Mr. Robertson Scott will discuss the prospects of British farming. Here is an interesting scene at Banbury cattle mart, where a weighing-machine has been installed which shows the weight of the beast being auctioned, thereby encouraging buying on scientific principles and not merely by 'rule of thumb.'

Tuesday's Programmes cont'd (February 21)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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

4.0 A MILITARY BAND CONCERT From Birmingham

THE BIRMINGHAM MILITARY BAND, conducted by W. A. CLARKE

Overture to 'Martha' Flotow
Babillage (Tittle Tattle) Gillet

ARTHUR SMITH (Baritone)

The Rebel } Wallace

Son of Mine }

The Raiders (A Song of the Norsemen) .. Derry

Invictus Huhn

4.25 BAND

Andante Religioso Thomé

Second Hungarian Rhapsody Liszt

4.42 HILDA PARSONS (Piano-forte)

Butterfly } (from 'Lyric

Love Poem .. } Pieces,

Little Bird .. } Op. 43)

The Solitary } Grieg

Traveller .. }

4.50 BAND

Fantasia on Wagner's 'The Flying Dutchman'

ARTHUR SMITH

Crown of the Year

Easthope Martin

Because I were shy

Johnston

Gipsy Dan.... } Kennedy

Why shouldn't } Russell

I? .. }

5.10 BAND

Descriptive Piece, 'On the

Road to Zag-a-Zig' .. Finck

Valse, 'Mirimar' .. Sontini

HILDA PARSONS

Saraband (from 'Dance Suite,' Op. 3a)

York Bowen

Cherry Ripe arr. Scott

Forefather's Song } Groves

Little Litanies of Jesus }

5.30 BAND

Suite of Ballet Music from 'Faust' ..Gounod

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Foreign Fairies—IV, Persia: The Boy who

became Kadi,' by Isabel Lear. Songs and Duets

by Marjorie Palmer (Soprano) and Norman

Archer (Tenor). 'Kafozalem and the Pan-

cakes,' a story by Mabel France

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

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by

SIDNEY FIRMAN

LEONARD HENRY (Comedian)

7.45 THE LIVERPOOL PHILHARMONIC SOCIETY

TENTH CONCERT

Relayed from the Philharmonic Hall

S.B. from Liverpool

Conductor, SIR HENRY J. WOOD

Vocalist, ROY HENDERSON (Baritone)

ORCHESTRA

Brandenburg Concerto, No. 3, in G (for Strings)

Bach

ROY HENDERSON and Orchestra

Barcarolle, 'Sulla Poppa' (On the Poop) .. Ricci

ORCHESTRA

Symphonic Study, 'Falstaff' Elgar

8.45 app. ELEANOR TOYE (Soprano)

From the Liverpool Studio

Six Songs from Shakespeare's Plays:—

When daisies pied Dr. Arne-1710

It was a lover Thomas Morley-1600

Take, oh take, those lips away... J. Wilson-1673

Where the Bee Sucks ... Pelham Humphrey-1670

How should I your true love know? ... Anon.

Ye Spotted Snakes .. John Christopher Smith

-1712

(From 'Songs from Shakespeare's Plays' arr.

Maskell Hardy)

Five Modern Songs:

The Twilight People } Vaughan Williams

The Piper }

When thou art dead Goossens

Gavotte Howells

The Buckle Bliss

9.5 app. LIVERPOOL

PHILHARMONIC

CONCERT

(Continued)

ROY HENDERSON, Chorus and Orchestra

Sea Drift Delius

THE name *Sea Drift* was

chosen by Whitman, as a

general title, to cover a number

of poems inspired by the sea

and its life. Delius has

set only part of the first of

the series—that which begins

'Out of the cradle endlessly

rocking.' The lines he has

chosen are from 'Once

Paumanok' to 'We two together

no more,' a little over

fifty lines from the end of

this first poem—one in which

Whitman reaches his highest

level of imaginative lyrical

expression. On the sea-shore

he sees 'two feathered guests from

Alabama,' and interprets the

thoughts of one of the birds

when his mate leaves him and

does not return.

In and around Delius's music

is the sense of the sea, its

power and loneliness, and the

sadness of the bird who longs

for the mate he will never

see again.

ORCHESTRA

Suite..... Dohnanyi

10.5 app. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.20-11.15 NEW FRIENDS IN MUSIC DEBUSSY

Mrs. NORMAN O'NEILL (Pianoforte)

(See page 325 for Article: 'Debussy—Musical Impressionist.'

(Tuesday's Programmes continued on page 338.)



CLAUDE DEBUSSY,

the composer, whose works Mrs. Norman O'Neill will play in the 'New Friends in Music' series to-night.

he sees 'two feathered guests from Alabama,' and interprets the thoughts of one of the birds when his mate leaves him and does not return.

In and around Delius's music is the sense of the sea, its power and loneliness, and the sadness of the bird who longs for the mate he will never see again.

ORCHESTRA Suite..... Dohnanyi

10.5 app. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.20-11.15 NEW FRIENDS IN MUSIC DEBUSSY

Mrs. NORMAN O'NEILL (Pianoforte)

(See page 325 for Article: 'Debussy—Musical Impressionist.'

(Tuesday's Programmes continued on page 338.)

The British Charities Association announces that its sixth Hospital Ballot will close on Wednesday, February 29. This Association, whose President is Viscount Knutsford, has already distributed £107,000 in cash prizes to the public, and £173,000 to British hospitals. It may therefore fairly claim to be the established authority on this form of money-raising for charitable purposes.

The present Ballot differs from its predecessors in one important respect; the price of an entrance ticket is only 1s. And with one shilling ticket it is possible to win the first prize of £3,000, or any of the other 759 prizes.

There can be little doubt that many listeners will be anxious to support the 'good cause' of the Hospitals, especially as any entrant may in addition win the £3,000 prize. It is, of course, essential to secure tickets in good time, as the final date for receipt of entries is March 15.

The AMPLION

is a Good Loud speaker

Hear it and judge for yourself.

25 Models at prices from 37/6

Announcement of Graham Amplion, Limited, 25, Seville Row, W.1.



There is no chance of serious developments when Venos is taken in time. It is the surest safeguard against Bronchitis, Asthma, Flu and all throat and chest complaints. Venos is harmless for infants, invalids and aged people—and good for everyone. Always keep a bottle handy.

VENOS LIGHTNING COUGH CURE

1/3 and 3/- per bottle.

Tuesday's Programmes continued (February 21)

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.45 MARY B. CROWLE, 'The Great Barrier Reef'

5.0 THE DASSANT, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 AUSTIN MORETON and his ORCHESTRA
Relayed from the *Western Mail* Health and Hygiene Exhibition at the Drill Hall

6.30 S.B. from London

7.0 The STATION DIRECTOR: 'Today and tomorrow, including the Month's Work at the Station'

7.15 S.B. from London

7.45 OLD ENGLISH LAVENDER
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Dance Suite from 'The Fairy Queen'..Purcell
RUBY BOUGHTON (Soprano)
Folk Songs:
Edward..... (Appalachian)
The Riddle Song} Collected by Cecil Sharp
Come, my own one arr. Butterworth
ORCHESTRA
First Suite from 'The Gordian Knot Untied'
Purcell

This Suite contains (1) *Overture*, in the characteristic form of the day (Slow Introduction, then quick fugal-style portion, and a few slow bars to end); (2) *Air*; (3) *Rondeau-Minuet*; (4) *Air*; (5) *Jig*.

'FOLLOWERS'
A 'CRANFORD' SKETCH by HAROLD BRIGHOUSE
Performed by THE STATION RADIO PLAYERS.
Characters:
Lucinda Baines MARION FOREMAN
Helen Masters FLORA McDOWELL
Susan Crowther SUSIE STEVENS
Colonel Redfern T. HANNAM-CLARK
Scene: The parlour of Miss Lucinda Baines at Cranford in June, 1859

ORCHESTRA
Variations for String Orchestra on 'The Vicar of Bray'..... Ernest Austin
RUBY BOUGHTON
Roving in the Dow arr. Butterworth
Faithful Johnnie } arr. Beethoven
Bonnie Laddie, Highland Laddie }
Arranged for Voice, Violin, Cello and Pianoforte:
Voice, RUBY BOUGHTON
Violin, FRANK THOMAS
Violoncello, RONALD HARDING
Pianoforte, HUBERT PENGOELLY

ORCHESTRA
Suite from the Dramatic Music
Purcell, arr. Albert Coates

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

2ZY MANCHESTER. 384.6 M. 780 KC.

2.30 London Programme relayed from Daventry

3.50 MUSIC by the STATION QUARTET
Overture to 'The Caliph of Bagdad' *Boieldieu*
Waltz, 'Golden Showers' *Waldteufel*
Selection from 'Manon' *Massenet*

4.15 A Recital of Fairy Songs
By FLORENCE GAUNT (Contralto)

4.30 QUARTET
Overture to 'Raymond' .. *Ambroise Thomas*
Waltz, 'Tales from the Vienna Woods' *J. Strauss*
Selection from 'Mignon' .. *Ambroise Thomas*

5.0 Miss ANNE LAMPOUGH, 'Colour Schemes for Vases'

5.15 THE CHILDREN'S HOUR: Two Waltzes and Two Marches, played by the Sunshine Trio. 'Little Miss Moon,' 'Little Rag Doll,' from 'Off to Bed' (*Hunt*), sung by Betty Wheatley

6.0 ORCHESTRAL MUSIC, relayed from the THEATRE ROYAL

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued)

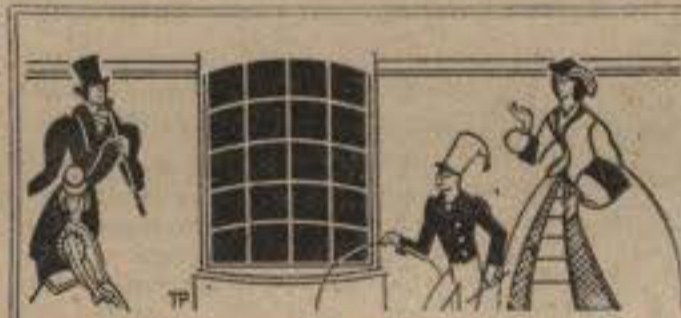
7.0 Major W. PEER GROVES: 'Paris—a Gay Fraud'

7.15 S.B. from London

7.45 SCENES FROM 'CRANFORD' (See below)

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

9.40 THE HEYWOOD CONCERTINA BAND
Conducted by JAMES CHADWICK
Gems from the Overtures arr. Hawkins



7.45 SCENES FROM 'CRANFORD'

(The Novel by Mrs. Gaskell)
(1830-1837)

Arranged by BEATRICE HATCH
Performed by the STATION REPERTORY PLAYERS

SCENE I. 'Old Letters.'

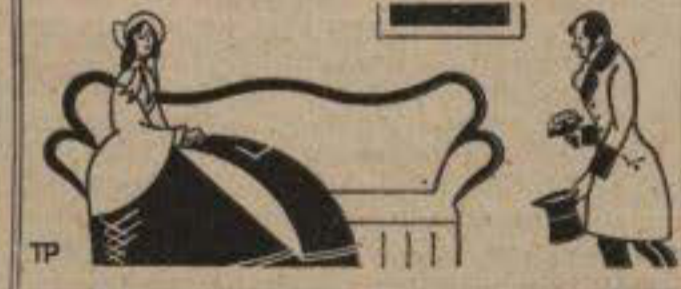
Miss Matty LUCIA ROGERS
Mary Smith HYLDA METCALF
Martha EDITH TOMS

SCENE II. 'Friends in Need.'

Miss Matty LUCIA ROGERS
Mary Smith HYLDA METCALF
Martha EDITH TOMS
Jim Hearn D. E. ORMEROD

SCENE III. 'A Happy Return.'

Miss Matty LUCIA ROGERS
Mary Smith HYLDA METCALF
Mr. Peter Jenkyns FRANK A. NICHOLLS
Incidental Music by the STATION QUARTET



EUGENE EARLE (Banjo)
A Banjo Vamp } *Grimshaw*
A Mexican Ride }
Sammy on Parade } *Cammeeyer*
Colonial Boys }

BAND
Concert Waltz, 'Silver Showers' *Rimmer*
Solo Cornet, J. EASTWOOD

EUGENE EARLE
Hot Dog *Allen*
To the Front *Cammeeyer*
Speedwell *Grimshaw*
Favourite March *Oeman*

BAND
Selection, 'Songs of the Sea' *Round*

10.30-12.0 S.B. from London

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: Violin Solos by Uncle Joe—Melody in F (*Rubinstein*), Humoresque (*Deorak*). 'Bob Sawyer's Party,' from 'Pickwick Papers,' told by Uncle Toby

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. GEORGE SHAW, Chief Librarian of Liverpool, 'Makers of Modern Liverpool'—IV

7.15 S.B. from London

7.45 THE LIVERPOOL PHILHARMONIC SOCIETY

TENTH CONCERT

Relayed from the PHILHARMONIC HALL
Relayed to Daventry Experimental
Conductor, Sir HENRY J. WOOD
Vocalist, ROY HENDERSON (Baritone)

ORCHESTRA
Brandenburg Concerto, No. 3, in G (for Strings)
Bach

ROY HENDERSON and Orchestra
Barcarolle, 'Sulla Poppa' ('On the Poop')
Ricci

ORCHESTRA
Symphonic Study, 'Falstaff' *Elgar*
This is a very detailed 'programme' piece, portraying characters and events in the Falstaff scenes from *Henry IV* and *Henry V*.

From the Studio

8.45 app. ELEANOR TOYE (Soprano)
Six Songs from Shakespeare's Plays:
When daisies pied *Dr. Arns-1710*
It was a lover *Thomas Morley-1600*
Take, oh take, those lips away. *J. Wilson-1673*
Where the Bee Sucks. *Pelham Humphrey-1670*
How should I your true love know? *Anon.*
Ye spotted snakes. *John Christopher Smith-1712*
(From 'Songs from Shakespeare's Plays,' arr. *Maskell Hardy*)

Five Modern Songs:
The Twilight People } *Vaughan Williams*
The Piper }
When thou art dead *Goossens*
Gavotte *Howells*
The Buckle *Bliss*

9.5 app. PHILHARMONIC CONCERT (Continued)

ROY HENDERSON, Chorus and Orchestra
Sea Drift *Debussy*

ORCHESTRA
Suite *Dohnanyi*

10.5 app. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.25 Piano Interlude

10.30-12.0 S.B. from London

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 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 The Right Hon. the Lord Mayor of Bradford (Ald. M. CONWAY), 'Road Fellowship League'

7.15 S.B. from London

7.45 S.B. from Manchester

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

Tuesday's Programmes cont'd (February 21)

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

- 2.30 London Programme relayed from Daventry
- 3.15 **INTRODUCTORY TALK**, by Mr. G. E. LINFOOT, to the Concert for School Children, to be broadcast from the Victoria Hall on February 28
- 3.35 Musical Interlude
- 3.50 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR: A Pancake Party**
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 **PRETONIUS: 'The Harvest of a Quiet Eye—The Devil Hates Music'**
- 7.15-12.0 *S.B. from London (9.35 Local Announcements)*

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

- 2.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. T. THOMAS, City Engineer: 'Hull's Medicinal Baths'
- 7.15 *S.B. from London*
- 7.45 *S.B. from Manchester*
- 9.0 *S.B. from London (9.35 Local Announcements)*

9.40 AN EASTHOPE MARTIN PROGRAMME
 THE STATION QUARTET: WINIFRED RANSOM (Soprano), PHYLLIS HUTCHINSON (Contralto), HERBERT TINN (Tenor), EDWIN DRAPER (Bari-tone)

THE STATION QUINTET, directed by EDWARD STUBBS
 QUINTET
 Morning Song
 HERBERT TINN
 The Ballad-Monger
 PHYLLIS HUTCHINSON
 Absence

Song Cycle:
 'THE MOUNTEBANKS'

Vocal Quartet with Quintet Accompaniment
 Quartet: Preamble
 Quartet: Episode
 Contralto: Croon, 'Dusk of Dreams'
 Baritone: Advertisement, 'The Quack Doctor'
 Quartet: Dirge, 'The Heartrending Story'
 Tenor: Romance, 'The Minstrel'
 Soprano: Rondo, 'Jingle Hat'
 Quartet: Envoy, 'Here To-day'
 Edwin Draper: 'Fairings'
 Winifred Ransom: 'Langley Fair'
 Quintet: 'Evensong'

10.30-12.0 *S.B. from London*

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 **TEA-TIME MUSIC** by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square
- 4.15 London Programme relayed from Daventry
- 4.30 **TEA-TIME MUSIC** by F. G. BACON'S ORCHESTRA (Continued)
- 5.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Captain DOUGLAS ENGLISH: 'Photographing Animals'
- 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—III, The Chartist in the East Midlands'
- 7.15-12.0 *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 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. D. J. DAVIES: 'The Naga Headhunters of Assam'
- 7.15-12.0 *S.B. from London (9.35 Local Announcements)*

6ST STOKE. 294 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 'In Praise of Ordinary Folk,' 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 S. J. GRIFFITHS. Relayed from Capel Gomer Welsh Baptist Church
- 6.30 *S.B. from London*
- 7.0 The Rev. R. S. ROGERS: 'Dechrau'r Ddrama Yng Nymru—The Beginnings of Welsh Drama'
- 7.15 *S.B. from London*
- 7.45 *S.B. from Cardiff*
- 9.0-12.0 *S.B. from London (9.35 Local Announcements)*

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30:—London. 4.30:—Organ Recital. 5.0:—Olive Marsden, 'A Shopping Burlesque.' 5.15:—Children's Hour. 6.0:—Doris Miller (Soprano). 6.15:—Wm. Ure (Clarinet). 6.30:—London. 7.0:—Mr. F. Alex Wills, 'Leaves from a Sailor's Diary.' 7.15:—London. 9.40:—Orchestra. Relayed from the Queen's Hall Picture House. 10.30:—Dance Music. 11.15-12.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Broadcast to Schools. 3.35:—M. Albert le Grip, 'French.' 4.0:—Dance Music. 5.0:—Tom Hall, 'Tales and Legends of the Blane Valley.' 5.15:—Children's Hour. 5.50:—Weather for Farmers. 6.0:—Organ Recital. 6.30:—London. 7.0:—Edinburgh. 7.15:—London. 7.45:—The Radioptimists present, 'A Wolf in Sheep's Clothing,' or 'The Country Cousin Visits a Cabaret.' 8.0:—London. 9.40:—Edinburgh. 10.45-12.0:—London.

