

EVERY PROGRAMME FROM EVERY STATION (March 4-10)



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What Do You Listen For?

When is an orchestra, a pianist or a quartet playing *well*? What is *good* singing—and what makes it so? In response to a general request from listeners for a brief, simple statement of critical standards in Music, we have invited several of the leading Music Critics to contribute articles on various departments of Music. The accompanying article by Mr. Richard Capell, of *The Daily Mail*, deals with the Orchestra.

THE Symphonic Orchestra is the supreme instrument of modern music. As a whole, it has a history of about 150 years. In its different departments are seen the results of uncounted centuries of human ingenuity.

The four or five score men who compose an orchestra are a human organization like no other. Where else do you find any comparable unit formed of such various technicians, all working with a common aim, all required to undertake incessant responsibility; all, or nearly all, practically anonymous, though they are artists daily in the public gaze; and associated without a regular scale of rank or formal rule of precedence?

The performance of a symphony has sometimes been compared with the building of a mediæval cathedral, in so far as no man concerned, even the one the least heard or seen (say, the second bassoon), works mechanically.

The players are, of course, not entirely without differences of status. The various groups have their leaders; and the best string-players are usually not at the back desks. But the orchestra is like the human body, in that the groups of instruments, like the vital organs, are not superior one to another, but are all essential.

In organizations less curiously technical and subdivided one man can at a pinch do another's job. But if there were, for instance, a strike of horn-players, the London Sym-



phony Orchestra would be out of action. Violinists, harpists and oboists know no more how to play the horn than how to drive a locomotive, and if they started to learn they would find the locomotive much the easier.

Casual listeners to an orchestra are inclined to take it all too much for granted. The players' names are hardly ever on the programme. Because they are a large number of men all working on a job together it is assumed (for such is modern life) that the individual's task must be fairly cut and dried. Perhaps it is necessary to have wrestled oneself for the mastery of a musical

instrument to be properly respectful towards the men who compose our great professional orchestras. The sum of all the different qualities of hand and eye, lungs and lips, that go to make a good orchestral performance—not to forget the essential part played by the feet of harpist and organist—could only be expressed by algebra. The years of study that have been involved would, if placed end on end, take us back at least as far as the Norman Conquest.

Who has not at some time sat near, at a concert, persons who talked or fidgeted and were plainly not listening during the orchestral pieces—who were obviously awaiting the soloist (singer or concerto-player), as the *raison d'être* of the evening, and considering the orchestra as a mere make-weight? Such folk stamp themselves as infrequent and untutored concert-goers. If things rested with them, orchestras would be either bad or non-existent. Good orchestral playing is the reward for regular and critical concert-goers.

The passion for music which takes people to symphony concerts habitually—and not merely on some out-of-the-way occasion which may provide talk for a dinner-party—is really the one important factor. The rest naturally follows. Good orchestral playing depends on money in the first place, and in the second on criticism. By criticism I mean not the mere printed comments that

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appear, but the generality of opinion. The more regularly people go to symphony concerts, the more money is in the till and the more developed is the audience's critical sense.

What incentive has an orchestral player to do his best? There is, of course, the conductor. So far we have thought of him as part of the orchestra; but he is, or should be, too, its most immediate and harrowing critic. In an ideal orchestra the conductor has the gift of superhuman senses and will-power and science, together with the autocratic position of a Sultan in the 'Arabian Nights.'

The spirit that induces the orchestral player to do his utmost is loyalty to his guild and craft. This spirit wants some encouragement. It is not fanned by the waves of peril and of glory that exhilarate the isolated soloist. When the hire is unworthy of the labourer; when the conductor is disliked, perhaps, as an incompetent or perhaps as a showman playing any tricks for his own glorification; and when the audience are felt to be ignorant numskulls with more eyes than ears—then the player who has not an ideal conception of his services to the pure cause of art is tempted by the spirits of indifference and slackness. He is, in short, very human.

Far be it from me to seem to lecture the orchestral musician. I do not agree with the saying that everywhere the public gets the orchestral playing it deserves. If that were all, we should be worse off than we are in London. I repeat, a more passionate and sustained public interest is what is most needed.

THE sound of the orchestra is an incomparable pleasure to anyone with the musical instinct. Imagine a listener who is hearing for the first time, in its full glory the piece he had known before only in a transcription for piano or organ. The music has a magical brilliance. Above all, this is due to the strings. The orchestral wind instruments are cleverly suggested by the organ; in reality they are more delicate and of a more decided originality, but they can be imitated. But nothing can give an idea of the quivering life, the billowing and sighing of the orchestral strings.

Suppose, however, our unsophisticated friend is disappointed. He is, no doubt, one who a few years ago would have assumed that the playing was all it should be and that the fault lay in his inappreciative ear; but recent strictures of Sir Thomas Beecham, so vivaciously and repeatedly expressed, have met his notice, and now before blaming himself he would like to weigh up the playing in his mind. How is he to set about an analysis?

The strings are the foundation of the orchestra, upon whom the wind may be regarded as an embroidery. The strings are the only orchestral family who can produce a homogeneous tone over the whole gamut.

'But those fiddles sound to me so scratchy.' It may well be so, in an ill-balanced orchestra. Fiddles sound scratchy when they are unfairly matched against the more powerful orchestral tribes. The fiddlers are a feeble folk. Only by force of numbers can they stand up to the brass. Alike in a large and

smallish orchestra, you may find four horns, two trumpets and three trombones, while the numbers of strings may differ by 50 per cent. When Wagner is played by too few players, the strings sound scratchy.

Open one of his scores and see what weight of string tone he reckoned on: 16 first violins, 16 second, 12 violas, 12 violoncellos, 8 double-basses. Given those numbers, with every man pulling his weight, you hear the strings in Wagner, no matter what else is happening: trumpets, tubas and trombones may all lift up their gigantic voices, but there is a background. Yet who has not heard the march in the overture to 'The Mastersingers' sound as though the orchestra had resolved itself into a military band?

That phrase, 'every man pulling his weight,' is rather important. You may have numbers and yet inadequate string tone. The ear must be the judge, not the eye; but still one cannot be blind to the bad sign—more often seen than not in inferior orchestras—of back-desk men using about half as much of the bow as their leaders. Of what country was it once remarked by an intelligent foreigner that the conductors sweated while the orchestras remained cool?

This series of articles will be continued in next week's issue, with an article by
HERMAN KLEIN,
entitled
'What do you listen for in singing?'

Not that ineffectual tone from the strings is always to be put down wholly to the players. 'Balance' is largely the conductor's business, and on the red-letter days when we get it, a grateful thought is due to his rehearsals. 'Balance' is obtained in the preparation, not on the night—but conductors are not our topic.

Good tone from the strings through about six octaves—powerful at the bottom, well nourished and fat in the middle, and brilliant at the top—is our first requirement from an orchestra, because it is the essential element, the water, so to speak, in which we may fancy the wind instruments to swim fish-like. Without fiddles, the best woodwind and brass in the world would be high and dry. (In the military band there is a sort of medium provided by masses of clarinets.)

ANOTHER fair requirement is that whatever happens the orchestra shall never sound ugly. If the tone produced anywhere (the composer's doings are not our concern here) ever hurts, one may demand the reason why. Indifferent or reckless brass-players are the likeliest offenders. The trumpet is the proudest and most brilliant of instruments; the trombone the most majestic; and the horn can sing with unearthly beauty. All three are capable, too, of descending from their thrones and mafficking.

Here again the conductor has a large say; and him we hate when we find him urging on his brass to savage attacks. The full force of the brass is great and wonderful, but when the habit obtains of barking on the least provocation the audience might be justified

if it threw things at someone. The brass-playing we detest is a magnified version of the tone of the singer who, when he sees 'sforzando,' explodes on the consonant of the word and has nothing left for the vowel.

The horn is possessed by a strange spirit—or, perhaps, it has three attendant geni. Its entrancing song is liable to distressing lapses, which are understood to be due to what insurance companies call 'the Act of God,' and on which it is the height of bad form to remark in a musical criticism. But one has every right to complain if the divine instrument overdoes the brassiness of its *forte* when it is called on for simple ejaculations. Composers have a way of asking for 'overblown' tones on the horn, and the audience gets a barking.

THE woodwind form a group, but are among themselves oddly detached. There are men who live at their clubs and seem to have no relations. The woodwind are rather like that. It is all the more necessary for them to have civil manners.

The woodwind are frequently called on in the course of a composition to echo or imitate the strings; a series of chords may be divided between them, or very commonly two or more of the instruments sing a theme together. The listener may reasonably ask that such things shall in fact happen together. The voices are so markedly various that differences which would hardly be noticed among the strings mean raggedness on the woodwind. It is also an extra pleasure when the woodwind (who tend to go sharp in the course of a performance) keep in tune.

The bassoon is the most obscure member of the group, and our hypothetical would-be critic may never notice it at all. The oboe (whose name in English, by the way, is hautboy) is the most assertive; and it is always, along with the first horn, one of the earliest members of the orchestra to impress itself on the casual listener.

The oboe has been known to arouse antipathy and its pastoral song to be called a squeak. At this its admirers who delight in its curious, detached wistfulness, its air of a solitary mountain shepherd who has only temporarily descended among the haunts of men, and its occasional cheekiness, will protest, but they must remember that it is not everywhere as well played as at Queen's Hall. What may be required of the oboe? That it should temper its natural shrillness—that it should not disdain the rounder tone of its relation, the English horn.

That is a relationship which, with all its independence of nature, it cannot well refute. How independent the woodwind are may be realized from the fact that the Queen's Hall heckelphone refuses to admit its identity with the bass oboe, in spite of Grove's 'Dictionary of Music and Musicians.'

Time flies, and the high and mighty percussion have not been named. They hold themselves, no doubt, immune from censure. But no; the listener who hears the kettle-drums played out of tune is not to believe that that is a fatality with such unmanageable-looking instruments. The kettle-drums are tunable, and consequently should be tuned.

RICHARD CAPELL.

A Wider Scope Than Wesley's,

says the Rev. H. R. L. Sheppard, is that of the broadcast preacher who has only fifteen minutes in which to spread his message—though John Wesley travelled England for fifty years preaching the Word. In his article 'Dick' Sheppard has a word to say to those who maintain that Broadcasting 'cheapens' Religion.

I SHALL never forget the trepidation with which we broadcast our first service from St. Martin-in-the-Fields. The experiment was entirely new, and one wondered what would be the result. I confess that I was not happy at it taking place at an hour when the ordinary evening services were being held in other churches, and since then a service has never been broadcast from St. Martin's except at eight o'clock in the evening. As I look back, it is curious to remember the number of protests which we then received from those who now have no hesitation in using their churches for broadcasting, or in broadcasting themselves from the B.B.C. Studio. The broadcast service is an established fact, and, together with the Sunday night Epilogue, is perhaps the most generally popular feature of the week's programme; a result which it is only fair to say is in no small measure due to the keenness of the British Broadcasting Corporation, and the wise guidance given by the Bishop of Southwark to the Religious Advisory Committee, of which he has been the chairman since its formation.

Does broadcasting cheapen religion? I wonder what people mean when they talk about cheapening religion. I take it for granted that the provision of wireless services for invalids, the bed-ridden, and the aged, to say nothing of the busy mother of a large family, needs no advocacy. The evidence is altogether in its favour. But what about the ordinary able-bodied man and woman? Is there, when all is said and done, any essential difference in the message of Christian ethics when it is heard by one man in a pew or by another sitting at his own fireside?

No doubt some are inclined to stay at home to listen rather than to attend church; but there are many, as I know, who have determined as a result of broadcast services that they ought to link themselves up with their church or chapel.

I wish it was possible to quote from the letters which have been received. I can only say that if an impartial judgment were made, it would be found that religion itself has been enormously widened in its appeal by the religious services that have been broadcast from various churches and from the studio itself. I do not find any evidence that those who join in these services reverently and sing the hymns in their homes are losing any sense of what the Cross means, or of the obligations of the Christian profession.

There is, of course, a risk that some people will always prefer the comfort of an armchair and a fire to the discomfort of a pew and a draught, and that in neither place will

they come nearer God. But, essentially there is nothing more unchristian in an armchair than in green grass, and the greatest sermon ever preached—a sermon that moved the world more than any other through the centuries—was listened to by people seated on the grass or on a mountain-top. Let the usual hour of church services be uninterfered with by broadcasting, but then let the great open-air meeting—for that is after all what a broadcast service is—be allowed to make its unique appeal.

I wonder if it is realized that in a quarter

churches to use, and has persistently encouraged them in using.

The task before the church today—a task that it must perform or lose its very *raison d'être*—is to get the message of Christ across to those who are still outside His influence. The people who go to church already, who have gone there regularly nearly every Sunday of their lives, are people for whom we may be thankful but about whom we must surely cease to worry. The important people, the ones whom we must consistently have on our consciences, are those who for one reason or another do not hear what Christ stands for in life; what are His values and standards, and how they may be practised in the rush and bustle of these new and modern days. These are the people who so often misunderstand Christianity, who only connect it with church-going and the careful observance of what are called religious duties, and who have failed to see that it is something vastly bigger and different, not indeed easier but far more difficult, that it makes far sterner demands on men, and that it is a way of life, and not in the first instance a philosophy or a body of theology, or a system of credal statements.

And what, I would ask, is the alternative the critics suggest? Is religion to be entirely cut out of the broadcast programmes? Are these to be confined to music of every kind, to drama and literature? Are there to be talks on science, travel, history, art, and a hundred and one other subjects, and is nothing to be said about the one great subject which in one way or another permeates the life of men more completely than any other? One has only to ask these questions, and there is but one answer—an emphatic and universal 'No.'

I would suggest that what we most need is to bring an element of faith into the subject of wireless services. Imagine a congregation of a thousand people, such as assembles in many churches from which services are broadcast, or a studio choir of a dozen people, who are praying that they in company with the preacher may rightly give the message of the evening and make use of the opportunity

which is before them. So far as I can see at present, it is by the B.B.C. that the everlasting Gospel of Christ is today being brought right into the homes of our people, and I wonder whether it is inconceivable that the time may come when by means of the broadcast services our whole country will be called back to those standards of the highest and the best which at times we seem to have forgotten. As these services are still more widely used and appreciated, so will they be developed and improved to meet the needs of ordinary men and women.



Special drawing by Ginsbury

'DICK' SHEPPARD,

one of the most popular preachers and writers of the present day.

of an hour a man today can talk to more people in the Name of Christ than did Wesley in the half-century in which he conducted a great campaign for Jesus Christ throughout the British Isles.

In broadcasting Christianity has perhaps the greatest instrument for conversion that has been given to it since Jesus Christ proclaimed it, and it would seem to me not only amazingly foolish but strangely faithless not to acclaim as a gift of God this new instrument that the religious sincerity of those who control broadcasting has allowed the



BOTH SIDES OF THE MICROPHONE

An Operatic Revival.

THE next opera in this year's Broadcast Season is Méhul's *Joseph and His Brethren*. Who was Méhul and to what age does he belong? He was born in the middle of the eighteenth century in a village in the Ardennes, the son of a cook who was too poor to be able to have him educated. His passion for music was quickly aroused and, after learning as much as local organists could teach him, he went ambitiously to Paris, where he became a pupil of Gluck, whose operas had made him the idol of the capital. Méhul, after a first success with his opera *Euphrosine and Coradin*, went on to compose no less than twenty-four operas and to step into the shoes of his master. His genius was for orchestration. He carried on Gluck's work with even greater skill, and restored *opera comique* to the position from which it had degenerated. He was, during his lifetime, immensely popular and a great figure in Parisian life, where the composer of the moment always enjoys the adoration of the crowd. *Joseph and His Brethren* will be broadcast from 5GB on Monday evening, March 12, and from London, Daventry, etc., on March 14.

This Year's Boat Race.

THE commentators on this year's Boat Race will be the same as last year—namely, Oliver Nickalls and J. C. Squire. The excellence of their description last year shared the honours, of what some listeners still consider the finest broadcast ever given, with the technical brilliance of the engineering achievement. The actual race is on March 31, but on Saturday March 17, at 7.25, Mr. Nickalls is to give a talk on 'Prospects of the Varsity Boat Race,' which will provide food for speculation for the many millions who will, a fortnight later, be listening to the broadcast.

Programmes from the Continent.

SUNDAY and Monday, March 11 and 12, will mark the inauguration of the first international relays. At 10.5 on the first day, we are to have a broadcast from Liège, Belgium, by the 'Legia' Choir of 225 voices. The three items included in this twenty-five minute broadcast, which has been arranged by Radio Belgique, are *Les Emigrants* (The Emigrants) by Gevaerts, *La Vieille Chanson* (The Old Song) by Redoux and *Le Rossignol* (The Nightingale) by Gretry. On the following evening, the Cologne station of the Werag is relaying to us the Second Act of *The Marriage of Figaro*. This will be a Studio performance—and a good one, for Cologne is famous for operatic broadcasting.

Our Programme for Cologne.

A FORTNIGHT since I gave a preliminary note on this experiment. My paragraph has drawn a number of replies from listeners who appear to appreciate the boundless possibilities of the system of international relays to which Liège and Cologne broadcasts will be a prelude. Our concert, which is to go by land-line to Cologne on Tuesday, March 13, by way of returning the compliment, will be given by Anthony Bernard and the London Chamber Orchestra. This will be broadcast from 5GB. The choice is an appropriate one, for there are few orchestras which 'come over' so finely as this and few which so sympathetically interpret old English music, various items of which are to have a place in a programme which also includes Mozart and Haydn. The singer will be Gladys Palmer—in old English airs and songs by Delius.

Doctor, Circus-Rider, and Dramatist.

I WROTE recently to Susan Behn, who has collaborated with Cecil Lewis in the translation of *Rampa*, asking her for a note on the author, Max Mohr, whose play is being given from London this Wednesday. She replied in the following characteristic style: 'In Flanders five men were stood against a wall to be shot. Three had fallen. The other two were pardoned. One was Max Mohr. Then in a prison camp, Mohr improvised his first play, which was acted by himself and his comrades. A boy ran away from home to become an Alpine Guide. One night found him lost, alone at twelve thousand feet, night falling. Next morning a man crawled to a farmer's hut, one foot dragging, frost-bitten—Max Mohr. A year racked on a bed of pain, he wrote *Rampa*—the story of a man who is lost in the wastes of the frozen North. A year racked on a bed of pain, he gazed at the skies, diving deep into the mysteries of the world-old science of astrology. Astrology which is the background of his sensational novel, *Venus in the Fishes*. A student of medicine—Dr. Max Mohr. A man tramping Europe and Africa, seeing many a country, many a city.'

The Million Which Melted.

A CIRCUS rider in Cairo at a travelling show, nightly applauded by the scum of Egypt—Max Mohr. *Improvisations in June*, his first play, brought instant success all over Germany. The author received a million marks. But the mark inflated, and when his son was born, the famous playwright found himself without the means to buy the merest necessities. Now living quietly in a chalet at the foot of the Alps; a chalet where for four months the sun never comes, he writes his plays which mark him as the most original playwright in Europe. A swimmer, a yachtsman, a ski-er, a rider, he spends his time writing or in the open air. And when evening comes he takes out his concertina. The low-roofed room rings with the music, songs of the Paris workmen, songs of the plains of Hungary, of the foresters sliding down great rivers on their rafts of pine. The room fades, and a voice is left singing, searching for the melody that shall link mankind to eternity. "La vie c'est une affaire d'ames imperiales."

Polishing of Accent.

GENERAL approval has been expressed of the innovation recently introduced by M. Stéphan into his French talks—namely, that of having with him in the Studio an English 'beginner' to whom he gives personally—and through him to many thousands also—a lesson in pronunciation. The efforts of this 'accomplice' to pronounce the French words and the teacher's correction of his accent have, it seems, proved very helpful to listeners.

Sandler for London.

A MINIATURE general post is shortly taking place in broadcasting circles, when Albert Sandler comes to London to take charge of the orchestra at the great Park Lane Hotel in Piccadilly, and Thomas Jones, director of Pattison's Orchestra and of the Birmingham Pianoforte Quartet, who is well known to 5GB listeners, goes to Eastbourne to take up the post vacated by Sandler. It is to be hoped that we shall not be deprived of the popular Sandler broadcasts in consequence of this change-over. I understand that tests are to be made at the Park Lane Hotel, and that, if these are successful, Sandler may broadcast.

A Great Poet on a Great Playwright.

THE next talk in the 'I Remember' Series will be by James Stephens on J. M. Synge, greatest of Irish playwrights. These two men were great friends and, though Synge is dead, Stephens remains to chronicle their friendship for us. John Millington Synge was largely responsible for the creation, twenty years ago, of the Abbey Theatre, Dublin, which, to use a current Americanism, put Irish literature 'on the map.' His whole life was coloured with an intense nationalism; he believed with all his heart in the Irish language, legend, and literature. His chief plays were *The Playboy of the Western World* (recently broadcast), *The Shadow of the Glen*, *Riders to the Sea*, and *The Well of the Saints*. He lived on Achill, off the Galway coast, where he studied the life and language of the islanders. Synge wrote the finest curse I ever remember reading. It was addressed to the sister of an enemy who had disapproved of *The Playboy*, and begins: 'Lord, confound this surly sister, Brand her brow with blotch and blister. . . . and ends up: 'Lord, these blessings quickly bring, And I'm Thy servant, J. M. Synge.'

For Women Listeners.

ON Thursday, March 15, Miss Violet Brand will continue her welcome series on 'Something New for Something Old' with a talk on 'Clothes for the Small Boy.' In connection with this talk, the B.B.C. is publishing a simple paper pattern, which will enable listeners to make up boys' knickers for various sizes. This pattern can be obtained by filling in the coupon which you will find on page 470 and sending it to the B.B.C., Savoy Hill, London, W.C.2, together with 3d. in stamps.

When Machinery Came.

IT is difficult to realize that, only a hundred years ago, following upon the industrial revolution, the conditions of society, especially in the new industrial regions, were abominable beyond description. The slave ship, child labour in factories and mines, unspeakable prisons, the utter lack of precautions against disease—these were a few of the evils which attended the birth of the Age of Machinery. A good many listeners may care to possess, if only for its illustrations, the pamphlet which is issued by the B.B.C. in connection with the series of talks which Mr. R. S. Lambert is giving on 'Pioneers of Social Progress.' These talks are arousing considerable discussion. I hear, for instance, that an important Co-operative Society in the Midlands is offering prizes to its members for essays written in connection with the talks. Particulars of how to obtain the pamphlet—and any other of the B.B.C.'s publications—will be found on page 477.

A Story from Ruby M. Ayres.

SOME time in December last Ruby M. Ayres was to have read from her own works in the 'Writers of Today' series, but an unforced absence abroad prevented her from coming to the microphone. However, Miss Ayres will read from the London Studio on Saturday evening, March 17, when she should attract a large audience. The secret of her great success as a writer? This is, of course, impossible to define exactly (the qualities which make a 'best seller' being at any time elusive and hard to pin down), but I should say that it is her ability to 'tell a story' which has made her a universal favourite.

BOTH SIDES OF THE MICROPHONE



The Power of Music.

WE were discussing, three of us, the peculiar power of colours, scents, and music to reawaken memory. One of our number maintained that the taste and smell of some long-forgotten object had the greatest power to recall the past, quoting in example of this the passage at the beginning of Marcel Proust's great novel, 'Swann's Way,' in which the narrator describes how the taste of a madeleine cake recalled to him the days of his youth, when his great-aunt used to dip madeleines into her lime-flower tea, and from that goes on to recall in more than half a dozen magnificent volumes the memory of his whole life which from that single recollection sprang into being. In the same way, he says, whole garlands of flowers spring to birth from the few crumbs of coloured paper which the Japanese drop into a glass of water. But I, being perhaps less subtly minded, voted for music as the most powerful reminder of the past. The *Eroica Symphony*, performed at one's first concert, a barrel-organ tune played outside the house at some moment of crisis, the song the men sang that day on the road up to Poperinghe, the valse tune which sounded above the clatter of some Viennese café—these things, heard again in after-life, have a devilish power to re-create the scenes once associated with them. And so, when on Friday, March 16, Manchester Station broadcasts its 'Milestones in Melody' Programme, I should imagine that these popular tunes of the past will bring a tear to the eyes or a smile to the lips of many who listen. Our life is more bound up with music than we think. Of all the Arts, it has the greatest power to touch us.

Gipsy Songs of the New Forest.

SOMETHING new for the lover of Folk Songs will be broadcast from Bournemouth on Tuesday, March 13, when a programme of New Forest Ballads will form part of the evening programme. These songs have been collected by Alice E. Gillington, who lives in a caravan in the forest and has studied closely the traditional songs of her friends, the gipsies. They will be sung by Margaret Champneys, in settings arranged by Charles Leeson, late Station Accompanist at Bournemouth.

The Laurie Letters.

IT seems that Mrs. Laurie did real service to Canada when, on January 25, she broadcast extracts from the letters of her young son, who is happily and successfully settled in the Dominion. From the many letters she has received—she was kind enough to forward a batch of them to me—I gather that there has been a general misunderstanding as to the conditions of employment, etc., in Canada. Mrs. Laurie's talk seems to have given new hope to many young people who, with emigration in mind, had nevertheless been deterred from making the final step by the impression which is abroad that Canada is hard on the settler and cannot give him regular work. The letters came from boys of fifteen and sixteen who, with a boy's natural craving for adventure, wished to follow young Laurie's lead; from young married couples, mostly with dairy farming experience; from magistrates and clergymen responsible for advising boys as to their careers; and (which must have been a great joy to Mrs. Laurie) from listeners who congratulated her on possessing such a loyal and lovable son. Many listeners wrote asking if the letters could be reprinted in *The Radio Times*. Lack of space will, unfortunately, make this impossible.

The Loveliest of Trades.

I CAN imagine no trade so delightful as that of flower-grower. My only personal experience of the flower trade was gained on the Riviera, where, in the season, the special flower train leaves daily for Paris with its cargo of many hundreds of thousands of baskets of carnations, anemones, and arum lilies. I have seen the market at Antibes waist deep in rose petals sold by their growers to the great scent factories at Grasse. On Tuesday, March 13, Mr. C. J. King is going to talk on the Flower Industry of the Scilly Isles, which supplies us with our early Spring flowers, notably daffodils and narcissi. Mr. King has lived practically all his life on these little-visited islands off our Cornish coast, which abound not only with flowers, but with bird-life and seals, upon which also he is something of an authority.

The Halle Pension Fund.

WE know what that energetic and enthusiastic musician, Sir Thomas Beecham, thinks about broadcasting. He was once, however, guilty of taking part in a broadcast concert—one evening two years ago, when he conducted the Hallé Pensions Fund Concert at Manchester. This concert is an annual event, given at the end of the Hallé Season. Conductor, orchestra and artists give their services free in aid of Manchester's aged musicians. This year the concert takes place on March 22. It will be broadcast from the Manchester Station and relayed to 5GB. The programme will include three Symphonies, by Mozart, Brahms, and Tchaikovsky.

A Magnificent Abbey.

YOU probably listened to Sir Richard Luce's talk on Malmesbury Abbey. This exquisitely beautiful building is in sad need of restoration. It dates originally from the seventh century, but most of the surviving structure is of the Norman period. If you are ever in Wiltshire you should visit the Abbey if only for a sight of the South Porch. England has nothing finer to show than this. There is a Malmesbury Abbey Appeal Fund, under the presidency of the Bishop of Bristol. £12,000 is the sum aimed at. About £5,000 of this has been contributed, mostly from local sources. The balance is urgently needed to carry on the scheme of restoration.

Sir Henry Wood at Bristol.

A SYMPHONY Concert conducted by Sir Henry Wood is to be relayed by Cardiff from the Colston Hall, Bristol, on Tuesday, March 27. The orchestra will be drawn from members of the Cardiff Station and the Bristol Symphony Orchestras, with Flora Woodman and Maurice Cole as soloists. The programme includes a modern arrangement by Sir Henry of Bach's *Orchestral Suite No. 6*, Beethoven's Fifth Symphony, Rimsky-Korsakov's *Caprice Espagnol*, the second of Elgar's *Wand of Youth* suites and the Mozart *Piano Concerto No. 2 in A*. The profits of this concert are, I understand, to go to the Lord Mayor of Bristol's Hospital Fund. It will also be heard from 5GB.

An Electrician's Vade Mecum.

EVERYTHING for the Electrician's might well be the sub-title of *The Practical Electrician's Pocket Book*, 1928, recently published by Rentell's at the price of 2/6. And it really does fit the pocket. I've tried.

Liverpool's Bach Celebration.

