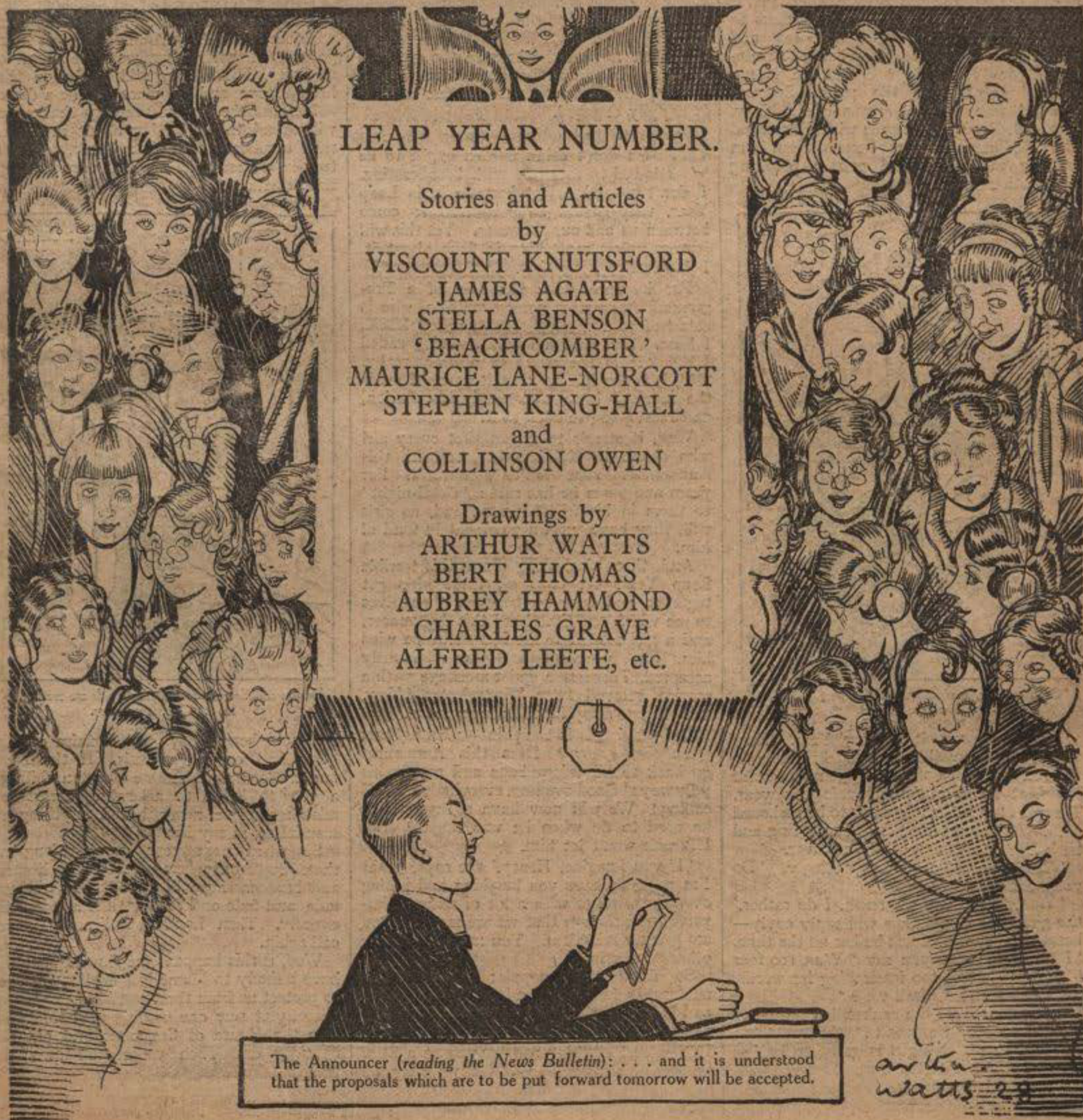


The

Price Twopence

# RADIO TIMES

The Journal of the British Broadcasting Corporation



## LEAP YEAR NUMBER.

Stories and Articles  
by

VISCOUNT KNUTSFORD  
 JAMES AGATE  
 STELLA BENSON  
 'BEACHCOMBER'  
 MAURICE LANE-NORCOTT  
 STEPHEN KING-HALL  
 and  
 COLLINSON OWEN

Drawings by  
 ARTHUR WATTS  
 BERT THOMAS  
 AUBREY HAMMOND  
 CHARLES GRAVE  
 ALFRED LEETE, etc.

The Announcer (reading the News Bulletin): . . . and it is understood that the proposals which are to be put forward tomorrow will be accepted.

Arthur Watts 29



## Maurice Lane-Norcott and Aubrey Hammond

reflect upon 'This Awful Leap Year' and the menace which it may constitute to Broadcasting.

**H**OW many happy bachelors as they sit at home vainly trying to get Radio-Paris on their wireless sets ever give a thought to the terrible risks they are running just now? How many realize that at any minute the door may open and a girl called Ermintrude, or even Matilda, may walk in and woo them?

Very few, I dare say. The seriousness of the situation is not fully realized yet.

It is all very well for these bachelors to laugh in their happy-go-lucky way and say: 'But I don't know a girl called Ermintrude,' or 'How silly! Matilda is my Aunt!' That isn't the point. Suppose the girl who walked in was called Mary. After all, England abounds with girls called Mary. What is to prevent one of them from walking in today and calmly plighting her troth?



'Good evening, everybody. XXX calling! We will now have a fugue.'

I mean to say, it is Leap Year. They would be quite within their legal rights.

Even in his own office a single man cannot say that he is absolutely safe this year. There is always the telephone to be reckoned with. At any second the bell may ring and trick him into taking off the receiver.

'Yes?' he will say unsuspectingly. 'Do you want me?'

'Well, to tell you the truth, I do rather,' the girl at the Exchange will reply coyly—because, of course, it will be her all the time. 'I think the way you say "Wun too foer fife Hop" is just too fascinating for words. Let's get married, shall we?'

Of course, if the subscriber answers bluntly: 'No, we won't!' the courtship will end there. No girl is going to bother with a rude beast like that. She will just say: 'I'm sorry you've been tr-r-roubled,' and try some other number.

Still, it isn't every man who will have the courage to say 'No.' One or two here and there are certain to give way.

'Oh, this is s-so s-sudden!' they will stammer, and blush shyly into the mouth-piece.

They will be 'through' then with a vengeance.

'Shall I give you a ring?' the operator will ask coaxingly.

'Y-yes, please,' the poor things will answer.

So just to seal the bargain the girl will give them a ring, and then she will hurry away and tell the supervisor that another number is happily engaged.

**S**TILL, I don't think women ought to be allowed to interfere with broadcasting. I don't see why, just because it is Leap Year, they should be permitted to come between us and our pleasures. Yet this will happen unless something is done about it. I can easily prove that.

For instance, take the case of a Programme Announcer named Wilkins, who is attached to a wireless station called XXX. I know there *isn't* a wireless station called XXX. It is the name of a beer, really. Still, it is too late to alter it now. That is the name I have christened this station, and I am going to stick to it.

Well, it stands to reason that every girl who listens to XXX is in love with this Announcer. That is only natural. For years and years he has said: 'Good-night' to them in his friendly way, and, as girls will, they have grown passionately fond of him.

And, then, alas, along comes this terrible Leap Year. At once all these girls get together and toss up between themselves to see which one shall have this Announcer, and a girl named Helen Marplethorpe wins him. She proposes and is reluctantly accepted. There is a quiet marriage with a service relayed from Westminster Abbey, and they go away for their honeymoon.

But—and this is the point—*what happens when they return?* Does this Announcer go back to his microphone and say in his jolly way: 'Good-evening, everybody. XXX calling! We will now have a fugue,' like he used to do when he was single? No. His wife won't let him.

'If you imagine, Henry,' she says, 'that I'm going to have you laughing and joking over the wireless with a lot of strange, impertinent girls now that we are married, you are greatly mistaken. You must find some other occupation.'

So this clever, popular Announcer is reluctantly forced to send in his resignation and is lost to the wireless world for ever.

You see how serious the situation is? If that sort of thing can happen at a little provincial station like XXX we may be sure that it will occur at 2LO and 5GB.

Indeed, for all we know to the contrary,

it is occurring at this very minute. Think of it! Here are we sitting down in the calmest way possible, while in Golders Green, or, perhaps, Pimlico, dozens and dozens of determined girls are tossing up for the Chief Announcer.

My heavens, I think it terrible that such a thing can happen in enlightened England today!

And it won't end with the Chief Announcer, either. As soon as he is allotted the losers will toss up for A. J. Alan. And so it will go on until shortly there won't be a man left at Savoy Hill. They will all be on their honeymoons, and the place will be a desert.

Imagine the sort of evenings that people will spend then. Sitting about in corners with earphones over their heads, trying to tune-in a desert. They will very soon get tired of that.



Dozens and dozens of determined girls are tossing up for the Chief Announcer.

'Look here,' they will exclaim crossly, 'I've had enough of this. If the Post-master-General thinks we pay ten shillings a year to listen to a howling desert he's mistaken. I've never heard anything so scandalous in my life!'

So when next year comes along all these people will refuse to renew their licences and broadcasting will die out. It will just fade and fade and fade until it is a lost art entirely. Then London will never, never call again.

Well, if this happens the Government will have nobody to blame but itself. It ought to protect us from these terrible Leap Years. Directly it saw one coming it should rush into the House of Commons and put the calendar on. Then we should miss the things.

And I don't mean 'miss' either. I mean 'avoid.'



## 'Beachcomber' and Bert Thomas

make an excursion into the past, revealing some hitherto undiscovered influences of Leap Year upon the course of History. The famous humorist of the *Daily Express* is not, on this occasion, interrupted by Prodnose.

A CASUAL sentence spoken by a scientist set me to work. He was one of the first to say, in the early days of wireless, that no sound had ever been lost, and that therefore all words uttered since the world's beginning were still journeying about in space. 'One day,' said he, 'somebody will invent a receiver capable of picking up these wandering voices, and you will hear the shouts of the first landing-party of Caesar's legionaries, and the word of command for the last charge at Hastings, and what King John really said to the assembled baronage at Runnymede; and anything else that Chance may throw in the way of your receiving instrument.'

I worked for years, and I shall not easily forget the moment of intense excitement when my instrument picked up the first of these sounds uttered so long ago. It proved to be nothing more important than a link-boy arguing with some gentleman or other on the return from a rout. But it was a milestone, and it pointed the way for what was to follow. I have, of course, kept a record of all these voices from the past, picked up from that day to this, and in glancing back through the lists, I find a number of proposals made by women to men in Leap Years; which proves, among other things, that this Leap Year privilege is much older than was hitherto supposed.

I remember one evening, shortly after listening to Chopin humming one of his nocturnes (which he hummed, by the by, without any of the horrible little twiddles they add on today), I succeeded in picking up a conversation which I have not seen mentioned, or even referred to, in any of the history books. Nor has my search among contemporary documents been any more satisfactory. Yet the conversation is one of those pretty domestic incidents which tell us so much more than chronicles of battles or Acts of Parliament. An exquisitely-modulated voice was saying, rather nervously, I thought:—

'In short, Harry, this being Leap Year, I have decided to propose for your hand. Will you marry me?'

There was a long pause but, just as I feared that some accident had deprived me of the rest, a deep voice, full of surprise, said:—

'Marry you, Anne! But, my dear girl, the whole thing is absurd! What on earth is the bee you've got in your bonnet now?'

'Why's it so absurd, Harry?'



'There's a certain risk in becoming my wife. Have you thought of that?'

'To begin with, I'm married already, as you know—'

A shrill burst of laughter interrupted him. 'Yes,' said Anne Boleyn. 'Most people have heard of your partiality for marriage. That's why I suggest you should get a divorce and start all over again.'

'It's ridiculous,' answered Henry VIII. 'I tell you I'm married.'

'Does that deter you? There's divorce.'

'Very difficult, my dear Anne. All sorts of questions asked, and all kinds of people from Rome ferreting about over here. Besides, what would Katherine say?'

'She ought to know what to expect from you. Don't you want to marry me, Harry? Aren't you rather sick of this irregular business?'

'Of course I want to marry you. But there's another matter. There's a certain risk in becoming my wife. Have you thought of that?'

'I know what you mean,' said Anne Boleyn. 'But when once I've got hold of you, you can trust me to keep my head. I'm not afraid of being executed. Will you think it over?'

'I'll see what can be done, my dear,' said the King, in a worried voice.

It is commonly supposed that Dante never spoke to Beatrice; that he worshipped his ideal of her all his life. This is not quite true. On one occasion they met, and the record of that meeting came across the centuries to me here in my room. For two hours or more I listened to him reading his

immortal verse to her, and she made no comment. Once I detected an unmistakable yawn. But when he had finished his reading she said—and the queer mediæval Italian has been translated for me:—

'I say, whatever made you write all that?'

'You, and only you,' he answered.

'Me? How marvellous! Fancy having poetry written to me.'

'I have always loved you, ever since that first day we met, when you were a young girl.'

'I think it must be rather fun to be married to a real poet. And you're a famous one, aren't you?'

'I think I may claim to be.'

'And you love me.'

'With all my soul.'

'Well, aren't you going to say anything else?'

'What else can I say?'

'Well, I'm hanged if I won't say it for you. This is Leap Year, and I'd love to be the wife of a famous poet. Why shouldn't we get married?'

I heard a gasp of horror.

'You don't understand,' said Dante.

'Understand what?' said Beatrice, now rather angry.

'Why, you are not a woman of flesh and blood to me. You are my ideal woman. One does not marry an ideal. One remains in love with her for ever. She never grows old, and one never takes her for granted. One gazes at her as though she were a star, distant and beautiful.'

'Pretty dull for the girl, isn't it?'

'That's how we poets feel,' he said.

'Then I shall certainly not marry a poet,' replied Beatrice. 'Keep your ideal, my friend, but I'm made of



A school-teacher from Leeds who felt that this was her last chance.

(Continued at foot of page overleaf.)



## W. Branch Johnson,

by way of a reminder that life is real and earnest, gives the facts about Leap Year.

**T**HE old tradition by which during Leap Year women may propose and men accept is typical of the manner in which leap years are popularly regarded. But far from being interlopers designed to turn upside-down the order of the seasons, they are, so to speak, police constables regulating the traffic of the calendar.

Without them we should by now be celebrating Christmas during February, and Midsummer would fall in August. And all because in the year 46 B.C. Julius Caesar made a mistake of eleven minutes and a few seconds in estimating the length of the year.

Caesar at that time was himself reforming the calendar. Before then, the religious rites and ceremonies properly connected with the harvest were actually being performed at about the season for sowing, and the so-called fixed feasts had lost their moorings. For the early Romans had inherited from the agricultural civilizations of Babylon and Egypt the system of basing the year upon twelve lunar months of 29½ days each, thus making the year consist of 354 days. Later a further complication was introduced by the Roman belief in the luck of odd numbers, and the consequent establishment of a year of 355 days.

Every now and then additional days would be introduced almost haphazard into the year, and certain of the Roman officials whose duty it was to keep an eye on the time were not above rigging the calendar in the interests of their friends in power. Caesar's reform was thus a matter of practical politics as well as an advance in applied science.

Now, in giving us what is known as the Julian Calendar of 365½ days to the year, he made an error which, although it may have appeared trivial at the time, so accumulated that by the sixteenth century a further reform was obviously necessary. In 1582, therefore, Pope Gregory XIII ordained certain changes and regulations which introduced the calendar at present in vogue.

Gregory's most striking act was to declare ten days non-existent, so that in the year 1582 the 4th October was immediately followed by the 15th October. In this the Pope had a sort of precedent, since Caesar himself, in the process of introducing the Julian Calendar, had lengthened one year to 445 days. And when the Act adopting the Gregorian Calendar was passed in England—in 1751—eleven days were omitted after the 2nd September of that year—an adjustment which provoked much discontent among uneducated people, so that they assailed the statesmen responsible for the 'robbery' with cries of 'Give us back our eleven days!' Moreover, three months were omitted from the year 1752, in order that New Year's Day, 1753, should fall on the 1st January.

**B**EFORE the Romans, the Greeks, too, had been in the habit of introducing days sporadically to prevent the calendar from going wholly astray. As calculation of the length of the year became more exact fewer such days were found necessary, and the calendar was stabilized by the addition of one day each fourth, or leap, year. Yet even here absolute exactitude has not been attained, for in every four hundred years three leap years have to be omitted. It will be remembered that the year 1900 was not a leap year, but an ordinary year; on the other hand, the year 2000 will be a leap year, and also the year 2400, although the intervening 2100, 2200, 2300 will not.

Though England was comparatively late in adopting the 'New Style,' as it was called at the time, in distinction to the 'Old Style,' or Julian Calendar, Turkey only came into line as recently as last year. In some quarters relics of previous calendars still persist in this country. Thus the financial year, which ends on the 5th April, closely corresponds to the old practice of beginning the year on the 25th March, the Feast of the Annunciation. The Mayors of boroughs still hold office from the 9th November, an

ancient New Year's Day. In the Isle of Man it is a debatable question whether the 1st January or the 1st November is the true New Year's Day, for the latter is the date for entering on farm holdings or farm service. In Scotland Martinmas (11th November) and Whitsuntide are the legal half-yearly terms for entering on tenancies or employments.

During the French Revolution an entirely new calendar was introduced into France (to be abolished later by Napoleon), consisting of twelve months of thirty days each, with five complementary days at the end of the year dedicated to Virtue, Genius, Labour, Opinion, and Reward. The names devised by the Revolutionaries for the various months are peculiarly attractive—Vintage, Foggy, Sleety, Snowy, Rainy, Windy, Budding, Flowery, Pasture, Harvest, Heat, and Fruit.

The month called Vintage, which was the first month of the year, lasted from the middle of our September to the middle of October. September had been chosen because it was in that month that the Revolution had broken out; but its choice again emphasizes the fact that, after all, the calendar is an arbitrary method of fixing time, dependent upon the habits of the people using it and also upon the climate.

In other parts of the world the year does not naturally divide itself into our seasons. The 'hot season' and the 'cold season,' the 'wet season' and the 'dry season' are its conspicuous landmarks, and on them the natives base their reckoning. In Uganda, where there is a wet and dry season within six months, the natives think of six 'moons' as completing the year, and among some of the tribes of the Congo the dry season, when nothing grows, is considered outside the year altogether. Elsewhere the New Year is calculated from the appearance of a certain constellation above the horizon, etc.

Leap years do not trouble these primitive black fellows—although among some tribes it is the woman who habitually proposes!

W. BRANCH JOHNSON.

(Continued from page 375.)

flesh and blood, and have to live in this world. Thanks for the poetry, though. Let's know if you write any more.

'My dear Mr. Pater,' said Mr. Humphrey Ward, 'pray allow me to avail myself of the privilege accorded by custom to my sex during those years which are popularly called leap. As an admirer of your writings, may I do myself the honour of offering you my hand in marriage?'

'Such a suggestion,' boomed the voice of Walter Pater, 'is unexpectedly fantastic, and cannot but meet with an immediate and, I trust, a final declension.'

I find among my records a number of fragmentary conversations, as well as several very short ones. I hear, for instance, a Greek woman, who has been jilted by her lover, proposing to Diogenes out of mere

pique. He replies, truly enough, that his well-known contempt for money would hardly make him a desirable husband, and that, in any case, there was no woman either hardy enough or unconventional enough to live in a tub all the year round, and to be seen about with a fellow who carried his house on his head wherever he went. Moreover, he points out, his cynicism is the very devil when he is roused.

One of the shortest proposals in my notes is that of a minor goddess who took advantage of Leap Year to propose to Jupiter. 'Marriage?' roared the god. 'Don't you know me better than that?' And the rest was drowned in a gigantic cataract of laughter, among which I failed to distinguish that of Juno—naturally enough. It was shortly after the unfortunate affair with Danaë.

Brigham Young, the Mormon chief, apparently listened quite quietly to the rather

nervous proposal of a tourist—a school teacher from Leeds, who felt that this was her last chance. The Mormon pointed out that he had seventeen wives already, and that, as their number increased, he found that his liking for the marriage state grew less instead of more. 'You've no idea,' he said to her, 'how you women change after marriage. And their jealousy of each other is appalling.' The same lady afterwards tried her luck with Mr. Gladstone, but he thought it was a joke—as indeed it was!

To conclude: quite recently I heard an imploring voice saying: 'But, Adam, one day marriage will be all the rage, and we shall be known as the pioneers. I've waited till Leap Year, our first Leap Year. Won't you marry me? Adam, is there, is there somebody else?' 'Apparently there isn't,' answered Adam. 'And as you're the only woman there is, I can't argue; but you've got me into enough trouble already . . .'



# Walter T. Rault and Alfred Leete

disobey the Editor, and, paying no attention to Leap Year, describe 'The Great Milton Championship,' a likely sporting event of the future.

*Hazlitt is said to have been the only man who ever read right through 'The Faerie Queene.'*

ALL my life long I have been a keen follower of sport. No narrow fanatic whose interests were centred on one branch of athletics, but a large-hearted enthusiast for sport in every form. I have thrilled over Test Matches and Rugby Internationals, but with as keen emotions have I followed the fortunes of our Bowls team in Jugo-Slavia and the All-England Pogo XVIII in Trinidad. When our representatives were finally put out of the Table-Tennis tournament in Vienna, my grief was barely mitigated by the glad news that an Englishman had won back the sausage-eating championship at Oshkosh, Wis. I can tell you offhand the records for pushing a pram to Brighton, for walking, running, swimming, roller-skating, cycling, hopping, and rolling a mile; the non-stop dancing and cornet-playing records, the winner of the international typewriting competition, the names of the couple who got married, divorced, and remarried in the shortest time. Consequently, when I read the passage above quoted in *The Radio Times* last week I was seized with a great idea.

Why should literature alone be debarred from the sphere of records? It is as honourable an achievement to have read right through the 'Faerie Queene' as it is to have rung 10,000 variations on a peal of bells or to have crossed the Atlantic steerage a hundred and seventy times. Let Hazlitt's name be the first on the roll of honour of the literary Wisden; and let the literary Wisden at once appear.

After all, the arguments in favour of sporting records apply equally well here. They attract interest amongst the general public; they increase the profits of the cracks; they tend to raise the general standard of play. Reading will become competitive; men will boast on suburban trains that their handicap has been reduced from 2,000 to 1,800 lines. The papers of the future will be full of headlines like this:—

WORLD'S SPENSER CHAMPIONSHIP.  
HAZLITT'S RECORD AGAIN  
ATTACKED.

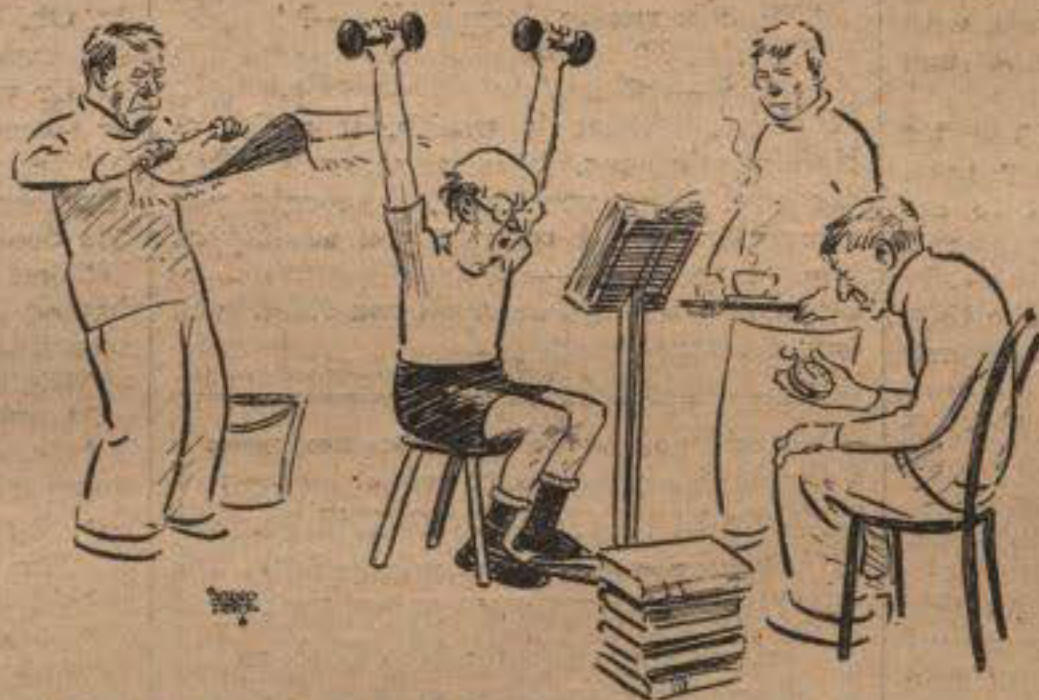
A VISIT TO THE TRAINING-CAMPS.

Or, in the case of American newspapers, one page of the Sports Section would start thus:

DOC MILLIGAN SPLITS EVENS IN FINAL TRY-OUT; HAZLITT HAS BEEN, TRAINER AVERS; FANS CAMP OUT IN YALE BOWL FOR TOMORROW'S VERSE TILT.

And stories by Our Special Correspondent:—

An atmosphere of cheerful confidence pervaded Sir Edmund Gosse's headquarters when I visited them yesterday to see the title aspirant in the final stages of his training. I found him looking fit and hard, and full of enthusiasm about tomorrow's attempt on Hazlitt's long-standing record. "I shall win," he said, modestly, as he knocked off work for the day. The London man has now completed his serious training, which was of a comprehensive character—great quantities of Gibbon were read to cultivate stamina, Browning was used to develop mental alertness, and to guard against the danger of lethargy



I visited them yesterday to see the title aspirant in the final stages of his training.

overcoming him during the attempt on the record he has read the whole of *Hansard* for the last two years. For the remainder of his training he will merely read "The Forsyte Saga" and "Jew Süss," resorting to the small advertisements in *The Times* if there is any risk of staleness setting in.

Imagine the national pride at fever heat, and the impetus to reading everywhere. As the old records were broken new feats would be attempted; teams of two might

Next week's issue will contain articles by

REV. H. R. L. SHEPPARD  
RICHARD CAPELL  
DAME ETHEL SMYTH

All Programmes for the week beginning Sunday, March 4, and news of Coming Events.

attempt twenty-four hours records, and the reading 'Six Jours'—relays of competitors reading night and day through the British

Museum catalogue or the complete works of H. G. Wells—would fill the Albert Hall.

The Polytechnic team seems to be in danger of losing its lead through an unfortunate accident to its second string, who sprained his right eye in completing the eleventh lap. Chatham Y.M.C.A. are now only seven pages behind, with the rest of the field bunched together nearly half a volume in the rear.

There might be single-handed matches in the shorter events, too:—

Tex Rickard has matched Otto Mullinger and Jim McClusky for the Milton title on May 1st. The contest, which will be decided over twelve books of "Paradise Lost," will be for a purse of \$1,000,000 (£200,000). Experts here favour McClusky, in view of his recent victories over Nussbaum and Laccchiotti, and his unchallenged record of 57½ secs. for Kipling's "If." Mullinger's backing rests on his excellent showing in the "Areopagitica" tournament at Chicago last year, but his record is almost entirely a prose one, and it is felt that in taking on a reader of McClusky's speed and experience he is venturing out of his own class.

And, of course, there would be the human side:—

Big Bill Beckett, the veteran long-distance Dickens champion, broke down and cried at the conclusion of his

bout yesterday with Eddie Perkins, the Tooting High-School Boy. The veteran was leading by over five chapters in "The Old Curiosity Shop" when he accidentally turned over two pages at once and was immediately disqualified. A return contest has been arranged for the spring.

There would, too, be tragedies. Someone would attempt the 'Encyclopedia Britannica' and collapse in the middle of WAA-WOO. Sport has its martyrs and always will. But what matter if reading becomes known as a virile and even dangerous sport? I look forward to the time when the greatest distinction an athletic undergraduate can gain will be not a rowing or a football Blue, but a place on the 'Varsity reading team.

And when that time comes, England must be in the van. The new sport must not find us unprepared. I myself in my small way am doing all I can. I have opened a school, fully equipped as a training headquarters, within a stone's-throw of the British Museum, and likely lads are hereby invited to communicate with me at once. Within a few months I hope to have a flourishing stable in existence, and offers of matches from promoters, managers, and backers will be gladly received.

WALTER T. RAULT.





## Collinson Owen,

the popular author of *Zero* and, over the initials 'C.O.', of many delightful articles, reveals in a captured telephone conversation the secret of how it is actually done.



**H**ELLO, *hello*, Exchange! Oh, confound!— Oh, is that you, Reggie? This is Sylvia calling.'  
'Calling what? The British Isles?'  
'No, stupid. Just you.'  
'Oh— Well, how are you?'  
'All right, except for a slight depression.'  
'Sorry. From Iceland?'  
'No; not that kind. It's one of my own.'  
'Too bad. Have you seen the doctor?'

'Oh, no. He'd be no good. It's one of those depressions that defy medical science.'

'Bad luck. I thought there was nothing science couldn't do nowadays. What with wireless, you know, and vitamins and atoms, and all that.'

'No, my dear, it isn't a case for a doctor at all. It's much too personal for that. It's— Oh, it's awfully difficult to explain, Reggie.'

'Things are.'

'Awfully. You see, Reggie, it's like this. I've got a great opportunity in my fingers.'

'Such nice little fingers.'

'I'm so glad you think so. Well, I've got this great opportunity all waiting, and I don't know whether I ought to grasp it or not.'

'Well, even if you did you wouldn't hurt it. Not in those fingers.'

'Do be serious. Here am I with this great opportunity all ready for me and I don't know whether to take it or not. And I wanted your advice.'

'Is it business?'

'Well, not exactly. And yet I suppose it is, in a way. No, it's not business. Most decidedly not.'

'You don't seem frightfully sure about it. Can it be pleasure, then?'

'Well, I suppose you *might* call it that. Although lots of people don't—not after a time, anyhow.'

'H'm. It seems very mysterious. Neither one thing nor the other. What is it, then—not a hat?'

'Good heavens, no! Do you think I should be ringing you up about a hat?'

'Is it clothes of any kind?'

'No. Not yet, anyhow.'

'I don't seem to be getting any warmer. Animal, vegetable or mineral?'

'I don't think it's any of those.'

'Dear, dear, where am I? Oh, I know what it is. It's our dear friend Ernest.'

'NO! You *know* it isn't!'

'Why should I know? He's very keen on you.'

'I can't help that.'

'And handsome.'

'I don't think so.'

'And quite wealthy.'

'What is wealth, Reggie, if—?'

'If what?'

'Oh, if—nothing.'

'Quite. What is wealth, if nothing? Nothing whatever. Especially if one's hasn't got any. But, you know, I thought you *adored* Ernest. I thought you *worshipped* him. I thought—'

'Good gracious, how *could* you think such horrid things!'

You will find among the programme pages the following features of special interest:

**LEADING FEATURES OF THE WEEK**

Items you must not miss (page 386)

**AN ELLEN TERRY SUPPLEMENT**

in connection with the 80th Birthday Programme on Monday (page 391)

'Well, the other night you seemed to be dancing with him all the time. Yes, *all* the time.'

'That's not true. Only part of the time. And anyhow, how could I help it if he—and if you disappeared?'

'You were looking up into his handsome face as if—'

'I wasn't! I wasn't! And he *isn't* handsome.'

'Gazing up at him as though he was a film star.'

'Oh, it's beastly of you to say that. I hate you.'

'While I sat in a corner dreaming about my overdraft and wondering how it is that the loveliest girls always seem to—'

'Oh, Reggie, you're horrible. I *do* hate you.'

'Well, if you hate me so much why did you ring me up?'

'I told you why.'

'That's just what you didn't do.'

'I did, I did. I told you I wanted your advice.'

'Oh, yes, about that little matter. Shoes or silk stockings, or something. Well, anything I can do to oblige.'

'Oh, Reggie, I shall scream. You make it so terribly difficult for me.'

'Or was it the weather? A depression, or something?'

'Yes, that was it. A depression, Reggie, it's been on now for two days—ever since the dance.'

'Bad luck. Well, I expect we shall be having light to variable winds shortly, or something. Possibly some showers.'

'Oh, Reggie, *please!*'

'Granted.'

'Oh, dear, it's coming with a rush. I'm going to say it! I can't stop!'

'All right, little one. Crash on.'

'The date, Reggie, the date!'

'What date?'

'Today. February 29!'

'Feb. 29. What about it?'

'Leap Year, darling—Leap Year!'

'Oh, by Jove! *By Jove!* And do you mean—?'

'Of course I do. Oh, you stupid, of course I do!'

'By Jove, Feb. 29! Leap Year! And you've said it. Poor old Ernest! And I've been sitting here with such a hump! My angel, crowd some clothes on. I'll be with you in a quarter of an hour. We're now going over to the Savoy Hotel for dance music until midnight, and after.'

'Oh, Reggie, you dear—'

Good-night, everybody, *good-night*.

(Continued from opposite page.)

the ball to be kicked. He does not quail. He comes from the Great Open Spaces Where Men Are Men. The goal is kicked. We yell with self-consciously sportsmanlike approbation; chivalry demands these honourable howls of us.

And so the game swings up and down, dwindling to victory at the other end, and swelling to defeat under our toes. At half time this process is reversed. Our honour and imagination must take their stand in the defence of the *near* goal posts, shoulder to shoulder with Mr. Sellar. (He has become Mr. Sellar to us now, since he stands so brawnily close beneath our insteps; before

he was but a white speck—a microscopic soulless speck of a David repelling a sprawling composite blue Goliath.)

Well, well, England has won—but not easily. Nobody is disgraced. Everybody can go to bed glorious. The whistle blows for the last time. The pyramids of audience burst into thousands of running fragments. A tidal wave of humanity overwhelms the heroes. Probably they are torn to pieces and their glorious fragments carried triumphantly to fifty thousand homes. . . . ("I have the ear of Cove-Smith." . . . "Oh, that's nothing. I've got an authentic Aarvold rib, and Johnnie managed to bring home three Australian thumbs. . . .")

So we crawl away on our one hundred and twenty thousand weary yet triumphant legs. The scene swells slowly in our memories from the tussle of ants that it seemed at the time to a War Among Gods. By the time we have walked—at the rate of a hundred yards an hour—to the Olympic Town of Twickenham, the spirit of heroic warfare has had time to work in us. Like supermen, we trample down weak widows and orphans, reaching, with a Berserk burst of Rugby-inspired strength, the Great Open Spaces Where Men Are Men—or, in other words, the two front seats in a No. 27 'bus bound for Barker's.



The Talk of the Week. No. 6.

# Stella Benson and Charles Grave

present Miss Benson's talk, 'Confessions of a Rugby Ignoramus,' broadcast from London and Daventry on Friday, February 17.

LARGE audiences ought not to be allowed to look at Mighty Spectacles—they dwarf them to a degree inconsistent with spectacular dignity. Even an imperial coronation that rocks a hemisphere can have its procession diminished to a mere centipede by the sheer immensity of its wall of onlookers. Whereas if only one person went to see it (say myself) the spectacle itself would have a chance.

The same remarks apply to a football match. Under the gaze of roaring pyramids of humanity, a Rugby match—in reality, a battle of heroes—becomes no more than a mere hand's-breadth of ant-like activity.

To the Rugby match of which I write came sixty thousand experts and one ignoramus—(me). Even the few women were experts, and from the innocent lips of the flappers near me burst hearty oaths of approval or reproach at appropriate moments. But I, the one ignoramus, am entirely amoral, in the Rugby sense; I have no perception of the difference between right and wrong. The only conviction I have is that the referee is a born spoil-sport; he always blows his whistle at the moment when something unusually admirable is being done. Obviously he is jealous of the heroes.

THE heroes emerge like bees in single file from their hole in the great human pyramid, or hive. They look tiny and tidy in little blue suits, in little white suits, like good little boys on their way to a party seen through the wrong end of a telescope. Only when a tinier parasite—in the shape of a Press photographer—shyly approaches a hero does one realize that the heroes, judged by their own insect standards, are giants. That one in blue stockings, for instance, must be nearly an inch high. The noble insects swarm neatly in an oblong swarm for a moment; they are being photographed. Then they scatter nimbly, and are formed into two definite, if sprawling patterns—into two large composite insects, in fact, a blue spider and a white one. Our sympathies, it appears, are with the white spider; it upholds our national honour.

The game begins. One exciting thing happens after another. The composite spiders disintegrate and reform again. One nimble limb, consisting of four blue units, sweeps up the field towards us, held together, as it were, by the sinewy, weaving flight of the ball from one to another. Knots of white fling themselves against the blue limb, but still it wriggles relentlessly along, the ball still shuttling up and down its length. Something has happened; the crabbed referee has blown his whistle. He must have got left behind, and lost his temper. A new kind of swarm is formed. Eight blue insects and eight white ones begin to bend themselves double in a small heaving heap, like Alice in Wonderland's flamingo croquet hoops. 'London Bridge is falling down . . .' and, indeed, the wriggling erection *does* fall down;

someone pushed too hard and several heroes have fallen on their noses. The whistle blows again. London bridge is rebuilt, it heaves about on its scaffolding of straining legs. The ball is thrown beneath its piers. The bridge bursts asunder. A great mess of insects is splashed about the field. The



The courageous tee does not flinch as the kicker rushes upon him.

ball is going the other way now, a white tentacle is sweeping it along. Someone has kicked it into the audience—almost as high as the Royal box. 'Oh, good,' I roar, but I roar alone. It appears that, on the contrary, it was bad. To knock the Duke of York's hat off is no object of the game. Sixty thousand persons groan. I groan, too—but, alas, too late again! By this time something excellent has been done. We are all on our feet, screaming with delight. The white and blue insects are chasing



Like super-men, we trample down weak widows and orphans.

one another round the enemy's goal-posts. 'Ring-a-ring-of-roses-all-fall-down. . . .' They all fall down on their stomachs in a heap beyond the farther boundary. It seems that this is a glorious achievement, and entitles our white heroes to place the ball in a very advantageous position just in front of the

enemy's fortress, and kick unopposed. A human tee, in the form of a prostrate friend, is even provided, to make the thing easier. The courageous tee does not flinch as the kicker rushes upon him. The ball is through. How easy! I could have kicked that myself! My cheers are all for the courage of the brave tee. At any rate, we have a goal. Ha, ha! That will teach these Colonials a thing or two about the effete Mother-country.

The public takes quite a long time to get calm again after that, but the heroes, as heroes will, pass modestly on to new efforts. Something else has happened. Someone's trousers have been torn off. A little round swarm forms modestly round the sufferer, while a new pair of trousers is hurried from the hive. It is like the Maids of Honour holding up their petticoats in a ring round the embrace of the Princess and the Swineherd. A pair of shredded trousers shoots from the centre of the swarm, the ring dissolves and—lo!—there is the hero, newly trousered. We all cheer again at his gallant insouciance. How glorious to be a hero, and hold trousers so cheap!

THE game hurries once more up and down the field. The referee runs after it, and every time he manages to catch it up he blows his whistle. If I were a hero I should be careful to keep the field between me and that cavilling flautist. The audience seems to have the ball almost as often as the players do. Every time the ball soars into their midst, the thousands of faces turn to follow its course, and their turning gives an effect of thrill, like the waving of a bank of seaweed under the impulse of a tide. Where the ball is about to descend, a crouching dint in the crowd forms for its reception, just as a sea-anemone opens to close over a pebble. And just as the sea-anemone rejects the stranger, so the crowd spews out the ball and the game begins again.

The enemy has the ball now. His blue string of runners blows up the field once more towards us. Our white defenders break the string. Each blue unit in turn is tripped up, sat upon and unobtrusively strangled—yet still the ball springs on from blue hand to blue hand, like a symbol of the victory of the soul over death. Half the players fall flat once more in a heap—this time behind our goal posts. Squealing with excitement, we all rise and bow over one another's hats to see what is happening under our toes, so to speak. The players are so close to us now that they are men, not insects. One has some mud on his ear. Another has torn his shirt so that the blushing eye of the audience can see his naked shoulder-blade. In a moment he will realize this and draw his modest veil of fellow-players round him while he changes his shirt.

An opponent must now show his courage by lying down like a doormat and holding

(Continued at foot of page 378.)





## BOTH SIDES OF THE MICROPHONE

### An Early Musical Comedy.

THE little two-act opera *La Serva Padrona* ('The Maid turned Mistress') by Pergolesi, which, as I mentioned last week, is to be broadcast from the London Studio on March 6, was written, as were most of its composer's lighter works, to provide two intermezzi between the acts of a more serious opera. The opera, in conjunction with which 'The Maid turned Mistress' was written, was entitled 'The Prisoner'; it is now forgotten, though the 'comic relief' remains to us today, a gem of eighteenth-century musical comedy. Pergolesi died of consumption at the age of twenty-six. All his possessions had to be sold to raise the eleven ducats which were the cost of his funeral. 'The Maid turned Mistress' was revived some time ago at Hammersmith, by Arthur Bliss, who will conduct the broadcast on the 6th. The two principals in the London presentation will be Gaby Valle and Foster Richardson.

### Town or Country?

ON Monday, March 5, Manchester is broadcasting a 'Town and Country' programme which will be relayed to London, Daventry, and other stations. This programme will attempt to portray in music the respective charms of town and countryside. Poets, while writing lyrically of the open country, have seldom praised the city in their songs. As one who has lived for some time in three of the world's greatest cities—and one not without acquaintance with the gentler delights of country life—I should like to put in a word for the beauty of city life. Fifth Avenue, New York, on a fine spring morning, with a lofty, cloudless sky overhead and the towering lines of concrete buildings shimmering in the smokeless atmosphere, may be as lovely as a Surrey lane. Cowper wrote that 'God made the country and man made the town'—but God, surely, guided man's hand. The musical 'pictures' on the 5th will have Vivienne Chatterton and Ashmoor Burch as vocalists.

### For Parents and Play Lovers.

THE business of being a parent is taken very seriously these days. I am sure, therefore, that Dr. Olive Wheeler, of University College, Cardiff, will attract a large audience when, on March 6, she speaks from Cardiff on 'Psychology for Parents—Early Developments.' Welsh listeners with a partiality for broadcast drama might note that on the same day the station is giving two plays—Alfred Sutro's *A Game of Chess* and *The Late Rebellion*, by Shirland Quin.

