

SEVEN DAYS' COMPLETE PROGRAMMES (February 5-11).*The Journal of the British Broadcasting Corporation.*Vol. 18. No. 227. | Published at the
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Every Friday. Two Pence.

'But Are We Lazy If We Listen?'

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

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

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

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

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

forts of our decadent civilization! Another painful thought.

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

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

*(Continued overleaf.)***S**

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

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

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

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

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

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

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

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

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

Letters From a Fond Uncle.

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

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

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

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

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

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

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

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

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

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

The Magic of Dickens.

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

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

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

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



CHARLES DICKENS

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

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

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

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

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

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

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

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

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

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

GODFREY ELTON.

Next week's issue will contain contributions from

SHEILA KAYE-SMITH

'Wireless in the South Country'

NEWMAN FLOWER

'The Original Rodelinda'

Sir E. DENNISON ROSS

'The True Soul of China.'

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

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



BOTH SIDES OF THE MICROPHONE

Memories of 'W. G.'

A NEW note will be struck in the "I Remember" series of talks when, on Thursday, February 10, "Plan" Warner comes to the microphone with his reminiscences of W. G. Grace. Though cricket is, I am afraid, becoming something like "caviare to the general," the name of "the Doctor" is still a well-remembered one. Grace was not only a great cricketer, but a striking personality. There are countless good stories about the man with the jovian beard who could spend the best part of the day at the wicket and then retire to skittle out his opponents with the most innocent-looking lobs. P. P. Warner began his career in first-class cricket over thirty years ago. He can remember the great days when "W.G." was in his prime and every schoolboy could repeat the doggerel which ran—

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

The Good Shepherd of the Police Courts.

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

The Narrow Margin.

ONE of the most remarkable aspects of British Broadcasting is its reliability. Consider how many factors go towards the broadcasting of any particular programme, the possibility of error, both human and mechanical—and yet how many breakdowns in the service does the most hardened listener recall? Last year there were 62,289 hours of broadcasting and no more than .03 per cent. breakdown. That is a remarkable record. These figures do not include transmissions from GCB, which were mainly experimental—though, even here, the very small percentage of breakdowns has almost made us forget that the younger Daventry was inaugurated last August for the purpose of experiments in connection with the proposed Regional Scheme.

Olivia Groves and Harold Samuel.

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

The Broadcasting of Fairy.

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

The Music of the Army.

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

A Woman Wooed by a Spectre.

ON Sunday, February 10, the afternoon programme on London and Daventry is to be supplied by Manchester Station, which is giving a studio performance of Dvornik's cantata *The Spectre's Bride*. Dvornik wrote this specially for the Birmingham Festival of 1885, when he conducted it himself. The cantata is based upon a legend, which one still hears among the peasantry all over Europe, of a dead man who returned as a spectre to claim his bride or some girl he had loved in life. The Serbians have a folksong which tells how the dead Jovan came on a spectral horse to fetch his beloved sister Jolka. The Slovak legend tells of a girl who, while cooking a skull in broth, called on her dead lover, and how the skull went on calling "Come! Come!" while she was cooking it. I have heard of similar stories in Russia, Poland, and Germany. In this version of the tale the maiden, whom the spectral lover forces to follow him, saves herself at the very brink of his grave by prayers to God, Who keeps her safe from harm until dawn comes, the cock crows and the spectre must return to the sleeping dead. If you have never yet heard *The Spectre's Bride*, look out for it on Sunday, the 19th, for it is a notable choral work, giving fine opportunities to both voices and orchestra.

The Gathering of the Bands.

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

A Figure in Midland Music.

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

Our English Handel.

THE opera, *Rodelinda*, which comes next in our season of broadcast operas, was written by Handel when he was already forty years old and had been composing music dramas for more than twenty years. It was performed in London, at the King's Theatre, in the year of its completion, 1726, with a distinguished Italian cast. The *Rodelinda* was Cuzzani, an amazing public figure of the time who poisoned her husband and was acquitted at the trial. It was in the year following this production that Handel became a naturalized Englishman. His music has never enjoyed such popularity in the land of his birth, Germany, as in that of his adoption. *Rodelinda*, for example, was not heard in Germany until the first of the Handel festivals at Göttingen in 1920.

When Lafitte Strummed.

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

BOTH SIDES OF THE MICROPHONE



The Composer of 'Wozzek'.

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

Radio Players to Show their Face.

LIVERPOOL Radio Circle members are to have a public performance all their own at 7.45 p.m. on February 13, when Edward P. Genn produces at Crane Hall, Hanover Street, three plays for children—*The Emperor's New Clothes*, adapted from Hans Andersen by E. Harcourt Williams; *Maurice's Own Idea*, by Miles Malleson; and *The Magic Hour*, by Muriel A. Levy (their own 'Auntie Muriel'). The Liverpool Station's Children's Orchestra will make its first public appearance. The proceeds of the show will go towards the '6LV' cot in the Royal Southern Hospital. Tickets can be had from the B.B.C., 83, Lord Street. They are available for the general public as well as Radio Circle members. The prices range from 1s. 2d. to 3s. 6d., inclusive of tax.

The R.C. of 5GB.

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

A Fairy Cantata.

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

Broadcasting the Crime.

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

An Author and Her Publisher.

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

An Address for Rotarians.

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

Gipsy Music.

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

Mendelssohn from Manchester.

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

Two Birmingham Programmes.

NEXT week the Birmingham Studio is to provide two 'feature' programmes for 5GB. On Thursday, February 14, there will be a 'Tommyon Programme' with musical settings of the poet's work given by the British Vocal Quartet and various of the poems read by Gladys Ward. On the following evening listeners will have a 'Gloucestershire Programme.' This will consist of items by Gloucestershire composers—including Vaughan Williams' Overture *The Wasp*, Parry's *English Symphony*, and works by Sir Herbert Brewer; Gloucestershire songs sung by Harry Hopwood, and Gloucestershire humor by Charles Simon.

I Plead 'Not Guilty.'

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

'THE ANNOUNCER'

Leading Features of the Week.

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

TALKS (5XX).

Monday, February 6.

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

Tuesday, February 7.

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

Wednesday, February 8.

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

Thursday, February 9.

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

Friday, February 10.

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

Saturday, February 11.

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

MUSIC.

Sunday, February 5.

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

Monday, February 6.

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

Tuesday, February 7.

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

Wednesday, February 8.

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

Thursday, February 9.

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

Friday, February 10.

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

VAUDEVILLE AND VARIETY.

Monday, February 6.

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

Wednesday, February 8.

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

Thursday, February 9.

- (5XX) 7.45. Peter Yorke.

Friday, February 10.

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

DRAMA, ETC.

Tuesday, February 7.

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

Thursday, February 9.

- (5XX) 9.35. *Charlot's Hour*—V.

The Late Lamented 1927.

(Continued from page 215.)

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

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

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

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

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

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

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

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

The Talk of the Week No. 3.

The Late Lamented 1927.

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on opposite page.)



AS A POPULAR CARTOONIST VIEWED IT.

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

PROGRAMMES for SUNDAY, February 5

2LO LONDON and 5XX DAVENTRY

(351.4 M. 830 KC.)

(1,004.3 M. 187 KC.)