IN celebration of Bach's birthday on March 21 (he was born in 1685), Liverpool will relay the first part of a special Bach Concert from the St. George's Hall Concert Room. Liverpool listeners will hear two of the composer's cantatas—*Lord, Enter not into Wrath* and *God's Time is the Best*, as well as the *Suite No. 3 for Strings*. The soloists will include Alice Vaughan and Geoffrey Dams, with the Liverpool Bach Choir and the Liverpool Wireless Orchestra, conducted by Dr. James Wallace. Manchester is also to take part of the relay. Johann Sebastian Bach was born at Eisenach, the home of Luther and of the German vernacular Bible, a town famous not only for its religious associations but as a centre of minstrelsy. His youth was therefore inspired with romance and piety, from which early associations sprang his genius for both nobly religious compositions and the creation of gallant themes. He came of a musical family and left musical sons to carry on its tradition. He died in the summer of 1750, almost completely blind from his life-long labour of copying music; and was buried under a rose-tree in the churchyard of the Johanneskirche in Leipzig. The second half of the programme on March 21, which will not be broadcast, will include Holst's *Ode to Death* (first performance in Liverpool) and the same composer's arrangement of *The Married Beau*, a suite by Purcell. Tickets for the concert, price 3s. 6d., 2s. 4d., and 1s. 2d., may be obtained from Messrs. Rushworth and Dreaper, Basnett Street and Islington, or from the Liverpool Station, 85, Lord Street.

A New Experiment.

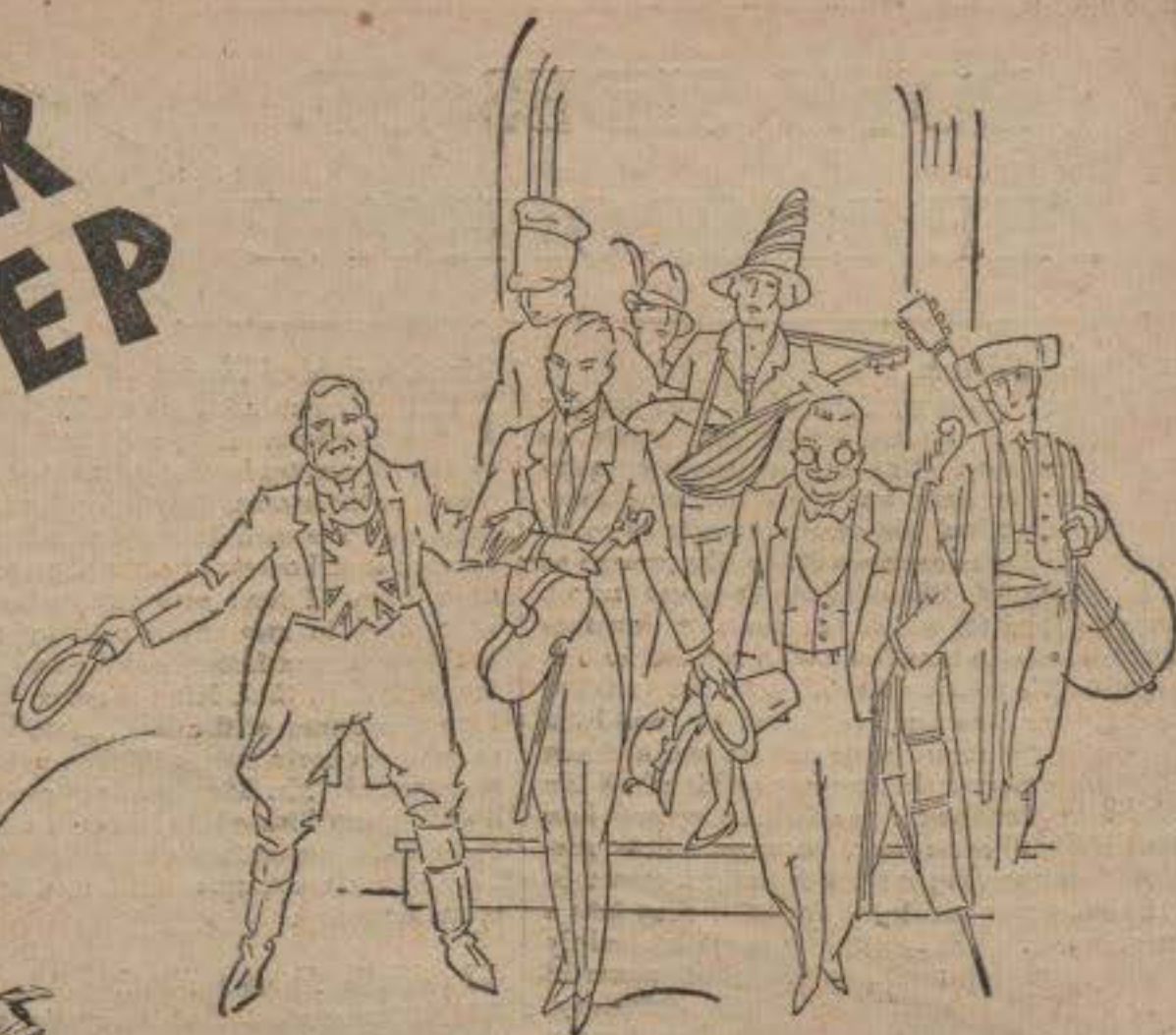
AN attempt is to be made in the near future to bridge the gap between the provision of items in the programmes for children and 'grown-ups.' This will take the form of a series of experimental talks for boys and girls between the ages of 14 and 18—'Charlie' Buchan on 'Football and Sportsmanship,' Alexander Paterson on 'That job, how to get it and how to keep it,' Commander B. T. Coate on 'How to Keep Fit,' Clifford W. Collinson on 'Travelling Abroad,' and so on. The scheme is heartily approved by such bodies as the Boy Scouts Association, the Y.M.C.A., the Juvenile Organizations Committee of the Board of Education. The president of one association has thought it of sufficient importance personally to defray the cost of the installation of wireless sets in all member clubs in London, primarily for the reception of these talks.

Reading Aloud.

A LEICESTER listener has written to me suggesting that it would be pleasant to intersperse the Sunday broadcast music with readings. 'Don't make them too short,' he says. 'On a Sunday afternoon—a restful time—we could listen for an hour with pleasure to a really good reader of Dickens, Thackeray, or John Galsworthy.' I wonder how many people nowadays like being 'read to.' Personally, there is nothing I enjoy more—but perhaps I am old-fashioned and the younger generation, which likes to absorb its literature quickly in 'buses and tube trains, would find the other way a trifle slow. My own father used to read aloud to us for several hours every evening of the week—and very well he read, too. I made my acquaintance with Dickens, George Eliot, and Meredith that way.

'THE ANNOUNCER.'

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The Talk of the Week. No 7.

The Lovable Bear.

This reminiscence of Brahms and the circle which surrounded him was broadcast on Thursday, February 2, in the 'I Remember' series of talks by Dame Ethel Smyth, who enjoys an international reputation as both a composer and a writer.

ONE thing I can truthfully say about my Brahms experiences: that is, that no one can ever have had a better chance of seeing him at his best than I. And my reason for thinking so is this: When he came to Leipzig (where I was studying music) he always stayed with a couple known throughout the musical world as the incomparable Herzogenbergs. Herzogenberg was a composer of immense learning and occasional inspiration; but his wife was an altogether exceptional being—as perfect an all-round musician as I have ever known, and one of the most fascinating and physically entrancing of women. While I am speaking it occurs to me that perhaps some of you may have met her in the published correspondence between her and Brahms. I hope so. When first I knew her she was twenty-nine—he a year or two older; they had no family, and eventually I became the adopted child of the house, and a sort of pupil of Herzogenbergs. And it was in that house, a place where he was always happy and at his best, that I got to know Brahms well.

Generally speaking, it was his opinion that clever women are monsters—that the one business of our sex is to be pretty, cheerful, and good housekeepers—in a word, to amuse and minister to the needs of man. And, according to him, the more brains a woman has, the less capable she will be of fulfilling this—her sacred mission! But such men usually make an exception or two, and Lisl von Herzogenberg was Brahms' exception! She, for her part, was devoted to him and worshipped his music; could at sight knock off a piano rendering of his most crabbed orchestral scores; was a fine critic, and intensely original and amusing, but not in a way that irritated him (for another of his views was that originality should be discouraged in women). To complete his subjugation, she had been brought up (as were many Austrian noblewomen in those days) to look on cooking as a fine art, and was herself a supreme cook. And as Brahms, like most musicians, was very greedy, this was the finishing touch!

Now I ought to confess to my listeners that, dear and kind and fatherly as he always was to me, I never got over my inward fury at his attitude towards my own sex; including the way he used to pout out his lips, stroke his monstache, and stare at any maidenly face that took his fancy; just like a small boy gazing at tartlets in a shop-window! But as certain other artists, Rubinstein for instance, went so much farther than that, these demonstrations of Brahms shocked no one—indeed, if anything, they were hailed with relief as a sign that the great man was in high good humour. And, indeed, to know for certain that his frame of mind was serene, must have been a comfort to hostesses, for—as I think even his warmest friends would admit—he was rather a bear; a lovable bear—but still a



Werkmeisters Kunstering, Berlin, G 2.

JOHANNES BRAHMS.

bear. Bearishness was then considered a mark of genius. The Beethoven tradition ran that way, and it had wiped out memories of the courtly polish of Mozart! Anyhow, I remember that Tchaikovsky (of whom I saw much at one time, and delighted in), was rather looked down upon by some of my musical friends because he was so obviously a gentleman. True, his detestation of Brahms's music, which he considered heavy, pedantic, and uninspired, was deeply resented, but his polish was one more bad mark against him. And though Brahms and Joachim were great friends, Joachim had to put up with many a little dig from the other on the subject of his smooth, easy manners in the world. The arrival of Brahms in Leipzig always brought a flight of musicians from all quarters of the compass into the town, to do him honour and hear the new work he generally had in his trunk; and all of these admirers would flock to the Herzogenbergs. And then one would breathlessly watch one rather uncomfortable scene after another, for though Brahms expected, and had a right to, homage, he had less than no idea of how to accept it gracefully. Anything more awkward, more abrupt, and (if he was not in a happy mood) ruder and more scathing than he could be, cannot be imagined; and the contortions, and agonies, and retreats in disorder of the other person used to make spectators long to sink through the floor. Then, suddenly, Lisl would drift in from the other room and with one word, one smile, put everything straight; and the sighs of relief, right and left, were almost audible.

To recall one more unpleasant memory before we go to the other kind, I must mention his relations with the orchestra at Leipzig. He was not a very good conductor and had the knack of rubbing bands up the wrong way—more especially that band,

which he considered conceited, cold, and sticky. Anyway, accustomed as he was to the warmth and brilliance of Viennese musicians, he felt the difference of the northern temperament, and was fond of maintaining that there was more musical talent in one street in Vienna than in the whole German Empire. The Press hated him as intensely as he despised the Press; in fact, another thing he was fond of crying out on the housetops was that, but for the Herzogenbergs, he would never set foot in such a god-forsaken hole as Leipzig!

I have often been asked if he gave the impression of great intellectual power. I do not think so. True, he read a great deal, digested with ease the heaviest literature, and certainly was of a thoughtful nature, and the reverse of superficial in his judgments. I had, too, the feeling that on all subjects he formed his own opinion; but I could name other men I met in those days who made a far greater impression on me of general intelligence. I was too young, perhaps, to judge—but the records of those other men I have in mind have borne out this impression. I never once heard him say anything striking—nor, on the other hand, anything stupid, except about women. And there one felt (as one did about many other Germans of that day) that a large part of his heart, or brain, or whatever it is, was simply undeveloped. What I mean is—if he had been as ignorant on the field of science, or history, or geography, as he was of what woman really is, it would have been looked upon in Germany as a case of mental deficiency. But neither he nor others seemed aware that on this rather important point he was, so to speak, 'wanting.' Meanwhile no composer has ever set exquisite love poems to more exquisite music than he; and perhaps that is why the women he met accepted with docility and good humour the offensive comments on the sex that he was constantly airing in everyday life. But there was, as I have confessed, one English girl in that group who was perennially, if secretly, infuriated by them . . . and be it not forgotten that no one worshipped his music more passionately than I! For which reason—and also from awe of his genius—I put up with this lapse of his as best I could.

He had not much sense of humour, and that little was not over-refined. I think this was the only point—that, and the fact that he did not care about her husband's music—on which Lisl permitted herself to criticize him; yet, personally, as regards his jokes, she had little to complain of, for in the presence of people he respected and loved, like her and Frau Schumann, this tendency was kept well in check!

That brings me to the delightful sides of Brahms. To see him with Mendelssohn's youngest daughter, my dear friend Lili Wach, with Frau Schumann and her

(Continued on page 453.)

PROGRAMMES for SUNDAY, March 4

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 MILITARY BAND CONCERT

ROSE HIGNELL (Soprano); KENNETH ELLIS (Baritone)
 THE WIRELESS MILITARY BAND
 Conducted by
 B. WALTON O'DONNELL
 Philadelphia Festival March *Wagner*

3.42 ROSE HIGNELL
 Happy Land of Love
Judge Robinson
 Spring's Awakening *Sanderson*

3.50 BAND
 The Flight of the Bumblebee *Rimsky-Korsakov*
 Hymn to the Sun *Korsakov*
 Dance of the Tumblers ..

4.0 KENNETH ELLIS
 Though Faithless Men (La Ebreca) *Halcy*
 Sombre Woods *Lully*

4.8 BAND
 Overture to 'The Sicilian Vespers' *Verdi*

4.18 ROSE HIGNELL
 Town and Country *Haydn Wood*
 Piper June *Carew*
 Over the Meadow *Carew*
 Sun Flakes *Montague Phillips*

4.26 KENNETH ELLIS
 Ships of Yule *Martin Shaw*
 A Banjo Song *Sidney Homer*
 Border Ballad *Cowen*

4.34 BAND
 Suite *Loveloek*
 March; Pastoral Intermezzo; Valse

4.46 ROSE HIGNELL
 Piper of Love *Carew*
 May Morning *Denza*

4.54 BAND
 Tone Poem, 'Finlandia' *Sibelius*

5.2 KENNETH ELLIS
 Thou art risen, my beloved .. *Coleridge-Taylor*
 Ave Maria *Percy Kahn*

5.10 BAND
 Two Norwegian Dances, Nos. 2 and 3 *Grieg*
 Wedding Day at Troldhaugen ..

5.20 READINGS FROM THE OLD TESTAMENT
 'Practical Wisdom'
 Proverbs vi, verses 6-23

5.30-5.45 A Missionary Talk: Miss MILDRED CABLE, 'The Dancing Rituals of the Tibetan Lamas'

THE 'forbidden land' of Tibet is becoming more accessible nowadays, and several European travellers have penetrated it in recent years. Few women, however, can rival the record of Miss Cable, who, with two other women, made a remarkable journey across Central Asia from the isolated Chinese province of Kansu to Siberia, a journey recorded in their interesting book, 'Through Jade Gate and Central Asia.' By far the most interesting of all their experiences on this adventurous trek was their visit to Tibet, which they were able to enter as, unlike most travellers, they approached it from the Chinese side. In her talk this afternoon Miss Cable will describe the strange ritual dances that the Tibetan lamas perform, fantastically garbed in curious vestments and vast and grotesque masks.

(Picture on page 445.)



Woodcut by Elizabeth Rivers

PRACTICAL WISDOM.—Proverbs vi, 6-23.

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS
 SERVICE
8.0
 Hymn, 'Holy, Holy, Holy'
 Bidding to Prayer
 Psalm No. 23
 Lesson
 Hymn, 'Be Thou my Guardian'
 What is God like?—(I)
 The first of a series of Three linked addresses to be given on succeeding Sundays from the pulpit of St. Martin's, by the Rev. ERIC SOUTHAM
 Prayers
 Hymn, 'Abide with Me'

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Residential College for Working Women, by Miss SYBIL THORNDIKE
MUCH has been done of late to provide opportunities of higher education to working men, but working women are not provided for on the same scale. When, therefore, the Franchise

DAVENTRY 5XX PROGRAMME

9.5 NEW HYMNARY RECITAL
 By the GLASGOW ORPHEUS CHOIR
 Conducted by HUGH S. ROBERTSON
S.B. from Glasgow

9.30 SPENCE MALCOLM (Violin), ANDREW BRYSON (Pianoforte)
 Sonata *Jansa*

10.0 GLASGOW ORPHEUS CHOIR
 How sweet the moonlight sleeps *Wood*
 The Knight's Tomb *Stanford*
 The Nightingale *Tchaikovsky*
 Cradle Song *Armstrong Gibbs*

CONTRALTO SOLO (Two Voices)
 AGNES DUNCAN and MARGARET FERGUSON
 He was despised ('Messiah').... *Handel*

MALE VOICES
 Swing low, sweet chariot *arr. Warrell*

FEMALE VOICES
 Music, when soft voices die *Robertson*

CHORALE
 Jesu, Joy of man's desiring *Bach*

10.30 EPILOGUE

Act of 1918 definitely endowed women with public responsibilities, it was felt that their educational opportunities ought to be similarly increased, and Hillcroft College, for which the appeal is being made tonight, was an attempt to achieve something in this direction. It now provides accommodation for forty women students at a time.

Contributions should be addressed to the Hon. Treasurer (Mr. Thomas Wall), at Hillcroft College, South Bank, Surbiton.

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

9.5 CHAMBER MUSIC

MARGOT HINNENBERG-LEFEVRE (Soprano)

THE VIRTUOSO STRING QUARTET:
 MARJORIE HAYWARD (1st Violin), EDWIN VIRGO (2nd Violin), RAYMOND JEREMY (Viola), CEDRIC SHARPE (Violoncello)

Quartet in E Flat, Op. 64, No. 6 *Haydn*
 (1) Moderately quick; (2) Slow; (3) Minuet; (4) Very fast

9.25 MARGOT HINNENBERG-LEFEVRE
 Concert Air, 'Bella mia fiamma addio'.. *Mozart*

9.40 QUARTET
 Romance and Intermezzo from String Quartet, Op. 27 *Grieg*

GRIEG said that he wrote this Quartet when he was in the country seeking peace and refreshment after a time of spiritual restlessness and sorrow.

Of the four Movements we are to hear the Second, a Romance, graceful, tender and intimate, and the Third, an Intermezzo in the rhythm of a Norwegian dance, the Halling, that is partly allied to the Scottish Reel and Strathspey.

9.50 MARGOT HINNENBERG-LEFEVRE
 Erwartung *Schönberg*
 Schenk mir deinen goldenen Kamm *Schönberg*
 Erhebung *Schönberg*
 Waldsonne *Schönberg*

10.0 QUARTET
 String Quartet, Op. 10 *Debussy*

THIS is one of the few works of Debussy in which he left the music to convey its own message without any descriptive title.

During the thirty odd years that have gone by since it was written it has gained steadily in popularity, and by now it has almost become a classic.

It is in four Movements. The FIRST MOVEMENT is well described by the directions given to the players: 'Animated, and very decided.'

In the first few bars is given out a sort of 'motto'—a tune which runs like a thread through the whole Quartet.

The SECOND MOVEMENT is very humorous—almost grotesque. It is nearly all made out of the 'motto' tune.

The THIRD MOVEMENT is a subdued, emotional piece, in which the instruments are muted a good deal.

The FOURTH MOVEMENT is a kind of mixture of capricious remarks and emphatic statements.

10.30 EPILOGUE

Sunday's Programmes continued (March 4)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A SYMPHONY CONCERT

BEATRICE HARRISON (Violoncello)

THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY). Conducted by HERMANN SCHERCHEN

ORCHESTRA Overture, 'Agrippina'

Handel

Second Brandenburg Concerto in F Bach
Trumpet in F, HERBERT BARR; Violin, S. KNEALE KELLEY; Flute, FRANK ALMGILL; Oboe, JOHN FIELD



HERMANN SCHERCHEN

conducts the Wireless Symphony Orchestra in the Symphony Concert that 5GB will broadcast this afternoon.

of soldiers wounded in the war between the French and Austrians.

There are four Movements. **FIRST MOVEMENT.** This has a fine, rather long, slow Introduction, followed by the gay Movement proper.

SECOND MOVEMENT. The mood seems to alternate between sorrow, as expressed by the solemn, touching minor-key theme that opens the Movement, and consolation, as suggested by the theme in the major which succeeds it.

THIRD MOVEMENT. This is a brilliant Scherzo, with a capital contrast in its calm second section (the 'Trio').

FOURTH MOVEMENT. The fun continues, with other qualities mingled, a rude boisterousness being one.

4.0 BEATRICE HARRISON and Orchestra

Violoncello Concerto *Delius*, DELIUS' Concertos for Pianoforte, Violin, and 'Cello are very different

works from the older Concertos, that involved a good deal of display by the soloist. He condenses his thoughts into one Movement, which contains sections roughly corresponding to the three Movements of the older Concerto form, yet sometimes, as in this work, more unified in mood.

The spirit of meditative beauty informs this Concerto, beauty that is leisurely given out. Its fresh, cool charm of melody and richness of harmony are restful and refreshing. The Concerto was published in 1921, and Miss Harrison was the first to perform it—at Vienna.

4.20 ORCHESTRA

Concerto for Orchestra (Op. 38) Hindemith

PAUL HINDEMITH (born 1895) began as a Violin and Viola player, and now plays the Viola in the Amar Quartet. He led the orchestra in the Opera House at Frankfurt, and from 1915 to 1923 conducted there.

A 'Concerto for Orchestra,' without the usual soloist, takes us back to the days of the 'Concerto Grosso,' in which a small body of players in the orchestra took one side, as it were, and the rest of the orchestra took the other, each side in turn having portions to play.

In this work, which was first heard at a Promenade Concert in 1926, Hindemith treats the idea of the solo group more freely than the older composers. His solo group at the start is a Violin, Oboe and Bassoon.

In the **FIRST MOVEMENT** he weaves strands of tone together in a striking, dashing style.

The **SECOND MOVEMENT**, planned to go straight on without pause, is even livelier.

The **THIRD MOVEMENT** is a March for Woodwind only.

The **LAST MOVEMENT**, seven beats to a bar, repeats one *motif* in the bass all through, and builds some very free harmonies above it.

4.40 Seventh Symphony.... Beethoven

THE Seventh Symphony was first performed, in manuscript, at a charity concert in 1813, got up for the benefit

5.20 READINGS FROM THE OLD TESTAMENT

(See London)

5.30-5.45 MISSIONARY TALK

(See London)

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.0 SERVICE

(See London)

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A LIGHT ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA Conducted by JOSEPH LEWIS

Overture to 'Preciosa' Weber

MAVIS BENNETT (Soprano)

Sleeping Flowers

The Nightingale

} Saint-Saëns

THOMAS FREEMAN ('Cello) and Orchestra

Slow Movement and Final Movement from Seventh Concerto *Goltermann*

ORCHESTRA

Selection from 'Carmen'

Bizet, arr. De Groot

MAVIS BENNETT and Orchestra

Vous souvient-il?

Mozart, arr.

Wackertlin

Air, 'There's a voice within my heart'

('The Barber of Seville') .. *Rossini*

ORCHESTRA

Minuet *Boccherini*

Cradle Song from 'Jocelyn' *Godard*

THOMAS FREEMAN

Romance... *Schroder*

ORCHESTRA

Spring Song } *Men-*
The Bees } *del-*
Wedding } *asohn*



By courtesy of Pathe Pictorial

THE DANCING LAMAS OF TIBET.

This rare photograph shows one of the ritual dances of the Tibetan lamas, which Miss Mildred Cable will describe in her Missionary Talk from London this afternoon.

10.30 EPILOGUE

5WA

CARDIFF.

353 M. 850 kC.

3.30 RUGBY FOOTBALLERS' SERVICE

Relayed from the Cathedral, Bristol

Hymn, 'Come, let us join our cheerful songs (A. and M., No. 299)

Opening Versicles

Psalm 122

1st Lesson—Canon FLETCHER, D.D.

2nd Lesson—Mr. J. S. TUCKER, Bristol R.F.C., English XV

Magnificat and Nunc Dimittis, sung by the Choir to the setting of Dr. Macpherson in G

The Creed and Prayers

Anthem, 'Judge me, O God' (Psalm 43)

Mendelssohn

Hymn, 'Jesu, Lover of my soul' (A. and M., No. 193)

Sermon by the Rev. O. J. FULLJAMES, Captain, Rosslyn Park R.F.C., English Cap.

Hymn, 'Glorious things of Thee are spoken' (A. and M., No. 545)

The Blessing

4.30-5.45 S.B. from London

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

9.5 THIRD CONCERT of the CARDIFF MUSICAL SOCIETY

(Season 1927-1928)

Relayed from the Park Hall, Cardiff

THE AUGMENTED STATION SYMPHONY ORCHESTRA (Leader, LEONARD BUSFIELD)

Conducted by WARWICK BRAITHWAITE

Symphony *Frank*

FRANCK'S only Symphony has three Movements.

FIRST MOVEMENT. There is a slow Introduction. Note its opening Tune in the Lower Strings; a great deal grows out of this.

Then comes a quick passage in which that opening Tune is extended and stiffened into something very vigorous and forceful—really the First Main Tune of the Movement.

Then the slow passage returns; the quick First Main Tune is heard again, and is now followed by a Second Main Tune.

This material is developed for a little time, and then there grows up an orchestral climax, and at its height there is a triumphant syncopated tune for Full Orchestra—a Third Main Tune.

From this point on, it is a matter of development, and then of recapitulation of the material heard, and listeners should by now be well acquainted with this.

The **SECOND MOVEMENT** moves at a gentle, but not slow speed. Plucked Strings and Harps begin with a tender melancholy. In a moment the Cor Anglais (Alto Oboe) creeps in with a graceful tune. A somewhat livelier mood is represented by the middle portion of the Movement, and then the pensive mood returns.

THIRD MOVEMENT. (Not too quick). This is a Movement of imposing strength and vigour. After five or six bars of Introduction, the Cellos enter with the joyous First Tune.

The Second Tune, some little time later, cannot be missed; it opens with a dignified phrase for Brass alone.

From these Tunes, and several from the preceding Movements, a magnificent Finale is evolved.

LEFF POUISHNOFF (Pianoforte)

Ballad in F..... *Debussy*

Polonaise in A Flat..... *Chopin*

ORCHESTRA

Prelude, 'The Afternoon of a Faun' .. *Debussy*
The Ride of the Valkyries ('The Valkyrie') *Wagner*

10.15-10.35 THE SILENT FELLOWSHIP

Sunday's Programmes continued (March 4)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 A LIGHT SYMPHONY CONCERT

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

Ballet Suite from 'La Boutique Fantasque' ('The Eccentric Toyshop')... *Rossini, arr. Respighi*

GLADYS PALMER (Contralto) with Orchestra
Plus grand dais son obscurité (Greater in his humbleness, from 'The Queen of Sheba') *Gounod*

EDWARD ISAACS (Pianoforte) with Orchestra
First Concerto, in C *Beethoven*

THOUGH this is called the first of Beethoven's Concertos because it was the earliest to be published, it was really the second in order of composition. If one compares it with the so-called Second Concerto, it will be found to be in many ways an advance upon that. It was written when the composer was about twenty-eight, and is full of life and grace.

FIRST MOVEMENT. As was usual then in the Concerto, the Orchestra alone, in the opening bars, first presents the chief themes. These are soon taken up by the Pianoforte, which deals brilliantly with them. Near the end there is a pause for the 'cadenza,' when the Piano goes off on an adventure of its own. Beethoven wrote three cadenzas to this Movement, the last of which is one of the finest examples we have of this kind of pianoforte oratory.

THE SLOW MOVEMENT is based on an expressive melody which the Solo instrument richly decorates. The Clarinet has a particularly beautiful and important part to play.

THE LAST MOVEMENT is the usual Rondo, the phrases of its First Main Tune delightfully extended beyond the usual four-bar length, in a fashion that reminds us of Haydn, and shows that the Composer is bent on keeping the tune 'in the air' all the time.

The contrasting Second Tune comes in on

the First Violins and Oboes, and (after the return of the original melody) a Third appears on the Piano (the left hand leaping spiritedly up and down), accompanied by a brief conversation between Flutes and Bassoons. There are three little cadenzas in this Movement, before the Orchestra steps in and has the last word.

GLADYS PALMER

Dawn *Holst*
Music, when soft voices die } *Quilter*
In the bud of morning-O }
Silver *Armstrong Gibbs*
The Star *Rogers*

EDWARD ISAACS

Nocturne in B, Op. 32, No. 1 *Chopin*
Study in G *Moszkowski*
Soaring *Schumann*

ORCHESTRA

Second Symphony *Beethoven*

BEETHOVEN'S Second Symphony was first performed in Vienna in 1803, when he was thirty-three. Even in those days of his young manhood he was suffering from incipient deafness, and from other troubles. Just a few months before he completed this happy work he had been plunged into one of those fits of depression that became more common afterwards, but which he overcame with magnificent courage, as he overcame many more trials in his later years.

There are four Movements.

THE FIRST MOVEMENT, after a very slow and fairly long Introduction, dashes off in a quick, spirited style, and he keeps this up throughout its course.

THE SECOND MOVEMENT. (Slow, with breadth). This is mainly lyrical, and there is in it much delicate and charming Woodwind work.

THIRD MOVEMENT. This is the Scherzo. Instead of the old Minuet, Beethoven gives us a livelier, more skittish movement.

FOURTH MOVEMENT. This is a lively piece to wind up with.