### Our Recent Note on Farming.

SOME words in a programme note on one of Mr. Robertson Scott's talks may have suggested to listeners that we did not take the position of the British farmer sufficiently seriously. We would not, of course, seek to ridicule a body of men who have, in the pursuit of an age-old and particularly British calling, undergone a time of great stress and difficulty. In Britain, as in many other countries, to be the subject of caricature is to be the subject of popular affection and esteem. We therefore hope that our agricultural listeners have not read into our paragraph a slight which was most certainly not intended, nor attributed to Mr. Robertson Scott himself what was purely an editorial comment with which he had nothing to do. Listeners who have followed his course will have been impressed with the serious spirit in which, as a careful student of agricultural conditions at home and abroad, he has approached the problems of British farming.

### What is God Like?

THE evening of Sunday, March 4, sees the beginning of the new experiment of a series of three connected addresses from St. Martin-in-the-Fields, which I mentioned in a paragraph some weeks ago. The Rev. Eric Southam has chosen for his subject 'What is God Like?' which is also the title of the book the Bishop of Winchester has written, at the request of the B.B.C. Religious Advisory Committee, in connection with the addresses. On Sunday, March 4, Mr. Southam will deal with the question of God and Jesus Christ, on March 11 with God and the World's Pain, and on March 18 with God and Every-day Life. I cannot but feel that Mr. Southam is a brave spirit to deal with these subjects, but after all they do go right to the centre of things, and they are the problems on which the average man looks for light from the religious teachers of his day. From talks he has given in the past I can promise listeners the series will be in no sense 'theological' or 'ecclesiastical.' Of course, he can only skate over the surface in the time at his disposal, but he hopes to set men thinking. They will find the problems he raises dealt with far more fully and in quite simple language by the Bishop in his book 'What is God Like?—An Attempt at an Answer,' the six chapters of which are headed:—

1. The most powerful thing in the world.
2. Signposts.
3. How men began to know God.
4. Is God like Jesus?
5. Why doesn't God kill the devil?
6. Going into action.

The book will be on sale at all bookshops and book-stalls on Monday, March 5, price 1s. (paper), 2s. 6d. (cloth). 'What is God Like?' as the subject of a simple book, points to being an experiment of exceptional interest—one has only to read one's daily paper to realize how great is the interest in such problems today.

### The Forbidden Land.

ONE of my favourite books, in younger days, was Boothby's 'Doctor Nikola.' Its setting was Tibet, the land of mystery which has provided the background for a score of romantic novels. Tibet is one of the few parts of the inhabited world which have contrived to keep their secret—or part of it—in face of scientific exploration. On Sunday, March 4, at 5.30 p.m., there is to be a talk by Miss Mildred Cable, of the China Inland Mission, on 'The Dancing Rituals of the Tibetan Lamas.' Miss Cable, in company with friends, has made that long and difficult trek across Central Asia which, as a boy, formed part of my plan for the shadowy future (which has ended in the great adventure of catching the 9.20 from Earl's Court every morning). She is one of the very few white women who have ever entered 'the Forbidden Land,' and the story she has to tell is, in a way, unique.

### Strange Music.

RARE musical instruments seem to figure largely in Manchester's programme for Tuesday, March 6. There is to be first a recital of handbell ringing by the last surviving member of the Howard family of Glossop, which during the past hundred years has been famous for its ringing. Later comes Zachary Tan, who plays on the hand-saw, the penny balloon, and the zither. And, to complete the scheme, I see that a dulcimer recital by Harry E. Gospel has been arranged for the afternoon.

### A Word of Reminder.

FOLLOWING my diatribe against those who listen indiscriminately to any and every item in the programmes and then complain when they hit upon some transmission which does not take their fancy, a listener has sent me the following quotation:—

Our Bill of Fare we here present:  
Let each choose what he wishes.  
Enough's a feast! You are not meant  
To eat through all the dishes!

I should like to have this framed and hung on the wall above the sets belonging to various friends of mine! The author of the rhyme suggests that it should be printed on every programme page of *The Radio Times*. I think it would be better, perhaps, if listeners were to memorize it and quote it on appropriate occasions.

### A Moszkowski Concert.

A GAY, tuneful composer is Moszkowski, a programme of whose music Percy Pitt conducted one Sunday a few months back. This last concert was so generally appreciated that Mr. Pitt is going to repeat the dose on Sunday evening, March 18, from the London Studio. The name of Moszkowski should not be confused with that of Moussorgsky. The former was a German composer of light music who died as recently as 1925. Moussorgsky (1835-1881), Russian by nationality, was the composer of *Boris Godounov*, which stands for Russian opera in the minds of most English music-lovers. The programme on March 18 will include Moszkowski's Third Orchestral Suite and Ballet Music from his opera, *Boabdil*.

### Dame Ellen Listens.

ON Monday evening, in her cottage at Watlington, near Maidstone, Dame Ellen Terry will be listening to the programme broadcast in honour of her eightieth birthday. With her at the moment of this nation-wide celebration will be her daughter, Edith Craig, well known as an actress and producer. The programme will be a tribute not only from the nation as represented by the B.B.C. and its twelve million listeners, but also from the stage. Members of six great theatrical families are taking part in the broadcast—the Irvings, the Terrys, the Forbes-Robertsons, the Trees, the Comptons, and the Thorndikes.

### About Books.

IN these days when so many books are published, it is often a difficult business for the reader whose taste is not haphazard to make up a library list. We listeners are fortunate in having Desmond McCarthy and Mrs. Hamilton to keep us in touch with contemporary books. At the request of many listeners who are, on occasions, unable to hear their fortnightly talks or to take down a list of the books they review, I propose in future, when space permits, to reprint the titles in these pages. On Thursday, February 9, Mrs. Hamilton mentioned:—'The Strange Vanguard' by Arnold Bennett (Cassell), 'Adam and Eve' by John Erskine (Nash and Grayson), 'Avarice House' by Julian Green (Been), 'Islanders' by Peadar O'Donnell (Cape), 'Cullum' by E. Arnot Robinson (Cape), 'Black Gallantry' by Val Gielgud (Constable) and 'Good Evening, Everyone' by A. J. Alan (Hutchinson). I was glad to see that Mrs. Hamilton noticed Mr. Gielgud's novel. He is a popular broadcaster and 'Black Gallantry' one of the best adventure yarns I have read for some time.



# BOTH SIDES OF THE MICROPHONE



### In Next Week's Issue.

SOME few weeks ago, *The Radio Times* published a letter from a reader asking whether it would not be possible to include in the paper a series of articles on Singing, Piano Playing, the Orchestra, etc., giving the listener some general lines upon which to judge musical performance. As it happened (and was explained in an editorial footnote), this had been the Editor's intention for some time past and such a series was already commissioned, under the general title of 'What do you listen for?' The first article will appear in next week's issue. It will be by Richard Capell, Music Critic of *The Daily Mail*, and will deal with the orchestra. There are millions of people listening to broadcast orchestral concerts—and how many have any idea of the mechanism of a great orchestra, the difficulties of performance and conducting? Each man should, I admit, be his own music critic, but there is obviously room for a brief and simple account of general principles upon which each can base his personal criticism. Well-known music critics have been invited to write on the various subjects comprised in the series—Herman Klein on Singing, Percy A. Scholes on Composition, F. Bonavia on the Violin, and so on.

### Bantock and Brahms.

FROM 5GB on Saturday, March 10, will come a Symphony Concert by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis. The soloist will be Astra Desmond. The programme is an interesting one. It opens with an *Heroic Overture*, by Geoffrey O'Connor Morris, who was formerly attached to the Birmingham Station. Then come the Sappho Songs by Granville Bantock, who this year celebrates his Diamond Jubilee. The Symphony will be Brahms' *E Minor*. Apropos of Brahms, the delightful reminiscence of him which Dame Ethel Smyth broadcast a fortnight ago is to be published in next week's *Radio Times* as 'The Talk of the Week, No. 7.'

### The Six Distinguished Olofs.

THE popular Victor Olof Soloist Sextet is to broadcast again from London and Daventry on Sunday, March 18. 'Why soloist?' Because each of the members of the sextet is a distinguished soloist on his own instrument. Victor Olof need not be introduced; he is too well known as a violinist. John Fry (second violin) is Professor of the Violin at the Trinity College of Music, London, and a member of the Philharmonic Orchestra. Frank Howard (viola) is a member of the London Symphony and other orchestras. Edward J. Robinson (cello) is a member of the Snow String Quartet, and late principal cello of the Wireless Orchestra. Victor Watson (double bass), has played with many famous orchestras and as principal double bass at the Covent Garden opera seasons. Sidney Crook (pianist) is well known as a recitalist. He was a pupil of Isidore Epstein.

### A College for Working Women.

EIGHT years ago, at the time when the parliamentary franchise was extended to include women, there was founded at Beckenham the Hillcraft Residential College for Working Women. The object of its foundation was to provide women wage-earners with the opportunity for further general education. The college is now permanently settled as an incorporated society at South Bank, Surbiton, where it accommodates forty students at a time. On Sunday, March 4, Miss Eileen Power, well known to listeners for her talks on History, is to broadcast an appeal on its behalf.

### The Vanished Island.

MANY of my readers will recall the Krakatoa disaster of August, 1883. Krakatoa was a volcanic island in the Straits of Sunda, between Java and Sumatra. At one time it had been of considerable size, but during the seventeenth century it had erupted and the top had been blown clean off it. In 1883 it was the base of the original volcano, topped with various minor volcanoes, which had piled up during the past two hundred years. During August, in a series of terrific eruptions, the entire island disappeared. Vast quantities of dust and ashes, hurled into the air, buried whole forests on neighbouring islands, darkened the sky at Batavia, a hundred miles away, so that lamps had to be burned at midday, and so filled up the sea that a number of new islands appeared above its surface. The actual sound of the final explosion was heard three thousand miles away. The resulting tidal wave overwhelmed the seaboard, smashing shipping to tinder and drowning 36,000 people. On Tuesday, March 6, Mr. J. Williamson Jones, who was living at Batavia during this cataclysm, will describe from Bournemouth his experiences.

### Ibsen's Greatest Play.

I HEAR that the Ibsen Centenary, which falls on March 20, is to be celebrated from London and Daventry by a performance of *The Master Builder*, which the majority of critics hold to be his finest play. *The Master Builder* will play for about an hour and a half and will be given a performance from 5GB on March 19.

### The Next Halle Programme.

THE famous Ninth Symphony of Beethoven—the Choral—is to be included in a Hallé Concert which Manchester is sending to London on March 15. Sir Hamilton Harty will, as usual, conduct the Hallé Orchestra. The principals in the Choral Symphony will be Bella Baillie, Nora Dahl, Frank Titterton, Percy Bilsbury, and Arthur Cranmer. Other items in the programme include Wotan's Farewell, the Fire Music, both from *The Valkyrie*, and the Quintet and closing scene from *The Mastersingers*.

### Clarinet Music from 5GB.

A PROGRAMME of Chamber Music—including Mozart's Clarinet Quintet and Harold Howell's Rhapsodie Quintet for Clarinet and Strings, a Carnegie Award work—will be heard by 5GB listeners on Sunday afternoon. This will be given by the Charles Woodhouse String Quintet, Haydn Draper (clarinet), Isobel Gray (pianist), and Leonie Zifado (soprano).

### A Cardiff Sunday.

AS last year, Cardiff is to relay the Rugby Footballers' Service from Bristol Cathedral on Sunday, March 4. Many famous West Country sportsmen take part in this interesting annual service. On the same evening the Third Concert of the Cardiff Musical Society will be broadcast, with Pouishnoff as solo pianist.

### More Charlot's Hours.

THE recent series of Thursday Charlot's Hours, for which the well-known revue producer was responsible, has proved, as most of us expected, very successful. Another series of twelve, introducing to the radio public further new artists and material, will begin on Thursday, March 8.

### The Bike which Astonished the Legion.

IF you listened to Captain Busk's talk of February 9 on 'The French Zone in Morocco'—which was one of the best travel talks broadcast lately—you will remember the story he told of the Englishman who last summer bicycled as far as he could into the heart of the Atlas Mountains along roads eleven thousand feet above sea-level and amidst country so dangerous for the European that journeys made by French officials had to be under strong military protection. Captain Busk told how the cyclist, protected by the gods, turned up at a French post on the edge of the desert to the amazement of the Foreign Legionaries, who had not for months seen a civilian, much less a bicycle, in that part of the world. He had no idea of the Englishman's identity, the story having been told him as a great joke by a sergeant of the Legion. It happened, however, that the subject of the story—by one of those queer coincidences of broadcasting—was listening to the talk. He has now written to Captain Busk, filling in some of the details. He was, it appears, on a definite tour of Morocco and determined to penetrate as far as his map and his bike would take him. No wonder the French were amazed at the apparition of an Englishman who, for his summer holiday, chose to bicycle eighty miles a day along desert tracks in a temperature of close on 120 degrees in the shade!

### The Russian Brahms.

LAST week I made brief mention of Nicolai Medtner, the Russian pianist-composer who is taking part in a recital of his own music from 5GB on Monday of this week. Here is a further note on him. Born in 1879, he first became known as a pianist who toured Europe in 1901-02, and then became a Professor at the Moscow Conservatoire, at which he had been a student. He did not long continue in active practice as a teacher, for in 1903 he decided to devote himself to composition. He has not been extremely prolific—his opus numbers have not yet reached fifty. Almost all his output is Chamber Music, and the greater part is for Piano-forte. A good many of the Pianoforte pieces bear the title 'Fairy Tale,' but Medtner does not undertake in these to illustrate stories—only to suggest a romantic mood. Amongst his works are one or two with points of novelty, notably the *Sonata Vocalise*, a Sonata 'First Movement' (not a whole Sonata) for voice and Pianoforte, in which the vocal line, without words, has something of the freedom of a Violin part. Then his 'Sonata Triad' (Op. 11) is rather unusual, in that its three parts are really 'First Movements' (the third of which we are to hear on Monday evening). In his outlook on form Medtner follows in the tradition of Beethoven and Brahms, rather than in that of the Russian school that arose in the nineteenth century. His music has virility, clarity, and 'body in it.'

### Your Gilbert and Sullivan.

IN a recent issue of the paper there appeared a listener's letter—one of very many—asking why music from the Gilbert and Sullivan Operas was never broadcast. The Editor has been compelled to reply that copyright considerations forbade this. However, recent negotiations have broken down former barriers and everyone will be glad to hear that overtures and orchestral selections from these most popular British operas will now be included in the programmes.

'THE ANNOUNCER'



## Stephen King-Hall

tells a story in the true Leap Year tradition, of an occasion on which the B.B.C., quite unknowingly, played the Fairy Godmother to an Officer of the King's Navy.

**M**ATCHMAKING, is not, so far as I am aware, one of the regular features of the B.B.C. programmes, nor, I suppose, will the B.B.C. broadcast proposals of matrimony. We shall never hear the S.O.S.: 'Young man, aged 35, presentable appearance, fed up with hardships of a seafaring life, seeks congenial companionship with a view to matrimony. Prefers blondes. All applicants should be capable of paying their own mess-bills and will be interviewed any lunch time at the Berkeley Restaurant. Chief



Fanny was like a cat on hot bricks. Phyllis hardly spoke a word.

Commissioner of Police is requested to make the necessary arrangements to deal with the traffic in Piccadilly. All cinematograph rights strictly reserved.'

Frankly, I think the B.B.C. is a trifle tame, but then they serve the public, poor chaps,\* so they have to do their best to please everyone. What a task! However, the time has now arrived when I can with propriety reveal the fact that the B.B.C. once played the fairy Godmother in a manner which would make even Mr. Drage envious. Mr. Drage and Mr. Oetzmann (pronounced Oats-man), so I gather from the Daily Press, spend their lives enabling young couples to start 'down the primrose path' at the expense of next year's income. A very worthy occupation, but hardly as meritorious as the coup brought off by the B.B.C. They enabled one young couple to become a couple; the B.B.C. enabled a young man and a young woman to tune in to the same wavelength as it were. They synchronized them.

It happened three years ago, in those days when the Uncles and Aunts were very important people at Savoy Hill and a considerable period of the Children's Hour was spent in broadcasting happy returns of the day to the young of the British Isles.

There were serving at that time in H.M.S. *Primrose*, Lieutenant-Commander Gordon and Lieutenant Roberts. Gordon, 'Fanny' Gordon as he was known to all his friends, was First Lieutenant and executive officer of the *Primrose*; Roberts was a recently promoted Sub-Lieutenant, a good lad, but

inexperienced. He had a sister, Phyllis. She was a good girl and experienced. Miss Roberts was also one of the best looking girls in Dorset, which, as any sailor will tell you, is high praise indeed, and when Miss Roberts came to tea with her brother in the *Primrose*, Lieutenant-Commander Gordon used to undergo various strange emotions. In short, he was head over ears in love with the pretty Phyllis, and the girl very much liked having him in love with her, but for all her experience, which was very considerable, she was quite unable to make him propose. She tried encouragement and 'Fanny' Gordon blushed and stammered; she tried to be haughty and stand-offish and Fanny Gordon merely became very sad and the unjustly-beaten-dog-look came into his eyes, which so upset Phyllis that she nearly kissed him on the spot. The fact of the matter was that 'Fanny' was afraid of Phyllis; he was terrified that she might say No! and even the agony of uncertainty was preferable to the prospect of losing her for ever. Phyllis tactfully sounded her brother, but discovered, to her astonishment, that he seemed as frightened of 'Fanny' as Fanny was of Phyllis.

'Frightened of him!' exclaimed Phyllis. The Sub then laboriously and unsuccessfully attempted to explain to his sister that all young and inexperienced Subs are slightly frightened of the First Lieutenants of their ships, and if they are not, they ought to be.

### OUR COVER DESIGN COMPETITION.

The task of judging the entries for this Competition was a heavy one, well over 4,000 artists having entered for the Prize. The final choice was a matter of difficulty but, after careful consideration, it was decided to award the Prize to

Mr. Percy E. Golding,  
Wembleton,  
York.

to whom a cheque for £50 has accordingly been sent. In awarding the prize the Editor and his advisers were of the opinion that none of the designs were wholly suitable for adoption as the permanent cover of *The Radio Times*. It will not therefore be possible to bring the winning design into use, as careful consideration has to be immediately given to the possibility of finding a modification of it, or an entirely new design which will satisfy the requirements in every way. Meanwhile, the Editor takes this opportunity of congratulating Mr. Golding on his success and thanking all the competitors for their interest and enthusiasm. A short descriptive article on the competition, with reproductions of some of the best designs, will appear in an early issue.

**T**HIS very unsatisfactory triangle of mutual love and fear might have endured for ages had not Fanny Gordon been moved to have a birthday party and had not the Sub been so fond of his sister that he decided to take a chance.

Miss Roberts was, of course, asked to the birthday tea party, and so were several other rather impossible young women, all friends of the Sub. I was asked over from the *Hollyhock* by old Fanny 'to make up numbers.' That was exactly how he put it



If he will go into Cabin Number Three, he will find something.

in the signal. We sat down to a very splendid tea—Fanny whispered to me that he'd given the mess-man carte-blanche—but somehow things were not going with much pep. Fanny was like a cat on hot bricks, young Roberts seemed to have a load on his mind, and Phyllis hardly spoke a word.

At about five o'clock, Phyllis mumbled something about having a headache and her brother took her out of the cabin to get a breath of air. He came back a few minutes later and said his sister would soon be all right again and we were to go on with our tea. By this time the gloom was inky and even my proposal of kiss-in-the-ring fell flat. Then young Roberts suggested we should switch on the loud speaker. Of course we'd struck the Children's Hour and they were coughing up birthday greetings to the kids. Suddenly we heard the thing say:

'If little Fanny Gordon, who is having a lovely party in a Navy ship at Portland, will go into Cabin Number Three he will find something he had been wanting very badly. Many Happies to you, Fanny!'

Of course we all howled with laughter and made Fanny go to Cabin Number Three. I honestly believe he'd still be there if I hadn't gone in at seven o'clock and asked him whether he proposed to keep the girl on board all night.

I was best man and I gave her a diamond and sapphire pendant with the B.B.C. crest, or monogram or whatever they call it, rather artfully worked into the design by a chap who keeps a very decent shop up Bond Street.

STEPHEN KING-HALL.

\* 'Poor chaps' refers to the B.B.C.—not the public.—AUTHOR.



# Twenty Thousand Pounds in Ten Minutes.

When, in 1923, Lord Knutsford broadcast an appeal on behalf of the London Hospital, of which he has been Chairman since 1896, the £6,246 given by listeners constituted a record sum in B.B.C. charitable appeals. In the following article 'The Prince of Beggars'—as someone has christened him—tells of the even more wonderful response to the second appeal, made on February 5.

YOU ask me to tell your readers something about this Appeal.

Well, I bolted from that unfeeling-looking microphone at the B.B.C. Studio as quickly as I could, as I had exceeded by several minutes the time allowed, and I feared a very proper scolding.

As I walked home I thought—'What will this bring forth?' 'Was I too much in earnest?' 'Shall I be believed?' 'Can't be helped—did my best and must leave it at that.'

Soon after midnight on Sunday, February 5, a man called at the London Hospital and handed half a crown to the night porter. He gave no name, but the manner of his dress was like hundreds of other men who begin work in our great city during the early hours at the markets of Billingsgate, Smithfield, and Covent Garden and other places, where, except for a few short weeks of the year, the daily task begins while it is still dark. The coin he gave was the first received at the Hospital in response to the broadcast appeal that evening.

A few hours later another man brought a ten-shilling note. This man had walked from Brixton. He was out of employment and had come to give his 'dole' money to the 'London.' He gave no address, just turned round and walked home. Rather hard to express one's thanks to people like these.

The wonderful response to the broadcast appeal has made hospital history. It has, for the first time since the 'London' came into existence, not only completely, though temporarily, overwhelmed the machinery we have devised to raise and acknowledge the vast amount of money wanted every year to keep this great hospital running, but has upset the whole of the administration. All hands are needed to open letters.

I will tell you the story, because it is one which may interest those who have helped. Our post-bag, naturally, is always a large one, because, with 900 beds, mostly fully occupied, and a large staff of resident doctors and surgeons, and 500 resident nurses, not to mention the ordinary routine work, there is quite a lot of correspondence coming in every day. The first post on Monday, February 6, brought an additional 400 letters, but this was only the danger signal of the flood that was to continue for several days to come. Every succeeding post got larger and larger, until by Monday night, the 6th, 9,000 letters had come in. On Tuesday, the 7th, it grew still bigger, until it exceeded 12,000 letters. They came in by the sack, and overflowed from the offices into the boardroom. It was amazing. We cheered aloud and took our coats off.

We have always prided ourselves that every donation to the London Hospital is acknowledged on the day it arrives. Now, for the first time, we were unable to do so. It looked like three or four days before we



VISCOUNT KNUTSFORD.

could hope to do so. It has actually taken twenty workers eight days (including Sunday) till late at night. The normal staff was quite inadequate to deal with this vast total, and we cannot afford additional assistance. Other departments of the Hospital came to their assistance by lending such of their own members as could be spared, in some cases for a few hours. For days we have worked incessantly from 8 a.m. until midnight. What happened to the Hospital itself we did not know and did not care. It ran itself and proved how useless we all were. I wish those who complain that they have not received a reply could have seen us at work.

As each letter was opened the amount it contained was carefully recorded and marked on the letter. We found that with all our available resources we were not able to deal with more than 1,200 letters a day—that is to give a receipt and reply to each donor with a letter of thanks. Even at this great pressure we were, on the Tuesday evening, more than a fortnight behind in the work that remained to be done. And the tide of letters was still flowing.

The amounts sent varied from 5d. to £1,500, this last sum being forwarded anonymously, as were many hundreds of other gifts. The 5d. I have mentioned consisted of a threepenny piece and four halfpenny stamps from three donors. It is perfectly true that this came from Aberdeen. So the city is saved; there are three righteous citizens left.

I picked up a dozen letters at random, just as they had come in. There was one from a lighthouse keeper, others from Stornoway, Inverness, Bournemouth, Exeter, Poplar, Mayfair, Liverpool, Swansea, Clacton, the Isle of Man, and Antwerp, this last from two Englishmen who wrote saying that they were amusing themselves trying to tune in to the London Station when they heard the appeal. They sent me seventy-three half-crowns, one for every year of my age. Had

I known they were going to do this I might have said I was ninety-three.

Ex-service men gave nobly. The 'London' was the first hospital to take in wounded soldiers in the very early days of the War, before the Government was able to open other hospitals up and down the country. We know now that what we were able to do for those men was not forgotten. Among donations from ex-service men was a 5s. crown piece, which the sender said he carried as a mascot throughout the War. It had always brought him luck, and he sent it to me, hoping it would bring luck to the 'London.' One of my fellow-workers has bought it, and the good fellow shall keep his mascot.

Some of the donations I know represent a real sacrifice to the givers. There was one letter from a woman enclosing 5s., about which the writer said: 'I had saved this to buy my husband two climbing rose trees and a pint of sweet peas for our garden, but we have decided to give up these until next year.' One man said: 'Here is your half a crown, confound you, and bang goes my lunch to-morrow in the City.' Six old ladies in a Poor Law institution sent six penny stamps between them.

Every letter expressed a good wish. They came from all classes of the community, and while thousands of people said they regretted their inability to give more, some of the letters were truly touching. One man said the appeal was touching, and that it had 'touched' him to the extent of 'two quid,' which he did not forget to enclose. Another woman sent a diamond ring, which she asked should be sold on behalf of the fund, at the same time placing a reserve of 10s. on it which she herself would pay if the ring failed to fetch more. I can promise her it will be the means of eventually bringing much more than that sum to the Hospital.

One of the most gratifying incidents of the appeal was the response from old patients, people who have had experience of the Hospital. I cannot forget, also, one letter I received from an old schoolfellow of sixty-three years ago. It is, of course, physically impossible for me to reply personally to all the 20,000 people who sent money, though I am writing to as many as I possibly can. Like the staff, I have been working at the Hospital on most days from early morning until nearly midnight.

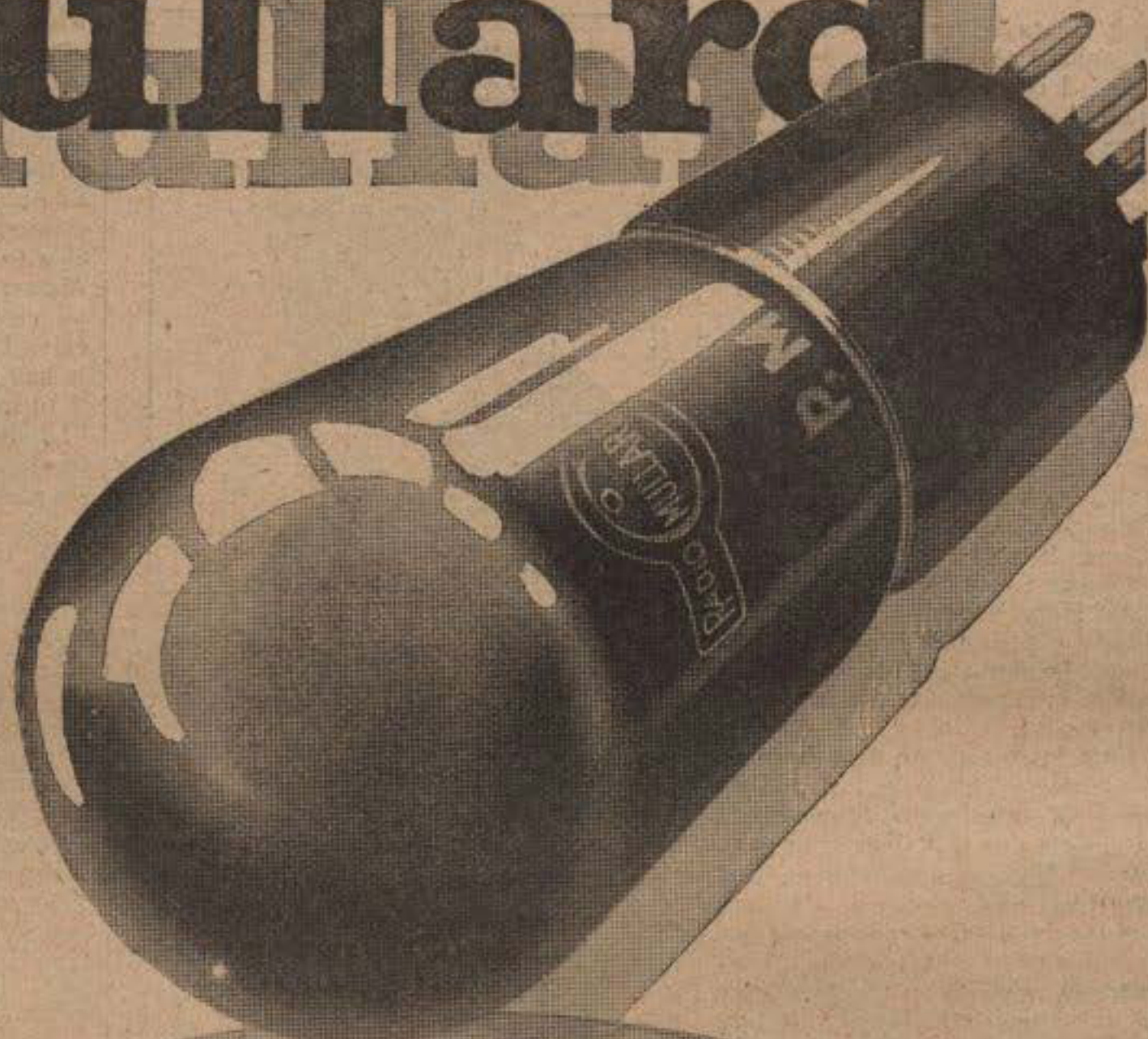
The adding machine which I mentioned in my appeal has been kept very busy, checking every amount as it was received and paid into the bank. I really do not know what we should have done without it.

My friend, Sir John Reith, the Director-General of the B.B.C., paid us a visit to see how the work was getting on. I explained the organization, and then I asked the two men (high officials in the Hospital) to tell Sir John how they could cheat if they

(Continued on page 389.)



# Mullard



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The thoughts of exiled Welshmen when they hear the Welsh programmes of St. David's Eve and St. David's Day will turn to landscapes such as these. (Left to right) The Sychant Pass, Penmaenawr; The Fairy Glen, Bettwys-y-coed; and The Devil's Bridge.

DEWI SANT

**P**ATRONAL festivals, far from dying out in these practical days, take a stronger hold on the popular imagination from year to year. Historians may dispute the birth-date, the birth-place and the authenticity of the life in question, but when they have done their worst they do not affect the festival one whit, for in such matters the people trust their hearts and in effect say with David: 'Thou hast made me wiser than my teachers.'

It is surprising, too, how distinctive the characters of the Saints are, as delineated by the stories and legends which cluster round their names. St. Patrick, with his power over snakes, is distinct from St. Andrew the fisherman, whose most charming characteristic is enshrined in his special Collect which tells that he followed 'without delay.' St. George is imperishably associated with the slaying of the Dragon.

St. David. It is somewhat felicitous that the Saint of Wales should bear the same name as the warrior-king who was also the sweet singer of Israel and whose skill on the harp first brought him to the Court, for Wales is a land of song and the harp is her most characteristic instrument. Many a Welsh lad, dreaming of the heroes of old, has heard of the exploits of David the King, and the mould in his mind has been used to receive the impress of the later national hero. St. David himself must have been trained as a Bard in his youth, and it is recorded of him



The Rt. Hon. DAVID LLOYD GEORGE, M.P., whose speech from the Cardiff Cymrodorian Society's dinner will be heard tonight

GWYL DEWI.  
(St. David's Day.)

A Summary of Programmes in honour of the Patron Saint of Wales.

St. David's Eve (February 29).

- Cardiff. 7.45. 'Cambria.' A Cantata.
- Swansea. 7.45. 'Cambria.' A Cantata.
- Manchester. 7.45. A Programme of Welsh Music.

St. David's Day (March 1).

- Daventry 8.0. Cymansa Ganu.
- 9.20. The Welsh National Dinner of the Cardiff Cymrodorian Society.
- London. 9.30. Speech by the Rt. Hon. David Lloyd George from the Welsh National Dinner of the Cardiff Cymrodorian Society.
- Cardiff. 7.45. 'The Romance of Owen Glendower.'
- 9.15. Speeches from the Welsh National Dinner of the Cardiff Cymrodorian Society.
- Liverpool. 8.0. Cymansa Ganu.

N.B. Full details of these items will be found in each station's programmes.

that, when a student in Ty-Gwyn under Paul Hên, he committed to memory all the Psalms and Lessons for the year.

Like all great religious leaders, St. David was gifted with foresight in regard to events, with insight into character. He had the two necessary ingredients for greatness—Wisdom and Power. He knew and he acted. Thus the warring tribes came to respect him as one who could stretch the octave 'twixt the dream and the deed. One memorial to his powers of arbitration still survives in Gwent. The little church near Caerleon, called Llandewi Fach, was granted to him and dedicated to him on his settling a long-standing dispute between the neighbouring chiefs.

It was on March 1 that he left this earth in true Christian manner. He was in the church, now St. David's Cathedral, listening to the brethren singing the Psalms, when he gently passed away on the wings of the words 'Tolle me post Te' (Raise me after Thee) which he was repeating.

It is fitting that the March 1 celebration should be broadcast from the Cardiff Station over an area in Wales and the West Country

in which St. David did so much of his work. For a time his portable shrine was removed to Glastonbury for veneration, and his influence can be seen so far South as Brittany, where many churches bear his name.

Much of his early life was spent, again like his prototype, in pastoral country. Drayton describes him in his 'Polyolbion IV' as living in the valley Ewias, amid the Hatterill Hills in Monmouthshire. It was here 'that reverend British saint to contemplation lived.'

And fed upon the leeks he gathered in the fields;  
In memory of whom, in the revolving year,  
The Welshmen, on his day, the sacred herb do wear.

To-day Welshmen are divided in their allegiance—not to St. David but to his emblems, the daffodil and the leek. How did the daffodil, known in Wales as 'Ceninien Pedr' (the Leek of Peter) come to be associated with St. David? Some say that it is because the daffodil is of the same family as the leek; others refer to the coincidence of St. Peter's and St. David's days in the old Welsh Calendars. Whatever the cause, the daffodil now finds much favour as St. David's flower and as the emblem of Wales. The Welsh League of Nations Union, which has taken so prominent a part in the establishing of World Peace, has chosen as its emblem the daffodil. Is it fanciful to believe that St. David, a peacemaker in a violent age, inspired this choice?

E.R.A.



Mr. JOHN ROWLANDS, C.B., whose speech in reply to Mr. Lloyd George's speech will be relayed to Cardiff listeners.



# PROGRAMMES for SUNDAY, February 26

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

## 3.30 A SYMPHONY CONCERT

SAPELLNIKOV (Pianoforte)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by  
TALICH

THE ORCHESTRA

A Shakespeare Overture..... *Jival*

## 3.45 SAPELLNIKOV and Orchestra

Concerto in G Major for Pianoforte and Orchestra, Op. 44 *Tchaikovsky*  
Allegro brillante e molto vivace;  
Andante non troppo; Allegro con fuoco

## 4.15 ORCHESTRA

Introduction and Allegro.... *Bliss*

## 4.30 SAPELLNIKOV

Nocturne in D Flat..... } *Chopin*  
Scherzo in C Sharp Minor.. }

## 4.40 ORCHESTRA

Symphony No. 5 in E Minor ('from the New World')..... *Deorak*  
Adagio—allegro molto; Largo; Scherzo—molto vivace; Allegro con fuoco

## 5.20 READINGS FROM THE OLD TESTAMENT

'The Safeguard of Wisdom'  
Proverbs ii, verses 1-20

## 5.30-5.45 A RELIGIOUS ADDRESS

Written by Father PIERRE LHANDÉ, read by  
Father MARTINDALE

THE French priest whose address Father Martindale—himself one of the most successful of broadcast preachers—will read this afternoon is one of the most interesting characters in modern Paris. A Basque by birth, he has since the War devoted himself to work in a Paris that had hardly been touched before. Not the Paris-Soleil of *magasins* and restaurants, *cafés* and music-halls, that visitors and the average Parisian know; but the Paris-Noir outside the fortifications, known to the police as the abode of misery and crime and the haunt of the survivors of the Apaches, and the outer ring of Paris-Rouge, the post-war hovels where paganism and revolution reign.



Woodcut by Elizabeth Rivers.

THE SAFEGUARD OF WISDOM.—Proverbs ii, 1-20.

## 8.0 A RELIGIOUS SERVICE

From the PARISH CHURCH, Stoke-on-Trent  
Conducted by the Rev. D. H. CRICK  
*S.B. from Stoke*

Hymn, 'Praise to the Holiest in the Height'  
(A. and M., No. 172)

Confession, Absolution, and Intercessions  
Magnificat

Lesson

Hymn (A. and M., No. 106) (Solo Descant, Miss  
MARJORIE LAKE)

ADDRESS by the Rev. D. H. CRICK

Hymn (A. and M., No. 12)

Blessing

Music by the CHOIR of STOKE PARISH CHURCH  
Organist, Mr. W. GRIFFITHS

THE parish of Stoke has a curious history, for in 1800 it comprised the whole of what is now the 'Five Towns,' as well as the borough of Newcastle-under-Lyme. Then came the tremendous expansion in local industry, and if the parish had not been reduced, the Rector would now have nearly a quarter of a million parishioners under his care.

The present Rector, who will preach tonight, succeeded Dr. H. V. Stuart in 1924.

## 9.5

## ALBERT SANDLER

and the  
GRAND HOTEL, EASTBOURNE,  
ORCHESTRA

LEONARD GOWINGS (Tenor)

Relayed from the Grand Hotel, Eastbourne

ORCHESTRA

Finlandia..... *Sibelius*

In a Monastery Garden..... *Ketelbey*

LEONARD GOWINGS

Where'er you walk..... *Handel*

O Vision Entrancing (from 'Esmeralda')  
*Goring Thomas*

ALBERT SANDLER

Suite, 'Othello'..... *Coleridge-Taylor*

Violin Solo, 'Rondo Capriccioso'... *Saint-Saëns*

LEONARD GOWINGS

An Eriskay Love Lilt (Songs of the Hebrides)  
*Marjory Kennedy Fraser*

Ninotta..... *Brewer*

Down in the Forest..... *Ronald*

ORCHESTRA

Fantasia on Leoncavallo's 'Pagliacci'

## 10.30

## EPILOGUE

*Sunday's Programmes continued on page 387.*

## Leading Features of the Week.

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

### TALKS (5XX).

Monday, February 27.

9.15 Mrs. Sidney Webb: 'Reminiscences of Herbert Spencer.'

Tuesday, February 28.

8.0 Mrs. Mary Adams: 'Problems of Heredity.' (The first of six talks).

Wednesday, February 29.

7.25 Prof. A. V. Hill: 'Speed, Strength and Endurance in Sport.'

Thursday, March 1.

7.25 Mr. R. S. Lambert: 'Pioneers of Social Progress: John Howard.'

Friday, March 2.

9.15 Major Walter Elliot, M.P.: 'Twenty Million Africans.'

Saturday, March 3.

9.15 Mr. James Stephens reading from his own works.

### MUSIC.

Sunday, February 26.

(5XX) 9.5. Albert Sandler and Grand Hotel, Eastbourne, Orchestra.

Monday, February 27.

(5GB) 9.0. Nicolai Medtner in a recital of his own works.

Tuesday, February 28.

(5XX) 9.40. The Entente Quartet, with Benno Schonberger.

Thursday, March 1.

(5GB) 7.30. 'The Kingdom,' by Sir Edward Elgar. The Hallé Chorus and Orchestra.

Friday, March 2.

(5XX) 9.35. A Pianoforte Recital by Moiseiwitsch.

Saturday, March 3.

(5XX) 8.0. The Leicester Brass Band Festival Massed Band Concert.

### A SPECIAL FEATURE.

Monday, February 27.

(5XX) 8.0. An Ellen Terry Programme.

### VAUDEVILLE AND VARIETY.

Tuesday, February 28.

(5GB) 9.0. Fred Lewis, Pete Mandell, Vivien Lambelet, Leslie Paget

Wednesday, February 29.

(5XX) 10.30. Peggy O'Neill.

Thursday, March 1.

(5XX) 10.0. Doris Palmer, Will Gardner, Carol Balam and his Gipsy Orchestra.

Friday, March 2.

(5XX) 7.45. Irene Russell, Leslie Sarony, Julian Rose, George Garnet; Enid Cruickshank, Patricia Rossborough and Ivor Dennis.

Saturday, March 3.

(5XX) 7.45. Cyril Liddington.

(5GB) 8.0. Tom Clare.



# Sunday's Programmes continued (February 26)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 AN ORCHESTRAL AND VOCAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA (Leader, FRANK CASTELL)

Conducted by JOSEPH LEWIS

EMILIE WALDRON (Soprano); ALICE VAUGHAN (Contralto); GEOFFREY DAMS (Tenor); JAMES HOWELL (Bass)

VOCAL QUARTET, CHORUS, and ORCHESTRA

'THE GOLDEN THRESHOLD'

(Lisa Lehmann)

An Indian Song Garland for Solo Voices, Chorus, and Orchestra

Poems by NAIDU

Song, 'You flaunt your beauty in the Rose'

Song, 'Alabaster'

Duet, 'Like a Serpent to the calling voice of Flutes'

Song, 'Song of a Dream'

Solo and Chorus, 'The Royal Tombs of Golconda'

Solo and Quartet, 'To a Buddha'

Song, 'The Snake-charmer'

Song, 'Cradle Song'

Chorus, 'Harvest Hymn'

Duet and Chorus, 'Henna'

Duet, 'Palanquin Bearers'

Song, 'The Serpents are asleep'

Chorus, 'Nightfall in the City of Hyderabad'

Chorus, 'Indian Dancers'

Trio, 'New leaves grow green on the Banyan twigs'

Solo and Quartet, 'At the Threshold'

### 4.20 ORCHESTRA

Suite from 'Le roi s'amuse' ('The King's Diversion'), . . . . . Delibes

DELIBES wrote the music for Victor Hugo's play *Le roi s'amuse* (which also supplied another composer with an opportunity, since Verdi's *Biglietto* is an Operatic treatment of it). The play was a gory and passionate production, but gave Delibes opportunity for some charming incidental music, as this Suite will show. Several of the pieces in it are in old dance forms—the brisk Galliard, the slow and stately Pavane, and the lively Passepied.