2BD ABERDEEN. 500 M. 600 KC.

2.30:—London. 3.15:—Dance Music. 4.0:—Elmsy Duthie (Soprano). Marie Sutherland (Pianoforte). 4.5:—Elmsy Duthie. 4.30:—London. 5.0:—Talk. 5.15:—Children's Hour. 6.0:—London. 7.0:—Edinburgh. 7.15:—London. 7.45:—Community Singing Concert. Station Octet. Harold Williams (Baritone). Duffon Scott (Braid Scots Entertainer). 9.0:—London. 9.40:—Edinburgh. 10.45-12.0:—London.

2BE BELFAST. 306.1 M. 980 KC.

2.30:—London. 4.0:—Station Orchestra. 4.15:—London. 4.30:—Orchestra. 5.0:—London. 5.15:—Children's Hour. 6.0:—London. 7.45:—Morris Harvey. 8.0:—Popular Orchestral Concert. Station Orchestra. Elizabeth Cooper (Contralto). Spence Malcolm (Violin). 9.0:—London. 9.40:—Orchestral Programme (continued). 10.30-12.0:—London.



NEW DANCE RECORDS

New "His Master's Voice" Electrical Recordings are issued twice monthly on the 1st and 15th. Ask your dealer to play over for you the following selections from the February List.

JACK HYLTON AND HIS ORCH.

Why did you say (Waltz) (Neill); I'll be lonely (Fox Trot—Vocal Refrain) (Dixon and Woods) - B5413, 3/-

SAVOY ORPHEANS

(At the Savoy Hotel, London)
 Everybody knows me now—(Fox Trot—Vocal Refrain) (Allen); What have I done? (Waltz) (Walker and Carpenter) B5418, 3/-

ZEZ CONFREY AND HIS ORCH.

Polly (Fox Trot) (Zamecnik); Prudy (Fox Trot) (Banta and de Rose) - B5403, 3/-

RIO GRANDE BAND

I call you sugar (Yale Blues) (Baxter and Bowles); Every little thing I do (Yale Blues) (Hackforth) B5389, 3/-

"His Master's Voice"

Electrical Recordings



PROGRAMMES for WEDNESDAY, February 22

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Minuet Boccherini
Air de Ballet Percy Pitt
'Holberg' Suite Grieg

10.15 a.m. A

SHORT RELIGIOUS
SERVICE

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

11.0 (*Daventry only*) THE GERSHOM PARKINGTON QUINTET and EDITH DELANEY (Soprano)

12.0 THE GERSHOM PARKINGTON QUINTET and LEONARD PEARSON (Baritone)
JULIUS UNGERSON (Violin)

1.0 LUNCH TIME SERVICE

Conducted by the Rev. A. LOMBARDINI

Relayed from St. Botolph's Church, Bishopsgate
Order of Service :-

Organ Music by LEONARD H. WARNER

1.15 The Story of the Cross (*Redhead*)

Prayers

Hymn No. 91

Address by the Rev. A. LOMBARDINI

Hymn No. 270

Blessing

1.45-2.0 Organ Music by LEONARD H. WARNER

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—VI, "The Faerie Queene" and "Paradise Lost"'

It was once said of Hazlitt that he was the only man who had ever read right through "The Faerie Queene," and it is true that Spenser's great allegorical-romantic-fantastic epic is not best suited to continuous reading, especially in this hurried age. But everything that Spenser wrote was elegant, and no long poem better repays browsing in. As for "Paradise Lost," it occupies very nearly the same position to English poetry as the Authorized Version of the Bible does to English prose.

(Pictures on page 344.)

3.30 Musical Interlude

3.45 Mrs. PENELOPE WHEELER: 'Village Play Production—VI, Costumes'

4.0 A LIGHT CLASSICAL CONCERT

ANNA FILIPOVA (Soprano)

THE HENRY BRONKHURST TRIO:

JULIUS ROSTALL (Violin); EDWARD J. ROBINSON (Violoncello); HENRY BRONKHURST (Pianoforte)

5.15 THE CHILDREN'S HOUR

'The Elegant Ethiopian'—an extravagant story by WILLIAM CAINE, with incidental music 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 Sir WILLIAM ELLIS: 'The Work of the Department of Overseas Trade: What it is and what it does'

7.15 THE FOUNDATIONS OF MUSIC:

SCHUMANN'S KREISLERIANA and PHANTASIE-STÜCKE (FANTASY PIECES)

Played by WILHELM RACHTER

Kreiseriana, 6, 7, 8

7.25 Sir EDWARD DENISON ROSS: 'Eastern Art and Literature—VI. How Eastern Literature was brought to the West'

7.45 AN ORCHESTRAL PROGRAMME

THE WIRELESS STRING ORCHESTRA

Conducted by JOHN ANSELL

Two Bagatelles Fibich

8.10 'RODELINDA'

An Opera in Three Acts by HANDEL

Edited by OSKAR HAGEN. Text by NICOLA HAYM. Translated by BAYARD QUINCH MORGAN
Rodelinda, Queen of the Lombards. STILES ALLEN Bertario, King of the Lombards, her husband, dispossessed by Grimwald. ARTHUR CRANMER Grimwald, Tyrant of the Lombards

WALTER WIDDOP Hadwig, Bertario's sister. GLADYS PALMER Garibald, Duke of Turin, Grimwald's confidant

ARTHUR FEAR Hunolf, a Soldier, Bertario's confidant

HERBERT SIMMONDS

THE WIRELESS CHORUS

(Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader: S. KNEALE KELLEY)

Conducted by PERCY PITT

ACT I

(See below.)

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 'RODELINDA' (Continued)

ACTS II AND III

10.35-11.0 VAUDEVILLE

MABEL MARKS (Entertainer at the Piano)

TOMMY HANDLEY (Comedian)

11.0-12.0 (*Daventry only*) DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND with BILLY MANN, from the Kit-Cat Restaurant

(Wednesday's Programmes continued on page 343.)

ACT I.

Scene 1. Rodelinda's Chamber. The action takes place in Milan in the sixth century. Queen Rodelinda (*Soprano*) bewails her loneliness. Grimwald (*Baritone*), who has conquered the country, comes to plead his love, telling her that her husband, King Bertario, is dead. She indignantly bids him begone, for she will ever be faithful, even though she should never again see her husband. With Grimwald is his friend Garibald (*Bass-Baritone*), Duke of Turin, who urges him not to be satisfied until he has conquered the Queen's obstinacy. Grimwald had also another woman in his eye—Hadwig (*Contralto*), King Bertario's sister, to whom Grimwald is pledged, and of whom he now openly expresses scorn. In her distress she turns to Garibald, who professes himself ready to avenge Grimwald's insult; but Hadwig declares that she will herself make the tyrant beg for forgiveness. When she has gone out, the scheming Garibald laughs scornfully. Help her? All he aims at is to supplant Grimwald. To that end he will pretend to be anyone's friend or lover.

Scene 2. A Cypress Grove, The Graveyard of the Lombard Kings. Bertario (*Baritone*) has returned, only to find a monument with an inscription which declares that he fled to exile and died among the Huns. He meets his faithful servant Hunolf (*Bass*), who counsels him to hide for the present, until some plan can be contrived for the furtherance of his fortunes.

Rodelinda now enters with her little son Flavius and mourns by the monument. She is followed by Garibald, who jeers at her, and bids her consent to marry Grimwald. She cannot escape, and so promises to do so, but threatens that she will have vengeance on Garibald. Of this scene Bertario is a horrified observer, restrained by Hunolf from bursting out upon Garibald.

Grimwald, hastening to hear of Rodelinda's

decision, is overjoyed at Garibald's news, and assures him that no harm shall come to him.

Bertario is heartbroken, believing his wife false to him.

ACT II.

Scene 1. The Cypress Grove, as in the last scene. Bertario, sadly meditating, is found by his sister Hadwig, who consoles him. Hunolf comes joyfully to tell him that Rodelinda is still true, and Bertario goes to meet her and prove her for himself.

Scene 2. Rodelinda's Chamber. There is an orchestral Intermezzo, whilst Rodelinda and her retinue receive Grimwald and his followers. She consents to marry him, but demands the life of Garibald. This Grimwald will not give. In scorn she bids him complete his crimes by killing her son, for how, she demands, could she marry the usurper and remain the mother of the rightful king of the Lombards? She will never be Grimwald's queen whilst Flavius lives. Soon she is alone. Bertario enters, and husband and wife are joyously embracing when Grimwald rushes in. He does not at first recognize Bertario, but when he does, he orders him to be imprisoned, promising in his rage that Rodelinda shall never see him again.

The Story Of 'Rodelinda.'

Handel's opera will be broadcast from 5GB on Monday, February 20, and from London, Daventry and other Stations today (February 22).

ACT III.

An orchestral introduction—Prelude and Fugue from Concerto Grosso in G Minor.

Scene 1. A Dim Gallery. Hadwig and Hunolf plot to release Bertario. When they have gone, Garibald and Grimwald appear. Garibald insists that the stranger who has broken in upon their plot is not really Bertario. Whoever he is, he must be got rid of. Grimwald, half-demented amongst his doubts and fears, can see no light.

Scene 2. The Dungeon. Bertario is in despair. A sword is thrown into the cell, and his courage rises. In the darkness Hunolf enters, and Bertario, thinking him an enemy, wounds him. Hunolf urges his master to flee, and they rush out.

Hadwig and Rodelinda come to look for her husband, and, seeing the blood and the mantle that Bertario has left in his haste, imagine he is dead.

Scene 3. A Flower Garden by the Palace. During this, the last scene, night passes into dawn, and dawn to the full glory of morning sunshine.

Grimwald, whose mind is unhinged, rushes from the palace. His conscience torments him. The influence of his surroundings calms him, and he falls asleep.

Garibald enters and would kill him, to gain the kingdom. He awakes, defenceless, and as Garibald is about to thrust him through, Bertario and Hunolf, escaping from the dungeon, appear and put Garibald to flight. Bertario pursues and kills Garibald.

Rodelinda and Hadwig find them thus, and Grimwald, who has been staring at Bertario as at a ghost, comes to his senses; his heart is touched, and he hails Bertario as king. Citizens have flocked to the spot, and there is general rejoicing, and a procession of homage. The chief characters join in a glad song, acclaiming the glorious day that dawns after the night of sorrow.

Last Few Days

BOVRIL SLOGAN HOSPITAL BALLOT

Organised by the British Charities Association to Help the Hospitals.

Be Quick, there are only a few days left in which to get your Ticket in the BOVRIL SLOGAN HOSPITAL BALLOT. It only costs 1/- to enter, and there are six hundred and sixty substantial prizes amounting to £6,000 in Cash, presented by BOVRIL LTD.

The issue of Tickets ends on February 29, but you have until March 15 to send in your entries. In addition to the big Cash Prizes there are 100 of the famous Raleigh bicycles as special prizes for Boys and Girls (under 16), presented by the Raleigh Cycle Co., Ltd.

£6,000 IN CASH PRIZES

Presented by BOVRIL, LTD.

First Prize, **£3,000.** 2nd Prize, **£750.** 3rd Prize, **£250.** Three Prizes of **£100** each. Four Prizes of **£50** each. Fifty Prizes of **£10** each. One Hundred Prizes of **£5** each. Five Hundred of **£1** each.

SPECIAL PRIZES FOR BOYS AND GIRLS. The Cash Prizes are open to all. In addition 100 bicycles which have been kindly presented by the Raleigh Cycle Company will be specially reserved for boys and girls under 16.

ALL YOU HAVE TO DO

1. Vote for your own favourite slogan (one only) by marking it on attached list with an X on left-hand side.

2. In the column on the right-hand side of the entry form, put an A against each of the three slogans which you think will get most votes, B against the next three, and C against the next three, leaving the others blank.

3. Fill in your name and address, keep a note of your solutions, and send the entry form with 1/- stamp or remittance to "Judging Room," British Charities Association, 103, Kingsway, London, W.C.2.

4. Further tickets may be obtained from "Director," British Charities Association, 103, Kingsway, W.C.2. Do not address any correspondence or requests for more tickets to "Judging Room." Extra entries may be sent in on plain paper if desired, provided that each is accompanied by 1/-.

No previous prize winner of £1,000 or more may compete.

RESULTS

Completed entries must be received on or before 15th March.

Results will be published in *Daily Telegraph* on 28th April. Every prize winner will be individually notified and a full list will be sent to any competitor who sends a stamped addressed envelope for the purpose.

ENTRY FORM. CUT HERE Vote for your own favourite slogan with an X here (one only). CUT HERE	1. Alas my poor Brother!		AFFIX Ordinary 1/- Postage STAMP HERE or Enclose P.O. or Money Order
	2. I hear they want more Bovril.		
	3. Bovril better than a Blanket.		
	4. Bovril gives strength to win.		
	5. Bovril the proved Body Builder.		
	6. Don't take cold, take Bovril.		
	7. Bovril will pull you through the Winter.		
	8. Bovril gives "Spring" in Winter.		
	9. It must be Bovril.		
	10. Bovril does not Profiteer.		
	11. Keep Warmer on Bovril.		
	12. This will be a Bovril Winter.		
	13. Bovril means addition to Nutrition.		
	14. All the wise "Bovrilise."		
	15. Bovril will assist you to resist 'Flu.		
	16. Bovril Prevents that Sinking Feeling.		
	17. Bovril soon puts a man on his feet.		
	18. Bovril is Capital for Labour.		
	19. Bovril Puts Beef into you.		
	20. Bovril makes ordinary fare first-class.		
	21. Thank Bovril for Goodness.		
	22. Bovril keeps you Going.		
	23. Bovril daily life goes gaily.		
	24. Always keep Bovril in the House.		
CUT HERE		Name (Mr., Mrs., Miss) Address H.T.1	

Mark most popular three of these with A, next three with B, and next three with C.

If under 16, age last birthday

N.B.—To qualify for Boys' and Girls' Prizes, entries must be the genuine work of competitors under 16.

LAST DAY FOR RECEIPT OF ENTRIES, 15TH MARCH.

PLAYER'S

Plain or tipped
with cork of
pure natural
growth



10 for 6^D
20 for 11¹/₂^D
50 for 2/5 100 for 4/8



REG. NO. 154011

"It's the Tobacco that Counts"

NCC 325

Wednesday's Programmes cont'd (Feb. 22)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 340.)

- 3.0 CHAMBER MUSIC**
From Birmingham
- FRANK CASTELL (First Violin); ELSIE STELL (Second Violin); ARTHUR KENNEDY (Viola); LEONARD DENNIS (Violoncello); S. C. COTTERELL (Clarinet)
- Quintet for Clarinet and Strings Mozart
(1) Quick; (2) Slow; (3) Minuet; (4) Air and Variations
- 3.40 DOROTHY ROBSON (Soprano)**
- Verklärung (Transfiguration)
Frühlingsglaube (Spring Belief)
Die Stadt (The Town)
Der Jungling an die Quelle (The Child at the Spring) } Schubert
Hark, hark, the lark
Der Wegweiser (The Guide)
Die Forelle (The Trout)
Die Post (The Post) }
- 4.0 DANCE MUSIC**
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- VICTORIA MAITLAND (Irish Entertainer)
JAMES WHIGHAM (Entertainer)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'The Cave Baby,' by Janet Muir. D. J. Macdonald (Banjo); 'Jaeko,' a Piano and some Songs. 'The Castled Rhine,' by William I. Hughes
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
From Birmingham
- PATTISON'S SALON ORCHESTRA, directed by THOMAS JONES
- Relayed from Corporation Street Restaurant
- Overture to 'Pique Dame' ('The Queen of Spades') Suppé
- MARY POLLOCK (Soprano)
- The Chokoo Lehmann
A Brown Bird Singing Haydn Wood
- ORCHESTRA
- Selection from 'The Tales of Hoffmann' Offenbach
Valse from 'The Rose Cavalier' Richard Strauss
Intermezzo from 'Cavalleria Rusticana' Mascagni
- MARY POLLOCK
- Love's a Merchant Carro
It is only a tiny garden Haydn Wood

- ORCHESTRA
- Suite from 'A Lover in Damascus' Woodforde-Finden
- 7.45 POETRY READING by REGINALD KIRBY**
- The Grandmother May Sinclair
In the Valley John Drinkwater
Comrades Robert Nichols
- 8.0 AN ORCHESTRAL CONCERT**
From Birmingham
- THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS
- Solemn Overture, '1812' Tchaikovsky
- 8.16 HARRY BRINDLE (Bass) and Orchestra**
- Air, 'I have attained to power,' from 'Boris Godunov' Mussorgsky
- ORCHESTRA
- Suite of Neapolitan Scenes Massenet
- 8.35 HARRY BRINDLE**
- The Deathless Army Trotter
A Banjo Song Homer
Off to Philadelphia Haynes
- ORCHESTRA
- First 'Maid of Arles' Suite ('L'Arlésienne') Bizet
- 9.0 VAUDEVILLE**
From Birmingham
- JAMES DONOVAN (Saxophone)
- COPPING and PARTNER (the Syncopated Two)
- FAWCETT EVANS (Entertainer with a Piano)
- HECTOR GORDON (Scots Comedian)
- PHILIP BROWN'S 'DOMINOES' DANCE BAND
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC: THE LYRICALS from the Café de Paris**
- 11.0-11.15 GEORGE FISHER'S KIT-CAT BAND, with BILLY MANN, from the Kit-Cat Restaurant**
(Wednesday's Programmes continued on page 344.)