5.20-5.45 S.B. from London

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

9.5 GREAT HYMNS

ST. GEORGE'S CHURCH CHOIR (Bolton), Conducted by THOMAS BOOTH

Accompanied by THE IRWELL SPRINGS BAND, conducted by HARRY BARLOW

Onward, Christian Soldiers (St. Gertrude) } *Sullivan*
O Jesu, Thou art standing (Lux Mundi) }
Glorious things of Thee are spoken (Austria) *Haydn*

BAND

March, 'Queen of the West' *Rimmer*
Overture to 'Rosamunde'... *Schubert, arr. Owen*

CHOIR and BAND

The Church's one Foundation (Aurelia) *Wesley*
Anthem (unaccompanied) 'God is a Spirit'

Sir W. Sterndale Bennett
All hail the power of Jesu's Name (Miles Lane) *Shrubsole*

BAND

First Movement from the 'Unfinished' Symphony *Schubert, arr. Hawkins*
Trombone Solos:

Recit., 'Hide thou thy hated beams' } *Handel*
Air, 'Waft her angels' }
Soloist, HIRAM BESWICK

Selection from 'Elijah' *Mendelssohn, arr. Owen*

CHOIR and BAND

Eternal Father, strong to save (Melita)... *Dykes*
For ever with the Lord (Nearer Home)

Abide with me (Eventide) *Monk*

10.30 EPILOGUE

(Sunday's Programmes continued on page 447.)

Leading Features of the Week.

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

TALKS (5XX).

Monday, March 5.

5.0. Mr. Leslie Lewis: 'Mahogany and Some Newer Woods.'

7.25. Mr. F. Norman: 'A German Talk.'

Tuesday, March 6.

7.0. Mr. J. W. Robertson Scott: 'The Month's Reviews.'

7.25. Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners: Aeschylus and his Story of Orestia.'

Wednesday, March 7.

7.0. Dr. T. Carnwarth, 'The Ministry of Health'—I.

7.25. Prof. A. V. Hill: 'The Muscle and its Energy.'

Thursday, March 8.

3.45. Miss V. Brand: 'Carpet Renovation.'

7.25. Mr. R. S. Lambert: 'Pioneers of Social Progress: William Wilberforce.'

9.15. Travellers' Tales: Dorothy, Lady Kennard, 'Through Russia to Persia before the War.'

Friday, March 9.

7.25. Prof. C. H. Desch: 'Metals in the Use of Man: The Beginning of Iron.'

10.20. Mr. Richard Hughes: 'What they will collect in the year 2042.'

Saturday, March 10.

7.25. Rt. Hon. Lord Rochdale: 'The Olympic Games.'

9.15. Mr. G. Watson Parker: 'Let's Get a Car—V. Breakdowns.'

MUSIC.

Sunday, March 4.

(5GB) 3.30. A Symphony Concert, conducted by Hermann Scherchen, with Beatrice Harrison.

(5XX) 9.5. Chamber Music by The Virtuoso String Quartet.

Monday, March 5.

(5GB) 8.30. Chamber Music.

(5XX) 9.35. A 'Town and Country' Programme (from Manchester).

Tuesday, March 6.

(5XX) 9.40. 'La Serva Padrona,' Pergolesi's Comic Opera.

Wednesday, March 7.

(5GB) 8.0. 'New Friends in Music—John Ireland.' Frank Laffitte.

Friday, March 9.

(5XX) 8.0. A National Symphony Concert. Conductor, Sir Henry J. Wood.

Saturday, March 10.

(5GB) 8.0. A Symphony Concert, conducted by Joseph Lewis, with Astra Desmond (from Birmingham).

DRAMA, ETC.

Tuesday, March 6.

(5GB) 10.15. 'The Tinker's Wedding,' a Play by J. M. Synge.

Wednesday, March 7.

(5XX) 9.35. 'Rampa,' a Play in Four Acts by Max Mohr.

Thursday, March 8.

(5XX) 7.45. 'The Gypsy Princess,' a Musical Play by Emmerich Kalman.

(5XX) 9.35. Charlot's Hour.

VAUDEVILLE AND VARIETY.

Monday, March 5.

(5GB) 3.0. Harley and Barker.

(5XX) 7.45. Tom Clare, Charteris and Dixon, Raie da Costa, Will Hay, Leslie Weston and Eileen Kelsey.

Tuesday, March 6.

(5GB) 6.45. Will Gardner, Yvette Darnac.

Friday, March 9.

(5XX) 10.35. R. H. Hulls, Philip Middlemiss.

Saturday, March 10.

(5XX) 7.45. Tommy Handley, Angela Baddeley, Irene Russell, Ruby Miller and Co., Darcy Woolven; Frederick Thurston, Doris and Elsie Waters.

Programmes for Sunday.

6LV	LIVERPOOL.	297 M. 1,010 KC.
3.30	<i>S.B. from Manchester</i>	
5.20-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
10.30	EPILOGUE	
2LS	LEEDS-BRADFORD.	277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
3.30	<i>S.B. from Manchester</i>	
5.20-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
10.30	EPILOGUE	
6FL	SHEFFIELD.	272.7 M. 1,100 KC.
3.30-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
10.30	EPILOGUE	
6KH	HULL.	294.1 M. 1,020 KC.
3.30-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
9.5	<i>S.B. from Manchester</i>	
10.30	EPILOGUE	
6BM	BOURNEMOUTH.	326.1 M. 920 KC.
3.30-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
19.30	EPILOGUE	
5NG	NOTTINGHAM.	275.2 M. 1,090 KC.
3.30-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
10.30	EPILOGUE	
5PY	PLYMOUTH.	400 M. 750 KC.
3.30-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
10.30	EPILOGUE	
6ST	STOKE.	294.1 M. 1,020 KC.
3.30-5.45	<i>S.B. from London</i>	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
10.30	EPILOGUE	
5SX	SWANSEA.	294.1 M. 1,020 KC.
3.30-5.45	<i>S.B. from London</i>	
6.30	A RELIGIOUS SERVICE Relayed from St. Mary's Parish Church Address by His Grace the Archbishop of MELBOURNE (The Most Rev. HARRINGTON C. LEES)	
7.55	<i>S.B. from London (9.0 Local Announcements)</i>	
9.5-10.35	<i>S.B. from Cardiff</i>	

(Continued at foot of column 2.)

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

Bournemouth.

In her talk entitled 'Mr. and Mrs. Nolckens—Quaint Couple,' on Tuesday, March 13, Miss Ethel M. Hewitt will tell something of the life story of the famous sculptor, known affectionately to his generation as 'Little Nolly.'

Leeds-Bradford.

For the third successive year music from the *Bradford Telegraph and Argus* non-stop dance at the Windsor Hall, Bradford, is to be broadcast on Wednesday evening, March 14. It will be supplied by Will Sandbach and his Syncophonic Orchestra.

Plymouth.

In his talk on Tuesday, March 13, in the series on 'Byways of Shipping,' Mr. C. D. Jarrett-Bell will deal with the period between 1820 and 1870, during which the wooden ship reached its highest state and the use of iron gradually came to be introduced.

Manchester.

A programme almost entirely composed of selections from Gilbert and Sullivan operas, for which the Station Orchestra, conducted by T. H. Morrison, will be specially augmented, is to be broadcast on Saturday, March 17. It includes two readings from the poetry of W. S. Gilbert.

Cardiff.

Mechanical aids, which have become celebrated in musical items, as for instance *The Girl in the Taxi*, *Ferry Ahoy*, *Sleighbing*, *You in a Gondola*, and *Motor Ride*, are included in a programme entitled 'The Great Trek,' on Monday, March 12.

The second concert of the Newport Choral Society, relayed from the Central Hall, Newport, will be broadcast on Thursday, March 15. The artists include Caroline Hatchard, Dorothy D'Orsay, Parry Jones, and Thorpe Bates.

Daventry Experimental.

The concert of light music which was to have been given on February 15, under the direction of Richard Wassell, conductor of the City of Birmingham Police Band, has been transferred to Monday, March 12.

Two comic operas, *Breaking the Spell*, by Offenbach, and *The Policeman's Serenade*, by Alfred Reynolds, will be heard on Wednesday evening, March 14.

Songs by Gabriel Lavelle and items by the Studio Chorus and Orchestra have been arranged for a concert which will consist entirely of light Irish music on Saturday, March 17. On the same day the Midland String Quartet is giving a programme of chamber music.

Northern Programmes.

5NO	NEWCASTLE.	512.5 M. 960 KC.
3.30-5.45	—London. 7.55:—London. 10.30:—Epilogue.	
5SC	GLASGOW.	405.4 M. 740 KC.
3.0	—S.B. from Aberdeen. 5.20-5.45:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 7.55:—S.B. from London. 9.5:—New Hymnary Recital by the Glasgow Orpheus Choir. Conducted by Hugh S. Robertson. Relayed to Daventry. 9.30:—Spence Malcolm (Violin). Andrew Bryson (Pianoforte). 10.0:—Glasgow Orpheus Choir. Contralto Solo (Two Voices)—Agnes Duncan and Margaret Ferguson. 10.30:—Epilogue.	
2BD	ABERDEEN.	500 M. 600 KC.
3.0	—A Gaelic Service. Address by the Rt. Rev. Dr. Norman MacLean, Moderator of the Church of Scotland. Relayed from King's College Chapel. 4.0:—Light Orchestral Concert, Sydney Coltham (Tenor). The Station Orchestra, conducted by Paul Askew. 4.10:—Vivienne Chatterton (Soprano) and Orchestra. 4.20:—Sydney Coltham and Orchestra. 4.30:—Orchestra. 4.45:—Vivienne Chatterton. 4.55:—Sydney Coltham. 5.5:—Orchestra. 5.20-5.45:—London. 6.30-7.45:—Edinburgh. 7.55:—London. 9.5:—Glasgow. 10.30:—Epilogue.	
2BE	BELFAST.	306.1 M. 600 KC.
3.30-5.45	—London. 7.55:—London. 10.30:—Epilogue.	

**Julius Caesar was Disgusted—
No Wonder!**

TO conquer a country like England and find, after all the labour and trouble of settling in, that it couldn't supply him with jam for tea must have been a bitter experience indeed. The fact is, fruits were unknown to the native inhabitants of those days. Still he was a sturdy, enterprising fellow this early Roman, and in a very short time he had the fruits of his native land growing in the country of his adoption. The Orchard Factory and the production of

Chivers' GOLD MEDAL Jams

are in no small measure due to this enterprise. The various fruits imported so long ago by Roman Conquerors took kindly to the soil of Cambridgeshire, and in the 7th century the first Abbot of Ely had a famous orchard in the very vicinity of the plantations now cultivated with such sedulous care and wonderful success by Messrs. Chivers & Sons.

Thousands of tons of fruits are taken every year from Messrs. Chivers' own orchards direct to the Orchard Factory, not only for making the famous Chivers' Gold Medal Jams, but also to supply the ripe fruit juices used for flavouring

Chivers' Jellies

the favourite table delicacy at all seasons. Children simply love them—and so easy to make! Despite all the development that has taken place in fruit culture since Roman times, it is still impossible to grow all varieties of fruit on our own home soils and the golden oranges of Seville must be imported to provide

Chivers' Olde English Marmalade



CHIVERS & SONS, LTD.,
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PROGRAMMES for MONDAY, March 5

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*) GERSHOM PARKINGTON
QUINTET, and MILLICENT WARD (Soprano)

12.0 THE GERSHOM PARKINGTON QUINTET, and
ELSIE FRANCIS FISHER (Contralto); ERIC
CROSS (Tenor)

1.0-2.0 AN ORGAN RECITAL

By HAROLD E. DARKE

Relayed from ST. MICHAEL'S, CORNHILL

Prelude and Fugue in A *S. Wesley*
Chorale Prelude, 'St. Cross' *Hubert Parry*
Toccata, Adagio and Fugue in C } *Bach*
Chorale Preludes }

(a) 'Deck thyself, my soul, with gladness'
(b) 'When we are in deepest need'
(c) 'Jesus Christ, our Lord and Saviour'

Prelude, 'Dream of Gerontius' *Elgar, arr. Brewer*
Tranquilly (Little Organ Book) *Hubert Parry*
Pièce Héroïque *Franck*

2.30 Miss RHODA POWER: 'Boys and Girls of
Other Days—VIII, The Red Indian Princess'

FENIMORE COOPER never wrote a more
romantic story than the true history of
Captain John Smith, who fell into the hands of
hostile Indians, in the very early days of Euro-
pean settlement in America, and was saved by
the love of Pocahontas, the daughter of the
Indian chief, in the way that Miss Rhoda Power
will tell this afternoon.

3.0 Musical Interlude

3.5 'Great Stories from History and Mythology—
Sir Lancelot and the Holy Grail'

THE story of the Holy Grail is the most mystic
and spiritual, and the story of Lancelot
the most human, in the whole of the Arthurian
legend as Malory records it. This afternoon's
broadcast will tell how the vision of the Holy
Grail came into the life of Lancelot, and how, after
seeing it, he repented of his sin.

3.20 Musical Interlude

3.30 DUETS FOR TWO PIANOS

By BENJAMIN DALE and KATHLEEN DALE
Duetting Concertante, after Mozart *Busoni*
Old Norwegian Romance and Variations .. *Grieg*

4.0 FRANK ASHWORTH'S PARK LANE HOTEL
DANCE BAND

From the Park Lane Hotel

5.0 HOUSEHOLD TALK: Mr. LESLIE LEWIS—
'Mahogany and Some Newer Woods'

IN his two previous talks Mr. Leslie Lewis
dealt with the use of walnut and oak, two of
the oldest of the woods
used in furnishing in
England. The Victorians
seized upon mahogany,
and consecrated it as the
only dignified material
for the dining-room,
whilst for drawing-
rooms and bedrooms it
became almost equally
de rigueur. The ponderous
magnificence of Vic-
torian sideboards and
half-testers has ceased
to appeal to us, and
mahogany itself has ac-
quired from its associ-
ations a certain amount
of opprobrium that
it does not at all de-
serve, for it is a lovely
wood, and it has many
uses in the modern
house. Some of these
Mr. Lewis will describe
this afternoon, as well
as those of the newer
woods that have lately
come into vogue.



THE PEACE OF THE COUNTRYSIDE.

Edgar & Winifred West

Far away from the bright lights and the roar and bustle of Town, the quiet hills watch eternally where the waters of the lakes come down to meet the sea.



NIGHT IN THE TOWN.

Lights burning on Savoy Hill far into the night—
lights shining in the black waters of the
Thames—sky-signs flaring on the tall chimneys
of the South Side—even at night the throbbing
heart of London is never still.

9.35-11.0

TOWN AND COUNTRY.

A PROGRAMME OF MOODS

Interpreted by Mr. PERCY SCHOLES

S.B. from Manchester

VIVIENNE CHATTERTON (Soprano)

ASHMOOR BURCH (Baritone)

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

COBBETT, the countryman, called
London a noxious wen; Johnson,
the supreme (if adopted) Londoner, said
that the man who was tired of London
was tired of life. For the ordinary man
the difference between Town and Country
is the difference of moods. The stress
and strain and the sophisticated thrills
of London; the restful beauty of the
countryside and the joys of the open air
—these will be pictured tonight.

5.15 THE CHILDREN'S
HOUR:

'Tinker, Tailor' and
other Songs (*A. P. Herbert*), set to music
and sung by HUBERT EISEDELL

'The School,' a Whimsical Story by
RICHARD HUGHES

Piano Solos by CECIL DIXON

'More Hints on Hockey,' by MARJORIE POLLARD

6.0 THE LONDON RADIO DANCE BAND, con-
ducted by SIDNEY FIRMAN

6.15 Mr. J. G. CROWTHER: 'Stars of the Month'
(See charts on page 452.)

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

6.45 LONDON RADIO DANCE BAND (Continued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

DUETS FOR TWO PIANOS

Played by

DOROTHY FOLKARD and MURIEL WARNE

BEETHOVEN: Sonata in D; March No. 1

7.25 Mr. F. NORMAN: German Talk, including
Readings from Hebel

7.45

VAUDEVILLE

TOM CLARE at the Piano

RAFE DA COSTA and PARTNER (Syncopated
Numbers); HOPE CHARTERIS and EVE DIXON
(Solos and Duets); EILEEN KELSEY (Cockney
Sketches and Monologues); WILL HAY (The
International Schoolmaster); LESLIE WESTON
(Entertainer)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Topical Talk

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

9.35

TOWN AND COUNTRY

(*S.B. from Manchester.*)

TOWN

A Reading from 'The Londoner' (*Charles Lamb*)

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

Overture, 'Cockaigne' *Elgar*

VIVIENNE CHATTERTON (Soprano)

From a City Window *Hubert Parry*

A Song of London *Cyril Scott*

Dreams of London *Eric Coates*

Buckingham Palace *Fraser-Simson*

ORCHESTRA

Overture, 'Carnival in Paris' *Svendsen*

COUNTRY

A Reading of 'The Vagabond'

(*Robert Louis Stevenson*)

ASHMOOR BURCH (Baritone)

Linden Lea *Vaughan Williams*

ORCHESTRA

Slow Movement from
the 'Pastoral' Sym-
phony *Beethoven*

ASHMOOR BURCH

Songs of Travel

Vaughan Williams

The Vagabond;

Bright is the Ring of

Words; The Road-

side Fire

ORCHESTRA

Rustic } (from 'Four

Dance } English

Country } Dances'

Dance } *Cowen*

11.0-12.0 (*Daventry*

only) DANCE MUSIC:

ALFREDO and his BAND

and THE NEW PRINCES

ORCHESTRA from The

New Princes Res-

taurant

(*Monday's Programmes*
continued on page 450.)

"I AM a BRIGHTER and HAPPIER MAN."

How Pelmanism Banishes Depression and Morbid States of Mind, Increases Efficiency and Makes Work a Pleasure.

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

EVERYONE knows how Pelmanism increases Mental Efficiency.

Everyone knows that, as a consequence of increasing Mental Efficiency, Pelmanism helps to increase Earning Power.

Hundreds of letters have been published from readers who have secured Promotion and who are earning more money as a result of taking the Pelman Course.

But Pelmanism produces many other valuable results.

For example, it trains the senses and enables you to cultivate an appreciation of the finer things of life.

It develops your Personality. It gives you increased Courage, Initiative, Determination and Will-Power. It cures Shyness and Timidity and drives away Depression—that curse and bane of modern life. It banishes harmful and morbid thoughts from your mind. It helps you to cultivate a cheerful and optimistic outlook on life. It increases your Happiness and enables you to appreciate more fully and more vividly the beauties of Nature, of the Arts of Existence generally.

In a sentence—

Pelmanism enables you to live a fuller, richer, happier and more successful life.

Cheerfulness Regained.

Here are a few letters, bearing on this point, which have been received from readers who have taken the Course:—

A Teacher writes: "I have more self-confidence and am not so subject to fits of depression." (D 32263)

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

A Shorthand Typist writes: "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from self-confidence." (L 33030)

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the course my character changed. At the present time I am more content and happy than I have ever been before in my life." (H 11166)

A Nurse writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A 33142)

Hundreds of similar letters could be quoted from readers who have secured Promotion, increased their Earning Power and Efficiency, and achieved greater Happiness as a result of training their minds by means of Pelmanism. Many more examples of this will be found in the free copy of "The Efficient Mind," which you can obtain to-day by using the coupon printed on this page.

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

- | | |
|-------------------|---------------------------|
| Depression | The "Inferiority" Complex |
| Timidity, Shyness | |
| Forgetfulness | Indecision |
| The Worry Habit | Weakness of Will |
| Unnecessary Fears | "Defeatism" |
| Indefiniteness | Procrastination |
| Mind Wandering | Brain-Fag |

which interfere with the effective working power of the brain, and in their place it develops such strong, positive, vital qualities as:

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

Pelmanism is quite simple to follow. It is exceedingly interesting, and only takes up a few minutes daily.

The books are printed in a handy "pocket size," so that you can study them in tram or train, or in odd moments during the day.

If, therefore, you wish—

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

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send at once for a free copy of "The Efficient Mind."

This book will be posted free to any address on application to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

WHAT PELMANISM DOES.

Famous Author's Tribute.

The Baroness Orczy, the famous author of "The Scarlet Pimpernel," strongly appeals to readers to take up Pelmanism.



Baroness Orczy.

"Even the most superficial glance into the 'Little Grey Books' of Pelmanism," she says, "will open up the most dazzling possibilities and reveal the fact that the mind—far more even than the body—can be trained to a high degree of perfection."

"You can attain your heart's desire with just a very little application, a very little self-discipline, and let the Pelman Institute do the rest for you. Put yourself in their hands, and let them take you by easy stages—every one of them a delight—along that beautiful road which will lead you inevitably to success; let them smooth away for you all those difficulties which have stood in your way hitherto; if your Will has been feeble, they will show you how to strengthen it; they will give you Self-Confidence, which is the essence of power, and Determination, which is the foundation of proficiency."

Wonderful Little Grey Books.

"And once you have started on the Pelman Course, let me assure you that you will not wish to rest till you have gone through to the end. There are 12 'Little Grey Books,' each of which represents one week of simple, easy, exceedingly pleasant mental and bodily exercises.

"Believe me, I have studied the little books, each of them a small gold mine which goes to enrich the brain. There is not a man or woman living who would not derive some benefit from them, and there are thousands—nay, millions—to whom they would mean just the difference between a life of mediocrity and disappointment and one of prosperity and of triumph."

Every reader who wishes to follow the Baroness Orczy's advice should get a copy of "The Efficient Mind," which tells you all about the revised Pelman Course.

Write for a free copy of this book to-day (using the coupon printed below) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

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

NAME

ADDRESS

OCCUPATION

All Correspondence is Confidential.

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Monday's Programmes cont'd (March 5)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 448.)

3.0 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
HARLEY and BARKER (Entertainers)

4.0 LOZELLS PICTURE HOUSE ORGAN
From Birmingham,

FRANK NEWMAN (Organ)
Overture to 'The Merry Wives of Windsor' *Nicolaï*
Entr'acte, 'Mamselle Mannequin' *Fletcher*
LEWIS KNIGHT (Bass)
Vulcan's Song ('Philemon and Baucis') *Gounod*
FRANK NEWMAN
Selection from 'The Desert Song' *Romberg*
LEWIS KNIGHT
The Yeomen of England ('Merrie England') *German*

FRANK NEWMAN
Valse in C Sharp Minor *Chopin*
Elegiac Song *Tchaikovsky*
Pierrette *Chaminade*
Liebestraum (Love Dream) *Liszt*
Fox-Trot, 'Just another day' *Tobias*

5.0 A BALLAD CONCERT.
DUETS BY ETHEL LEWIS and TYRONE GUTHRIE
HELEN LUARD (Violoncello)
ETHEL LEWIS and TYRONE GUTHRIE
My love and I *MacDowell*
The Noble Nature *D. Cleghorn Thomson*
Sweet Kate (Elizabethan) *Jones, arr. Keel*

5.8 HELEN LUARD
Seventeenth Century Dances:
Villanelle *Pianelli, arr. Salmon*
Rondeau
Le Matelotte *Marin Marais*
Le Basque

5.18 ETHEL LEWIS and TYRONE GUTHRIE
No, not more welcome
Thomas Moore, arr. Herbert Hughes
The Good men of Eirinn *Herbert Hughes*
The Terrible Robber Men

5.26 HELEN LUARD,
Lament of Fannid Grove *arr. Herbert Hughes*
The Blackbird (Reel)
Tarantella *Popper*

5.37 ETHEL LEWIS and TYRONE GUTHRIE
The Winding Banks
Irish Trad., arr. Charles Wood
Must I go bound? *arr. Herbert Hughes*
Antrim Glen Song *arr. C. Milligan Fox*

5.45 THE CHILDREN'S HOUR (From Birmingham):
Story told by Gladys Colbourne. The Yenton Ladies Vocal Trio in Part songs. 'Camilbus II'—A Play of Ancient Rome, by Una Broadbent. Herbert Stephen (Violoncello).

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

6.45 LIGHT MUSIC
From Birmingham.
The BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL
Overture to 'The Pearl of Brazil' *Darvil*
Suite of Caucasian Sketches *Ippolitov-Ievanov*

7.10 MARGARET WILKINSON (Soprano)
Bells of Youth *Fletcher*
Do you believe in fairies? *Wolsley Charles*
Fairy Pipets *Brewer*
ORCHESTRA
Lyric Serenade *Elgar*
Revery
Russian Dance *Tchaikovsky*
MARGARET WILKINSON
Whene'er a snowflake leaves the sky *Lohmann*
The Early Morning *Peel*
Gathering Daffodils (17th Century) *arr. Somercell*
I'd be a butterfly *Bagley, arr. Woodman*
ORCHESTRA
Selection of Dorothy Forster's Songs *arr. Higgin*

8.0 'THEIR POINT OF VIEW'
From Birmingham
A Play in One act by WILFRED T. COLBY.
Albert Bartlet WILLIAM HUGHES
The Rev. Philip Monckton STUART VINDEN
Mrs. Bartlet (Albert's Mother) GLADYS JOHNSON
The Scene is the Chaplain's Room in a Government Industrial Home for Boys. Albert Bartlett, a smart-looking lad of about nineteen, dressed in a rough tweed suit, is seated at a large table, writing.

8.30 CHAMBER MUSIC
MARGOT HINNENBERG-LEFEVRE (Soprano)
ROBERT MURCHIE (Flute), FRANK ALMGILL (Flute), J. C. PANTLING (Oboe), FREDERICK THURSTON (Clarinet), SAMUEL KUTCHER (Violin), ERNEST TOMLINSON (Viola), VICTOR WATSON (Double-Bass), KATHLEEN LONG (Pianoforte), VICTOR HELY HUTCHINSON (Pianoforte)
ROBERT MURCHIE, FRANK ALMGILL, FREDERICK THURSTON and VICTOR HELY HUTCHINSON
Rhapsody for two Flutes, Clarinet and Pianoforte
Honegger

8.45 MARGOT HINNENBERG-LEFEVRE
Lieder on Poems by Stefan George, Op. 4
Anton Webern
Eingang; So ich traurig bin; Ja heil und Dank; Dies ist ein Lied, Op. 3; Kahl reekt der Baum; Im Windeswehen

9.0 KATHLEEN LONG
Sonatina *Jarman*

9.15 MARGOT HINNENBERG-LEFEVRE
Press Cuttings *Eanns Eider*

9.30 J. C. PANTLING, FREDERICK THURSTON, SAMUEL KUTCHER, ERNEST TOMLINSON and VICTOR WATSON,

Quintet *Prokofiev*
THIS Quintet is in six Movements: (1) Theme and Variations; (2) Rather slow, energetic; (3) Quick and sustained, with boldness; (4) Slow and weighty; (5) Quick and impetuous, but not too rapid; (6) Rather slow.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC:
HEBMAN DAREWSKI and his BAND from The Royal Opera House, Covent Garden

11.0-11.15 ALFREDO and his BAND, and THE NEW PRINCE'S ORCHESTRA from The New Prince's Restaurant



CHAMBER MUSIC TONIGHT.

Samuel Kutcher (left), Robert Murchie (centre), and Frank Almgill (right) are amongst the artists in the Chamber Music that will be broadcast tonight from 5GB.

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Monday's Programmes cont'd (March 5)

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, 'Some Historical Flights'

3.0 A LIGHT CONCERT
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Ballet, 'Louis XIV' Pouget
GLYN HOPKINS (Tenor)
Now sleeps the crimson petal Quilter
To Sing Awhile Drummond
Elegy Massenet

ORCHESTRA
Berceuse (Cradle Song) Bizet
Après un Rêve (After a Dream) Faure
Overture to 'Joseph' Méhul
HUBERT FENNELLY (Pianoforte)

Toccata
Autrefois (In Former Times)
Arabesque } Chaminade

ORCHESTRA
Extract from 'The Festivals of Hebe' Rameau
Little Suite Pierné

GLYN HOPKINS
In Love Lohr
A Little Prayer for Me Kennedy Russell
Eleanore Coleridge-Taylor

ORCHESTRA
Suite, 'Islamey' Brund
Overture, 'Cromwell' La Gye

4.45 IRAN KÝRLE FLETCHER: 'Modern Anglo-Cyprusic Authors—Wilfred Owen'

5.0 ORCHESTRA
Selection from 'Madame Butterfly'.... Puccini

5.15 THE CHILDREN'S HOUR: 'Up above the world so high.' We take wing for an airy-fairy programme

6.0 London Programme relayed from Daventry

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

9.35 TEMPLE BELLS



'On temple top and palace roof the burnished gold flung back the rays Of a red sunset ...'