EMILIE WALDRON

The Knight of Bethlehem . . . *Cleghorn Thomson*  
Slumber Song of the Madonna . . . . . *Reger*

### 4.40 ORCHESTRA

Andantino in D Flat . . . . . *Lemare*

JAMES HOWELL

Absent, yet Present . . . . . *M. V. White*

ORCHESTRA

Gavotte in D . . . . . *Rameau*

### 5.0 ALICE VAUGHAN

Still as the Night . . . . . *Bohm*

GEOFFREY DAMS

Ah! moon of my delight . . . . . *Lehmann*

ORCHESTRA

Suite of Three Dances from 'Nell Gwyn' *German*

### 5.20 READINGS FROM THE OLD TESTAMENT

(See London)

### 5.30-5.45 A RELIGIOUS ADDRESS

(See London)

### 5.0 A RELIGIOUS SERVICE

FROM THE PARISH CHURCH,

STOKE ON TRENT

(See London)

8.45 THE WEEK'S GOOD CAUSE (From Birmingham): Appeal on behalf of the Birmingham Police Aided Association by Sir CHARLES RAFTER

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 CHAMBER MUSIC

ADOLPHE HALLIS (Pianoforte)

THE POLTRONIERI STRING QUARTET

ALBERTO POLTRONIERI (1st Violin)

FIGRENZO MORA (Viola)

GUIDO FERRARI (2nd Violin)

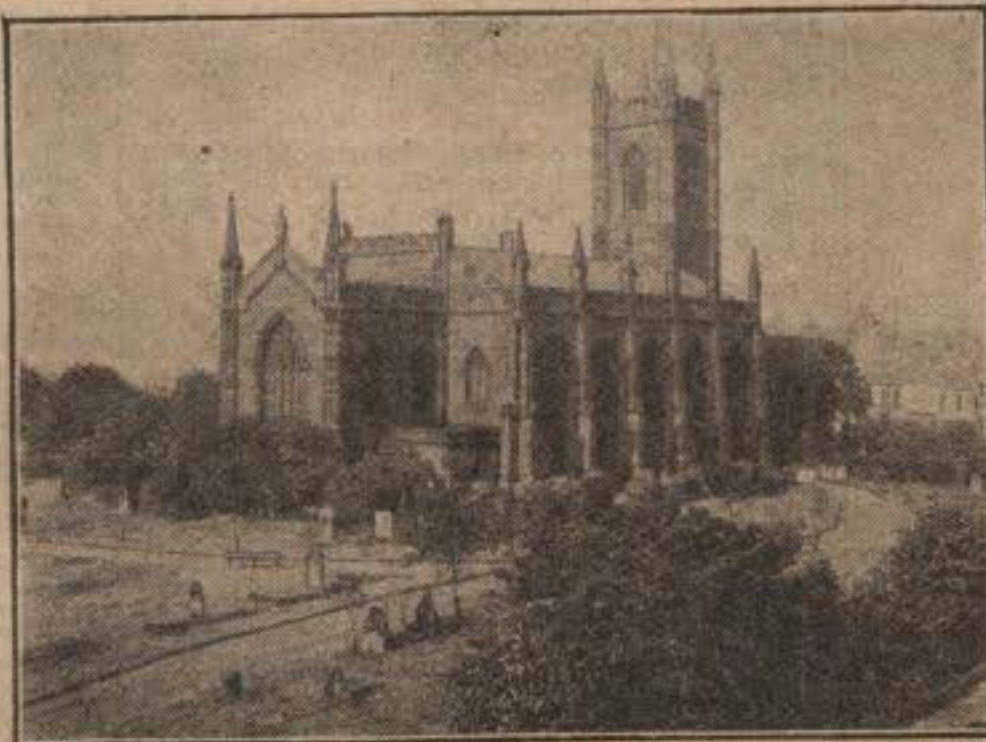
ANTONIO VALISI (Cello)

QUARTET

Quartet in D Minor, K. 421 . . . . . *Mozart*

(1) Moderately quick; (2) Rather slow;

(3) Minuet; (4) Fairly quick



THE PARISH CHURCH OF STOKE-ON-TRENT,

from which the evening service, and the address by the Rev. D. H. Crick, will be relayed by Stoke, and broadcast to other stations, at 8.0 today.

### 9.20 ADOLPHE HALLIS

Le Rossignol (The Nightingale) . . . . *Couperin*

### 9.30 QUARTET

Quartet in C Minor . . . . . *Boccherini*

(1) At a moderate pace; (2) Slow; (3) Very quick; (4) Fairly lively

### 9.45 ADOLPHE HALLIS

Le Tie-toc-choc . . . . . *Couperin*

Alborada . . . . . *Ravel*

### 9.55 QUARTET

Quartet in F, Op. 96 . . . . . *Dvorak*

(1) Fairly lively; (2) Slow; (3) Very quick; (4) Fairly lively

### 10.30 EPILOGUE

## THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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## 5WA

## CARDIFF.

353 M. 850 KC.

### 3.30 AN ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'The Mastersingers' . . . . . *Wagner*

SINCLAIR LOGAN (Baritone) and Orchestra

Noñ più andrai (No more you'll go, from 'Figaro') . . . . . *Mozart*

ARNOLD TROWELL (Violoncello) and Orchestra

Concerto in B Minor . . . . . *Dvorak*

DVORAK'S 'Cello Concerto is one of his best works, and one of the best existing works for the instrument. It is written in three separate Movements, and scored for a fairly large Orchestra.

FIRST MOVEMENT (Quick).—The First Main Tune is given, without preliminary, by Clarinets in their low, reedy register, joined at the third bar by Bassoons an octave lower.

This Tune is really a 'motto' Theme, dominating this Movement and recurring in the last one. In the present Movement it is gradually taken up and brought to a climax in the Full Orchestra.

Very soon after this has died down a Horn plays a splendid song-like Second Main Tune.

After a sudden climax, the Solo 'Cello enters with the First Main Tune. The rest of the Movement need not be described.

SECOND MOVEMENT (Not too slow).—The chief substance of this Movement consists in expressive, lyrical and decorative work for the soloist. The chief Tune opens in the Clarinet. The Solo 'Cello enters after the first phrase.

THIRD MOVEMENT (Moderately quick).—Dvorak's instinct for musical colour led him to open the Main Tune, at the start of the Finale, with Horns; indeed, the very nature of the Tune is obviously that of a Horn-call.

The Horns are answered by Oboe and Clarinet, and this is followed by a steady growth in the volume of sound.

A moderate climax develops, after which, the Solo 'Cello enters, with the Main Tune of the Movement.

There are many other tunes introduced in this Movement, but that just described is the one that should stick in one's mind, together with the 'motto' theme from the First Movement, softly referred to in the Finale.

SINCLAIR LOGAN

I love my God . . . . . *Bullock*

Diaphenia . . . . . *Samuel*

Trade Winds . . . . . } *Keel*

Tomorrow . . . . . }

ORCHESTRA

Symphonic Poem, 'The Accursed Huntsman' ('Le Chasseur Maudit') . . . . . *Franck*

THIS is a musical illustration of a kind of 'cautionary tale' by the German poet Bürger. (Scott, in his *Wild Huntsman*, gives an English version of the legend. Compare also the final section of Schönberg's *Songs of Gurre*). Franck has told the story in a preface to his score:—

"The Sabbath morn: from afar comes the sound of a joyous peal of Bells and the chants of a devout congregation. . . . Sacrilego! The savage

Count of the Rhine has sounded his horn. "Tally ho, tally ho!" the hunt sweeps over on field and plain and heath. "Stay, Count, I pray, and listen to the pious chant." "No. . . Tally ho, tally ho." "Tarry, Count, I implore thee, beware!" "No!" The chase passes on like a whirlwind.

"Suddenly the Count is alone. His horse refuses to advance another step. He blows his horn, but not a sound is heard. A grim voice curses him: "Blasphemer, thou shalt be hunted for ever by the hordes of Hell."



# Sunday's Programmes continued (February 26)

'Then flames spring up around. The Count, mad with fear, takes to flight; and now for all time he is riding faster and ever faster, pursued by a throng of demons, in daytime over cliffs and abysses, and through mid-air at night.'

**ARNOLD TROWELL**  
Hungarian Folk Song ..... *Troucell*  
Musical Moment ..... *Schubert*  
Minuet ..... *Paderewski*

**ORCHESTRA**  
Spanish Rhapsody ..... *Ravel*

**I**N this Rhapsody in four sections, Ravel, who has long been in the forefront of living French composers, gives us a glimpse of Spanish life and scenes. He was born in the Lower Pyrenees, and must have absorbed, in his early days, something of the atmosphere of the Spanish countryside.

I. *Prelude, To Night.*—A little four-note rhythmic figure is begun by muted Violins and Violas. It persists all through the Movement—typifying, one may imagine, the dreamy stillness of night. The only clear Theme is that heard on Clarinets in octaves, soon after the opening (beginning with repeated descending notes on adjacent degrees of the scale).

String tremolos and harmonics, and glides from the Harp, help to enrich the picture.

II. *Malaguena.*—This is a graceful dance from Southern Malaga. Double Basses start a rhythmical phrase of three bars, which gives the key to the general character of the Dance. A Muted Trumpet has the chief tune (beginning with six repetitions of one note, in the three-time rhythm of *taa tafatefe taa*.)

Castanets, extra drums, cymbals and tambourines give point to the dance, which has many sudden changes of spirit.

One of these striking contrasts is provided by the little solo for Cor Anglais, which sounds quite sad. The repeated four-note figure of the Prelude is heard again immediately after this solo bit.

III. *Habanera.*—This is an earlier piece written when Ravel was twenty, and later on brought into the Rhapsody. The Dance has a rather lazy, gliding, swaying movement.

The First Main Tune is played by Oboe and Cor Anglais. It is marked *Very slow, and with wavy rhythm.* Its alternation of two-note and three-note beats (both being of equal length) will be noticed.

Solo Violins and Violas have a Second Tune, that skips gracefully up and down.

IV. *The Fair.*—This is made of a multitude of little themes, as varied and diversely coloured as are the costumes of the crowd at a fair.

One of the most important of the themes is a brilliant fanfare-like one, using the *taa tafatefe taa* rhythm that was prominent in the *Malaguena*.

The working up of all the fragments is exciting. We get a remarkably vivid impression of the scene.

Ravel has succeeded in doing what every real artist must be able to do—'see the picture' and make us see it, too.

5.20-5.45 S.B. from London

8.0 S.B. from Stoke

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Abertillery and District Hospital by Mr. VICTOR ROBERTS

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

10.30 EPILOGUE

10.40-11.0 THE SILENT FELLOWSHIP



The Rev. C. C. Martindale (left) will this afternoon read from the London Studio an address by Father Pierre Lhande (right), the famous Paris preacher and author of many books.

## 2ZY MANCHESTER. 384.6 M. 780 KC.

3.30-5.45 S.B. from London

8.0 S.B. from Stoke

8.45 THE WEEK'S GOOD CAUSE: Capt. IAN FRASER, M.P., An Appeal on behalf of 'The Manchester Station's Wireless for the Blind Fund'

**T**HERE is something romantic as well as pathetic about the work done by Manchester Station's Wireless for the Blind Fund which, since its inauguration at a concert in the Free Trade Hall in October, 1926, has given to blind people within an area of thirty miles of the Station the wireless sets which have put them in touch with a new life and a new world. Over three hundred sets have been installed by the Fund, the proceeds of which are handed over to a representative committee (President, the Lord Mayor of Manchester; Vice-President, the Mayor of Salford; Chairman, Alderman Kendall, J.P.). If this good work is to be continued at the present rate of progress, further funds are urgently needed.

Contributions should be sent either to the Town Clerk, Manchester, or to the Station Director, B.B.C., Orme Buildings, The Parsonage, Manchester.

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

10.30 EPILOGUE

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

3.30-5.45 S.B. from London

8.0 S.B. from Stoke

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Gordon Smith Institute for Seamen, by Alderman M. H. MAXWELL, Chairman of the Liverpool Watch Committee.

Contributions should be addressed to Alderman Maxwell, Gordon Smith Institute for Seamen, Paradise Street, Liverpool

8.50 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.

3.30-5.45 S.B. from London

8.0 S.B. from Stoke

8.45 THE WEEK'S GOOD CAUSE: Mr. E. GEORGE ARNOLD, Y.M.C.A. Boys' Work Committee

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

10.30 EPILOGUE

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

3.30-5.45 S.B. from London

8.0 S.B. from Stoke

8.45 THE WEEK'S GOOD CAUSE: Miss M. L. HARBORFORD, 'Council of Social Service.' Contributions to 84, West Street, Sheffield

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

10.30 EPILOGUE

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

3.30-5.45 S.B. from London

8.0 S.B. from Stoke

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Hull and District Church of England Homes for Waifs and Strays

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

10.30 EPILOGUE

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.45 S.B. from London

8.0 S.B. from Stoke

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Free Eye Hospital, Southampton, by E. T. KEMP, Secretary to the Hospital.

Contributions, marked 'Wireless Appeal,' should be sent to E. T. Kemp, Free Eye Hospital, Southampton.

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

10.30 EPILOGUE



A HAVEN FOR THE AFFLICTED.

The main entrance of the Royal Hospital and Home for Incurables at Putney, for which an appeal will be made by the Lord Chancellor, Viscount Cave, from London tonight.



# Sunday's Programmes cont'd (February 26)

**ENG NOTTINGHAM.** 275.2 M. 1,090 KC.

3.30-5.45 S.B. from London  
 8.0 S.B. from Stoke  
 8.45 S.B. from London (9.0 Local Announcements)  
 10.30 EPILOGUE

**5PY PLYMOUTH.** 400 M. 750 KC.

3.30-5.45 S.B. from London  
 8.0 S.B. from Stoke  
 8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of Virginia House Holiday Camp, by Viscount Astor

OF the many varied activities of Virginia House Settlement, none has proved more successful than the work undertaken amongst the juvenile population of the district. The building has now a delightful nursery for the younger children, a gymnasium and a well-stocked library, besides a large hall where concerts and dances are regularly held.

But probably the event of the year to which the children most look forward is the Annual Holiday Camp at Maker, on behalf of which Viscount Astor will appeal this evening.

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

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

3.30-5.45 S.B. from London  
 8.0 A RELIGIOUS SERVICE  
 From the Parish Church  
 Conducted by the Rev. D. H. CRICK  
 Relayed to London and Daventry  
 Hymn, 'Praise to the Holiest in the Height' (A. and M., No. 172)  
 Confession, Absolution and Intercessions  
 Magnificat  
 Lesson  
 Hymn (A. and M., No. 106) (Solo Descant, Miss MARJORIE LAKE)  
 Address by the Rev. D. H. CRICK, Rector of Stoke-on-Trent  
 Hymn (A. and M., No. 12)  
 Blessing  
 Music by the Choir of STOKE PARISH CHURCH  
 Organist, Mr. W. GRIFFITHS.

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

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

3.30-5.45 S.B. from London  
 8.0 S.B. from Stoke  
 8.45 S.B. from London (9.0 Local Announcements)  
 10.30 EPILOGUE  
 10.40-11.0 S.B. from Cardiff

## Northern Programmes.

**5NO NEWCASTLE.** 518.5 M. 960 KC.

3.30-5.45:—S.B. from London. 8.0:—S.B. from Stoke. 8.45:—Week's Good Cause: Appeal by Sir Stephen Aitchison on behalf of the Newcastle Throat, Nose and Ear Hospital. 8.50:—S.B. from London. 10.30:—Epilogue.

**5SC GLASGOW.** 405.4 M. 740 KC.

3.30:—Sacred Concert. Station Symphony Orchestra, conducted by Herbert A. Carruthers: Largo (Handel); George Parker (Baritone) and Orchestra: Slumber now, ye weary eyelids (Bach); Orchestra: Air from Suite in D (Bach). Tyrone Guthrie will read some Religious Poems of the Seventeenth Century. Orchestra: Symphony in B Minor (Unfinished) (Schubert). George Parker: God is my Shepherd (Dvorak); So I returned, and Though I speak with the tongues of men and of Angels (Brahms). Orchestra: Andante Cantabile (Tchaikovsky). Tyrone Guthrie reading from 'Pilgrim's Progress' (Bunyan). Station Choir and Orchestra: Psalm No. 121, 'I will lift up mine eyes' (Bach, arr. Black). Orchestra: Benedictus (A. C. Mackenzie); Solemn Melody (Walford Davies). Choir and Orchestra: Psalm No. 124, 'Now Israel may say' (arr. Carruthers). 5.20:—S.B. from London. 5.30-5.45:—S.B. from Edinburgh. 8.0:—S.B. from Edinburgh. 8.45:—Appeal on behalf of the Royal Scottish Institution for the Mentally Defective, by Sir Donald MacAllister. 8.50:—S.B. from London. 10.30:—Epilogue.

**2BD ABERDEEN.** 500 M. 600 KC.

3.30:—S.B. from Glasgow. 5.20:—S.B. from London. 5.30-5.45:—S.B. from Edinburgh. 8.0:—S.B. from Edinburgh. 8.45:—S.B. from Glasgow. 8.50:—S.B. from London. 10.30:—Epilogue.

**2BE BELFAST.** 306.1 M. 960 KC.

3.30-5.45:—S.B. from London. 8.0:—S.B. from Stoke. 8.45:—S.B. from London. 10.30:—Epilogue.

## Twenty Thousand Pounds in Ten Minutes.

(Continued from page 383.)

wanted to. They could not discover a way, and explained that the only person who could steal any of the money would be myself, as there was no check on me when opening the letters.

No sooner had Sir John left than we missed 10s. This upset the two officials sadly. The machine had registered 10s. over and above the amount of money that had been got ready for despatch to the bank, and although we searched the office, even to moving the desks and cupboards, we were unable to find it. A further check of the receipts showed that, despite our great care, 10s. had in some way or other been lost.

I tried to put matters right by offering to pay the 10s. myself, but they would not hear of it. Even now I am convinced that the 10s. will turn up from somewhere.

Please understand that I make no reflection on Sir John. I remember Mark Twain complaining that he saw on a newspaper contents bill:—

'Arrival of Mark Twain.

'Disappearance of the Gold Cup at Ascot.'

And so the arrival of Sir John and the disappearance of the 10s. have no connection, but he would have had the laugh of us if he had stayed. I put it down to the intervention of Providence to prevent our being cocksure.

As I close this letter which I write at your request, the amount is £10,106 (less that 10s.), and the number of donors approaches 20,000.

Thank you, everybody; thank you.  
 KNUTSFORD,  
 Chairman.

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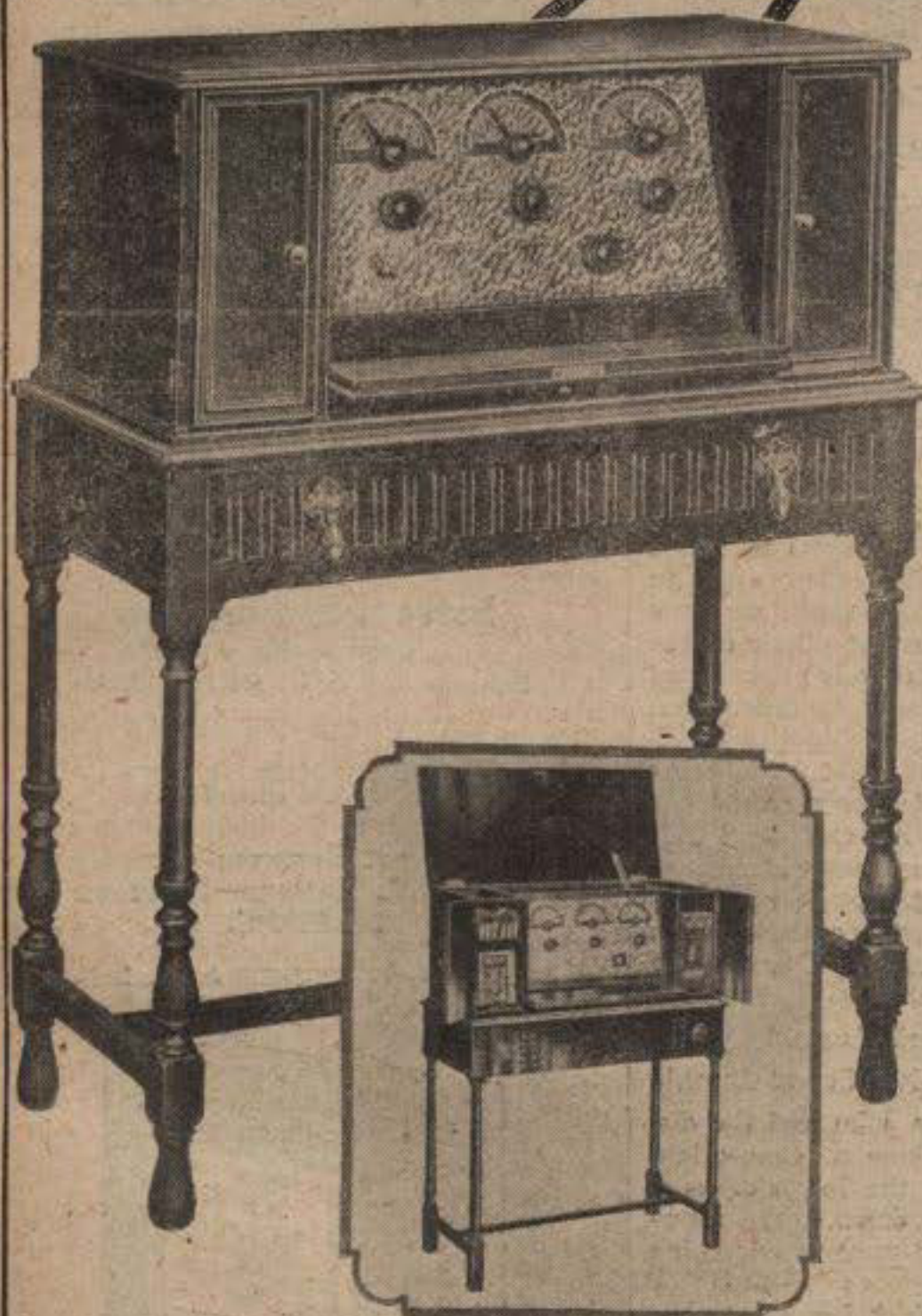
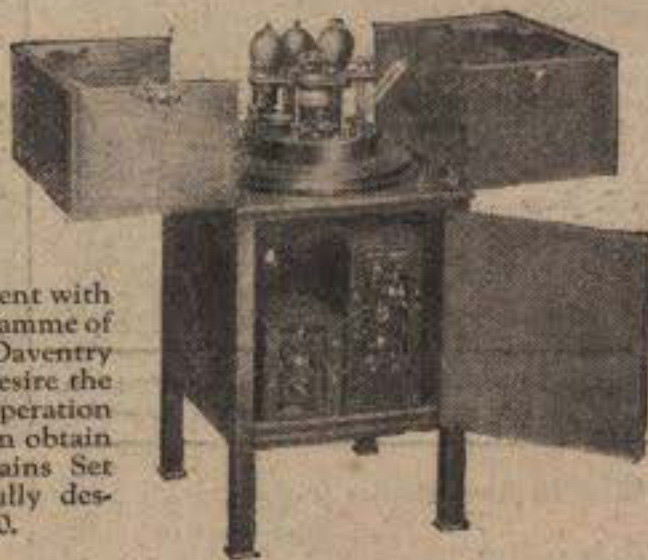
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## An Ellen Terry Programme

8 p.m., Monday, February 27.



On April 28, 1856, Ellen Terry first stepped into the glare of the footlights, which was to clothe her gloriously for threescore years. It was in Shakespeare that she first played, and under the management of Charles Kean, and the audience at the old Princess's Theatre, on that April night, a lifetime ago, were privileged to see the debut of the greatest Shakespearian actress of their century or of ours. Her Ophelia (to Irving's Hamlet), her Portia, her Beatrice, gave her a rank of her own amongst British actresses; and since her final retirement in 1920 she has become an almost legendary embodiment of all that is greatest and noblest in the world of the stage.

*A Portrait specially drawn by Ginsbury.*



# Ellen Terry.

By James Agate.

Famous not only as the dramatic critic of both *The Sunday Times* and the B.B.C., but also as an essayist of the theatre, James Agate is the very man to write of Ellen Terry in connection with the anniversary programme to be broadcast tonight (February 27). Mr. Agate is also to introduce the Ellen Terry Programme from the Studio.

IS it too much to say that, to those of us who have been from our youth up playgoers first and civil servants, merchants, judges, doctors, policemen, bus conductors afterwards, the last three decades of the Nineteenth Century were coloured chiefly by Ellen Terry? There was Irving, of course, who alternately impressed and frightened, as cathedral front or grinning gargoyle will impress and frighten. But the grace and the sunniness and the happiness of those years, if they centre in any one figure at all, centre in the great lady who was born eighty years ago. Let it be said at once that 'eighty' is to reckon not by the spirit but only after the gross manner in which we must compute the years. There has never been a time, even within the most recent recollection, when Ellen Terry was not the youngest, as in her heyday she was the loveliest, of human creatures. Some little time ago, on the staircase of a theatre, I overheard in an astonishing colloquy a remark which, addressed by any other daughter to any other mother, might have sounded unfilial. The remark was: 'Mother, if you persist in being naughty I shall smack you!' It was a bitterly cold day, an east wind was blowing, and it appeared that the great actress was insisting upon going round to the stage door to congratulate a beginner upon a beginning of promise. I had no hope that Miss Edy Craig would prove victor in the unequal contest.

THE words 'great actress' stare at me from the paper upon which I have just written them. Well may they stare, for if one wanted to find two words which should exactly express what Ellen Terry was not, those are the two. Of tragedy she had no inkling, as those who remember her winsome Lady Macbeth have always admitted. Of mannered, artificial comedy she was never the mistress, for the reason that artifice died in her presence as fire is put out by the sun. What, then, was Ellen Terry? I think one may put it that she was all the heroines of Shakespeare's comedies, who, it is convenient to remember, are all so many natural actresses. Consider how Viola, Imogen, Rosalind take to pretending to be something other than their natural selves without making the least bit of a success of it, and you have here the key to the art of Ellen Terry. That she never played Rosalind does not prevent the Rosalind she would have made from being incontestably the best impersonation of that divine creature. And she was, of course, the only Juliet.

Thou trumpet set for Shakespeare's lips to blow!

was foolishly written of Henry Irving, who had nothing of the trumpet in his whole range of voice. But I always think of

Ellen Terry as some reed through which came murmuring the heavenliest of Shakespeare's verse. Edmond Rostand, the author of *Cyrano de Bergerac*, wrote of another actress:—

Mais aussi tu sais bien, Sarah, que quelquefois  
Tu sens furtivement se poser, quand tu joues,  
Les lèvres de Shakespeare aux bagues de tes  
doigts.

But we know better. We know that it was Ellen Terry upon whose fingers the lips of the poet, could he have seen her, would have been reverently laid.



ELLEN TERRY AS 'LADY MACBETH.'  
John Sargent's magnificent portrait, which hangs in the Tate Gallery, Millbank.

A favourite and foolish pastime in those far-away days was to debate which of Ellen Terry's parts was her best. Some were for Portia, whose sententiousness the actress cut out in pure gold and whose rather dreary wit she transmuted into the purest sparkle. Others were for Ophelia; so passionate were these that they would declare the part never to have been played before and impossible ever to be played again. Yet others were for Queen Katherine in *Henry VIII*, which was all that the world has ever held of queenly dignity

drenched with woe. Others again preferred Henrietta Maria in Wills's *Charles I*, an unbearably pathetic performance; while some few were for Olivia, whose leave-taking of her little brother and sister caused too many tears to flow too early in the action. For myself her best part was Beatrice, which I saw her play when well over fifty, with dazzling brilliance and incomparable verve. What breeding, what wit, what womanly tenderness! With what infinite skill she avoided the pitfall into which every other actress in this part has tumbled headlong—that of being arch. I shall never forget her motion across the stage at the words:—

'For look where Beatrice, like a lapwing, runs  
Close by the ground, to hear our conference.'

Or the royal rage with which she took the aisle of the church at the retort:—

'Yea, and I will weep a while longer.'

And, of course, it is this play which enshrines the whole of this actress's genius in the line:—

'No, sure, my lord, my mother cried; but  
then there was a star danced, and under that was  
I born.'

TWENTY years ago a great dramatic critic said that Ellen Terry's 'power of endearing herself across footlights is, in itself, such as to earn for her an indisputable title to greatness.' But we must not believe that the qualities which I have tried to suggest, the dancing gaiety, the sunny charm, and all that is meant by 'rose in an English hedge,' were not subject to infinite supervision and elaboration. Ellen Terry could act only in one way, perhaps, but upon that way she expended an infinity of care. Take two extracts from her diary. On Jan. 5, 1891, she wrote:—

'Revival of *Much Ado About Nothing*. I did some parts better, I think—made Beatrice a nobler woman. Yet I failed to please myself in the Cathedral Scene.'

Two days later comes the following entry: 'Played the Church Scene all right at last. More of a blaze.'

Another two days, and then:

'I must make Beatrice more *flashing* at first, and *softer* afterwards. This will be an improvement upon my old reading of the part. She must be always *merry* and by turns scornful, tormenting, vexed, self-communing, absent, melting, teasing, brilliant, indignant, *sad-merry*, thoughtful, withering, gentle, humorous, and gay, *Gay, Gay!* Protecting (to Hero), motherly, very intellectual—a gallant creature and complete in mind and feature.'

I have given the above in full because it shows the fine workings of a fine mind. Whether Ellen Terry was a great actress or not there can be no doubt that she was a very great artist, exacting in self-discipline and tireless in her search after Beauty.

Even the shortest account of this 'Great

(Continued on opposite page, column 3.)



## Portrait of a Lady.

The author of this 'portrait' has known Ellen Terry since he was a boy. In a few words he has succeeded in 'painting' a vivid impression of a very great and lovable personality.

THAT she is immortal is already a commonplace. But if you would know the secret of that immortality, I think you will be hard put to it to find any solution that will be altogether satisfactory. A great actress? Of course. But there have been others. A beautiful woman? Yes. But many women of her generation were greater beauties. A charming person? Her charm has become proverbial, but it can hardly be termed a patent of immortality.

One falls back inevitably upon that over-worked word 'personality,' wishing that no one had ever thought of using it before. For here is surely a case, an overwhelming instance, of the triumph of that elusive, indefinable, almost terrifyingly personal, quality, which we are compelled to call 'personality,' while we know that no expression is adequate to convey our real meaning; the quality in an individual, which, unsupported by any conscious effort, by any studied pose or eccentricity, compels that individual—willy-nilly—to stand out among ordinary men and women; the quality which immediately compels a general recognition that it contains within it something rare, magnetic, vital—immortal. I think it is to the owners of such personality that we must credit the assumption that in all of us there is some spark of the divine fire. Only in most of us that spark is well damped down. With them 'the sparks fly upwards.'

The first time I saw Ellen Terry I was a small boy. She had always been something of a legend—like 'The Snow Queen' or Helen of Troy. There was an almost literary quality about the legend; a mixture of romance, beauty, and triumph that could not be quite human. And for the first time to see the protagonist of this legend in the flesh was terrific. It was a Christmas Day. There was a large party of nice, ordinary people, in a large, rather overheated drawing-room. And into the middle of this extremely conventional setting there came, without any of the incidentals of a stage entrance, an old lady, in long black clothes, and with a large black handbag, stooping over a stick. When she had sat down you saw a face that might have been an incarnation of a Rembrandt portrait. It was Ellen Terry.

The fairy-queen-wreathed-in-laurel legend was in that instant blown sky high. And yet there was no possibility, not for an instant, of disillusion. One was—there is no other word for it—fascinated. The other people remained as before. They were just as nice, just as amusing. But for the moment one did not care about them any more. The old lady in the chair dominated the room. She talked a good deal, and laughed a great deal, and was less like an actress than you can imagine. But you felt 'Of course, Ellen Terry would be exactly like that.' She fulfilled the expectation of genius simply by coming into a room and sitting down in it.

### A BIRTHDAY PROGRAMME

In Honour of

## THE EIGHTIETH BIRTHDAY OF DAME ELLEN TERRY, G.B.E., LL.D.

Born February 27, 1848

'there was a star danced, and under that was I born.

Cousins, God give you joy!

—*Much Ado About Nothing*

Coronation March from Henry VIII  
(Edward German)

### Mamillius

(April 28, 1856, with Charles Kean)

### THE WINTER'S TALE

(Act II, Scene I)

Hermione ..... Mabel Terry Lewis  
1st Lady ..... Minnie Terry  
2nd Lady ..... May Whitty  
Mamillius ..... Virginia Parsons  
Leontes ..... Ben Webster  
1st Lord ..... Tom Heslewood

### Puck

(October 15, 1856, with Charles Kean)

### A MIDSUMMER NIGHT'S DREAM

(Act II, Scene I)

Music by Mendelssohn

Puck ..... Mary Casson  
Fairy ..... Virginia Parsons  
Oberon ..... John Gielgud  
Titania ..... Elizabeth Irving

### Portia

(April 17, 1875, with Squire Bancroft)

### THE MERCHANT OF VENICE

(Act III, Scene 2)

Music by Sullivan

'Ding Dong Bell'

sung by

Lilian Davies

Portia ..... Mabel Terry Lewis  
Bassanio ..... John Gielgud

### OSCAR WILDE'S SONNET TO ELLEN TERRY AS PORTIA

Spoken by HENRY AINLEY

### Ophelia

(December 30, 1878, with Henry Irving)

### HAMLET

(Act IV, Scene 5)

Music by Henschel

Queen ..... Mabel Terry Lewis  
Horatio ..... John Gielgud  
Ophelia ..... Fay Compton  
King ..... Charles Terry  
Laertes ..... Ben Webster

### Mistress Page

(June 10, 1902, with Beerbohm Tree)

### THE MERRY WIVES OF WINDSOR

(Act II, Scene I)

Music by Nicolai

Mistress Page ..... Minnie Terry  
Mistress Ford ..... Mabel Terry Lewis

Bourrée from 'Much Ado About Nothing'  
(Edward German)

### OUR BIRTHDAY GREETINGS

spoken by

### SIR JOHNSTON FORBES-ROBERTSON

March from Henry VIII (Sullivan)

A MESSAGE FROM

ELLEN TERRY

## Ellen Terry.

By James Agate.

(Continued from page 392.)

Dear,' as Max Beerbohm called her, must contain some allusion to her extraordinary sense of fun. Her extremely interesting 'Story of My Life' bubbles over with wit and fun. She tells us in one breath how she played Ophelia in Bolton sheeting and rabbit, how she would slide down the banisters from her dressing-room to go on for the Mad Scene, what Irving's face looked like when he caught her doing it, how once and once only she played the part really well—in Chicago!—and how when she played the Mad Scene for the last time, and for Nellie Farren's benefit at Drury Lane in 1896, she was 'just damnable.' She complains that the poems written in her honour contain heart, feeling, and everything else except poetry! She would argue from the characters of Goneril, Regan, and Cordelia that Lear married twice! Nobody, she tells us, could ever stop Irving reciting the Dream of Eugene Aram, especially after supper. And she preferred the Lyceum *Faust* to Gounod's for the reason that the music was better. . . .

And now my space is up and I find that I have not begun to set down one-tenth of all I think about Ellen Terry. But if my space were ten times greater, I feel that I should still have to begin!

## Two Sonnets to Ellen Terry.

By Oscar Wilde.

*Poets, as well as painters, have celebrated the beauty and genius of Ellen Terry.*

To Ellen Terry as 'Portia.'

'I marvel not Bassanio was so bold  
To peril all he had upon the lead,  
Or that proud Aragon bent low his head,  
Or that Morocco's fiery heart grew cold:  
For in that gorgeous dress of beaten gold,  
Which is more golden than the golden sun,  
No woman Veronese looked upon  
Was half so fair as thou whom I behold.  
Yet fairer when with wisdom as your shield  
The sober-suited lawyer's gown you donned,  
And would not let the laws of Venice yield  
Antonio's heart to that accursed Jew—  
O Portia! take my heart; it is thy due:  
I think I will not quarrel with the bond.'

As Henrietta Maria in 'Cromwell.'

In the lone tent, waiting for victory,  
She stands with eyes marred by the mists  
of pain,  
Like some wan lily overdrenched with rain;  
The clamorous clang of arms, the ensanguined sky,  
War's ruin, and the wreck of chivalry,  
To her proud soul no common fear can bring;  
Bravely she tarried for her Lord, the King,  
Her soul aflame with passionate ecstasy.  
O hair of gold! O crimson lips! O face  
Made for the luring and the love of man!  
With thee I do forget the toll and stress,  
The loveless road that knows no resting-place,  
Time's straitened pulse, the soul's dread  
weariness,  
My freedom, and my life republican!

(By courtesy of Messrs. Methuen)



# PROGRAMMES for MONDAY, February 27

## 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  
MOLLIE MYERS (Pianoforte)12.0 THE GERSHOM PARKINGTON QUINTET  
BEN MILLETT (Alto)  
EILEEN WRIGHT (Violin)1.0-2.0 AN ORGAN RECITAL  
by EDGAR T. COOK

Relayed from Southwark Cathedral

Sonatina.....Karg-Elert  
On my Shepherd I rely (Cantata 92)....BachMARIAN CAREW  
Selected Songs

EDGAR T. COOK

Pastoral.....Franck  
Tocatta and Fugue, 'The Wanderer'...Parry  
Lullay (from 'Bethlehem').....Boughton

MARIAN CAREW

Selected Songs

EDGAR T. COOK

Prelude to 'Parsifal'.....Wagner  
Solemn Festival.....Rheinberger

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days—VII, Stolen for the Stage'

THE Elizabethan theatre was a very different affair from the theatre that we know today, and the stage as a profession was an even stranger affair. In this talk Miss Rhoda Power will describe the experiences of a boy who, quite involuntarily, becomes a player in Shakespeare's time.

3.0 Musical Interlude

3.5 'Great Stories from History and Mythology—Sir Galahad'

THE ideal of chivalry comprised most of the Christian virtues, but practically its standards were not so high. In the Round Table of legend, however, each quality has some particular exemplar—Lancelot the warrior *par excellence*, Tristram the lover, and so forth. In the same way, Galahad is the personification of purity, and his name remains a household word to this day.

3.20 Musical Interlude

3.35 A PIANOFORTE RECITAL by NIEDZIELSKI

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

5.0 HOUSEHOLD TALK: Mrs. COTTINGTON-TAYLOR, 'Spring Cleaning'

AS every year comes round, the face of England is swept by a natural phenomenon unknown to the calendar, inexplicable by the astronomers or the meteorologists, unprovided against by the Police Regulations—Spring Cleaning. Every year the cartoonists and the humorists and the comedians celebrate the woes of the breadwinner when the tornado strikes his home; yet undeterred, the housewives persist. Since Spring Cleaning cannot be suppressed, even husbands will admit that it had better be well done, and they will encourage their wives to listen to Mrs. Cottington-Taylor's talk this afternoon.

5.15 THE CHILDREN'S HOUR:

SEA BREEZES!

'The Sea-Road' and divers other songs sung by REX PALMER

The Story of 'The Diver,' from 'Stories Barry Told Me' (Eva Pain)

'Sea Pieces' (Macdowell) by CECIL DIXON  
'Rounding the Cape,' from 'The Brassbounder' (David Bone)6.0 THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN

6.20 Girls and Boys Clubs' Bulletins

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

6.45 THE LONDON RADIO DANCE BAND  
(Continued)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC  
SCHUMANN'S SONGS, sung by HELEN HENSCHEL (Soprano)

7.25 M. E. M. STÉPHAN: French Talk, including a reading from 'La Lettre Chargée,' Scenes V, VI and VII

7.45 STUART ROBERTSON (Bass-Baritone)  
Ethiopia saluting the Colours....Charles Wood  
A Soft Day.....Stanford  
Skye Boat Song.....arr. Somercell  
The Blue Hills of Antrim.....arr. Hart  
The Two Grenadiers.....Schumann

8.0 ELLEN TERRY

A PROGRAMME

In Honour of Her Eightieth Birthday

(For particulars see page 393)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mrs. SYDNEY WEBB:

Reminiscences of Herbert Spencer

THE name of Herbert Spencer seems to recall all the memories of the massive intellectualism of the Victorian age, so remote from the temper of the post-war world; and it is true that Spencer was born over a century ago. Yet he died so recently as in 1903 (his career over-running the reign of Victoria at both extremes) and, though his 'Social Statics' appeared in 1850, his great 'Synthetic Philosophy' was only finished in 1896, and Spencer was still in the full vigour of his powers within the lifetime of most of us. Mrs. Sidney Webb, who gives this talk, is well known as an economist and an authority on social history.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A LIGHT ORCHESTRAL CONCERT

GERTRUDE JOHNSON (Soprano)

ANGUS MORRISON (Pianoforte)

THE WIRELESS CHORUS (Chorus-Master, STANFORD ROBINSON)

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ORCHESTRA

Overture to 'La Tonelli'....Ambroise Thomas

9.45 GERTRUDE JOHNSON and Orchestra

Ah fors' è lui (Ah, perhaps 'tis he, from 'La Traviata')....Verdi

VIOLETTA VALÉRY, in Verdi's Opera, is a Parisian courtesan who, accustomed to love lightly, has at last had her heart touched by the sincerity of a suitor. Left alone for a while, she muses on this new joy. A free English version of the words of the Air runs:

'Ah, perhaps 'tis he my heart foretold, when in the throng of pleasure,  
Oft have I joy'd to shadow forth one whom alone I'd treasure.'

9.50 ANGUS MORRISON, Chorus and Orchestra

Rio Grande.....Constant Lambert

First Performance

(Conducted by the COMPOSER)

CONSTANT LAMBERT is a young composer, not much over twenty-one. His Ballet, *Romeo and Juliet*, was recently produced by the Diaghilev Russian Ballet.

*Rio Grande* is a setting of a poem by Edith Sitwell, beginning—

On the Rio Grande  
They don't dance no sara-bande...

What they dance instead is suggested in the music, which, we are told, brings in fox-trot and Charleston rhythms.