Every man and woman who has to make provision for the future should read this

£250 A YEAR FOR LIFE—FROM AGE 55

4 GREAT BENEFITS

1. £250 A YEAR FOR LIFE or £3,000 CASH

2. £20 A MONTH IF UNABLE TO WORK

3. INCOME TAX SAVED EACH YEAR

4. £2,000 FOR YOUR FAMILY

Thousands of men are making their own and their family's future secure by means of the latest Plan of Combined Investment and Insurance devised by the Sun Life of Canada. It is a splendid plan, adaptable at any age and for any amount. You simply make yearly or half-yearly deposits of an agreed amount for an agreed period and at the end of the time you receive a pension for life, or (if you prefer) a large cash sum.

For example, supposing you are now 35 and plan to receive £250 a year for life from age 55. When you get to that age you can have a cheque for about £3,000, instead of the pension, if you prefer to do so.

If, meantime, through illness or accident you are totally and permanently incapacitated for work you will receive a monthly payment of £20 until you are 55, when your regular pension will become due. In addition you will not be called upon to make any further deposit—the Company will make them for you. Further, the cash sum or pension will be paid to you at age 55 as arranged.

Every year you will save a considerable amount of money through rebate of Income Tax. This will greatly add to the profits of the transaction. With the tax as high as it is every man will welcome an opportunity for relief.

Last but not least your family. Every year adds to the amount of this insurance, so that from the moment you make your first deposit they are sure of £2,000. Accumulated profits increase the value of this protection each year.

Why not investigate this Plan? It means happiness for your own later years should you live, it will mean everything to your family should they lose their breadwinner. The Sun Life of Canada is the great Annuity Company, with assets of over £70,000,000 which are under strict Government supervision.

The Plan is so good because the Sun Life of Canada is so prosperous and so safe. It places you under no obligation to send the Enquiry Form for full particulars.

FILL IN & POST TO-DAY

To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House,
Victoria Embankment,
London, W.C.2. (Nr. Temple Station.)

Assuming I can save and deposit £..... per.....please send me—without..... obligation on my part—full particulars of your Endowment plan showing what income or cash sum will be available for me.

Exact date of birth.....

Occupation

Name (Mr., Mrs., or Miss)

Address



The Lyricals, from the Café de Paris, whose dance music will be relayed from 5GB between 10.15 and 11.0 tonight.

Wednesday's Programmes continued (February 22)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 AN AFTERNOON CONCERT

THE SEATON TRIO:

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte); REGINALD SEATS (Tenor)

Allegretto Gioioso (Bright and Gay) ..Nielsen
Scene and Duet from 'Martha' Flotow
Theme with Variations.....Beethoven

REGINALD SEATS

Who is Sylvia? Schubert
Sigh no more, ladies..... Aikin
All my very own Hope

TRIO

Minauet Haydn
Ave, Maris Stella Grieg
Souvenir of Hungary Bendel

REGINALD SEATS

Jean Meade
A Song of Sleep Lord Henry Somerset
Thinking Gray

TRIO

Dainty Valse Palmgren
Norwegian Spring Dance Svendsen

3.45 London Programme relayed from Daventry

4.0 AUSTIN MORETON and his ORCHESTRA
Relayed from the Western Mail Health and Hygiene Exhibition, at the Drill Hall

5.0 TRIO

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

5.15 THE CHILDREN'S HOUR: The Trio

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 760 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 JOHN PICKLES (Pianoforte)

Prelude in D Swinstead
Harpichord Study in D Babell
Study in F Sharp Arensky
Rhapsody, No. 11 Liszt

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre

5.0 SARA BUCKLEY (Contralto)
Love's Coronation

Aylward
My Ships..... Barratt
The Silver Ring *Chaminade*

5.15 THE CHILDREN'S HOUR:
R. L. Stevenson's Songs from 'The Children's Garden of Verse,' arranged by R. Sterndale-Bennett, sung by Harry Hopewell: 'Foreign Children,' 'Marching Song,' Nocturne (Grieg), played by Eric Fogg. Clarinet Solos by Pat Ryan

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 MORRIS HARVEY

The Famous Revue Comedian and Mimic

8.0-11.0 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 MATINEE CONCERT

Relayed from Crane Hall

KATHLEEN COOPER (Pianoforte)

LEONARD HIRSCH (Violin)

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Uncles and Aunts sing some Quartets: 'The Three Chafers' (Trahn), 'The Owl and the Pussy Cat' (De Koen), 'Blind Man's Buff' (Lehmann), 'Stories we Don't Believe' (No. 3), by Auntie Muriel

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 S.B. from London (9.30 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: 'Some Stories of Great Statues,' by Miss M. M. Hummerston

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)

6FL SHEFFIELD. 272.7 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: 'Humphry' (Hugh Chesterman) and 'The Pirates' Feast,' from 'Tom Sawyer' (Mark Tivain). Old English Songs: 'Cherry Ripe,' 'There was a Jolly Miller,' 'Oh, dear, what can the matter be?' 'Golden Slumbers,' by Win Anson and Leonard Roberts. 'Nell Gwyn' Dances (German)

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

6.30-11.0 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

5.15 THE CHILDREN'S HOUR: Mabel pays a visit to Nursery-Rhymeland, where she meets many Old Friends

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

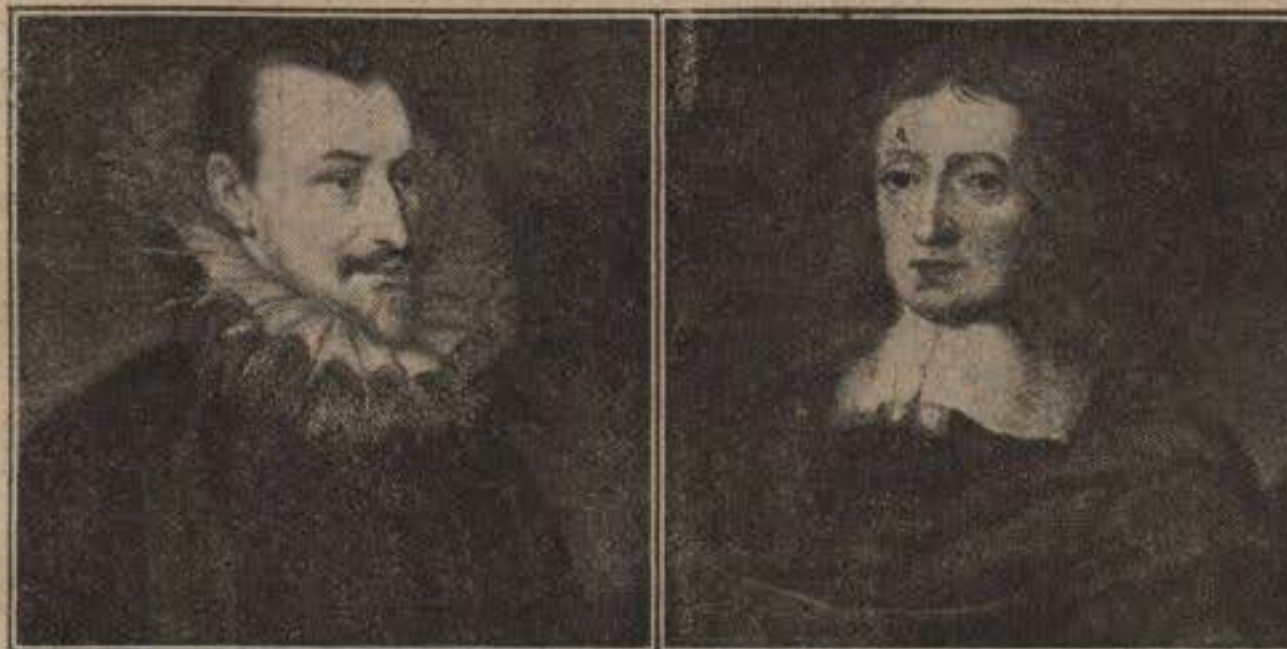
6.30-11.0 S.B. from London (9.30 Local Announcements)

SPY 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: A Day of Adventures: Reading: 'The Adventures of Sleeky, the Field Mouse' (Kathleen James). Monologue, 'The 11.00' (Reynolds). Pianoforte, 'Gypsy Pictures' (Mallory). Songs, including 'Galloping Dick' (Fletcher); 'Tommy the Whistler' (Melvin), and 'Reuben Ranzo' (Coates), by David Openshaw (Bari-tone)



THE POETS' POET AND THE PURITAN.

Edmund Spenser and John Milton, the authors of 'The Faerie Queene' and 'Paradise Lost,' about which Mr. Stobart and Miss Somerville will talk in their series on 'Stories in Poetry' from London this afternoon.

Wednesday's Programmes cont'd (Feb. 22)

6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Mid-Week Sports Bulletin; 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 A RECITAL by CONSTANCE R. ALLDRITT (Soprano) and LEON FORRESTER (Pianoforte)
 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 AN AFTERNOON CONCERT
 MAUD PETERS (Soprano)
 EDWARD J. DAVIES (Mandolin)
 THE STATION TRIO
 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
 6.0 For West Wales Girl Guides
 6.20 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Recital of John Ireland's Songs by Ruby Longhurst (Mezzo-Soprano); Santa Clara; Her song; Adoration; Weathers; Sea Fever; Short songs out of 'Sing Song'; I have twelve oxen; If I had dreams to sell. 6.20:—Royal Horticultural Society's Bulletin. 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English.' 3.35:—Rev. Donald Fraser: 'Pioneers of Progress—VI, David Livingstone.' 4.0:—Afternoon Concert. The Wireless Quintet. Ella Gibbons Money (Pianoforte). 5.0:—'Village Play Production,' by Penelope Wheeler. 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 Boys' Brigade. 7.0:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.10-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.30:—M. E. Casati: 'Elementary French'—Lesson XVI. 3.45:—London Programme relayed from Daventry. 4.0:—Dance Music by the Radio Dance Six. With Interludes by A. B. Henderson (Entertainer). 5.0:—Chopin Anniversary Recital by Nan Davidson (Pianoforte). 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:—S.B. from Edinburgh. 8.10:—S.B. from London. 10.35-11.0:—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse.

2BE BELFAST. 508.1 M. 930 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.0:—Some Popular Composers. Linda Brown (Soprano). Mark Henningway (Cornet). The Station Orchestra. 5.0:—A Dutch Kitchen, 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.

Says the Microphone— Points from Recent Talks.

THE Danes, having realized the possibilities of agriculture and rural life, have resolutely set to work to make the most of them. Their hearts are in the country. Whereas, one hears in England, 'Lord B. is in the country,' what I heard in Denmark was, 'The Count is on his farm.'—*J. W. Robertson Scott on 'Farming in Denmark.'*

You can make a garden anywhere—I don't care how small the space is. You can make an exquisite little Alpine garden in a stone sink or a pie-dish—or a sardine tin. Gardening is not a matter of acres.—*Mrs. Marion Cran: Garden Talk.*

For my part, I should like to see, in large type, on the office wall of every stage or screen producer, these words: 'The theatre should be a place where dreams come true.'—*Mr. G. A. Atkinson: 'Seen on the Screen.'*

MEN wanted a reform within the Church, not a revolution away from it. Lords could afford to look down on traders in the twelfth century; but in the fifteenth no lord could afford to look down on people like the Anolfinis of Lucca and Bruges, or like Dick Whittington of London, or Jacques Coeur, the great French financier. The day of the middle classes had come, and the middle classes supported not feudalism, but the Crown.—*Miss Eileen Power on 'Europe Throughout the Ages: The Growth of National States and the Changing World—1300-1500.'*

If there is one country in the world which could afford to disregard the doings of all others, that country is the United States, and immediately after the war, Washington tried the experiment by refusing to become a member of the League of Nations. And yet force of circumstances drives the United States to tackle exactly the same problems as those tackled by the League.—*Mr. Vernon Bartlett on 'The Way of the World.'*

Beard off— comforting Cold Cream on —in one move



How it multiplies!—Gibbs Shaving Cream lather. Soon it is 22½ times the weight of the cream used. A closely-packed mass of water-bubbles, blanketing the beard. Every hair "soaked to the skin"—saturated to limp resignation. Soft job for the razor.

And in the meantime the Cold Cream in the lather filtering into the pores of the skin, ready for the last act.

Sweep comes the razor. Off goes the beard—cleanly, evenly, with skin-level smoothness. The Cold Cream working in its wake leaves the refreshed glow of a healthily supple skin—cool and comforted.

That's a Gibbs Shaving Cream Shave.

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The Cream of Shaves

1/- and 1/6 per tube
British made G.S. 17A

A HARD DAY'S WORK —then—COMFORT

UNTIL you actually test the Berkeley Easy Chair for yourself you cannot imagine that such luxury and comfort can be obtained at the price. Such splendid materials, sound construction, beauty of design and thorough workmanship have hitherto been exclusive to the most expensive upholstery.

Splendidly upholstered with real FIBRE and HAIR Stuffing. Long coppered-steel springs in seat, back and front edge. Best Birch frame. Covered in beautiful hard-wearing Tapestry, Damask, or Cretonne of your own selection.

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COUPON for Catalogue & Free Patterns. Please send me, Post Free, your illustrated Catalogue of Berkeley Upholstery, together with Patterns of Loose Covers and the new Damasks, Tapestries, Cretonnes, etc., from which I may choose my Covering.

Name

Address

(Radio Times)

PROGRAMMES for THURSDAY, February 23

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

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

11.0 (*Daventry only*) THE GERSHOM PARKINGTON
QUINTET and EDWARD G. JONES (Baritone)

12.0 THE GERSHOM PARKINGTON QUINTET and
HILDA DOBBS (Soprano); AUDREY RICHARDSON
(Violin)

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

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

THE gentleman who annually writes to *The Times* to say that he has heard the first cuckoo has not yet dipped his pen in the ink-pot, but the chorus of song has already been started by the less celebrated birds. In this afternoon's talk Mr. Eric Parker will describe some new members of the choir—blackbirds, chaffinches, yellow-hammers and woodpeckers—and the distinctive features of their songs.

3.0 EVENSONG
Relayed from Westminster Abbey

3.30 The Rev. W. H. ELLIOTT: 'The Seamy
Side of Life'—A Lenten Address

LISTENERS will remember a remarkable series of Lenten addresses delivered last year by the Rev. W. H. Elliott, the Vicar of Holy Trinity, Folkestone, and a well-known broadcast preacher. Last year he talked of 'the sunny side of life'; this year he deals with 'the seamy side'—a less promising subject at first sight, but on reflection, one that yields no less material for serious and even inspiring thought; at least for those who do not wish to close their minds to all but the most reassuring and doubt-dispelling aspects of life. This series of addresses will be continued every Thursday afternoon throughout Lent.

3.45 Miss V. BRAND: 'Something New from
Something Old—Mothers' and Daughters'
Coats and Dresses'

(See page 349)

4.0 THE ASTORIA ORCHESTRA, directed by
FRED KITCHEN, from the ASTORIA CINEMA

5.0 AN ORGAN RECITAL by PATMAN, from
the ASTORIA CINEMA

5.15 THE CHILDREN'S HOUR:
'Hepzibah Hen has a narrow escape'—a
new Farinyard Adventure by OLWEN BOWEN
RONALD GOURLEY in Songs and Imitations
'Zoo Whys,' with LESLIE G. MAINLAND as
Chief Purveyor of Information

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 Musical Interlude

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

7.15 THE FOUNDATIONS OF MUSIC
SCHUMANN'S KREISLERIANA and PHANTASIE-
STÜCKE (FANTASY PIECES)
Played by WILLIBALD RICHTER
Phantasiestücke Grillen (Whims). Des Abends
(In the Evening). Aufschwung (Soaring)

7.25 Mr. DESMOND MACCARTHY: 'How to Appreciate
Poetry'

POETS are honoured, in common repute, as much as men of action; yet they are little read, and the true appreciation of poetry is very sparsely diffused. In this evening's talk—the last in the series on 'How to Appreciate'—Mr. Desmond MacCarthy will attempt to explain why this is, and how we ought to read different kinds of poetry so as to enjoy them fully.

7.45 CASANO'S OCTET
LEONIE ZIFADO (Soprano)
SINCLAIR LOGAN (Baritone)

THE OCTET
Capricious Valse Rubinstein



THE MOST POPULAR BROADCASTER.

A new portrait of the Prince of Wales, whose speech at the annual dinner of the Chamber of Shipping will be relayed from the Guildhall tonight.

7.50 SINCLAIR LOGAN
Eriskey Lullaby arr. Kennedy Fraser
Linden Lea Vaughan Williams
Mowing the Barley arr. Cecil Sharp

7.58 OCTET
Colonial Song Percy Grainger
Slow Valse ('Elaine') F. Lawrence

IN the *Colonial Song*, Grainger says he has endeavoured to express some of the feelings aroused by the contemplation of the varied scenes of his native Australia.

8.8 LEONIE ZIFADO
Quando cadran le foglie Pedro Morales
Girls of Cadiz Delibes

8.15 OCTET
Selection from 'Othello' Verdi

8.30 SINCLAIR LOGAN
The Beggar's Song Leveridge, arr. Lane Wilson
My lovely Celia Monro, arr. Lane Wilson
Come, let's be merry .. Auon., arr. Lane Wilson

THE first air is one of a number composed by Richard Leveridge, a famous bass singer,

who appeared in some of Purcell's works towards the end of the seventeenth century, and in at least one of Handel's English productions. His voice long remained powerful, and at the age of sixty he offered to sing a song against any man in England, for a wager of a hundred guineas. Singing appears to have been good for him, for he was not far off ninety when he died.

Of Leveridge's songs we remember the names of but a few, among them, *The Roast Beef of Old England*, *All in the Downs*, and the one we are about to hear, the jovial *Beggar's Song*.

MY LOVELY CELIA is a tormented lover's plea to a fair maid to ease his troubled mind by showing him she loves him.

THE philosophy of *Come, let's be merry*, is much akin to that of the ancient saying that reminds us 'tomorrow we die':
Time it will your youth decay;
Then try to live and enjoy while you may.

8.37 OCTET
Neapolitan Night } Duchatel
Guitare }
Wiegenlied (Cradle Song) .. Richard Strauss

8.40 LEONIE ZIFADO
Rose softly blooming Spahr
Valse from 'Coppelia' Delibes

8.55 OCTET
The Ride of the Valkyries
Wagner, arr. C. Woodhouse

THE warrior-maidens who bring to Valhalla the bodies of warriors from the battlefield, who shall serve to guard that home of the gods, are speeding through the air.