A. E. (Babylon)

THE STATION ORCHESTRA
Overture, 'The Journey in China' Bazin

DOROTHY BENNETT (Soprano)
A Feast of Lanterns
Adrift
Yung Yang } Bantock

ORCHESTRA
Chinese Serenade Herbert
Mongolian Love Dance Marsden

DOROTHY BENNETT
A Corner of Cathay Kennedy Russell
A Chinese Night Morgan

ORCHESTRA
Oriental Fantasia Byford

DOROTHY BENNETT
The Red Lotus
The Peach Flower
The Golden Nenuphar } Bantock

ORCHESTRA
Chinese March, 'Kwang Hsu' Lincke

10.45-11.0 WILL HAY
The International Schoolmaster

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:
Dr. J. E. MYERS, 'Ten Great Scientists—VIII, Louis Pasteur'

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

4.0 A CONCERT
by
PRESENT STUDENTS of the ROYAL MANCHESTER COLLEGE OF MUSIC

HARRY LIPMAN (Violin)
Dramatic Concerto Spohr

DOROTHY PEARCE (Soprano)
Il est Doux (He is Kind, from 'Herodias') Massenet

A Piper
Green Cornfields } Head
Ecstasy Rummel

STRING QUARTET: NORAH WINSTANLEY (First Violin), MARGARET WARD (Second Violin), GUY PARSONS (Viola), LEONARD BAKER (Cello)
Quartet in D, Op. 11 Tchaikovsky

5.0 Mr. D. THORBURN CLARK: 'The Romance of Tobacco—III, Smoking'

5.15 THE CHILDREN'S HOUR: Three Songs by Rupert Marsh, sung by Harry Hopewell—'Boot and Saddle,' 'Hunting Song,' 'Pebbles,' 'The Squirrel' and 'Pan and the Fairies' (Hardy), 'My Canary' (Hunt), sung by Betty Wheatley. 'In my Native Country' and 'Little Bird' (Grieg), played by Eric Fogg

6.0 London Programme relayed from Daventry

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

9.35-11.0 TOWN AND COUNTRY

A PROGRAMME OF MOODS
interpreted by Mr. PERCY SCHOLES
Relayed to London and Daventry

TOWN

A Reading from 'The Londoner' (Charles Lamb)
THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON

'Cockaigne' Overture Elgar

A GREAT favourite is *Cockaigne*, that picture of London, the town of the Cockneys: a picture of bustling, cheery, noisy existence, with Romance threading its way bravely through the elatter.

The meaning of Elgar's tunes will be apparent to all who hear them. As the pageant passes, we see a number of people in a hurry, a sober citizen or two, a pair of lovers, a cheeky miniature version of the sober citizen, a military band, first in the distance and then close by, the lovers seeking seclusion in a church, the street again with its familiar associations.

VIVIENNE CHATTERTON (Soprano)

From a City Window Hubert Parry
A Song of London Cyril Scott
Dreams of London Eric Coates
Buckingham Palace Fraser-Simson

ORCHESTRA
Overture, 'Carnival in Paris' Svendsen
(Manchester Programme continued on page 452.)

WHY YOU SHOULD LEARN LANGUAGES

In these progressive days, the ability to speak and understand the languages of other nations brings to its possessor benefits and advantages that far outweigh the little cost and effort now necessary to acquire proficiency.

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Monday's Programmes continued (March 5)

(Manchester Programme continued from page 451.)

PARIS, the gay city, could hardly have gayer music than this favourite piece of carnival-time, by the Norwegian composer, Svendsen. We imagine some such jollification as the Shrove Tuesday procession, with its decorated cars, grotesque figures, masquers, and happy crowds of holiday-making spectators.

COUNTRY

A Reading of 'The Vagabond' (Robert Lewis Stevenson)

ASHMOOR BURCH (Baritone)
Linden Lea.....Vaughan Williams

ORCHESTRA
Slow Movement from 'Pastoral' Symphony
Beethoven

WHEN Beethoven wrote his Pastoral Symphony he was at great pains to have it understood as (to use his own words) 'more expression of feeling than painting.' Listeners may find interest in deciding for themselves how far this is true.

This evening we are to hear the Second Movement, entitled *By the Brooklet*. The impression is that of rippling along dreamily, without a pause.

One notices chiefly two Solo Cellos, muted, whose lines of melody are generally doubled, an octave above, by other Strings.

At the end, birds begin to sing. The trilling of the Nightingale is represented by a Flute, the high repeated notes of the Quail by an Oboe, and the lower call of the Cuckoo by the two Clarinets.

ASHMOOR BURCH
Songs of Travel.....Vaughan Williams
The Vagabond; Bright is the Ring of Words;
The Roadside Fire

ORCHESTRA
Rustic Dance } from 'Four English Dances'
Country Dance } Cowen

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

12.0-2.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.0 DAVID WRAY: 'The Dance'

5.15 THE CHILDREN'S HOUR: 'When I was Young' and 'When I am Big': Things we have done, and things we'd like to do. 'The Story of Cracknell and Bosh' (E. V. M. Anderson), told by Auntie Muriel

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Story told by our 'Story Teller in Chief,' 'The Adventures of Jim Stork and the Grizzly Bear.' Songs by J. Woods Smith

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

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 Romance of Indian Religion'

5.15 THE CHILDREN'S HOUR: A True Story, 'David Livingstone' (Rowland Walker). Another Red Indian Yarn by Kakasoo. Folk Songs: 'Dashing away with a smoothing iron,' 'Strawberry Fair,' 'Bingo,' sung by Peter Howard. 'Hungarian Dances' (Brahms), played by Hilda Francis

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

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 Rev. J. C. G. CUMMING: 'Western Lights'

5.15 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

6BM BOURNEMOUTH. 326.1 M. 920 KC.

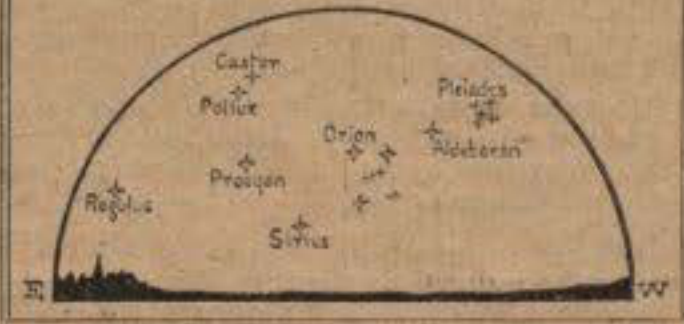
12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry



STARS OF THE MONTH

These charts should help listeners to Mr. Crowther's star-talk from London this evening at 6.15. The one above shows the stars that you can see when facing due North—that is, looking straight at the Pole Star; and the one below shows the heavens as you see them looking due South.



4.0 TEA-TIME MUSIC

Relayed from Beale's Restaurant
Old Christchurch Road
Directed by GILBERT STACEY

- Fox-Trot, 'Positively, Absolutely'.....Coslow
- Intermezzo, 'Ecstasy'.....Ganno
- Selection from 'The Vagabond King'....Frind
- Songs:
- 'A Song Remembered'.....Coates
- 'Can I Forget?'.....Phillips
- Fox-Trot, 'I ain't got nobody'.....Williams
- Serenade.....Gilbert Stacey
- 'Egyptian Ballet' Suite.....Luigini
- Valse, 'Why should I say that I'm sorry?'.....Conley
- Fox-Trot, 'Oh Baby'.....Henderson

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 (9.30 Local Announcements)

9.35-11.0 S.B. from Manchester

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 MISS BARBARA BRIGGS: 'Camera Flava for Easter'

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 S.B. from Manchester

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL

- Overture to 'The Barber of Seville'.....Rossini
- Scherzo from 'A Midsummer Night's Dream'.....Mendelssohn
- Hungarian March.....Berlioz
- Air from 'I Pagliacci' ('The Play-Actors').....Leoncavallo
- Selection from 'La Boutique Fantasque' ('The Eccentric Toyshop')...Rossini, arr. Respighi
- Selection from 'Oh, Kay'.....Gershwin
- Dance Music

2.30 London Programme relayed from Daventry

5.0 Mr. FRED. JOHNS: 'The Delectable Duchy and Dartmoor—L. Round and about Princetown'

5.15 THE CHILDREN'S HOUR: Reading, A Practical Joke (Christine Chandler). 'The Kiddies' Hour,' Six Songs for Singing (H. C. G. Stevens), sung by Beryl Spencer (Soprano). Pianoforte, 'The Play Hour' (Stafford)

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

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 'The Potteries: A Visitor's Impressions,' by MARY RICHMOND

Programmes for Monday

5.15 THE CHILDREN'S HOUR: Songs: 'Who's coming out with me?' 'Before Tea' (Milne) (Fraser-Simson), 'I know a lovely garden' (D'Hardelot), 'Sunshine Garden' (McGeorge). Story, 'John's Strange Adventures in the Garden' (Harry Denis)

6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.30 Local Announcements)
9.35-11.0 S.B. from Manchester

6SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.0 Mr. J. ELWYN THOMAS: 'Tales of the African Veldt'
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 S.B. from Manchester

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

12-2.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Mr. A. B. C. Cobban, 'Typical Englishmen since the Conquest—VIII, The Puritan: Algernon Sidney.' 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:—Viola Recital by Rosina Wall. 6.20:—Radio Bulletin. 6.30:—S.B. from London. 9.35:—A Vocal and Dramatic Evening. The Wallsend Male Voice Choir. Conductor, Geo. W. Danskin. 9.50:—'All Square.' A Sketch by E. A. Bryan. 10.10:—Male Voice Choir. North Country Songs. 10.22:—'The Healing Herb.' A Tyne-side Comedy by E. A. Bryan. 10.45-11.0:—Male Voice Choir.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Concert. The Wireless Quintet. Anthony Collins (Viola). 5.0:—Sibela Stuart: 'On Choosing a Career.' I. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—A Recital by Grace Angus (Soprano). 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 7.45:—A Concert of Ballads and Ballet Music. The Station Orchestra: Alice Moxon (Soprano). Parry Jones (Tenor). 9.0:—London. 9.30:—Calendar of Great Scots: Flora Macdonald. 9.32:—Local Announcements. 9.35:—Aberdeen. 11.0-11.10:—Edinburgh.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.20:—Studio Concert. Catherine Robertson (Mezzo-Soprano); Maurice Wright (Flute). 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—The Station Octet in a Programme of Russian Music. 6.30:—London. 6.45:—Dundee. 7.0:—London. 9.30:—Glasgow. 9.35:—Special Scottish Programme. 'Among the Tinkers.' Episode I—An Interview with the Laird. Episode II—The Tinkers' Camp. Episode III—Merrymaking at the Inn. Robert Burnett (Baritone). Queenie Arthur (Soprano); Harry Morton (Concertina); Pipe Major G. S. McLennan. The Aberdeen Radio Players. Interludes played by the Station Octet. 11.0-11.10 (app.):—S.B. from Edinburgh.

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry
2.30:—London Programme relayed from Daventry. 3.30:—Concert. The Station Orchestra: Alfred Brook (Baritone). 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:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—Boys' Brigade Monthly Bulletin. 6.50 app.:—S.B. from London. 7.45:—'Love in the City.' A Comic Opera in Two Acts by Bickerstaffe. Music by Charles Dibdin. 9.0:—S.B. from London. 9.35:—Light Entertainment. The Station Orchestra. Olive Groves (Soprano). 10.30-11.0:—Dance Music. Leon Whiting and his Miami Band relayed from the Plaza.

The Talk of the Week.

The Lovable Bear.

(Continued from page 443.)

daughters, or with other links between him and his great predecessors, was to see him at his best—so gentle, so reverent was his bearing. In fact, to Frau Schumann he behaved as might a particularly delightful old-world son. She would sometimes argue some point in his music with him; for instance, why the tune of his D Major Variations had what she called 'an unnecessary fifth bar tacked on'—and though she argued such matters lovingly it was often with a good deal of heat! Well, I always thought Brahms's patience with her on such occasions—and, indeed, on all occasions—most beautiful.

Another fine characteristic was his attitude towards the great dead in his own art. He knew his own worth—what great creator does not?—but in his heart he was one of the most profoundly modest men I ever met; and to hear himself put in the same class with Bach and Beethoven—to hear his C Minor Symphony called 'The Tenth Symphony' (by which adulators implied that it equalled or surpassed Beethoven's Ninth Symphony) outraged him. Once he turned up to rehearse some work of his before they were ready for him, and the orchestra was in the middle of one of Mozart's symphonies. After the slow movement was finished he murmured something to Lisl. I did not catch the words, but afterwards she told me that what he had said was: 'I'd give every note I have written to have written that one andante!'

When I think of him I generally see him, in my mind's eye, seated at the piano, playing his own music—or, perhaps, one of Bach's mighty organ fugues—occasionally accompanying himself with a sort of muffled roar that somehow or other went gorgeously with the music! The veins in his forehead stood out, his wonderful bright blue eyes became veiled, and he seemed the incarnation of the restrained power in which his own work is forged.

To sum up; I saw in this great man integrity, kindness of heart, generosity in every sense of the word, and the nobility of soul that stamps his music. And if I cannot deny that I also saw a certain lack of civilization, an absence of fine perception as regards subtle shades in people and things; and if, too, one could but note the inevitable selfishness of those who are driven by a god within and cannot run errands for other people—well—one has only to think for one second of the legacy he has bequeathed humanity, and these minor matters sink into their proper place. . . . And let me add—as a last word about him—that one cannot conceive of his harbouring a mean or venomous thought.

The accounts that reached the world of his cruel illness and death were tragic, for he fought against his doom, they say . . . would not or could not accept the inevitable. . . . The only consolation is to believe, as I for one do, that his best work was behind him, and that, perhaps, Nature did well to ring down the curtain.

ETHEL SMYTH.

How Much is Your Money Earning?

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PROGRAMMES for TUESDAY, March 6

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A SHORT
RELIGIOUS SERVICE

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

11.0 (*Daventry only*) THE GERSHOM PARKINGTON
QUINTET, and WINIFRED BROWNE (Pianoforte)

12.0 THE GERSHOM PARKINGTON QUINTET, and
DAPHNE BETTGER (Soprano); ROBERT POOLE
(Baritone)

1.0-2.0 THE LONDON RADIO DANCE BAND
Conducted by SIDNEY FIRMAN
GWEN MAWDESLEY (Entertainer)

2.30 SIR H. WALFORD DAVIES: 'Elementary
Music—VIII, Filling in 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. C. SQUIRE: 'A Modern Poet (Walter
de la Mare)'

THE first of the two modern poets whom Mr. J. C. Squire chose as his subjects in these talks was the Poet Laureate, Dr. Robert Bridges, the most conspicuous example of classicism in modern poetry. Today he will deal with the most elfish and unearthly of living English writers—Mr. de la Mare, the author of such books as 'Motley,' 'Broomsticks,' 'Come Hither,' and 'Peacock Pie.'

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION
ORCHESTRA, from the Marble Arch Pavilion (Con-
tinued)

5.0 Miss ANN KINDERSLEY: 'Exploring
Luxemburg'

EXCEPT for a short period of prominence during the early days of the war, Luxemburg has long been one of the least known corners of Europe, and people who are quite learned about France and Belgium are often curiously ignorant of the charm of the little Duchy that adjoins them both. Miss Ann Kindersley will let in some light on their darkness with her talk this afternoon.

(Picture on page 457.)

5.15 THE CHILDREN'S HOUR:

'Spring Cleaning at Folly Manor'—a mild 'extravaganza' by the Wicked Uncle and various other people

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

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

6.45 A Recital of Gramophone Records

7.0 Mr. J. W. ROBERTSON SCOTT: 'The Month's
Reviews'

7.15 THE FOUNDATIONS OF MUSIC

DUETS FOR TWO PIANOS
Played by DOROTHY FOLKARD and MURIEL
WARNE
BEETHOVEN
Marches Nos. 2 and 3

7.25 Professor A. Y. CAMPBELL: 'Greek Plays
for Modern Listeners—II, Aeschylus and his
'Oresteia.' S.B. from Liverpool

IN his first talk Professor Campbell explained the general characteristics of Greek tragedy and those points of contrast with modern plays that must be realized if we are to understand the great works of the Greek dramatists as they are meant to be understood. In the next four talks



A GREEK TRAGIC ACTOR.

This ivory statuette shows an actor in the Greek tragedies, of which Professor Campbell will talk this evening, as they were originally played. Note the tragic mask and the high-soled shoes, or cothurni, which were worn to increase his apparent height.

Reproduced, by permission, from R. Flickinger's 'The Greek Theatre and its Drama' (University of Chicago Press; London, Cambridge University Press).

he goes on to deal with the greatest playwrights whose works we know—Aeschylus, Sophocles, Euripides, and Aristophanes—starting today with Aeschylus, the creator of Clytemnestra and Orestes, the Lady Macbeth and the Hamlet of the Greek world.

7.45 HAROLD MOSS OCTET

ALICE LILLEY (Soprano)

OCTET

Overture to the 'Merry Wives of Windsor'

Hungarian Dance, 'Gipsy Airs' *Nicolai*
Solo Violin, HAROLD MOSS *Sarasate*

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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7.56 ALICE LILLEY

In late September

The pretty plough boy *Barlai*
Will o' the Wisp *Grimshaw*
Syros

8.3 OCTET

Idyl, 'By the Seaside' *Dunkler*
Fantasia on Bizet's 'Carmen'

8.11 ALICE LILLEY

I think of you, my sweet *Haydn Wood*
Sing, sing, blackbird *Montague Phillips*
All suddenly the wind comes soft *Burr*

8.18 OCTET

Entr'acte, 'Down in the Forest' *Landon Ronald*
Norwegian Melody *Ole Bull*
Irish Selection, 'The Black Bird' *Moss-Maachah*

8.0-8.30 (*Daventry only*) Mrs. MARY ADAMS:
'Problems of Heredity—II, How Heredity is
Studied'

IN her second talk Mrs. Adams will describe the three methods in which heredity can be studied; the search for evidence in pedigrees, with a view to discovery whether ability is inherited; the creation of evidence by scientific breeding of plants and animals, and the study of chromosomes, which means getting right down to the physical bases on which heredity rests.

8.30 AN ORGAN RECITAL

by EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

Short Fugue in G Minor *Bach*
Chorale No. 3, in A Minor *Frank*
The Little Shepherd *Debussy*
Introduction and Toccata *Wald*

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 'LA SERVA PADRONA'

('The Maid turn'd Mistress')

Libretto by G. A. FEDERICO

Composed by PERGOLESI

Serpina GABY VALLE
Uberto FOSTER RICHARDSON

THE WIRELESS ORCHESTRA
Conducted by ARTHUR BLISS

SEVENTEENTH-CENTURY Italians liked variety in their evenings at the Opera. Between the Acts of the serious works were placed slighter, humorous pieces, termed 'Intermezzi.' *La Serva Padrona* (*The Maid turned Mistress*) is such a piece. It was first performed in 1733, on a gala evening in Naples, when the birthday of the Empress Christina was celebrated.

The plot is very simple. The gloomy old Uberto, tired of quarrelling with his wilful servant girl *Serpina*, decides to marry someone. *Serpina* thinks she would like to be his wife, and disguises the serving-man *Vespono* (who never gets a word in edgeways), pretending that he is a ferocious fellow and that she is going to marry him. Poor Uberto, partly afraid and partly sorry for *Serpina*, agrees to marry her himself; then the truth is disclosed, and all ends happily.

Apparently, composition did not bring Pergolesi much prosperity, for when he died in 1736, at the age of twenty-six, his few possessions had to be sold to pay the expenses of his funeral.

10.30-12.0 DANCE MUSIC: THE CECILIANS
from the Hotel Cecil

Tuesday's Programmes cont'd (March 6)

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 PROGRAMME

From Birmingham

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

March of the Giants Finck
Third 'Leonora' Overture Beethoven

4.20 BEATRICE ROBSON (Soprano)

Sognai (Dreaming) Schira
Waltz Song from 'Tom Jones' German

BAND

Andalusian Serenade Eilenberg
Suite from 'Sigurd Jorsalfar' Grieg

4.45 LEONARD NEEDHAM (Pianoforte)

Waltz from 'Naila' Delibes, arr. Dohnanyi

BAND

Intermezzo, 'Anona' Grey
Humorous Variations on 'Three Jolly Postboys' arr. Winterbottom

5.5 BEATRICE ROBSON

Bird Songs at Eventide Eric Coates
Villanelle Dell'Acqua

BAND

Suite, 'La Feria' Lacombe

5.25 LEONARD NEEDHAM

Irish Tude from County Derry arr. Grainger
Second Tango, Op. 165 Albeniz, arr. Godowsky
Etincelles (Sparks), Op. 36, No. 6 .. Moszkowski

BAND

Grand Tarantella Macfarren

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Mysterious Lemmings,' by G. B. Hughes.
Dorothy English (Mandoline). 'The Tale of the Tug,' by Estelle Steel-Harper. Janet Joye will entertain

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

6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

WILL GARDNER (Entertainer)

YVETTE DARNAC (French and English Songs)

8.0 A BAND CONCERT

By the ST. STEPHEN'S SILVER BAND

Conducted by W. LOWES

ALEXANDER McCREDIE (Tenor)

S.B. from Newcastle

BAND

March, 'Simplicity' J. Ord Hume
Symphonic Poem, 'The White Rider' Denis Wright

Cornet Solo: 'Londonderry Air' Irish Air
Soloist, W. JAMES

8.20 ALEXANDER McCREDIE

Pack, clouds, bway Hawel, arr. Colman
Impatience Schubert
The English Rose German

8.30 BAND

Trombone Solo, 'Tyrolian' Sutton
Sanctuary of the Heart Ketchey

8.40 ALEXANDER McCREDIE

Afterwards Kjerulf
Sea Rapture Coates
Phyllis has such charming graces
Monro, arr. Lane Wilson

8.50 BAND

Selections from 'The Mikado' Sullivan

9.0

VARIETY

From Birmingham

GLADYS WARD (Recitals)

COTHEBEST SMITH (Baritone)

DAISY KENNEDY (Violin)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'THE TINKER'S WEDDING'

By J. M. SYNGE

Abridged and arranged for Broadcasting

Persons in the Play:

Sarah Casey, a young tinker woman

CLARE HARRIS

Michael Byrne, a tinker.... CHARLES MAUNSELL

A Priest..... ERNEST DIGGLES

Mary Byrne, an old woman, Michael's mother

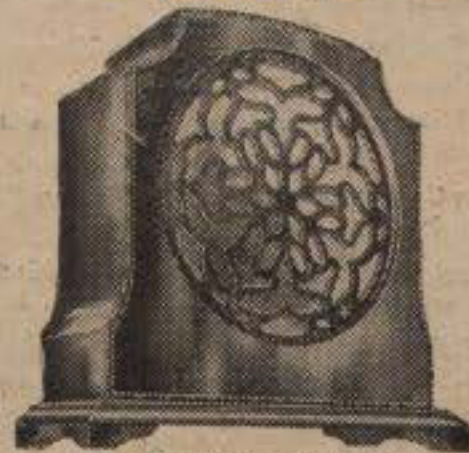
JOYCE TREMAYNE

Produced by HOWARD ROSE

On a lonely Irish roadside, a young tinker is bent at work with his hammer beside a fire of sticks. His dark face glows in the light, which sometimes flickers on the chapel gate farther up the lane, and casts into deep shadow the ditch below the hedge, where a handsome girl is hanging up some rags to dry.

(Tuesday's Programme continued on page 456.)

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NEW SEASON'S NOW READY.

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A PRIZE BAND OF THE NORTH.

The St. Stephen's Silver Band, conducted by W. Lowes, will broadcast from Newcastle tonight at 8.0, and their concert will be relayed to 5GB

Tuesday's Programmes continued (March 6)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 S. G. HEDGES, 'Malta—The Flower of the World'
- 5.0 THE DANSANT, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: Tales from Chaucer—I, The Prologue. Spick and Span
- 6.0 ORGAN RECITAL by SYDNEY G. HAYWARD, relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 Dr. OLIVE WHEELER, 'Psychology for Parents—Early Development'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool

7.45 CHECKMATE AND STALEMATE

THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)

7.50 'THE LATE REBELLION'

A Play in One Act by SHIRLAND QUIN
Played by THE STATION RADIO PLAYERS

Cast:

Sir George Phelps (a wealthy self-made man) J. D. JONES
 Lady Phelps (his wife) MARIAN FOREMAN
 Bernard Phelps, B.Sc. (their children) HEDLEY GOODALL
 Chloe Phelps, M.A. (children) MARGARET GILLARD

A Maid GILLARD

Scene: The lounge of the Phelps' well-appointed house.

Time: Evening, after dinner.

TRIO
 Londonderry Air arr. Kenneth Harding
 Last Movement of Trio in B Flat (Op. 97) Beethoven

LAURA MACE (Soprano)
 Spring's Awakening Sanderson
 If I were the Man in the Moon Fisher
 As you pass by Kennedy Russell

8.26 'A GAME OF CHESS'

A Duologue by ALFRED SUTRO

Dr. Rogers, a man of thirty-five HEDLEY GOODALL
 Miss Vivien Meadows, a pretty American girl MARGARET GILLARD

Scene: A secluded corner in the drawing-room of an American liner.

TRIO
 Finale from Little Suite Debussy
 Scherzo from Trio in C Minor Mendelssohn

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

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall
 NANCY SMITH (Soprano)
 CARL FUCHS (Violoncello)

- 2.30 London Programme relayed from Daventry
- 3.50 Music by THE STATION QUARTET
 Overture to 'The Magic Flute' Mozart
 Suite of Spanish Danesca Mossbowski
 Le Long de Missouri Christiné
- 4.15 H. E. GOSPEL (Dalcimer)
 The Bells
 Bolphagor Brepant

4.30 QUARTET

Overture to 'Opera Bouffe' Fiach
 Entr'acte, 'Lady Betty' Oliver
 Selection from 'Herodias' Massenet

5.0 Mr. HAROLD G. MATHEWS, 'Interior Decorations'

- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC, relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 Prof. R. S. CONWAY, 'Forgotten Scenes in Roman History—II, The Story of Sophonisba'
- 7.15 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 A CROFTON RECITAL by FRANK MERRICK (Pianoforte)
 Barcarolle, Op. 60
 Nocturne in C Minor, Op. 48, No. 1
 Four Preludes (F, B Flat, G, and E Flat), Op. 28
 Polonaise in F Sharp Minor, Op. 44
- 8.15 MUSICAL NOVELTIES
 JACK MASSEY (Xylophone Solos)
 ROBERT HOWARD (Hand-Bell Solos)
 ZACHARY TAN (Music on the Toy Balloon, Hand Saw, and Zither)
- 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
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. GEORGE SHAW (Chief Librarian of Liverpool): 'Makers of Modern Liverpool'—V
- 7.15 S.B. from London
- 7.25 Prof. A. Y. CAMPBELL: 'Greek Plays for Modern Listeners—II, Aeschylus and his "Oresteia"'
- 7.45-12.0 S.B. from London (9.35 Local Announcements)



AN ARTIST ON THE BELLS.
 Robert Howard, the last of the famous Howard family, is to broadcast some hand-bell solos in the programme of musical novelties from Manchester tonight. Here he is at the bells.

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Music of Old Italy, including piano solos and songs by Scarlatti and a peep at Italy by Mrs. E. Lucas
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Liverpool
- 7.45 S.B. from London (9.35 Local Announcements)

10.30 A HAND AT BRIDGE

Sir Theodore Piggott, an ex-High Court Judge in India, contributor on auction bridge to the *Yorkshire Evening News*, will be one of the four players to give the first bridge demonstration from the Leeds-Bradford Studio this evening. The Lord Mayor of Leeds and the Lady Mayoress (Alderman and Mrs. George Ratcliffe) will also play.

Following the method hitherto found so successful, we publish the hand below to enable listeners to play it over in advance for themselves.

Do not look at this deal immediately. Instead, induce a fifth friend to distribute the cards to your table of four, so that you can try the hand unhampered by knowledge of what all the players hold. The deal is as follows:—

NORTH.			
♠	Q, 8, 5, 4, 2.		
♥	—8.		
♦	—4.		
♣	—A, 10, 7, 6, 4, 2.		
WEST.		EAST.	
♠	—None.	6, 9, K.	♠
♥	—K, J, 7, 3.	4, 9, 10, A.	♥
♦	—A, K, J, 10, 5, 3, 2.	8, 9.	♦
♣	—Q, 5.	3, 9, J, K.	♣
SOUTH.			
♠	—A, J, 10, 7, 3.		
♥	—Q, 6, 5, 2.		
♦	—Q, 7, 6.		
♣	—8.		

Score: East-West-16 } in the third game
 South-North-04 } of the rubber.

North deals.

The play will be reviewed in the *Yorkshire Evening News* the day after the broadcast.