10.10 ORCHESTRA

Suite No. 3, from 'La Source' (The Fountain)....Delibes  
Incantation; Romance; Introduction and Mazurka; Finale

10.25 GERTRUDE JOHNSON

The Rose enslaves the Nightingale.....Rimsky-Korsakov  
Hindu Song.....Rimsky-Korsakov  
Gathering Berries (from 'The Snow Maiden')10.35 ANGUS MORRISON  
Three Spanish Dances, Nos. 5, 2 and 7.....Granados

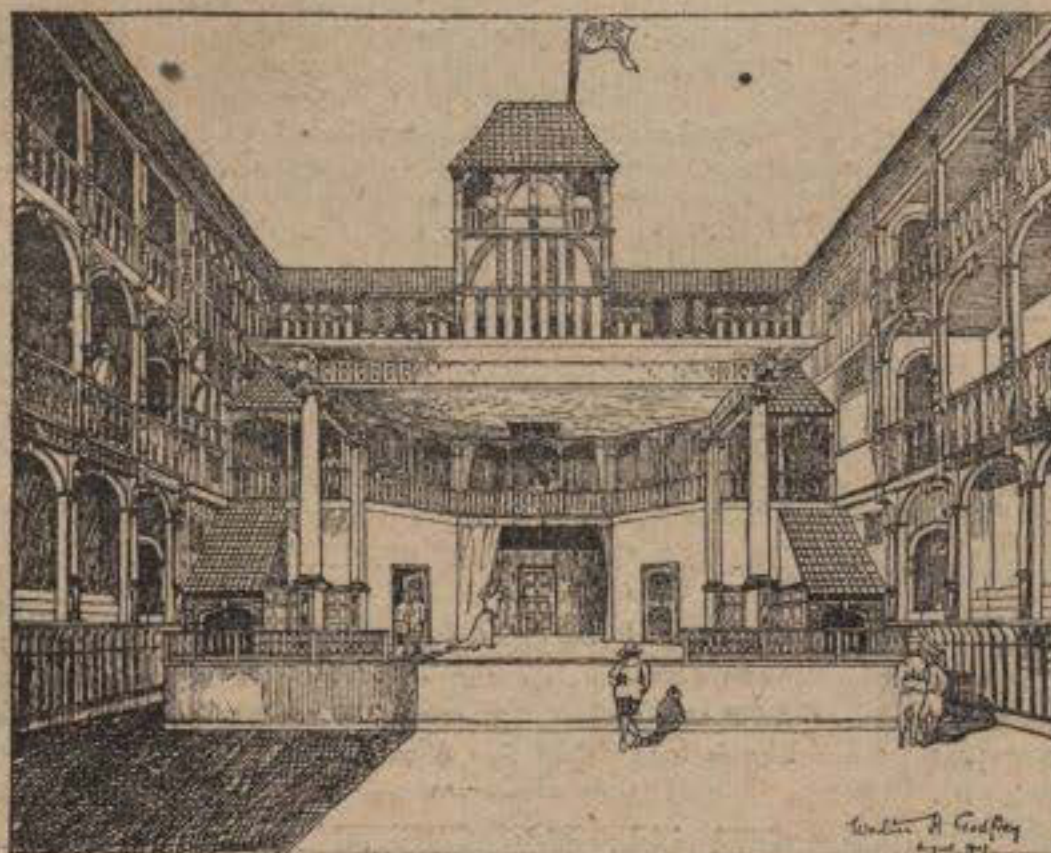
10.45 ORCHESTRA

Valse, 'The News from Belgrade' Komzak

Overture to 'The Bat' Johann Strauss

11.0-12.0 (Daventry only) DANCE MUSIC: The RIVIERA CLUB DANCE BAND, directed by GENE MORELLE, from the Riviera Club

(Monday's Programmes continued on page 396.)



By courtesy of H. T. Linstead, Ltd.

### A PLAYHOUSE OF SHAKESPEARE'S TIME.

In her talk from London this afternoon, Miss Rhoda Power will describe the Elizabethan theatre. Here is the old Fortune Theatre in Golden Lane, a typical sixteenth-century theatre of the square type, built round an open courtyard-like coaching inn. Note the balcony at the back of the stage.

Reproduced from 'A History of Architecture in London,' by Walter H. Godfrey, F.S.A.



# THE MOST INTERESTING WAY OF LEARNING A LANGUAGE.

## What Readers Say of the New Pelman Method of Learning French, Italian, Spanish and German.

EVERYONE who has adopted the new Pelman method of learning French, Italian, Spanish and German agrees that it is not only the "best" but is also the easiest and most interesting way of mastering a Foreign Language that has ever been invented.



This is very important, because there is no doubt that one of the reasons why so many people fail to learn a Foreign Language is that, after a few lessons, they begin to lose interest and are bored by the pages and pages of grammatical rules and exceptions that they are usually required to learn before being brought into contact with the language itself.

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This is not the case with the Pelman method, which enables you to learn French, Italian, Spanish, or German without a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the actual living language straight away, and you pick up the grammar almost unconsciously as you go along.

This makes this method extremely interesting, as the following letters, from readers who have adopted it, indicate:—

"My progress in the French Course has been most satisfactory. I cannot speak too highly of your excellent and fascinating method of teaching." (B. 195)

"I have found the Italian Course as interesting and absorbing as the French Course. I am more than satisfied with the progress made, and consider your course is excellent." (I.B. 202)

"Having reached this stage in my course I feel I must say how interesting the study of the Spanish language is made. How many students of the language (learning in the 'old' way) can say with truth that it fascinates them, and that they cannot leave it, but want to know what is coming in the next few pages? Very few, I am sure. The ease with which the new words are acquired is no small characteristic of the Pelman method. They seem to 'stick' without any conscious effort. In short, the course is 'great'!" (S.W. 190)

"I can say with confidence that the claims made by the Institute as to the value of the course in German are not exaggerated. The interest of the study is maintained throughout." (G.S. 270)

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

"I find the (Italian) lessons fascinating. The more I read them the more I see how exceedingly clever the teaching is." (I.G. 145)

"I wish to tell you how very much I have enjoyed the Spanish Course through the Pelman Institute. I think the Course is most interesting and fascinating, and I thoroughly enjoyed the lessons." (S.H. 152)

"I find your (German) system most ingeniously arranged. It is wonderful how rarely one has any difficulty in grasping the meaning of the new words. The 'no translation' system saves endless time and gives one a better grasp of the language in a much shorter time than the older methods." (G.C. 256)

"I am delighted with the progress I have made. I have learned more French this last four months than I did in four years. I enjoyed the Course thoroughly." (W. 149)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way." (I.M. 124)

"Your method of teaching German is excellent, and I am delighted with my progress. I find that I never forget a word I have learnt, as it has been acquired so naturally." (G.C. 104)

### Matriculation Passed.

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

Hundreds of similar letters could be quoted, and many others will be found in the book describing this method which any reader can obtain to-day, free of cost, by writing to the address printed below.

### The Direct Method.

The Pelman method of learning languages is what is known as the "direct" method. That is to say, it enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another. As the writer of one of the letters quoted above points out, this "saves endless time." Moreover it leads to increased fluency in speaking, for it does away with that particular "hesitation" which arises from the habit of mentally translating English phrases into their foreign equivalents.

### No Vocabularies.

This method enables you to think in the particular language you are learning and using.

There are no vocabularies to be learnt by heart—parrot-fashion. You learn the words you need by using them, and in such a way that they stay in your mind without effort.

This method enables you in a very short while to talk and write in a foreign tongue, to keep in touch with contemporary thought in France, Germany, Italy and Spain, to pass examinations in Foreign Languages and to read foreign books (many of which have never been translated and all of which, especially in the case of poetry, lose much of their charm in an English version), magazines, scientific and technical journals and newspapers. It also enables you to listen with enhanced enjoyment to "talks" in foreign languages broadcasted over the "wireless."

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State which book you want and a copy will be sent you by return, gratis and post free. Write or call to-day.

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Monday's Programmes cont'd (February 27)

**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- (Continued from page 394.)
- 3.0 **DANCE MUSIC**  
THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN  
WINNIE VICTORIA (Entertainer)
  - 4.0 **LOZELLS PICTURE HOUSE ORGAN**  
From Birmingham  
FRANK NEWMAN (Organ)  
CHARLES HARRISON (Baritone)
  - 5.0 **A BALLAD CONCERT**  
NANCY ROYLE (Soprano); AUSTIN CARNEGIE (Baritone); OLIVE CLOKE (Pianoforte)
  - 5.45 **THE CHILDREN'S HOUR (From Birmingham):**  
'Camillus—I, A Play of Ancient Rome,' by Una Broadbent. Songs by John Armstrong (Tenor)
  - 6.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 9.0 **NICOLAS MEDTNER**  
A RECITAL OF HIS OWN COMPOSITIONS  
Assisted by  
TATIANA MAKUSHINA (Soprano)  
NICOLAS MEDTNER  
Sonata in C from Triad-Sonata, Op. 11 (In one Movement)  
Novel in G, Op. 17, No. 1  
Fairy Tale, March of Paladin, Op. 14, No. 2
- 9.30 **TATIANA MAKUSHINA**  
The Muse, Op. 29..... Poem by Pushkin  
Valse, Op. 32..... Poem by Fet  
O'er thee I bend, Op. 24..... Poem by Nietzsche  
Verweiffung (Despair), Op. 19a  
Die Quelle (The Well), Op. 46 Poem by Chamisso  
Frisch gesungen (Gaily sing), Op. 46 Poem by Chamisso



OVER THE GARDEN WALL.

Dorothea Barcroft's suite will be performed for the first time, today at 6.45.

- 6.45 **LIGHT MUSIC**  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture to 'Tancredi' ..... Rossini  
JOHN ARMSTRONG (Tenor)  
Over the Garden Wall .... Dorothea Barcroft  
Caravans; The Rag and Bone Man; The Dancing Bear; The Policeman; The Tinker; The Organ Grinder  
(First time of performance)

SHORT SYNOPSIS OF THE SONGS.  
'The Muse': The Muse loved me in my youth. She placed the seven reeds in my eager fingers, and sometimes, as a reward, she would play them herself. Then what wondrous melodies enraptured my soul.  
'The Valse': How can I forget that hour when we danced together? I prayed that it might last for ever.  
'O'er thee I bend': How I am thrilled when the tempest howls, and the waves roar. Then all my soul is flame and fire, born to Heaven on the wings of rapture.  
'Verweiffung' (Despair): The Church bell tells the knell of my happiness. What shall I do? I have no peace, no rest, my heart is sore.  
'Die Quelle' (The Well): A maiden went to the well. A youth met her there. It was late when she returned. 'Do not scold me, Mother; the birds were singing so beautifully.'  
'Frisch gesungen' (Gaily sing): Waste no time in fretting if worry and pain are thy lot, but gaily go singing, and all shall be well.

- 7.5 **ORCHESTRA**  
Selection from Offenbach's Operas .. arr. Ansell  
Intermezzo, 'The Wedding of the Rose' .. Jessel
- 7.30 **JOHN ARMSTRONG**  
Phyllis with the Dreaming Eyes .... Chignell  
I heard a Piper piping ..... Peterkin  
A Moment of Farewell ..... Hubert Parry  
Shy One ..... Rebecca Clarke  
Love's Philosophy ..... Delius
- 7.40 **ORCHESTRA**  
First Hungarian Rhapsody ..... Liszt  
Poetic Suite ..... Bloch

- 9.45 **NICOLAS MEDTNER**  
Fairy Tales:  
The Magic Fiddle, Op. 35, No. 1  
Fairy Tale in B Minor, Op. 20, No. 2  
Fairy Tale in E Minor, Op. 34, No. 2  
Dance Fairy Tale, Op. 48, No. 1

- 8.0 **VAUDEVILLE**  
From Birmingham  
IVELL and WORTH (Entertainers with a Piano)  
DENIS O'NEIL (The Irish Entertainer)  
ZACHARY TAN (Novelty Instrumentalist)  
REX BURCHELL (Entertainer at the Piano)  
PHILIP BROWN'S DOMINOES BAND

- 10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 **DANCE MUSIC: THE RIVIERA CLUB DANCE BAND**, directed by GENE MORELLE, from the Riviera Club
- 11.0-11.15 **THE CECILIANS**, from the Hotel Cecil

**'MOORFIELDS'**



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**'MOORFIELDS'**

3



# Monday's Programmes cont'd (February 27)

**5WA CARDIFF.** 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 BROADCAST TO SCHOOLS:  
Prof. A. J. SUTTON PIPPARD, 'The Conquest of the Air—Airships'
- 3.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)  
Brahms' Hungarian Dances ..... arr. Herman  
No. 1 in G Minor; No. 2 in D Minor; No. 3 in F
- AUDREY J. STINCHCOMBE (Soprano)  
My Task ..... Ashford  
Easter Flowers ..... Sanderson
- TRIO  
Brahms' Hungarian Dances ..... arr. Herman  
No. 4 in F Minor; No. 5 in F Sharp Minor; No. 6 in D Flat.
- AUDREY J. STINCHCOMBE  
Thanks be to God ..... Stanley Dickson  
The Nights ..... Edward Murray
- TRIO  
Brahms' Hungarian Dances ..... arr. Herman  
No. 7 in A; No. 8 in A Minor; No. 9 in D
- 3.45 MAX ERARD and his BAND  
Relayed from the Western Mail Health and Hygiene Exhibition at the Drill Hall
- 4.45 Major C. J. EVANS, 'The Castles of Bro Morganwg'
- 5.0 TRIO  
Cupid's Conspiracy ..... Cowen
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)

9.35-11.0 REMINISCENCES OF FAMOUS OPERAS

Given by THE CARDIFF GRAND OPERA SOCIETY, and THE AUGMENTED STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

'FAUST'  
(Gounod)

ORCHESTRA  
Introduction to 'Faust'

SOCIETY'S CHORUS  
'Kermesse' Chorus  
Duet, 'Be mine the delight'  
Faust ..... TOM O'LEARY  
Mephistopheles ..... DAVID REES

DEATH OF VALENTINE  
Marguerite ..... KITTY RICHARDS  
Martha ..... GLADYS PERRING  
Valentine ..... FREDERICK SLADE  
Chorus

THE Kermesse Scene forms the Second Act of the Opera. Outside the city gates a fair ('Kermesse') is being held. Soldiers, students and townspeople are making merry.

THE next item, the Duet, forms the end of Act I. Mephistopheles asks the aged Faust what he yearns for, and Faust replies 'Be mine the delight of beauty's caresses.' Mephistopheles promises to restore his youth—at the price of his soul. As Faust hesitates, the devil conjures up a vision of Marguerite. Faust, his ardour aroused, signs the contract, and is transformed by Mephistopheles into a youth.

IN Act Four Marguerite, spurned in her downfall by her friends, goes to church, Mephistopheles gibes at her. Valentine, Marguerite's soldier brother, returns with his comrades from the war. He finds Mephistopheles singing a mock serenade to his sister, and fights a duel with him. Valentine falls mortally wounded, cursing his sister.

'IL TROVATORE'  
(Verdi)

SOCIETY'S CHORUS  
Anvil Chorus  
Miserere Scene  
Leonora ..... KITTY RICHARDS  
Manrico ..... TOM O'LEARY  
Duet, 'Home to our mountains'  
Azucena ..... NANCY GRAINGER  
Manrico ..... TOM O'LEARY

THE famous Anvil Chorus is raised at the opening of the Second Act, in which the gypsies are at work in their camp.

THE Miserere is sung in the last Act. The scene is a wing of a Palace, with at one side a tower. Manrico, the Troubadour, has been seized by his enemy and confined in a dungeon. A chorus within sings the Miserere, and the death bell tolls. Manrico, from his cell, sings of his longing for death, whilst his dear one, Leonora, utters her fears. If she cannot rescue him, she is determined to poison herself.

THE duet comes at one of the most pathetic moments in the Opera. In the last scene of all, the hapless Manrico, imprisoned, is awaiting death. His mother Azucena is with him. Her mind begins to wander, and she imagines that they are free again, and that 'Home to our mountains we yet shall go.'

'CARMEN'  
(Bizet)

ORCHESTRA  
Entr'acte, Act I  
SOCIETY'S CHORUS  
Smoke Chorus  
Soprano Solo, 'I said naught would frighten me'  
Micaela ..... LILIAN PURNELL  
Baritone and Chorus, 'Song of the Toreador'  
Escamillo, ..... ERNEST G. THOMAS

ORCHESTRA  
Finale, Act IV  
Entr'acte, Act IV  
(Monday's Programmes continued on page 398.)



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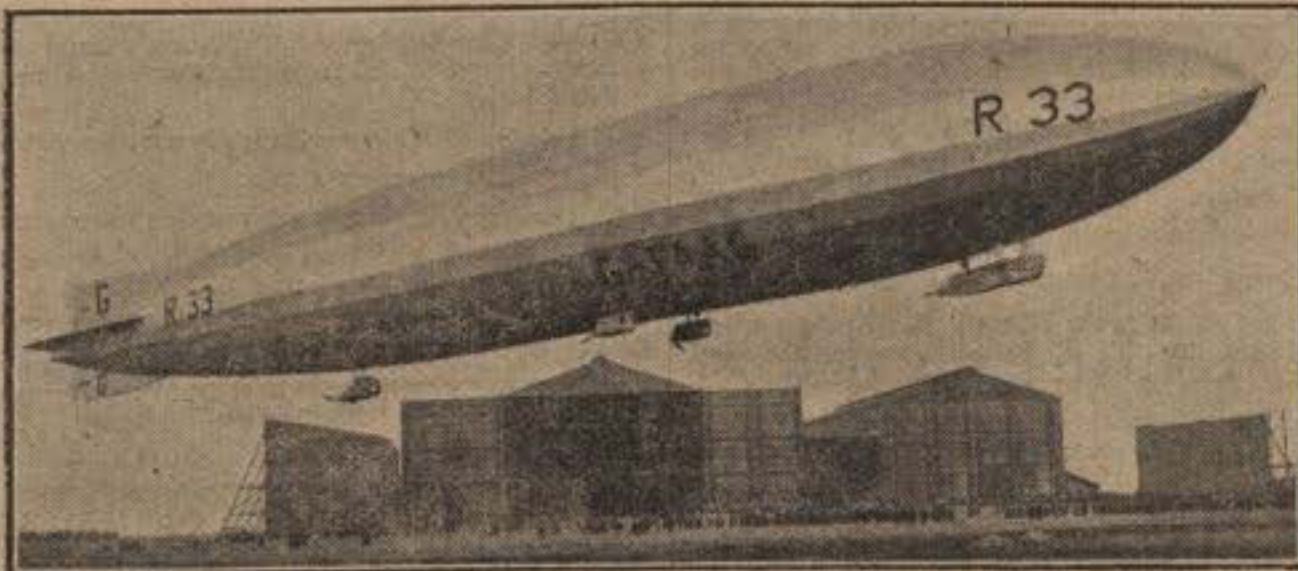
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Power 2 vit.	.1	60-120	5	7,200
R.C. 4 vit.	.1	60-120	40	80,000
H.F. 4 vit.	.1	50-80	14	18,000
L.F. 4 vit.	.1	30-100	8.5	10,000
Power 4 vit.	.15	60-120	6	7,200
R.C. 6 vit.	.1	60-120	40	80,000
H.F. 6 vit.	.1	30-90	17	18,000
L.F. 6 vit.	.1	30-100	9	8,500
Power 6 vit.	.1	60-120	6	4,750

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A MODERN CONQUEROR OF THE AIR.

In his talk from Cardiff this afternoon Professor A. J. Sutton Pippard deals with 'Airships.' Here is the famous British dirigible, the R. 33, leaving its shed.



# Monday's Programmes continued (February 27)

## 2ZY MANCHESTER. 384.5 M. 780 KC.

- 12.0-1.0 Gramophons Records  
 2.30 London Programme relayed from Daventry  
 3.0 BROADCAST TO SCHOOLS:  
 Dr. J. E. MYERS, 'Ten Great Scientists—VII, Michael Faraday'  
 3.20 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS

4.0 ELAINE DENMAN (Soprano)  
 My mother bids me bind my hair ..... *Haydn*  
 O had I Jubal's Lyre! ('Joshua') ..... *Handel*  
 Hindoo Song ('Sadko') ..... *Rimsky-Korsakov*  
 Oh yes, just so ('Phœbus and Pan') ..... *Bach*

4.15 ORCHESTRAL MUSIC (Continued)  
 5.0 Mr. D. THORBURN CLARK, 'The Romance of Tobacco'—II

5.15 THE CHILDREN'S HOUR: Songs from the Kiddie's Book—'Apple Tree,' 'Robin and Puss,' 'Billy Button,' sung by Betty Wheatley. Two Seventeenth-Century Songs, sung by Harry Hopewell—'Dulce Domum,' 'When the King enjoys his own again.' A Short Grieg Recital by Eric Fogg.

6.0 London Programme relayed from Daventry  
 6.30 S.B. from London

7.45 VIOLET ESSEX AND TUCKER,  
 The Singing Violinist

8.0 BAND MUSIC AND HUMOUR  
 THE SKELMERSDALE OLD PRIZE BAND, conducted by RICHARD FARRINGTON

March, 'Washington Greys' ..... *Grafulla*  
 Overture to 'Tancredi' ..... *Rossini, arr. Rimmer*

STAINLESS STEPHEN (Entertainer)  
 Stainless Stephen, the harbinger of Spring

BAND  
 Trombone Solo, 'Lend me your aid' .. *Gounod*  
 Selection from 'Rigoletto' ..... *Verdi*

STAINLESS STEPHEN  
 in a further Interlude

BAND  
 Waltz, 'River of Pearls' ..... *Rimmer*

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

9.35-11.0 'THE LAUGHTER OF FOOLS'  
 A Comedy in Three Acts by H. F. MALTBY

Cast (in order of speaking):

Mabel Grieg ..... EDITH M. TOMS  
 Mrs. Grieg ..... LUCIA ROGERS  
 Bertie Grieg ..... HAROLD CLUFF  
 Elizabeth ..... ELLA FORSYTH  
 Doris Henley ..... HYLDA METCALF  
 Lt.-Col. John Basset Grieg .... LEO CHANNING  
 Hubert Hughes ..... MICHAEL VOISEY  
 Capt. Charles Vidal ..... W. E. DICKMAN  
 Mr. Nuttall (of Nuttall and Noakes, House and Estate Agents) ..... E. H. BRIDGSTOCK  
 Mr. Plunket (a representative of the London and Great Southern Railway) ..... D. E. ORMEROD  
 Taxi Driver ..... GUS ELKINGTON

Arranged for broadcasting and produced by VICTOR SMYTHE

Time: The Present

Act I. The drawing-room at 'The Laurels'—evening

Act II. The same—next morning

Act III. The hall at 'The Laurels'—afternoon of the same day

Interludes by the STATION QUARTET

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

12.0-1.0 Gramophone Lecture-Recital by MOSES BARITZ: 'Glimpses of Modern Composers—IV, Roger Quilter'

4.0 London Programme relayed from Daventry

5.0 KATE LOVELL: 'Floods'

5.15 THE CHILDREN'S HOUR: Nursery Rhymes sung by Uncle Phil. A Little Argument—'David in the Hollow Tree,' by J. C. Stobart. Piano Duets played by Cousin Doris and Auntie Muriel. 'Devonshire Cream,' by L. du G., read 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. 277.5 M. & 252.1 M. 1,080 KC. & 1,109 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



By courtesy of Frederick Hollyer

### SIR GALAHAD

is the Knight of the Round Table whose story will be told in the 'Great Stories' series from London this afternoon. This picture is reproduced from the famous painting by G. F. Watts.

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Visit to an Old Coal Hulk. A short talk on Our Pets, and some songs by J. Woods Smith. Pianoforte Solos by Irene Utting

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. ATKIN: 'The Buffalo Wife'

5.15 THE CHILDREN'S HOUR: More magic made at home, by W. S. Peacock. Another Red Indian yarn by Kakasoo. Songs by Alice Ashmore

6.0 London Programme relayed from Daventry

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

### 9.35 MUSIC AND COMEDY

THE STATION QUARTET

Selection from 'I Pagliacci' ('The Play-Actors')  
*Leoncavallo*

9.42 ERNEST ELLIOTT  
 in Original Humour at the Piano

9.49 QUARTET  
 Wildflower ..... *Youmans and Stothart*

9.54 DONALD PEERS and his Ukulele  
 How do you do, everybody? ..... *De Vol*  
 Shady Nook ..... *Nelson*  
 Is she my girl friend? ..... *Turk*  
 Ricketty, Racketty Shack ..... *Ager*

10.4 'MANAGING MARGARET'  
 A One-Act Comedy by EDWIN LEWIS  
 Being a further episode in the life of Sarah Brown Sarah Brown (a Northern miner's wife)

M. MASSARD  
 Margaret Spikesley (her unmarried sister)  
 MARY DALE  
 Bill Brown (Sarah's husband) .... EDWIN LEWIS  
 Herbert Brown (Sarah's son) HAROLD BUNTON  
 A Telegram Boy

Scene: Sarah Brown's kitchen. With her is her sister Margaret and the hour is approaching when Mr. Brown and his son will be home from the day shift, and so preoccupied is Sarah's mind that the table is not laid. Dinner will be late—a most unusual thing for her, which proves how mighty are the matters engaging her mind. Margaret is nearing the end of a chapter on ideal love, silent men and shingled maidens, and we are just in time to catch the last paragraph of 'Alicia's Romance.'

10.29 QUARTET  
 Little Waltz ..... } *Lohr*  
 Country Dance ..... }

10.34 ERNEST ELLIOTT  
 in Original Skits and Sketches

10.41 QUARTET  
 Caprice, 'Whispers of Spring' ..... *Tunbridge*

10.46 DONALD PEERS  
 Dew-dew-dewey day *Johnson, Tobias and Sherman*  
 Topmost tree in Tennessee ..... *David*  
 Just another day ..... *Turk*  
 Turning my troubles ..... *David*

10.55-11.0 QUARTET  
 Selection from 'Sunny' ..... *Kera*

## 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 CONSTANCE JENKINS: 'When we were musical'

5.15 London Programme relayed from Daventry

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

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

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

5.0 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 (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 A READER: 'New Books'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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



**Programmes for Monday.**

**5PY PLYMOUTH.** 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.0 Mr. J. W. F. CARDELL: 'The Niagara Falls'  
 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)

**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 MADEL A. R. FRANCE: 'Aunt Maria on Spring-cleaning'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 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)

**Northern Programmes.**

**5NO NEWCASTLE.** 312.5 M. 960 KC.

12.0-2.0—London Programme relayed from Daventry. 2.30—Broadest to Schools: Mr. A. B. C. Cobban, 'Typical Englishmen since the Conquest—VII. The Elizabethan: Sir Walter Raleigh.' 3.0—London Programme relayed from Daventry. 4.0—Popular Concert by Coxon's New Gallery Restaurant Orchestra. 5.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—Violin Recital by Angel Blanco. 6.20—Radio Bulletin. 6.30-11.0—S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.15—Dance Music relayed from the Plaza. 4.0—Afternoon Concert. The Wireless Quintet. Nan Stenhouse (Contralto). 5.0—Mrs. Hughes Ballet, 'The Unexpected Guest.' 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Recital. Maud Anderson (Violoncello). Ella D. Clapperton (Pianoforte). 6.30—S.B. from London. 9.35-11.0—Heart's Desire. A Variety Entertainment in which the following artists take part: Mabel Constanturos, Olive Groves, Harold Kimberley, Harold Clemence, The Station Orchestra.

**2BD ABERDEEN.** 530 M. 600 KC.

11.0-12.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 3.20—Afternoon Concert: Fay Nicol (Contralto); Nan Davidson (Pianoforte); Alec Nicol (Violin). 4.0—London Programme relayed from Daventry. 5.0—Mrs. M. G. Cameron, 'Fruit and Vegetable Dishes—II.' 5.15—The Children's Hour. 6.0—The Station Octet: Half-an-Hour of Tchaikovsky's Music. 6.30—S.B. from London. 9.35—A Spring Programme. The Station Octet: Spring Song (Mendelssohn). 9.40—Rosa Alba (Soprano): Heart's Delight (Clarke); Two Frogs (D. Howell); Una voce poco fa (The Barber of Seville) (Rossini). 9.50—Jack McIvor (Flute) Flute Solo. Fantasia—Scots Style (Clarke); Piccolo Solo, The Picafoon (Lethiere). 10.0—Octet: The Singing Stream—An Idyll (Carr); Sweet Violeta (Pywell). 10.10—Picnic at a Picnic. A Spring Fantasy by Phoebe Fenwick Gaye. Presented by the Aberdeen Radio Players. 10.30—Octet: Nodding Daffodils (Clarke). 10.35—Rosa Alba: Gathering Daffodils (arr. Somervell); Robin Redbreast (Bantock); Rosebuds (Arditi); Season (Bantock). 10.45—Jack McIvor: Flute Solo, Polonaise (Buse); Piccolo Solo: L'Oiseau du Bois (Le Tilière). 10.55-11.0—Octet. In Woods Enchanted (Blackmore).

**2BE BELFAST.** 306.1 M. 980 KC.

12.0-1.0—London Programme relayed from Daventry. 2.30—London Programme relayed from Daventry. 3.30—Luigi Boccherini—1743. The Station Orchestra. 4.0—Modern Italy. Orchestra. 4.18—A Dvorak Song Recital. Rosa Knights (Contralto). 4.30—Pianoforte Jazz by Fred Rogers. 4.35—Dance Music by the Station Dance Band. 5.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30-11.0—S.B. from London.

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Why do they photograph a man's finger prints?

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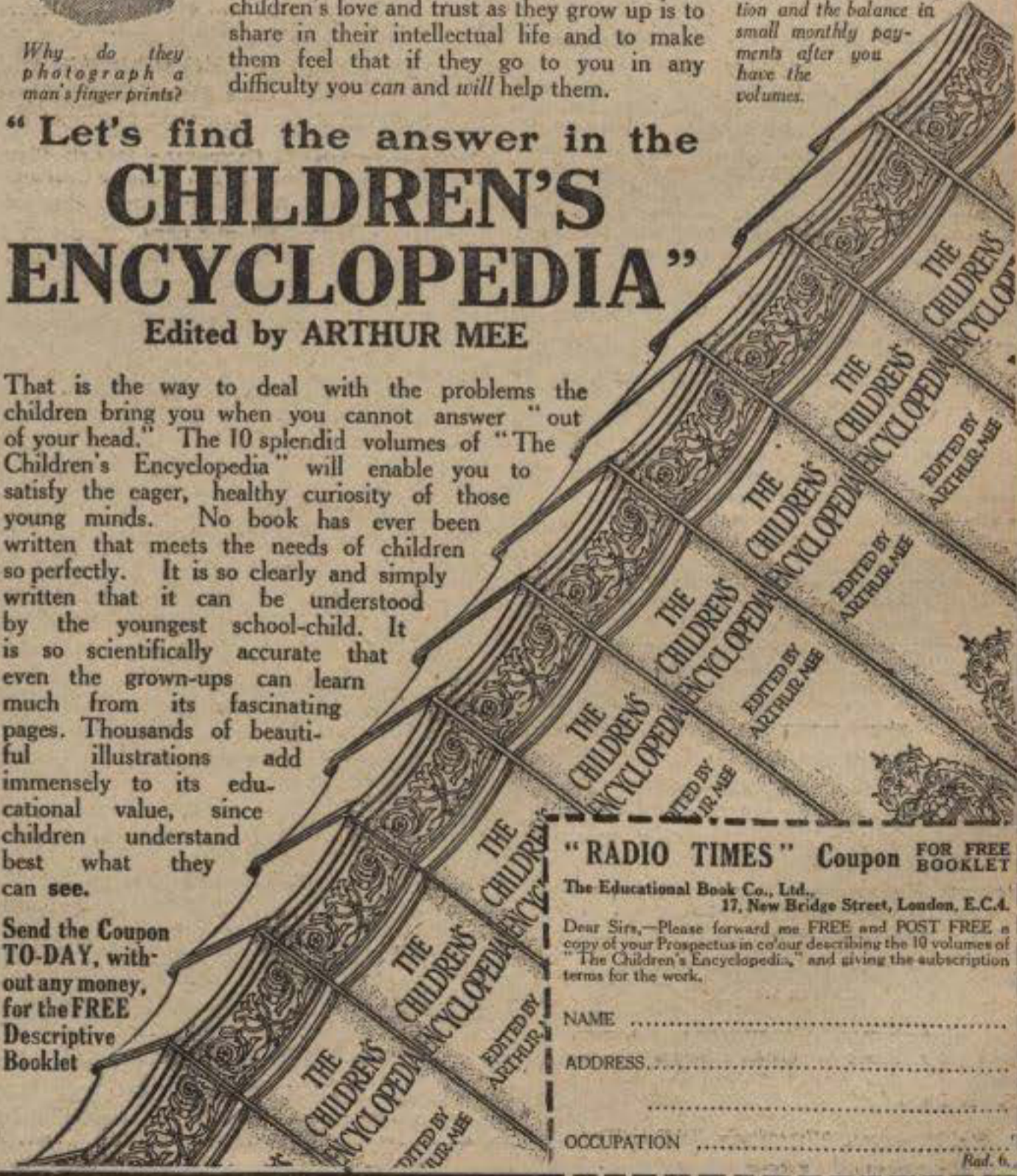
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# PROGRAMMES for TUESDAY, February 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 A.M. A SHORT  
RELIGIOUS SERVICE

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

11.0-12.0 (Daventry only)  
THE GERSHOM PARKINGTON QUINTET  
STANLEY VAUGHAN-WILLIAMS (Light Baritone)

12.0 THE GERSHOM PARKINGTON QUINTET  
MARIE AMBROSE (Soprano)  
D'ARCY WOOLVEN (Baritone)

1.0-2.0 THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN  
DORIS PALMER

2.30 Sir H. WALFORD DAVIES: 'Elementary  
Music—VII, Thirds'

3.15 Musical Interlude

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

3.50 Musical Interlude

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

4.15 Mr. J. H. DRIBERG: 'The Proper Study of  
Mankind: An Introduction to Anthropology'

THIS is the second of Mr. Driberg's three talks on the fascinating science of anthropology—the study of man's culture at different stages of development, so many of which coexist side by side in the world of today. This afternoon he will discuss what constitutes, from the anthropological point of view, the organic unity of any society; how far the common element is to be sought in bodily structure, language, custom, belief, social organization, and so on.

We are requested to state that the two illustrations to Mr. Driberg's talks reproduced in the pamphlet on Special Talks to Secondary Schools (pp. 13 and 14) are the work of Miss Pearl Binder, and are taken from her illustrations to Mr. Driberg's forthcoming book, 'The People of the Small Arrow.'

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

5.0 Miss ANN SPICE: 'A Bookshelf of Old  
Favourites: "The Tower of London," by  
Harrison Ainsworth'

SCOTT founded the vogue of the historical novel, and Harrison Ainsworth took advantage of it. Without the immense assiduity of research that Scott brought to the business, and equally without overloading his novels with introductions, prefaces, and historical notes, as Scott was apt to do, he turned out a number of excellent stories that were best-sellers in their day, and have still a certain popularity, particularly 'The Tower of London,' of which Miss Ann Spice will talk this afternoon.

5.15 THE CHILDREN'S HOUR  
MIXED PICKLES

'The Tiddley-Pom' and other songs, sung by  
DALE SMITH

'Peter's Bad Day'—the Story of a young  
'Pickle,' by Christine Chaundler

Recipes, Limericks and Verse about the con-  
tents of the pickle-jar—illustrated by  
V. HELY-HUTCHINSON

6.0 A Recital of Gramophone Records ar-  
ranged by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 Sir PERCIVAL WILKINSON: 'The Road  
Scheme of the Joint Committee'



HELEN HENSCHEL

sings Schumann's songs in the Foundations of Music series this week.

THE boom in motor traffic has resulted in a very heavy increase in road accidents, and it is felt that some concerted effort should be made to provide a thorough scheme for the provision of First Aid. The Joint Council of the Order of St. John and the British Red Cross Society has accordingly prepared such a scheme, which Sir Percival Wilkinson, who is Secretary-General of the Order, will explain to listeners in this talk.

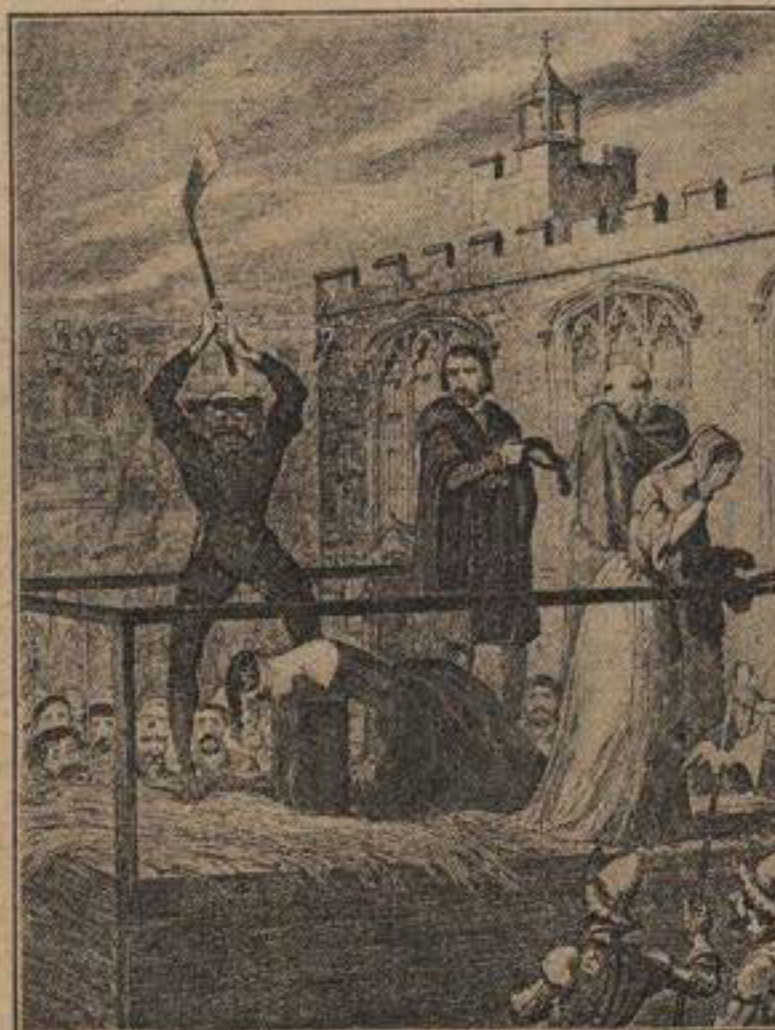
7.15 THE FOUNDATIONS OF MUSIC

SCHUMANN'S SONGS

Sung by HELEN HENSCHEL (Soprano)

7.25 Professor A. Y. CAMPBELL: 'Greek Plays  
for Modern Listeners—I, The General Character  
of a Greek Tragedy'

(S.B. from Liverpool)



THE EXECUTION OF JANE.

This spirited picture is from one of George Cruikshank's illustrations to the original edition of 'The Tower of London,' Harrison Ainsworth's romance, of which Miss Ann Spice will talk this afternoon.

THE appeal of classical Greek drama is, at first sight, somewhat incomprehensible to the

average man, yet Greek tragedy is the constant reading of a great number of people, and more Greek plays are performed every year. In these talks Professor Campbell, who holds the Chair of Greek at Liverpool University, will explain how classical drama differs from that of our own time, and how it should be approached to enjoy it fully.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
THE ST. GEORGE'S SINGERS

BAND  
Heroic March ..... *Saint-Saëns*  
Overture to 'Don Juan' ..... *Mozart*

7.58 ST. GEORGE'S SINGERS

Sing we and chant it ..... *Morley (1595)*  
In going to my naked bed .... *Edwards (1560)*  
Fair Phyllis I saw ..... *Farmer (1599)*  
To shorten winter's sadness .... *Weelkes (1598)*

8.5 BAND

Musical Picture (from 'Sadko') *Rimsky-Korsakov*

8.0-8.30 (DAVENTRY ONLY)

Mrs. MARY ADAMS: 'Problems of Heredity  
—I, Nature and Nurture'

8.17 ST. GEORGE'S SINGERS

Lullay my liking (Carol) ..... *Holst*  
Matthew, Mark, Luke, and John (West Country  
Folk Song) ..... *arr. Holst*  
Diverus and Lazarus ..... *Traditional Melody*

8.25 BAND

Suite of Four Flemish Dances *Blocka, arr. Godfrey*

8.37 ST. GEORGE'S SINGERS

I call, I call ..... *Charles Wood*  
Bushes and Briars (Essex Folk Song)  
*arr. Vaughan Williams*  
Choral Dance, 'Pan' ..... *Boughton*

8.46 BAND

Three Dances from 'Henry VIII'.. *German*  
Morris Dance; Shepherds' Dance; Torch  
Dance

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 CHAMBER MUSIC

BENNO SCHÖNBERGER (Pianoforte); THE  
ENTENTE STRING QUARTET: CECIL BONVALOT  
(1st Violin); DOROTHY CHURTON (2nd Violin);  
JAMES LOCKYER (Viola); EDITH CHURTON  
(Violoncello)

THE QUARTET

Quartet in E Flat ..... *Carl von Dittersdorf*  
Allegro; Andante; Menuetto; Finale—  
allegro vivace

9.55 BENNO SCHÖNBERGER

Three Phantiestücke ..... *Schumann*

10.5 THE QUARTET

Serenade for String Quartet ..... *Hugo Wolf*

10.12 BENNO SCHÖNBERGER

Moment Militaire ..... *Schubert, arr. Liszt*  
Moment Musical ..... *Schubert*

10.20 THE QUARTET

Quartet ..... *Germaine Tailleferre*  
(1) At moderate speed; (2) Intermezzo;  
(3) Lively

10.30-12.0 DANCE MUSIC: JAY WHID-  
DEN'S BAND, from the Carlton Hotel



# Tuesday's Programmes cont'd (February 28)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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

4.0 A MILITARY BAND CONCERT

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSSELL

March from 'Cleopatra'

Mancinelli, arr. Stretton

Overture to 'The Flying Dutchman'

Wagner, arr. Godfrey

4.25 WALTER GLYNNE (Tenor)

Oh, that we two were maying ..... Nevin

I love you ..... Grieg

O Lovely Night ..... Ronald

BAND

Final Movement from the 'Pathetic' Symphony

Tchaikovsky

TO the sadness in certain parts of the Symphony may be added this note of pathos—that its composer did not live to know how extremely popular his work was to become; for within three months of completing it, death came to him. In the last Movement (Slow and lamenting, then somewhat quicker), the moods pass through pathos and pity to final despair.

4.45 HELEN ALSTON (Songs at the Piano)

Jockey to the Fair ..... } (Folk Songs)

Golden Slumbers ..... } arr. Alston

More Songs for Children Old and Young

Alston

BAND

Selection from 'Aida'

Verdi, arr. Waterson

5.5 WALTER GLYNNE

From the Land of the Sky-Blue

Water ..... } Cadman

Far off I hear a lover's flute..