ORCHESTRA

Herold March

Saint-Saëns

Solenn Overture

Glazounov

10.38 A.M. (Daventry only)

TIME SIGNAL, GREEN

WICH; WEATHER FORE-

CAST

3.30 A MILITARY BAND CONCERT

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

WINIFRED DAVIS (Alto-Soprano)

BAND

Overture, "The Cricket on the Hearth"

Machaut

Contrasts; The Gavotte (1700-1900 A.D.), Edgar

3.45 WINIFRED DAVIS

Ave Maria Schubert

The Wild Rose Schubert

3.52 BAND

Four Old English Dances Cowen

(1) Stately; (2) Rustle; (3) Gracioso; (4)

Country

4.0 WINIFRED DAVIS

O let thy tears Jensen

When thy blue eyes Larsen

Evening Song Hoff

Birding, whether away? Hoff

4.10 BAND

Two Irish Tone Sketches B. Wallan O'Donnell

(a) The Mountain Spire; (b) At the 'Patience'

Toccata March Vaughan Williams

4.30 WINIFRED DAVIS

Fading Blossom Surger

O ship of my delight St. Phillips

Butterfly Song St. Phillips

4.37 BAND

Suite (No. 1) in E Flat Hald

Chaconne—Intermezzo—March

Shepherd Fennel's Dance Halford Hardner

5.0 A PIANOFORTE RECITAL by HARRIET CHIDEN

Prelude and Fugue in A Minor Bach, arr. Lind

Choral Prelude Chopin

Nocturne in F Chopin

Studies in E and C Minor Chopin

5.20-5.30 READING FROM THE OLD TESTAMENT

"The Appreciation of Wisdom.—1 Kings x

verses 1-10

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

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by

the Rev. ALBERT S. HULLAN

Order of Service:

Hymn, "Come, let us join our

cheerful songs" (M.H., 97)

Short Prayers and Lord's Prayer

Hymn, "O Love that will not let

us go" (A. and M., 889)

Benediction

Athena, "God so loved the world"

Psalms

Hymn, "Jesus, thou Joy of Loving Hearts"

(M.H., 111)

Address by the Rev. ALBERT S. HULLAN

Hymn, "None other Lamb, none other Name"

(M.H., 520)

Benediction

THE Laysan Mission, in the City Road, now the largest of its kind in the world, was started in Whitecross Street in 1868, and moved to its present premises in 1904. There are now about 1,500 young people associated with it, and it does much useful work in a part of London where it is badly needed. Mr. Hullan, who was appointed its Superintendent in September last year, is a well-known Wesleyan minister who served in the Army for five years, and then, as Chaplain to the Regent Street Polytechnic, was intimately concerned with the work of reconstruction after the war.

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

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

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

(Picture on page 218.)

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

9.5 - AN ORCHESTRAL CONCERT

G. LENOX CELLS (Tenor)

THORPE BATES (Baritone)

THE WIRELESS ORCHESTRA (Leader, S. KNEALE

KELLY)

Conducted by JOHN ANNELL

THE Herold March was the Composer's tribute to a friend, the painter Henri Regnault, who was killed in the Siege of Paris in 1871.

It suggests the indomitable spirit and energy of brave men whose pride and courage sustain them in defeat.

9.24 LENOX CELLS, THORPE BATES and Orchestra

Duet from Act IV. of "La Forza del Destino"

("The Force of Destiny") Verdi

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

9.34 ORCHESTRA

English Festival, from "Le Roi malgré lui" ("The King against his Will") Chabrier

9.42 LENOX CELLS

Addio, Mignon ("Farewell, Mignon"—from "Mignon") Thomas

9.48 ORCHESTRA

Suite, "In Fairyland" Grieg

Wood Nymphs

March of the Giants

Flower Fairies

Dance of the Gnomes

Moonbeam Fairies

Dance of the Witches

10.8 THORPE BATES and Orchestra

Iago's Creed ("Othello") Verdi

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

10.14 ORCHESTRA

Norwegian Artists' Carnival Svendsen

Nocturne from Music to "Romeo and Juliet"

Grieg

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



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

10.30 EPILOGUE

Sunday's Programmes continued (February 5)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 810 MC.)

TRANSMISSION FROM THE LONDON JUBILEE EXHIBIT THEATRE OTHERWISE STATED.

- 3.30 CHAMBER MUSIC**
JARASILA NOVOTNA (Soprano)
EGON PETRI (Pianoforte)
 INTERNATIONAL STRING QUARTET:
 ANDRÉ MANDROT, BORIS PICKER (Violins, leading alternately)
 FRANK HOWARD (Viola)
 HERBERT WEINBERG (Violoncello)
 QUARTET
 Quartet in E flat for Strings (K. 428) . . . *Mozart*
 Allegro con non troppo; Andante con moto; Menuetto; Allegretto; Allegro vivace
- 3.55 EGON PETRI**
 Sonata *Brahms*
- 4.10 JARASILA NOVOTNA**
 Spring *L. Teytelboim*
 The Absence *J. Kravitz*
 Fleeting Happiness *K. Jirak*
 For the Dead *R. Foss*
- 4.20 ANDRÉ MANDROT and BORIS PICKER**
 Sonata for Two Violins *Arthur Honegger*
 Allegro moderato; Andante; Allegro moderato
- 4.30 JARASILA NOVOTNA**
 Czech-Slovakian Folk Songs:
 What is there, my dearest? *arr. F. Novak*
 There is there so well off *arr. F. Novak*
 Our Matt went off *arr. F. Novak*
- 4.40 EGON PETRI**
 Le Chœur *Paganini, arr. Liszt*
 Sciro de Vienna, No. 6 *Schubert, arr. Liszt*
- 4.50 QUARTET**
 Quartet for Strings *Ravel*
 Allegro moderato; Andante; Trio; Long; Vif et agité
- 5.20-5.30 READINGS FROM THE OLD TESTAMENT**
 (See London)
- 6.0 A RELIGIOUS SERVICE**
 From Birmingham
 Conducted by the Rev. LEYTON RICHARDS
 (Relayed from Carr's Lane Church)
 Order of Service:
 Hymn, 'Lord of all being throned afar'
 Collect
 Reading
 Hymn, 'Jesus calls us o'er the tumult'
 Prayer
 Anthem, 'O Gladsome Light'
 ADDRESS
 Hymn, 'O Love, that wilt not let us go'
 Benediction
 Organ Voluntary by Mr. GRAM GODFREY

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

SWA CARDIFF. 353 M. 850 MC.

- 3.30-5.30 S.B. from London**
- 6.30 A RELIGIOUS SERVICE**
 Relayed from: WOODVILLE ROAD BAPTIST CHURCH
 Prayer of Invocation, followed by Lord's Prayer and
 Hymn (Baptist Church Hymnal, No. 660)
 (Tune: 'Syria')
 Scripture Reading, Mark ii, 1-17
 Hymn (No. 306) (Tune: 'St. Agnes')
 Prayer
 Anthem, 'By Babylon's Wave' *Alfred*
Assmann
 Hymn (No. 437) (Tune: 'Psalter')
 Sermon by Rev. ARTHUR LEWIS
 Hymn (No. 354) (Tune: 'Hyfrydd')
- 8.10 CARDIFF MUSICAL SOCIETY**
 The Second Concert of the 1937-1938 Season
 Relayed from the Park Hall
 THE AUGMENTED SEVEN SYMPHONY ORCHESTRA. Leader, LEONARD HENFIELD
 THE CHOIR of the CARDIFF MUSICAL SOCIETY
 Conducted by WARWICK BRATHWAITE
 ORCHESTRA
 Overture, 'Russian Easter Festival' *Rimsky-Korsakov*
 THE Composer said that in this Overture he intended to suggest the atmosphere of religious merry-making on Easter Sunday morning. The influence of old pagan customs was, in Russia, mingled with the more solemn Easter celebrations. Rimsky-Korsakov had in mind also 'reminders of ancient prophecy and of the gospel narrative,' prefixing to his piece two Scriptural quotations. One is from Psalm lxviii, beginning 'Let God arise, and let His enemies be scattered . . . ' and the other, from Mark, chapter xvi, describes Mary Magdalene and the others coming to the sepulchre of Jesus, finding the stone rolled away, and hearing the wonderful tidings from the angels: 'He is risen!'
 Choir
 Best Pair of Sons *Hubert Parry*
 Toward the Unknown Region *Vaughan Williams*
 PARRY'S work is a noble setting for eight-part Chorus and Full Orchestra of Milton's fine poem, *At a Solenn Music*.
 It begins with a swinging, dignified Orchestral introduction, which constitutes a sort of 'Main Tune,' out of the material of which the orchestral accompaniment of the piece is fashioned.
 At last the Chorus enters, in eight parts, in plain, strong harmonies:
 Best pair of Sons, pledges of Heaven's joy
 The setting goes on, interweaving the voice parts in a splendid tapestry of sound, building up noble climaxes, and ending with the aspiration:
 O may we soon again meet that song,
 And keep in tune with Heaven, till God we long.
 To His celestial concert we unite
 To live with Him, and sing in endless choir of light.
 THOSE probes of the mysteries of life and death, which so often occupied the mind of America's great poet, Walt Whitman, have always made a strong appeal to Vaughan Williams. We find an early manifestation of this affinity between poet and composer in the choral work *Toward the Unknown Region*.
 Darest thou now, O Soul,
 Walk out with me toward the unknown region?
 Asks the poet—that land where 'All waits undreamed of.'