11.0-12.0 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
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 'A Natural Zoo—The Ngoro-Ngoro Crater,' by ASKARI
- 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 Mr. ARTHUR CARGILL: 'The Fishing Industry'
- 7.15 S.B. from London

Tuesday's Programmes continued (March 6)

7.25 *S.B. from Liverpool*
 7.45 *S.B. from London*
 8.30 ROY ELLETT (Pianoforte)—Farewell Recital
 Le Coucou ('The Cuckoo') Daquin
 Two Chorales:
 Jesu, Joy of man's desiring... *Bach, arr. Hess*
 Rejoice, beloved Christians... *Bach, arr. Busoni*
 The Cathedral Under the Waves } *Debussy*
 Golliwogs' Cake Walk }
 Two Preludes } *Chopin*
 Ballade in A Flat

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA
 Relayed from W. H. Smith and Son's Restaurant, The Square
 4.15 London Programme relayed from Daventry
 4.30 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA (Continued)
 5.0 London Programme relayed from Daventry
 6.30 *S.B. from London*
 7.0 Mr. J. WILLIAMSON JONES: 'The Eruption of Krakatau in 1883—Some Impressions by one who was there'
 7.15 *S.B. from London*
 7.25 *S.B. from Liverpool*
 7.45 *S.B. from London* (9.35 Local Announcements)

9.40 **A STUDIO CONCERT**
 THE PREMIER WOOD-WIND QUINTET
 Under the direction of F. W. EGERTON
 ARTHUR MARSTON—At the Piano

QUINTET
 First Movement from Wood-Wind Quintet (Op. 124) *Briccialdi*
 JEAN GENNIN (Solo Flute)
 SOUVENIR *Gennin*
 PHILIP TAYLOR (Baritone)
 The Way of a Ship *Easthope Martin*
 Rosario (Anchor Song); Morning Watch (from the Crow's Nest); Sea Voices (Outward Bound); Casey's Concertina (a Santiago Hornpipe); Roll along home (a homing Shanty)
 QUINTET
 Barcarole from Quintet *Briccialdi*
 Old French Dance (Bourre) *Colemer*
 PHILIP TAYLOR
 Five Australian Bush Songs *W. G. James*
 The Land of 'Who knows where'; Bush Silence; Comrades of Mine; Bush Night Song; The Stock Rider's Song
 JEAN GENNIN
 The Nightingale *Gennin*

QUINTET
 Finale from Quintet *Briccialdi*

10.30-12.0 *S.B. from London*

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

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 *S.B. from London*
 7.0 Mr. E. H. HOWARD: 'The Garden in March'
 7.15 *S.B. from London*
 7.25 *S.B. from Liverpool*

7.45 **U. C. N.**
 A SHORT CONCERT GIVEN BY STUDENTS OF THE UNIVERSITY COLLEGE, NOTTINGHAM

Songs sung by
 FREDA JACKSON, PEGGY BLOOMER, M. F. SPANNER, F. O. REYNOLDS, J. L. TENNANT, M. COULSON
 Recitals by S. F. DOWNING
 Banjulele—D. K. OUGHTON
 At the Piano—N. GODDARD
 Pianoforte Solos:
 The Island Spell *Ireland*
 Shadow Dance *MacDowell*
 Negro Melodies:
 Poor Old Joe }
 Mary, don't you weep } *Stephen Foster*
 Water Boy }
 I've gwine back to Dixie *C. A. White*
 Recitation:
 Extract from 'Congo'
 Plantation Songs:
 Whose dat callin' ? }
 Swing low, Sweet Chariot } *arr.*
 Nobody knows de trouble I've seen } *J. B. Lawrence*
 Kemo Kimo }
 Stunt *Downing*

8.30-12.0 *S.B. from London* (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 *S.B. from London*
 7.0 Mr. C. D. JARRETT BELL: 'Byways of Shipbuilding—II, Wooden Walls'
 7.15 *S.B. from London*
 7.25 *S.B. from Liverpool*
 7.45-12.0 *S.B. from London* (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 *S.B. from London*
 7.0 Mr. S. R. HIND: 'Science in the Home'
 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 **AN ORGAN RECITAL**
 by A. CYRIL BAYNHAM
 Relayed from St. Mary's Parish Church

6.30 *S.B. from London*
 7.0 Mr. E. H. CORBY: 'The Centenary of the Swansea Savings Bank'
 7.15 *S.B. from London*
 7.25 *S.B. from Liverpool*
 7.45 **A LOCAL PROGRAMME**
 CLAUDIA LLOYD (Pianoforte)
 Choral Prelude, 'Mortify us by Thy Goodness'
Bach, arr. Rummel
 Allegro from Suite No. 7 *Handel*
 Six Ecossaises *Beethoven*
 FREDERICK STEGER (Tenor)
 The Snowy-breasted Pearl *Irish Air, arr. Somervell*
 Ombra mai fu (Shade over dear—The 'Largo')
Handel
 Gwilym ac Elen *Welsh Air, arr. Somervell*
 EDWIN A. PALMER (Clarinet)
 Canzonetta *Pierré*
 Spanish Dance *Moszkowski*
 MATTIE DAVIES (Contralto)
 Ingeborg *Hopkin Evans*
 Y Bwythn Bach to Gwellt... *Vaughan Thomas*
 Suo Gan *Welsh Air*
 KATE KOLINSKY, reading the following Poems:
 He did }
 Cows } *Greatrex Newman*
 Bobbie Burns }
 A Toy Tragedy }
 CLAUDIA LLOYD
 Romance in F Sharp *Schumann*
 Romance in F *Brahms*
 Mazurka in A Minor *Chopin*
 FREDERICK STEGER
 Where'er you walk ('Semele') *Handel*
 I attempt from love's sickness to fly... *Purcell*
 Breuddwyd Rhys yn Bach
Welsh Air, arr. Somervell
 EDWIN A. PALMER
 Nocturne *Verhey*
 Andante *Holbrooke*
 9.0-12.0 *S.B. from London* (9.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.
 2.30:—London. 4.30:—Organ Recital. 5.0:—Mrs. Una Rodenhurst: Elizabeth Barrett Browning. 5.15:—Children's Hour. 6.0:—Grace Angus (Soprano). Ernest Sharp (Violin). 6.30:—London. 7.0:—Mr. F. Alex. Wills: 'Leaves from a Sailor's Diary. 7.15:—London. 7.25:—*S.B. from Liverpool.* 7.45:—Harp Recital by Sidonie Goossens. 8.0:—St. Stephen's Silver Band. Alexander McCredie (Tenor). 9.0:—London. 10.30:—Dance Music. 11.0-12.0:—London.

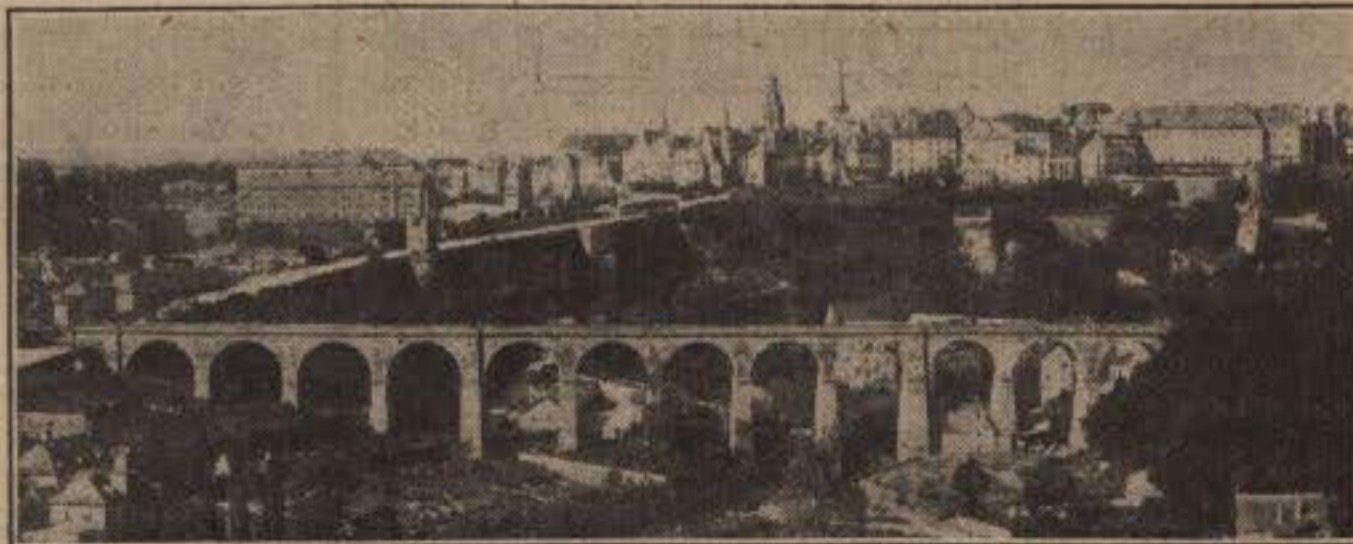
5SC GLASGOW. 455.4 M. 740 KC.
 3.15:—Broadcast to Schools. 3.35:—Albert le Grip, 'French.' 4.0:—Dance Music. 5.0:—Katherine Harvey Reid: 'A Walk in Peking.' 5.15:—Children's Hour. 5.55:—Weather Forecast. 6.0:—Organ Recital. 6.30:—London. 7.0:—Aberdeen. 7.15:—London. 7.25:—*S.B. from Liverpool.* The Stonehouse Silver Band. Wallace Cunningham (Entertainer). 9.0-12.0:—London.

2BD ABERDEEN. 500 M. 600 KC.

2.30:—London. 3.15:—Dance Music. 4.0:—Kenneth Sutherland (Tenor). Station Octet. 5.0:—London. 5.15:—Children's Hour. 6.0:—London. 7.0:—Marion Angus: Scots Poetry. 7.15:—London. 7.25:—*S.B. from Liverpool.* 7.45-12.0:—London.

2BE BELFAST. 305.1 M. 930 KC.

11.30 app.-12.30 app.:—Commentary on the Opening of the Parliament of Northern Ireland. 2.30:—London. 4.0:—Orchestra. 4.15:—London. 4.30:—Orchestra. 5.0:—London. 5.15:—Children's Hour. 6.0:—London. 7.25:—*S.B. from Liverpool.* 7.45:—A Scots Programme. 8.40:—Will Hay (The International Schoolmaster). 9.0-12.0:—London.



THE TOWN OF LUXEMBURG.

A view of the town from the suburb of Clausen, showing the great viaduct. Miss Ann Kindersley will describe Luxembourg in her talk from London this afternoon.

PROGRAMMES for WEDNESDAY, March 7

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

(Continued from column 1.)

7.0 Dr. T. CARNWARTH:
The Ministry of Health
—I

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

11.0 (Daventry only) THE GERSHOM PARKINGTON QUINTET, and KATHLEEN MCCORMACK (Mezzo-Soprano)

12.0 THE GERSHOM PARKINGTON QUINTET, and PHILIP RITTE (Tenor); MAUD BELL (Violoncello)

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

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

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Stories in Poetry—VIII, Heroic Lays'

LIKE the ballad, the old heroic lay, once sung by minstrels to the accompaniment of their harps, has had a literary revival within the last century or so. In this talk Mr. Stobart and Miss Somerville will discuss the old lays—the most famous of which is the great Chanson de Roland—and their modern imitations by Scott, Byron, Longfellow and Macaulay.

3.30 Musical Interlude

3.45 Capt. L. F. ELLIS: 'Our Interest in Good Government—II, How Good Government affects our Safety and Health'

CITIZENS of a modern State expect that society shall be so organized that they are spared as much as possible of the struggle for physical existence. Our lives and property must be reasonably secure, and we must have facilities for the prevention and cure of disease. In this talk Captain Ellis will explain how good government can perform these functions, and how on these foundations it can help us to build up a free and interesting life.

4.0 A LIGHT CLASSICAL CONCERT

MABEL CORRAN (Contralto)
THE GERSHOM PARKINGTON QUINTET:
DAVID WISE (1st Violin); RICHARD KAY (2nd Violin); FRANK HOWARD (Viola); GERSHOM PARKINGTON (Cello); GERALD DINGLEY (Pianoforte)

DAVID WISE, RICHARD KAY, FRANK HOWARD, and GERSHOM PARKINGTON
String Quartet in E Flat, Op. 51 Dvorak

4.30 MABEL CORRAN
Der Himmel hat eine Thräne geweint }
(Heaven has wept a tear) } Schumann
Loreley }
Wir wandelten (We Wandered) }
Der Schmied (The Smith) } Brahms

4.38 DAVID WISE, GERSHOM PARKINGTON, GERALD DINGLEY
Dumky Trio, Op. 90 Dvorak

5.8 MABEL CORRAN
J'ai pleuré en rêve (I wept in a dream) ..Huc
Chanson de route (Song of the Road) Puccini
Crepuscule (Twilight) Massenet
A des oiseaux (To Birds) Huc

5.15 THE CHILDREN'S HOUR:
'At the Sign of the Blue Boar'—an Eighteenth Century Programme which will include 'The Adventure in the Lonely Farmhouse' (Frank Davis), and Music by the Olof Sextet

6.0 THE LONDON RADIO DANCE BAND, conducted by SIDNEY FIRMAN

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

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

6.45 LONDON RADIO DANCE BAND (Continued)

(Continued in column 3.)



9.35-11.0

'RAMPA'

A Play in Four Acts by MAX MOHR
Translated into English and adapted for Radio by CECIL LEWIS

The Characters speak in the following order:

Kettingling HERBERT LUGG
Rampa WILFRED WALTER
Porto HAROLD SCOTT
Lala JESSIE TANDY
Dr. Barbazin FRANK PETLEY
Norma HARDY CHERRY
Giddy CLAIR HARRIS
Dr. Peers GEORGE HOWE

Produced by CECIL LEWIS

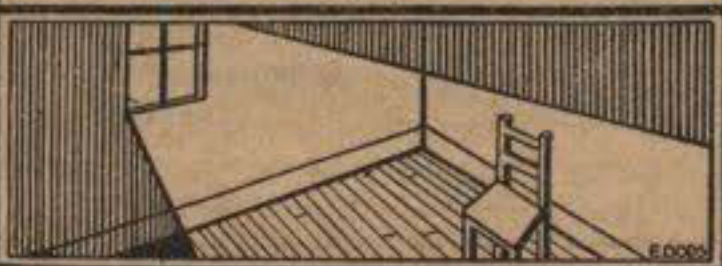


The idea of an affinity, or even a fusion of identity, between mankind and the brute creation is old enough; literature is full of it, from the Frog-Princesses of fairy tales to the modern fantasies of 'A Man in the Zoo' and 'Lady into Fox.' In *Rampa* the idea is differently, and more satirically, worked out. It is the story of a man who lives amongst the animals until he learns their language and their ways, and comes to like them better than the insincere, sophisticated human beings to whose midst he is restored. As Capek's *Insect Play* satirized the weakness of humanity by showing them reproduced in the insect world, so *Rampa* shows human frailty and duplicity thrown into relief against the simplicity of the animal world. From the cold austerity of the Arctic wastes to the tinsel and glitter of the travelling show; thence to the crazy efficiency of the private asylum, and so back to the quayside from which ships leave for the frozen North—civilization emerges not too well from the



contrast, as seen through the eyes of Rampa, the 'beast-man.' There is plenty to rouse the imagination in this strange play by Max Mohr, the circus-rider in Cairo, the tramp, astrologer, doctor and Alpine guide, who is one of the most original writers in Europe today.

A note about Dr. Max Mohr appears on 'The Announcer's' page this week.



7.15 THE FOUNDATIONS OF MUSIC

DUETS FOR TWO PIANOS

Played by DOROTHY FOLKARD and MURIEL WARNE

Variations in G Mozart

7.25 Prof. A. V. HILL: 'Speed, Strength and Endurance in Sport—II, The Muscle and its Energy'

THE muscles of the human body act, each of them, like an electrical storage battery, or accumulator, which can be discharged at a high rate during heavy work, but must then be charged again. In this talk Professor Hill will describe what happens to a muscle when it is 'run down,' or 'fatigued,' and how its energy requirements and turnover can be tested and measured; together with the light that these researches throw upon achievements in sport.

((Picture on page 460.))

7.45 A LIGHT ORCHESTRAL CONCERT

BARRINGTON HOOPER (Tenor)

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

Festival Overture Saint-Saëns
Orchestral Ballad, 'The Ship o' the Fiend' MacCunn

8.5 BARRINGTON HOOPER and Orchestra

To my Beloved, O hasten ('Don Giovanni')

Mozart
Lieschen, all my heart is thine ('Coffee and Cupid') Bach

8.14 ORCHESTRA

Ballet Suite, 'Kasaya' Delibes
Hungarian Rhapsody, No. 4, in D Liszt

DELIBES, who had such success with his charming Ballets, was anxious to produce something more ambitious, on a grander scale, and wrote several works for the Opéra-Comique, the last of these being the five-act Opéra *Kasaya*, which he did not live to complete. It was finished by Massenet, and produced in 1891, two years after Delibes' death.

LISZT was a great lover of the music of the gipsies of Hungary, and made a number of their tunes into Rhapsodies—a term he used, so he said, because he felt that it best expressed the epic element in the gipsies' performances. In his book *The Gipsies and their Music in Hungary* he gives a stirring account of such performances. Most of his twenty Rhapsodies were composed on his return in 1839 from a tour abroad, on which occasion a sword of honour was presented to him by Hungarian nobles. They were Piano solos, and Liszt later arranged some for Piano duet, and orchestrated a few.

8.34 BARRINGTON HOOPER

O that it were so Frank Bridge
Ichabod Tchaikovsky
I love thee Grieg

8.42 ORCHESTRA

Overture to 'A Midsummer Night's Dream' Mendelssohn
Military March in D Schubert

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 An Interview with Dr. CHARLES EASTMAN, Chief of the Sioux Indians

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 'RAMPA'
(See centre column.)

11.0-12.0 (Daventry only) DANCE MUSIC:
THE RIVIERA CLUB ORCHESTRA, under the direction of GENE MORELLE from the Riviera Club

Wednesday's Programmes continued (March 7)

3.0 CHAMBER MUSIC From Birmingham

FRANK CANTELL (Violin),
ELSIE STEEL (Violin), ARTHUR
KENNEDY (Viola), LEONARD DENNIS
(Violoncello), S. C. COTTERELL
(Clarinet)
Clarinet Quintet Brahms

3.40 PHYLLIS SJOSTROM (Soprano)
Waldeinsamkeit (Loneliness in Fields)
Reger
Gestern hat er mit Rosen
gebracht. } Mara
Windrader (Windmills) }
Autumn Rain Palmgren
The Tree
Diamonds in the Snows of } Sibelius
March
In the Garden of the Seraglio. Delius
Under the Moon
A Dream of Spring } Bantock

4.0 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
HARLEY and BARKER (Entertainers)
ROY STUART (Scots Comedian)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'What about a Game?' by Louise Thibault.
Songs by Harold Casey (Baritone), Edgar
Wheatley (Violin), 'Lambs' Tails and Willow
Catkins,' by Dr. Jessie Bayliss Elliott, D.Sc.

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

6.45 LIGHT MUSIC
From Birmingham
PATTISON'S SALON ORCHESTRA, directed by
THOMAS JONES
Relayed from Corporation Street Restaurant
Overture to 'Pique Dame' ('The Queen of
Spades') Suppl
WILLIAM FRITH (Baritone)
Young Tom o' Devon Russell

7.0 ORCHESTRA
Selection from 'Catherine' Tchaikovsky
Boston Valse Drigo
WILLIAM FRITH
The Floral Dance Moss

7.30 ORCHESTRA
Fantasia on 'Il Trovatore' ('The Troubadour')
Verdi
WILLIAM FRITH
The Wheel Tapper's Song Wolsey Charles
ORCHESTRA
Tango, 'La Paloma' ('The Dove') .. Yradier

8.0 NEW FRIENDS IN MUSIC
'JOHN IRELAND'
Introduced by PERCY SCHOLES and FRANK
LAFITTE (Pianoforte)

THIS is the second event of the *New Friends
in Music* series, the interesting experiment
initiated a fortnight ago, when Mr. Scholes and
Mrs. Norman O'Neill introduced Debussy to
any who did not know him or only knew him
imperfectly.

To-night Mr. Scholes and Mr. Lafitte introduce
a British composer who is well known by name
to all of us, but the worth of whose music, apart
from some of his smaller compositions, is far too
little recognised by the wider public. In especial
is his great Pianoforte Sonata neglected, that
Sonata of which Lamond wrote in such enthusi-
astic terms when he gave it its first public per-
formance in 1920.

The Sonata is a most difficult work to play
(which may, in part, account for its neglect), but
Mr. Lafitte has made a long and close study of
it, and a fine performance may be expected.
This is believed to be the first occasion upon
which the Sonata has been broadcast.

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.



THREE SINGERS ON THE AIR TODAY.
Kingsley Lark (left) sings in the Massenet Programme at 9.0, Phyllis Sjoström
in the Chamber Music Concert in the afternoon, and William Frith (right)
in the programme of Light Music at 6.45.

9.0 A MASSENET PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED OR-
CHESTRA, conducted by JOSEPH LEWIS
KINGSLEY LARK (Baritone)

ORCHESTRA
Overture to 'The Cid'
KINGSLEY LARK and Orchestra
Salome, Salome
Passing Vision (from 'Herodias')

9.20 ORCHESTRA
Pastoral from 'Esclarmonde'
Choir de Lune (Moonlight) from 'Werther'
KINGSLEY LARK and Orchestra
Voilà donc la terrible cité (Behold the terrible
city), from 'Thais'

JULES MASSENET was one of those fortunate
people who find their life-work quickly, and

are able to apply their gifts
to the very best advantage.
His early successes at the
Paris Conservatoire were re-
peated as soon as he began to
write Operas.

The Operas from which extracts are
now given were produced in this
order:—

Herodias, a version of the story of
Herod and Salome, 1881. *Passing
Vision* is Herod's song about the
maiden whose image haunts him, and
for whom he would give his soul.

The Cid (a work based on the
adventures of that eleventh-century
Spanish hero), 1885.

Esclarmonde (an Opera, with gorge-
ous scenery, about the wonder-work-
ing daughter of the Emperor of
Byzantium and her love for Count
Roland de Blois), 1889.

Werther, founded on Goethe's *The
Sorrow of Werther*, 1892.

Thais (whom the monk Athanael converted)
1894. In this air Athanael, in Act I, reviles
Alexandria, in which city Thais is the reigning
courtesan.

Finck's 'Massenet and his Operas' (Lane) may
be consulted by those who wish to know more
about the composer's works.

9.40 ORCHESTRA
Fourth Suite of 'Picturesque Scenes'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC: GEORGE FISHER'S BAND
from the Kit-Cat Restaurant

11.0-11.15 THE RIVIERA CLUB ORCHESTRA, under
the direction of GENE MORELLE, from the Riviera
Club.

(Wednesday's Programmes continued on page 460.)

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Wednesday's Programmes continued (March 7)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello), HUBERT PEN-CELLEY (Pianoforte)

Trio in G.....Hurlstone
(1) Moderately quick; (2) Slow; (3) Very lively; (4) At a comfortable pace

ROBERT DONAT (The Young Bensonian Actor)
My Last Duchess } Browning
Porphyria's Lover }

FRANK THOMAS
First Two Movements from Concerto in G Minor
Bruch

ROBERT DONAT
Mariana Tennyson
In the Round Tower at Jhansi Christina Rossetti

TRIO
First Movement from Third Trio Haydn

5.15 THE CHILDREN'S HOUR: Tales for Children by Fred E. Weatherly

6.0 S.B. from Swansea

6.20 London Programme relayed from Daventry

6.30 S.B. from London



7.45 'A ROMANCE OF SPAIN'
A Concert Opera by VINCENT THOMAS

Jacinta (Daughter of the Alcade of the town of La Rosa) MARGARET WILKINSON
Pepita (a Gipsy Girl) VIVIEN LAMBELET
Alvarez (a Captain in the Spanish Army) WALTER GLYNNE

Alonzo (Poet and Vine-Grower) GLYN EASTMAN
THE STATION REPERTORY CHOIR

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Chorus: 'Hark to the Song'
Song (Alonzo): 'Adoration'
Song and Chorus (Pepita): 'Minguillo'
Cavatina and Valse, with Chorus (Jacinta): 'Glamour'
Processional Chorus and Quartet: 'Welcome All'
Duet, (Jacinta and Alonzo): 'The Magic Hour'
Ensemble: 'Intrigue'
Gipsy Scene: 'Chorus and Dance of Gitanus'
Song (Alvarez): 'Love is a Dream'
Song and Chorus (Pepita): 'High flames our merriment'
Song (Alonzo): 'Almond Blossom'
Duet (Jacinta and Alvarez): 'Love may come or pass me by'
Chorus: 'My Castle in Spain'
Song (Pepita): 'Let all the crowded world go by'
Finale: 'Vive La Rosa'

9.9-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 ALAN HITCHEN (Pianoforte)
After a Sonnet of Petrarch.....Liszt
Prelude in B Flat } Chopin
Polonaise in B Flat, Op. 71 }

3.45 London Programme relayed from Daventry

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

5.0 TERESA RUSSELL (Soprano)
The Coquette and the Nightingale Granados
There are fairies at the bottom of our garden
Lchmann
Gath'ring berries 'neath the shade of forest trees
Rimsky-Korsakov
Minuet Dell'Acqua

5.15 THE CHILDREN'S HOUR: 'The Rocking Chair,' 'The Toby Jug' (Old Furniture) (Claude Arundale), sung by Harry Hopewell. 'Le Canari' (The Canary) (Poliakin), 'Minuet' (Beethoven), played by Don Hyden (Violin)

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.45 VAUDEVILLE

EMMIE PINDER and the SIX HARMONY GIRLS
WALLACE CUNNINGHAM, the Ventriloquial Entertainer

ZENA BELL (Pianoforte)

FRANK HALL-KING and Company present
'COOK GETS HER NOTICE'
by HAROLD SIMPSON

The Husband FRANK HALL-KING
The Wife EDITH TALFE
The Cook HYLDA NORTON

Scene: A sitting-room.

ROBERT MACLACHLAN (the Light Comedy Baritone)

MAURICE JONES (the Shakespearean Actor)
Interludes by the STATION ORCHESTRA

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



TREMENDOUS MUSCLES—SEEN FROM OUTSIDE!

This picture of the famous British boxer, Bombardier Billy Wells, shows a beautiful example of muscular development. What goes on inside these great muscles when they are being used is the subject of Professor A. V. Hill's talk from London this evening at 7.25.

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
GWEN PRICE (Soprano)
MARY ABBOTT (Pianoforte)
WALTER HATTON (Cello)

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Way Down Yonder in the Cornfields.' A Plantation Programme with Coon Songs and Stories by the Uncles and Aunts (not forgetting the Ukulele)

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

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

9.35 A MARITIME RECITAL
GORDON BRYAN (Pianoforte); CUTHBERT SMITH (Baritone)

GORDON BRYAN
Hornpipe from the 'Water Music'
Handel, arr. Grainger

Water-pearls..... } (from 'Silver Points')
Labyrinth (A Deep Sea } Baines
Cave)..... }

Sea Spray } (from 'North Sea Fantasies')
Into the Icy Blast } Rowley

CUTHBERT SMITH
The Golden Vanity arr. Fuller-Maitland
A Sailor Loved a Lass Storace, arr. Lane Wilson
Sea Fever Ireland
Invitation au Voyage Duparc
Sea Song d'Indy

GORDON BRYAN
Mediterranean Bay
The Tug..... } (from 'Ships')
The Liner } Goossens
Rigaudon (Sailors' Hornpipe) Dahnouse Young

CUTHBERT SMITH
Songs of the Sea Stanford
Outward Bound; Homeward Bound;
Drake's Drum,

GORDON BRYAN
The Sea Palmgren
Tempest Liapunov

10.30-11.0 A TRAVELLER RETURNS!
A Play by CLEMENCE DANZ
Presented by EDWARD P. GENN and played by the LIVERPOOL RADIO PLAYERS

Characters (in order of speaking):

Simon Foulger (Landlord of 'The Ship Ashore')... PHILIP H. HARPER
Isbel Parrett (Maid at 'The Ship Ashore') MARVEL HULME
A Police Officer ROBERT H. MAWDSLEY
Barty (Boots at 'The Ship Ashore')
TOM REID
Daddy Parrett (Isbel's Grandfather, lodger at 'The Ship Ashore')
WALTER SHORE
Joshua Gapper (the Village Constable)
J. P. LAMBE
A Traveller... PERCY M. PATTERSON
Tom Dackett (Simon Foulger's Nephew) HUGH H. FRANCIS

The scene is laid in the Tap-room of 'The Ship Ashore' in a remote fishing village, about eighty years ago.

Wednesday's Programmes cont'd (Mar. 7)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.
1,080 KC. & 1,100 KC.

- 12.0-1.0 MOSES BARITZ: Gramophone Recital
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Rambles of a Rat,' by Miss M. M. Hummerston. 'Dancing with Miss E. M. Cooke-Yarborough—I, All about it.' Fairies, Elves, Drummer Boys, Horses, etc.
- 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: A Story from 'Tom Sawyer' (Mark Twain), told by Wal Hanley. 'Why the Cuckoo Can't Build a Nest' (F. G. G.), told by Edward Newton. Request Songs by Leonard Roberts
- 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
- 4.15 MOSES BARITZ: Gramophone Lecture-Recital—III
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

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

5NG NOTTINGHAM. 272.5 M. 1,090 KC.