The moon drope low .....

BAND

Two Bavarian Dances ..... Elgar, arr. Godfrey

(1) in D; (2) in G

5.25 HELEN ALSTON

When the moon is high ..... McLoughlin

Can't you hear me say, I love you? ..... Brown

So Tired ..... Sizemore

Toddle Along ..... Nussbaum and Trotta

BAND

Selection from 'Caucasian Sketches' Suite

Ippolite-Ivanov, arr. Godfrey

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Old Mr. Hubble Bubble,' a Terra Trotter's

Adventure by Margaret Madeley. Margaret

Ablethorpe (Pianoforte). Helen Alston will

include some light songs

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

6.45 THE LONDON RADIO DANCE BAND

Directed by SIDNEY FIRMAN

MARGARET O'CALLAGHAN

8.0 'MASTER WAYFARER'

From Birmingham

A happening of long ago, by J. E. HAROLD TERRY

With songs by ARTHUR SCOTT CRAVEN, and

music by HOWARD CARR

Presented by STUART VINDEN

The Maid ..... IDA GILBERT

The Man ..... HENRY BUTLIN

The Villain ..... EDWIN TURNER

The Wayfarer ..... CUTHBERT FORD

The scene is the parlour of 'The Pigeon Pie' over 150 years ago. A cosy room, oak panelled, with heavy beams running athwart the ceiling, it has a large, open fireplace and ingle-nook.

Upon a rack behind the bar are bottles, quaintly shaped, and shining pewter mugs. The room is in complete darkness save for the light cast by the fire, and for the moonbeams which come intermittently through the small latticed window.

The Maid enters, bearing a lighted taper and singing snatches of an old love song. Lighting the candles above the mantel, she busies herself with bottles and mugs. The latch of the door is lifted and with a glad cry she runs to meet the incomer.

Incidental Music played by the MIDLAND SEXTET (Leader, FRANK CANTELL), directed by YONOSUKE MUTSU

9.0 VARIETY

PETE MANDELL (Banjoist)

FRED LEWIS (Impersonator)

LESLIE PAGET (Comedian)

VIVIEN LAMBELET (Soprano)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



Gordon Bryan plays in the 'Open Road' programme at 10.15, and Helen Alston will contribute some songs at the piano to the afternoon programme at 4.45 and at 5.25

10.15-11.15 THE OPEN ROAD

From Birmingham

ARTHUR CRANMER (Baritone)

The Vagabond ..... } (from 'Songs of Travel')

The Roadside Fire .. } Vaughan Williams

White in the moon the long road lies ('A Shropshire Lad')

Benediction ..... Tchaikovsky

GORDON BRYAN (Pianoforte)

On the Road in various countries:

Russia: March from 'Miniature Suite' Tchaikovsky

Finland: En Route ..... Palmgren

Norway: Peasants' March ..... Grieg

Spain: The Road to Alhambra ..... Turina

England: Procession ..... Howells

VINCENT CURRAN (Recitals)

The Rolling English Road ..... Chesterman

The Crowning of Dreaming John ..... Drinkwater

Roundabouts and Swings ..... P. R. Chalmers

ARTHUR CRANMER

The Challenge ..... Peel

The Vagrant ..... Mullinar

Wayfarer's Night Song ..... Easthope Martin

Song of the Road ..... Stanton Jefferies

VINCENT CURRAN

A Day's Companion (from 'The Autobiography of a Super Tramp'), ..... W. H. Davies

GORDON BRYAN

On the Road in France:

Old Coach on the road to Muzillac (from Suite, 'In Brittany')

Promenades (Journeys) ..... Poulenc

In a Motor Car; On Horseback; In a Train; On Foot; In a Motor-Bus

(Tuesday's Programmes continued on page 402.)

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# Tuesday's Programmes continued (February 28)

## 5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 DOROTHY MORTON: 'The Housewife's Corner—Little Things that Matter.'  
'Oh! the little more and how much it is!'  
*Browning*
- 5.0 THE DANSANT relayed from the Carlton Restaurant.
- 5.15 THE CHILDREN'S HOUR
- 6.0 MAX ERARD and his BAND  
Relayed from the Western Mail Health and Hygienic Exhibition, at the Drill Hall
- 6.30 S.B. from London
- 7.0 Dr. OLIVE WHEELER: 'Psychology for Parents—The Dawn of Mind'  
'Long prior to the age of reflection is the thinking of the mind. In the period of infancy it accepted and disposed of all impressions from the surrounding creation after its own way.'—Emerson.
- 7.15 S. B. from London
- 7.25 S.B. from Liverpool
- 7.45 S.B. from London (9.35 Local Announcements)

## 9.40 LIGHT O' THE WEST

A WEST COUNTRY PROGRAMME  
THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENCELLY (Pianoforte)  
No. II of Two Novellettes.....Ancliffe  
W. IRVING GASS  
West Country Dialect Recital  
'Uncle out o' debt and out o' danger'...Barnes  
'Cupid's Garden.' A Leap Year proposal...Trad.  
'Fanny, where be 'ee to?'  
R. C. Gregory (Somerset Folk Press)  
Song, 'I zood the King'  
Words by R. C. Gregory (Somerset Folk Press)

## 9.55 'MONEY MAKES A DIFFERENCE'

A Cotswold Comedy, in One Act, by F. MORTON HOWARD  
Played by the STATION RADIO PLAYERS  
Peter Barton (a Smallholder) CHARLES WRETFORD  
Bill Pinker (a Woodman).....VICTOR FAWKES  
Horace Tidway (a Grocer's Assistant)  
DANIEL ROBERTS  
George Longford (a Clerk).....SIDNEY EVANS  
Louisa Barten (Peter's Sister).....NAN PORTER

Scene: The living room of a cottage in a Cotswold village.

Peter Barton describes himself as a 'rough di'mind,' and his sister Louisa, who lives with him and manages him, says 'ho might stand in me way without being able to help it!' For Horace is very refined.

TRIO  
'Sleeping Beauty' Waltz  
*Tchaikovsky*  
Spanish Serenade  
*Glazunov*

10.35-12.0 S.B. from London

## 2ZY 384.6 M. 780 KC. MANCHESTER.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT  
Relayed from the Houldsworth Hall  
Pianoforte Recital by LUCY PIERCE

## 2.30 London Programme relayed from Daventry

- 3.50 MUSIC by the STATION QUARTET  
Overture to 'Plymouth Hoe'.....Ansell  
Barcarolle.....Tchaikovsky  
Spanish Dances.....Moszkowski
- 4.15 ROSE SUNDERLAND (Recitations)  
Yes, Papa.....Hahn  
Seein' Things.....Field  
A Frightful Story  
Philosophy
- 4.30 QUARTET  
Selection from 'Othello'.....Verdi, arr. Tavan  
Waltz, 'Casino Tänze'.....Grieg  
Gavotte, 'The Way to the Heart'.....Lincke  
Russian March.....Ganne
- 5.0 Mr. JOHN WILKINSON: 'An Instantaneous Calendar' (Continued)

5.15 THE CHILDREN'S HOUR: Songs from 'The Corner' (Herbert Blatch); 'Fairy Revels,' 'Wonders of the Shore,' 'Jack Frost,' sung by Betty Wheatley. Butterflies' Dance (Wilkie), and 'The Golden Butterfly' (Yvain), played by the Sunshine Trio

## 6.0 ORCHESTRAL MUSIC from the Theatre Royal

6.30 S.B. from London  
6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

7.0 Prof. R. S. CONWAY: 'Forgotten Scenes in Roman History—I, The Story of Papius'

7.15 S.B. from London  
7.25 S.B. from Liverpool

## 7.45 A BALLAD CONCERT

CHARLES KNOWLES (Baritone); MAVIS BENNETT (Soprano); LEONARD HIRSCH (Violin); V. HELY-HUTCHINSON (Pianoforte)  
Linden Lea.....Vaughan Williams  
Young Dietrich.....Henschel  
LEONARD HIRSCH  
Introduction and Capricious Rondo...Saint-Saëns  
MAVIS BENNETT  
The Bells of Youth.....Fletcher  
Sleeping Flowers.....Saint-Saëns  
Fairy Ways (by kind permission of 'Punch')  
McMorrrough  
Cradle Song.....Järnefelt

V. HELY-HUTCHINSON  
Three Characteristic Pieces in A, E Minor, and E Major.....Mantelssolin

CHARLES KNOWLES  
The Story of a Drum.....Holbrook  
Three Little Songs.....Maude V. White  
When the swallows; A Memory; Let us forget

LEONARD HIRSCH  
Melody.....Gluck  
From the Canebrake.....Gardner

MAVIS BENNETT  
To Morning.....Fogg  
Laughing Song.....Fogg  
The Dove.....Peele  
The Early Morning.....Peele

V. HELY-HUTCHINSON  
In the Garden.....Parry  
Dolly.....Parry  
Father Playmate.....Parry

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

## 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: 'What I did with Twopenny,' by Kenneth Richmond, told by Auntie Muriel. Uncle Toby sings and Uncle Joo plays the violin. A Magic Carpet Trip to the Tramp Steamer (C. G. Jackson)

6.0 London Programme relayed from Daventry.

6.30 S.B. from London

7.0 Mr. ERNEST EDWARDS ('Boe'); Sports Talk

7.15 S.B. from London

7.25 Prof. A. Y. CAMPBELL: 'Greek Plays for Modern Listeners—I, The General Character of a Greek Tragedy'

7.45 S.B. from Manchester

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Old English Music in an Old English Setting, including two piano solos by Miss Irene Utting

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 FOR FARMERS: 'The Life of a Plant Doctor,' by Mr. W. A. MILLARD, Lecturer in Agricultural Botany, Leeds University

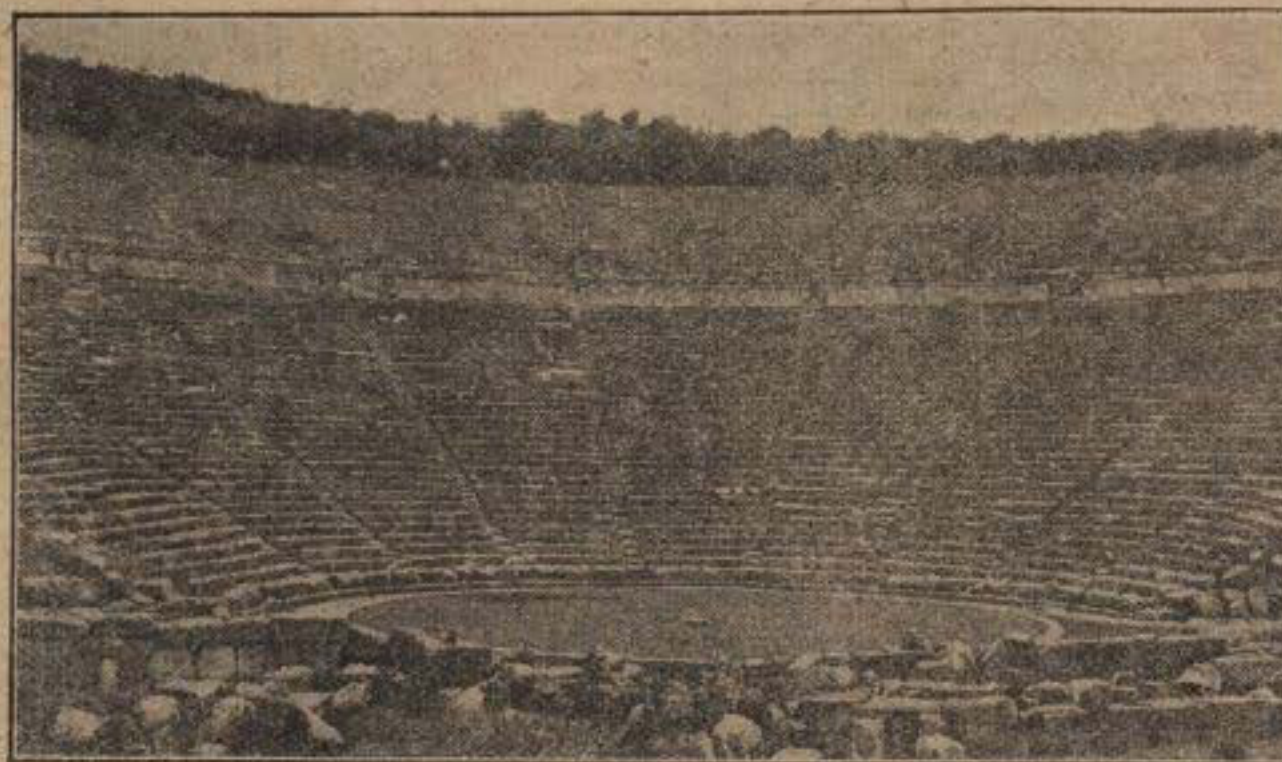
7.15 S.B. from London

7.25 S.B. from Liverpool

7.45 S.B. from Manchester

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

(Tuesday's Programmes continued on page 404.)



A THEATRE OF ANCIENT GREECE.

This evening at 7.25 Professor A. Y. Campbell will broadcast the first of a series of talks on 'Greek Plays for Modern Listeners.' This picture of the Greek Theatre at Epidauros (one of the best preserved of them all) gives a good idea of the surroundings in which the masterpieces of classical drama were first produced.

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## Tuesday's Programmes cont'd (February 28)

(Continued from page 402.)

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

2.15-3.45 A CONCERT FOR SCHOOL CHILDREN

Arranged by the SHEFFIELD EDUCATION COMMITTEE

Relayed from the Victoria Hall

3.50 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Ship Day once again—'The Tramp Steamer' (C. G. Jackson). The Story of Grace Darling (Roland Walker). Songs of the Sea, by Peter Howard. 'Sailors' Hornpipe,' played by Hilda Francis

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mrs. G. WILKINSON: 'Siamese Superstitions'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45-12.0 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 TOWN AND COUNTRY: Mr. H. J. WINN, 'Your Share of the Potato'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45-12.0 S.B. from London (9.35 Local Announcements)

### 6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by the KING'S HALL HARMONICS, relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX. WAINWRIGHT

4.15 London Programme relayed from Daventry

4.30 DANCE MUSIC by the KING'S HALL HARMONICS (Continued)

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Prof. E. W. PATCHETT: 'Dawn—Are we Awake?'

7.15 S.B. from London

7.25 S.B. from Liverpool

7.45-12.0 S.B. from London (9.35 Local Announcements)

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

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. FREERS: 'The Good Old Times (with some illustrations from Local History)—IV. Nottingham's Contribution to Social Progress in the Nineteenth Century'

7.15 S.B. from London

7.25 S.B. from Liverpool

### 7.45 MUSIC AND DRAMA

THE STATION TRIO, directed by ADA RICHARDSON  
'Selection from 'The Bing Boys on Broadway'  
Nat. D. Ayer

ANGUS MICHIE (Baritone)

Don Juan's Serenade ..... Tchaikovsky  
The Soldier's Bride ..... Schumann  
Where'er you walk (from 'Semele') ..... Handel

### 'THE GHOST OF GASTONBURY TUNNEL'

A Play, in One Act, by GEOFFREY BEVAN  
Col. Charles Taunton ..... EDWARD MURRAY  
Mrs. Taunton ..... MARGARET GUILFORD  
Mrs. Lammele ..... NOVA PORTER  
The Rev. Fredk. Driver ..... FRANK LEAVER  
Mr. Spencer ..... RONALD CHEESEMAN  
The scene is a first-class compartment of the Lowmarket Express, in which all the above are passengers.

TRIO

Selection from 'Bric-à-Brac' ..... Higgs

### 'SEA SILENCE'

A Play of Terror on the High Seas, by EDWIN LEWIS

Alec ..... HERBERT LEE  
Dan ..... FRANK LEAVER

It is night in the tropics. The two men are alone on deck of the *Sea Lark*, and all is quiet with that unearthly silence one finds when seas are like glass and the air is heavy with brooding, impending tragedy.

ANGUS MICHIE

Sea Fever ..... Ireland  
Echo ..... Lord Henry Somerset  
Trooper Johnnie Ludlow ..... Temple

TRIO

Selection from 'Blue Skies' ..... Donaldson

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

### 5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Part Songs by the Plymouth (Boys) College Choir, directed by Mrs. E. M. Lingley



A FUNERAL PROCESSION IN SIAM.

It is in this magnificent gilded car, surrounded by the regalia and surmounted by the royal umbrella, that the kings of Siam are taken to burial. Mrs. Wilkinson will describe some Siamese beliefs about death, birth, and marriage in her talk from Sheffield this evening at 7.0.



# Tuesday's Programmes cont'd (February 28)

**6.0 'THE SAFE'**  
A Play, in One Act, by GEOFFREY BEVAN  
Presented by the MICROGNOMES

Jerry Hampton ..... CHARLES STAPYLTON  
Hugh Blountfield ..... ERIC MORDEN  
Mew (a servant) ..... STEPHEN CAMPBELL  
Hilda ..... PAULINE CARR

It is 1.0 a.m. when Jerry Hampton lets himself into his Knightsbridge flat. Before retiring for the night, he opens the door to go into his sitting-room, where an unexpected visitor confronts him.

**6.30 S.B. from London**  
**7.0 Mr. C. D. JARRETT-BELL: 'Byways of Shipbuilding—I, Medieval Ships'**  
**7.15 S.B. from London**  
**7.25 S.B. from Liverpool**  
**7.45 ROUND THE STATIONS**  
In view of the popularity of Round the Stations Programmes, listeners will have a further opportunity this evening of enjoying some of the fare provided by other stations.

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

**6ST STOKE.** 294.1 M. 1,020 kC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR: A Fairy Programme, including the Play, 'The Fairy Book Come-to-Tea Meeting' (Churchill); Songs—'The way to Fairyland' (Stirling Nightingale), 'The Fairy Shoon' (Craske Day); Story, 'Scarceat the Goblin' (C. Chaundler)**  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.0 'Taste,' by COLIN SHERLOCKE**  
**7.15 S.B. from London**  
**7.25 S.B. from Liverpool**  
**7.45-12.0 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** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.0 The Rev. R. S. ROGERS: 'Dewi Sant—St. David'**  
**7.15 S.B. from London**  
**7.25 S.B. from Liverpool**  
**7.45 S.B. from London (9.35 Local Announcements)**  
**9.40 S.B. from Cardiff**  
**10.35-12.0 S.B. from London**

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 960 kC.

**2.30**—London Programme relayed from Daventry. **4.30**—Organ Recital by Frank Matthews, relayed from the Havelock Picture House, Sunderland. **5.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—Dorothy Sanderson (Soprano). James Griffiths (Cello). **6.30**—S.B. from London. **7.0**—F. Alex. Wilks: 'Leaves from a Sailor's Diary—VII. Two Tree Lights.' **7.25**—S.B. from Liverpool. **7.45**—Glimpses of the Past. A series of dramatic episodes dealing with the history of Newcastle and District from the earliest times to

the present day. Number VII: Charles I in Newcastle—1640-7. Arranged for broadcast by Lieut.-Col. G. R. B. Spain. Dramatic Version by Thomas Haxon. **9.0**—S.B. from London. **10.30**—Dance Music: Percy Bush and his Zoltan Band, relayed from the Oxford Galleries. **11.15-12.0**—S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 kC.

**3.15**—Broadcast to Schools. Mr. David Stenhouse: 'The Government of our City.' **3.35**—M. Albert le Grip: 'French—George Sand.' **4.0**—Dance Music from the Plaza. **5.0**—Tom Hall: 'Tales and Legends of Strathendrick.' **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Music relayed from the New Savoy Picture House. **6.0**—Organist, Mr. S. W. Leitch. **6.30**—S.B. from London. **7.0**—Mr. William J. Rea: 'Stage Memories.' **7.15**—S.B. from London. **7.25**—S.B. from Liverpool. **7.45**—Three Recitals. Mr. Thorpe Davie's Ladies Choir, conducted by Mr. Thorpe Davie: Hark, the echoing air (Purcell, arr. Moffatt); Soft white snow (Lord Selby); Music, when soft voices die (Wood); Soft, soft wind (Lovatt); The Lord is my Shepherd (Schubert); Mistress May (Macrone); Ye banks and braes (arr. Fletcher); Swing low, sweet chariot, and I want to be ready (arr. Page); Protect us through the coming night (Carschmann). **8.15**—Seymour Whittvates (Violin); Sarabande (Croft-Craxton); Rondo (Mozart-Kreisler); Capitan Fracassa (Tedesco). **8.30**—J. Kennedy McKenna (Tenor): Oh, loss of sight, and Total Eclipse (Handel); The Minstrel's Song, and My Songs (Brahms); Thou bringest peace (Schubert); My Lovely Celia (arr. Lane Wilson); Sigh no more, ladies (H. A. Alken); Come not when I am dead (Holbrook); Macgregor's Gathering (Lee); The Border Ballad (Cowen). **9.0-12.0**—S.B. from London.

**5BD ABERDEEN.** 550 M. 600 kC.

**2.30**—London Programme relayed from Daventry. **3.15**—Dance Music: Al Leslie and his Orchestra relayed from the New Palais de Danse. **4.0**—Studio Concert. Clara Bruce (Soprano). The Station Octet. **5.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30**—S.B. from London. **7.0**—S.B. from Glasgow. **7.15**—S.B. from London. **7.25**—



ON TOUR THIS WEEK.

Tucker, the singing violinist, and Violet Essex, the actress-singer, make up the lively combination that will broadcast from six stations this week. These are the details of their tour: Monday, Manchester; Tuesday, Aberdeen; Wednesday, Newcastle; Friday, Cardiff; Saturday, Belfast and Glasgow.

S.B. from Liverpool. **7.45**—Ballad Concert. The Station Octet. Joseph Farrington (Bass); Olive Stargess (Soprano). **8.45**—Miss Violet Essex and Tucker, the Singing Violinist. **9.0-12.0**—S.B. from London.

**2BE BELFAST.** 306.1 M. 960 kC.

**2.30**—London Programme relayed from Daventry. **4.0**—Harp and Violoncello: Pauline Barker (Harp); James Marshall (Violoncello). **4.15**—London Programme relayed from Daventry. **4.30**—Ballet Music. The Station Orchestra. **5.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.30**—S.B. from London. **7.0**—Mr. Clifford R. Carter: 'The Story of Rope.' **7.15**—S.B. from London. **7.25**—S.B. from Liverpool. **7.45**—Reminiscences of Musical Comedy. The Station Orchestra: Selection, 'Tell me more' (Gershwin); Valse on 'Geisha' Melodies, 'Mimosa' (Kieffer). **8.0**—Hugo Thompson (Bass): 'Cobbler's Song' (from 'Chu Chin Chow') (Norton); Love, could I only tell thee (from 'The Geisha') (Cape); Swords and Sabres (from 'Princess Charming') (A. Sirmay). **8.10**—Orchestra: Selection, 'The Whirligig' (Chappelle). **8.20**—Mary Johnston (Soprano): Tie a string around your finger (from 'Mercenary Mary') (Youmans); Love, love, sometimes I dream of it (from 'Gabrielle') (Joyce); Don't forget (from 'Queen High') (Gensler). **8.30**—Orchestra: Selection, 'The Dancing Mistress' (Monckton). **8.40**—Mary Johnston and Hugo Thompson: Duets: Here, in my arms (from 'Lido Lady') (Rodgers); Two Little Birds (from 'Madame Pompadour') (Leo Fall); Have a Heart (from 'The Boy') (Kern). **8.50**—Orchestra: Second Selection of 'Lilac Time' (Schubert, arr. Clutsam). **9.0-12.10**—S.B. from London.



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# PROGRAMMES for WEDNESDAY, February 29

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  
BARBARA FREWING (Mezzo-Soprano)

12.0 THE GERSHOM PARKINGTON QUINTET  
LEONORA BROWN (Soprano)  
JACQUES SERRES (Cello)

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

2.30 Mr. A. LLOYD JAMES, 'Speech and Language'  
2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMER-  
VILLE, 'Stories in Poetry—VII. New Ballads'  
THE ballad, one of the oldest and most truly  
popular forms of English poetry, has never  
died. Printing only revived it, and after the  
broadsheet came the literary ballad—Keats's  
'Belle Dame Sans Merci,' 'The Ancient Mariner,'  
'John Gilpin,' Kipling's 'Barrack-Room  
Ballads,' and the rest, of which Mr. Stobart  
and Miss Somerville will speak this afternoon.

3.30 Musical Interlude

3.45 Captain L. F. ELLIS, 'Our Interest in Good  
Government—I. What would happen if all  
government suddenly stopped?'

NOW that the State has grown to such enormous  
dimensions, the ordinary private citizen,  
who only comes in direct contact with the central  
Government at two or three points, is apt to  
resent paying taxes to support a Government  
that seems remote and meaningless to him.  
In this series of talks Captain Ellis, who is  
Secretary to the National Council of Social Service,  
will remind us how much we really owe to govern-  
ment (quite apart from the political complexion  
and activities of the Government actually in power).

4.0 A LIGHT CLASSICAL CONCERT

PHYLLIS CAREY FOSTER (Soprano)  
THE GERSHOM PARKINGTON STRING QUARTET  
DAVID WISE (1st Violin); TATE GILDER (2nd  
Violin); FRANK HOWARD (Viola); GERSHOM  
PARKINGTON (Violoncello)

THE QUARTET  
String Quartet in E Flat ..... Mozart

4.25 PHYLLIS CAREY FOSTER  
Der Fischerweise ..... } Schubert  
Im Fröling ..... }  
An die Lante ..... }

4.34 QUARTET  
Three Novelettes ..... Glazounov

4.44 PHYLLIS CAREY FOSTER  
Absence ..... Gervard Williams  
The Bailiff's Daughter  
arr. Gervard Williams  
When I was one and  
twenty Armstrong Gibbs  
To Phillis, milking her  
flock Arthur Benjamin

4.52 QUARTET  
String Quartet in B Flat  
Haydn

5.15 THE CHILDREN'S  
HOUR:  
'The Extra Day' and  
what happened during  
it, as told by the  
author of 'The Ring  
and the Bee'

6.0 THE LONDON RADIO  
DANCE BAND, directed  
by SIDNEY FIRMAN

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

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



Dorothy Wilding

PEGGY O'NEIL,

the musical comedy star, will be the great attraction  
of London's Leap Year programme tonight.

6.45 THE LONDON RADIO DANCE BAND, directed  
by SIDNEY FIRMAN

7.0 Sir RICHARD LUCE, 'Malmesbury Abbey'

MALMESBURY ABBEY is so celebrated and  
so historic that it seems unthinkable  
that it should be allowed to disappear, but,  
nevertheless, the ancient fabric is now in danger  
of destruction. In this talk Sir Richard Luce,  
who is himself a native of Malmesbury, will  
describe the danger and the steps that are being  
taken to counter it.

7.15 THE FOUNDATIONS OF MUSIC  
SCHUMANN'S SONGS  
Sung by HELEN HENSCHER (Soprano)

7.25 Professor A. V. HILL, 'Speed, Strength and  
Endurance in Sport—I. Muscles and Nerves'

ORGANIZED athletics are at least as old as  
Homer, but it is only recently that they  
have been seriously investigated from the

scientific point of view.  
It is an absorbing  
study: how much power  
is exerted by an athlete  
running 'the hundred' in even time, the 'economy  
curve' of a runner, the absolute limit that Nature  
imposes on human exertion, and so on. Professor  
Hill is both a distinguished scientist, who won  
the Nobel Prize for Medicine in 1922, and himself  
an athlete, and in the series of talks of which  
this is the first he will explain the physiological  
conditions that determine athletic success.

7.45 OLD FAVOURITES  
JACK PAYNE and his BAND

8.15 NEW MUSEUMS CLUB CONCERT

In aid of the CAMBRIDGE UNIVERSITY ASSISTANTS,  
BENEVOLENT FUND

Relayed from the GUILDHALL, CAMBRIDGE.  
Concert directed by Mr. B. DENNIS JONES  
(Trinity)

JOSEPH REED, with Organ  
Lohengrin's Narration ('Lohengrin').. Wagner  
At the Organ—C. V. ALLEN

POLUSHA ELLIS  
Serenade ..... Richard Strauss  
A Granada ..... Alvarez

THE TRINITY MADRIGAL CLUB in Madrigals  
O sleep food fancy ..... } Morley  
Though Philomela lost her love ..... }  
In the merry month of May ..... Youll  
Folk Songs:

The Turtle Dove ..... } arr. Vaughan Williams  
The Seeds of Love ..... }

THE TRINITY STRING QUARTET  
Quartet in C ..... Mozart  
1st Violin—W. C. G. KNOWLES; 2nd Violin,  
L. D. STEWART; Viola, J. D. SOLOMON; Cello,  
K. KUROSAWA

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

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

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

9.35 VARIETY

YVETTE DARNAC (French Songs)  
MURIEL GEORGE and ERNEST BUTCHER  
(Folk Songs and Duets)  
CLARE HARRIS (In Irish Poetry)  
CLAPHAM AND DWYER  
A Spot of Bother

10.30-11.0 A LEAP YEAR PROGRAMME

Tally Ho! Spring Meet of the Fair Sex.  
Bachelors—to your burrows!

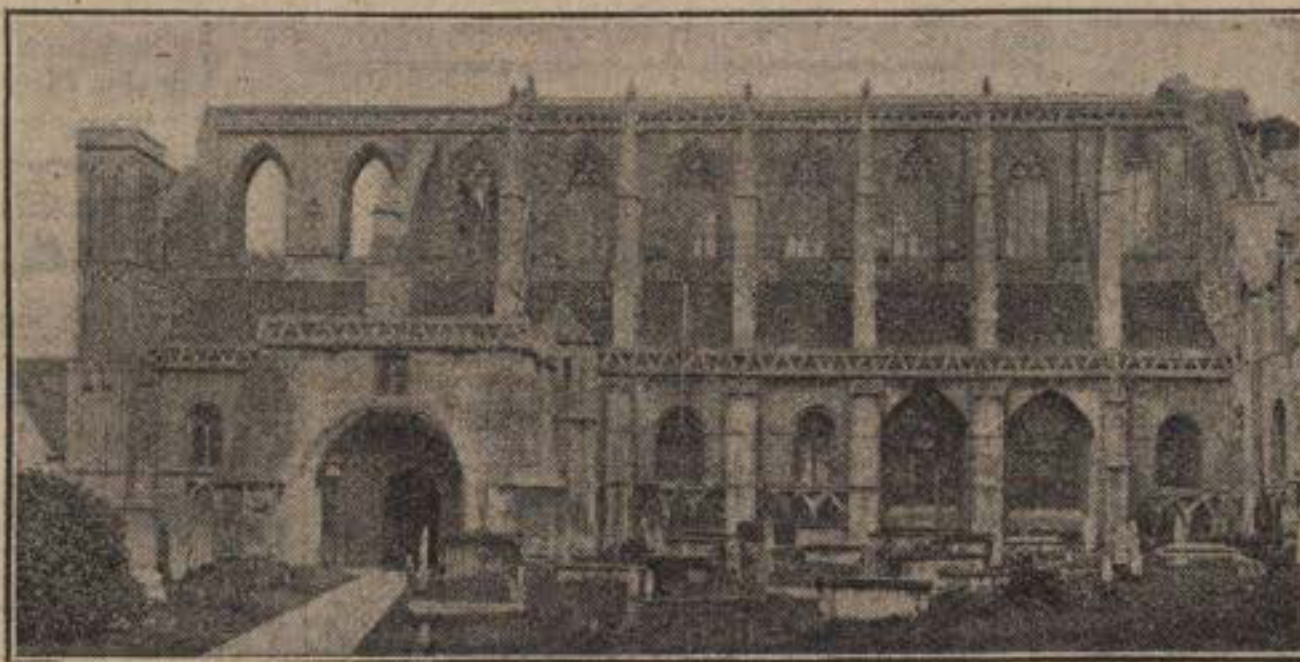
From the Hunting point  
of view, this Meet is bound  
to be a great success.  
Bachelor foxes abound,  
but are, however, wlier than  
ever. As soon as they scent  
the hounds, they go to  
earth, good and proper, and  
when it comes to 'digging  
them out,' well—dynamite  
is almost necessary.

Hark away! Mistress  
Peggy O'Neil leads, and  
there are not likely to be  
any stragglers at the 'KILL'  
—if there is one!

Brer Fox confers with his  
brethren, and they are  
unanimously determined to  
guard (their brushes and  
themselves) against all  
corners!

Yoicks! Then likewise  
—Tallyho!

11.0-12.0 (Daventry only)  
DANCE MUSIC: KETT-  
NER'S FIVE, directed by  
GEOFFREY GELDER, from  
Kettner's Restaurant



Underwood

THE RUINS OF MALMESBURY ABBEY.

The fine old Benedictine Abbey of Malmesbury, the nave of which is still preserved and in use, is  
in danger of destruction, and Sir Richard Luce will broadcast a talk on the plans for saving it, this  
evening at 7.0.



# Wednesday's Programmes cont'd (Feb. 29)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.0 CHAMBER MUSIC**  
From Birmingham  
THE HAROLD MILLS TRIO: HAROLD MILLS (Violin), FRANK VENTON (Viola), HERBERT STEPHEN (Violoncello)  
String Trio in E Flat (Op. 3).....*Beethoven*  
The work, unlike most Trios, is in six Movements, which are arranged thus: (1) Quick and bold; (2) Rather slow; (3) Minuet; (4) Slow; (5) Minuet; (6) Quick.

**3.30 WINIFRED DAVIS (Soprano)**  
In wunderschönen Monat Mai (In the lovely month of May).....*Schumann*  
Der Nussbaum (The Walnut Tree).....  
Morgen (Tomorrow).....  
Liebeshymnus (Hymn of Love).....  
Zueignung (Dedication).....*Richard Strauss*

**3.45 TRIO**  
Divertiment, No. 6, in D.....*Haydn*  
(1) Moderately quick; (2) Minuet; (3) Very quick

**4.0 THE LONDON RADIO DANCE BAND**  
Directed by SIDNEY FIRMAN  
LAWRENCE BASKOMB  
(Songs and Humorous Verses)  
DICKIE DIXON (Syncopated Songs)

**5.45 THE CHILDREN'S HOUR** (From Birmingham): 'The Cloudship and its Passengers,' by Greta Costain. Songs by Harold Casey (Baritone). Competition Essay—'How things are made—Artificial Silk,' by Major Vernon Brook



Lawrence Baskomb (left) and Dickie Dixon are the artists who will help to enliven tea-time for listeners to 5GB today.

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

**6.45 LIGHT MUSIC**  
ANDREW BROWN'S QUINTET  
GWEN KNIGHT and MILDRED WATSON (in Duets)  
THE QUINTET  
Rhapsodie Slave.....*Volpatti*  
Serenade from 'Student Prince'.....*Romberg*  
Elfentraum.....*Lautenschlager*

**7.0 GWEN KNIGHT and MILDRED WATSON**  
Chassant dans nos forêts.....  
La Musette.....  
Ronde Villagoise.....*J. B. Weckerlin*

**7.8 QUINTET**  
Rondo capriccioso.....*Mendelssohn, arr. Mulder*  
Berceuse.....*Fauré*

**7.20 GWEN KNIGHT and MILDRED WATSON**  
Menuet Tendre.....  
Ah! Mon Berger.....  
Chantons les amours de Jean.....*J. B. Weckerlin*

**7.28 QUINTET**  
Serenade in B Flat.....*Widor*  
Divertissement from 'Sylvia'.....  
*Delibes, arr. Jungnickel*

**7.40 GWEN KNIGHT and MILDRED WATSON**  
Menuet de Martini.....*J. B. Weckerlin*  
Chanson de Clement Marot.....*Julien Tiersot*  
La Chanson du Tambourineur.....*J. B. Weckerlin*

**7.48 QUINTET**  
Dreams.....*Wagner*  
Handel in the Strand.....*Grainger*

**8.0 AN ORCHESTRAL CONCERT**  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS  
Overture to 'Peter Schmolli'.....*Weber*  
Norwegian Rhapsody.....*Svendson*

**8.25 DENNIS NOBLE (Baritone)**  
Thou art risen, my beloved.....*Coleridge-Taylor*  
A Prayer to our Lady.....*Donald Ford*  
ORCHESTRA  
Intermezzi, 'Fairy Feet'.....*Finck*  
Longing.....*Haydn Wood*  
ODETTE DE FORVAS (Soprano) and Orchestra  
Le Tasse.....*Godard*  
Aria, 'Ono Fine Day' (from 'Madame Butterfly').....*Puccini*

ORCHESTRA  
Entr'acte in Gavotte Style.....*Eric Coates*  
DENNIS NOBLE and ORCHESTRA  
Mirror Song from 'Tales of Hoffmann'.....*Offenbach*  
While from the wine cup, from 'Don Giovanni'.....*Mozart*

**9.5 ORCHESTRA**  
Scherzo from 'A Midsummer Night's Dream'.....*Mendelssohn*

ODETTE DE FORVAS  
The Odalisque.....*Carpenter*  
Soft Day.....*Stanford*  
Five Eyes.....*Gibbs*  
The Merry Month of May.....*Moeran*

ORCHESTRA  
Selection from Suite of Ballet Music to 'La Source' (The Fountain).....*Delibes*

**9.30 A PIANOFORTE RECITAL**  
by Mrs. NORMAN O'NEILL

No. 20. Presto in E Major  
No. 31. Allegro in A Major.....  
No. 14. Presto in G Major  
Study: Allegro in C.....*Scarlatti (1685-1757)*  
Major.....  
No. 55. Andante in D  
Minor.....  
No. 42. Allegro in C Major  
Le Coucou (The Cuckoo).....*Daquin (1694-1772)*  
The Cuckoo Prelude.....*Mathias Van den-Gheyn*  
(Originally written for the Carillon)  
Le Coucou (The Cuckoo).....*Pasquini (1637-1710)*  
Soirée dans Grenade (Evening in Granada).....*Debussy*  
L'Isle Joyeuse (The Isle of Joy).....

WE in this country are proud to remember that the foundations of keyboard music were laid by sixteenth-century British musicians—Byrd, Farnaby, and the other Tudor and Elizabethan composers. Then this supremacy passed to the Continent. Scarlatti the younger was a great pioneer in writing for the keyboard. He brought a new technique to harpsichord music, doing away with the exaggerated ornamentation then in vogue, and making the hands move about the keys with greater freedom.

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

**10.15 DANCE MUSIC: KETTNER'S FIVE**, directed by GEOFFREY GELDER, from Kettner's Restaurant

**11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND**, directed by RAY STAMTA, from the Ambassador Club  
(Wednesday's Programmes continued on page 408.)

# Choose your Bracelet as carefully as your Watch

Choose not only a reliable Watch but also a reliable Bracelet. Your means of identifying the Queen of Bracelets is the name "Britannic," which ensures finish, style, and perfect security, and gives a FIVE YEARS' GUARANTEE of full maintenance and free replacement of springs (through any jeweller) during that period, if necessary.



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# ARE YOU LOSING WEIGHT?

It may betoken Danger.

The first thing a doctor does, when an otherwise healthy man or woman starts losing weight, is to suspect that something is organically wrong, to fear that serious disease is imminent.

Now is the time to stop it. Correct the cause of the loss of weight and Nature itself will have a chance to defeat disease. If you're losing weight for no apparent reason, be advised. Start taking Cod Liver Oil to-day. Cod Liver Oil is the richest known source of the essential life-giving, flesh-producing elements. It's the best thing you could possibly take if you need to put on weight.

But don't try to take it in its old fishy tasting, smelly form. Take it in its new form. McCoy's Cod Liver Extract Tablets. McCoy's Tablets are simply the valuable body-building elements extracted from the Cod Liver Oil, and concentrated in little sugar-coated tablets, with no taste, smell nor unpleasant after-effects. They're easy to carry and easy to take, but they're amazing in their results. Slip a box in your pocket to-day, and if after 30 days' treatment as prescribed you haven't put on at least 3 lbs. and are feeling fitter, stronger, better in every way, the makers will refund your money.

Any chemist will recommend McCoy's 1/3 and 3/- the box. But insist on McCoy's Tablets, the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's laboratories, Norwich.



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*New Process* RECORDS

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on Your Gramophone**

**LONDON RADIO  
DANCE BAND**  
(Directed by Sidney Firman)

10-inch, Double-sided, 3/- each.

- 4669 { The Devil is Afraid of Music, Fox-Trot,  
Castilian Nights, Fox-Trot.
- 4670 { Under the Moon, Fox-Trot,  
Why can't We be Sweethearts? Fox-Trot.
- 4685 { Zulu Waltz, Fox-Trot,  
If only I had known, Waltz.
- 4701 { At the end of an Irish Moonbeam, Fox-Trot,  
Clementine, Fox-Trot.
- 4316 { Dreaming of Brown Eyes, Waltz,  
Pal o' My Yesterday, Waltz.
- 4556 { Mine, Fox-Trot,  
In a Japanese Garden, Fox-Trot.
- 4279 { Tiger Eyes (of Love), Fox-Trot,  
Mandy, Fox-Trot.
- 4200 { Just a Rose in Old Killarney, Waltz,  
Indian Butterfly, Fox-Trot.
- 4171 { Who Taught You This? Fox-Trot,  
The Road to Loch Lomond, Waltz.
- 4172 { No, Sir! That's Not My Girl, Fox-Trot,  
Let's Go To Jericho, One-Step.
- 4245 { Brown Eyes, in your Dreams, Fox-Trot,  
Dreamily, Waltz.

**ALBERT SANDLER and  
His Grand Hotel (Eastbourne) Orch.**

10-inch Double-sided, 3/- each.

- 4711 { Carol (Ay Ay Ay),  
Hush-a-Bye (Island) Waltz.
- 4642 { La Tosca—Fantasia (Verdi),  
Down in the Forest.
- 4661 { C'est Vous, Waltz (It's You),  
Wait (Guy d'Hardelot).
- 4542 { La Bohème—Fantasia (In Two Parts) (Puccini,  
arr. Genwin).

**PATTMAN—Organ Solos  
at the Astoria Theatre, London**

10-inch, Double-sided, 2/- each.

- 4659 { Where? Oh, where Do I Live? Fox-Trot  
(Carlton),  
Dainty Miss, Fox-Trot (Barnes).
- 4649 { Charmaine, Waltz (E. Raper),  
The Doll Dance (N. H. Brown).