A FAMOUS BIRMINGHAM CHURCH

The interior of Carr's Lane Church, from which the 6.0 service, with an address by the Rev. Leyton Richards, will be relayed by 5GB tonight.

Sunday's Programmes continued (February 5)

ORCHESTRA
Solemn Melody *Walford Davies*

S.B. from London (9.0 Local Announcements)

CONCERT (Continued)

Relayed from the Park Hall

'THE LIGHT OF LIFE'

A Short Oratorio by EDWARD ELGAR

MAVIN BENNETT (Soprano)

GRACEY PALMER (Contralto)

TOM PICKERING (Tenor)

ROY HENDERSON (Baritone)

The Chorus of the Cardiff Musical Society

The Accompanied Station Symphony Or-

chestra (Leader, LEONARD HOSKIELD). Con-

ducted by WARWICK BRATHWAITE

Meditation

Chorus (Larvies) and Solo (Tenor)

Recit. (Contralto) and Chorus (Disciples)

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

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

Chorus: 'Light out of darkness'

Recit. (Contralto) and Baritone: 'And when he

had thus spoken'

Chorus (Soprano and Contralto): 'Doubt not

thy Father's care'

Solo (Contralto and Tenor): 'He went his way

before'

Tenor Solo: 'As a Spirit Thou didst pass'

Recit. (Contralto and Chorus): 'They brought

him

Contralto Solo: 'Thou only hast the words of

life'

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

Jesus'

Soprano Solo and Chorus: 'Woe to the Shepherds'

Recit., 'Jesus heard that they had cast him

out.' Solo: 'I am the Good Shepherd'

Chorus: 'Light of the World'

(These hearings are printed by permission of

Messrs. Novello and Co., Ltd.)

WHEN *The Light of Life* was performed at

the Worcester Three-Choir Festival of

1896, nobody suspected that the composer of

this simple-voiced, indelible music was destined

to stand before the world as a genius. But even

then he was at work on the far greater work,

The Dream of Gerontius, which was to place him

on his pedestal four years later.

Looking back, however, to *The Light of Life*

with our intimate knowledge of Elgar's later

works, we can see flashes of the great style which

ought to have been portents to the musical world

of thirty years ago.

The subject of the Oratorio is the miracle of

the blind man restored to sight, told in St. John,

chapters ix and x. The Gospel words were

selected and expository verses added by the

Rev. E. Capel-Cure, vicar

of Bradninch, in Devon-

shire.

There are sixteen

sections, the first of which

is an orchestral Meditation.

The third is opened by

the Contralto soloist with

the narrative words: 'As

Jesus passed by, He saw

a man who was blind from

his birth. Soon the Bar-

itone has the words: 'As

long as I am in the world,

I am the light of the

world,' which give the

clue to the spiritual theme

of the Oratorio: Jesus,

the Bringer of Light.

Those who first read

the Gospel chapters will

be enabled to follow the

thread of quotation and

allusion.

10.15-10.35 THE

SILENT FELLOWSHIP

2ZY MANCHESTER 384.0 M. 780 KC.

3.30 CHAMBER MUSIC AND ORATORIO

THE CHESTER TRIO: ALBY HOLL (Violin),

F. W. HAOUR (Cello), A. B. COLEMAN (Pianoforte)

TRIO

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

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

4.5

Excerpts from

'THE CREATION'

(Haydn)

Sung by the MANCHESTER CATHEDRAL CHOIR

Directed by Dr. A. W. WILSON

Relayed from the Cathedral

4.35 HILNA ATENSON (Songs at the Harp)

O ship of my delight Montague Phillips

Down in the forest London Ronald

Songs my mother taught me Doreak

A Birthday Conen

TRIO

Trio in D Minor, Op. 49 Mendelssohn

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

(3) Scherzo; (4) Finale

5.20-5.30 S.B. from London

7.45 A RELIGIOUS SERVICE

From the Studio

'A Religion for Every Day'

Sacred Music by the STATION QUARTET

8.0 THE STATION CHOIR

Hymn: 'O brother man, fold to thy heart thy

brother' (Whitaker) (Fellowship Hymn Book,

No. 27)

Scripture Reading: St. Mark, Chapter ii,

Verse 14; Chapter iii, Verse 5

Hymn: 'They who tread the path of labour'

(Henry Van Dyke) (F.H.B., No. 81)

Address by Principal G. A. SUTHERLAND, of

Dutton Hall

Hymn: 'O Master, let me walk with Thee'

(Gladstone) (F.H.B., No. 97)

8.30 SACRED MUSIC by the STATION QUARTET

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

9.5 A BAND CONCERT

BESSES O' THE BASS BAND, conducted by

FRED HOYLE

WALTER GYNNIE (Tenor)

BAND

Selection from Beethoven's 'Faust' arr. Owen

WALTER GYNNIE

The May Night Brahms

I love thee Grieg

Who is Sylvia? Schubert

BAND

Symphonic Poem, 'The Prelude'

Liszt, arr. Rimmer

WALTER GYNNIE

Since first I saw your face Scherzer

Sigh no more, ladies Strauss

BAND

Russian Ballet Liszt, arr. Rimmer

WALTER GYNNIE

Love-lily (By request) Thompson

Still in dreams I see her Chamberlain

Jeany kissed me Peel

BAND

Trombone Solo, 'Comfort us' Handel

Soloist, W. WHITFIELD

And the Glory of the Lord Handel

10.30 EPILOGUE

CBM BOURNEMOUTH 376.1 M. 910 KC.

3.30-5.30 S.B. from London

7.50 A RELIGIOUS SERVICE

Relayed from ALL SAINTS' CHURCH, EAST

BOURNEMOUTH

Organ Recital, Organist, Mr. F. CROUCHER

Meditation Philipp Cappello

Large Handel

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

Confession: Lord's Prayer and Versicles

Psalm 150

Lesson

Magnificat (Stanford, in B Flat)

Prayers

Hymn: 'Lead, Kindly Light' (A. and M., 205)

Address by the Rev. ERIC SOUTHAM, Vicar of

All Saints' Church

Hymn: 'Praise, my soul the King of Heaven'

(A. and M., 295)

Blessing

Sevenfold Amen

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

10.30 EPILOGUE

6KH HULL 296.1 M. 1,020 KC.