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

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Day with the Birds. Reading, 'Joey the Parrot' (Phyllis Vivian). Pianoforte, 'The Dicky Bird Hop' (Gourley). Songs, 'The Little Brown Owl' (Sanderson), 'The Swallows' (Cowen), and 'The Wren' (Lehmann), sung by Beryl Baily (Soprano)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Mid-Week Sports Bulletin; Local Announcements)

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

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

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.0 A CONCERT
VIOLET REYNOLDS (Soprano)
THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
- 6.0 'PYNCIAU'R DYDD YNG NOHYMEU' (Current Topics in Wales)
A Review in Welsh by E. ERNEST HUGHES
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Isobel Fullarton-James (Pianoforte). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.45:—Toni Farrell (Pianist-Entertainer). 8.0:—Elliot Dobie (Bass). 8.12:—E. J. Bell (Flute). 8.22:—Toni Farrell: Songs at the Piano. 8.37:—Elliot Dobie. 8.45:—E. J. Bell. 9.0-11.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English'—VIII. 3.35:—Rev. Gerald Elliot: 'Pioneers of Progress'—VIII, William Cobbett. 4.0:—Wireless Quintet. Anna Ferguson (Mezzo-Soprano). 5.0:—Rosaline Masson: 'Women's Part in Village Life—II, In Covenanting Days.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—S.B. from London. 6.45:—Juvenile Organizations' Bulletin: Girls' Guildry. 7.0:—S.B. from London. 7.45:—Will Hay (The International Schoolmaster). 8.0:—Glasgow Bach Society's Chamber Concert. Relayed from the Hall of the Scottish National Academy of Music. Glasgow Bach Society Chamber Orchestra (Leader, David F. McCallum). Conducted by Mr. F. H. Bissett. Suite No. 5 in D Major (Bach). Philip Halstead and Orchestra: Concerto in F Minor for Pianoforte and String Orchestra (Bach). Orchestra: Suite from Concerti Grossi (Handel). 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records. 3.30:—Mons. Casati: Elementary French—Lesson XVIII. 3.45:—Miss Rosaline Masson: 'In Covenanting Days.' 4.0:—Radio Dance Six. The McLeod Brothers (Instrumentalists). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhowe: 'Horticulture.' 6.30:—S.B. from London. 6.50:—Juvenile Organization Bulletin. 7.0:—S.B. from London. 7.45:—Station Octet. 7.50:—William McCulloch (Scottish Entertainer). 8.0:—Minnie Mearns (Contralto). 8.8:—Campbell of Kilmhor. A Play in One Act by J. A. Ferguson. 8.33:—William McCulloch. 8.48:—Minnie Mearns. 8.52:—Octet. 9.0-11.0:—London.

2BE BELFAST. 506.1 M. 980 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.0:—Station Orchestra. 4.22:—Maude Hunter (Mezzo-Soprano). 4.34:—Orchestra. 5.0:—'En Route for the Hague—Holland,' by May Gilchrist. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Band and Pipers of the Royal Irish Fusiliers. Conductor: Mr. W. C. Windram. 8.12:—Samuel Adams (Baritone). 8.22:—Band and Pipers. 8.50:—Band and Pipers. 9.0-11.0:—London.

In our Christmas number we published a poem by Nancy Pollok, entitled 'Wireless in a Sick Room.' Inadvertently we neglected to acknowledge that this appeared by arrangement with the *Poetry Review*, the journal of The Poetry Society, which has done so much to encourage and make known the best of modern verse.



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PROGRAMMES for THURSDAY, March 8

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

(Continued from
column 1.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) THE GERSHOM PARKINGTON
QUINTET, and VIOLET M. TURNER (Contralto)

12.0 THE GERSHOM PARKINGTON QUINTET, and
IDA COOPER (Soprano); ANGUS JONES (Baritone)

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

2.30 Mr. ERIC PARKER: 'Out of Doors from Week
to Week—VIII, Catkins'

3.0 EVENSONG
Relayed from Westminster Abbey

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

3.45 Miss VIOLET BRAND: 'Something New from
Something Old—Carpet Renovation'

(A chart illustrating points to which Miss Brand
referred in her talk of last week will be found on
page 467.)

CARPETS occupy a large place in the domestic
budget, from which even the 'flat habit'
has failed to oust them, and their wear and tear
gives many an anxious quarter of an hour to
the person whose unpleasant lot it is to replace
them when the ravages of many
feet can no longer be concealed.
In this talk Miss Violet Brand,
who has already told listeners how
to make their clothes last longer,
will give some practical hints for
postponing the evil day.

4.0 THE ASTORIA ORCHESTRA,
directed by FRED KITCHEN, from
the Astoria Cinema

5.0 ORGAN RECITAL by PATMAN,
from the Astoria Cinema

5.15 THE CHILDREN'S HOUR:
'Several Songs about Animals,'
sung by Helen Henschel. 'King
Tiger,' an Adventure Story by
Denis Vincent. 'The Great Apes,'
a Zoo Talk by Leslie G. Mainland

6.0 Ministry of Agriculture Fort-
nightly Bulletin

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE
BAND, directed by SIDNEY FIRMAN

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

6.45 Musical Interlude

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

(Continued in column 3.)



'THE FRIEND OF AFRICA.'

William Wilberforce, the man who secured the
abolition of slavery in British possessions, is the
'pioneer of social progress' of whom Mr. Lambert
will talk this evening at 7.25.

7.45

'THE GYPSY PRINCESS'

A Musical Play

Book by ARTHUR MILLER; Lyrics by ARTHUR STANLEY;
Music by EMMERICH KALMAN

Arranged and abridged for Broadcasting
THE WIRELESS CHORUS and the WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Characters in order of speaking:

Niblo (the Cabaret Manager)	MURRI MONCRIEFF
Sylva (the Cabaret Star)	MAGGIE TEYTE
Count Feri	LESLIE SARONY
Lord Boniface	EWART SCOTT
Prince Ronald	PAUL ENGLAND
Eugene (his Cousin)	ERIC DERWENT
Nitch	FRANK DENTON
Prince Cozonac (Prince Ronald's Father)	ROBERT CHIGNELL
Princess Anita (his Wife)	MIRIAM FERRIS
Countess Stasi	DOROTHY MONKMAN

Act I. 'The Purple Kitten' Cabaret
Act II. Reception Hall, Prince Cozonac's House
Act III. 'The Purple Kitten,' Winter Garden

That strange romantic country that lies somewhere between
Ruritania and Bohemia is the true home of musical comedy; and
it is here that the loves and laughs of *The Gypsy Princess* take
place. Theatre-goers who saw the show at the Prince of Wales's
Theatre in 1921 will not need reminding of the story, but for the
benefit of new-comers, it may be summarized thus:—

Prince Cozonac does not approve of actresses, so when his son,
Prince Ronald, falls in love with Sylva, a cabaret star, their matri-
monial prospects do not appear to be particularly bright. How-
ever, after a series of misunderstandings, the lovers are united.
Incidentally, Prince Cozonac's snobbery receives a knock-out blow
when he discovers that his wife, Anita, was once a vaudeville artist,

7.15 THE FOUNDATIONS OF MUSIC

DUETS FOR TWO PIANOS

Played by DOROTHY FOLKARD and MURIEL
WARNE

SCHUMANN:

Twelve Little Pieces, Nos. 1-4

7.25 Mr. R. S. LAMBERT: 'Pioneers of Social
Progress—II, William Wilberforce and the
Abolition of the Slave Trade'

THE Elizabethan sea-dogs were a hardy
and healthy breed, and much honoured
in our history; but they left us cursed with
the moral horrors of the slave trade. In
this talk Mr. Lambert will describe how,
two centuries after Hawkins died, the moral
standards of the English people had pro-
gressed sufficiently to make possible Wilber-
force's great crusade.

He will tell the story of the first attempts
to interest Parliament in the abolition question;
of the first motion for gradual abolition followed
by a long series of defeats in the Commons and
the Lords, extending from 1795 to 1807, when
success was finally achieved. And, in addition,
he will discuss the question whether credit can
be awarded to Wilberforce for his zeal on behalf
of the African slaves, without blame also being
given to him for his blindness to the almost
equally hideous sufferings of the industrial
population at home.

7.45 'THE GYPSY PRINCESS'

(See centre column.)

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 TRAVELLERS' TALES
DOROTHY, LADY KENNARD
'Through Russia to Persia before
the War'

READERS of that great Vic-
torian traveller, Frederick
Brunsbury, the author of 'A Ride
to Khiva,' will know something
of the difficulties and even dangers
of journeying in the vast spaces
of Asiatic Russia half-a-century
ago. Dorothy, Lady Kennard's
travels took place more recently
than that, but even in those
pre-war days of which she speaks
the railway stopped short at
Batoum, and much of her travel-
ling was done on the roads. Those
who want to learn how journeys
are made in countries that are
still in the post-chaise and
diligence stage of transport will
do well to listen to her talk to-
night.

9.30 Local Announcements. (Daven-
try only) Shipping Forecast

9.35 CHARLOT'S HOUR—VII

A LIGHT ENTERTAINMENT

Specially designed and arranged
by the well-known theatrical
director

ANDRE CHARLOT

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

Programmes for Thursday.

**5GB DAVENTRY
EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO
EXCEPT WHERE OTHERWISE STATED.

- 1.10-1.50 A DINNER HOUR SERVICE
From Birmingham
Relayed from St. MARTIN'S PARISH CHURCH
Speaker, Sir HARRY VERNEY
- 3.0 A SYMPHONY CONCERT
Relayed from the WINTER GARDENS,
BOURNEMOUTH
THE BOURNEMOUTH MUNICIPAL SYMPHONY OR-
CHESTRA, conducted by Sir DAN GODFREY
Overture, 'Pierrot of the Minute' *Bantock*
Serenade, 'Eine kleine Nachtmusik' .. *Mozart*
The Piano Poem *L. Collingwood*
Soloist, BACKER-GRONDAHL
Symphony in B Flat *Chausson*
- 4.30 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by PAUL RIMMER
HARRY SENNETT (Tobor)
FRANK NEWMAN (Organ)
From Birmingham
- 5.45 THE CHILDREN'S HOUR (*From Birmingham*)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND, directed
by SIDNEY FIRMAN
YVETTE DARNAC (French and English Songs)
WILL GARDNER (Entertainer)
- 8.0 'Mrs. Proudie's Reception,' from 'Barchester
Towers,' by Anthony Trollope, read by Mrs.
BERTHA EVES
- 8.30 CHAMBER MUSIC
PAUL HERMANN (Violoncello); IRENE DE MARIK
(Pianoforte); GEORGE PARKER (Baritone)
IRENE DE MARIK
Toccata and Fugue in D Minor... *Bach, arr. Busoni*
- 8.40 GEORGE PARKER
Air, 'Schlummert Ein,' from Cantata No. 81
Bach
- 8.45 PAUL HERMANN
Concerto for Violoncello *Boccherini*
- 9.5 IRENE DE MARIK
Three Sonatas *Scarlatti*
- 9.15 GEORGE PARKER
To Music } (English
The Town } translations
Who is Sylvia? } by
The Double.... } Sam Langford) } *Schubert*
- 9.25 PAUL HERMANN
Sonata for Violoncello Solo *Paul Hindemith*
- 9.35 GEORGE PARKER
The Vagabond *Vaughan Williams*
The Bells of San Marie *John Ireland*
Is my team ploughing? } *Ben Burroughs*
Can ye by }
- 9.45 PAUL HERMANN and IRENE DE MARIK
Seven Variations in E Flat *Beethoven*
On a Theme from 'The Magic Flute'
- 10.0 WEATHER FORECAST; NEWS
- 10.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
Suite from 'Sigurd Jorsalfar' *Grieg*
- 10.35 JO LAMB (Violin)
Grave (Very slow) *Friedemann Bach*
Fugue in A *Tartini, arr. Kreisler*
- 10.42 BAND
Overture to 'Oberon' *Weber*
- 10.52 JO LAMB
Legend *Debuss*
- 11.0-11.15 BAND
Allegretto (Scherzo) from Symphony No. 8,
in F *Beethoven*
Two Excerpts from 'The Rose Cavalier'
Richard Strauss
(Thursday's Programmes continued on page 464.)

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you will find these volumes worth their weight in gold. With them in the house the anxious mother will know that in any childish ailment or accident she has the very best advice immediately available. The 56-page Ready Reference Index will enable her to find exactly what she wants to know at once.

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will find all their problems sympathetically and clearly dealt with. The volumes contain within them, easily arranged for reference, a complete manual of Sex Hygiene, while the fullest information is given on the conditions necessary to secure the healthy and happy arrival of the first baby.

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- THE HUMAN BODY AND ITS FUNCTIONS.
- PREVENTIVE MEDICINE.
- SIMPLE REMEDIES.
- DRUGS AND THEIR VALUE.
- DISEASES AND THEIR TREATMENT.
- FIRST AID IN THE HOME.
- CORRECT DIET.
- COOKERY FOR SICK AND CONVALESCENT.
- HOME NURSING.
- SANITATION & HYGIENE.
- CLOTHING AND HEALTH.
- FEEDING AND NUTRITION.
- SEX HYGIENE.
- MATERNITY AND MOTHERCRAFT.
- PHYSICAL CULTURE.
- CHIROPODY.
- MANICURE.
- THE CARE OF THE TEETH.
- THROAT, EAR AND NOSE TROUBLES.
- MEDICAL LAW AND BYE-LAWS.
- SIGHT AND ITS PRESERVATION.
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Even the run-down grown-ups who ought to take Cod Liver Oil, because it really is the greatest builder of healthy flesh in the world, will be glad when they read this welcome news.

Of course, Doctors have been prescribing Cod Liver Oil in tablets under another name for several years, but it is only now that one can walk into a chemist's and get a box of these flesh-producing tablets just as easily as a bottle of cough mixture.

Thin, run-down, anemic men, women and children who need to grow strong and take on flesh are advised to get a box of McCoy's Cod Liver Extract Tablets, and if you don't gain 3 lbs. with 30 days' treatment as prescribed just get your money back. One woman gained fifteen pounds in five weeks, according to her own doctor—another ten pounds in three weeks. A very sickly child aged nine gained twelve pounds in seven months, and now plays with other children and has a good appetite.

Just ask for McCoy's Cod Liver Extract Tablets. Any good Chemist will tell you that they are wonderful flesh and health builders, and don't forget that they are wonder workers for feeble old folks.

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Thursday's Programmes cont'd (March 8)

(Continued from page 463.)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS: Mr. H. A. HYDE, 'Plant Enemies of Man—II, Plant Disease Fungi'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Hereward for England,' by C. E. Hodges
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 'MARCH HARES'
THE STATION ORCHESTRA
A HUMOROUS MARCH, 'The Mouse' *Lincoln*
CORDELLA MEREDITH-COOPER
Songs at the Piano
ORCHESTRA
Waltz, 'Spring Chicken'... *Caryll and Monckton*
Fox-trot, 'The Loony Melody' *Longstaffe*
JAMES WHIGHAM and ?
ORCHESTRA
Hush *Douglas*
- 10.30-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 4.30 MUSIC by the STATION QUARTET
Overture to 'Maritana' *Vincent Wallace*
Slow Movement and Minuet from Symphony No. 39, in E Flat *Mozart*
Berceuse (Cradle Song) *Preston*
- 5.0 'Something New from Something Old—Carpet Renovation,' by Miss VIOLET BRAND
- 5.15 THE CHILDREN'S HOUR: 'England,' 'To the Greenwood's Sunny Glade' (Child's Song Book), sung by Harry Hopewell. 'Merrie England' (German), played by the Sunshine Trio. 'Lighthouses,' by Robert Roberts
- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Local Farmers.
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 A BALLAD CONCERT
EDITH PENVILLE (Flute)
Romance *Brun*
Prelude and Scherzo *Büsser*
REGINALD WHITEHEAD (Bass)
The Pipes of Pan *Elgar*
Off to Philadelphia *Haynes*
When Song is Sweet *Sans Souci*
ALBERT VOORSANGER (Violin)
Prelude and Allegro *Pugnani, arr. Kreisler*
Bird as Prophet *Schumann*
EDITH PENVILLE
L'Attente (Expectation) } *Anderson*
Characteristic Fantasia }
REGINALD WHITEHEAD
A West Country Courting *Sanderson*
Youth *Alliteen*
Salaam *Lang*
ALBERT VOORSANGER
Fugue (unaccompanied) .. *Tartini, arr. Kreisler*
Siciliana and Rigaudon .. *Francoeur, arr. Kreisler*
- 10.30-12.0 S.B. from London

6LV LIVERPOOL. 287 M. 1,010 KC.

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

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

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WILPTON, 'The History of our Industries—(b) The Story of Silk'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 2.30-3.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS: Mr. R. E. SOPWITH: 'Talks on English Literature—Kipling: The Second Jungle Book'
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

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

5NG NOTTINGHAM. 275.2 M. 1,080 KC.

- 2.40 BROADCAST TO SCHOOLS: Prof. H. H. Swinnerton, 'The Deserts, Seas, and Glaciers of the Nottingham District—VIII, Mapperley in the Desert'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

(Thursday's Programmes continued on page 467.)



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Programmes for Thursday.

(Continued from page 464.)

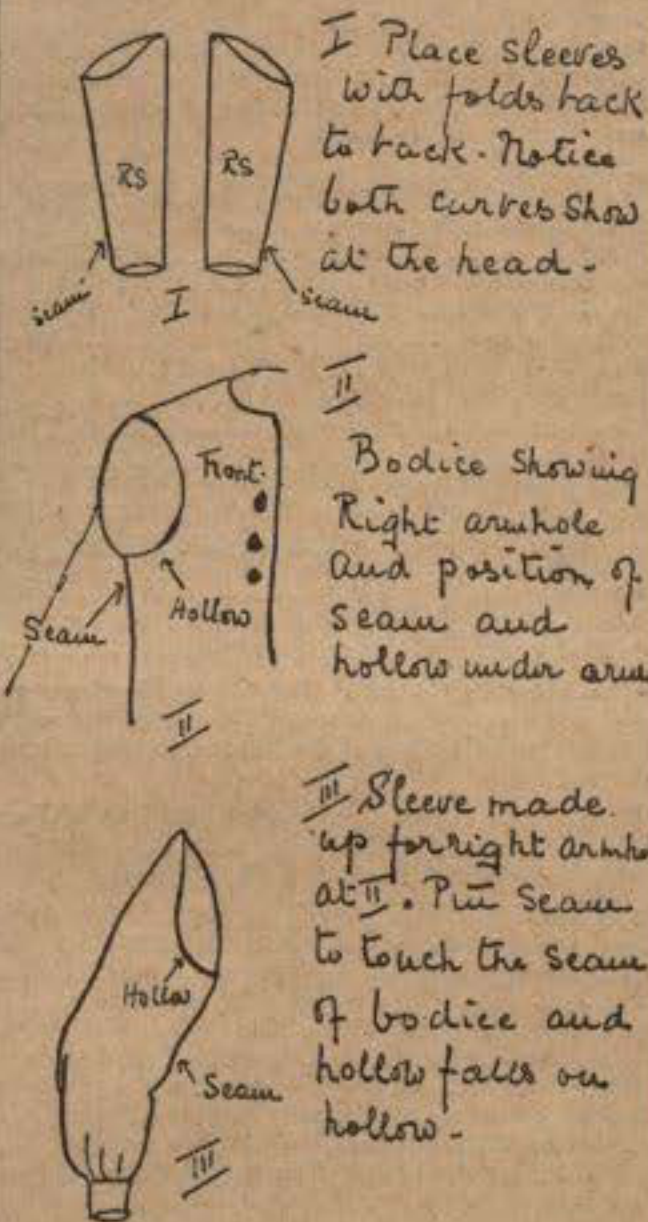
5PY	PLYMOUTH.	400 M. 750 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements)	
6ST	STOKE.	294.1 M. 1,020 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30-12.0	S.B. from London (9.30 Local Announcements)	
5SX	SWANSEA.	294.1 M. 1,020 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London (9.30 Local Announcements)	
9.35	S.B. from Cardiff	
10.30-12.0	S.B. from London	

Northern Programmes.

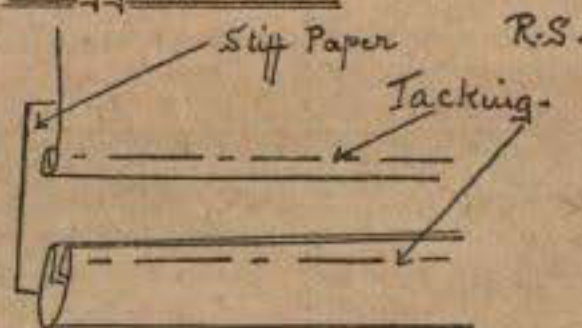
5NO	NEWCASTLE.	312.5 M. 960 KC.
2.30	—London Programme relayed from Daventry. 4.0:—Concert, Relayed from the Queen's Hall Picture House. Directed by J. Arnold Eagle. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Mr. H. C. Pawson, 'Seeds Mixtures.' 6.15:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.	
5SC	GLASGOW.	405.4 M. 740 KC.
3.0	—Mid-Week Service, conducted by Rev. Lewis A. Sutherland, of St. James's U. Free Church, Paisley. 3.15:—Broadcast to Schools: Mr. L. A. L. King, 'British Wild Animals—Bats.' 3.35:—Isabel M. Milligan, 'Books and their Writers—J. M. Barrie's Stories.' 4.0:—Wireless Quintet, Lily Gilmore (Soprano). 5.0:—New Clothes for Old, by Violet Brand. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30:—S.B. from London. 6.45:—S.B. from Aberdeen. 7.0:—S.B. from London. 9.35:—Station Orchestra. 10.30-12.0:—London.	
2BD	ABERDEEN.	500 M. 600 KC.
2.30	—London Programme relayed from Daventry. 3.0:—Concert to Schools, Relayed from the Condray Hall. Under the auspices of the Aberdeen Education Authority: Folk Songs from Many Lands: A Lecture-Recital by Miss Marjorie Greenfield. 3.45:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Marjorie Greenfield (Soprano). Station Octet. 6.20:—S.B. from London. 6.45:—Mr. James Cruickshank, 'Wild White Clover Pastures.' 7.0:—London. 9.35:—Will Hay (the International Schoolmaster). 9.50:—Variety. Toni Farrell (Pianist-Entertainer), W. R. Crow (Tenor). Hope Charteris and Eve Dickson (Variety Duets). Station Octet. 10.30-12.0:—London.	
2BE	BELFAST.	306.1 M. 960 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: 'Ulster Dainties—Treacle Bread, Soda Bread, Potato Cakes, etc.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 9.35:—Leoncavallo, Anniversary Programme, Orchestra. G. Longhi Cellini (Tenor). Harry Dyson (Flute) and Claude de Ville (Pianoforte). 10.30-12.0:—London.	

Something New from Something Old.

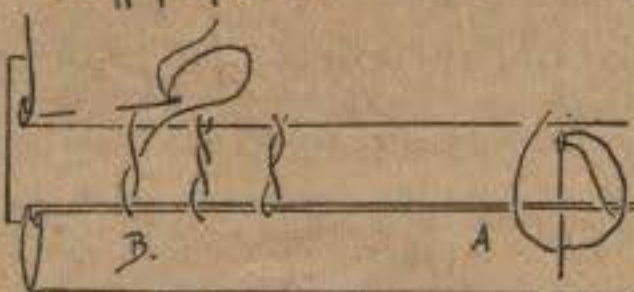
This chart appears in connection with Miss Violet Brand's talk of Thursday, March 1. In her talk Miss Brand advised listeners to consult it before fixing in sleeves to blouses and jumpers.



Faggot Stitch



I Preparation of Garment. Both edges which are to be joined neated and tacked to stiff paper.



II The Stitch. A. First Part. Work on right side. B. Completion of stitch. Press, and remove paper.

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THE
MELODY MAKER
THE
R. C. THREESOME

The Pictorial Blue Print and G. V. Dowding's article will provide the hundreds of thousands of people, who have built one or other of these famous sets, with advice and practical information collected by an impartial expert. New constructors who have had minor difficulties in building the sets or who wish to know how to operate them to the best advantage, or have any other queries about them, will find the article invaluable. It contains, together with the Blue Print, a mine of useful information for everyone who has made up or contemplates building any of the above sets.

MODERN WIRELESS

Now on Sale Price 1/-

PROGRAMMES for FRIDAY, March 9

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

SHORT RELIGIOUS
SERVICE

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

11.0 (Daventry only) THE GERSHOM PARKINGTON
QUINTET, and ELSIE FITCH (Contralto)

12.0 A SONATA RECITAL

KATHLEEN CURRY (Violin)
RENEE SWEETLAND (Piano)

Sonata No. 2 in A Bach
Sonatina Debuss
Larghetto; Scherzo; Finale

12.30 AN ORGAN RECITAL

by JAMES PERCIVAL DAVIS
Organist and Director of the Choir,
St. Peter's Church, Glasbury

Relayed from St. Mary-le-Bow Church
March on a Theme of Handel Guilman
Allegretto (from the 'Hymn of Praise')

Finale, 'In Gavotte Style' Felton
(From Ancient Concerto in E Flat)

Melody in E Rachmaninov
Finlandia, Op. 27, No. 7 Sibelius

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

3.0 Mr. ERNEST YOUNG and Mr. J. A. WILLIAMSON:
'Empire History and Geography'

3.25 Musical Interlude.

3.30 Mr. ALLEN WALKER: 'London's Great
Buildings—VIII, The Guildhall of the City of
London'

THE Guildhall of the City of London was
built in the fifteenth century (when the
Corporation itself was already old), and by good
fortune it was only partially damaged in the
Great Fire. Besides being the scene of the Lord
Mayor's Banquet, the election of the Lord
Mayor and Sheriffs and the Lord Mayor's Court,
it contains a library, art gallery, and museum,
and the famous figures of Gog and Magog; so
Mr. Allen Walker will have no lack of material
for his talk this afternoon.

3.45 Musical Interlude

3.50 PLAYS TO SCHOOLS

'THE RISING GENERATION'

By WYN WEAVER and LAURA LEYCESTER.

4.45 MUSICAL INTERLUDE

5.0 Mrs. MARION CRAN: A Garden Talk

5.15 THE CHILDREN'S HOUR

WAXWORKS

A Novel programme in which
Professor William Windle-
spooch will present his famous
collection of effigies, which in-
clude many well-known and
popular personages, and one
famous 'criminal'

By special arrangements, the
OLOF SEXTET will support the
Entertainment with suitable
selections from Great Com-
posers

6.0 FRANK WESTFIELD'S OR-
CHESTRA, 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. G. A. ATKINSON: 'Seen
on the Screen'

7.15 THE FOUNDATIONS OF
MUSIC

DUETS FOR TWO PIANOS
Played by DOROTHY FOLKARD
and MURIEL WARNE
SCHUMANN. Twelve Little
Pieces. Nos. 5 to 8

7.25 Prof. C. H. DESCH: 'Metals in the use of
Man—II, The Beginning of Iron'

AFTER bronze came iron, and the Iron Age,
which began in the very dawn of history,
is only closing now. In this talk Professor
Desch will tell how the first iron worked was
found in meteorites; how men learnt the smelting
of iron, and used water-power to drive their
forges, and how accidentally they discovered how
cast iron could be made.

7.45 A SONG RECITAL by ODETTE DE FORAS

Les Cloches (The Bells) Debussy
Mandoline Debussy
Recueillement (Meditation) Debussy
Le Réveil de la Mariée (The Bride's
Awakening) Ravel
Tout Gai! (Very Gay!) Fauré
Soir (Evening) Fauré
Claire de Lune (Moonlight) Fauré

8.0 NATIONAL SYMPHONY CONCERT

THE NATIONAL SYMPHONY ORCHESTRA
Conducted by Sir HENRY J. WOOD

Overture to 'Alceste' Gluck
Fourth Brandenburg Concerto, in G, for Two
Flutes, Solo Violin and Strings Bach

THIS fourth Concerto has three Movements—
a quick one, a graceful slow one, in which
the Flutes hold the melodic line, and a magnificent
fugal Finale.

Vetrate di Chiesa (Church Windows) Four
Impressions for Orchestra Respighi
(First Performance in England)

OTTORINI RESPIGHI'S new 'Preludes,'
written in 1926, were suggested by the
pictures in the stained-glass windows of Italian
churches; in the music the ancient church
modes are suggestively used.

I. *The Flight into Egypt.* The composer
describes this as 'a tonal representation of the
little caravan on a starry night carrying the
Treasure of the World.'

II. *The Archangel Michael,* driving the re-
bellious angels from Heaven.

III. *The Matins of Santa Chiara (St. Clare).*
Legend has it that once, when St. Clare was ill,
and grieved at not being able to attend matins,
she was miraculously transported to the church.

IV. *St. Gregory the Great,* in all the pomp of
his office, blessing the people.

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

Violin Concerto Beethoven

(Soloist, SZIGETI)

The Sea Frank Bridge

(Carnegie Collection of British Music)

THIS Orchestral Suite by Frank Bridge (born
1879) was among the first works chosen for
publication by the Carnegie United Kingdom
Trust, which has helped British composers by
paying for the publication of compositions of
outstanding merit.

The pictorial intentions given below are those
authorized by the composer for publication in a
Promenade Concert programme.

I. SEASCAPE. 'paints the sea on a summer
morning. From high cliffs is seen a great expanse
of waters lying in the sunlight. Warm breezes
play over the surface.'

A widespread chord swells and dies, then
Violas play a phrase, suggestive of a wavelet
rippling up, poising for a moment, then falling
back again. Immediately Oboe answers with a
very distinctive phrase, perhaps meant to sug-
gest a cry of a seabird.

Most of the Movement is made out of these two
fragments of tune, especially the second.