**On Sale at all Stores and Dealers.**

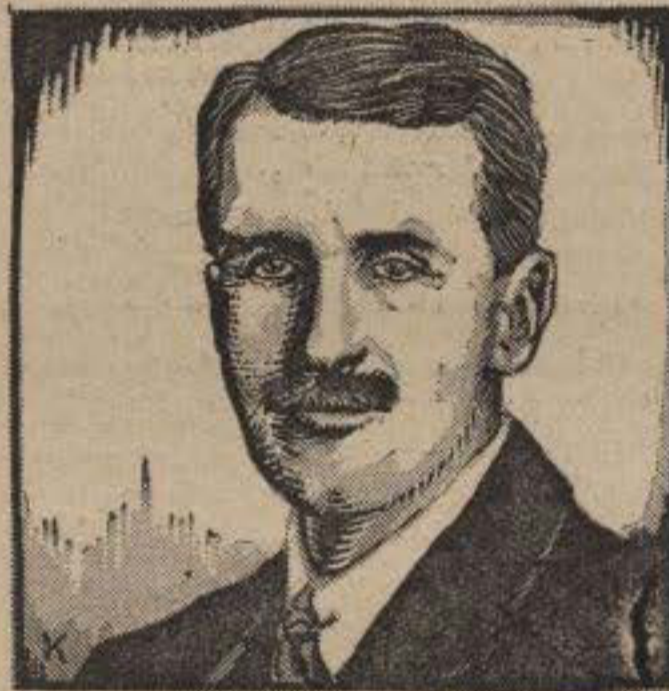
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**Wednesday's Programmes cont'd (Feb. 29)**

(Continued from page 407.)

**5WA CARDIFF. 353 M. 850 kc.**

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.0 A LIGHT SYMPHONY CONCERT  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Overture to 'Coriolanus' ..... Beethoven  
The 'Midi' ('Midday') Symphony ..... Haydn  
Suite, 'Carmen' ..... Bizet  
**'THE MIDI'** is one of Haydn's fairly early works (it was written when he was twenty-nine). The meaning of the title is obscure. He uses a scheme of orchestration which



Portrait by William Kermode

**Professor A. V. HILL,**

who this evening broadcasts from London the first of a most interesting series of talks on the scientific investigation of speed, strength and endurance in sport.

was adopted in Concertos about that time—the scheme of writing for a little group of three Strings (two Violins and a 'Cello' as well as for the full Orchestra, and occasionally letting one or more members of the little body (the 'concertante' group, as it is called) play in a more or less 'soloist' capacity—working in with the rest of the Orchestra, but contributing their individual, slighter quality of tone as a contrasting element.

- 3.45 London Programme relayed from Daventry

**4.0 ORCHESTRA**

Fourth Concerto Grosso, in F ..... Handel  
**HANDEL'S** Great Concertos ('Concerti Grossi') are not Concertos in the modern meaning of works for (usually) one Soloist and an Orchestra.

Handel generally used an Orchestra of Stringed instruments and one or two Harpsichords, and divided it into two groups of players. One group consisted of two Violins and a 'Cello,' and the other comprised the remainder of the Orchestra. One Harpsichord supported each group.

- MARY MADDOCK (Soprano)  
To the Queen of Heaven ..... Dunhill  
The Piper ..... Benjamin  
Lullaby ..... Boughton

**ORCHESTRA**

- Viennese Dances ..... P.ethoven
- MARY MADDOCK  
Love's Quarrel ..... Cyril Scott  
The swan bent low ..... MacDowell  
Big Lady Moon ..... Coleridge-Taylor

**ORCHESTRA**

- 'Pathetic' Symphony, First Three Movements  
Tchaikovsky

**5.15 THE CHILDREN'S HOUR**

- 6.0 London Programme relayed from Daventry
- 6.15 Local Radio Societies' Bulletin
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London

**7.45 'CAMBRIA'**

A Cantata for Soli, Chorus and Orchestra by OWEN M. EDWARDS and JOSEPH PARRY.  
S.B. from Swansea

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

**2ZY MANGHESTER. 384.6 M. 780 kc.**

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.30 AVIS BENN (Pianoforte)  
Liebestraum (Love's Dream) ..... Liszt  
Hark! hark, the lark ..... Schubert, arr. Liszt  
Fisherman's Song ..... De Falla  
Negro Dance ..... Scott  
Theme and Variations ..... Paderewski

- 3.45 London Programme relayed from Daventry

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

- 5.0 HARRY RHODES (Bass)  
The Floral Dance ..... Moss  
When song is sweet ..... Sans Souci  
Mendin' Roadways ..... Eric Coates  
Hybrius the Cretan ..... Elliott

5.15 THE CHILDREN'S HOUR: 'Matilda' and 'Henry King' (from 'More Cautionary Tales') (Belloc and Lehmann), sung by Harry Hopewell. An old Fairy-Tale—Up-to-Date, told by Eric Fogg and Robert Roberts. 'Waltz in C Sharp Minor' (Chopin), played by Eric Fogg

- 6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

- 6.30 S.B. from London

**7.45 ST. DAVID'S EVE**

A Programme of Welsh Music arranged by E. T. DAVIES  
(Picture on page 409.)

THE AUGMENTED STATION ORCHESTRA, conducted by E. T. DAVIES and T. H. MORRISON  
Welsh Rhapsody ..... German

**THIS** work, first produced at the Cardiff Festival of 1904, is built in four sections, roughly corresponding to the four Movements, of a Symphony, though it has not quite the close development of themes that generally characterizes such a work.

The Main Tunes of the four sections (which do not require very detailed analysis) are those of Welsh songs.

I. 'Loudly proclaim o'er land and sea  
This is the home of liberty.'

This strikes a martial, patriotic note. An urgent rhythm pulses through the Movement (three-quarters note followed by quarter-note expresses its swing). This rhythm is the basis of one of the Tunes (the Second). An incidental Tune (on Clarinet and Horn) is in quiet contrast. It is in the style of a hymn-tune. This section runs straight into—

II. Here is the part of the work which corresponds to the lively Scherzo of a Symphony. Two tunes are treated—*Hunting the Hare* and *The Bells of Aberdovey*. The ingenious composer, always at his best in light, sparkling music, makes them play all kinds of games, combining, appearing in longer or shorter notes than at first, and so on.

A touch of the *Aberdovey* tune in the Minor key changes the mood for—



# Wednesday's Programmes continued (February 29)

III. A bit of Clarinet solo brings the plaintive tune, *David of the White Rock*, on Oboes and Cellos, muted Strings accompanying. This section ends extremely softly, and almost before we are aware of it we are at the last part.

IV. Fragments of *The Men of Harlech* are heard from here, there and everywhere in the Orchestra, and then the whole is given out, still softly. The excitement is cleverly worked up, a subsidence for a few moments leading to a still bigger climax, when the whole orchestra is soon glorying in the March. Then the pace quickens, and the end is reached in a magnificent outburst of triumphant joy.

MABEL PARRY (Soprano), with Orchestra  
Welsh Modal Air, 'Y Gwydd' (The Weaver)  
*arr. E. T. Davies*

Welsh Folk Songs:  
Ble 'rwyd ti yn myned (A Welsh version of 'Where are you going, my pretty maid?')  
*arr. E. T. Davies*

Robin Goch (Red Robin).... *arr. Hubert Davies*

Welsh Folk Dance Tunes:  
Y Gelynen (The Holly) ..... *arr. E. T. Davies*  
Croen y ddafed ielen (The Yellow Sheep Skin).....

String Quartet:  
Yr Eos Lais (The Nightingale)... *E. T. Davies*  
Quintet for Piano and String Quartet, founded on the Welsh tune, 'Hobed yr Hilon'  
*Kenneth Harding*

KATHLEEN WASHBOURNE (Violin)  
The Lark Ascending ..... *Vaughan Williams*

THIS 'Romance' for Solo Violin and Orchestra was inspired by George Meredith's poem beginning:—

He rises and begins to round,  
He drops the silver chain of sound  
Of many links without a break,  
In chirrup, whistle, slur and shake.

The whole piece is extremely delicate. It is allied to the poem in spirit more than in structure. The only formal point worth noting is that the music begins with a Cadenza (a free rhapsodical passage), whereas, these informal flights usually occur towards the end of a work. The orchestration is very light, the strings having the mutes on throughout.

TOM PICKERING (Tenor)  
Songs with Harp and String Accompaniment:

Seven Songs on Welsh Poems in the Cywydd metre by Dafydd ap Gwilym and others  
*Vaughan Thomas*

Y Nos (Night); Y Gwlith (The Dew); Miwsig (Music); Elen (Ellen); Dau Filgi (Two Greyhounds); Claddu'r Bardd o Gariad (The Poet's Burial); Hiraeth am yr Haf (The Longing for Summer)

ORCHESTRA  
Suite in D Minor ..... *D. C. Williams*  
Rustic Dance; Romance; Dance of the Witches

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 CRANE'S MATINEE CONCERT  
Relayed from Crane Hall  
DOROTHY VINCENT (Pianoforte)

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'A Fishy Day. The Amorous Goldfish' ('The Geisha'), sung by Cousin Doria. 'The Fish Song' ('Merrie England'), sung by Uncle Phil. 'The Lobster' (*Fred E. Weatherly*), told by Auntie Muriel. 'A Fish Cycle' (*May Brahe*), in which the Aunts and Uncles oblige and temporarily turn into fish. 'The Moon-Man Fishes,' a poem from 'The Dream Market' (*Leslie M. Hurd*)

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

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

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

12.0-1.0 MOSES BARITZ: Gramophone Recital

2.30 London Programme relayed from Daventry



Mr. E. T. DAVIES has arranged the programme of Welsh music with which Manchester Station will celebrate St. David's Eve.

5.15 THE CHILDREN'S HOUR: Miss M. M. Hummerston has something to say about Portraits: 'How to begin to paint'

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: An Adventure Story for boys, told by Wal Hanley. 'Why February Wept' (*Frances Cowen*), told by Mabel Hacking. Request Songs by Leonard Roberts. 'Spring Song' (*Mendelssohn*), played by Hilda Francis

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

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

## 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

(Bournemouth Programme continued on page 410.)

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# Wednesday's Programmes cont'd (Feb. 29)

(Bournemouth Programme continued from page 409.)

- 5.15 THE CHILDREN'S HOUR
- 6.9 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
- 6.9 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Toy Symphony (Rombert), directed by Miss E. M. Hooper
- 6.9 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: The Avuncular Musician (Violin); 'Humoresque (Tchaikovsky), Minuet (Porpora, arr. Kreisler), Lament (Dunkhill), A Chat on Stamp Collecting. Story, 'The Apple Fairy' (Christine Chandler)
- 6.9 London Programme relayed from Daventry
- 6.30 S.B. from London

## 7.45 ROUND THE WORLD

FREDERICK HUMPHRIES' QUINTET: J. E. MATTHEWS (Leader), G. A. BAKER (2nd Violin), LEN COLLINSON (Violoncello), WALTER WRIGHT (Piano-forte), FREDERICK HUMPHRIES (Organ)

### ENGLAND

Nautical Scenes, No. 1 ..... Percy Fletcher

### SPAIN

Spanish Suite ..... Leoncavallo

Spanish Serenade ..... Humphries

### ITALY

MEGAN TELINI (Soprano)

Non so piu (I know no more) ..... ('Figaro')

Voi che sapete (Ye who know) ..... Mozart

QUINTET

Italy: A Day in Naples ..... Massenet

Russia: Romance in F ..... Tchaikovsky

Persia: Oriental Kisses ..... Humphries

### ENGLAND

REG STANWAY (Baritone)

Old Barty ..... Grant

Sea Fever ..... Ireland

Devonshire Cream and Cider ..... Sanderson

QUINTET

India: Two Hindu Pictures .. Hansen, arr. Lotter

China: In Hong Kong Street ..... Humphries

Japan: A Day in Tokio ..... Clark

### WALES

MEGAN TELINI

Y. Cofler du Back ..... } Traditions

Robin ddiog ..... }

Cwyn Marwynyfraith ..... }



David Harry and Bessie Jones sing in 'Cambria' when it is broadcast from Swansea tonight.

QUINTET  
America: 'Hiawatha' Suite .. Coleridge-Taylor

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

## 6SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.9 London Programme relayed from Daventry
- 6.30 S.B. from London

## 7.45 'CAMBRIA'

A Cantata for Soli, Chorus and Orchestra by OWEN M. EDWARDS and JOSEPH PARRY

Cambria ..... BLODWEN CAEBLEON (Contralto)

Aurora (Gwawrddydd) - BESSIE JONES (Soprano)

Llywelyn ..... DAVID HARRY (Tenor)

Glyn Dwr ..... ERASMUS MORGAN (Bass)

CHORUS OF DRUIDS

THE STATION CHORUS and ORCHESTRA

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

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 950 KC.

- 12.0-1.0:—Gramophone Records. 2.30:—London. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.9:—Frederick Stevenson (Baritone). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—London. 8.15:—Violet Essex and Tucker, the Singing Violinist. 8.30:—London. 9.35:—Studio Concert. Daisy Kennedy (Violin). George Parker (Baritone). 10.30-11.0:—London.

### 5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools. 3.35:—Rev. Gerald Elliot, 'Pioneers of Progress. 4.0:—Wireless Quintet. George Boyd (Bass). 5.0:—Rosaline Masson, 'Women's Part in Village Life—L.' 5.15:—Children's Hour. 5.58:—Weather Forecast. 6.9:—Joan Singleton (Piano-forte). 6.20:—Mr. Dudley V. Howells, 'Horticulture.' 6.30:—London. 6.45:—Juvenile Organizations' Bulletin. 7.0:—Dundee. 7.15:—London. 7.45:—Aberdeen. 9.0:—London. 9.35:—'The Poet Laureate.' Fantasy in One Act by Geoffrey Dearmer. 10.30-11.0:—London.

### 2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Music. 3.30:—Monsieur E. Casati: 'Elemental French' 3.45:—Miss Rosaline Masson: 'In the Days of Queen Mary.' 4.0:—Dance Music. Alick Hobbs (Entertainer). 5.15:—Children's Hour. 6.9:—Jack Bromburgh ('Uello). 6.20:—Mr. George E. Greenhowe: 'Horticulture.' 6.30:—London. 6.50:—Juvenile Organizations' Bulletin. 7.0:—Dundee. 7.15:—London. 7.45:—Scottish Programme. Station Octet. Lord Aberdeen in Humorous Scottish Stories. 8.9:—Flora Woodman (Soprano). Herbert A. Carruthers and David Stephen (Piano-forte Duettists). Alexander McGregor (Baritone). 9.0-11.0:—London.

### 2BE BELFAST. 306.1 M. 980 KC.

- 12.0-1.0:—London. 2.30:—London. 4.0:—William McDowell (Baritone); Mark Hemingway (Cornet); Station Orchestra. 5.0:—The City of Bantam—Holland, by May Gilchrist. 5.15:—Children's Hour. 6.9:—Organ Recital. 6.30:—London. 7.45:—Military Band Programme. Herbert Thorpe (Tenor). 10.30-11.0:—S.B. from London.

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

### Hull.

A Farewell Recital, before he leaves for a tour in the Dominions, will be given by Roy Ellett, the pianist, at 8.30 p.m. on Tuesday, March 6. Earlier the same evening a talk on 'The Fishing Industry,' an important topic to Hull, will be given by Arthur Cargill.

### Liverpool.

A 'Maritime Recital,' by Gordon Bryan (piano-forte) and Cuthbert Smith (baritone), will be heard on Wednesday evening, March 7. Later the same evening the Station Radio Players will present *A Traveller's Return*, a play by Clemence Dane.

### Plymouth.

Listeners will be interested to learn that the recent appeal by the Rev. T. Wilkinson Riddle on behalf of the South Devon and East Cornwall Hospital Extension Scheme resulted in £64 5s. 6d. being received, which constitutes one of the most successful charitable efforts from the Plymouth Station.

### Cardiff.

*A Romance of Spain*, by Vincent Thomas, in which the artists will be Margaret Wilkinson, Vivien Lambelot, Walter Glynn, and Glyn Eastman, has been arranged for Wednesday, March 7.

A light programme called 'March Hares' is down for Thursday, March 8. It will comprise songs at the piano by Cordelia Cooper and items by James Whigham (entertainer), as well as music by the Station Orchestra.

### Manchester.

A Beethoven symphony, a Beethoven piano-forte concerto, interpreted by Edward Isaacs and the Station Augmented Orchestra, and a Gounod aria sung by Gladys Palmer (soprano) are among the interesting items in the Sunday afternoon programme on March 4.

Albert Voorsanger, a young Manchester violinist, is no novice at broadcasting, for he has already played before the microphone in America and South Africa. He will take part in the ballad concert on Thursday, March 8, when he will play two short groups of solos. Another well-known Manchester artist, Reginald Whitehead, will also be heard in this concert in a number of bass songs, while flute solos will be played by Edith Penville.

### Daventry Experimental.

*Their Point of View*, a play in one act by Wilfred T. Coleby, is in the evening programme for Monday, March 5. It will be produced by Stuart Vinden.

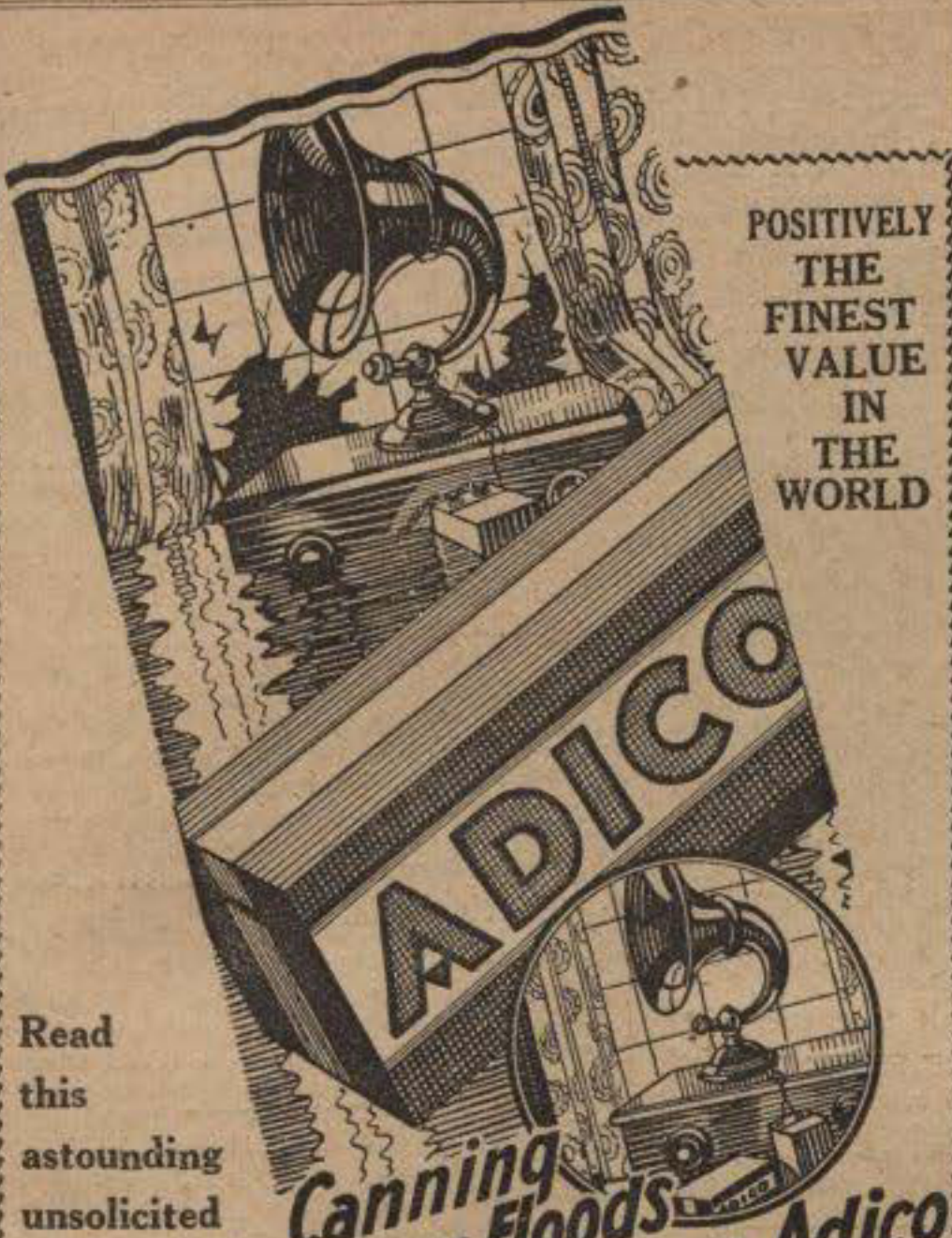
A twenty minutes' recital by Daisy Kennedy, the violinist, will be included in a variety programme to be given from the Birmingham Studio on Tuesday, March 6. Gladys Ward (recitals) and Cuthbert Smith (baritone) are among the artists in this programme.

An afternoon concert of chamber music on Wednesday, March 7, will include Brahms's *Clarinet Quintet Opus 115*, and a song recital by Phyllis Sjostrom (soprano).

A programme featuring the works of that delightful French composer, Massenet, will be heard on Wednesday evening, March 7. It will be given by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis. Arias will be sung by Kingsley Lark.

'The Roosters' Concert Party are giving one of their bright and cheery entertainments in the Birmingham Studio on Friday, March 9.





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# PROGRAMMES for THURSDAY, March 1

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

(Continued from col. 1.)

7.45 A MILITARY BAND PROGRAMME

10.15 a.m. A

SHORT RELIGIOUS SERVICE

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

11.0-12.0 (Daventry only)

THE GERSHOM PARKINGTON QUINTET  
WARD-JACKSON (Baritone)

12.0 THE GERSHOM PARKINGTON QUINTET  
MURIEL MIDDLETON (Soprano)  
SYLVIA DE GAY (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—VII, Spines and Thorns'

3.0 EVENSONG

Relayed from WESTMINSTER ABBEY

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

3.45 Miss V. BRAND: 'Something New from Something Old—Mothers' and Daughters' Jumpers and Blouses'

(A chart illustrating points to which Miss Brand will refer in this Talk will be found in column 2 of page 419.)

4.0 THE ASTORIA ORCHESTRA

Directed by FRED KITCHEN  
From the Astoria Cinema

5.0 AN ORGAN RECITAL by PATTMAN, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR  
St. DAVID'S DAY

'Songs of Wales,' sung by THE WIRELESS SINGERS

'Daffyd Mewing of Betws Bledrws,' from 'Wonder Tales of Ancient Wales' (B. Henderson and S. Jones)

'Snapshotting at the Zoo,' with LESLIE G. MAINLAND as Photographer-in-Chief

6.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Contd.)

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

6.45 Boy Scouts' Programme: A competition arranged by the Editor of the *Scout*

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

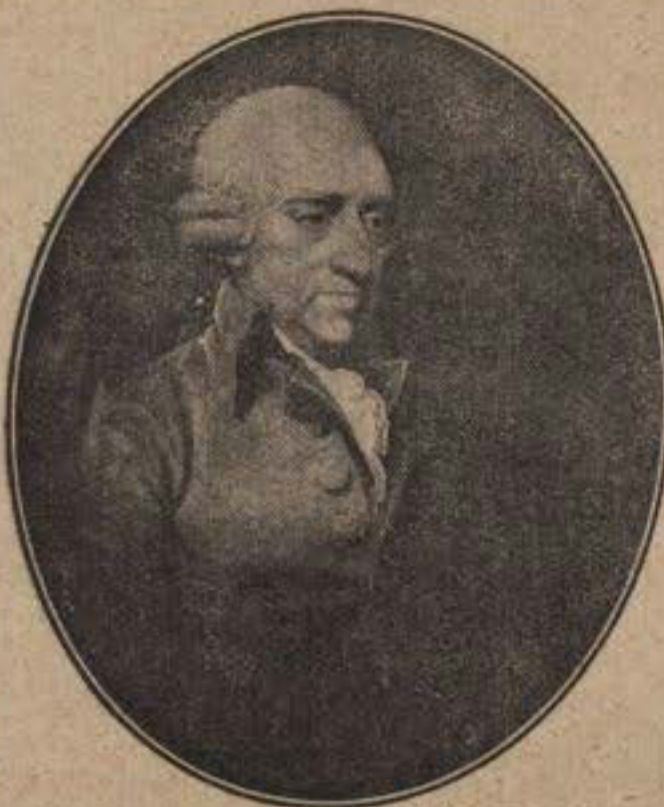
7.15 THE FOUNDATIONS OF MUSIC

SCHUMANN'S SONGS  
Sung by HELEN HENSCHER (Soprano)

7.25 Mr. R. S. LAMBERT: 'Pioneers of Social Progress—I, John Howard and the Cleansing of the Prisons'

THE civilization of today may not seem a very beautiful or graceful spectacle, but we have only to look at the satirists of a century ago to realize the magnitude of the horrors from which we have already escaped. In this series of talks Mr. Lambert will survey some of the great achievements in social progress—John Howard's crusade to cleanse the prisons; Wilberforce's campaign against the slave trade; Owen's attempts to reform industry; Shaftesbury's attack on child labour; and the lesser-known activities of Chadwick and Lovett. This evening's talk will deal with the greatest feat of all, and many listeners will no doubt be startled to learn of the revolting conditions that obtained in our prisons before Howard's time.

(Continued in column 3.)



National Portrait Gallery

## THE PRISONERS' FRIEND.

John Howard, the father of prison reform, is the first of the pioneers of social progress whose work Mr. Lambert will describe in his new series of talks.

## DAVENTRY 5XX PROGRAMME

8.0 CYMANFA GANU

(Welsh Community Singing Festival)

Relayed from Plas Mynwyr (the Minors' Institute), Rhosllanerchrugog, nr. Wrexham

Solo Harp, SIONED ROBERTS  
The Singing directed by W. S. GWYNN WILLIAMS

Songs taken from 'Caneuon y Gymnafia' (The Welsh Community Song Book)  
S.B. from Liverpool

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Shipping Forecast

9.20 THE WELSH NATIONAL DINNER

of the Cardiff Cymrodorion Society

In Honour of St. David

'Ein Gwestai' (Our Guest)

Proposed by the President

Mr. GWILYM HUGHES

Responded to by the Rt. Hon. DAVID LLOYD GEORGE, M.P.

'Wales Today and Tomorrow'

Proposed by

THE LORD MAYOR OF CARDIFF

Responded to by

Mr. JOHN ROWLAND, C.B.

Music by the HERBERT WARR ORCHESTRA

Artists:

GLYN HOPKINS (Tenor)

JENNIE ELLIS (Soprano)

GWLADYS WILLIAMS will sing 'Penillion,' accompanied by GLYN DAVIES on the Harp

ELSIE THOMAS (Telynores Tawo)

S.B. from Cardiff

10.30 DANCE MUSIC

S.B. from London

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

LOLA VASILKOVSKA and her Two Guitarists BAND

Overture, 'The Merry-makers'.... Eric Coates  
Rigaudon..... Raff

7.55 LOLA VASILKOVSKA and her Two Guitarists  
Russian Gipsy Songs

8.2 BAND

Suite, 'Looking Upward'..... Sousa  
By the Light of the Polar Star; Beneath the Southern Cross; Mars and Venus

8.20 LOLA VASILKOVSKA and her Two Guitarists  
French and Spanish Songs

8.27 BAND

Selection from 'Quo Vadis'..... Nougues

8.40 LOLA VASILKOVSKA and her Two Guitarists  
Russian Gipsy Songs

8.48 BAND

Slavonic Rhapsody..... Friedemann

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 BAND

Welsh Selection, 'The Leek'..... Myddleton

9.30 Speech by the

Rt. Hon. DAVID LLOYD GEORGE, M.P.

Responding to the Toast of 'Our Guests' at the Welsh National Dinner of the Cardiff Cymrodorion Society

S.B. from Cardiff

10.0 VAUDEVILLE

CHARLES L. TUCKER

to present

CAROL BALAN and his GYPSY ORCHESTRA

DORIS PALMER

(Character Comedienne)

WILL GARDNER

(Humorist)

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

## TO HELP OUR READERS.

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# Thursday's Programmes cont'd (March 1)

## 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, **Rev. Pat McCormick**

**3.0 A SYMPHONY CONCERT**  
**THE SYMPHONY ORCHESTRA (50 Performers)**  
Conducted by **Sir Dan Godfrey**  
Concert No. 22 of the Thirty-third Winter Series  
Relayed from

**THE WINTER GARDENS, BOURNEMOUTH**  
Overture, 'Les Francs Juges' ..... *Berlioz*  
Symphony No. 5 ..... *Sibelius*  
Variations on 'Down among the Dead Men'  
for Piano and Orchestra ..... *C. V. Stanford*  
(Soloist, **CRAIGIE ROSS**)

Six Variations and Finale upon an Original  
Theme for Small Orchestra ..... *J. D. Davis*  
(First Performance at these Concerts)

**4.30 AN AFTERNOON CONCERT**  
From **Birmingham**

Relayed from **Lozells Picture House**  
The **ORCHESTRA**, conducted by **PAUL RIMMER**  
March, 'The Woman Soldier' ..... *Bombic*  
Valse, 'C'est Vous' ..... *Greenberg*  
**FRANK NEWMAN** (Organ)  
Suite of Nautical Scenes, 'All Aboard' .. *Fletcher*  
**ROBERT CHADDOCK** (Tenor)  
The English Rose ..... *German*  
Red Devon by the Sea ..... *Clarke*  
**ORCHESTRA**

Second Suite from 'Peer Gynt' ..... *Grieg*  
**THE** Second *Peer Gynt* Suite, rather less familiar  
than the First, contains four pieces:—  
1. *The Abduction of Ingrid, and her Lament.*  
At a Norwegian wedding, Peer seizes the bride  
and carries her off to the mountains.  
2. *Arab Dance.* Peer is now in Morocco.  
3. *Peer Gynt's Return.* Tired of wandering,  
Peer at last returns. He has a stormy voyage!  
This movement merges into—  
4. *Solveig's Song.* Peer's first love has remained  
faithful to him; he finds her sitting at the door  
of the mountain hut and singing her sorrow  
and her longing.

**FRANK NEWMAN**  
Simple Aveu (Simple Avowal) ..... *Thomé*  
Slow Movement from Violin Sonata in C Minor  
..... *Grieg*  
Entr'acte, 'On the Road to Zag-a-Zig' .. *Finck*  
**ORCHESTRA**  
Overture to 'Oberon' ..... *Weber*  
Romantic Waltz ..... *Morelle*

**LONDON** heard *Oberon* under the Composer's  
direction a few weeks before his death  
at the age of thirty-nine. In that fairy-story  
Opera Weber's gift for composing imaginative  
music, full of romantic and pictorial suggestion,  
rose to the heights of genius. In this fine Overture  
we hear all sorts of graphic ideas—the magic  
horn of Oberon, fairy music, and the more positive  
strains of human loves and triumphs.

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'F. H.' a Play by John Overton. Musical  
Selections by the Midland Sextet (Leader,  
Frank Cantell)

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

**6.45 THE LONDON RADIO DANCE BAND**, directed  
by **SIDNEY FIRMAN**  
**GEORGE BARKEE** (Entertainer at the Piano)

**7.30 HALLÉ CONCERT**  
Relayed from the **FREE TRADE HALL,  
MANCHESTER**  
*S.B. from Manchester*

'**THE KINGDOM**'  
An Oratorio by **Sir Edward Elgar**  
**DOROTHY SILK** (Soprano); **MURIEL BRUNSKILL**  
(Contralto); **JOHN COATES** (Tenor); **HAROLD**  
**WILLIAMS** (Baritone)  
**THE HALLÉ CHORUS**; **Chorus Master, HAROLD**  
**DAWBER**  
**THE HALLÉ ORCHESTRA**  
Conducted by  
**SIR HAMILTON HARTY**

**8.30 app.** A Reading from Plato's 'Apology'  
(translated by F. J. Church), Socrates' Speech to  
the Athenians after being condemned to Death  
*S.B. from Manchester*

**8.45 app.** 'THE KINGDOM'  
(Continued)  
Followed by  
Coronation Anthem, 'The King shall Rejoice'  
*Handel*  
*S.B. from Manchester*

**9.40 app.** **CHARLES ELLAM** (Pianoforte)  
A Short Recital from the Works of Arensky  
*S.B. from Manchester*

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

**10.15-11.15 THE HISTORY OF BROADCASTING**  
By **THE CHIEF ENGINEER**  
(Thursday's Programmes continued on page 414.)



BROADCASTING IN THE VERY EARLY DAYS.

Captain Eckersley will trace the history of broadcasting in his talk from 5GB tonight. Here is a picture of broadcasting in the primitive age, when one room in Marconi House served as a studio, and the microphones were (as can be seen in the photograph) adapted from the mouthpiece of an ordinary telephone.

# DEAFNESS

NO LONGER A HANDICAP

Even the 90% Deaf can now Hear!

No need now to wear clumsy, uncomfortable devices for the relief of deafness. Practically invisible and weighing but a few ounces, the **Sonomax Fortiphone** is yet the most powerful and effective Hearing Aid the world has ever seen! It is the latest discovery of three eminent scientists who have devoted their lives to the relief of deafness. It is so powerful, so pure in tone, so entirely free from extraneous noises, that it enables even the 90% Deaf to enjoy conversation immediately and to hear every word and note in Church, Theatre, and Concert Hall at 5, 50 or even 150 feet, comfortably and without embarrassment. Undoubtedly one of the greatest marvels of modern times. Leading Aurists and Doctors recommend it.



THOUSANDS NOW USE IT!

During the last two years thousands of Fortiphones have been sold and every day more and more deaf people are discarding less efficient aids for this new discovery, which has amazed the scientific world and brought new hope to all deaf people.

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**FORTIPHONE, Ltd. (Dept. 24),**  
Langham House, 308, Regent St., London, W.1.  
Please send full particulars of Fortiphone and 30-days' Home Trial Plan, without obligation to purchase, to  
Name .....  
Address .....  
95-24/2/28.

**PEARL  
MAZDA  
LAMPS**  
ensure good lighting



# Thursday's Programmes continued (March 1)

**5WA CARDIFF.** 353 M.  
850 KC.

- 2.30 BROADCAST TO SCHOOLS:  
Mrs. D. PORTWAY DOBSON, 'Children of Long Ago—Rome'
- 3.0 London Programme relayed from Daventry
- 4.0 MAX ERARD and his BAND  
Relayed from the Western Mail Health and Hygiene Exhibition at the Drill Hall
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR: St. David's Day
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 FOR BOY SCOUTS: A ST. DAVID'S DAY PROGRAMME by the Cardiff Association Boy Scouts
- 7.0 S.B. from London

**7.45 'THE ROMANCE OF OWEN GLENDOWER'**  
(Owain Glyndwr)  
Patriot, Poet, and Warrior  
Written and arranged by E. R. APPLETON  
(Goleuni'r Bannau)

Scenes:

1. Near Tregarn in the year 1369
2. Within Glyndwr's beautiful home at Sycherth, twenty years later
3. The year 1400, within the old fortress of Ederyn Edyrnion, near Corwen
4. A room in the hall of Glyndwr Mortimer
5. Falstaff and his company on the road to Shrewsbury
6. A Battle Scene—1403
7. 1416. An old Welsh cottage on a hillside

**8.45 THE WELSH NATIONAL DINNER OF THE CARDIFF CYMRODORION SOCIETY**  
In Honour of St. David  
Relayed from  
THE CITY HALL, CARDIFF

The Toast: 'Dewi Sant' (St. David)  
Proposed by the Rev. Dr. H. M. HUGHES

9.0 S.B. from London

**9.15 THE WELSH NATIONAL DINNER OF THE CARDIFF CYMRODORION SOCIETY**  
(Continued)

Relayed to Daventry 5XX (9.20-10.30)  
Relayed to London (9.30-10.0)

Toasts:

- 'Ein Gwestai' (Our Guest)  
Proposed by the President, Mr. GWILYM HUGHES  
Responded to by the  
Rt. Hon. DAVID LLOYD GEORGE, M.P.  
'Wales Today and Tomorrow'  
Proposed by the LORD MAYOR OF CARDIFF  
Responded to by Mr. JOHN ROWLAND, C.B.  
Music by the HERBERT WARE ORCHESTRA  
JENNIE ELLIS (Soprano)  
GLYN HOPKINS (Tenor)  
GWLADYS WILLIAMS will sing 'Penillion,' accompanied by GLYN DAVIES on the Harp  
ELSIE THOMAS (Telynores Tawe)

10.30 Local Announcements

10.35-12.0 S.B. from London

(An article on St. David appears on page 385.)

## The Organs broadcasting from

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

are **WURLITZER ORGANS**

also installed at:

New Gallery Kinema: Grange, Kilburn: Broadway, Stratford: Plaza: Finsbury Park Cinema: Maida Vale Picture House.

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

**2ZY MANCHESTER.** 384.6 M.  
780 KC.

- 12.0-1.0 Gramophone Records
- 4.30 Music by the STATION QUARTET  
Overture to 'Semiramis'.....Rossini  
Waltz from 'The Sleeping Beauty' Tchaikovsky  
Suite from Music for 'Othello' Coleridge-Taylor
- 5.0 'Something New from Something Old: Mothers' and Daughters' Coats and Dresses,' by Miss V. BRAND
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 app. Market Prices for Farmers
- 6.30 S.B. from London
- 7.0 Musical Interlude
- 7.8 'Pioneers of Social Progress,' by Mr. R. S. LAMBERT



OWEN GLENDOWER

(or Owain Glyndwr) as he appeared on his own Great Seal. The romance of the Welsh hero will be celebrated with a special programme from Cardiff this evening at 7.45.

**7.30 HALLÉ CONCERT**

Relayed from the Free Trade Hall  
Relayed to Daventry Experimental

### 'THE KINGDOM'

An Oratorio by Sir EDWARD ELGAR  
DOROTHY SILK (Soprano)  
MURIEL BRUNSKILL (Contralto)  
JOHN COATES (Tenor)  
HAROLD WILLIAMS (Baritone)

THE HALLÉ CHORUS: Chorus Master, HAROLD DAWBER

THE HALLÉ ORCHESTRA, conducted by  
SIR HAMILTON HARTY

**THE KINGDOM** (1906) may be called a sequel to *The Apostles*, in which Elgar took up the story of the calling, teaching and mission of the apostles. Certain motifs used in the earlier work are heard again in the later. As in *The Apostles*, the orchestral part is as significant as the vocal parts, and the whole texture is woven out of leading motifs, short phrases that stand for people or ideas in the scheme of the work. The first vigorous bars of the Prelude, for instance, stand for the Gospel (the strong theme in the treble) and the mission of the Apostles as preachers.

The sections of the work are these. The names of the characters are given in the order of their singing:—

Prelude.

### I. IN THE UPPER ROOM.

The Disciples and the Holy Women (Chorus), Peter (Bass), Mary (Soprano), Mary Magdalene (Contralto) and John (Tenor).

The remembrance of the Saviour's dwelling with His disciples, and of His Holy Communion. The choosing of Matthias in place of Judas the traitor.

### II. AT THE BEAUTIFUL GATE.

*The Morn of Pentecost.* Mary and Mary Magdalene give alms to the blind man, and speak of Jesus' compassion, before going into the House of the Lord.

### III. PENTECOST.

*In the Upper Room.* Tenor Recitative, the Disciples, and Mystic Chorus (Soprano and Contralto).

The promise that the spirit of the Lord shall descend, and its fulfilment in the 'rushing of a mighty wind' from heaven.

*In Solomon's Porch.* The People, John, and Peter. The marvel of the gift of tongues, which Peter interprets as the sign from heaven that Christ, whom the multitude crucified, is lifted up on high. The People, penitent, cry out, 'What shall we do?' and Peter bids them repent and be baptized. At his word they seek the spirit of grace.

### IV. THE SIGN OF HEALING.

*At the Beautiful Gate.* Contralto Recitative, Peter, the People, and John.

The lame man is healed by Peter, who, with John, tells the wondering people that faith, through Christ, has wrought the miracle.

*The Arrest.* Contralto Recitative, and Mary. The Priests and Sadducees arrest the disciples. Mary sings of the blessing of them that are persecuted for righteousness' sake, and meditates on the wonders of Christ, and the preaching of His gospel in the whole world.

### V. THE UPPER ROOM.

*In Fellowship.* The Disciples and the Holy Women, with John and Peter.

These rejoice in the power of the name of Jesus Christ. Peter tells how the priests ordered him and John not to speak or teach, but in vain; and how, nothing being chargeable against them, they were released.

*The Breaking of Bread.* The Disciples and Holy Women, Peter, John, Mary, and Mary Magdalene.

The celebration of the Holy Communion.  
*The Prayers.* The Lord's Prayer. The final thought—'Thou, O Lord, art our Father, our Redeemer, and we are Thine.'