3.30-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by the Rev. Canon E. ARTHUR BERRY

Assisted by the Chorus of DRYPOOL PARISH

CHURCH

Hymn: 'O Saviour, precious Saviour' (A. and

M., No. 307)

Prayers

Antiphon: 'Rejoice in the Lord'

St. Frederick Bridge

Lesson: Isaiah, Chapter ix, Verses 1-5

Address by the Rev. Canon E. ARTHUR BERRY

Hymn: 'Love Divine all loves exceeding' (A. and

M., No. 320)

Prayers

Vesper: 'Save us, O Lord,

while waking....' Ross

8.45 S.B. from London (9.0

Local Announcements)

9.5 S.B. from Manchester

10.30 EPILOGUE

2LS 277.8 M. 3 952.1 M.

LEEDS-BRADFORD

1,080 KC. & 1,150 KC.

3.30-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from Horton Lane

Congregational Church,

Bradford

8.45 S.B. from London (9.0

Local Announcements)

10.30 EPILOGUE



THE BIGGEST HOSPITAL IN ENGLAND.

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

10.15-10.35 THE

SILENT FELLOWSHIP

Sunday's Programmes cont'd (February 5)

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

8.00 S.B. from London

8.00 A RELIGIOUS SERVICE

Relayed from St. Paul's Church, Liverpool

Introit: 'Lead me, Lord' by ALFRED

Hymn: 'Father of Heaven' (A and M No. 104)

Prayers and Blessing

Hymn: 'God so loved the world' (A and M No. 104)

Prayers and Blessing

Hymn: 'God so loved the world' (A and M No. 104)

Prayers and Blessing

Hymn: 'God so loved the world' (A and M No. 104)

Prayers and Blessing

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Hymn: 'God so loved the world' (A and M No. 104)

Prayers and Blessing

Hymn: 'God so loved the world' (A and M No. 104)

Prayers and Blessing

Hymn: 'Jesus, lover of my soul' (A and M No. 104)

Address by the Rev. A. J. TAYLOR, Pastor, St. Paul's Church, Liverpool

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

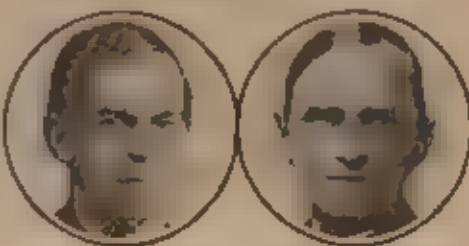
10.30 EPILOGUE

6ST STOKE. 284 M. 1,010 KC.

8.30-9.30 S.B. from London

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

10.30 EPILOGUE



To-day's broadcast preachers are: From St. Paul's Church, Liverpool, the Rev. A. J. TAYLOR, who gives the address; and from St. Paul's Church, Manchester, the Rev. A. J. TAYLOR, who gives the address.

SWANSEA. 284 M. 1,010 KC.

8.30-9.30 S.B. from London

6.30 A RELIGIOUS SERVICE
Relayed from St. Paul's Church, Swansea

Address by the Rev. W. PETER WATKINS

8.10 S.B. from Cardiff

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

9.5-10.35 EPILOGUE

Northern Programmes.

5NO NEWCASTLE.

8.30-9.30 S.B. from London

6.30 A RELIGIOUS SERVICE

Relayed from St. Paul's Church, Newcastle

Address by the Rev. W. PETER WATKINS

8.10 S.B. from Cardiff

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

9.5-10.35 EPILOGUE

5SC GLASGOW.

8.30-9.30 S.B. from London

6.30 A RELIGIOUS SERVICE

Relayed from St. Paul's Church, Glasgow

Address by the Rev. W. PETER WATKINS

8.10 S.B. from Cardiff

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

9.5-10.35 EPILOGUE

2BD ABERDEEN.

8.30-9.30 S.B. from London

6.30 A RELIGIOUS SERVICE

Relayed from St. Paul's Church, Aberdeen

Address by the Rev. W. PETER WATKINS

8.10 S.B. from Cardiff

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

9.5-10.35 EPILOGUE

5BF BELFAST.

8.30-9.30 S.B. from London

6.30 A RELIGIOUS SERVICE

Relayed from St. Paul's Church, Belfast

Address by the Rev. W. PETER WATKINS

8.10 S.B. from Cardiff

5PY PLYMOUTH. 284 M. 750 KC.

8.30-9.30 S.B. from London

8.00 A RELIGIOUS SERVICE

Relayed from St. Paul's Church, Plymouth

Introit: 'Lead me, Lord' by ALFRED

Hymn: 'Father of Heaven' (A and M No. 104)

Prayers and Blessing

Hymn: 'God so loved the world' (A and M No. 104)

Prayers and Blessing

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Prayers and Blessing

Hymn: 'God so loved the world' (A and M No. 104)

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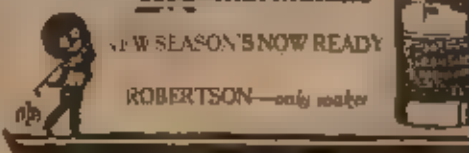
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PROGRAMMES for MONDAY, February 6

10.15 A.M. A
RADIO REMINISCENCES
SUNDAY

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

7.25 M.T.S.W.
C. 10.15
C. 10.15
C. 10.15

10.30 (Daventry only) TIME SIGNAL, GREENWICH,
FOR THE BROADCAST

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

12.0 CONCERT
A PIANOFORTE QUARTET
BY PENNY WILSON, SOLO
PIANO
MORRIS, B. & S. (Soprano)
in D-flat

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

Fantasia in E Minor...
Andante (from St. Michael's)
And Fugue in A Minor
Tutti, joy of man's life...
Andante, Allegro

Prælude in D Minor (Set 2, No. 8) ... Stanford

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

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

3.0 Musical Interlude

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

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

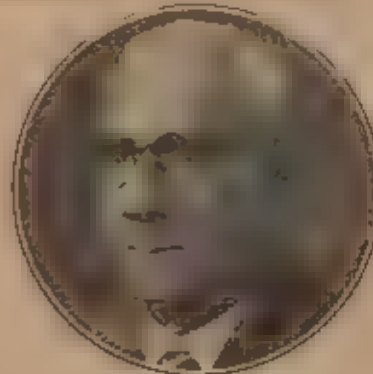
3.20 Musical Interlude

3.30 Marie MOTTO (Voice)
JOAN LEROY LEONARD
MRS. MOTT

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

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

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



Dr. S. K. DATTA

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

5.15 THE CHILDREN'S HOUR
Rehearsal

'The Savoury Seal,' 'Nick Spence,' and other
whimsical songs by JOHN BUCKLEY
Piano Solos by CECIL DIXON
The Story of 'The Old Queen' (a Whimsical
Story by Richard Hughes)
Odds and Ends in Rhyme (W. H. W.)

6.0 THE LONDON RADIO DANCE BAND, directed by
SIDNEY FRYMAN

6.15 Mr. J. G. CROFTON: 'Storm of the Month
See charts on page 223.

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

6.45 THE LONDON RADIO DANCE BAND (Con-
tinued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

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

7.45

VAUDEVILLE

JOHN HENRY
(Yorkshire Corned Beef)
CHARLIE KIDD
(Corned Beef)
FELIX BRYANT
Light Ballads
THE JOHNSON BROTHERS and ORANGE
By Occupied Harmon
DORA and ELEAN WATERS
(Dolls)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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

VARIOUS European visitors have now, in this
series, given us their impressions of England
and the English. Tonight we are to hear
opinions of an observer from the Far East
the civilization of London and Manchester and
the Black Country entered by a native of the
country of Hinduism. Dr. S. K. Datta, one of the
of the philosophy of India, will give his
Tangora. Dr. Datta is a well-known
weeks' visit for his impressions of Great Britain,
he spent five years at Edinburgh University, and
has been here several times since. In his own
country he has had a long and distinguished
career. He is a member of the
the author of 'The Philosophy of India',
National General