II. SEAM FOAM. 'The sea foam froths
among the low-lying rocks and pools on the
shore—playfully, not stormily.'

This Movement is a masterpiece of orchestral
effect.

III. MOONLIGHT. 'A calm sea at night. First
the moonbeams are struggling to pierce through
dark clouds, which at last pass over, leaving
the sea shimmering in full moonlight.'

There is an Introduction lasting nearly a
minute, before the Main Tune is given out by
Two Flutes, against a background of sustained
Strings and Harp arpeggios.

IV. STORM. 'A raging storm. Wind, rain
and tempestuous seas. With the lulling of the
storm, an allusion to the First Movement is
heard.'

Till Eulenspiegel's Merry Pranks

Richard Strauss

10.15 Local Announcements; (Daventry only)
Shipping Forecast

10.20 Mr. RICHARD HUGHES: 'What they
will collect in the year 2042'

AN exhibition of antiques was recently opened in
London, and the sight of these relics
of the past all gathered together
for the delight of our collectors
aroused in the imaginative
some strange speculations.
What of our own belongings
in a couple of generations'
time? We who smile at the
ornolu and gilt, the wax flowers
and worsted antimacassars of
the Victorians—how will our
cigarette-holders and cocktail-
shakers, our telephone-dolls and
wrist watches and scissor-cuts,
look to the alien eyes of our
great-grandchildren? Mr.
Richard Hughes, whose gift of
fantasy is very evident in all
his writings, will consider this
somewhat disquieting question
tonight.

10.35 VARIETY

PHILIP MIDDLEMISS

(Entertainer)

R. H. HULLS

(in his own Compositions at
the Piano).

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



THE GUILDHALL OF THE CITY OF LONDON.

An old engraving of the historic building about which Mr. Allen Walker will talk this
afternoon.

Friday's Programmes cont'd (March 9)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL

By LEONARD H. WARNER
Relayed from St. Botolph's,
Bishopsgate

MURIEL SOTHAM (Soprano)

LEONARD H. WARNER
Prelude in F..... } Theod.
Toccata in C..... } J. Dubois

MURIEL SOTHAM
The Silver Ring *Chaminade*
Elegy..... } *Massenet*
Down by the Sally Gardens
Martin Shale

LEONARD H. WARNER
Chorale in B Minor *Frank*
Morning Song... } *A. Hollins*

MURIEL SOTHAM
O soft was the song... } *Elgar*
Secrecy..... } *Wolf*
A Blackbird Singing
Michael Head

LEONARD H. WARNER
Grand Choeur alla Handel
Guilmant
Military March
Schubert, arr. W. T. Best



GABY VALLE,
soprano, sings in this evening's concert
of Light Music from 5GB.

7.35 GABY VALLE
Mai..... } *R. Hahn*

SILVIO SIDELI
O Primavera.... } *Tirindelli*

GABY VALLE and SILVIO
SIDELI
Visioni Veneziana... } *Broggi*

7.45 QUINTET
Air from 'Louise'
Charpentier
Ma Blonde Ami.... } *Volpatti*

8.0 VAUDEVILLE
From Birmingham
THE 'ROOSTERS' will Entertain

9.0 LIGHT MUSIC
AND COMEDY
From Birmingham
THE BIRMINGHAM STUDIO
ORCHESTRA
Conducted by
FRANK CANTELL
Overture to 'Zampa'
Hérolf

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN

HARLEY and BARKER (Entertainers)
YVETTE DARNAC (Light Songs)

5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs and Duets by Marjorie Palmer (Soprano)
and Ethel Williams (Contralto). 'The Wizard's
Clock—III,' by Margaret Dangerfield. Edith
Penville (Flute).

6.30 Time Signal, Greenwich; Weather Forecast,
First General News Bulletin

6.45 LIGHT MUSIC

THE GIBSON PARKINGTON QUINTET
GABY VALLE (Soprano)
SILVIO SIDELI (Baritone)

QUINTET
To the Forest..... } *Tchaikovsky*
Don Juan's Serenade..... } *Tchaikovsky*

6.54 SILVIO SIDELI
Tre giorni son che Nina..... } *Pergolesi*

GABY VALLE
So tu m'ami..... } *Pergolesi*

GABY VALLE and SILVIO SIDELI
Oro Fuggo? (Duet)..... } *Cimarosa*

7.5 QUINTET
Clair de lune..... } *Debussy*
Serenade..... } *Strauss*

7.15 SILVIO SIDELI
Les feuilles sont mortes..... } *G. Dorel*

GABY VALLE
The New Umbrella..... } *Besly*

GABY VALLE and SILVIO SIDELI
Nearest and Dearest..... } *Caracciolo*

7.25 QUINTET
Selection from 'The Mastersingers'.... } *Wagner*

EDITH PENVILLE (Flute)
Tambourin..... } *Gossec (1734-1829)*
Prelude and Scherzo..... } *Busser*

9.15 'KITTY'
A Duologue by ROBERT HIGGINBOTHAM
Lil..... } *ETHEL MALPAS*
Sid..... } *STUART VINDEN*

The Scene is a public park on a fine summer
evening. Two park chairs are set under a
tree. Two lovers enter arm-in-arm, the girl
looking glum and apparently sulking.

9.30 ORCHESTRA
Valse, 'Accelerations'..... } *Johann Strauss*
EDITH PENVILLE
Nocturne..... } *Doppler*
Humorous Variations..... } *Andersen*

9.45 ORCHESTRA
Selection from 'By Jingo'..... } *Finck*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC; KETTNER'S FIVE, under
the direction of GEOFFREY GELDER, from
Kettner's Restaurant

11.0-11.15 THE LYRICS, from The Café de Paris
(Friday's Programmes continued on page 470.)

The Organs broadcasting from
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2BE—BELFAST—Classic Cinema

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Avoid drugs which merely soothe the pain. Authorities say weak nerves must be nourished; and this fact is well attested by the thousands of people who have regained health through taking Dr. Cassell's Tablets.

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DR. Cassell's Tablets

1/3 and 3/- per box

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

Friday's Programmes continued (March 9)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 4.45 RICHMOND HELLYAR: 'A Mendip Pool'
 5.0 THE DANSANT from the Carlton Restaurant
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 LEONARD BURY (Blind Pianist)
 3.25 London Programme relayed from Daventry
 3.45 Music by the STATION QUARTET
 Overture to 'Don Giovanni'Mozart
 3.55 BROADCAST TO SCHOOLS:
 Reading, 'Harold, the Last of the Saxon Kings,'
 by Lord Lytton
 4.0 Professor T. E. PEET: 'The Dawn of History
 -VIII, Malta and the Builders of Stonehenge'
 4.20 QUARTET
 Woodland SketchesMacDowell
 Fantasia on Weber's Worksarr. Schreiner
 Suite, 'Nautical Scenes'Fletcher
 5.0 Mrs. JANE NILDITCH: 'John Bunyan—The
 Writer of a Famous Book'
 5.15 THE CHILDREN'S HOUR
 6.0 ORCHESTRAL MUSIC from the Theatre Royal
 6.30 S.B. from London
 6.45 ORCHESTRAL MUSIC (Continued)
 7.0 S.B. from London (10.15 Local Announcements)
 10.35-11.0 LEO CHANNING: a Reading of 'The
 Suicide,' by William Usher

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

12.0-1.0 London Programme relayed from Daventry
 3.10 Studio Reading
 3.15 BROADCAST TO SCHOOLS:
 Mr. GEOFFREY W. PAGET: 'Adaptations in
 Nature—II, Adaptations to Life in the Sea
 and in the Air'
 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 (10.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,020 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—(b) Vis-à-vis and the
 Position of Great Britain'
 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
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 Football Talk
 6.30-11.0 S.B. from London (10.15 Local Announcements)

6BM BOURNEMOUTH 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS:
 M. A. BRIAS: 'Elementary French—III,
 Louis XIV et les Courtesans'
 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 (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 2.20-2.45 BROADCAST TO SCHOOLS:
 Mr. E. SIMS-HILDITCH: 'The Orchestral Family,'
 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 (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS:
 Mr. B. PERROTT: 'Stories of the Stars—III,
 How far off are the Stars?'
 3.50 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I'—A Short Lecture-Recital
 by T. D. JONES
 6.30-11.0 S.B. from London (10.15 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 980 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 6.30:—London. 7.45:—Will Hay (The International Schoolmaster.) 8.0-11.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Broadcast to Schools: Mr. Robert McLeod, 'Music.' 3.50:—London Programme relayed from Daventry. 5.0:—W. Kersley Holmes, 'The Finest Hill Walk.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Euphemia Gray (Pianoforte). 6.30:—London. 6.45:—Edinburgh. 6.50:—London. 7.45:—Living Scottish Poets Series. Dr. John F. Fergus, reading from his own works. 8.0-11.0:—London.

2BD ABERDEEN. 500 M. 890 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—M. E. Casati, 'French for Higher Grade Schools' (Lesson XX). 3.50:—London Programme relayed from Daventry. 4.45:—Walter Schaschke (Baritone). 5.0:—S.B. from Glasgow. 5.58:—Birthday Greetings from the Aberdeen Studio. 6.0:—Mr. Donald G. Munro, Agriculture. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craignyle, 'Football Topics.' 6.30:—London. 6.45:—Edinburgh. 6.50:—London. 7.45:—Glasgow. 8.0:—London. 10.35-11.0:—Dance Music, relayed from the Aberdeen Boy Scouts' Carnival Dance. The Boy Scouts' Pipe Band. Al Leslie and his Orchestra.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—London. 11.0-11.30:—Harry Parks' Dance Band, relayed from the Carlton Ballroom.

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PROGRAMMES for SATURDAY, March 10

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A
SHORT RELIGIOUS
SERVICE

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

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

3.30 AN ORCHESTRAL CONCERT
THE WIRELESS ORCHESTRA, conducted by JOHN
ANSELL
FLORENCE LONG (Mezzo-Soprano)
CHARLES TRUE (Baritone)

ORCHESTRA

Overture to 'Morning, Noon and Night' Suppé
Second Selection from 'Merrie England' German

FLORENCE LONG

I think of you, my sweet..... } Haydn Wood
You gave me all my sunshine }
Everywhere I go Easthope Martin

ORCHESTRA

Venetian Waltz Saint-Saëns
Polonaise from 'Boris Godunov' .. Mussorgsky

CHARLES TRUE

To the Forest Tchaikovsky
Myself when young Lehmann
Jenny's Way Willeby

ORCHESTRA

Ballet Suite, 'The Talisman'.....Drigo

FLORENCE LONG

The Connemara Shore Fisher
The Garden of your Heart Dorel
The Stars have eyes Sanderson

ORCHESTRA

Overture to 'Oberon' Weber
Minuet (for Strings) Gervasio

CHARLES TRUE

Sea Fever Ireland
The Carpet Sanderson
The Fortune Hunter Willeby

ORCHESTRA

Ballet Music from 'Faust' Gounod

5.15 THE CHILDREN'S HOUR:
My Programme, by J. C. STOBART

6.0 A BALLAD CONCERT

ETHEL BARKER (Contralto); JOHN TURNER
(Tenor); MAUDE MELLIAR (Oboe)

ETHEL BARKER

Bubble Song Martin Shaw
The Bold Unbiddable Child Stanford
Lie there, my lute..... MacCunn

6.8 JOHN TURNER

So we'll go no more a-
roving M. V. White
Shepherds Gay Sanderson

6.15 WALES v. IRELAND
Eye-Witness Account of
the International Rugby
Match
S.B. from Cardiff

INTERNATIONAL Rug-
by football this year
has been full of surprises,
in which Ireland and Wales
have themselves figured
largely; and by this time
it has become very hard,
on form alone, to predict
the result of any match.
This afternoon's clash at
Cardiff between Wales and
Ireland is a match that
will play an important
part in determining the
final order of the countries

DORIS and ELSIE WATERS
IRENE RUSSELL (in light
Songs and Impersona-
tions)

D'ARCY WOOLVEN (Baritone)
FREDERICK THURSTON (Clarinet)
'FURTHER GREAT HEIGHTS'

by H. C. G. STEVENS and EILEEN DE MANCHA
Comère, RUBY MILLER

The Man HUGH METCALF
The Girl LILIAN HARRISON

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. G. WATSON PARKER: 'Let's get a
Car—V, Breakdowns' (Continued)

HOW much rudeness—how much bad blood
and bad temper—how many insults and
recriminations and vituperations—has not the
internal-combustion engine been responsible for
since first it broke clamorously upon our peaceful
roads! Everyone knows how a certain type of
motorist seems to lose all his manners as soon
as he gets into the driving-seat of a car. In
tonight's talk, Mr. Watson Parker will give the
new owner some hints—by which many an old
owner may also profit—for behaving in a style
that will conduce to his own comfort and that
of others on the road.

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 A MILITARY BAND CONCERT

EVELYN TIERNEY (Soprano)

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
BAND
Overture to 'The Flying Dutchman' .. Wagner

9.45 EVELYN TIERNEY

My Mother bids me bind my hair Haydn
L'amero (I will love her, from 'The Shepherd
King') (With Flute Obligato) Mozart
A Pastoral arr. Lane Wilson

THE SHEPHERD KING (Il Re Pastore) is a
short 'Music Drama' (Mozart's own title)
in two Acts. It is an early work, written, when
Mozart was Director of Music to the Archbishop
of Salzburg, for the celebrations which were
arranged when the Archduke Maximilian (the
younger brother of Marie Antoinette) paid the
Archbishop a visit.

This Air is one of the few extracts from the
Opera that we hear nowadays.

The music is quiet and expressive, and the
orchestration is very interesting, Mozart having
used, among other instruments, two Cors Anglais
and a Solo Violin.

9.52 BAND

Second 'Maid of Arles'
Suite ('L'Arlésienne')
Bizet
Pastorale; Intermezzo;
Minuet; Farandole

10.8 EVELYN TIERNEY

Don't come in, Sir, please!
Cyril Scott
By the Waters of Minne-
tonka (With Flute Ob-
ligato) Lieurance
The Night Wind
Roland Farley

10.16 BAND

Selection from 'H.M.S.
Pinafore' Sullivan

10.30-12.0 DANCE
MUSIC: THE SAVOY
ORPHEANS, FRED ELI-
ZALDE and his MUSIC and
THE SAVOY TANGO BAND
from The Savoy Hotel



Lord ROCHDALE,

who will talk this evening on Britain's prospects in
next year's Olympic Games.

in the championship table, and listeners every-
where will be very eager to hear the result and
the description of the play.

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

6.50 MAUDE MELLIAR (Oboe)
Selected Items

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

7.15 THE FOUNDATIONS OF MUSIC
DUETS FOR TWO PIANOS

Played by DOROTHY FOLKARD and MURIEL
WARNE
SCHUMANN: Twelve Little Pieces. Nos. 9 to 12

7.25 The Rt. Hon. Lord ROCHDALE: 'The
Olympic Games'

THE Olympic games are coming on again, and,
after various doubts and difficulties, it has
been decided that Great Britain shall again
enter the lists. How far she will succeed there
is another matter, and there is need of the
widest and strongest public interest and support
if our teams are to have the best possible chance
to compete with the Americans, the Scandi-
navians, and the Finns. Lord Rochdale, himself
a sportsman who played cricket for Cambridge
and for Lancashire forty years ago, will endeavour
to spread this interest in his talk.

7.45 VARIETY

TOMMY HANDLEY (Entertainer)
ANGELA BADDELEY
In a further 'TRIALS OF TOSY'
Sketch by A. P. HERBERT



The Man with the Big Car: 'Come on, jump in.'
The Man with the Small Car: 'But I can't leave my car here!'
The Man with the Big Car: 'Of course not. Bring it along!'

Mr. Watson Parker will deal with 'Breakdowns' in his talk tonight at 9.15. All motorists who come to
grief on the road cannot count on being as fortunate as the small-car owner shown here.

Programmes for Saturday

**5GB DAVENTRY
EXPERIMENTAL**

(491.8 M. 610 kC.)
TRANSMISSIONS FROM THE LONDON (T. D.)
EXCEPT WHERE OTHERWISE STATED.

3.30 PIANOFORTE AND VIOLIN RECITAL
From Birmingham

GEOFFREY O'CONNOR MORRIS (Pianoforte)
MARJORIE HAYWARD (Violin)

GEOFFREY O'CONNOR MORRIS and MARJORIE HAYWARD

Sonata (Op. 100) for Violin and Pianoforte

Brahms
(1) Quick, in a singing style; (2) Slow and calm; (3) Fairly quick, graceful

3.55 GEOFFREY O'CONNOR MORRIS

Six Pieces of Childhood O'Connor Morris

MARJORIE HAYWARD

The Bard's Legacy (Old Irish Melody)

The Admiral's Galliard *Moffat*

4.15 MARJORIE HAYWARD and GEOFFREY O'CONNOR MORRIS

Sonata in B Flat *Mozart*

(1) Moderately quick; (2) Slow, sustained;

(3) Rondo—Quick

4.30 THE DANSANT

From Birmingham

PAUL RAFFMAN and his BAND

BRENA QUINION (Light Songs)

5.45 THE CHILDREN'S HOUR (From Birmingham):

A further Snooky Adventure by Phyllis Richardson.

Scots Songs by Janet MacFarlane (Soprano).

'The Lord of the Lorn,' a Border Story by Margaret M. Kennedy.

Geoffrey O'Connor Morris (Pianoforte)

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

6.50 LIGHT MUSIC

FRANK IVIMEY'S SEXTET

HILDA SEARLE (Soprano)

CHARLES TREHARNE (Baritone)

THE SEXTET

The Yeoman of the Guard *Sullivan*

7.5 HILDA SEARLE

Alas! Manon, again thou'rt dreaming ('Manon')

Farwell! Our pretty little table .. *Massenet*

Cuckoo Song *Quilter*

7.12 CHARLES TREHARNE

The Ballad Monger *Easthope Martin*

When I think upon the Maidens .. *Michael Head*

7.20 SEXTET

Heathen Land *Dumayne*

Beautiful Danube *J. Strauss*

7.32 HILDA SEARLE

The Pipes of Pan are calling ('The Arcadians')

Today my spirit (from 'Tom Jones') .. *German*

Good-night, Ladies and Gentlemen *Francis Dorel*

7.40 CHARLES TREHARNE

A Devonshire Wedding *Lyall Phillips*

Give a man a horse he can ride *Michael Head*

7.48 SEXTET

Irish Aids *arr. Mulder*

8.0 A SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Heroic Overture (dedicated to Joseph Lewis)

G. O'Connor Morris

(5GB Programme continued on page 474).

Post Time is Adventure Time!

By ANITA RICHMOND

"You're very excited, Norah. What's the matter?"

"It's time the postman came."

"But—"

"Ah, there he is," Norah jumped to her feet and ran to the front door. When she returned she bore a letter which she flourished triumphantly in her friend's face.

"It's quite an adventure nowadays," she exclaimed.

"I don't understand," said Marjorie. "Besides, that letter isn't for you. It's addressed to Miss Blanche—"

"My pen name. This letter's from an editor and—"

She tore open the envelope. "Yes, there's a cheque. Ten beautiful guineas."

"For heaven's sake explain, Norah. Don't be so tantalising."

Norah sank into a chair, her eyes bright with excitement. "I'm a real live authoress, Marjorie. Really I am. I've been writing now for over a year, and I've made—simply pounds. You wouldn't believe it." She pointed across the room. "See that book-case? That cost me three hours' work—if it can be called work. Really it's the most fascinating hobby imaginable."

"But you, Norah!" exclaimed the other in amazement. "Why you never—"

"I know. That's the wonderful thing about it. I never dreamt I could do it, although I always longed to be able to. One day I saw an advertisement of a correspondence course in article and story writing, and sent for a copy of the prospectus."

"And you joined?"

"Eventually I did. I doubted my ability to write; but the Course people were so

friendly and helpful in their letters that I plucked up courage and enrolled."

"I don't believe in those correspondence courses," said Marjorie, shaking her head.

"I didn't till I learnt more about this one. My dear, you wouldn't believe the trouble they take. I hadn't the foggiest notion how I should even start an article before I joined, yet two months afterwards the Director of Studies wrote and said that my last exercise would be up to standard if I revised it in a certain way, and he gave me a list of papers to send it to."

"Well?"

"The first paper bought it. I got two guineas. Since then I've sold nearly everything I've written."

"It's perfectly wonderful, Norah. I wish I could do it; but then, writers are born, not—"

"Rubbish! It's a matter of training. If you can write a good letter you can learn to write 'copy' for the papers—I'll tell you what I'll do, Marjorie. I'll write and get the Institute's new prospectus for you."

"The Institute?"

"The Regent Institute, Victoria Street."

"But I couldn't afford the fee, Norah."

"It's really quite reasonable, and you can pay it in instalments. You might get it back in no time. I did within five months. Do let me get that prospectus for you."

"I'll think about it."

"Take my advice, Marjorie, and act now. I wish I hadn't waited so long. I'd have earned pounds more."

"All right, Norah." Marjorie rose to her feet. She was quite enthusiastic by this time. "Let's send for it now, dear."

LEARN TO WRITE—Earn while you Learn

Many striking parallels to the case of Norah are to be found in the records of the Regent Institute. Some students have earned the fee several times over while taking the postal tuition in Journalism and Short Story Writing. One woman pupil reported that she had sold 55 articles within ten months of enrolment.

Hundreds of publications need the work of outside contributors. The supply of brightly-written articles and stories does not keep pace with the demand. Big prices are paid for good work.

The Regent tuition will show you definitely and practically how to write in the way that appeals to editors, what to write about, how to get ideas, and where to sell.

Send to-day for a free copy of the Institute's prospectus, "How to Succeed as a Writer." It contains much striking information of interest to literary aspirants and describes the Regent postal courses, which have enabled so many novices to earn while learning.

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Name

Address

.....

Saturday's Programmes continued (March 10)

(5 GB Programme continued from page 473.)

8.10 ASTRA DESMOND (Contralto) and Orchestra
'Sappho' Song Cycle (Prelude and Nine Songs)
Bantock

Prelude; Hymn to Aphrodite, Daughter of Zeus; I loved thee once, Atthis, long ago; Evening, thou bringest all; Stand face to face, friend; The Moon has set; Peer of Gods he seems; In a dream I spake; Bridal Song—O fair, O lovely; Muse of the Golden Throne

8.45 ORCHESTRA
Fourth Symphony..... Brahms

9.30 DANCE MUSIC

JAY WHIDDEN'S BAND from The Carlton Hotel

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 A BALLAD CONCERT

From Birmingham

PAUL MORTIMER (Baritone)

Obstinacy..... De Fontenailles

The Lilac Tree..... Cartlan

The Banjo Song..... Homer

DONALD SPARROW (Pianoforte)

Study in E..... Chopin

Grand Chromatic Galop..... Liszt

DORIS COWEN (Soprano)

The early morning..... Graham Peel

Inter Nos..... Macfadyen

Birthday Song..... Macfadyen

PAUL MORTIMER

Speak to me..... D'Hardelot

The curtain falls..... D'Hardelot

Wait..... D'Hardelot

DONALD SPARROW

Value in E Minor..... Chopin

Second Novelette..... Schumann

Prelude in C Sharp Minor..... Rachmaninov

DORIS COWEN

O that it were so..... Frank Bridge

Trees..... Rasbach

Camel Bells..... Lohr

5WA CARDIFF. 353 M. 850 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Trip to Holland

6.0 London Programme relayed from Daventry

6.15 WALES & IRELAND

Eye-Witness Account of the International Rugby Match by Dr. W. J. ROCHE, Ex-Irish International and Light Heavy Weight Champion for Wales

Relayed to London and Daventry.

6.30 S.B. from London

7.0 'Life and the Novelists,' by W. H. ROBERTS

This talk is one of a series—Humour of the Professions—but it will deal less with the humorous side of novel-writing than with the humour unconsciously created by the interplay of art and life.

7.15 S.B. from London

7.25 L. E. WILLIAMS, 'The Football Association Cup and Other Topics'

LEIGH WOODS 'West of England Sport'

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Alice and the Two Queens,' adapted from 'Alice in Wonderland,' by Mrs. Winifred Grant. Performed by the Station Repertory Players. Request Songs by Betty Wheatley

6.0 London Programme relayed from Daventry



A BROADCAST FROM SCHOOL.

Will Hay, whose comic schoolmaster has delighted so many music-hall audiences, will tour the stations this week. He will broadcast from Cardiff on Monday, Belfast on Tuesday, Glasgow on Wednesday, Aberdeen on Thursday, Newcastle on Friday, and Manchester on Saturday.

6.15 Cardiff Programme relayed from Daventry

6.30 S.B. from London

7.0 Lieut.-Col. S. G. GOLDSCHMIDT, 'The Psychology of the Horse and his Rider'—II

7.15 S.B. from London

7.45 WILL HAY
(The International Schoolmaster)

8.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 'LONESOME LIKE'

A Lancashire Comedy in One Act by HAROLD BRIGHOUSE

Characters in order of speaking:

Sarah Ormerod.....HYLDA METCALF

Emma Brierley.....ELLA FORSYTH

The Rev. Frank Alleyne.....MICHAEL VOISEY

Sam Horrocks.....CHARLES NESBITT

Scene: A Cottage in a Lancashire Village

Sarah Ormerod, after years of toiling, is faced with the prospect of ending her days in the workhouse. At the point where our story begins, Sarah is busy gathering together a few things preparatory to her departure.

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:

Two Scenes from 'David Copperfield'
(Dickens)

Cast:

David Copperfield.....BETTY LANGLEY

Miss Betsy Trotwood....Mrs. FRED WILKINSON

Mr. Murdstone.....HUGH FRANCIS

Miss Murdstone.....MARY RUTHERFORD

Mr. Dick.....PERCY M. PATTERSON

Scene 1—Miss Betsy Trotwood's Cottage at Dover.

Scene 2—The same (Two days later).

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Manchester

7.15 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 S.B. from Manchester

10.30-12.0 S.B. from London

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: Songs by George Lister. 'Billy Smiff'

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

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

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Story. 'The Pirate's Feast' (from 'Tom Sawyer'). George Sayles, the champion mouth-organ soloist of the world. Request Songs by Leonard Roberts and Wal Hanley. 'Shepherd's Hey,' 'Londonderry Air' (Grainger), played by Hilda Francis

6.0 ORGAN RECITAL relayed from the Albert Hall

6.15 Cardiff Programme relayed from Daventry

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

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

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

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Cardiff Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Oddments—Songs: 'Willie's Drum,' 'My Aunt,' 'A Strange Thing' (Holliday). Reading: 'The Dragon who was Kind' (Hugh Gee). Pianoforte: 'A Memory Garden' (Farman)

(Plymouth Programme continued on page 477.)