In this Prelude to the Third Act of *The Valkyries* we have a wonderfully vivid depiction of the galloping of the horses. There are few finer suggestions of elemental force in all music.

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 The Annual Dinner
of the
CHAMBER OF SHIPPING
OF THE UNITED KINGDOM

Speeches relayed from the Guildhall
'THE SHIPPING INDUSTRY,' proposed by
H.R.H. THE PRINCE OF WALES, K.G.
Responded to by Sir WILLIAM SEAGER,
D.L., J.P., President of the Chamber of
Shipping

ONE of the oldest of our industries, shipping is also one of the very most important. British ships are met with in every corner of the world, and the reputation of the ship and the seaman alike stand as high as ever they did. Tonight Britain's most popular broadcaster, The Prince of Wales, has an ideal subject on which to speak, and everyone will want to hear what he has to say.

10.0 Local Announcements. (*Daventry only*) Ship-
ping Forecast

10.5 VARIETY
JEANNE CHEVREAU
(Harpist)
DESLYS and CLARK

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

Thursday's Programmes cont'd (February 23)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

1.10-1.50 DINNER HOUR SERVICE
Relayed from St. Martin's Parish Church, Birmingham
Speaker: Dr. CARNEGIE SIMPSON

3.0 A SYMPHONY CONCERT
Relayed from the Winter Gardens, Bournemouth (No. 21 of the Thirty-third Winter Series)
THE Bournemouth Municipal Symphony Orchestra (50 Performers)
Conducted by Sir DAN GODFREY

Kamarinskaja Glinka
Overture, 'Leonarda' Elze Headlam-Morley (First Performance)
Variations on a Rococo Theme Tchaikovsky
Soloist, MAY MURLE

THE air on which these Variations are made is a very simple Tune, ending in a little Woodwind refrain, which is repeated after each of the Variations—seven in number.

First Symphony, in C Minor Brahms

THE Symphony in C Minor follows the usual 'classical' forms, and is in four Movements. The First is very weighty and unusually serious, even for Brahms. The vein of seriousness affects also the Second Movement, a gently-flowing piece, partly song-like, partly rhapsodic. Then comes a more light-spirited Movement, of a more seizable rhythm, but one that is far from introducing the spirit of gaiety that we often find in one of the centrepieces of a Symphony.

The last Movement opens with a short, solemn Introduction that keeps the Violins in soaring flight for a few bars. Then, after a change from the prevailing minor to a major key and a short pause, the urgent Finale (still in the major) starts on its long, exulting course.

Cello Solos:
Gavotte Geminiani
Arioso Bach
Gigue Galuppi
Soloist, MAY MURLE

4.30 AN AFTERNOON CONCERT
From Birmingham

Relayed from LOZELL'S PICTURE HOUSE
THE ORCHESTRA, conducted by PAUL RIMMER
Overture to 'Saul' Bazzini
Valse, 'Rose Mousse' ('Moss Rose') Boec
FRANK NEWMAN (Organ)
Minuet in D Mozart
GERTRUDE FARMAN (Soprano)
Where the bee sucks Sullivan
Blackbird's Song Cyril Scott
FRANK NEWMAN
Londonderry Air arr. O'Connor-Morris
Fox-trot, 'Little White House' Dawling
Flower Waltz (from 'Nutmacker' Suite) Tchaikovsky

ORCHESTRA
Fantasia on 'La Traviata' Verdi, arr. Tavan
Intermezzo, 'The Glow-Worm' Lincke
March, 'Bah Goom!' Carr

5.45 THE CHILDREN'S HOUR (From Birmingham):
Story told by Gladys Colbourne. Songs by Marjorie Hovard (Soprano); Lena Wood (Viola).
'The Fairy Godmother's Adventure'

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

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
THE COBURN SISTERS (Harmonized Duets)

7.30 A SYMPHONY CONCERT
From Birmingham

Relayed from the Town Hall, Birmingham
THE CITY OF BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by ERNEST ANSERMET
Prelude to 'Lohengrin' Wagner
Symphony Franck

8.20 app. INTERVAL
From the Birmingham Studio
Reading by MARY WILLETS
The Pied Piper of Hamelin (Browning)

8.35 app. ORCHESTRA
Prelude to 'Khovantchina' Mussorgsky
Introduction and Nuptial March from 'The Golden Cockerel' Rimsky-Korsakov
Summer Pastoral Honcger
The Princesses' Round Dance (from 'The Demon Dance of King Kastchei' - Fire Bird)
Cradle Song and Finale Stravinsky

9.15 app. MARY WILLETS (from the Studio)
The Sedan Chair Dobson
Incognita Dobson

9.30 A PIANOFORTE RECITAL
by R. J. FORBES
Variations in F Minor Haydn
Rondo in G (Op. 51, No. 2) Beethoven
Berceuse (Cradle Song) Chopin
Plaintes on la Maja et le Rossignol (Goyescas, No. 4) Granados
A Watteau Paysage Godowsky
The Salon (From the 'Triakontameron')
Polka Rachmaninov

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
STANLEY NEWMAN (Baritone)

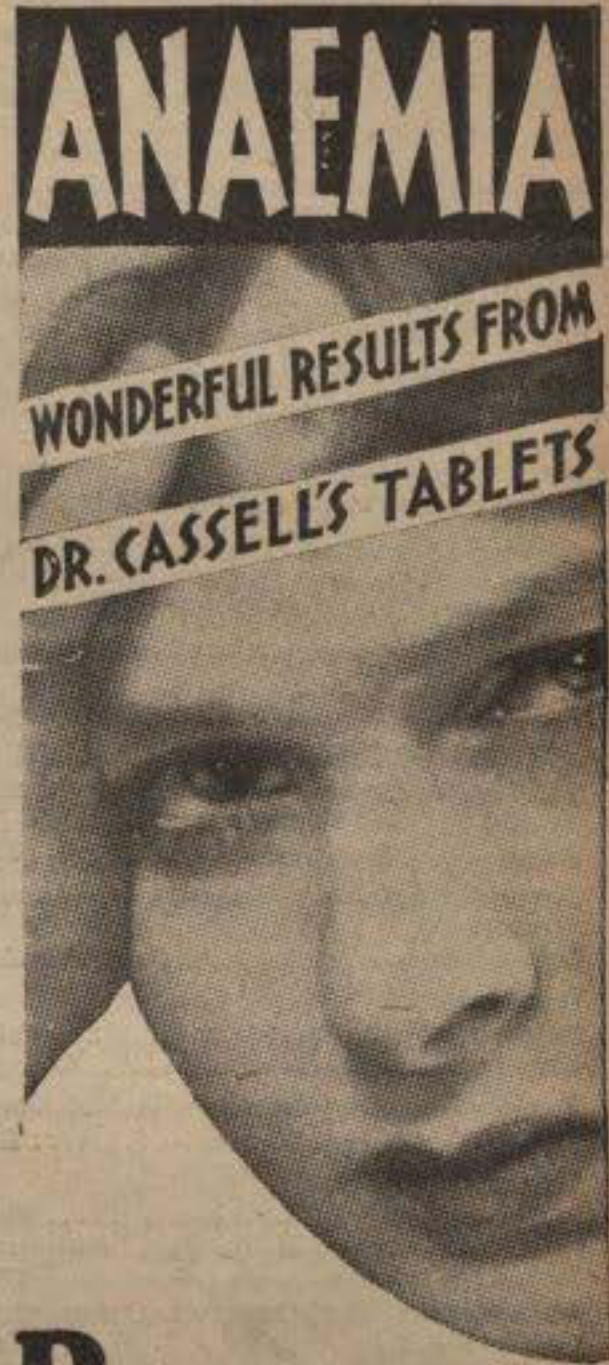
THE BAND
Spanish Caprice Rimsky-Korsakov

10.30 STANLEY NEWMAN
Shepherd, see thy horse's foaming mane } arr.
Mariska! Mariska! Korbay
Had a horse! Korbay

10.37 BAND
Fairy Suite, 'The Pixies' Dunhill

10.55 STANLEY NEWMAN
The sky above the roof Vaughan Williams
Since first I saw your face Old English
To the Forest Tchaikovsky

11.2 BAND
Introduction to Act III and Bridal Chorus from 'Lohengrin' Wagner
'Rakoczy' March (from 'Faust') Berlioz
(Thursday's Programmes continued on page 348.)



DON'T BE ROBBED OF HEALTH and VITALITY

Many people suffer, unsuspected, from a very prevalent form of mild Anaemia. If you are pale and lacking in vigour, pull down the lower eyelid and examine the inside of it in a mirror. A pale and whitish hue denotes Anaemia. Dr. Cassell's Tablets have achieved miracles in Anaemia cases. They provide the complete kind of nutrition essential: Blood nutrients and Hypophosphites, valuable stomachics and Digestive Enzymes. Neither stimulants nor sedatives, but strength-building elements. See the glow of healthy blood and strong nerves in your cheeks—start a course of Dr. Cassell's to-day.

DR. Cassell's Tablets

1/3 & 3/- per box
Sole Producers: Veno Drug Co. (1925) Ltd.



THE PIED PIPER OF HAMELIN.

A reading from Browning's famous poem will be broadcast from the Birmingham Studio, during the interval in the Symphony Concert tonight.

Thursday's Programmes continued (February 23)

SWA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS: Mr. H. A. HYDE, 'Plant Enemies of Man—I, Weeds'
- 3.0 London Programme relayed from Daventry
- 4.0 AUSTIN C. MORETON and his DANCE ORCHESTRA, relayed from the *Western Mail* Health and Hygiene Exhibition at the Drill Hall
- 5.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
Miniatures, Set 1 *Frank Bridge*
- 5.15 THE CHILDREN'S HOUR: The Story of Schubert's Life, with musical illustrations by the Station Trio
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

- 7.45 AN ORCHESTRAL PROGRAMME**
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
- Overture to 'Don Juan' *Mozart*
 - THELMA PETERSEN (Mezzo-Soprano) and Orchestra
Farewell Air *Tchaikovsky*
 - ORCHESTRA
Musical Moment, Op. 94 *Schubert*
 - MINUET *Boccherini*
 - RONALD HARDING (Violoncello) and Orchestra
Concerto No. 1, in D *Haydn*
 - THELMA PETERSEN
The Lament of Isis *Bantock*
 - Cuckoo *Martin Shaw*
 - Do not go, my love *Hageman*
 - Song of the Open *La Forge*
 - ORCHESTRA
'Drum Roll' Symphony *Haydn*

HAYDN was fond of giving titles to his Symphonies, such as *The Hen*, *The Philosopher*, *The Queen of France*, *The Bear*, and so on, and he wrote so many (over a hundred and fifty) of them that even when he did not give them names, we have found it convenient to do so, in order to distinguish one from another. We call this 'The Drum-Roll' Symphony because it opens with a kettledrum rumble—a sort of call to attention. (Its key is E Flat, and its number in the new Breitkopf Edition is 103).

The work is planned in the usual four Movements, and the chief point of distinction in it is that in every Movement at least one of the Main Tunes is a folk-song of Haydn's native Croatia; and very jolly tunes most of them are. Listen, for instance, to that dainty pair that dance into the FIRST MOVEMENT one after another and substitute themselves leaders in its game—a game that sounds so simple that you would think anyone could keep it going, but that is really so finely and scientifically put together.

A serious SECOND MOVEMENT, consisting of a short series of Variations on a theme, follows; then there is a dainty, prim little MINUET (with a middle part that seems to have escaped from the governess' eye and sought a quiet corner, for a flirtation, perhaps?); and a lively LAST MOVEMENT, splendidly engineered, and sounding perfectly spontaneous and immensely contented.

- 9.0-12.0 S.B. from London (10.0 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

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

- Overture to 'Zampa' *Hérold*
- Waltz, 'Chantilly' *Waldteufel*
- Intermezzo, 'Love in Cloverland' *Peter*
- Selection from 'Little Nellie Kelly' *Cohan*



Ronald Harding, the 'cellist, and Thelma Petersen (mezzo-soprano) take part in Cardiff's evening concert at 7.45.

- 5.0 'Something New from Something Old—Mothers' and Daughters' Coats and Dresses,' by Miss V. BRAND
- 5.15 THE CHILDREN'S HOUR: Cautionary Tales (*Liza Lehmann*): 'Rebecca,' 'Jim,' sung by Harry Hopewell. 'The Beggar's Opera' (arr. Austin), played by the Sunshine Trio. The Story will be read by Robert Roberts
- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Farmers
- 6.30 S.B. from London

- 7.45 A BALLAD CONCERT**
PETER HOWARD (Baritone)
- Elizabethan Songs:
 - If she forsake me *Rosseter*
 - Diaphenia *Pilkington*
 - Farewell, unkinde *Dowland*
 - Whither runneth my sweetheart? *Bartlet*
 - WALTER HATTON (Violoncello)
 - Nocturne *Trowell*
 - Siciliana *Fauré*
 - Passo-pied *Gillet*
 - FRANCES MORRIS (Soprano)
 - Down in the Forest *Landon Ronald*
 - It was a lover and his lass *Eric Coates*
 - STANLEY KAYE (Pianoforte)
 - Ballad in G Minor } *Chopin*
 - Tarantella }
 - PETER HOWARD
 - Modern Songs:
 - June *Quilter*
 - A Lover's Garland *Hubert Parry*
 - So perverse *Frank Bridge*
 - Minnelied (Love Song) *Brahms*
 - WALTER HATTON
 - Herbstblume (Autumn Flowers) } *Popper*
 - Village Dance }
 - Vito (Spanish Dance) }



By courtesy of the *Stolten Co., Ltd.*

SCHUBERT'S HOUSE.

The story of Schubert's life will be told, with musical illustrations, in the Children's Hour from Cardiff this afternoon. Here is an impression of the composer's house.

- FRANCES MORRIS
Thou art risen, my beloved.... *Coleridge-Taylor*
- Fair House of Joy..... *Quilter*
- All in a garden green *Lidgey*
- STANLEY KAYE
Concert Study in F Sharp, Op. 36.... *MacDowell*
- Caprice in F Minor, Op. 28 *Dohnanyi*
- 9.0-12.0 S.B. from London. (10.0 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Uncle Joe and his Violin—Hejre, Kati (Hello, Katy) (*Hubay*). Mabel Constanduros will make us laugh
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

- 7.45 NORWEGIAN COMPOSERS**
THE STATION ORCHESTRA, directed by FREDERICK BROWN
- March of the Boyards *Holvorsen*
 - Two Norwegian Melodies (for Strings) .. *Ole Bull*
 - DORIS GAMBELL (Soprano), with Orchestra
Solveig's Song } (from 'Peer Gynt')
 - Solveig's Cradle Song } *Grieg*
 - ORCHESTRA
Two Norwegian Country Dances *Borch*
 - Harringa; Fanitull
 - Lyric Suite *Grieg*
 - DORIS GAMBELL
A lovely evening in summer 'twas..... } *Grieg*
 - A Swan }
 - The Nightingale }
 - ORCHESTRA
Norwegian Rhapsody, No. 1..... *Svendeen*

- 8.45 MABEL CONSTANDUROS
in some Humorous Sketches
- 9.0 S.B. from London (10.0 Local Announcements)
- 10.5 OPERATIC FAVOURITES
TOM ROWLAND (Baritone)
THE STATION ORCHESTRA
- TOM ROWLAND, with Orchestra
Prologue to 'Pagliacci' ('The Play Actors')
Leoncavallo
- Song of the Toreador (from 'Carmen') *Bizet*
- ORCHESTRA
Hymn to the Sun (from 'The Golden Cockerel')
Rimsky-Korsakov
- TOM ROWLAND, with Orchestra
O Star of Eve (from 'Tannhäuser') *Wagner*
- Largo al factotum (Way for the factotum, from 'The Barber of Seville') *Rossini*
- 10.30-12.0 S.B. from London

2LS LEEDS-BRADFORD. 277.5 M. & 282.1 M. 1,080 KC. & 1,190 KC.

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. S. J. CURTIS, 'Makers of History—(b) The Middle Ages—Columbus, the Discoverer of America'
- 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 Scouts: Mr. A. J. CROCKATT, 'The Scout Ideals in Practice'
- 7.0-12.0 S.B. from London (10.0 Local Announcements)

Programmes for Thursday.

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

- 2.30-3.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS: Mr. R. E. SORWITH, Talks on English Literature—'Rosetti—Kate Barliss; Mary Robinson—Sir Hugh and the Swans'
- 3.45 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 (10.0 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 (10.0 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (10.0 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 the Nottingham District—VI, The Birth of the Pennines'
- 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 (10.0 Local Announcements)

5PY PLYMOUTH. 400 M. 750 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 (10.0 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Leon Forrester, 'Chopin and Handel'
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (10.0 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Songs by Archie Simpson
- 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 (10.0 Local Announcements)

(Continued at foot of next column.)

Something New For Something Old!

An Announcement of Interest to all Women Listeners.

SOMETHING New out of Something Old—a wish at least as old as the 'Arabian Nights,' and a wish still alive in the hearts of most women today. On Thursday afternoons at 3.45, beginning this afternoon, February 23, Miss Violet Brand will try to tell listening women how the wish may be realized. Miss Brand's series of talks are of a simple and practical nature, similar in type to those which she has given to Women's Institutes up and down the country, and which have proved both popular and useful.

The subjects covered will include the alteration of coats, dresses, and jumpers, with tips on cleaning, mending, and turning. Hints will be given on difficult points such as the use of paper patterns and how to make sleeves fit correctly.

The son of the house is not forgotten, and a talk will be devoted to the making of his trousers, with every hope of achieving 'that tailored look' of which he is so proud.

Carpets will be dealt with round about spring-cleaning time, including the joining of the best bits of an old one to make a mat.

Where is there a woman who doesn't want more than one new hat when springtime comes? Well, listen and find out how to turn and remodel last year's one.

The greatest difficulty in planning a series of talks of this sort is that the listener cannot see the process described. To overcome this difficulty and to lead to really practical results, there will be a weekly article in *The Radio Times* with notes and illustrations, and it will be possible to obtain a pattern of the Boy's Knickers in three sizes.