9.30 Local Announcements (Daventry only)
Shipping Patrons

9.35-11.0 CHAMBER MUSIC

KATHLEEN LONG (Piano)
HERBERT HEYER (Violin)
JOHN WOOD (Viola)
(Flute), HORACE HALSTEAD (Oboe), HAYDN
ALFRED BRAIN (Horn)
Quintet for Wind Instruments in D, Op. 16
J. B. Parnes
Allegro moderato; A. ...
Moderato; Moderato; Moderato

10.0 HERBERT HEYER
and Parnes
The Nightingale

10.10 HORACE HALSTEAD
JOHN WOOD, ALFRED BRAIN
LENN LONG
Piano for Piano, Op. 16
Linn Long, Parnes

10.25 HERBERT HEYER
and Parnes
Nightingale
Droop over my heart
Love's pleading
Tomorrow
Devotion

10.35 KATHLEEN LONG
Sonatas ... Parnes

10.45 QUINCY
Selected Hymns

11.0-12.0 (Daventry only)
DANCE MUSIC, TWO
LYRICALS from the Co
do Paris

(Monday's Programme can
be found on page 223)



OLD LONDON BRIDGE

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

Monday's Programmes continued (Feb. 22, 1937)

355 M.
880 KC.

12.0-1.0 London Programme relayed from Deventry

3.0 London Programme relayed from Deventry

3.30 THE STATION (9.30 Local Announcements)

4.45 DEAN KYLE FLETCHER: 'Modern Anglo-Celtic Authors' (Edmund Thomas)

5.0 TUNE (Schubert) arr. Crispin

5.15 THE CHILDREN'S HOUR (Miss Sylvia H. Brett)

6.0 London Programme relayed from Deventry

6.30 S.B. from London

7.45 HOME AND HINDRED (A Welsh Programme)

THE STATION ORCHESTRA (Welsh Prelude)

THE GLANFARW MALE VOICE PARTY (conducted by W. R. Lewis)

Men of Harlech (arr. H. H. Evans)

Lovely Maiden (D. Pugh-Evans)

Beautiful Life (Don Fothergill)

8.1 HIS STORY (A Welsh Programme)

A Welsh Tale (arr. L. T. Thomas)

Ivor Davies (a young Welsh Opera Singer)

Lindley Gray (a noted Operatic Impressionist)

Will Jones (an old Welsh Countryman)

Carl Isaacson (Theatre Manager)

The Cat Boy (DONALD DAVIES)

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

Scene: A dressing-room in a small theatre.

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Scene: A dressing-room in a small theatre.

THE SCENE OF THE BALLET is laid in a garden in the sixteenth century. Francis I, King of France, is entertaining his guest, the Emperor Charles V, and has organized magnificent festivities in his honour.

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

SOLDADO (Violin) and Orchestra

SYMPHONIC POEM, 'On Jule's Spinning Wheel' (The Bells of Evening)

PAPILLON (Butterflies)

VALSE, 'La Libellule' (The Dragon Fly)

AIR DU ROSSIGNOL (The Nightingale's Song)

ROSALIND HARDING (Violoncello) and Orchestra

THE SWAN (from 'The Animals Carnival')

PRELUDE AND PROCESSION (from 'The Animals Carnival')

THE STATION ORCHESTRA

12.0-1.0 London Programme relayed from Deventry

3.0 London Programme relayed from Deventry

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4.45 DEAN KYLE FLETCHER: 'Modern Anglo-Celtic Authors' (Edmund Thomas)

5.0 TUNE (Schubert) arr. Crispin

5.15 THE CHILDREN'S HOUR (Miss Sylvia H. Brett)

6.0 London Programme relayed from Deventry

6.30 S.B. from London

7.45 HOME AND HINDRED (A Welsh Programme)

THE STATION ORCHESTRA (Welsh Prelude)

THE GLANFARW MALE VOICE PARTY (conducted by W. R. Lewis)

Men of Harlech (arr. H. H. Evans)

Lovely Maiden (D. Pugh-Evans)

Beautiful Life (Don Fothergill)

8.1 HIS STORY (A Welsh Programme)

A Welsh Tale (arr. L. T. Thomas)

Ivor Davies (a young Welsh Opera Singer)

Lindley Gray (a noted Operatic Impressionist)

Will Jones (an old Welsh Countryman)

Carl Isaacson (Theatre Manager)

The Cat Boy (DONALD DAVIES)

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

Scene: A dressing-room in a small theatre.

THE SCENE OF THE BALLET is laid in a garden in the sixteenth century. Francis I, King of France, is entertaining his guest, the Emperor Charles V, and has organized magnificent festivities in his honour.

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

SOLDADO (Violin) and Orchestra

SYMPHONIC POEM, 'On Jule's Spinning Wheel' (The Bells of Evening)

PAPILLON (Butterflies)

VALSE, 'La Libellule' (The Dragon Fly)

AIR DU ROSSIGNOL (The Nightingale's Song)

ROSALIND HARDING (Violoncello) and Orchestra

THE SWAN (from 'The Animals Carnival')

PRELUDE AND PROCESSION (from 'The Animals Carnival')

THE STATION ORCHESTRA



JOHN DALTON

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

MARGARET WILKINSON (Soprano) and Orchestra

ANGELAS

JAPANESE SONG

SAR LASH (soprano) and Orchestra

THE YELLOW PRINCESS

ORCHESTRA

SECOND SUITE (from 'The Yellow Princess')

THE SCENE OF THE BALLET is laid in a garden in the sixteenth century. Francis I, King of France, is entertaining his guest, the Emperor Charles V, and has organized magnificent festivities in his honour.

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SOLDADO (Violin) and Orchestra

SYMPHONIC POEM, 'On Jule's Spinning Wheel' (The Bells of Evening)

PAPILLON (Butterflies)

VALSE, 'La Libellule' (The Dragon Fly)

22Y MANCHESTER. 304 D.M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Deventry

3.0 BROADCAST TO SCHOOLS

Dr J. E. MYERS, 'The Great Scientists' (IV, John Dalton)

3.30 ORCHESTRAL MUSIC relayed from the Manchester Picture Theatre, Conducted by STANLEY C. MILLS

4.0 DAISY BARNHART (Violin)

SPANISH DANCE (Schubert, arr. W. H. H. Evans)

4.15 AFTERNOON TOPICS

5.15 THE CHILDREN'S HOUR (Songs for the Little Ones, sung by Betty Woodley, Two Mice, etc.)

6.0 London Programme relayed from Deventry

6.30 S.B. from London

7.45 THE STATION ORCHESTRA

WELSH PRELUDE

A FAREE BY J. A. BRYAN

THE STATION ORCHESTRA

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THE STATION ORCHESTRA

WELSH PRELUDE

A FAREE BY J. A. BRYAN

THE STATION ORCHESTRA

WELSH PRELUDE

12.0-1.0 London Programme relayed from Deventry

3.0 London Programme relayed from Deventry

3.30 THE STATION (9.30 Local Announcements)

4.45 DEAN KYLE FLETCHER: 'Modern Anglo-Celtic Authors' (Edmund Thomas)

5.0 TUNE (Schubert) arr. Crispin

5.15 THE CHILDREN'S HOUR (Miss Sylvia H. Brett)

6.0 London Programme relayed from Deventry

6.30 S.B. from London

7.45 HOME AND HINDRED (A Welsh Programme)

THE STATION ORCHESTRA (Welsh Prelude)

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WELSH PRELUDE

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PAPILLON (Butterflies)

VALSE, 'La Libellule' (The Dragon Fly)

AIR DU ROSSIGNOL (The Nightingale's Song)

ROSALIND HARDING (Violoncello) and Orchestra

THE SWAN (from 'The Animals Carnival')

PRELUDE AND PROCESSION (from 'The Animals Carnival')