8.30 app. A Reading from Plato's 'Apology' (translated by F. J. Church)

Socrates' Speech to the Athenians after being condemned to Death

Relayed to Daventry Experimental

8.45 app. 'THE KINGDOM'  
(Continued)

Followed by

Coronation Anthem, 'The King shall rejoice'  
Handel

Relayed to Daventry Experimental

9.40 app. CHARLES ELLAM (Pianoforte)

A Short Recital from the Works of Arensky

Bigarrure Medley, Op. 20, Nos. 1 and 2

Consolation in D

Study in G Flat

Mazurka, Op. 53, No. 4

Elegy in G Minor

Caprice in B

Scherzo in A

Gavotte, Op. 69, No. 7

10.0 WEATHER FORECAST, NEWS; Local Announcements

10.20 app. DANCE MUSIC, relayed from London

10.30-12.0 S.B. from London



# Thursday's Programmes continued (March 1)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

## S.O CYMANFA GANU (Welsh Community Singing Festival)

Relayed from Plas Mynwyr (the Miners' Institute), Rhosllanerchrugog, nr. Wrexham  
Relayed to Daventry

Solo Harp, SIONED ROBERTS  
The singing directed by W. S. GWYNN WILLIAMS  
The songs taken from 'Caneuon y Gymanfa' (The Welsh Community Song Book), and selected from the following:—  
Ar Hyd y Nos; Capten Morgan; Glan Medd'dod Mwyn; Gwyr Harlech; Hen Wlad fy Nhadau; Llwyn Onn; Merch Megan; Nos Galan; Tros y Garreg; Y Gwew Fach; Ymadawiad y Bremin; Aberystwyth; Bangor; Braint; Brynhyfryd; Cyfamod; Erfyniad; Hyfrydol; Llef; Moab; Y Delyn Aur

- 9.0 S.B. from London (9.15 Local Announcements)
- 9.30 S.B. from Cardiff
- 10.0-12.0 S.B. from London

## 2LS LEEDS-BRADFORD. 277.8 M. & 262.1 M. 1,080 KC. & 1,190 KC.

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WELPTON: 'The History of our Industries—(a) The Story of Paper'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Orace and 'Erbert have a Day's Shopping'
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.15 Local Announcements)
- 9.30 S.B. from Cardiff
- 10.0-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Hail, Cambria'—being music, story and song in honour of St. David
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Scouts
- 7.0 S.B. from London (9.15 Local Announcements)
- 9.30 S.B. from Cardiff
- 10.0-12.0 S.B. from London

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

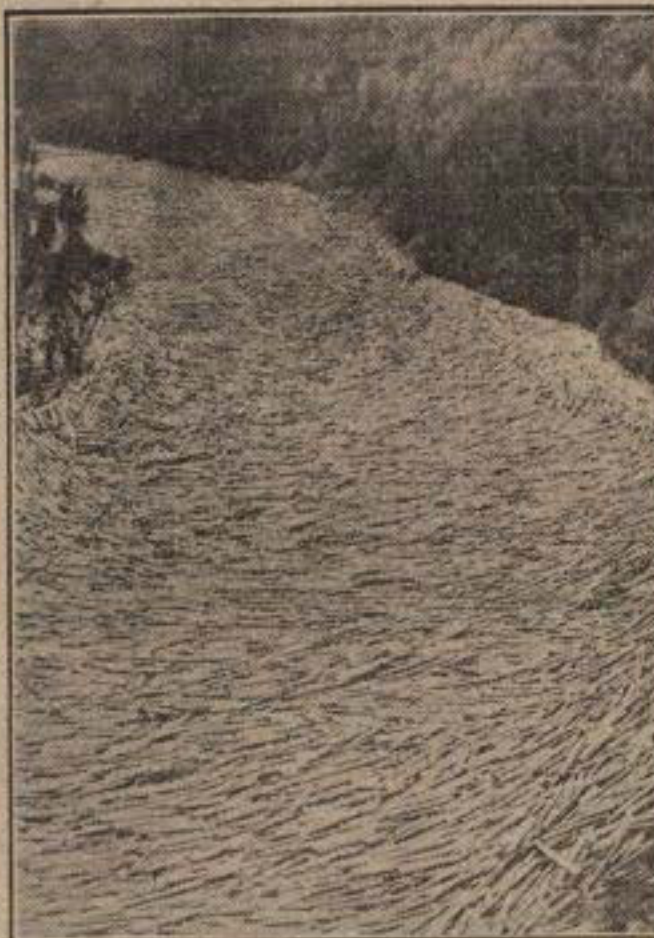
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Hull and East Riding Boy Scouts' Programme
- 7.0 S.B. from London
- 7.30 S.B. from Manchester
- 10.0 WEATHER FORECAST, NEWS; Local Announcements
- 10.20 DANCE MUSIC, relayed from London
- 10.30-12.0 S.B. from London

## 6BM BOURNEMOUTH. 325.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 3.0 A SERVICE FOR THE SICK  
THE STATION CHOIR  
ADDRESS by the Rev. R. F. PECHEY
- 3.30 London Programme relayed from Daventry
- 6.0 FOR FARMERS: Mr. D. J. VAUX, 'Sugar Beet'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Boy Scouts' Bulletin
- 7.0 S.B. from London (9.15 Local Announcements)
- 9.30 S.B. from Cardiff
- 10.0-12.0 S.B. from London

## 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—VII, Bulwell-by-the-Seaside'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR



A RIVER OF LOGS.

The first stage in the story of paper-making is the felling of great trees in the forests of the far North-West, from which comes the wood-pulp of which paper is made. This picture shows thousands of logs being floated downstream to the mills. Mr. Welpton will tell the story of paper in his broadcast from Leeds-Bradford this afternoon.

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Boy Scouts' Bulletin
- 7.0 S.B. from London (9.15 Local Announcements)
- 9.30 S.B. from Cardiff
- 10.0-12.0 S.B. from London

## 5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: St. David's Day. Reading, 'The Story of the Daffodil and the Leek.' Play, 'St. David's Day'

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.15 Local Announcements)
- 9.30 S.B. from Cardiff
- 10.0-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A St. David's Day Programme. The Station Trio: 'The Leek,' a selection of Welsh Melodies. Welsh National Songs. A Story of St. David
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Boy Scouts
- 7.0 S.B. from London (9.15 Local Announcements)
- 9.30 S.B. from Cardiff
- 10.0-12.0 S.B. from London

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

- Gwyl Dewi  
St. David's Day  
(An article on St. David appears on page 385.)
- 2.30 London Programme relayed from Daventry
  - 4.0 A CONCERT OF WELSH MUSIC  
NANCY HUGHES (Mezzo-Soprano)  
URIEL REES (Tenor)  
THE STATION TRIO. T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
  - 5.15 THE CHILDREN'S HOUR: A St. David's Day Programme
  - 6.0 London Programme relayed from Daventry
  - 6.30 S.B. from London
  - 7.45 S.B. from Cardiff
  - 9.0 S.B. from London
  - 9.15 S.B. from Cardiff
  - 10.30 Local Announcements
  - 10.35-12.0 S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE. 512.5 M. 900 KC.

- 2.30:—London Programme relayed from Daventry. 4.0:—Light Orchestral Concert, relayed from the Queen's Hall Picture House. 5.0:—Rev. Arthur H. Robins on 'Some Old-Time Easter Customs.' 5.15:—Children's Hour. 6.0:—For Farmers: Prof. C. Beigham, 'Rothamsted,' Experimental Farm, Herts. 6.15:—London Programme relayed from Daventry. 6.30:—London. 6.45:—Boy Scouts' Programme. 7.0:—London. 9.30:—Cardiff. 10.0-12.0:—London.

### 5SC GLASGOW. 405.4 M. 740 KC.

- 3.0:—Mid-Week Service, conducted by Rev. Frederick E. Watson, of St. Thomas's Wesleyan Methodist Church, assisted by Station Choir. 3.15:—Broadcast to Schools: Mr. L. A. L. King, 'British Wild Animals—More Beasts of Prey.' 3.35:—Isabel M. Milligan, 'Books and their Writers—Arthur Conan Doyle.' 4.0:—Wireless Quintet. Mark Raphael. 5.0:—'New Clothes for Old,' by Violet Brand. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Organ Recital, relayed from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from London. 7.45:—Station Orchestra. Gertrude Johnson (Soprano). 9.0:—London. 9.30:—Cardiff. 10.0-12.0:—London.

### 2BD ABERDEEN. 500 M. 600 KC.

- 2.30:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Frank Scorgie (Tenor). Station Octet. 6.30:—London. 6.45:—Edinburgh. 7.0:—London. 9.30:—Cardiff. 10.0-12.0:—London.

### 2BE BELFAST. 306.1 M. 980 KC.

- 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza. 5.0:—Miss Florence Irwin: 'The Washing and Dressing of Cretonne Covers.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Station Orchestra. 7.55:—Margaret O'Callaghan (Soprano). 8.7:—Mark Hemingway (Cornet). 8.11:—Fred C. Hughes (Tenor). 8.22:—Orchestra. 8.32:—Margaret O'Callaghan. 8.42:—Fred Hughes. 8.52:—Orchestra. 9.0:—S.B. from London. 9.30:—S.B. from Cardiff. 10.0 app.:—Owain Bryngwyn (Baritone). 10.43 app.:—S.B. from London.



# PROGRAMMES for FRIDAY, March 2

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 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 PARKINGTON QUINTET  
EVELYN WIX (Soprano)

12.0 A SONATA RECITAL by ANTON TSCHAIKOV  
(Violin) and DAVID BOX (Pianoforte)

12.30 AN ORGAN RECITAL  
by ERIC BROUGH  
Organist and Director of the Choir, Lewisham  
Congregational Church  
Relayed from St. Mary-le-Bow Church  
Prelude and Fugue in D ..... *Bach*  
Evening Song ..... *Baird*  
Elegiac Romance ..... *John Ireland*  
Air with variations ..... *Haydn, arr. W. T. Best*  
Allegro Marziale ..... *Frank Bridge*

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

3.0 Mr. ERNEST YOUNG and Dr. J. A. WILLIAMSON:  
'Empire History and Geography'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great  
Buildings—VII, Westminster Abbey: The  
Cloisters'

LAST week Mr. Allen Walker talked of the  
historic Abbey Church of Westminster. This  
afternoon he will describe the less well known  
but very interesting buildings that lie behind it,  
where, grouped around the beautiful cloisters,  
still survive the domestic quarters of the monks,  
and the newer habitation of Westminster School.

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOL CHILDREN  
Arranged by the  
PEOPLE'S CONCERT SOCIETY  
in Co-operation with THE B.B.C.  
Fourth Concert of Eighth Series  
relayed from  
The People's Palace, Mile End  
THE AUDREY CHAPMAN ORCHESTRA  
Conducted by FRANK BRIDGE  
Principal Violin: BEATRICE FFORMBY  
Overture, 'Hebrides' ..... *Mendelssohn*  
Second Movement from Brandenburg Concerto  
No. 5—Quick ..... *Bach*  
Symphony No. 40, in G Minor ..... *Mozart*  
(1) Very quick; (2) Slow; (3) Minuet and Trio;  
(4) Quick

4.45 Musical Interlude

5.0 Miss MARY ELPHINSTONE:  
Rabbit Breeding—A profitable  
pleasure

5.15 THE CHILDREN'S HOUR  
MARATHON

'The Marathon Runner,' a play  
of Grecian Days, by G. M.  
Faulding, together with  
Verse and Prose Comments  
by great writers, on the  
famous battle of 490 B.C.

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

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

6.45 FRANK WESTFIELD'S OR-  
CHESTRA (Continued)

7.0 Mr. PERCY SCHOLES, the  
B.B.C. Music Critic



MOISEIWITSCH,

who gives a pianoforte recital from the London  
Studio tonight.

7.15 THE FOUNDATIONS OF MUSIC  
SCHUMANN'S SONGS  
Sung by HELEN HENSCHER (Soprano)

7.25 Professor C. H. DESCH, 'Metals in the use  
of Man—I, The Dawn of Metals'

THE whole history of man's development in  
the use of his hands and of his tools can be  
traced in the story of the metals that he has,  
one by one, brought under his sway. In this  
new series of talks, Professor Desch, of Sheffield  
University, who is one of the greatest authorities  
on Metallurgy, will trace man's progress in the  
mastery of the metals, from the time when only  
gold was known to him, and that used only for  
ornament, through the discovery and conquest  
of bronze, iron and steel, to the strange new  
alloys and rare metals that the modern laboratory  
produces for the modern engineer.

7.45 VAUDEVILLE  
IRENE RUSSELL (Revue Star)  
LESLIE SARONY (in Syncopated Songs)  
PATRICIA ROSSBOROUGH and IVOR DENNIS  
(Syncopation on two Pianos)  
ENID CRUICKSHANK (Contralto)  
JULIAN ROSE (Hebrew Comedian)  
GEORGE GARNET (Tenor)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Major WALTER ELLIOT, M.P., 'Twenty  
Million Africans'

IN this talk Major Elliot,  
who is Parliamentary  
Under-Secretary of State  
for Scotland, will de-  
scribe the visit, during the last recess, of a  
Parliamentary Commission to Nigeria, the  
enormous colony that reaches from the Gold  
Coast to the Sahara, and is the source of so much  
raw material, including palm-oil and rubber,  
cotton, cocoa and ground-nuts.

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

9.35 MOISEIWITSCH  
A PIANOFORTE RECITAL

Playing Fountains (Jeux d'eau) ..... *Ravel*  
The Cathedral under the Waves (La cathédrale  
engloutie) ..... *Debussy*  
Study in F Sharp Minor ..... *Stravinsky*  
Hark, hark, the Lark ..... *Schubert, arr. Liszt*  
Scherzo in C Sharp Minor ..... *Chopin*

THERE is a Breton legend that the Cathedral  
of Ys was buried beneath the sea. On a calm  
day, the peasants used to declare, the tolling  
of the bells and the chanting of a phantom  
congregation could be heard, faint and sweet,  
from the depths.

Debussy, in his short piece, has given us a  
mystically imaginative suggestion of this ghostly  
music.

THERE is a story that one day Schubert met  
a friend, in the garden of a country inn,  
who was reading Shakespeare. Schubert picked  
up the book, which opened at *Cymbeline*, at the  
poem 'Hark, hark, the lark at Heaven's gate-  
sings,' which Cloten's musicians perform to  
Imogen, to wake her sweetly in the morning.  
'Oh!' said Schubert, 'I have thought of such a  
lovely tune for that! What a pity I haven't  
some music paper here!' The friend took up  
the bill of fare and drew some staves on it, and  
Schubert at once wrote the tune that so beauti-  
fully fits the poem, and that Liszt decorated to  
make a piano solo.

10.0 TWO PLAYS  
Presented by the SCOTTISH NATIONAL  
PLAYERS

'CAMPBELL OF KILINHOR'  
A Highland Play by J. A. FERGUSON  
Cast:

Mary Stewart ..... ELLIOT MASON  
Morag Cameron ..... NAN SCOTT  
Dugald Stewart ..... ANDREW STEWART  
Captain Sandeman ..... TYRONE GUTHRIE  
Archibald Campbell ..... R. B. WHARRE  
James MacKenzie ..... ATHOLL BLAIR  
Time: After the Rising in '45

Scene: Interior of a lonely cottage on the road  
from Struan to Rannoch in North Perthshire

Traditional Scots Songs  
and Ballads spoken and sung  
by NAN SCOTT and ETHEL  
LEWIS

'A VALUABLE RIVAL'  
A Lowland Comedy by NEIL  
F. GRANT

Cast:

Alexander Jamieson (Proprietor  
of the *Sweno Advertiser*)  
R. B. WHARRE  
Maggie (his Daughter)  
ELLIOT MASON  
William Bain (Proprietor of the  
*Sweno Herald*) ATHOLL BLAIR  
Time: The Present

Scene: The parlour in  
Jamieson's house in Sweno, a  
small town in Scotland

11.0-12.0 (Daventry only)  
DANCE MUSIC: DERROY  
SOMERS' CIRCUS CLUB DANCE  
BAND, under the direction of  
RAMON NEWTON from Ciro's  
Club



IN THE ABBEY CLOISTERS.

A scene in the lesser-known portion of the Abbey precincts, where the dim-shadowed cloisters  
run under the profusion of buttresses and flying buttresses that support the nave. Mr. Allen  
Walker will talk about the cloisters this afternoon.



# Friday's Programmes continued (March 2)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 AN ORGAN RECITAL

by

WALTER R. P. K. MASON

Relayed from St. Mary-le-Bow Church

DOROTHY SMITHARD (Contralto)

WALTER R. P. K. MASON

Toccata and Fugue in D Minor ..... *Bach*

DOROTHY SMITHARD

La Procession ..... *Cesar Franck*

The Child and the Twilight ..... *Parry*

The Cloths of Heaven ..... *Dunhill*

Mine liebe ist grün ..... *Brahms*

WALTER R. P. K. MASON

Barcarole (Fourth Concerto) .. *W. S. Bennett*

Andante du Quator ..... *Debussy, arr. Guilmant*

Prelude in E Flat Major ..... *Chopin*

DOROTHY SMITHARD

Solveig's Song ..... *Grieg*

Heil jenem Tag ..... *Strauss*

Lullaby ..... *Cyril Scott*

Cacilie ..... *Strauss*

WALTER R. P. K. MASON

Rhosymedre Prelude ..... *Vaughan Williams*

Prelude in D Major ..... *Louis Vierne*

Chorale in A Minor ..... *Cesar Franck*

### 4.0 THE LONDON RADIO DANCE BAND

Directed by SIDNEY FIRMAN

GEORGE GROGIE (Comedian)

and

GLADYS MERREDEW (Entertainer)

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Tale of Curly-come-back,' by Mona Pearce.

Songs by Marjorie Hovard (Soprano) and Winifred

Payne (Contralto). 'The Everlasting Why—

Why a Frog has Big Feet,' by Nicolina Twigg

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

### 6.45 LIGHT MUSIC

THE ERNEST LEGGETT LONDON OCTET

LESLEY DUFF (Soprano)

FRANKLYN KELSEY (Baritone)

OCTET

Overture to 'Russian and Ludmilla' .. *Glinka, arr. Artok*

Idylle: 'Pendant la Cueillette' ..... *Wachs*

### 6.55 LESLEY DUFF

Three Scotch Folk Songs:

Smile again, my bonnie lassie .. *Trad., arr. A.L.*

Here awa', there awa' ..... *arr. Herbert Bedford*

O whistle and I'll come tae ye, my lad! .. *arr. A.L.*

### 7.2 OCTET

Maix Scenes—Three Impressions .. *George Tootel*

Crag and Sea; At the Trysting Place; A

Maix Wedding

### 7.12 FRANKLYN KELSEY

My Old Shako ..... *Trotter*

Jest her Way ..... *Aitken*

### 7.18 OCTET

Valse Caprice, 'On a Woodland Glade'

*Ray, arr. Scredy*

Irish Folk Song, 'Gentle Maiden' .. *arr. Adlington*

By the Waters of Minnetonka' ..... *Licurance*

Marionettes Espagnoles .. *Cui, arr. Adlington*

### 7.28 LESLEY DUFF

The Wren ..... *Lisa Lohmann*

The Starlings ..... *Lisa Lohmann*

The Owl ..... *Lisa Lohmann*

### 7.34 FRANKLYN KELSEY

Three for Jack ..... *W. H. Squire*

Nini, Ninette, Ninon ..... *Monckton*

### 7.40 OCTET

Minuet in A ..... *Mozart, arr. Adlington*

Divertissement from 'Mugnette' ..... *Missa*



Maurice Cole and Elsie Suddaby take part in the Symphony Concert from Birmingham tonight.

### 7.45 A SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by Sir HENRY WOOD

ELSIE SUDDABY (Soprano); MAURICE COLE

(Pianoforte)

ORCHESTRA

Sixth Suite ..... *Bach, arr. Sir Henry Wood*

THIS is a collection of six Bach pieces, nearly all taken from his music for keyboard instruments. Sir Henry Wood has scored these pieces for modern orchestra, but in doing so he has tried to adhere faithfully throughout to the spirit of the original.

ELSIE SUDDABY and Orchestra

Air, 'Tatiana's Letter Scene' ('Eugene Onegin')

*Tchaikovsky*

ORCHESTRA

Fortieth Symphony, in G

Minor (K. 550) .. *Mozart*

Second Roumanian Rhapsody ..... *Enesco*

8.55 app. Interval, during which DORIS RUSSELL RICHARDS will read an extract from 'Sesaid and Lilies' (John Ruskin) (Lecture II—line 93 to the end)

### 9.5 ORCHESTRA

'Nutcracker' Suite ('Casse Noisette') *Tchaikovsky*

MAURICE COLE and Orchestra

Second Pianoforte Concerto .... *Saint-Saëns*

THIS Concerto is in three Movements.

The FIRST MOVEMENT, beginning with a slowish Introduction, goes on to the discussion of themes in turn impassioned and calm.

The SECOND MOVEMENT, *Quick and playful*, is a dainty piece of work.

The THIRD MOVEMENT (the *Finale*) is also a very lively piece, in the style of the excitable Tarantella dance.

ELSIE SUDDABY

Oh, sleep, why dost thou leave me? ('Semle')

Tornami a vagheggia (Come to love me again, from 'Alcina')

*Handel*

ORCHESTRA

Second Hungarian Rhapsody ..... *List*

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC: THE LYRICALS, from the Café de Paris

### 11.0-11.15 DEBROY SOMERS' CRO'S CLUB DANCE BAND, under the direction of RAMON NEWTON, from Cro's Club

(Friday's Programmes continued on page 418.)

# The WOMAN who tried innumerable treatments

## She suffered with

# ECZEMA

We have a message of magic for those who suffer from Eczema . . . Germolene. The highly developed aseptic surgical dressing which is so universally successful. It does not smart like antiseptic dressings, and has exclusive soothing and healing powers. A very short time will suffice to remove every evidence of this disfiguring and irritating skin ailment; get a tin to-day.

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RINGWORM  
SCALDS  
BURNS  
and all  
obstinate skin  
complaints**

# Germolene

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"The Eczema came on my hands and feet, and I suffered greatly for two years. I tried innumerable things to cure it, without success. I resolved to give Germolene and Germolene a trial, and am pleased to tell you of the great relief I obtained. I am perfectly cured of this distressing complaint."—Mrs. Grant, 155, Bridgend Road, Aberkenfig, Nr. Bridgend.



# Friday's Programmes continued (March 2)

## 5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 ISAAC J. WILLIAMS: Travel Talks on Art—'Salzburg—the German Rome'
- 5.0 THE DANSANT, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL by ARTHUR E. SIMS

Relayed from the Central Hall, Newport  
 A Fantasy of Happiness.....Rowley  
 Largo (Symphony in G).....Haydn  
 Romance.....Wolstenholme  
 An Irish Fantasy.....Handel  
 Selection from 'Judas Maccabaeus'.....Handel

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

### 10.0 THE HERB VERVAIN

'To gain the love of man or woman,' says a writer of the sixteenth century, 'go to the herb Vervain when it is flowered near the full of the moon.'

(Quoted by C. J. S. Thompson in 'The Mysteries and Secrets of Magic')

THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Revery.....MacDowell, arr. Uhl  
 Canzonetta.....Godard

### 10.10 'A MARRIAGE HAS BEEN ARRANGED'

A Duologue by ALFRED SUTRO

Mr. Harrison Crockstead....DONALD DAVIES  
 Lady Aline de Vaux....MARY WYNDHAM  
 Scene: The conservatory of No. 300, Grosvenor Square

Time: Close on midnight

Lady Aline enters the conservatory leaning on the arm of Mr. Harrison Crockstead, who is as wealthy as the most impecunious aristocrat could desire. A ball is in progress and dreamy waltz music is heard in the distance.

Trio  
 La Bohème.....Puccini, arr. Alder

### 10.45-11.0 VIOLET ESSEX AND TUCKER

The Singing Violinist

## 2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 CICELY HOYE (Pianoforte)  
 Prelude and Fugue in A Minor  
 Bach, arr. Liszt  
 Arabesque.....Schumann  
 Waltzes in G Sharp and E Minor and A Flat Major.....Brahms  
 Ballade in F.....Chopin

3.25 London Programme relayed from Daventry

3.45 Music by the STATION QUARTET  
 Ave Maria.....Bach, arr. Gounod  
 Spring Song.....Mendelssohn

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

4.0 Prof. T. E. PEET: 'The Dawn of History—VII, Crete and Sea Power'

4.20 QUARTET  
 Selection from 'Philemon and Baucis'.....Gounod  
 Excerpts from 'The Cid' Ballet  
 Massenet  
 March, 'Lorraine'.....Ganne



### HEBREW MELODIES FROM MANCHESTER.

The three artists who take part in this interesting programme at 10.0 tonight—Nathan Joseph (left), Reba Cohen and Louis Cohen (right).

5.0 Mr. ALBERT BERMAN: 'The Wheel—Man's Greatest Invention'

5.15 THE CHILDREN'S HOUR: Request Songs by Harry Hopewell 'Daffodil Time' (Gritton); 'Town and Country' (Haydn Wood), sung by Betty Wheatley

6.0 ORCHESTRAL MUSIC relayed from the THEATRE ROYAL

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ from the THEATRE ROYAL

7.0 S.B. from London (9.50 Local Announcements)

### 10.0-11.0 HEBREW MELODIES

LOUIS COHEN (Violin)  
 Baal Schem.....Block  
 Vidui; Nigun (Improvisation)  
 Hebrew Melody.....Achron, arr. Auer  
 NATHAN JOSEPH (Recitations)  
 Fagin's Arrest ('Oliver Twist') (Dickens)  
 Svengali ('Trilby') (Du Maurier)  
 Reading from 'The Little Brother' (Benedict James)

REBA COHEN (Soprano)  
 Hachnisini (Take me under thy wing) .. Alman  
 Eli, Eli (My God, my God).....Schermann  
 Shir Hareeh (Shepherd's Song).....Alman  
 A Mensch soll men Sein (A Man should be a Man).....Berman

CHARLES HAMBURG (Cello)  
 Kol Nidrei.....Bruch  
 Hebrew song and dance  
 Trad., adapted by Hambourg

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

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS:  
 Mr. GEOFFREY W. PAGET: 'Adaptations in Nature—I, Adaptations in Man and Animals Compared and Contrasted'

3.45 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)

## 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:  
 Dr. C. B. FAWCETT: 'The Geographical Position of the British Empire—(a) The Distribution of Lands and Peoples'

### 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: A Charade Competition by Mr. R. D. Green

6.0 London Programme relayed from Daventry

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

10.0-11.0 S.B. from Manchester

## 6FL SHEFFIELD. 272.7 M. 1,100 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 (9.30 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 S.B. from London (9.30 Local Announcements)

10.0-11.0 S.B. from Manchester



### THE CATHEDRAL TOWERS OF SALZBURG.

seen from the quadrangle of the old Benedictine Abbey of Saint Peter. Mr. Isaac J. Williams will describe Salzburg in his 'Travel Talk on Art' from Cardiff this afternoon.

E.N.A.



**Programmes for Friday.**

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

12.0-1.0 Gramophone Records  
 3.0 London Programme relayed from Daventry  
 5.0 Mrs. NEVILLE GARDNER: 'Florence Nightingale'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry  
 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 (9.30 Local Announcements)

**5PY PLYMOUTH.** 400 M. 750 KC.

12.0-1.0 London  
 3.0 London Programme relayed from Daventry  
 3.31 M. R. IER A. BRIAIS: 'Elementary French—II, Mon chat et mon perroquet'  
 3.45 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)

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

12.0-1.0 London  
 2.20-2.45 Mr. E. SIMS-HILDITCH: 'What is an Opera?' with illustrations  
 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 (9.30 Local Announcements)

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

12.0-1.0 London  
 3.0 London Programme relayed from Daventry  
 3.30 Mr. B. PERROTT: 'Stories of the Stars—II, Wireless Messages from the Stars'  
 3.50 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

**Northern Programmes.**

**5NO NEWCASTLE.** 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London. 5.0:—Talk. 5.15:—Children's Hour. 6.0:—Elsie Golightly (Soprano) and Tom G. Lightly (Baritone). 6.30:—London. 10.0-11.0:—Whitton Silver Band conducted by Thomas Dixon, John Armstrong (Tenor).

**5SC GLASGOW.** 405.4 M. 740 KC.

3.15:—Broadcast to Schools. 3.50:—London. 5.0:—Talk. 5.15:—Children's Hour. 5.55:—Weather Forecast. 6.0:—Constance Wood (Soprano). 6.30:—London. 6.45:—Edinburgh. 6.50:—London. 9.30:—Great Scots Calendar. 9.35-11.0:—London.

**2BD ABERDEEN.** 500 M. 500 KC.

11.0-12.0:—Programme. 3.0:—London. 3.30:—Monsieur E. Casati, 'Higher French'. 3.50:—London. 4.45:—Lena Dunn (Contralto). 5.0:—Talk. 5.15:—Children's Hour. 6.0:—P. Farmer. 6.10:—Agricultural Note. 6.15:—Football Topics. 6.30:—London. 6.45 app.:—Edinburgh. 6.50 app.:—London. 9.30:—Glasgow. 9.35:—London. 10.0:—Songs and Stories of the Gael. Coll. A. MacDonald. Jenny M. B. Currie (Soprano). 10.30-11.0:—Albert K. Vochsinger (Violin).

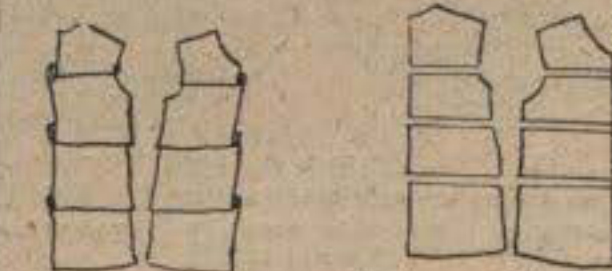
**2BE BELFAST.** 506.1 M. 900 KC.

12.0-1.0:—London. 3.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital. 6.30:—London. 7.45:—The Masqueraders in Synopated Numbers. 8.0:—Orchestral Concert in aid of the Orchestral Players' Benevolent Fund. 9.0:—London. 9.35 app.:—Concert (Contd.). 10.30-11.0:—Dance Music.

**Something New from Something Old.**

This chart explains Miss Violet Brand's talk of Thursday, February 23. Listeners will remember that Miss Brand advised them to use this when adapting paper patterns for the renovation of coats and dresses.

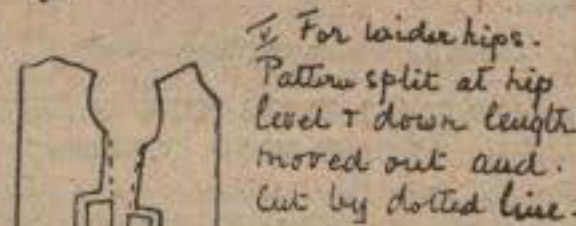
**Alteration of Fashion Paper Patterns.**



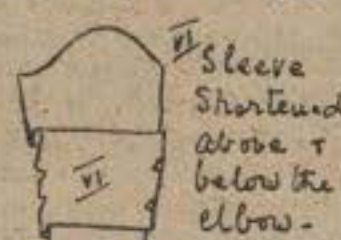
I Pattern Pleated to Shorten. II Pattern Split to Lengthen.



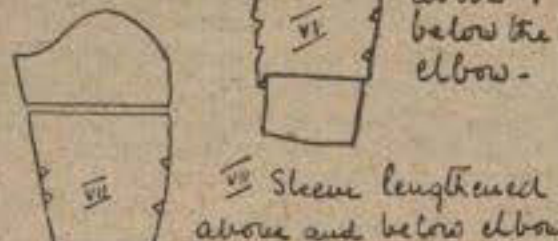
III Pattern split for extra width. IV Pattern pleated to reduce width.



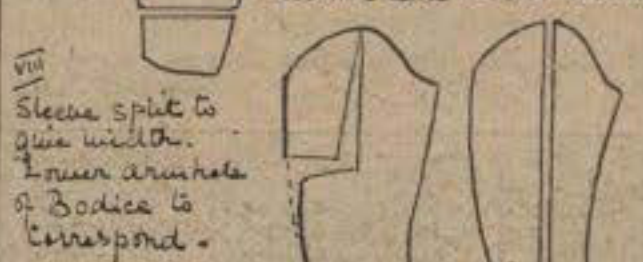
V For wider hips. Pattern split at hip level & down length moved out and cut by dotted line.



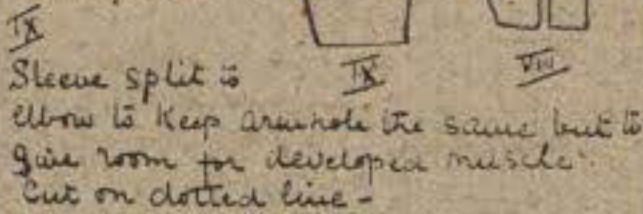
VI Sleeve Shortened above & below the elbow.



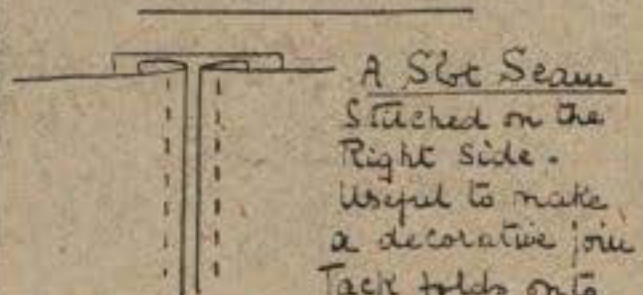
VII Sleeve lengthened above and below elbow.



VIII Sleeve split to give width. Lower armhole of Bodice to correspond.



IX Sleeve split at elbow to keep armhole the same but to give room for developed muscle. Cut on dotted line.



X A Slot Seam Stitched on the Right Side. Useful to make a decorative joint. Tack folds onto a strip of matching or contrasting material and press before stitching.



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# PROGRAMMES for SATURDAY, March 3

**2LO LONDON and 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Andante, 'Romanec' (Op. 44, No. 1)

Rubinstein

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

1.0-2.0 THE CARLTON HOTEL OUBET  
Directed by RENEE TAPPONNIER, from the Carlton Hotel

3.30 THE DANSANT  
FRANK ASHWORTH'S PARK LANE HOTEL DANCE BAND, under the direction of FRANK ASHWORTH, from the Park Lane Hotel

3.45 app. THE SIXTH ROUND OF THE F.A. CUP.  
A Running Commentary by GEORGE F. ALLISON on the Second Half of a Match Relayed from the Ground (See Plan on page 422)

4.45 app. THE DANSANT (Continued)

5.15 THE CHILDREN'S HOUR:  
IN THE KITCHEN  
'The Table and the Chair,' 'Apple-Dumplings,' and other songs, sung by JOHN THORN  
'Macaroni'—a new Gnome Story by Mabel Marlowe  
'The Duel'—of the Pot and the Kettle (Douglas Anderson)  
'Latches and Knobs' (Elizabeth Fleming) and other verse

6.0 A BALLAD CONCERT  
BETSY DE LA PORTE (Contralto)  
MURRAY BROWN (Tenor)  
BETSY DE LA PORTE  
I think ..... Guy D'Hardelot  
I wonder if love is a dream .... Dorothy Forster

6.8 MURRAY BROWN  
If there were dreams to sell ..... Ireland  
The Song of the Palanquin Bearers Martin Shaw  
Tewkesbury Road ..... John Wightman

6.15 BETSY DE LA PORTE  
Ring, bells, ring ..... Maud Craske Day  
I go my way singing ..... F. S. Breville-Smith

6.22 MURRAY BROWN  
Maire, my girl ..... George Aitken  
The Tall Clock ..... Kenneth A. Wright  
The Old Chair ..... Kenneth A. Wright

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

6.50 BALLAD CONCERT (Continued)  
BETSY DE LA PORTE  
Soul of mine .. Ethel Barns  
My little Irish Cottage Edward Lockton

6.56 MURRAY BROWN  
Thou art risen, my beloved Coleridge-Taylor  
I know a Bank Martin Shaw

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

7.15 THE FOUNDATIONS OF MUSIC  
SCHUMANN'S SONGS  
Sung by HELEN HENSCHEL (Soprano)



Mr. L. du Garde Peach (left) is the author of *Peaches*, the revue that London will broadcast tonight. Mr. James Stephens (right), the Irish writer, will read from his own works at 9.15.

7.25 Mr. H. P. MARSHALL: 'Eye-Witness Account of the Royal Navy v. Army Rugby Football Match

THE Triangular Tournament in which the Army, the Navy, and the Air Force annually participate always produces some of the hardest and most stirring Rugby football seen during the year. This afternoon the Royal Navy meet the Army at Twickenham, and the game will now be described by Mr. H. P. Marshall, the old Oxford Blue and Harlequin forward, and co-author with W. W. Wakefield of the book on modern Rugby that has already become a standard work.

7.45 CYRIL LIDDINGTON (Entertainer)

8.0 LEICESTER BRASS BAND FESTIVAL  
MASSED BAND CONCERT  
Relayed from the De Montfort Hall, Leicester S.B. from Nottingham  
Conductor, Lient. J. ORD HUME, Hon. Director of Music to the Festival  
Organist, Mr. WALTER GROOCCOCK  
Grand Ensemble, The National Anthem (Special Band arr. by Ord Hume)  
Massed Bands, Organ, and Fanfare of Trumpets  
Elegy, 'Solemn Melody' ..... Walford Davies  
Hymn, 'Rimington' ..... Duckworth  
Military March, 'Grove House' ... J. Ord Hume  
Popular Number, 'Leonora' ..... Silver  
Danse Russe, 'Trepak' ..... Tchaikovsky  
Intermezzo, 'Bells o' Somerset' ..... Hurst (with Tubular Bells Obligato)  
Popular Number, 'Persian Rosebud' Horatio Nicholls

Descriptive Fantasia, 'A Drum-Head Church Service' ..... Ord Hume (Descriptive of a Regimental Church Parade)

The whole of the programme will be performed by the MASSED BANDS, together with the ORGAN

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 WRITERS OF TODAY  
Mr. JAMES STEPHENS reading from his own Works

AS the author of 'The Crock of Gold,' if for no other reason, Mr. James Stephens would be entitled to a place in the front rank of living writers. In addition, however, to this famous fantasy, and to the other that many judges consider a better book—'The Demi Gods'—he has written some lovely poetry, which was recently published in a collected form, and when he forsakes the 'Celtic twilight' for the street-lamps of Paris, Dublin, and London his work has those keen qualities of perception, sympathy and irony that distinguish 'Hero and Ladies' and 'The Charwoman's Daughter.' His new book, 'Etched in Moonlight,' is being eagerly awaited in literary circles both here and in the United States.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.33 MORRIS HARVEY  
in  
'PEACHES'  
A REVUE  
Sketches by  
L. DU GARDE PEACH  
Numbers by  
Various Composers  
THE WIRELESS CHORUS  
and  
REVUE ORCHESTRA  
Conducted by  
J. LOUIS ARTHUR  
Arranged by  
GORDON MCCONNELL  
with  
EWART SCOTT  
ALMA VANE  
JEAN HARLEY  
GEORGE BARKER  
DOROTHY McBLAIN  
KITTY BERESFORD

RADIO revues are one of the brightest features of the broadcast programmes, and a new revue on the air is as eagerly awaited by its own audience as a new revue on the stage. Tonight's production has many points in its favour. Mr. du Garde Peach, who has written the 'book,' is one of the most versatile of humorists, and he has ample experience of microphone technique. The cast includes many broadcast favourites, headed by Morris Harvey, probably the cleverest revue comedian in the country, who has very recently given provincial listeners a taste of the quality that gave him such a reputation with London theatregoers in the days of *The Nine O'clock Revue*.



THE UNLUCKY ONES OUTSIDE THE GROUND.

This photograph shows a section of the crowd of would-be spectators who have failed to get into the ground where a Cup-Tie is being played. This afternoon anyone in this position will have an alternative to fall back on; he can hurry home to hear Mr. Allison's broadcast account.

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



# Saturday's Programmes continued (March 3)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 k.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A BALLAD CONCERT

From Birmingham

DOUGLAS PEMBERTON  
(Baritone)

Hope the Hornblower ..... Ireland  
Hame ..... Walford Davies  
Onaway, awake, beloved ..... Cowen

EDNA WILLOUGHBY (Pianoforte)  
Russian Rustic Scene, 'Downka' .. Tchaikovsky  
ALICE MOXON (Soprano)  
Fair House of Joy ..... Quilter  
Faery Song ..... Boughton  
Love went a-riding ..... Frank Bridge

DOUGLAS PEMBERTON  
La Partita ..... Alcaez  
Jota ..... De Falla  
El Pano Moruno .....  
Las Ojos Negros ..... Alcaez

EDNA WILLOUGHBY  
L'Alouette ..... Glinka, arr. Balakirev  
March-Jig ..... Stanford, arr. Grainger

ALICE MOXON  
Songs my Mother taught me ..... Dvorak  
Down in the Forest ..... Ronald

### 4.30 CHAMBER MUSIC

From Birmingham

THE BEATRICE HEWITT TRIO: ARTHUR CATTEBALL  
(Violin); JOHAN HOCK ('Cello); BEATRICE  
HEWITT (Pianoforte)

Trio in A Minor ..... Tchaikovsky  
(In memory of a great Artist)

### 5.10 OLIVE STURGESS (Contralto)

Spring Sortow ..... John Ireland  
Ecstasy ..... Morse Rummel  
Roverly ..... Arensky  
The Lilacs ..... Rachmaninov  
Spring Waters .....

### 5.20 TRIO

Trio in B Flat (in one Movement), (Posthumous  
Work) ..... Beethoven

### 5.35 OLIVE STURGESS

Die Forelle (The Trout) ..... Schubert  
Das Wandern (The Wanderer) .....  
Gretchen am Spinnrade (Gretchen at  
the Spinning Wheel) .....

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Land of Canals and Clogs,' by J. Cowper.  
Margaret Ablethorpe (Pianoforte). Dutch Folk  
Tunes. Songs by Marjorie Palmer (Soprano)

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

### 6.50 SOME BIRTHDAY MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted  
by JOSEPH LEWIS

A Birthday Overture ..... Ronald  
MIRANDA SUGDEN (Soprano)  
A Birthday ..... Cowen  
A Birthday Song ..... Novello

### 7.10 ORCHESTRA

Birthday Serenade ..... Lincke  
Interlude, 'The Drummer's Birthday' .....  
Elliott Smith

THE BIRMINGHAM STUDIO CHORUS  
Part Song, 'A Birthday Serenade' ..... Elvey

### 7.25 ORCHESTRA

Cake Walk, 'The Nigger's Birthday' .. Lincke  
MIRANDA SUGDEN  
A Birthday Greeting ..... King  
The Birthday Morn ..... Ronald  
A Birthday Song ..... Coningsby Clarke

### 7.45 ORCHESTRA

Selection from 'Musical Honours' .... Desmond

### 10.34 BAND

First Hungarian Rhapsody  
Liszt

### 8.0 DANCING TIME

THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN  
and

HAWORTH and WESSLEY (Entertainers)  
TOM CLARE (at the Piano)

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 Sports Bulletin (From Birmingham)

### 10.20 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
NORMAN VENNER (Baritone)

BAND

Overture to 'Euryanthe' ..... Weber

THE plot of the Opera *Euryanthe* was made out  
of a thirteenth-century tale of knightly  
doings, full also of ghosts, fairies and such-like  
legendary folk. The work did not hold the stage;  
its libretto was too silly, even for those days.  
But the Overture found and retained a place  
on the concert platform. In it, Weber strikes  
the notes of chivalry and mystery. According  
to his characteristic plan, it contains fragments  
of the Opera's leading airs.

### 10.28 NORMAN VENNER

The Golden Vanity (Folk Song) arr. L. Broadwood  
To the Moon ..... Monk Gould

LISZT had a great love for the folk-music of  
his native Hungary. He expressed this  
affection partly in twenty Rhapsodies, some of  
which he arranged for the Orchestra. In these  
he takes melodies played by the Hungarian  
gipsies, and treats them very much as the gipsies  
themselves do, with elaborate ornamentations  
and strong, vivid rhythmic effects.