Miss Brand is now on the teaching staff of the National Training School of Cookery, and specializes in Needlework, Dressmaking, and Millinery. She demonstrates and teaches practical classes for the Women's Institutes throughout the home counties—and frequently acts as a judge at handicraft exhibitions.

Artificial flower-making on craft methods is also one of her subjects, and will be touched on in her last talk.

Thursday's Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

- 2.30:—London. 4.0:—Orchestra relayed from the Queen's Hall Picture House. 5.0:—Lady Margaret Sackville: Talk on Samuel Pepys. 5.15:—Children's Hour. 6.0:—For Farmers: Dr. R. W. Wheldon, 'Mauuring of Potatoes.' 6.15:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

5SC GLASGOW. 475.4 M. 740 KC.

- 3.0:—Mid-Week Service, conducted by the Rev. John Lamb. 3.15:—Broadcast to Schools. 3.35:—Isabel M. Milligan: 'Books and their Writers—Henry Newbolt's Prose Tales.' 4.0:—Wireless Quintet: Dorothy Gordon (Soprano). 5.0:—'New Clothes for Old,' by Violet Brand. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Letch). 6.30:—S.B. from London. 6.45:—Prof. Montague Drummond: 'Agriculture—Plant Breeding (Research)'. 7.0:—S.B. from London. 7.45:—Variety. The Station Orchestra. Joan Elwes (Soprano). Cyril Shields in Magic and Humour. 8.15:—Speech by Sir Charles Cleland at the dinner of the Headmasters' Association. Relayed from the Grosvenor Restaurant. 8.30:—Variety (continued). Orchestra. Ida Sargent, Cyril Shields, Joan Elwes. 9.0:—S.B. from London. 10.5:—'Bout Ship. A Play in One Act, by Mannin Crane. 10.30-12.0:—London.

2BD ABERDEEN. 500 M. 900 KC.

- 2.30:—London. 3.0:—Concert to Schools. Relayed from the Cowdray Hall. Station Octet. 3.45:—London. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—London. 6.45:—Glasgow. 7.0:—London. 7.45:—Morris Harvey. 8.0:—Scottish Programme. The Station Octet. 8.10:—Dale Smith (Baritone). 8.20:—Octet. 8.25:—'George' in Humorous Interlude. 8.35:—Octet. 8.40:—Dale Smith. 8.50:—Octet. 9.0-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

- 2.30:—London. 4.30:—Afternoon Concert by the Carlton Orchestra. 5.0:—Miss Florence Irwin: 'A Pound of Mince and How to Use It.' 5.15:—Children's Hour. 6.0:—London. 6.30:—S.B. from London. 7.45:—An Irish Programme. The Station Orchestra: Victoria Maitland (Contralto). Bernay-O'Rielly (Irish Entertainer). 9.0-12.0:—London.

JUMPY MEN AND NERVOUS WOMEN.

Troubles Bred by Malnutrition.

Doctors have good news for men and women who are run down, weak, under weight, nervous and irritable. All these troubles spring from malnutrition, a failure of the digestive system to extract the nourishment from food. Doctors have always known that good, old-fashioned cod liver oil would bring a speedy cure because cod liver oil is the richest possible source of the valuable body-building, nerve-restoring, vitalising elements. But, alas, few people could take cod liver oil because its nasty, fishy taste and smell themselves upset the stomach.

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PROGRAMMES for FRIDAY, February 24

2LO LONDON and 5XX DAVENTRY

(361.4 M. 530 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) THE GERSHWIN PARKINGTON
QUINTET and RUTH BRANDON (Mezzo-Soprano)

12.0 A SONATA RECITAL
JOHN SNOWDEN (Cello)
MARION KEIGHLEY SNOWDEN (Pianoforte)
Adagio Purcell
Sonata in B Flat, Op. 8 Dohnanyi

12.30 AN ORGAN RECITAL
by LEONARD H. WABNER.
Relayed from St. Botolph's, Bishopsgate
Prelude and Fugue in D Bach
North Wind } Alec Rowley
East Wind }
(North Wind.) 'It was a fine loud wind
which swept the sky clean in the night and
sucked up the snow-pools on the road'
(P. W. D. Izzard).
(East Wind.) 'His weapon is a dagger carried
under a black cloak when he goes out on his
unlawful enterprises' (Joseph Conrad)
Allegretto (from Organ Sonata) Elgar
Toccata in F Widor

1.0-2.0 LUNCH-TIME MUSIC
By the HOTEL METROPOLE ORCHESTRA (Leader,
A. MANTOVANI), from the Hotel Metropole

3.0 Mr. ERNEST YOUNG and Mr. GRANVILLE
SQUIERS, 'Empire History and Geography'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER, 'London's Great Build-
ings—VI, Westminster Abbey'

THE official church of the Empire, and one of
the most historic buildings in the world,
Westminster Abbey is full of interest to anybody
interested in the story of Britain, as the long
queues of sightseers constantly testify. Mr. Allen
Walker's knowledge of the Abbey is, like Sam
Weller's knowledge of London, extensive and
peculiar; this afternoon he will describe the most
interesting features of the Abbey Church, leaving
the remains of the Monastery buildings for his
talk next week.

3.45 Musical Interlude

3.50 PLAYS TO SCHOOLS
'As You Like It'
By WILLIAM SHAKESPEARE
RONALD CHIVERS (Baritone)
(Picture on page 353:)

5.0 Mrs. MARION CRAN, 'A Garden Talk'

5.15 THE CHILDREN'S HOUR
CYCLONES and DEPRESSIONS
(from Iceland and elsewhere)
The Programme will include The Deep Depres-
sion over Iceland Blues (Roger Eckersley), 'Fog
at Sea' (Leslie Hurd), 'The Battle of the Wind
and Trees' (Georgina Mase) and instrumental
Music by THE OLOF SEXTET.

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. G. A. ATKINSON, 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC
SCHUMANN'S KREISLERIANA and PHANTASIE-
TÜCKE (Fantasy Pieces)
Played by WILLIBALD RICHTER

Phantasies: In der Nacht (In the Night);
Warum (Why); Traumeswirren (Dream
Visions)

7.25 THE MASTER OF BALLIOL (Dr. A. D. LINDSAY),
'Philosophy and our Common Problems—VI,
The Claim of Politics.' (Relayed from Oxford)

HAVING dealt with the exaggerated claims
of economics and of morals to rule all the
relations between men in a society, the Master
of Balliol concludes his series this evening by
examining the claims of politics. Amongst the
questions that he will discuss are: How far can
the State perform economic functions? and
How far is it the business of the State to make
people good?

7.45 MARIE DAINTON
(Impersonations)

8.0 A NATIONAL SYMPHONY CONCERT

THE NATIONAL ORCHESTRA
Conducted by GEOFFREY TOYE
ADILA FACHIRI (Violin)
JELLY D'ARANYI
Relayed from the Queen's Hall

THE ORCHESTRA
Suite No. 1 Gluck-Mottl
ADILA FACHIRI, JELLY D'ARANYI and Orchestra
Concerto in D Minor Bach

ORCHESTRA
In a Summer Garden Delius

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 NATIONAL CONCERT
(Continued)

ORCHESTRA
Siegfried Idyll Wagner
JELLY D'ARANYI and Orchestra
Tzigane Ravel



THE NOBLE GOTHIC OF THE ABBEY.

A typical view of the lofty arches of the East Nave,
in Westminster Abbey, of which Mr. Allen Walker
will talk this afternoon.

ORCHESTRA
Symphony in D,
'L'Allegro ed il Pen-
seroso' Stanford

(Carnegie Collection of British Music)

THIS, Stanford's Op. 56, written in 1894,
was inspired by the two poems of Milton
named in its title. The work received one of
the awards of the Carnegie United Kingdom
Trust.

FIRST MOVEMENT. To this are prefixed
two quotations from *L'Allegro* beginning:—

Hence, loathed Melancholy,
Of Cerberus and blackest midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks and sighs
unholy!

Find out some uncouth cell;

and
Haste thee, Nymph, and bring with thee
Jest, and youthful jollity . . .

Two little motifs on which the opening
Introduction is based (one on the Flute and the
other on the Trombone) are later used as
material for development. The Flute theme
is found in the opening tune of the Movement,
and the Trombone theme plays a leading part
throughout.

SECOND MOVEMENT (Minuet). This is pre-
ceded by the lines describing pastoral scenes
and sounds:—

Oft listening how the hounds and horn
Cheerily rouse the slumbering morn . . .
Sometimes with secure delight
The upland hamlets will invite,
When the merry bells ring round,
And the jocund rebecks sound
To many a youth and many a maid,
Dancing in the chequer'd shade;
And young and old come forth to play
On a sun-shine holy-day . . .

THIRD MOVEMENT (Slow and calm). This
has as a suggestive background some lines from
Il Penseroso:—

But hail, thou goddess sage and holy,
Hail, divinest Melancholy! . . .
Come, pensive nun, devout and pure,
Sober, steadfast, and demure . . .
But first, and chiefest, with thee bring
Him that you soars on golden wing,
Guiding the fiery-wheeled throne,
The cherub Contemplation . . .

LAST MOVEMENT:—

Oft, on a plat of rising ground
I hear the far-off curfew sound
Over some wide-water'd shore,
Swinging slow with sullen roar:
Sometime let gorgeous Tragedy
In accepter'd pall come sweeping by . . .
And, as I wake, sweet music breathe
Above, about, or underneath . . .
But let my due feet never fail
To walk the studious cloister's pale . . .
There let the pealing organ blow
To the full-voiced quire below
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heaven before mine eyes.

The curfew is sounded at the opening, and
then we go on to the vigorous and stirring
musical suggestion of the thoughts of the poet.

10.15 Local Announcements; (Daventry only)
Shipping Forecast

10.20 Topical Talk

10.35-11.0 A PROGRAMME OF POETRY
AND SONG

'What is this life if full of care
We have no time to stand and stare?'
(W. H. Davies)

11.0-12.0 (Daventry only) DANCE MUSIC:
DEBROY SOMERS' CRO'S CLUB BAND, directed by
RAMON NEWTON, from Cro's Club

Friday's Programmes cont'd (February 24)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL

By WALTER S. VALE, Organist and Director of the Choir, All Saints, Margaret Street, W.1
Relayed from St. MARY-LE-BOW CHURCH

Sonata in C Minor Mendelssohn
Very slow, leading to Slow; Quick and dignified; Fugue

JOAN SHEPPARD (Mezzo-Soprano)

L'amour de moi Old French, arr. Tiersot
Jeunes Fillettes Weckerlin
The Sleep that flits on baby's eyes Carpenter
Ah! love but a day H. A. Beach

WALTER S. VALE

Fantasia and Fugue in G Minor
Choral Prelude on 'Valet will ich dir geben' (Farewell will I give thee) } Bach

JOAN SHEPPARD

The Riddle Song Folk Song, arr. Cecil Sharp
The Cuckoo Cecil Sharp, and Baring Gould
Ogni Sabato (Tuscan popular Song) Gordigiani
Ma fille, veux-tu un bouquet? (French Canadian Song) arr. A. Somervell

WALTER S. VALE

Andante Cantabile (Slow, in a singing style), from Fifth Symphony Widor
Prelude
Cantilene } Gabriel Pierné

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by

SIDNEY FIRMAN

MARY LAWSON

(Monologues)

FRED MASTERS

(Coon Songs)

5.45 THE CHILDREN'S HOUR (From Birmingham):

Walter Randall, Three Blind Mice and a Piano-forte: 'Where Fact and Fancy Meet—I, The First Dragons,' by Helen M. Enoch. Songs by Sinclair Logan (Baritone)

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

6.45 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA,

Conducted by FRANK CASTELL

Overture to 'The Maid of Artois' Balfe

Selection from 'Madame Butterfly' Puccini

BALLEE was one of the few British composers of his time (the early nineteenth century) who had much experience abroad. He spent a good many years in Italy and France, singing, and composing Operas in the Italian style. With *The Siege of Rochelle* (Drury Lane, 1835) he became known as a writer of English Operas, and *The Maid of Artois*, which appeared in the following year, with Malibran in the cast, strengthened his reputation.

7.10 LEONARD GORDON (Baritone)

Happy Man Dunhill
The Mistress of the Master .. Lyall Phillips
Passing By Purcell

ORCHESTRA

Suite of Dances from 'The Duenna' .. Reynolds

7.35 LEONARD GORDON

The Gentle Maiden arr. Somervell
Jean Burleigh
In Town Eric Coates
Border Ballad Cowen

ORCHESTRA

Selection of Ballad Memories arr. Baynes

8.0 VARIETY

From Birmingham

WINIFRED COCKERILL

(Harp)

SINCLAIR LOGAN

(Baritone)

MINA TAYLOR

(Irish Variety)

EDITH JAMES

(Entertainer with a Piano)

EXCELSIOR MALE VOICE QUARTET

9.0 A DEBATE

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: HERMAN DAREWSKI and his BAND, from the Royal Opera House, Covent Garden

11.0-11.15 DEBROY SOMERS' CIVO'S CLUB BAND, directed by RAMON NEWTON, from Civo's Club

(Friday's Programmes continued on page 352.)

The Spectre's Bride.

(Continued from page 318)

Thou dead, be still, forbear to move,
Our God in judgment shew thee love,
And lo, the dead man, near the door,
Lay down where he had lain before.

Yet louder came the knock anew;
The maiden faint with terror grew;
Thou dead, do this, I order thee,
The living thrust thou forth to me.

What anguish, what tormenting pain!
He wakens up yet once again,
His gloomy eye, new source of dread,
Glares on the maiden, now half dead.

No. 17.—SOPRANO SOLO.

O Virgin-Mother, gracious be,
All thy compassion let me see:
Sinful the prayer I made to thee,
Yet in thy love forgive thou me.
Bring me to dawn from out this night,
And set me free from cruel might.

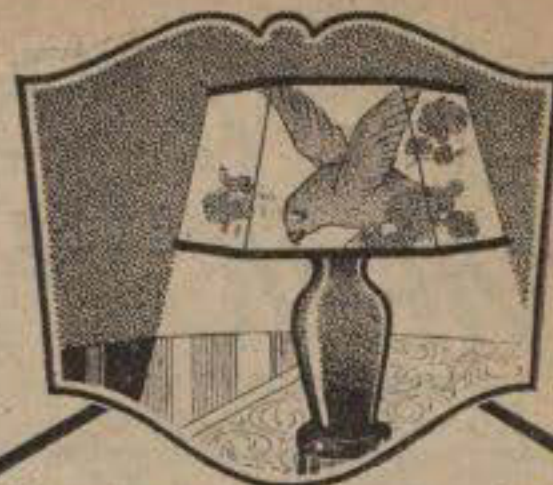
No. 18.—BARITONE SOLO AND CHORUS.

There crew a cock, of morn to tell,
A second, third, and fourth as well,
The crowing still more frequent came,
The news was everywhere the same.

And when the signal first was heard,
The dead fell back, and never stirred,
And fled the ghastly spectre crew,
'Twas peaceful—morning breezes blew.

And who to Mass at morning went
Stood still in great astonishment:
One tomb there was to ruin gone,
And in the dead house a maiden wan.
On looking round, amazed were they,
On every grave a garment lay.

Well was it, maiden, that thy mind
Turned unto God, defence to find.
For He thy foes did harmless bind.
Hadst thou thyself, too, nothing done,
Ill with thy soul it then had gone,
Thy body, as the garments were,
Mangled had been, and scattered there.



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Golden Shred
the marmalade



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Friday's Programmes cont'd (February 24)

(Continued from page 351.)