THE STATION ORCHESTRA

WELSH PRELUDE

Monday's Programmes continued (February 6)

6KH HULL 294.1 M. 1,020 KC.
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 *Fun Show* - Singing Wax AM.
 5.15 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

2LS LEEDS-BRADFORD. 277.5 M. & 282.1 M. 1,080 KC. & 1,180 KC.
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 *St. Albans* - Orchestra, relayed from the Scala Theatre, Leeds
 5.0 London Programme relayed from Daventry
 5.15 *THE CHILDREN'S HOUR* Play, 'The Ring and the Bear' by U. F. Hawley
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

6LV LIVERPOOL 297 M. 1,010 KC.
 12.0-1.0 Gramophone Lecture Recital by Miss Baines: 'Glimpses of Modern Composers—I, Liszt'
 4.0 *ROCK'S DANCE BAND*, directed by Edward West, from the Parker Street Cafe, Liverpool
 5.0 Rev. WILLIAM PATTON, 'Has the poet a Sense of Humour?'
 5.15 *THE CHILDREN'S HOUR*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

5NG NOTTINGHAM. 275.2 M. 1,080 KC.
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 *THE CHILDREN'S HOUR*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

5PY PLYMOUTH. 400 M. 750 KC.
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Mr. A. K. HAMILTON JENKIN, 'The Righteous Century'
 5.15 *Reading*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

6FL SHEFFIELD. 272.7 M. 1,000 KC.
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.15 *THE CHILDREN'S HOUR* Play, 'The Merry-go-round' and songs from 'Pillbox Hill', by Peter Howard
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM



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

6ST 284.1 M. 1,020 KC.
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 FLORENCE M. AUSTIN, 'Temple of Nature in Water'
 5.15 *THE CHILDREN'S HOUR*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

5SX 294.1 M. 1,020 KC.
 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.0 Mr. HARRY T. RICHARDS, 'A Wanderer in Europe—The Leaning Tower of Pisa'
 5.15 *THE CHILDREN'S HOUR*

London Programme
 6.30 S.B. from London
 7.45 S.B. from London
 9.0 S.B. from London 9.30 Local AM
 9.35-11.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 *St. Albans* - Orchestra, relayed from the Scala Theatre, Leeds
 5.0 London Programme relayed from Daventry
 5.15 *THE CHILDREN'S HOUR*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

5SC GLASGOW
 11.0-12.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 *St. Albans* - Orchestra, relayed from the Scala Theatre, Leeds
 5.0 London Programme relayed from Daventry
 5.15 *THE CHILDREN'S HOUR*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

2BD ABERDEEN. 500 M. 800 KC.
 11.0-12.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 *St. Albans* - Orchestra, relayed from the Scala Theatre, Leeds
 5.0 London Programme relayed from Daventry
 5.15 *THE CHILDREN'S HOUR*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

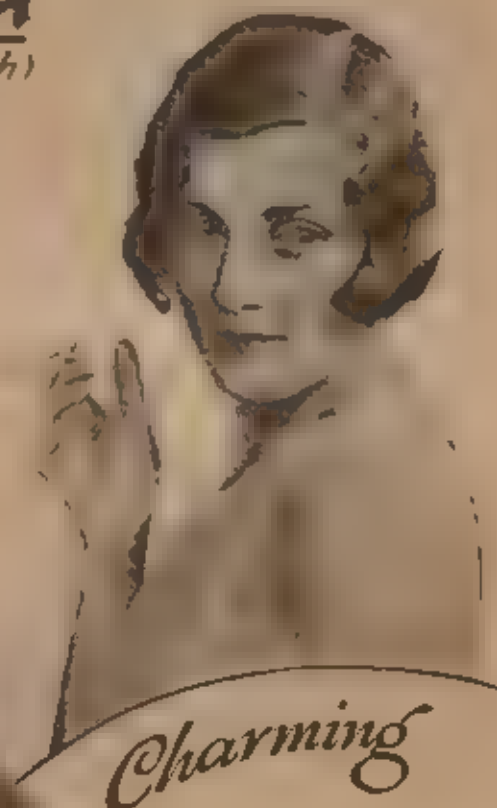
2BE BELFAST 400 M. 750 KC.
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 *St. Albans* - Orchestra, relayed from the Scala Theatre, Leeds
 5.0 London Programme relayed from Daventry
 5.15 *THE CHILDREN'S HOUR*
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London 9.30 Local AM

The Organs broadcasting from
 BE BELFAST—Classic Cinema
 5GB-BIRMINGHAM—Luzella Pict. House
 VO-NEWCASTLE—Hawdock, SUNDERLAND
WURLITZER ORGANS
 The Organ with the Golden Throat
 Offices: 33, King St., Cornhill Garden, W.C.2. General 2231

PLAYER'S

cork-tipped

(with Cork of pure natural growth)



10 for 6^D

20 for 11¹/₂^D

50 for 2'5

100 for 4'8

"It's the Tobacco that Counts"

Tuesday's Programmes cont'd (February 7)

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 810 KC.)

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

4.0 A MILITARY BAND CONCERT

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND, conducted by EDWARD WASSALL

March, 'Spirit of Chivalry' Fletcher
Overture to 'The Bruce' Ambler

WALKERS RELAY (BIRMINGHAM)

'Will go with my father a-plough' Quilter

Queen for Lady Hamilton Hurty

Little Red Fox Mr. Somerville

4.25 BAND

and Last Movement from First Symphony

..... Mr. H. H. H.

..... Mr. H. H. H.

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..... Mr. H. H. H.

4.50 1.00

Shoppers of Col.

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VARIETY

From Birmingham

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9.0

FROM THE MUSICAL COMEDIES

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'The Arcadians' Monahan and Talbot

..... Mr. H. H. H.

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9.15

ORCHESTRA

Selection from 'Smile' Chappell

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Tuesday's Programmes continued (February 7)

SWA GARDIFF. 353 M. 650 KC.

2.30 London Programme relayed from Daventry
4.45 'Shopping in Merveland,' by Max Gull

5.0 THE DANCERS, from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 London Programme

7.0 Mr. C. M. HARRIS: 'Playgoers of the Past—The Theatre of the French Revolution'

7.15 S.B. from London

7.45 Music by the STATION TRIO
Piano: T. J. A. J. HARRIS; Violin: H. J. HARRIS; Cello: H. J. HARRIS
1. 'The Old Folks at Home' (Schubert)
2. 'The Swan' (Schubert)
3. 'The Swan' (Schubert)
4. 'The Swan' (Schubert)
5. 'The Swan' (Schubert)
6. 'The Swan' (Schubert)
7. 'The Swan' (Schubert)
8. 'The Swan' (Schubert)
9. 'The Swan' (Schubert)
10. 'The Swan' (Schubert)

SONGS OF THE FOUR NATIONS
A LECTURE-RECITAL by
FRID. H. WEATHERLY, R.C.
With Vocal Examples

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

GLYN EASTMAN (Baritone)
Drink to me only with thine eyes
18th Century Melody

FRANK DAKIN (Contralto)
Early one morning... arr. Walford Davies

GLYN EASTMAN
The 'Arminas'... adapted by Shield

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

THE ASH GROVE... arr. Walford Davies

MOON OF HADDOCK... Traditional

ETHEL DAKIN
Land of My Fathers... arr. James James

SCOTLAND
'Are you not weary in your distant
places...