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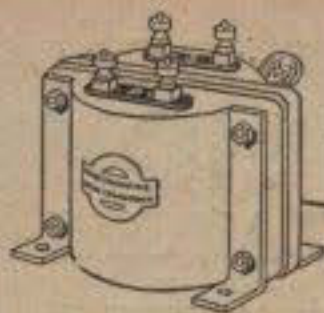
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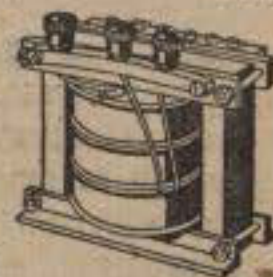
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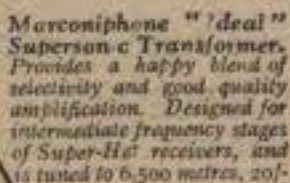
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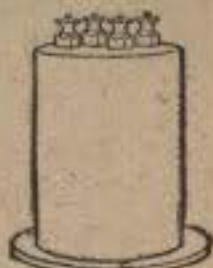


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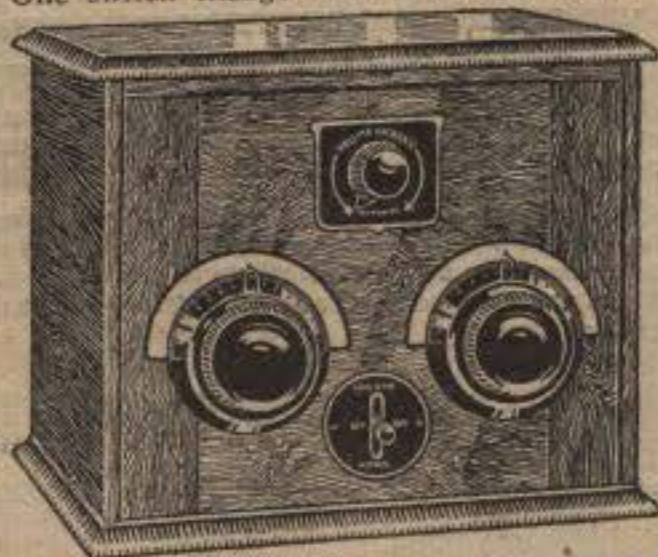


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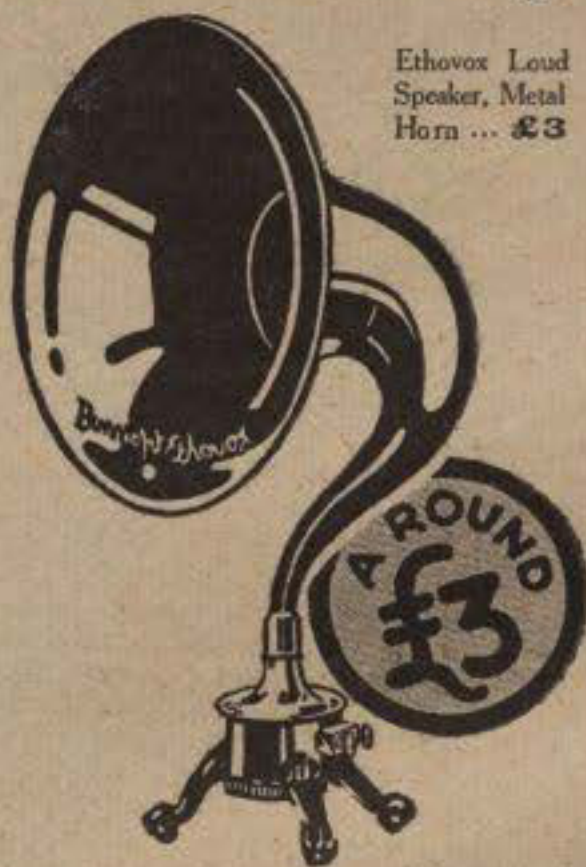
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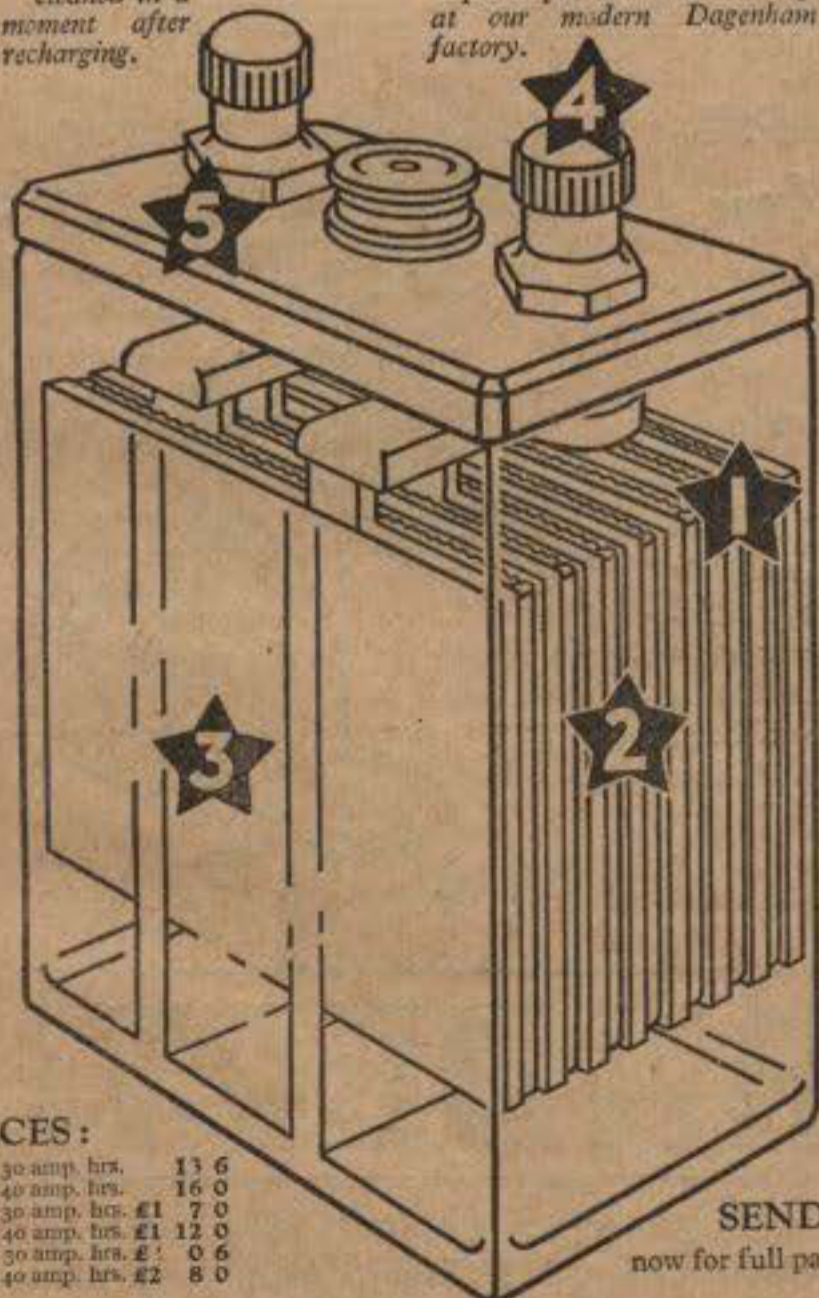
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ample volume for dancing in a fairly large room. Moreover, I am now bringing in foreign stations which hitherto were quite unobtainable.

Until now I did not appreciate that the quality of the Battery played such an important part in good reception, and would be very grateful if you will explain to me why I am able to get so much better results with your Battery than with the others I have used.

Looking forward with interest to your reply.

I remain, Yours faithfully,
(Signed) E. B. BULL.

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Saturday's Programmes continued (March 10)

(Plymouth Programme continued from page 474.)

- 6.0 London Programme relayed from Daventry
- 6.15 Cardiff Programme relayed from Daventry
- 6.30-12.0 *S.B. from London* (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

- 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
- 6.15 Cardiff Programme relayed from Daventry
- 6.30-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 5.15 Cardiff Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.0 Mr. W. W. MIRON, 'Hockey in Wales'
- 7.15-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

- 5NO NEWCASTLE.** 312.5 M., 960 KC.
- 3.30—London Programme relayed from Daventry. 4.15—Music relayed from Tilley's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—Cardiff Programme relayed from Daventry. 6.30—S.B. from London. 7.25—Mr. Alan Thompson, President, Northumberland Rugby Union: 'Today's Rigger Matches.' 7.45—Concert by North of England Association of Choirs. In aid of Appeal Fund for the Royal Victoria Infirmary. Relayed from the Town Hall. Conductor, Geo. W. Danskin. Chairman's Remarks. Chairman: Councillor Arthur W. Lambert. Choir: Hallelujah (Handel). Martin Henderson (Concertina): 'Raymond' Overture (Thomas). Choir—Part Songs: Full fathom five (Dunhill); Bobby Shafto (Whittaker). Margaret Maignay (Mezzo-soprano): Non so piu cosa son (Mozart); Furibondo sopra il vento! (Handel). Choir: Martyrs of the Arena (L. De Rille). A. K. Rogers (Baritone): Invidius (Huhn); Bois epais (Sombra Woods) (Lully). Choir: Part Song. 'Mulligan Musketeers' (Atkinson); Sailor Shanties (arr. R. R. Terry); Let the Bulbine run; Sally Brown. Martin Henderson: In a Monastery Garden (Ketelbey). Choir: Part Song, 'In Absence' (Dudley Buck). Chorus: Song of the Jolly Roger (Candide). 9.0—S.B. from London. 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. 3.15—Dance Music, relayed from the Locarno Dance Salon. 4.15—Wireless Quintet. Jean Worth (Soprano). 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.15—Cardiff Programme relayed from Daventry. 6.30—S.B. from London. 6.50—Scottish League Football Results. 6.55—Musical Interlude. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—Station Orchestra: North (The Arctic Zone) and South (The South Pacific) (from the 'Compass' Suite) (Travers); Toni Farrell (Songs at the Piano); The Call of the East and Rangoon (Farrell). Song of the Windmill (Travers). Orchestra: East (The Chinese Bazaar) and West (The Prairie) (from the 'Compass' Suite) (Travers). R. Gordon McCallum (Syncopated Songs at the Piano): It'll only make me love you all the more (Weston and Lee); The Girl with the Single Tune (Newman). Bert Symes (Baritone) and Orchestra: Gonna get a Girl (Simon and Ash); Every morn, every noon, every night (Scott); Me and my Shadow (Johnson and Dreyer); My Persian Rosebud (Nichols); Forgive me (Ager); Sugar (Yellen). R. Gordon McCallum: The Farmer's Wife (Robinson); Gone Aloft (Rutherford-Arthrop). Orchestra: Berceuse (Preston). Toni Farrell, Piano Paraphrases on 'Ain't she sweet?'—Thomé, Verdi, Chopin; Two Fox-trots for Piano and The Doll Dance (Farrell). Orchestra: Minuet (Bocherini). 9.0-12.0—S.B. from London.

- 2BD ABERDEEN.** 500 M., 600 KC.
- 3.45—Lydia M. Taylor (Mezzo-Soprano). David Taylor (Bass). Station Octet. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—Cardiff Programme relayed from Daventry. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—Station Octet: A Highland Schottische and Poursome Reel (arr. Kerr). The Radio Concert Party Present a light Variety Programme which includes the following sketches: 'If This is London,' by Bileen Young. 'Stung,' by L. du G. 'That Child' (No. 3 of Series), by Florence A. Kilpatrick. 9.0-12.0—S.B. from London.
- 2BE BELFAST.** 506.1 M., 980 KC.
- 3.30—Violet Barrett (Soprano). Ernest A. A. Stoney (Violin). Station Orchestra. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—Cardiff Programme relayed from Daventry. 6.30—S.B. from London. 6.50—S.B. from Glasgow. 6.55 app.—Irish League Results. 7.0—S.B. from London. 7.45—Impressions of Spain. Augmented Station Orchestra, conducted by E. Godfrey Brown. Speaker, Phillip Herbert. Overture, 'Summer Night in Madrid' (Glinka). Ballet Suite from 'Bamboula' (Moszkowski). Scene Espagnole, 'Sevillana' (Bispa). Rhapsodie Espagnole (Chabrier). 9.0—S.B. from London. 9.35—Eighteenth Century Italian Composers. Orchestra: Overture for Strings. 'The Secret Marriage' (Cimarosa, arr. Marshall). Doris Gambell (Soprano): Dewy Violets (Scarlatti); Gentle Shepherd (Pergolesi); Like any foolish moth I fly (Scarlatti). Orchestra: Suite, 'The Good-Humoured Ladies' (Scarlatti-Tommasini); Three Sonatas (Scarlatti). Orchestra: Entr'acte and Ballet Music from 'Al-Baha' (Cherubini). 10.30-12.0—S.B. from London.

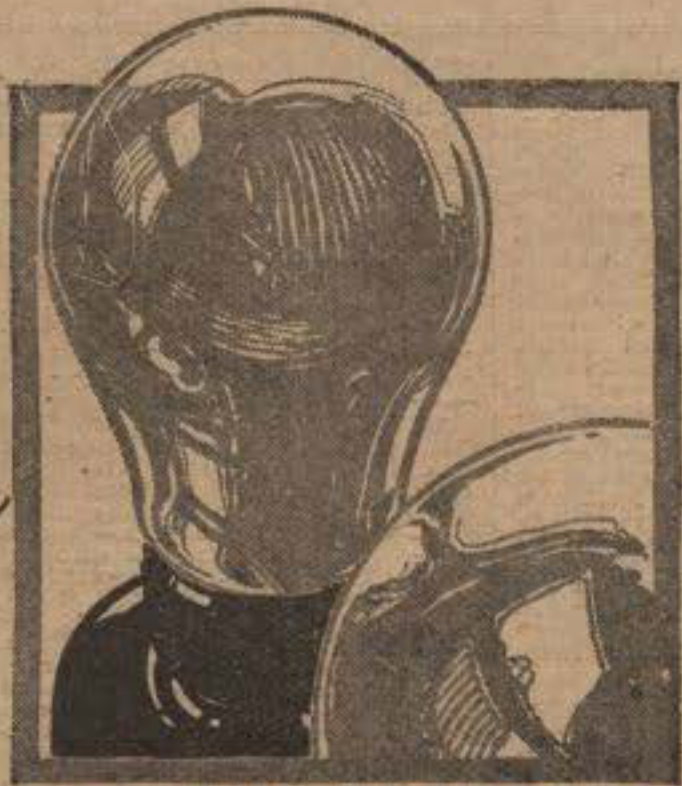
The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

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

Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

SCHOOL PAMPHLETS. issued in January, April, and September before the beginning of the three sessions of Talks and School Broadcasts.	TALKS PAMPHLETS.	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
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Secondary Schools Syllabus.	Our Interest in Good Government.	Subsequent.	AIDS TO STUDY PAMPHLETS. (c) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series.
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Stories in Poetry.			(County).....
Boys and Girls of Other Days.			Date.....
London's Great Buildings.			
<p>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.</p> <p style="text-align: center;">* JOSEPH AND HIS BRETHERN.*</p> <p>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.</p> <p style="text-align: center;">PLEASE WRITE IN BLOCK LETTERS.</p>			
<p>NAME</p> <p>ADDRESS</p> <p>All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.</p>			



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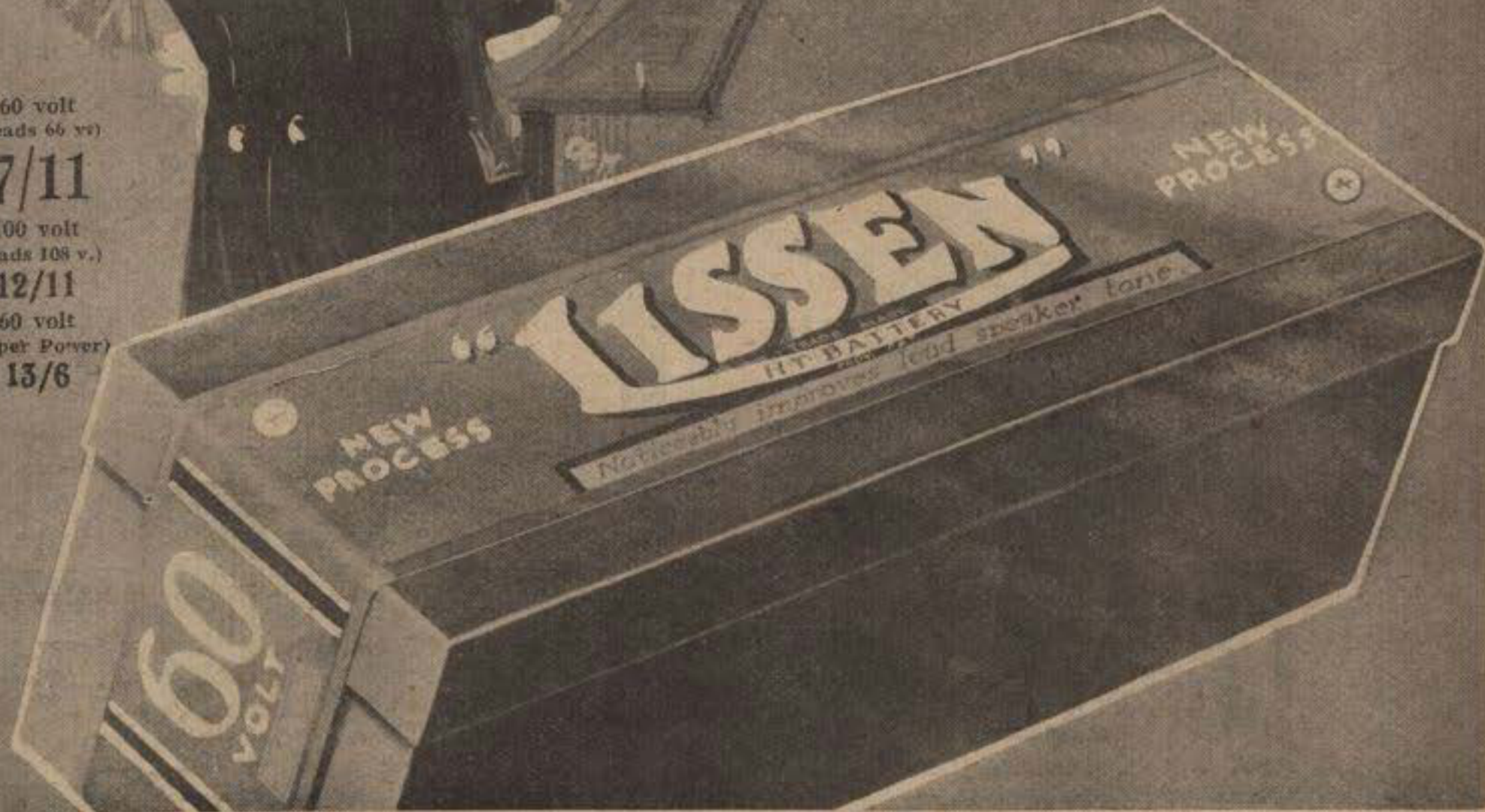
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M.O. 132



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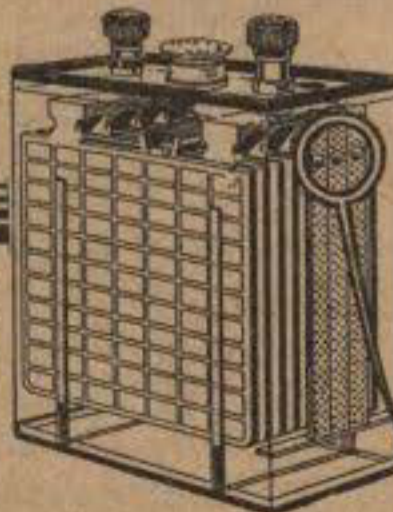
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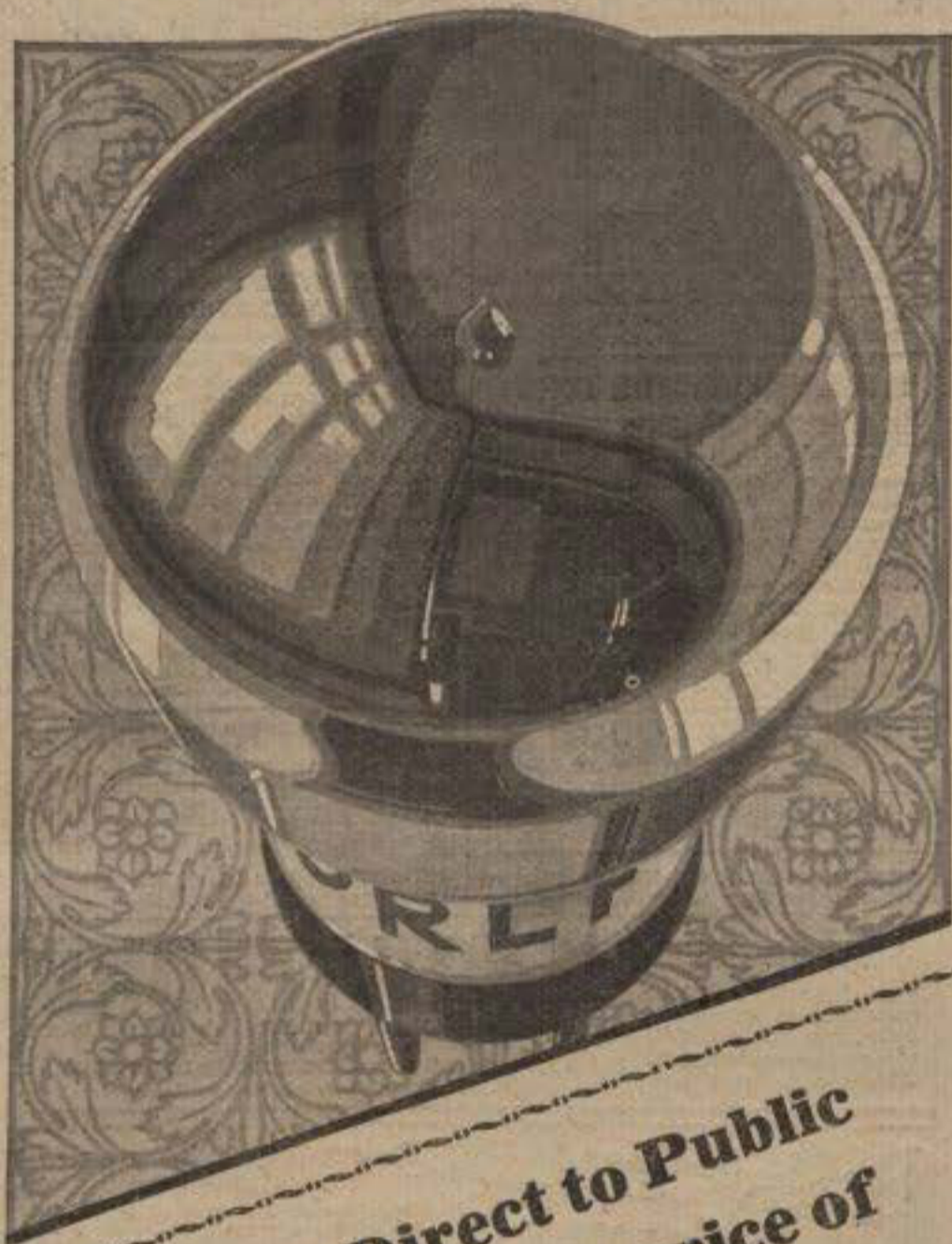
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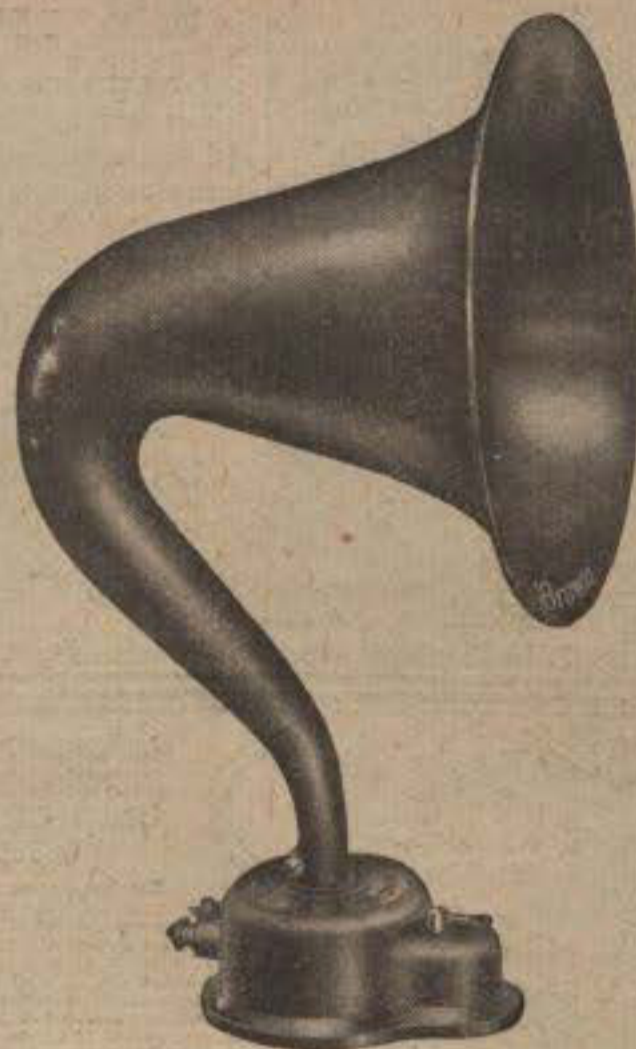
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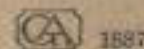
What more would ye, my Masters?

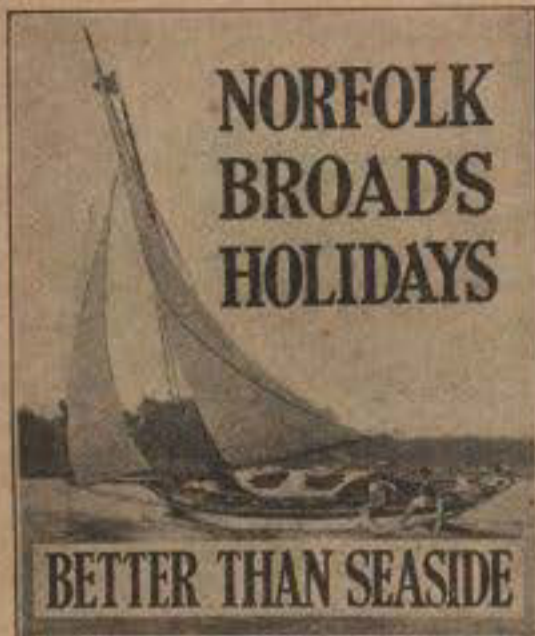
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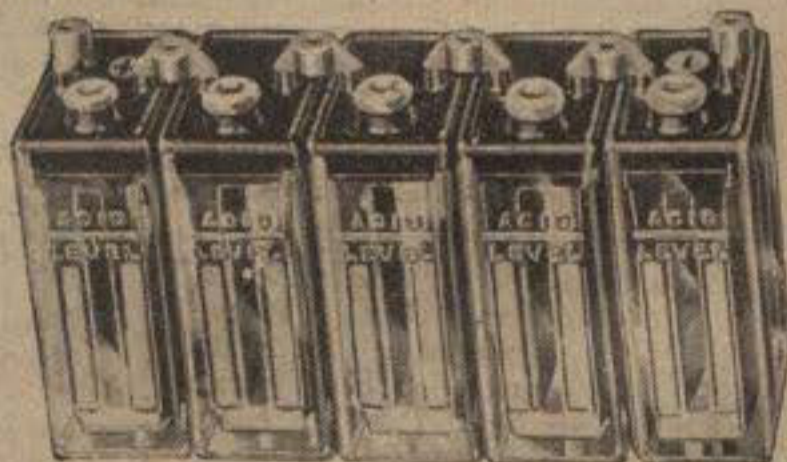
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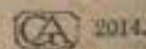


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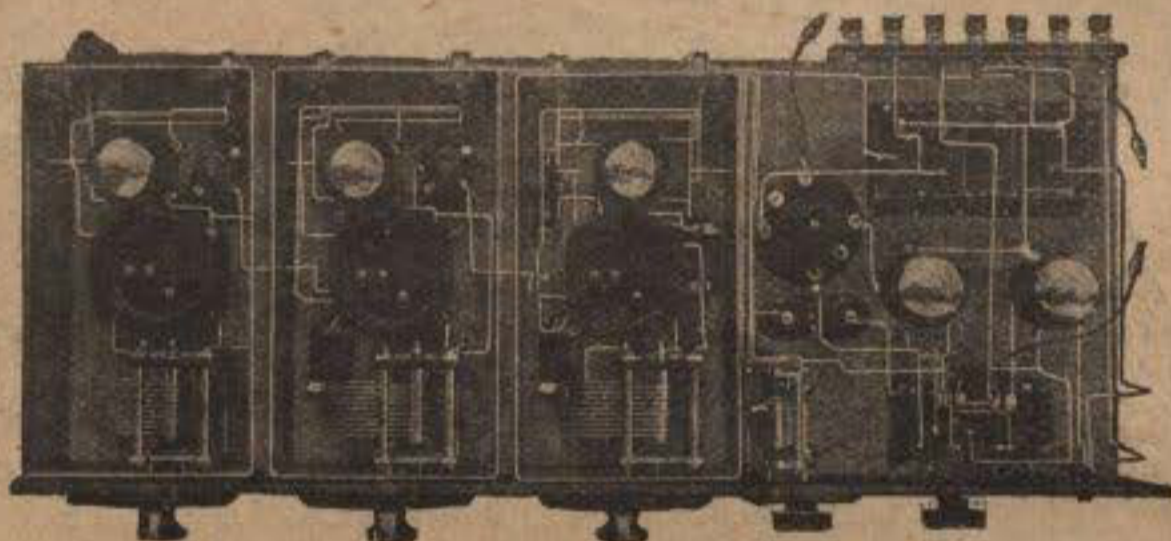
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Unidentified	70.5	75	76
Radio Paris	71	68.5	65.5
Deventry	64	59	58
Berlin	44	44.5	44
Unidentified	34.5	35	30.5
Unidentified	31	32	30
Unidentified	28.5	29	28
Hilversum	25	24.75	25
Budapest	94.5	92	93
Munich	88	89	89
Vienna	85	86.25	86
Brussels	83.5	85	85
Deventry (5GB)	81	82	83
Langenberg	77	78.5	78.5
Oslo	75.5	77	77
Rome	73.25	75	75
Breslau	71.5	73.5	73.5
Frankfurt-on-Main	69	71.25	71
Cracow	68	70	70
Berco	65	68	67.5
Glasgow	63	67.5	67
Plymouth	62.5	66	66
Hamburg	62	65	65
Toulouse	60.75	64	64
Manchester	58.5	62.5	62.5
Stuttgart	58	62	62
London	56	59	57
Koenigsberg	45.5	50	50
Bournemouth	44.5	49	49
Paris	44	48	47
Dublin	43.5	47.5	46.5
Breslau	42	47	45.5
Newcastle	41	45	45
Belfast	38	44	42
Nuremberg	37	43.5	40.5
Liverpool and Hanover	36	41	41
Innsbruck	34.5	40	39
Edinburgh	34	37.5	38
Sarfield and Cassel	31.5	33.5	32
Lille	28	31	29.5
Toulouse	27.5	28.5	27.5
Bremen	26	27.5	25
Gielwiis	25	26	25
Muenster	23	23	20
Orebro	22.5	20.5	19
Halmstad	19	8	8

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