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 II'
- 5.0 THE DASSANT, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'In the Shadow of the Guillotine,' by C. E. Hodges
- 6.0 AUSTIN C. MORETON and his DANCE ORCHESTRA
Relayed from the Western Mail Health and Hygiene Exhibition at the Drill Hall
- 6.30 S.B. from London
- 7.45 MORRIS HARVEY
The Famous Revue Comedian and Mimic
- 8.0-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 GORDON GREEN (Pianoforte)
Ballad in F Minor, Op. 52 }
Berceuse (Cradle Song), Op. 57 } Chopin
Study in C Minor, Op. 10, No. 12 }
Waltz in C Minor Rawsthorne
Dance of the Fire Recital De Falla
- 3.25 London Programme relayed from Daventry
- 3.45 MUSIC by THE STATION QUARTET
Waltz, 'Très Jolie' (Very pretty).... Waldteufel
- 3.55 Reading: 'Harold, the Last of the Saxon Kings'
BROADCAST TO SCHOOLS: Prof. T. E. PEET,
'The Dawn of History—VI, Syria, Palestine and the Old Testament'
- 4.20 QUARTET
Overture to 'Il Seraglio' ('The Harem') Mozart
Waltz, 'September' Godin
Entr'acte, 'Waldesflüster'n' (Woodland Whispers) Czibulka
Selection from 'Manon Lescaut' Puccini
- 5.0 Rev. G. W. KERR, 'Getting Married'
- 5.15 THE CHILDREN'S HOUR: Two Little Nursery Songs (Maud Briggs). 'The Nursery Band,' 'Mammy's Little Coon,' sung by Betty Wheatley. 'The Fishermen of England' (Phillips), 'The Cobbler's Song' ('Chu Chin Chow') (Norton), sung by Harry Hopewell. A Story for Girls, read by Hylda Metcalf
- 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 PURSALL and STANBURY (Composer Entertainers)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS:
Prof. P. H. ROXBY, 'The Far East—VI, Modern Japan'
- 3.45 London Programme relayed from Daventry

- 5.15 THE CHILDREN'S HOUR: Duets by Cousin Doris and Uncle Phil. 'Snowdrops' (Lehmann), 'The Spider and the Fly' (Seymour Smith). Doris Gambell (Soprano): Songs by Roger Quilter. 'Spring is at the door,' 'The Fuchsia Tree,' 'Fairy Lullaby'

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

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 BROADCAST TO SECONDARY SCHOOLS: Mr. HERBERT BARDGETT, Mus.Bac., 'Musical Appreciation—(c) Music of the Twentieth Century'
- 4.15 AN AFTERNOON CONCERT
PERCY FROSTICK (Violin), ARTHUR HAYNES (Cello), CECIL MOON (Pianoforte)
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Story by Eleanor Farjeon, told by the Studio Family, and Songs
- 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 Gramophone Lecture-Recital by MOSES BARITZ
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Bed' (Natalie Joan, from the 'Oxford Annual'), told by Mabel Hacking. 'Cello Solos: 'Rondo' (Boccherini), 'Spanish Dance' (Popper), by Kathleen Moorhouse. Folk Songs: 'Spanish Ladies,' 'Bingo,' 'Riddle Song' by Peter Howard
- 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 Football Talk
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 MAHAN MACKAY SHARPE, 'Saga Folk'
- 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)

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Friday's Programmes cont'd (February 24)

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: M. A. BRAINS, 'Elementary French—I, Une aventure de Voltaire en Allemagne'
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Aunts and Uncles in Revue—'A Mixed Salad'
- 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: Mr. E. SIMS-HELDITCH, 'What is an Oratorio?' with Illustrations
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Station Trio—'A Kiss for Cinderella' (Bucalossi)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Mr. B. PERROTT, 'Stories of the Stars—I, The Earth's Wanderings amongst the Stars'
- 3.50 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 'MY PIANO AND I'—A Short Lecture-Recital by T. D. JONES
- 6.30-11.0 S.B. from London (10.15 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—William Hendry (Baritone). Jack Mackintosh (Cornet). 6.30:—S.B. from London. 10.35-11.0:—Dance Music: Percy Bush and his Eolian Band, relayed from the Oxford Galleries.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Broadcast to Schools: Mr. Robert McLeod, 'Music.' 3.50:—London Programme relayed from Daventry. 5.0:—Mr. J. S. Paterson, 'A Dinner Party in Japan.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—A Song Recital by Nora Atkins (Soprano). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Dundee. 8.0:—S.B. from London. 10.35-11.0:—A Programme of Negro Spirituals and Plantation Melodies. Mary Orr (Soprano). A Little Coon's Prayer (Melville Hope); A Banjo Song (Homer); Mighty Like a Rose (Nevin); Ring, ring de Banjo (arr. Lees). Helen Whitelaw (Contralto): Weepin' Mary, By an' by, Were you there? and Oh, Peter, go ring dem bells (arr. Burleigh). Mary Orr and Helen Whitelaw: Piccaninies' Lullaby (Langley). Helen Whitelaw: Balm in

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2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—E. Casati, 'Higher French' 3.50:—London Programme relayed from Daventry. 4.45:—Song Recital by Bella Wright (Contralto). 5.0:—Miss A. H. Cairns, 'A Scotswoman's Impressions in the Far East.' 5.15:—Children's Hour. 6.0:—Mr. Don G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craigmyle: Football Talk. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—S.B. from Dundee. 8.0:—S.B. from London. 10.35-11.0:—Recital of Part Songs by The Aberdeen Railway Male Voice Choir, conducted by J. Mackenzie Forbes: John Peel (arr. West); The Old Hunter (Brahms); Down among the dead men (arr. Vaughan Williams); Come away, come away (Schafer); The Old Woman (Hugh S. Robertson); The Old Brigade (Bain, arr. Caldicott); A Vintage Song (Mendelssohn); An Evening's Pastoral (Wilfred Shaw); Glory and Love (Gounod); The Long Day Closes (Sullivan).

2BE BELFAST. 508.1 M. 960 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.



UNDER THE TREES OF ARDEN.

This is the famous picturization, by Millais, of Rosalind, Celia and Touchstone in the Forest of Arden. *As You Like It* will be performed in the London Studio this afternoon.

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PROGRAMMES for SATURDAY, February 25

2LO LONDON and 5XX DAVENTRY

(301.4 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

12.0 SCHOOLS PRIZEGIVING

1.0-2.0 THE CARLTON HOTEL OCTET, directed
by RENE TAPONNIER, from the Carlton Hotel

2.55 ENGLAND v. FRANCE

A Running Commentary by Capt. H. B. T. WAKELAM on the INTERNATIONAL RUGBY MATCH Relayed from Twickenham

(See front page)

FRANCE, the latest addition to the countries playing in the International Championship, is still the dark horse of the competition. Club Rugby in France is far higher in standard than might be imagined from the average showing made by French international teams, but it is particularly difficult to combine players from all over so large a country into an effective whole. Still, French Rugby is always full of dash and fire, and a French team is always capable of springing a surprise, such, for instance, as the defeat of England last year. This season France has given very stiff matches to Ireland and Wales, so the chances of victory at Twickenham this afternoon are not all on the one side.

4.40 THE VICTOR OLOF SEXTET

RUSSELL OWEN (Tenor)

SEXTET
Selection from 'Merrie England' German

4.50 RUSSELL OWEN

Musica Proibita (In Italian) S. Gastaldon
The Devon Maid Frank Bridge

4.55 SEXTET

Serenade for the Doll } Debussy
Golliwog's Cake Walk }

IN 1907 Debussy wrote six of the most delicious little musical trifles that exist. The whole collection of these six he called *Children's Corner*, and each of them has an English title. They were written for the Piano, and have since been orchestrated. At the beginning of the book we find two little fat elephants, and between them the inscription: 'To my dear little Chouchou, with her Father's tender excuses for that which follows.'

M. Cortot, the famous French pianist, suggests that the choice of English names was intended as a gentle, good-humoured, ironic hint at the 'traditional English Miss.'

5.3 RUSSELL OWEN

A Warwickshire Wooing
William G. James
Come, kiss me now or never
arr. A. Moffat
A Little Sunbonnet of Blue
Valentine Hemery

5.10 SEXTET

The Prize Song ('The Mastersingers') Wagner

5.15 THE CHILDREN'S
HOUR:

PIGTAIL DAYS

'Seven Songs of Childhood'
(Granville Bantock),
sung by EVA NEALE

'The Will-o'-the-Wisp and
the Lamp-Post'—a story
by Geoffrey Bounphrey

Verse from 'The Dream-
Market' and 'When the
night-light Flickers'
(Leslie Hurd)

6.0 THE VICTOR OLOF SEXTET

ELSIE BLACK (Contralto)

SEXTET

Valse Mignonne (Dainty Waltz) Palmgren
Orientale Cui
Russian Dance Tchaikovsky

THE Finnish composer, Palmgren, is best known in this country as a writer of Piano music. But he has also composed Operas and Orchestral and Choral Music, and is himself a pianist. His sympathy with his instrument is made clear by his own piano pieces, such as this *Dainty Waltz*, which we are now to hear in an arrangement for Sextet.

CÉSAR CUI'S father was a French officer who fought in Russia, and was left behind during Napoleon's retreat from Moscow, in 1812. He settled in that country, and married a Lithuanian lady. His son was born in 1835, and, like many other Russian musicians of his day, followed two occupations, for he entered the School of Military Engineering and became a leading authority on fortification.

Possibly owing to his French extraction, Cui's music is less distinctively Russian than that of the other Nationalists of his time. He had this quality in common with them—he was attracted by things Oriental. This little piece is an example of his particular conception of the East in music.

6.12 ELSIE BLACK

My love Louis
Go from my window, go arr. A. Somerville
Come, let's be merry Lane Wilson

6.20 SEXTET

Suite, 'Three Fours' Coleridge-Taylor

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

6.50 ELSIE BLACK

The Spring is at the door Quilter
Come, O my fairest Treasure Gluck
The Little Princess Dorothy Howell
Gathering Daffodils arr. A. Somerville

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

7.15 THE
FOUNDATIONS OF
MUSIC

SCHUMANN'S KREISLERIANA and PHANTASIE-
STÜCKE (Fantasy Pieces)

Played by WILLIBALD RICHTER

Phantasiestücke Fabel (Fable)
Ende vom Lied (End of the Song)

7.25 Sports Talk. Captain VICTOR CAZALET,
M.P.: 'Squash Rackets'

SQUASH rackets has lately come increasingly into favour as a business man's game—fast and sporting, giving any amount of exercise in a short time, and capable of being played by artificial light in a court that costs far less to build and maintain than a real rackets court. Captain Cazalet, who is M.P. for Chippenham and Parliamentary Private Secretary to the President of the Board of Trade, is well known as a player of all the racket games—tennis, lawn tennis, rackets, and squash—and he was a member of the English team against America in 1925.

7.45 OLD FOLKS PROGRAMME

Broadcasting is often thought of as being the realm of youth—the concern of the rising generation, who are born into the inheritance of the age of miracles that wireless has ushered in. But it is also in a very real sense the domain of the old; of those who can no longer go to theatres and concerts and public meetings, but whose love for music and the drama and the affairs of the world remains undimmed. With the aid of radio they can keep up with the mad whirl of the world today; further, they can revisit the past, and hear again the old tunes and the old songs that thrilled them in the days when all their world was young. This latter opportunity—an opportunity of reviving old memories of the sentimental past—will be given them by the programme tonight.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. G. WATSON PARKER: 'Let's got a Car
—IV, Breakdowns'

AT the risk of damping the spirits of prospective owner-drivers, Mr. Watson Parker proceeds this evening to consider a very important feature of the motorist's life. Breakdowns vary in degree as in kind, but the breakdown that may be very serious to the ignorant driver is often a simple matter of adjustment for the expert. Any motorist who wants to shorten those weary hours of stationary endeavour on deserted roads will do well to listen to the good advice that Mr. Watson Parker will give.

9.30 Local Announcements.
(Daventry only) Shipping
Forecast

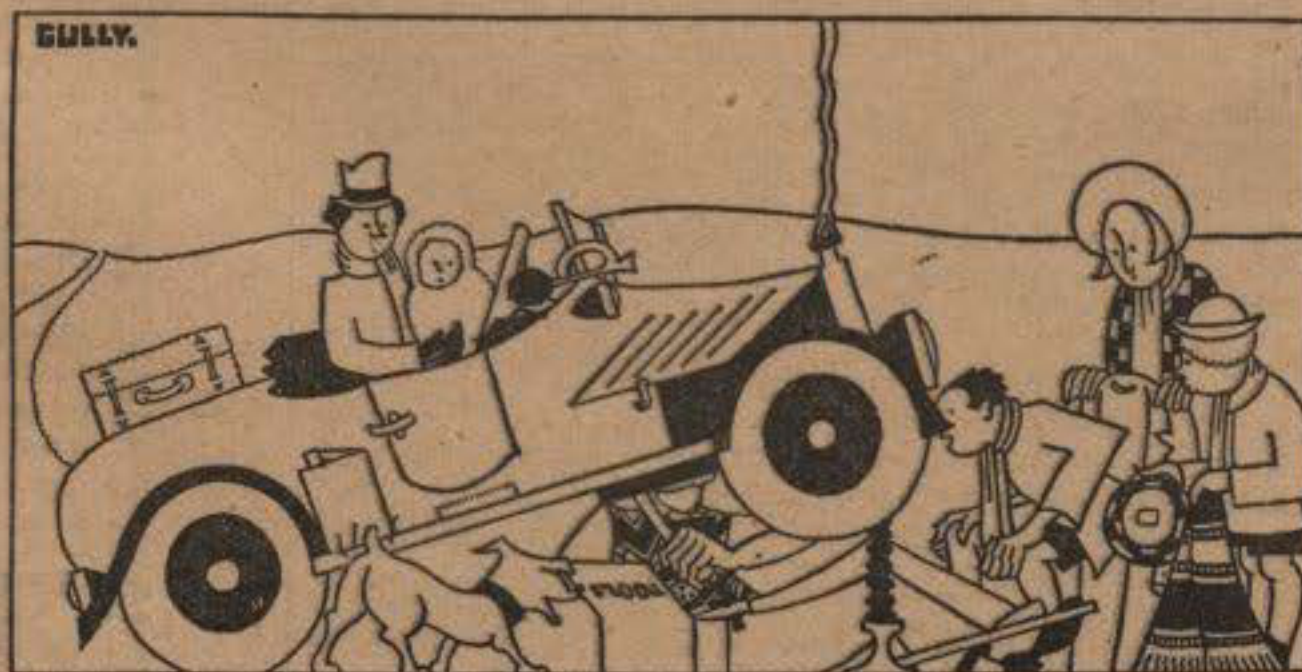
9.35 FROM
MUSICAL COMEDY

VIVIENNE CHATTERTON
(Soprano)

HAROLD KIMBLEY
(Baritone)

THE WIRELESS ORCHESTRA
Conducted by
JOHN ANSELL

10.30-12.0 DANCE
MUSIC: THE SAVOY OR-
CHESTRAS, FRED ELIZALDE,
and his music, and the
SAVOY TANGO BANDS, from
the Savoy Hotel



THE NEW CAR BREAKS DOWN.

An artist's impression of a breakdown, which may help listeners to visualize the miseries of which Mr. Watson Parker will talk tonight at 9.15.

Drawn by Gully.

Saturday's Programmes cont'd (Feb. 25)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A BALLAD CONCERT

From Birmingham

FREDERICK STEGER (Tenor)
The Snowy-breasted Pearl *Irish Air, arr. Moffatt*
I heard you singing *Eric Coates*
O mistress mine *Quilter*
Maire, my Girl *Aitken*
HARRY STANIER (Violoncello)
Après un Rêve (After a Dream) *Fauré, arr. Casals*
Villagers' Song *Popper*
Vivace (Lively) *Sammartini, arr. Salmon*

3.50 BARBARA FREWING (Contralto)

Bird Songs at Eventide } *Coates*
The Dreams of London }
Wild Flowers *Austin*

FREDERICK STEGER
The Sweetest Flower that
Blows *Hawley*
To sing awhile .. *Drummond*
Lolita (Spanish Serenade)
Buzzi-Peccia

4.10 HARRY STANIER

Air on the G String... *Bach*
Musical Moment... *Schubert*

BARBARA FREWING
The Glory of the Sea
Sanderson

Town and Country
Haydn Wood
Drink to me only *arr. Quilter*

4.30 THE DANSANT

From Birmingham

HAROLD TURLEY and his
BAND

Relayed from Wimbush's
Prince's Café

VICTOR KIRBY (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham):
A further 'Snooky' Adventure, by Phyllis
Richardson. Songs by Geoffrey Dams (Tenor).
Wortley Allen (Character Sketches)

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

6.50 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STATION ORCHESTRA
Conducted by FRANK CANTELL

Overture to 'Morning, Noon and Night in
Vienna' *Suppé*
Norwegian Rhapsody *Svendson*

7.10 BLÓDWEN CAERLEAN (Contralto)

I want my man to be a landlord (from 'The
Rebel Maid') *Montague Phillips*
O peaceful England (from 'Merrie England')
German

ORCHESTRA
Suite, 'Children's Games' *Bizet*

FROM twelve pieces for Piano Duet, written
when he was thirty-four, Bizet selected a
few and orchestrated them. These charming
reflections on the pretty ways of children include
a miniature *March*, picturing a procession
approaching and passing into the distance, a
Cradle Song for Muted Strings and Woodwind,
an *Impromptu*, sub-titled *The Pegtop*, a *Duet*
between *Little Husband* and *Little Wife*, and
finally a ballroom scene, *The Galop*.

7.35 BLÓDWEN CAERLEAN

Sing, break into song *Maitinson*
Music *Sybil Barlow*
Dafydd y gareg Wen (Welsh Folk Song)
arr. Evans

Sink, red Sun *del Riego*

ORCHESTRA
Selection from 'The Student Prince' .. *Romberg*
March, 'Admirals All' *Bath*

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN

RALPH BERNARD (Syncopated Singer)
YVETTE DARNAC (French and English Songs)

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 SCOTTISH COMPOSERS' PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA (Leader, FRANK CANTELL)
Conducted by DAVID STEPHEN
MARGARET STEPHEN (Soprano)

ORCHESTRA
Overture, '1745'
W. B. Moonie

MR. MOONIE, son of a distinguished father who was for many years a musical leader in Edinburgh, has carried on the family activities. After a period of study at home and in Frankfurt, he returned to Edinburgh, and for twenty years has associated himself with music there. His compositions are largely concerned with Scottish life and scenes. Here he has cast into the form of a Concert Overture his impressions of the burning patriotism and heroic deeds in the stirring days of the '45, when Bonnie Prince Charlie raised his father's standard in



YVETTE DARNAC

contributes some French and English songs to 'Dancing Time' tonight.

Glenfinnan, held court at Holyrood, and finally was defeated at Culloden.

MARGARET STEPHEN, Chorus and Orchestra
Cantata, 'The Wife of Usherswell' *David Stephen*

MR. STEPHEN, a Dundee man, is well known to his countrymen as organ recitalist, conductor, and Director of the Carnegie School of Music in Dunfermline. His recent lectures from Dundee upon *Scottish Instrumental Music* will be remembered by many listeners, who will be interested to have another example of his work in composition.

He has set an old ballad which Scott says was taken down from the recitation of an old woman at Kirkhill, in West Lothian. It tells how the wife of Usherswell lost her three sons, whom she had 'sent o'er the sea.' She ardently wished for their return 'in earthly flesh and blood,' and about Martinmas her sons returned, in human likeness, their hats made of the birk (birch) that grew 'at the gates o' Paradise.' She made a feast for them, and sat by their bedside in the night. When the cock crew, one said to another,

'Tis time we were away.
'Gin we be mist out o' our place
A sair pain we maun bide.
Fare ye weel, my mother dear!
Fareweel to barn and byre!
And fare ye weel, the bonny lass
That kindles my mother's fire.'

ORCHESTRA
Variations on a Scottish Melody *H. A. Carruthers*

MARGARET STEPHEN
Wee Willie Winkie } (Scots Nursery Songs)
Cradle Song } *arr. Michael-Diack*
Feetikins }

The Noble Nature *Cleghorn Thomson*
Fair Daffodils *Ethel Angless*

ORCHESTRA
Fantasia, 'Caledonia' *David Stephen*
(Saturday's Programmes continued on page 356.)



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Saturday's Programmes continued (February 25)

SWA CARDIFF. 353 M. 850 KC.