Far, far from Scotland of the mists
and storms?
(To Exiles, by Neil Munro)

IRELAND
Santa who has... arr. Walford Davies

FRANK DAKIN
The Bonnie Banks of Brandon
arr. Walford Davies

FRANK DAKIN and GLYN EASTMAN
O wert thou in the cauld, couldst bleat
(From the Welsh of Ceirwy Hughes)

IRELAND
'An' I wist I was in Ireland the
evening day... (Maura O'Neill)

FRANK DAKIN
The Meeting of the Waters Traditional
arr. Walford Davies

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

FRANK DAKIN
Kathleen Mavourneen... arr. Nicholas
L'Evesque

Abide with me... English Hymn Tune

9.0-12.0 S.B. from London (3.35 Local)

2ZY 354.5 M. 700 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY
Broadcast from the Hall... arr. H. H.

2.30 London Programme relayed from Daventry

3.50 Music by the STATION TRIO
March, El Capitan
Waltz, A Girl in the Moon
Selection from 'The Swan' and 'The Swan'

4.15 KONA MELLING
Soprano
The Swan... arr. H. H.

4.30 QUARTET
Selection from 'The Swan'... arr. H. H.

5.0 Mr. D. THORNBURN CLARK: 'The Romance of Tobacco'

5.15 T. J. A. J. HARRIS
'The Swan'... arr. H. H.

6.0 D. J. A. J. HARRIS
'The Swan'... arr. H. H.

6.30 S.B. from London

6.45 U. S. B. from London

7.0 Mr. NEVILLE CARLSON
'The Swan'... arr. H. H.

7.15 S.B. from London

7.45 THREE RECITALS
CELLO by KATHLEEN M. MORRIS

Sonata in G Major
Après un Rêve (A. T. Quiller-Couch)

Captain... arr. Walford Davies

La Fille au Spinney... arr. Walford Davies

In the 'Eco' family there were at least
generations of professional musicians...

Ecoles became famous—or notorious. This was
Solomon, who, during the Great Plague of 1665,



WHERE THE TOBACCO COMES FROM

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

ran, and through the streets with a banner of
... on his head. His second son,
Henry, though he was a member of the Royal
Band, thought he was not appreciated in this
country, so about the year 1713 he went to
Paris and became a Violinist at the
Court. It was in France that he published
compositions, which were chiefly for string
instruments. His Sonatas were, after the
custom of the time, in the
quick Movement, the Sonata form was
in process of growing up, and it often showed its
maturity on with the obsolescence of the Sonata.

8.10 Dickens interpreted by
JAMES BERNARD
(Dickens born Feb. 7, 1812)

'Pip and the Convict'
From 'Great Expectations,' by Charles Dickens
Introducing the film
Philip Pirrip, Pip
Magwitch (a convict)
Joe Gargery
Mrs. Joe Gargery

8.20 PIANOFORTE by LERLIE ENGLAND
Ariella... arr. Leonardo Leo
March... arr. Leonardo Leo
Pavane and Fugue in D Minor... arr. T. J. A. J. HARRIS
Les Colomes d'Anagni (The House of...)

The Interpretation Series
Series and from 'Don Juan'... arr. Bacharach
early in G Flat. Op. 10, No.

8.0-12.0 S.B. from London 9.35 Local Announcements

6BM BOURNEMOUTH. 328.1 M. 620 KC.

2.30 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC
by the... arr. W. H. Smith
I See a Restaurant, The Square
March, Wellington... arr. W. H. Smith
Selection from 'Lido Lady'...

4.15 London Programme relayed from Daventry

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

Waltz, 'Diana'... arr. Bipes
Fox-trot, 'I'm coming to Virginia'... arr. Bipes

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 HUGH ROBERTS: 'Are you
Stones Worth Reading?'

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

6KH HULL. 294.1 M. 600 KC.

2.30 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Rev. J. C. G. GUMMING, 'A Church
Background'

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

Tuesday's Programmes continued (February 7)

2LS LEEDS-BRADFORD. 277.5 M. 152.1 M.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.40 London Programme relayed from Daventry
6.50 S.B. from London

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

2.30 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

7.0 Mr. George S. Atter (7.15) - 'Masters of Mode' - London

7.15 S.B. from London

8.0 S.B. from London

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

5NG NOTTINGHAM. 225.2 M. 1,000 K.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 S.B. from London

7.0 Prof. H. P. Jones: 'The Good Old Times' - with extracts from Local History - 'The History of Nottingham' - London

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

5PY PLYMOUTH. 400 M. 750 K.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour - A Military Programme of Songs and Verses - Soldier Talks - 'The War' - London

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. John Murray, Principal of the University of the South Wales - 'Life at Oxford' - London

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

6FL SHEFFIELD. 272.7 M. 1,000 K.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour - A Peep with 'Alice' into 'Wonderland' - London

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mrs. W. T. Geoocock: 'Nursery Rhymes and Tales' - London

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

6ST STOKE. 304 M. 1,020 K.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.40 S.B. from London

7.0 Mr. J. P. Epiphany: 'The Epiphany' with 'The Epiphany' - London

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

55X SWANSEA. 204 M. 1,020 K.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour



Mr. James Bernard (left) gives a dramatic recital of 'Pip and the Convict' from Manchester tonight; and Mr. John Murray talks on 'Life at Oxford' from Plymouth at 7.0.

6.0 An Organ Recital by ARTHUR REES
Relayed from Walter Road Congregational Church

Fourth Organ Sonata Mendelssohn
March, Leaf Wanner
And Maria Schubert
Autumn Song Foulkes
Melody in A Spencer Shaw

6.30 S.B. from London

7.0 Mr. D. R. R. Ph. 'The Welsh Song' - London

7.15 S.B. from London

7.45 A LOCAL PROGRAMME

The Station Organ
Lionel H. Jones

Lionel H. Jones (Tenor) and Ben Jones (Baritone)
Duet, 'Y Ddu Arwr' - London

Ben Jones
Solo, 'Cyman Fach' - London

Duet, 'Mae Cyman Fach' - London

Nan Davies (Harp)
Piano, 'The Bell' - London

Organ
Slow Movement from 'Pathetic' Sonata - London

Intermezzo Schoenberg

Lionel H. Jones and Ben Jones
Duet, 'Sound the Trumpet' - London

Lionel H. Jones: Solo, 'Hunting the Hare' - London

Duet, 'Gwyll a Gwawl' - London

Organ
Four Indian Love Lyrics Woodford-Finden

The Temple Bells; Less than the Dust; Kashmiri Song; Till I Wake.

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

Northern Programmes.

5NO NEWCASTLE.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.40 S.B. from London
7.0 Mr. J. P. Epiphany: 'The Epiphany' with 'The Epiphany' - London
7.15-12.0 S.B. from London (9.35 Local Announcements)

55C GLASGOW.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.40 S.B. from London
7.0 Mr. J. P. Epiphany: 'The Epiphany' with 'The Epiphany' - London
7.15-12.0 S.B. from London (9.35 Local Announcements)

2RD ABERDEEN.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.40 S.B. from London
7.0 Mr. J. P. Epiphany: 'The Epiphany' with 'The Epiphany' - London
7.15-12.0 S.B. from London (9.35 Local Announcements)

2BE BELFAST.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.40 S.B. from London
7.0 Mr. J. P. Epiphany: 'The Epiphany' with 'The Epiphany' - London
7.15-12.0 S.B. from London (9.35 Local Announcements)

WHICH STATION WAS THAT?

The well-known service of the identification of stations undertaken by World Radio has recently been extended. Answers can now be had by post. For full particulars of this postal service, see World Radio.

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

5GB DAVENTRY EXPERIMENTAL

(4.15 P.M. 5.10 P.M.)

3.0 CHAMBER MUSIC

From Birmingham

LENA WOOD (Violin) and J. C. ROLLITT

Conductor

THIS Sonata, the last of the three that make up Beethoven's Op. 30, contains a large proportion of captivatingly merry music. The first movement is in 3/4 time and the dancing six notes-to-a-bar motif, are particularly kept up.