The *First Rhapsody* begins with a dignified  
section (corresponding to the *Lassan* of the  
gipsies) containing two Main Tunes. The First  
is in a minor key, and the Second resembles the  
well-known 'Rakoczy' March (with Berlioz's  
treatment of which most listeners are familiar).

Next comes a lively section in the style of the  
gipsies' *Friska* dances. The music works up in  
speed and brilliance, the First Main Tune occur-  
ring again, and a fourth Tune appearing before  
the exciting finish of the work.

### 10.48 NORMAN VENNER

Eleanore ..... Coleridge-Taylor  
Life and Death .....

### 10.54 BAND

Ballet Suite, 'The Swan Lake' .. Tchaikovsky  
Valse; Dance of the Swans; Hungarian Dance

### 11.5 NORMAN VENNER

A Sailor's Prayer ..... Keel  
Cape Horn Gospel .....

### 11.10-11.15 BAND

Two Slavonic Dances, Nos. 10 and 11 .... Dvorak

(Saturday's Programmes continued on page 422.)

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# Saturday's Programmes continued (March 3)

## 5WA CARDIFF. 353 M. 850 KC.

3.30 London Programme relayed from Daventry

4.45 **MAX ERAED and his BAND**  
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. P. EDWARD FLY**, 'Flutterings round Monte Carlo'

7.15 *S.B. from London*

7.25 **Captain A. S. BURGE**, 'The Rugby International Championship'

**7.45 WRITERS OF MUSICAL COMEDY—II**  
The Music of **LIONEL MONCKTON**  
**THE STATION ORCHESTRA**  
Selection from 'The Cingalee'

**LULU TURNER** (Soprano)  
The Pipes of Pan ('The Arcadians')  
Tony from America ('The Quaker Girl')

**ORCHESTRA**  
Waltz, 'Airs and Graces'  
March, 'Soldiers in the Park' ('A Runaway Girl')

**JOHN RORKE** (Baritone)  
Glad to see you're back ('Bric-à-Brac')  
All down Piccadilly ('The Arcadians')

**ORCHESTRA**  
Waltz, 'The Dancing Mistress'  
One-step, 'Moonstruck' ('Our Miss Gibbs')

**LULU TURNER and JOHN RORKE**  
Our Farm ('Our Miss Gibbs')  
Take a Step ('The Quaker Girl')

**ORCHESTRA**  
One-step, 'The Porcupine Patrol'

**LULU TURNER**  
Chalk Farm to Camberwell Green ('Bric-à-Brac')

**ORCHESTRA**  
Selection from 'A Country Girl'

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

## 2ZY 384.6 M. 780 KC. MANCHESTER.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** 'The Rose and the Ring' (*Thackeray*). Adapted for broadcasting by C. E. Hodges. Performed by the Station Repertory Players. Songs by Harry Hopewell. Request Pieces played by the Sunshine Trio

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

## 7.0 MR. ALAN GRIFF, 'The Lure of the Antique'

7.15 *S.B. from London*

**7.45 A LIGHT ORCHESTRAL CONCERT**  
**THE AUGMENTED STATION ORCHESTRA**  
Conducted by **T. H. MORRISON**

Overture to 'Euryanthe' ..... *Weber*  
Suite, 'Holiday Sketches' ..... *Foulds*

**MIRA B. JOHNSON** (Actress-Entertainer)  
In Selections from her Repertoire

**ORCHESTRA**  
Overture to 'Oberon' ..... *Weber*

**MIRA B. JOHNSON**  
In a further Interlude

**ORCHESTRA**  
Ballet Music from 'The Two Pigeons' *Messager*

9.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

**9.35 A PROGRAMME OF SUITES AND SONGS**  
By **COLERIDGE-TAYLOR**  
**THE AUGMENTED STATION ORCHESTRA**  
Conducted by **T. H. MORRISON**

Suite from Music to 'Othello'

**THE** incidental music to *Othello* was written for the production of the play at His Majesty's Theatre in 1911. Afterwards some of the music was made into an Orchestral Suite comprising, in its complete form, five pieces: *The Dance, Children's Intermezzo, Funeral March, The Willow Song, and Military March.*

**WILFRED HINDLE** (Tenor) with Orchestra  
Onaway, awake, Beloved  
Eleanor

**ORCHESTRA**  
Little Concert Suite

**WILFRED HINDLE**  
Life and Death  
She rested by the broken brook  
Unmindful of the Roses

**ORCHESTRA**  
Ballet Music from 'Hiawatha'

10.30-12.0 *S.B. from London*

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

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

5.30 **'THE SWISS FAMILY ROBINSON'**  
(Episode IX)  
Adapted for broadcasting by **MURIEL A. LEVY**  
Cast:  
The Mother ..... **Mrs. FRED WILKINSON**  
The Father ..... **J. P. LAMBE**  
Ernest ..... **OLIVE WORTHINGTON**  
Jack ..... **FREDDIE FRANKLIN**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

8.0 *S.B. from Nottingham*

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.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

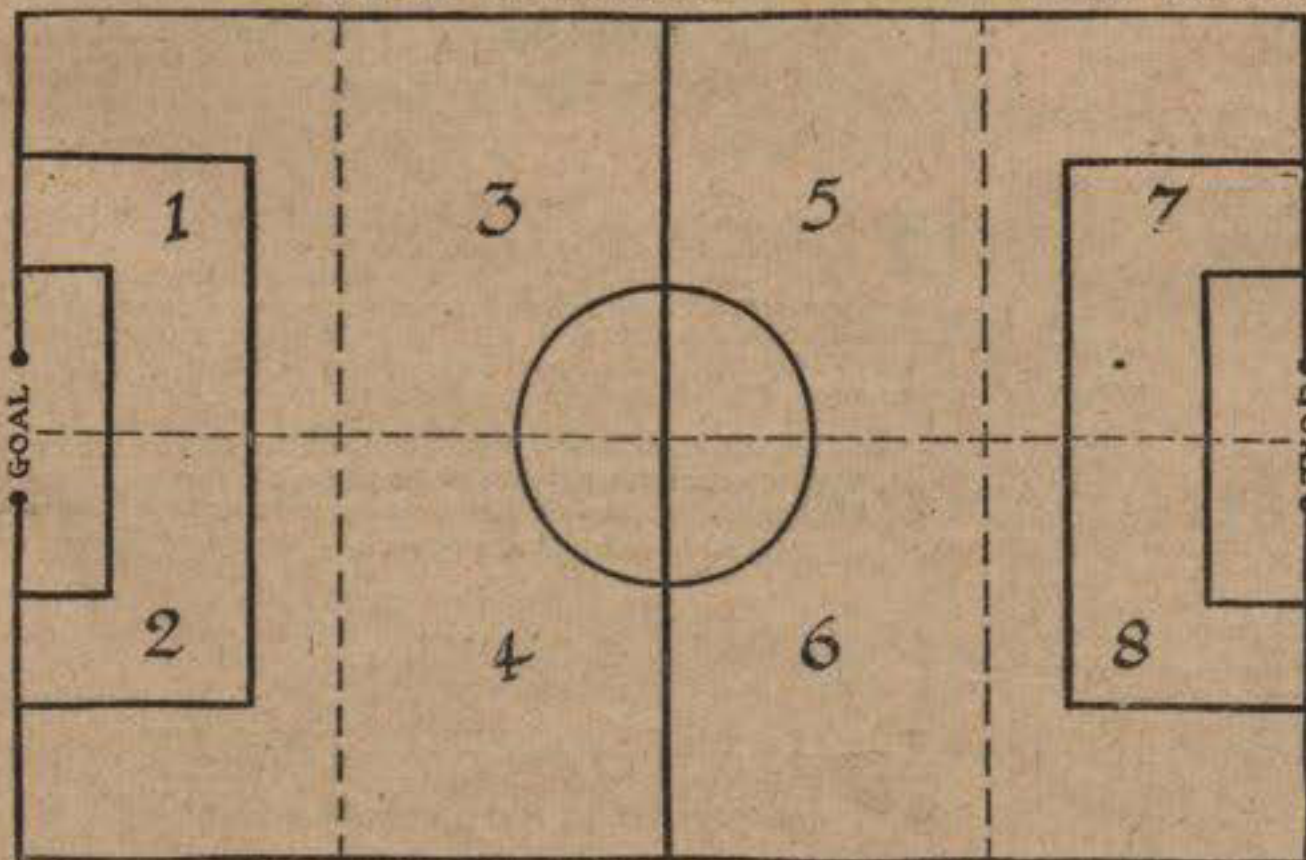
8.0 *S.B. from Nottingham*

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** 'YOUNG KING COLE'  
A Play by **UNA BROADBENT**  
Coll. .... **W. HANLEY**  
Armine ..... **E. NEWTON**  
Careless ..... **L. ROBERTS**  
Elfin ..... **P. HOWARD**  
Ione ..... **M. HATTERSLEY**



THE SIXTH ROUND OF THE F.A. CUP.

Everybody interested in sport will want to hear Mr. Allison's running commentary on the sixth round of 'the Cup' which will be broadcast from London, Daventry, and other stations this afternoon. This is the plan to which he will refer.

6.0 **AN ORGAN RECITAL**, relayed from the Albert Hall

6.30 *S.B. from London*

8.0 *S.B. from Nottingham*

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

8.0 *S.B. from Nottingham*

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 424.)



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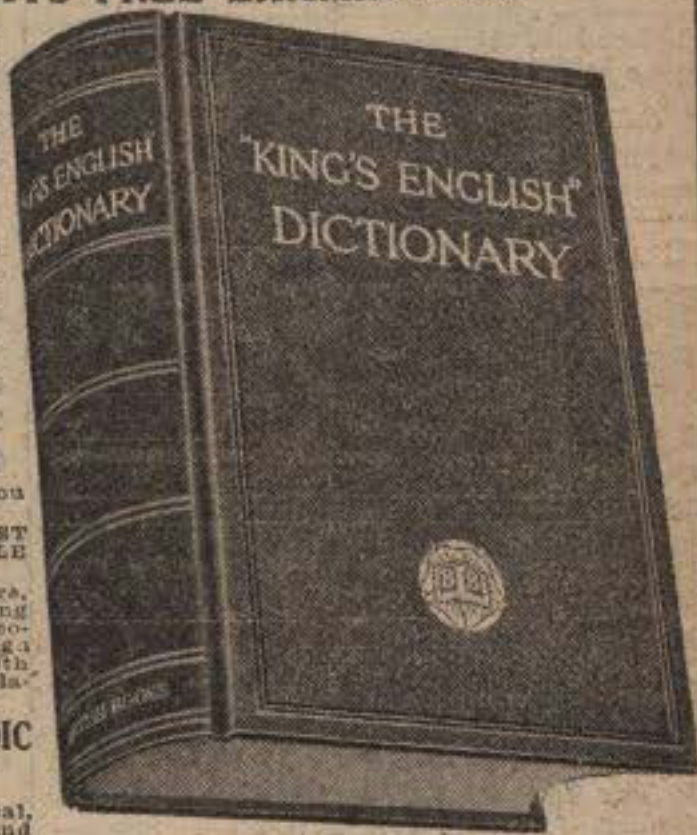
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# Saturday's Programmes continued (March 3)

(Continued from page 422.)

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Nottingham  
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London

## 8.0 LEICESTER BRASS BAND FESTIVAL

Relayed from the De Montfort Hall, Leicester  
 Relayed to London and Daventry  
 (For full details see London Programme.)

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 5PY PLYMOUTH. 400 M. 780 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: A Cornish Day—Reading, 'Baffling the Wreckers'; Songs—'Floral Dance' (Moss), 'The Widow of Penzance' (Coates), Pianoforte Overture, 'The Pirates of Penzance' (Sullivan)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Nottingham  
 9.0-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Nottingham  
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. J. W. THORPE: Association Football Topics  
 7.15 S.B. from London  
 7.45 S.B. from Cardiff  
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### Northern Programmes.

## 5NO NEWCASTLE. 312.5 M. 960 KC.

3.30—London. 4.15—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. 8.0—S.B. from Nottingham. 9.0—S.B. from London. 9.35—Queen's Hall Orchestra; Directed by J. Arnold Eagle. 10.30—Dance Music: 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—Wireless Quintet. Fernie Smart (Baritone).

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—Talk. 7.15—S.B. from London. 7.25—'Ompax' on Rugby. 7.45—S.B. from Edinburgh. 8.0—S.B. from Nottingham. 9.0—S.B. from London. 9.35—Violet Essex and Tucker, the Singing Violinist. 9.50—'My Programme' by William McCulloch. 10.30-12.0—S.B. from London.

## 2BD ABERDEEN. 500 M. 600 KC.

3.45—Agnes Walker (Contralto). George W. L. Bae (Tenor). Station Octet. 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—Dr. Norman Morrison, 'Falconry'. 7.15—S.B. from London. 7.25—Mr. Charles Forbes, Sports Talk. 7.45—S.B. from Edinburgh. 8.0—S.B. from Nottingham. 9.0—S.B. from London. 9.35—Variety. Marova (Russian Gipsy Songs to Guitar Accompaniment). Jessie MacDonald (Humorous Scottish Readings). Ivan Fifth and Phyllis Scott (Old Music Hall Memories). Grandholm Choir, conducted by Alex. Leitch. Station Octet. 10.35 app.—12.0—S.B. from London.

## 2BE BELFAST. 306.1 M. 980 KC.

3.30—London. 4.0 app.—Station Orchestra. Robert Altkew (Baritone). 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 app.—Irish League Football Results. 7.0—Station Director's Talk. 7.15—S.B. from London. 7.45—Violet Essex and Tucker, the Singing Violinist. 8.0—Station Orchestra. 8.10—'The Post Laureate.' A Fantasy in One Act by Geoffrey Dearmer. 8.35—Orchestra. 9.0-12.0—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	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
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Secondary Schools Syllabus.	Has Farming a Future?	April.	SCHOOL PUBLICATIONS.
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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.

### 'JOSEPH AND HIS BRETHREN.'

Please send me \_\_\_\_\_ copy (copies) of the Libretto of 'Joseph and His Brethren.' I enclose penny stamps in payment at the rate of 2d. per copy, post free.

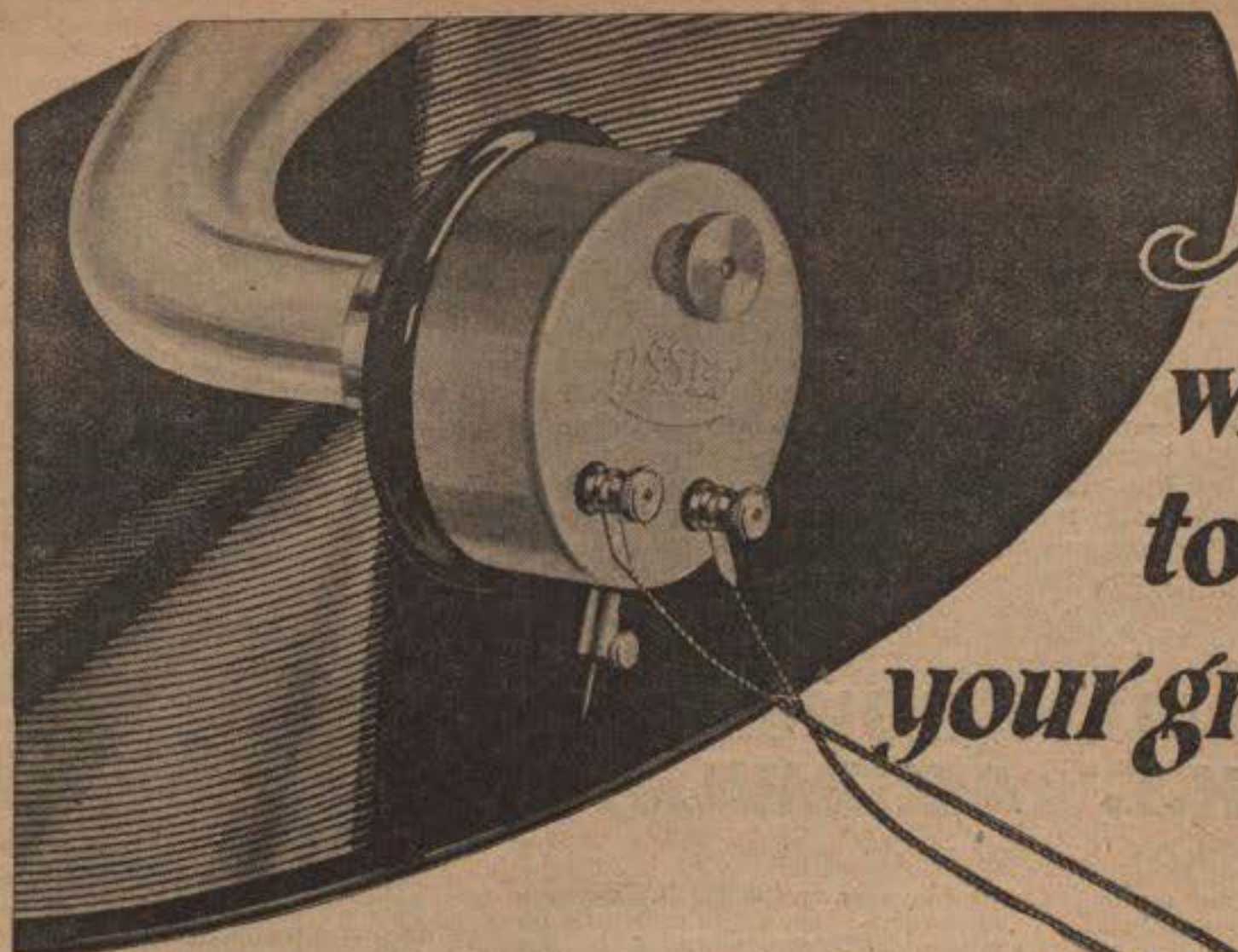
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# How to use your wireless set to amplify your gramophone

**A**N ordinary gramophone with an ordinary horn and an ordinary sound box will not reproduce notes below middle C of the musical scale. Now with the new LISSEN Electrical Pick-up your gramophone will not only reproduce the low notes on your record as you never heard them on your gramophone before, but will amplify your gramophone music to any degree of loudness to fill a large room or a large hall for dancing—you can make one gramophone supply every room in the house with music—you can use your old records, long discarded, because needle-scratch is now largely eliminated. Your new records, too, will play better because needle noise is largely subdued.

## TO ELECTRIFY YOUR GRAMOPHONE

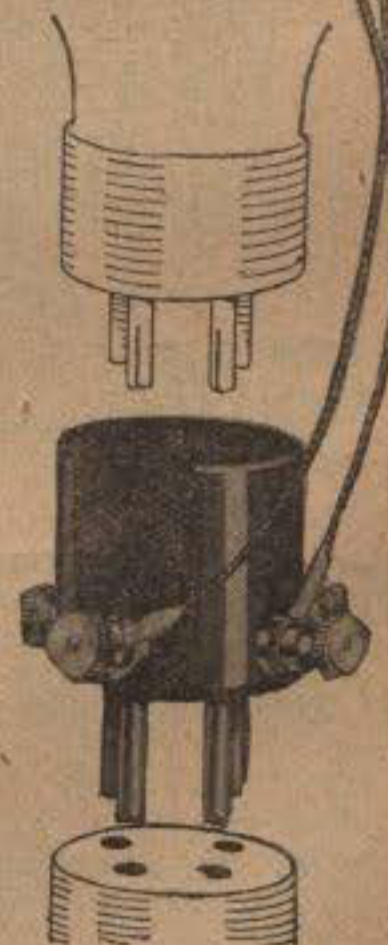
the Lissen Pick-up not only largely eliminates needle scratch but brings out the low notes on a record which no ordinary sound box is capable of reproducing.

### INSTRUCTIONS.

Slip on the new Lissen Electrical Pick-up in place of the sound box on the tone-arm of your gramophone—take one connection from the Pick-up to the grid terminal of the Lissen Pick-up Adaptor (sold separately and having plugs and sockets corresponding to those of an ordinary valve holder) and take another connection from the Pick-up to the negative filament terminal on the Adaptor (a trial on each of the filament terminals in turn will clearly show which is negative). When the Adaptor is used in the way just explained, care should be taken that NO connection is made to the plate terminal on the Adaptor, otherwise the H.T. battery will be short-circuited.

Alternatively, a connection from the Lissen Pick-up, instead of going direct to the negative filament terminal on the Adaptor, can be made to the negative terminal of a grid-bias battery. A connection should then be made from the positive terminal of the grid-bias battery to the negative filament terminal on the Adaptor.

The connected Adaptor, with a valve fitted into it, should be plugged into the detector valve socket of a two or three valve set. Volume can be controlled by the round milled nut on the Lissen Pick-up.



**Lissen Electrical Pick-up 15/-**  
**Adaptor for same 1/6**

*Obtainable at most dealers but any difficulty send direct to factory, no postage charged. Or can be sent C.O.D.*

**LISSEN LIMITED, 300 - 320, FRIARS LANE, RICHMOND, SURREY.**  
*(Managing Director: Thos. N. Cole.)*



## THIS MAN BOUGHT HIS H.T. "BLINDFOLDED"

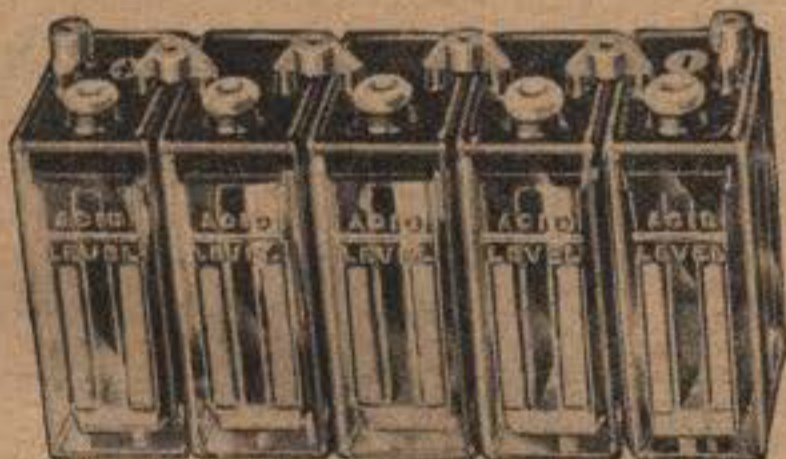


HE took a chance when he bought his H.T. dry battery. He couldn't see inside—he couldn't tell how long it was going to last. Blindfold buying! If his luck is out—if one cell breaks down prematurely—he will get crackling noises—distortion—weak, lifeless reception. In any case, when his dry battery is exhausted it must be consigned to the dustbin. He thinks an H.T. Dry Battery is cheap—in reality it is far more expensive than an Oldham H.T. Accumulator which will last for years and can be recharged equal to new again at small cost.

## —BUT THIS MAN BOUGHT AN OLDHAM H.T. ACCUMULATOR

HE knew the fallacy of pouring money down the drain in an endless purchase of dry batteries. He knew that an adequate H.T. supply is the very life blood of any Receiver. Without it there can be no life-like reproduction—the Loud Speaker cannot give forth the full rich tones of the brass band nor the delicate high notes of the soprano. But even more important, an Oldham H.T. Accumulator gives a flood of unfluctuating power which adds hundreds of miles to the range of a Receiver. Stations never before received are easily

picked up when an Oldham H.T. Accumulator is used. Mr. P. J. Darrett of 8 Ivy Cottages, Hillingdon, writes: "The first night I used your H.T. Accumulator I picked up 9 different Foreign Stations which I had never heard before." Put 'pep' into your Receiver by using an Oldham H.T. Accumulator—improve its tone—extend its range—increase its volume. And you'll still save money in the long run. An Oldham H.T. Accumulator will last for years and requires no other attention except an occasional re-charging.



## LASTS FOR YEARS

—yet costs only 5/6 per 10-volt block as shown

AN Oldham 60-volt H.T. Accumulator costs 33/- (with case 37/6). Its 10-volt units are exceptionally sturdy and very compact. The stout Oldham plates are made under the famous Special Activation Process which ensures long life. Can be tapped at each 2-volt stage so that it can also be used for grid bias. No matter which type of Receiver you are using an Oldham H.T. Accumulator will improve it. You'll get more volume—better tone—increased range.

**5/6** each

Complete with two plugs and a length of connecting cable

# OLDHAM

**No first charge—  
m rely add acid**

The Oldham H.T. Accumulator is charged at the factory. Your dealer merely adds acid. In an hour it is ready for use.

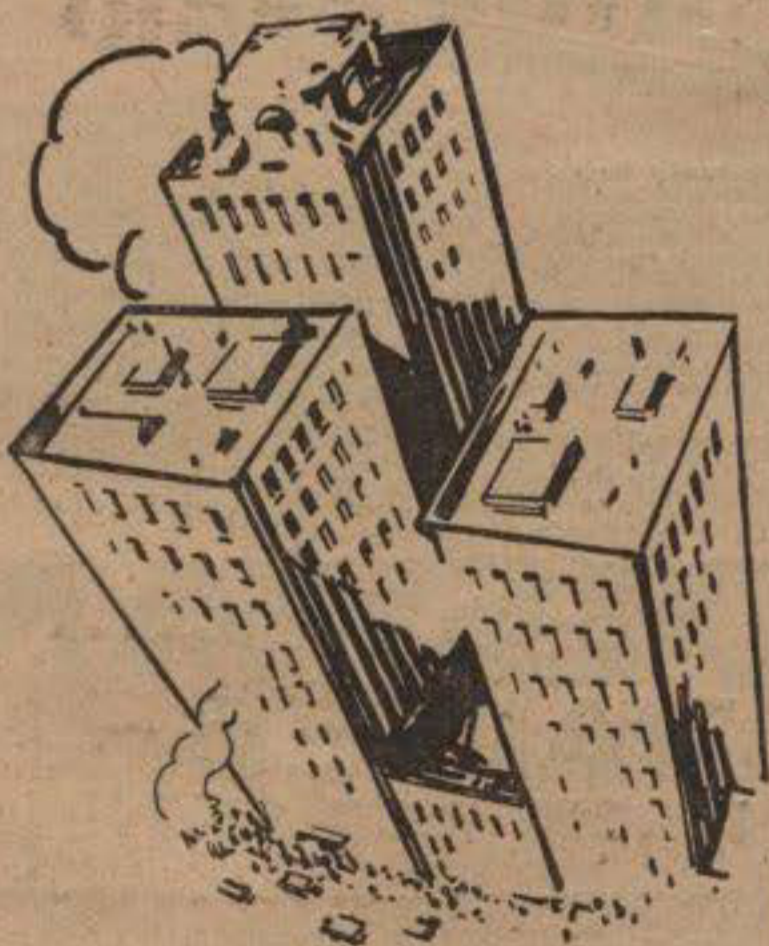
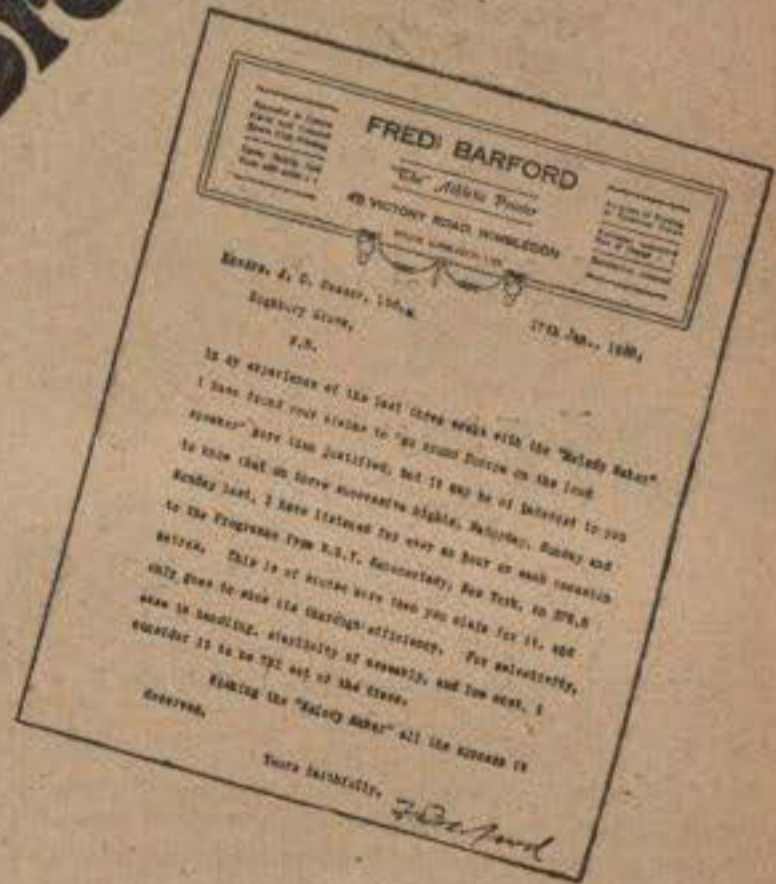
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London Office: 6, Eccleston Place, S.W. 1. Telephone: Sloane 2701. Glasgow: 75, Robertson Street, C.2. Telephone: Central 4105.



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**No! we don't claim U.S.A. Broadcasting**



**But Mr. Barford gets it all the same**



**on his home-built**

**COSSOR  
"Melody Maker"**

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LET YOUR BOY BUILD HIS OWN LOUD SPEAKER



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WITH a BROWN Constructor's Unit any boy can build his own Loud Speaker—in the same way that he builds fine models with his Meccano or Klipiko. And just as easily, too. And when he had built it you might say it was a "chip off the old Block"—meaning, of course, that it came second only to the famous BROWN Loud Speaker itself.

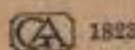
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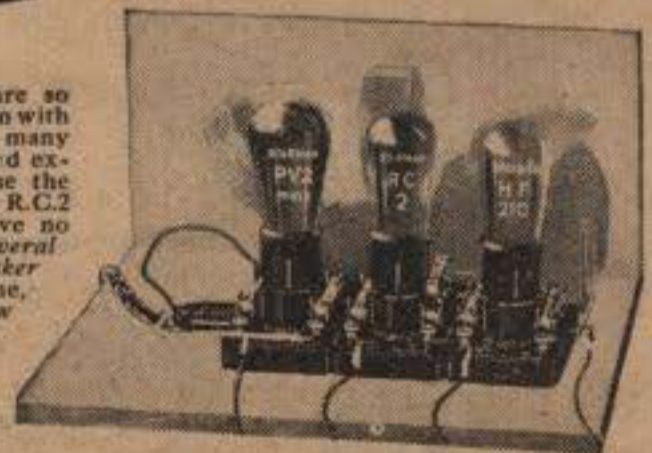
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R.C. Threesome results are so good they stand comparison with the performance of sets many times more complicated and expensive. Be sure you use the Edison Valves H.F.210, R.C.2 and P.V.2, then you'll have no difficulty in getting several stations on the Loud Speaker with abundance of volume, and beautiful, mellow natural reproduction.

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V. 89.

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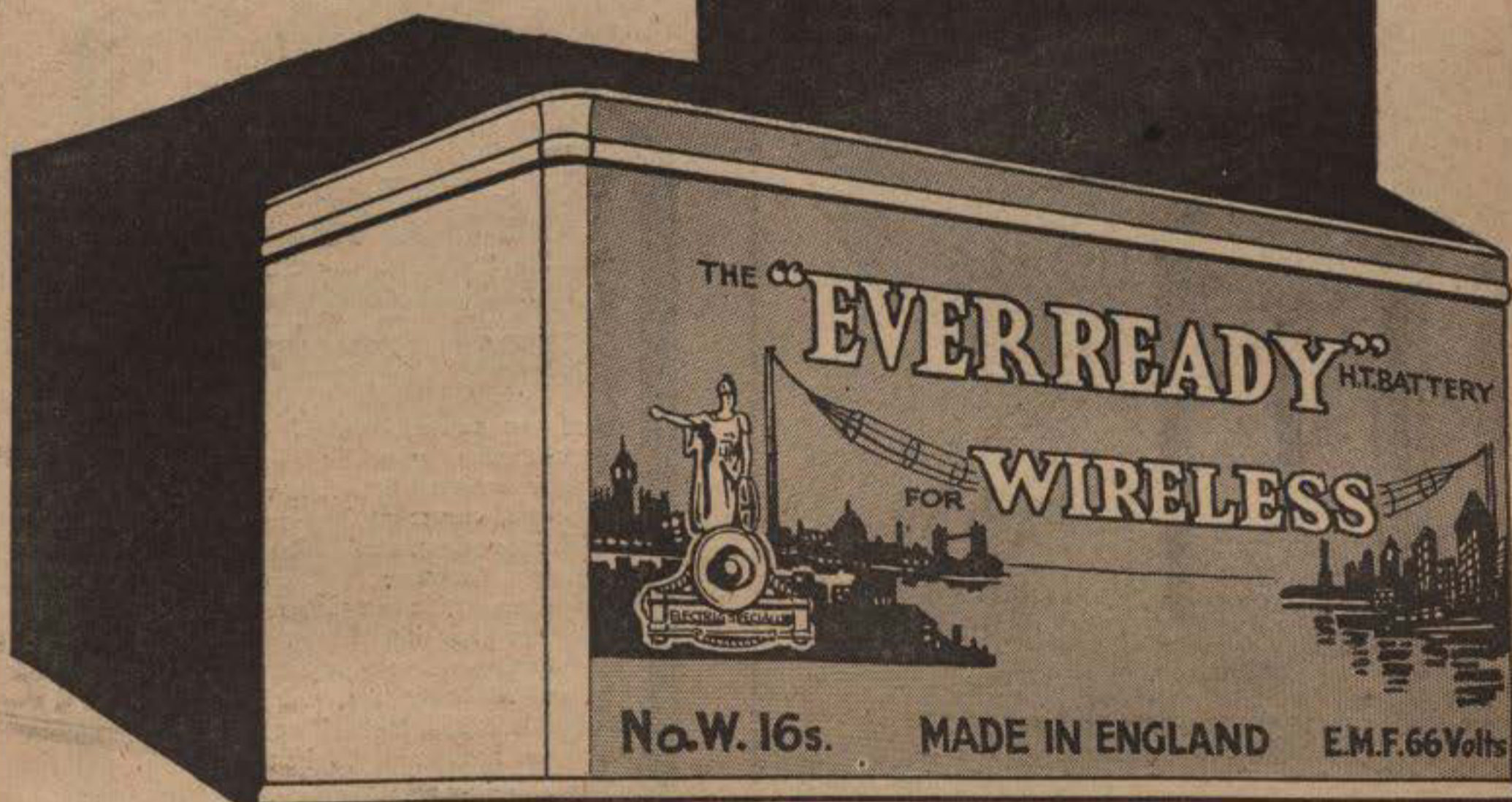
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M.C. 107



**Results which astonish and delight**

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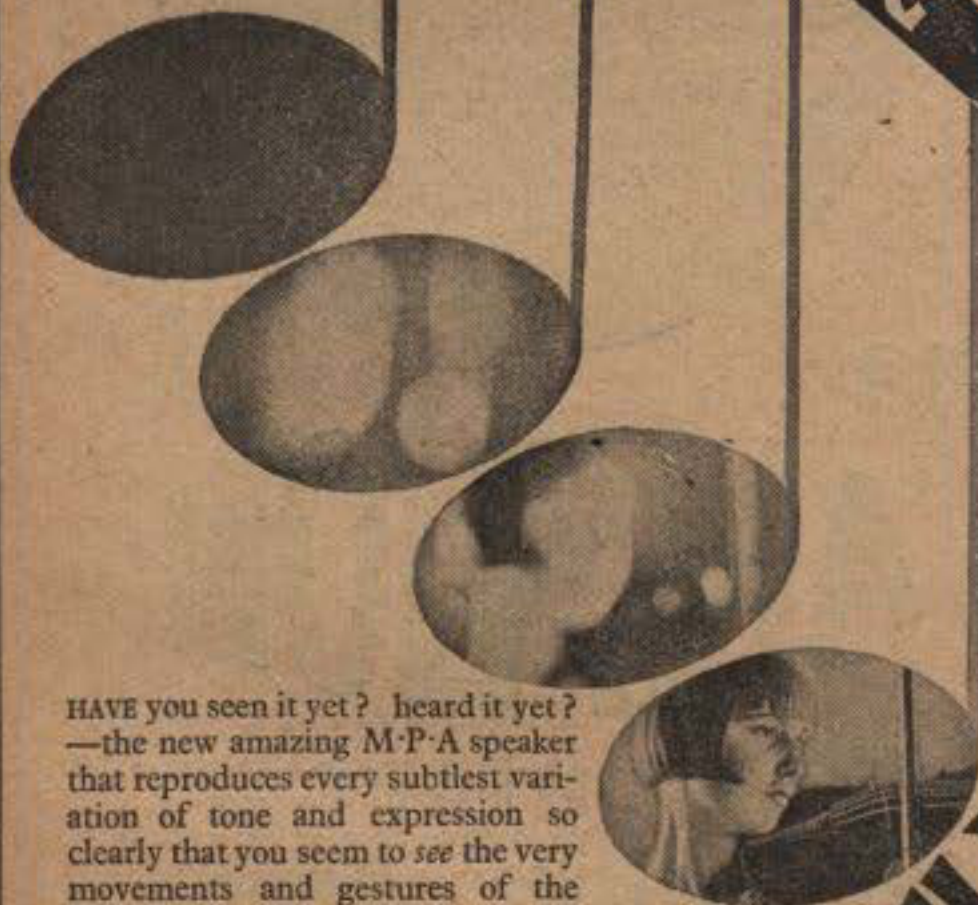
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Bright Emitters, 5.5v. **3/6**  
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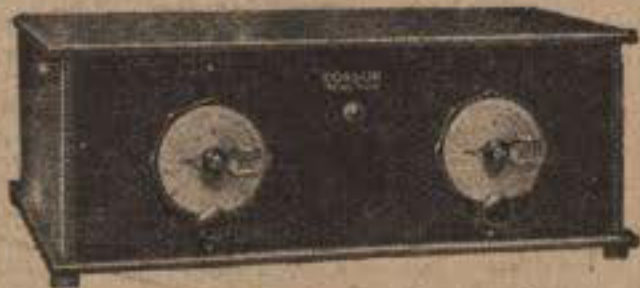
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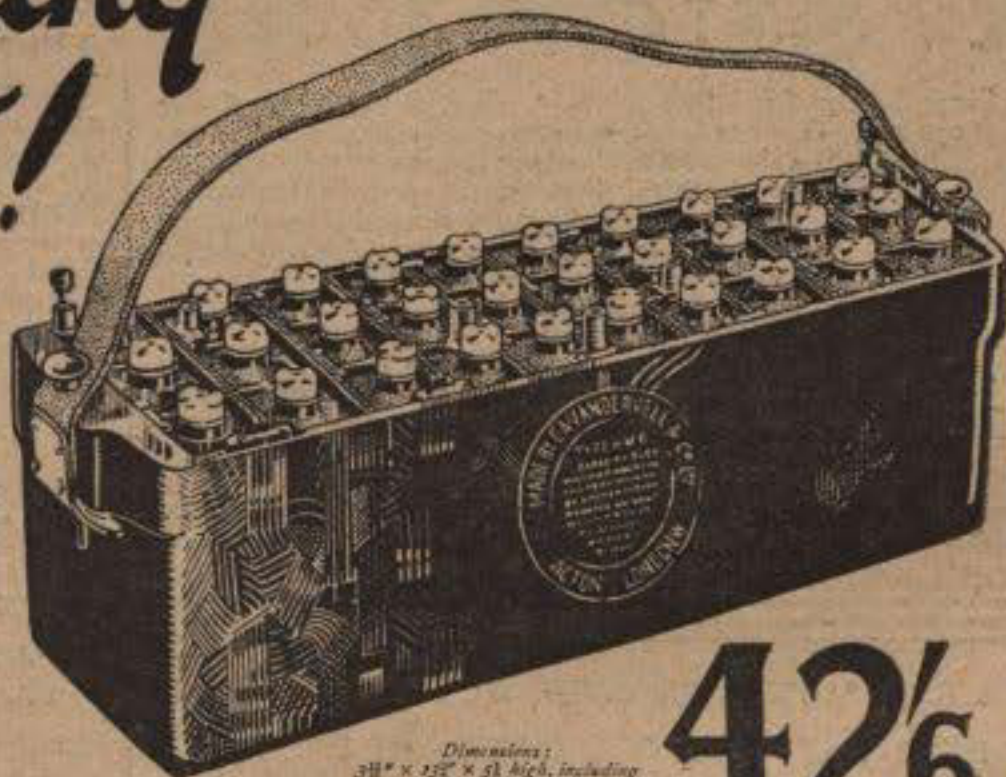
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**60 VOLTS WITH TAPPINGS 3,000 MILLIAMP HRS.**



**42/6**

Dimensions: 3 1/2" x 2 1/2" x 5 1/2" high, including strap handle fitting. Supplied dry charged and ready for use two hours after filling with acid.

In the H.M.6, the latest pattern C.A.V. H.T., we have achieved a decided advance in H.T. accumulator design to the benefit of every radio user. The "All Moulded" acid proof container which is used with great success for car batteries, is also employed for the one piece case in which this accumulator is contained. This permits extremely small dimensions, an advantage which will be appreciated with most receiving equipments. Mass plates, tapping sockets at every ten volts, screwed porcelain vents of ample size, and a strong, detachable carrying strap handle, completes this most convenient H.T. accumulator and puts it ahead of anything yet offered. At 42/6 it represents supreme value.

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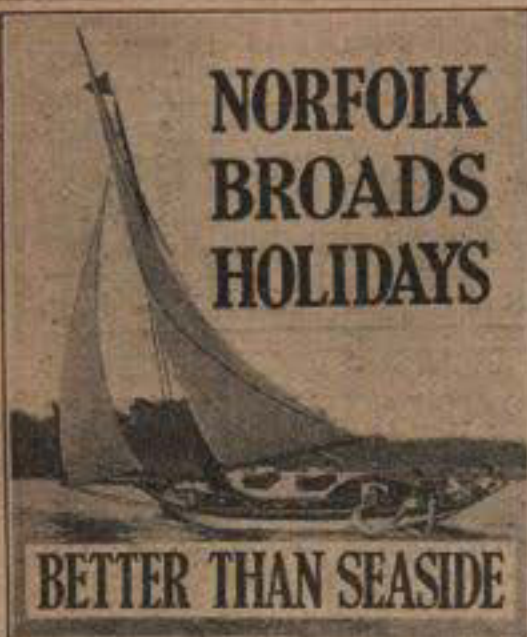
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