2.55 London Programme relayed from Daventry

4.40 **AUSTIN C. MORETON** and his ORCHESTRA
Relayed from the *Western Mail* Health and Hygiene Exhibition, at the Drill Hall

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 **MR. GARFORTH MORTIMER**: 'The Film and its Music'

7.15 *S.B. from London*

7.25 **MR. L. E. WILLIAMS**: 'Topical Sport'
MR. LEIGH WOODS: 'West of England Sport'

7.45 **LOVERS' LYRICS**
'O lovers' eyes are sharp to see,
And lovers' ears in hearing,'
sang Sir Walter Scott, but if it be true that
'All the world loves a lover,' this programme
is for everyone.

THE STATION ORCHESTRA
Overture to 'Romeo and Juliet' *Bellini*
WYNNE AJELLO (Soprano)
Can I Forget? *Montague Phillips*
A Dream *R. Purcell Jones*
Yearning *Eric Coates*

ORCHESTRA
Pavane and Pastoral, from Music for 'Romeo and Juliet' *German*
Introduction to Act III of 'The Mastersingers' *Wagner*

THE Prelude to Act III sets the scene for the monologue of the philosopher-cobbler Sachs, who at the opening of the Act is found reading and meditating, in the glow of the mid-summer morning sun, upon the life and the strife of men, the love of Walter for Eva, his own hopes and his glad resignation of them for the furtherance of others' happiness.

JOHN COLLINSON (Tenor)
A Winter Love Song *Kellie*
Love, could I only tell thee *Capel*
Life and Death *Coleridge-Taylor*

ORCHESTRA
Prelude to 'Tristan and Isolde' *Wagner*

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.

WYNNE AJELLO and **JOHN COLLINSON**
Where is the Lover's Nest? ('The Golden Web') *Thomas*
O Night of Hymen ('Romeo and Juliet') *Gounod*

ORCHESTRA
Introduction to Act III of 'Lohengrin' *Wagner*

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.

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

ZZY MANCHESTER. 384.6 M. 780 KC.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**: 'The Ring and the Bee,' a Play by C. E. Hodges, performed by the Station Repertory Players. Music by the Sunshine Trio

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 **Lieutenant-Colonel S. G. GOLDSCHMIDT**: 'The Psychology of the Horse and his Rider'—I

7.15 *S.B. from London*

7.25 **MR. F. STACEY LINTOTT**: Sports Talk

7.45 **MARCHES AND WALTZES**
Played by
THE STATION ORCHESTRA
March, 'Here, There and Everywhere' *Bosc*
Waltz, 'Remember!' *Waldteufel*
March, 'The Light Horse' *Blon*
Waltz, 'The Grenadiers' *Waldteufel*
March, 'Sons of the Brave' *Bidgood*
Waltz, 'Thine' *Waldteufel*

8.30 *S.B. from Liverpool*

9.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

9.35 **ON THE PLANTATION**
THE STATION ORCHESTRA
Down South *Myddleton*
Massa Johnson *Fucik*

THE HARMONY EIGHT (late St. Stephen's Gleemen): Musical Director, J. S. WARBURTON
The Creole Maid *Geibel*
Doan you cry *Noll*
Cotton Dolly *Geibel*

ORCHESTRA
Selection of Plantation Songs *arr. Clutsam*

THE HARMONY EIGHT
Mammy Loo *arr. Wright*
Aunt Mandy's Chile *Geibel*
Mammy's Lil' Honey *Tracy*
Kentucky Babe (By Request) *Geibel*

ORCHESTRA
Suite, 'A Coon's Day Out' *Baynes*

10.30-12.0 *S.B. from London*



A FAMOUS POLO PONY.

This evening Lieut. Col. Goldschmidt gives the first of his series of talks from Manchester on 'The Psychology of the Horse and his Rider.' Here is a fine example of horse-breeding—Miss Buck, who played in both the international polo matches in America last year, and was sold at auction for £1,400.

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

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**:
'Young King Cole'
A Play for Children, by **UNA BROADBENT**
Produced by **EDWARD P. GENN**
Cast:
Coil (King of Colchester) **HUGH H. FRANCIS**
Armine (his Minister of State) **PERCY M. PATTERSON**
Carliss (an Outlaw) **J. P. LAMBE**
Elfin (a Jester) **WALTER SHORE**
Ione (a Flower Girl) **ELLA MARSHALL JONES**
A Crowd of People

SCENE 1—A Room in the Palace of the King
SCENE 2—In the Forest
SCENE 3—The Market-place in Colchester

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 *S.B. from Manchester*

7.15 *S.B. from London*

7.45 *S.B. from Manchester*

8.30 **AN ORGAN RECITAL** by **REGINALD GOSS-CUSTARD**
Relayed from Wallasey Town Hall
Improvisation
Soaring *George Smart*
The Minster Bells *Wheeldon*
Overture to 'William Tell' *Rossini*

9.0-12.0 *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.

2.55 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.

2.55 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**: 'Our Programme,' by the Sheffield Girl Guides

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.

2.55 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.

2.55 London Programme relayed from Daventry

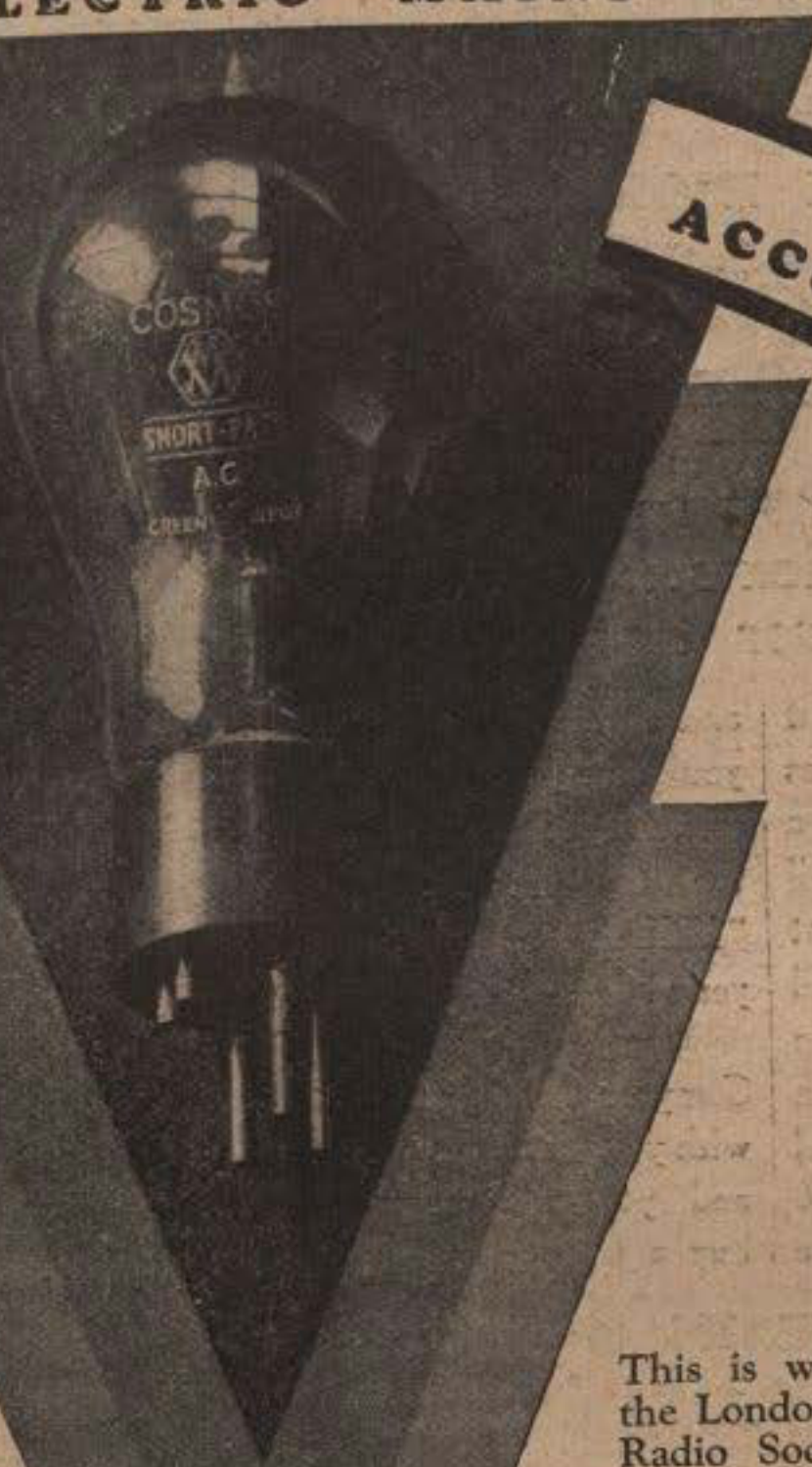
6.30-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 359.)

**THE SOLUTION—
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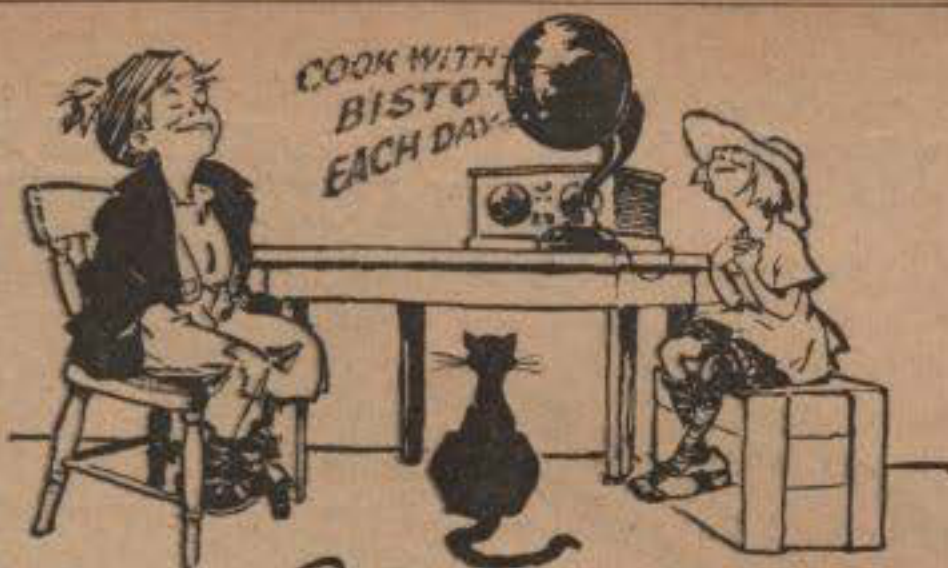


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Saturday's Programmes continued (February 25)

(Continued from page 356.)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.
 2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.
 2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Songs and Stories of Boys and Girls in Nursery Rhymes
 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.
 2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 BILLY BURGESS and his BAND
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC.
 2.55 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. W. G. EVANS: 'Rugby Football Topics'
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.
 2.55 London Programme relayed from Daventry. 4.40 Music relayed from Tilley's Blackett Street Restaurant. 5.15 Children's Hour. 6.0 London Programme relayed from Daventry. 6.30 S.B. from London. 7.25 Mr. T. W. Bell: 'Today's Soccer Matches.' 7.45 S.B. from London. 8.0 Revue. 9.0 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 Gramophone Records. 2.45 S.B. from Edinburgh. 4.30 app. Wireless Quintet; Alec Fortune (Tenor). 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 Edinburgh. 7.15 S.B. from London. 7.25 Eye-Witness Account 'Scotland v. Ireland Association International,' by Alexander Adamson. 7.45 Morris Harvey. 8.0 Revue. 9.0 S.B. from London. 9.35 Programme by Blind Artists. Royal Glasgow Asylum for the Blind Silver Band, conducted by Mr. Thomas Scott; Selection, 'A Garland of Classics' (arr. W. Rimmer). W. E. Turner: She is far from the land (Lambert); Sleep, dear heart (Logan); I hear you calling me (Marshall). Band: Memories of Balie (arr. W. Rimmer). W. E. Turner: Wayfarer's Night Song (Easthope Martin);

A Banjo Song (Homer); We'll go no more a-roving (White). Band: Selection, 'Melodious Genus' (arr. W. Rimmer). 10.30-12.0 S.B. from London.

2BD ABERDEEN. 500 M. 900 KC.
 2.45 S.B. from Edinburgh. 4.30 app. Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.15 Children's Hour. 6.0 London Programme relayed from Daventry. 6.30 S.B. from London. 6.50 S.B. from Glasgow. 7.0 S.B. from Edinburgh. 7.15 S.B. from London. 7.25 S.B. from Glasgow. 7.45-12.0 S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.
 2.45 Scotland v. Ireland: A Running Commentary on The International Rugby Match, relayed from Murrayfield, Edinburgh. S.B. from Edinburgh and relayed to Dublin. 4.30 app. Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza. 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 Irish League Football Results. 7.0 S.B. from London. 7.25 S.B. from Glasgow. 7.45 Flute Recital by Harry Dyson: Serenade (Woodall); Capriccio (Sabatini); Tarantelle (De Jong); Valse (Chopin). 8.0 Two Plays, with incidental Music by Station Orchestra. 'Shadows,' by Valerie Harwood. 'Dropped from Heaven,' by Dion Titheradge. 9.0 S.B. from London. 9.35 Variety. Christine Silver (Character Studies); The Jodhpur Five (Instrumental Novelties); Lettice Newman and Eric Richmond (Entertainers at the Piano); John Irwin (Concertina). 10.30-12.0 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.

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

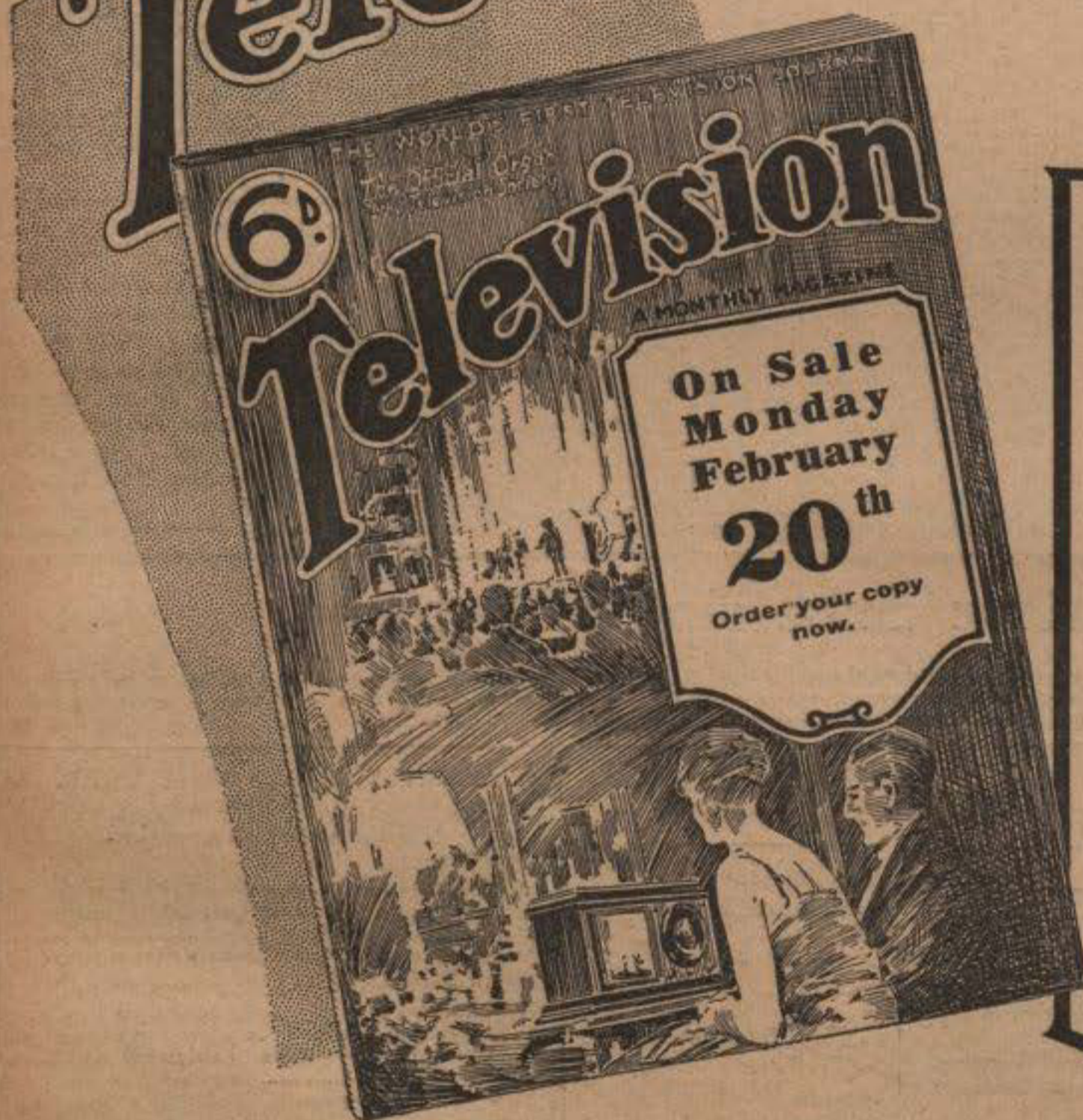
Publications Subscription Scheme.

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 beginning of the three sessions of Talks and School Broadcasts.	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
This Season's Pamphlets.		March. Joseph and His Brethren.	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.
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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 'Joseph and His Brethren,' which is to be broadcast from 5GB on March 12, and from London, Daventry, and other stations on March 14.		Subsequent. Cosi Fan Tutte. Euryanthe. The Daughter of the Regiment The Barber of Baghdad.	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.
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Television



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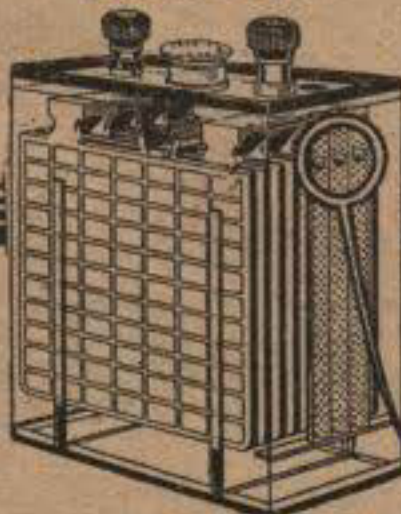
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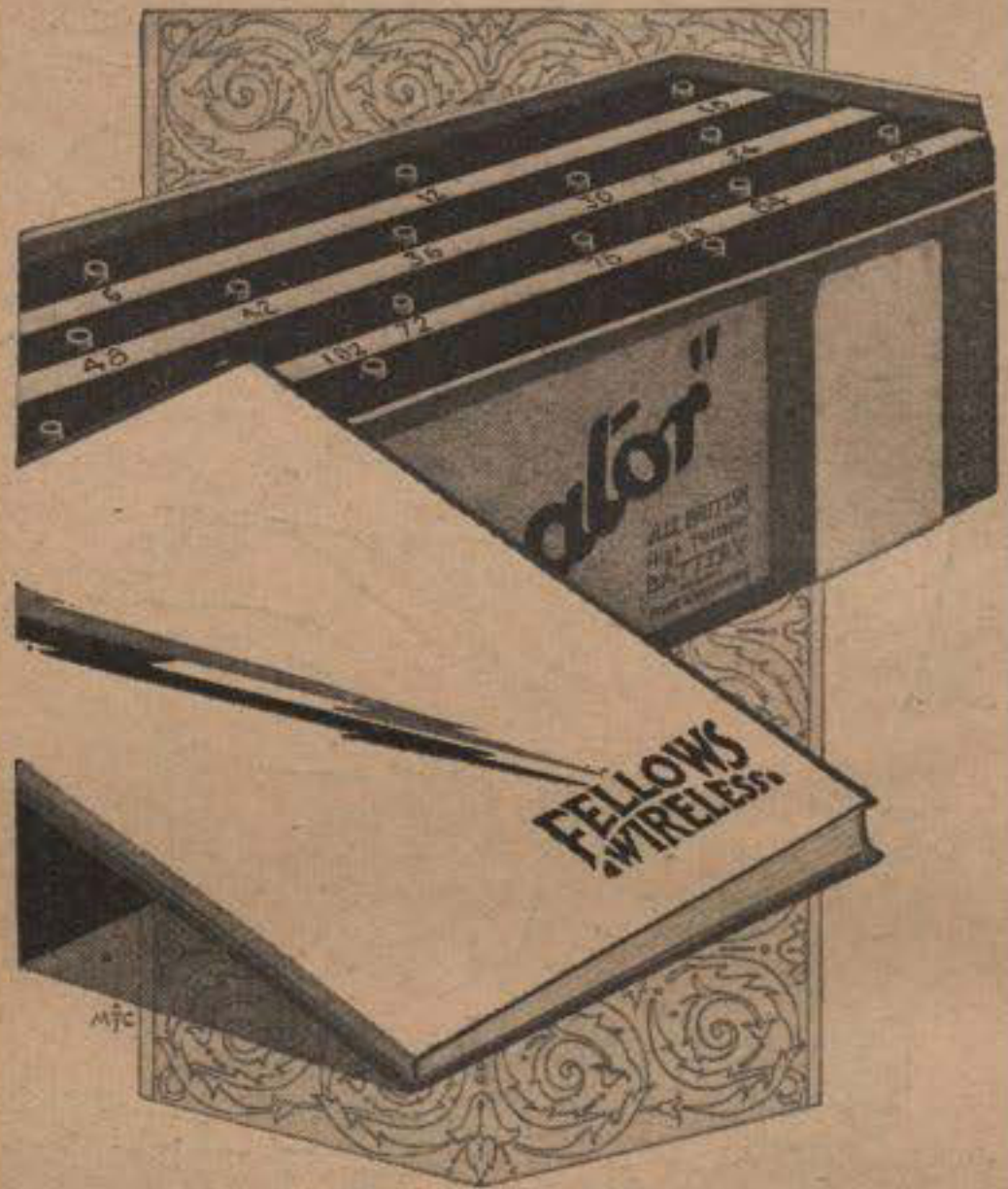
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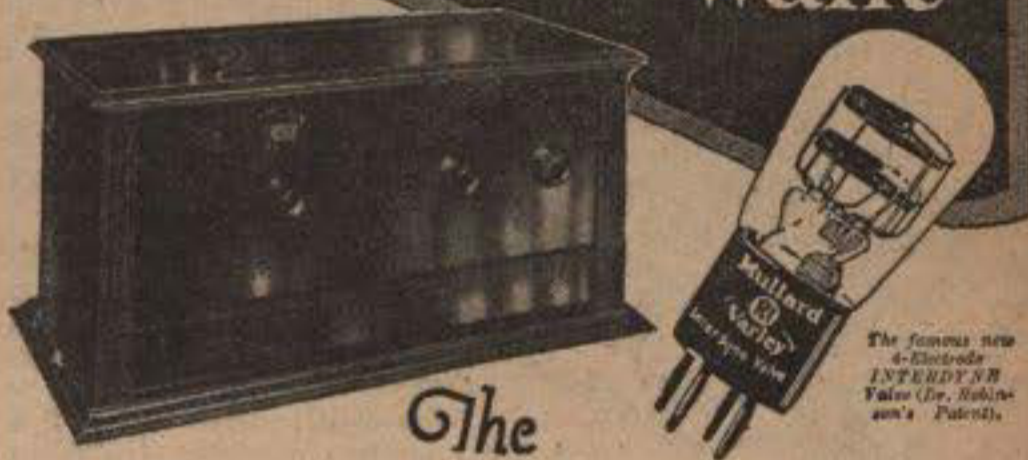


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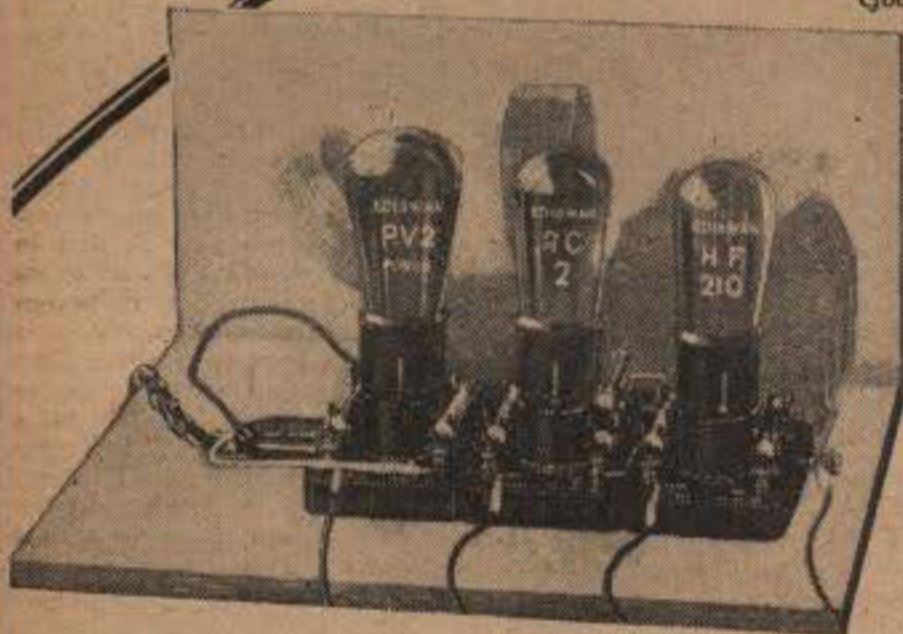
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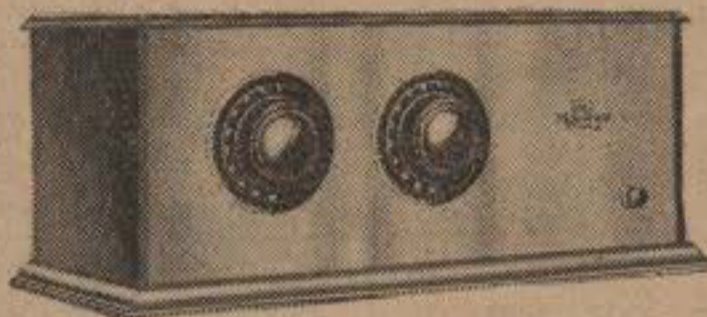
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From PENARTH, Glam.: "The Screened Four is the finest 4-valve set on the market. Its performance is excellent in every way, some forty stations being easily obtainable on the Loud Speaker, while it is possible to eliminate Cardiff and receive London without interference here. (3 miles from Cardiff aerial.)"



From the Temple, LONDON: "Though I know practically nothing about wireless, I succeeded on the first night in getting every station that I tried for, with one exception. At 1.10 a.m. Schenectady, N.Y., came in quite plainly. I have also succeeded in getting Budapest."

A LEEDS user has received on the loud speaker: 6 American Stations, 13 British Stations, 19 Continental Stations.

A GLASGOW user has received on the loud speaker: 3 American Stations, 8 British Stations, 27 Continental Stations.

From PENZANCE: "The Screened Four does all you claim for it and will get several stations on the loud speaker here on a wire tacked round the room."

The Burndept Screened Four, the new set embodying the screened grid valve, has met with unprecedented success. The most enthusiastic reports on its amazing performance reach us hourly—read the accompanying extracts—and write to-day for details. Your local radio dealer will demonstrate. £26.10.0 Price, without valves or royalty

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London Showrooms: BEDFORD ST., STRAND, W.C.2.

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THE Graves Two-Valve Loud Speaker Wireless Set offered to you on Easy Payment Terms will compare for **VALUE** and **EFFICIENCY** with any **£10** Wireless Set offered by any other firm in the World.

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BRIEF SPECIFICATION: The Cabinet is of polished Oak and all com-

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TERMS:—Our Bargain Price is for Easy Terms. Send 10/- now, and complete purchase in 12 monthly payments of 10/- Fullset Approval in your own home.

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THE "EXCEL" is a Detector for Crystal Sets, and is **ABSOLUTELY PERMANENT**. It is equal in volume to a valve, but is better than a valve because it needs no batteries. Stop fiddling with cats-whiskers and knobs! Fit the EXCEL and forget that you have a Detector. Enjoy a loud and uninterrupted programme. Fitted in 2 minutes. Get one to-day, direct from the Manufacturer.

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A RECENT TESTIMONIAL.

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Gentlemen.—For the first time since 1924 I can understand Capt. P. P. Eckersley's advice to all listeners: "Look to your Sets; make them more selective." I purchased an XL Crystal Detector on the 22nd December last and fixed it, and its effect was fourfold. **FIRST:** Reception improved, clarity perfect. **SECOND:** No Cat's-whisker to fiddle about with, which alone is a big saving of time, etc. **THIRD:** For the first time since 5XX commenced operations we are able to separate two stations, 5GB and 5XX. **FOURTH:** Tuning in is perfect. For it to do so much for so little is truly remarkable. In fact, fitting the XL has made my Set work as it was intended it should, and has solved our troubles.

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Riley's 'Home' Billiard Table shown dining on its ordinary Dining Table.

PROOF!



of "Faithful Service"

HERE is a wonderful spontaneous tribute from a wireless enthusiast who has proved to his own satisfaction that the Oldham H.T. Accumulator is not only more efficient, but more economical than the average dry battery. Adequate high tension current is a vital necessity; so much so that a prominent radio engineer has said that 82% of poor reception is due to faulty H.T.

Note these from points of Oldham superiority:

1 Recharge 4 times a year.

The Oldham H.T. holds its charge so well, that with normal use frequent recharging is unnecessary. Four times a year should suffice. The robust plates of each glass cell are made under the Oldham Special Activation Process which accounts for their long life and their ability to hold their charge.

2 Cheaper than Dry Batteries.

The Oldham H.T. is a sound investment. When your dry battery runs down you must buy a new one. Your Oldham H.T. will last for years, and in the long run you will be handsomely in pocket.

3 No crackling-No noises

Crackling and noises are inevitable with dry batteries. With the Oldham H.T. you obtain a smooth, steady flow of current all the time. Its output is absolutely constant, unvarying and dead silent.

4 Full power throughout its life.

If an H.T. dry battery has been kept in stock for any appreciable length of time, it will probably suffer from deterioration. Not so with the Oldham H.T. Your Dealer simply fills it with acid, and in an hour or so it gives its full power, and it can be recharged as often as necessary. The H.T. dry battery must be consigned to the dustbin, when exhausted.

The most satisfactory method of building up your H.T. is with Oldham 10-Volt Blocks, which can be assembled quickly into any desired voltage. They are neat and compact, and can be stored away in any handy corner. Make a point of seeing these blocks at your Dealer's.

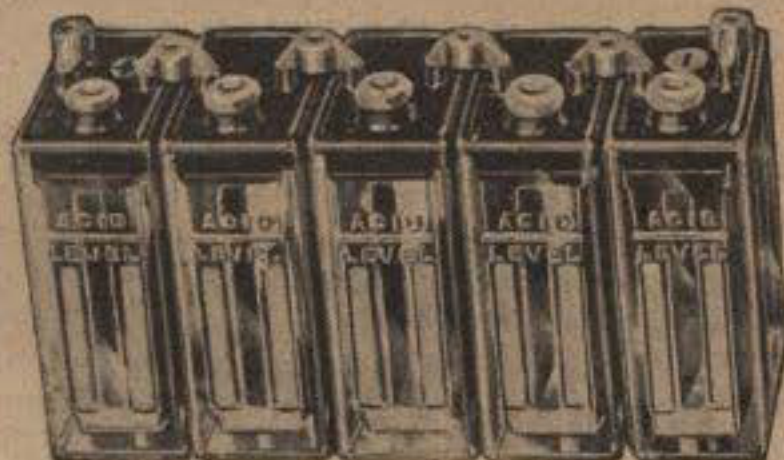
3, Ashton Gate Terrace,
Bedminster,
Bristol,
January 19th, 1928.

Dear Sirs,
I bought an Oldham 60-Volt H.T. Accumulator on December 20th, 1926. It was charged then and again in June, 1927, and I have just taken it to be charged again. I have a three valve Set. Most people think when I tell them about it that I do not use my set very often, but I prove to them that my 2-Volt L.T. accumulator requires charging every three weeks. Before I bought your H.T., from December, 1925, to December, 1926, I used 2 H.T. Dry Batteries of 108-Volts at 22/6 and one 100-Volts at 16/-.

If I had to use dry batteries I should have to keep 2 buying new ones, whereas my Oldham H.T. looks as if it will last for years. My only expense will be for recharging. I do not get the noises or cracklings that I did with Dry Batteries, and my reception is as strong four months after as it is on the day it is charged. I consider my 60-Volt H.T. Oldham the equal of any 100-Volt Dry Battery I have tried.

Yours faithfully,
(Sgd.) W. JARMAN.

Original letter can be seen at our offices.



Price **5/6** each

Per 10-Volt Block
Complete with two plugs and length of connecting cable

OLDHAM

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OLDHAM & SON, LTD., Denson, Manchester. Telephone: Denson 121.
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Glasgow: 75, Robertson Street, C.2. Telephone: Central 4105.



THREE DIALS

IN

STEP

AND ALL EUROPE COMES IN LIKE THE LOCAL

Analyse the test report on the Raleigh P.M. No use of reaction made during the whole evening. Stations printed in Black face were received with one L.F. Stage in circuit only.

STATION.	Aerial	1st H.F.	2nd H.F.
Unidentified	70.5	75	76
Radio Paris	71	68.5	45.5
Daventry	64	59	58
Berlin	44	44.5	44
Unidentified	34.5	35	30.5
Unidentified	31	32	31
Unidentified	29.5	29	28
Hilversum	25	24.75	25
Budapest	94.5	92	91
Munich	88	89	89
Vienna	85	86.25	86
Brussels	83.5	85	85
Daventry (5GB)	81	82	83
Langenberg	77	78.5	78.5
Oslo	75.5	77	77
Rome	73.25	75	75
Breslau	71.5	73.5	73.5
Frankfurt-on-Main	69	71.25	71
Cracow	68	70	70
Berne	65	68	67.5
Glasgow	63	67.5	67
Plymouth	62.5	66	66
Hamburg	62	65	65
Toulouse	60.75	64	64
Manchester	58.5	62.5	62.5
Stuttgart	58	62	62
London	56	59	57
Koenigsberg	45.5	50	50
Bournemouth	44.5	49	49
Paris	44	48	47
Dublin	43.5	47.5	46.5
Breslau	42	47	45.5
Newcastle	41	45	45
Belfast	38	44	42
Nuremberg	37	43.5	40.5
Liverpool and Hanover	36	41	41
Innsbruck	34.5	40	39
Edinburgh	34	37.5	38
Sheffield and Cassel	31.5	33.5	32
Lille	28	31	29.5
Toulouse	27.5	28.5	27.5
Bremen	26	27.5	25
Gleititz	25	26	25
Muenster	23	23	20
Orebro	22.5	20.5	19
Halmstad	10	8	8

IT is extremely impressive to be able with no more mental or physical effort than maintaining three dials in step to produce a log of stations such as that on the left and receive each one as perfectly as the local. Few sets, if any, could boast of a performance equal to that!

Has not the vision of such a set filled your mind's eye from time to time? Would not radio be just your greatest joy if you owned a set such as this?

Contrary to usual experience the long wave tuning curve is dotted with stations to no less an efficient degree than the broadcast waveband.

On the 200 to 550 metre waveband performance of this receiver is remarkable. Stations such as Langenberg, Brussels, Frankfurt-on-Main, Nuremberg, 5 G.B., Bruenn, Stuttgart, Toulouse, Munich, Muenster, Berne, Hamburg, Rome and Madrid, simply break through like an immense volume from a suddenly-opened swell-box of a great cathedral organ.

This is an experience which occurs over the whole tuning range of the condensers. Mark you, it is not confined to those stations which are known to be working on very high power but is also extended to such transmissions as are not often heard, for reasons of their limited power.

If you want a radio set to provide your family with a variety of distant programmes at a volume as intensive as the local, build the Raleigh P.M.

Fill in the coupon to-day.

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instructions, blue print
and No. 4 RADIO FOR
THE MILLION, to build
this master receiver.

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