A minor tone, however attractive Minuet, in Haydnian style, follows as Second Movement.

The third dance, which is the most innocent joyous, full of the delight of graceful

3.29 JOAN LEWIS (Soprano)

Dulce Lament } Piece.
I ask the whirling air }
What shall I do?

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

THE 'Revolutionary' Study, though called by the composer, is one of the pieces amongst his works which we know to have been the outcome of a definite experience. The tale of a Warsaw by the Russians in 1831 then to mean the end of Polish independence.

It is a very curious work and all his

and grief for

and grief for

and grief for

3.50 LENA WOOD and J. C. ROLLITT

Sonata in A } Coll.

4.0 DANCE MUSIC

THE LONDON RADIO

Conductor

Directed by

STEWART FIRMAN

DOROTHY McBLAIN

and OTTIE ROMANET

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First Hailstone, Soprano,
The Coming of a Dream
The May Morning

75 CHAMBER MUSIC
Lider T. Schubert, arr. Chopin
COTTRELL (Violin and Orchestra)

725 ORCHESTRA
Three Dances
Arthur

75 CHAMBER MUSIC
Dance to your Daddy
Mowing the Barley
Cecil Sharp

CHAMBER MUSIC
National Song

80 CHAMBER MUSIC
HARLEY AND BARKER (Entertainers with a Piano)

8.45 AN ORCHESTRAL CONCERT
Conducted by J. H. ANSELL
D. L. L. (Soprano)
COTTRELL SMITH (Baritone)

8.52 COTTRELL SMITH
92 CHAMBER MUSIC
Movements from a Ballet Suite
Conducted by the Composer

9.12 HARLEY DODLEY (Violin and Orchestra)
The King of Thine
Conducted by the Composer

9.22 ORCHESTRA
Conducted by the Composer

9.38 CHAMBER MUSIC
Selected Songs

9.45 CHAMBER MUSIC
Conducted by the Composer

9.54 ORCHESTRA
Conducted by the Composer

10.00 WEATHER FORECAST, SECOND GUN
Conducted by the Composer

10.15 11.0 DANCE MUSIC
Conducted by the Composer

10.15 11.0 DANCE MUSIC
Conducted by the Composer

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Conducted by the Composer

10.15 11.0 DANCE MUSIC
Conducted by the Composer

HOW YOU CAN EARN MONEY AT HOME

The Managing Director of the South British Manufacturing Company Limited



A few years ago I received an offer towards the purchase of the woman who requires a home to maintain a home, but I was not in the need to work. The offer was made by one of my friends. I had been and still is successful in helping many hundreds of such women to earn a livelihood by working at home.

Picture the plight of the poor woman who is only willing to do any honest work, but who is prevented by domestic responsibilities from going to shop, office or factory. She is poor or less helpless, handicapped by her circumstances from taking positions that are open to her women who want her services. She can spare a few hours a week to the manufacture of domestic goods in being absent from the house and the

And that will enable her to turn them into silver and gold. It is a fact that many women who are willing to do any honest work, but who are prevented by domestic responsibilities from going to shop, office or factory, can earn a good living by working at home. The Golden Fleece Knitting Machine is not difficult to learn. True, it has to be learned, but a very clear and easy to follow instruction book gives anyone a short cut to the ability to work the machine, and then speed comes with a dash.

Very many women have acquired a considerable knowledge of the Golden Fleece Knitting Machine and their friends and neighbors have been helped by their knowledge. The prices they get for the work are good because they can charge such prices as would include the wages of the ordinary factory worker and some of the profit that ordinarily goes to the wholesale dealer and the retail shopkeeper. Thus they are enabled to make a good profit and still sell at a lower price than that charged by the nearest shopkeeper.

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

I would like to mention as an instance, that Mrs. H. H. of Liphook, Hants, has received from this company during a period of three years. Many other women have earned sums comparable with Mrs. H. H. and many owners of Golden Fleece Knitting Machines have earned and are earning far more than the sum mentioned by selling their own work in their own homes.

It is not necessary to pay the complete price of a Golden Fleece Knitting Machine before getting one and beginning to work it. You can do so if you like, but if you prefer it you can arrange to have a hire purchase system, which enables you to work without paying the complete price of the machine up to the moment you return it.

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



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

(Wednesday's Programme continued on page 10)

Wednesday's Programmes continued (February 8)

5WA CARDIFF. 353 M. 850 KC.

12.10-1.00 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.15 LONDON PROGRAMME

6.0 London Programme relayed from Daventry

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

9.35-11.0 WRITERS OF MUSICAL COMEDY—I

THE MUSIC OF PAUL RUBENS

THE STATION ORCHESTRA

Selection from 'The Sunshine Girl'

ELISE EAVES (Soprano)

Pink Perry from Peter ('Miss Hook of Holland')
I'd like to bring my mother ('To-night's the Night')

ORCHESTRA

Waltz, 'Half-past Eight'

March from 'Miss Hook of Holland'

JOHN ROBERT (Baritone)

Dear Delightful Women ('The Billion Princess')
I like you in velvet ('Lady Madcap')

ORCHESTRA

Waltz, 'After the Girl'

Hot Spoker's Dance ('Tina')

ELISE EAVES and JOHN ROBERT

Dance with me ('Daddy')

Hoops and Shoes, 'To-night's the Night'

ORCHESTRA

March, 'Your King and Country want you'

ELISE EAVES

Bahama ('The Happy Day')

ORCHESTRA

Selection from 'Three Little Maids'

2ZY MANCHESTER. 354.0 M. 750 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 An Auto-Piano Recital by Madame RUTH

3.45 London Programme relayed from Daventry

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

5.0 MARJORIE LYON (Soprano)

I Love You..... .. Beethoven

Carol..... .. Ligon

A Moonlight Night..... .. York Bowen

With a Water Lily..... .. G. S. Sweeney

The Smith..... .. Ligon

5.15 THE CHILDREN'S HOUR Songs of the British Isles, sung by Harry Lawes. 'The hump is up' (16th Century), 'Piedler Jim' (16th Century), 'Morning Song' (18th Century), 'Two Little Dances' (Finck), 'To a Water Lily' (Fogg), played by Eric Fogg

6.0 Gramophone Records

6.20 Royal Horticultural Society's Bulletin

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

9.35-11.0 'LEAP YEAR'

A New Musical Comedy by A. F. H. and P. H. L. and J. H. L.

CAST: MARGORIE FARNHAM, EMMIE PINDER, LUCIA ROGERS, HAROLD CLIVE, W. E. THORNTON, C. J. H. and P. H. L.

THE NEW THEATRE, LONDON. Produced by J. H. L. and P. H. L. and J. H. L.

6BM BOURNEMOUTH. 320.1 M. 950 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 DANCE MUSIC by the KING'S HALL HARMONISTS

Relayed from the King's Hall Rooms of the Royal Bath Hotel

Directed by ALAN WAINWRIGHT

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 MOSES BARTZ: Gramophone Recital II

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

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

2LS LEEDS-BRADFORD. 377.0 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 MOSES BARTZ: Gramophone Recital

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR



LEADS TO ENGLAND

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

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

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 LONDON PROGRAMME

London Programme relayed from Daventry

London Programme relayed from Daventry

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Not only the most perfect reproduction— but the greatest station-getter ever designed.

Distance and tone used to be things apart. But now all that is changed and the attainment of one no longer means sacrifice of the other. Marconiphone Model 61 was definitely intended, before anything else, to be an instrument of perfect tone and not only has this been achieved—but *sensitivity has been gained*. Incoming signals are magnified over half a million times before reaching the loud-speaker. Yet the specially designed circuit incorporating three Marcon 'Screened' Valves, an anode bend detector and two resistance-coupled low frequency stages, handles this enormous amplification without a trace of distortion.

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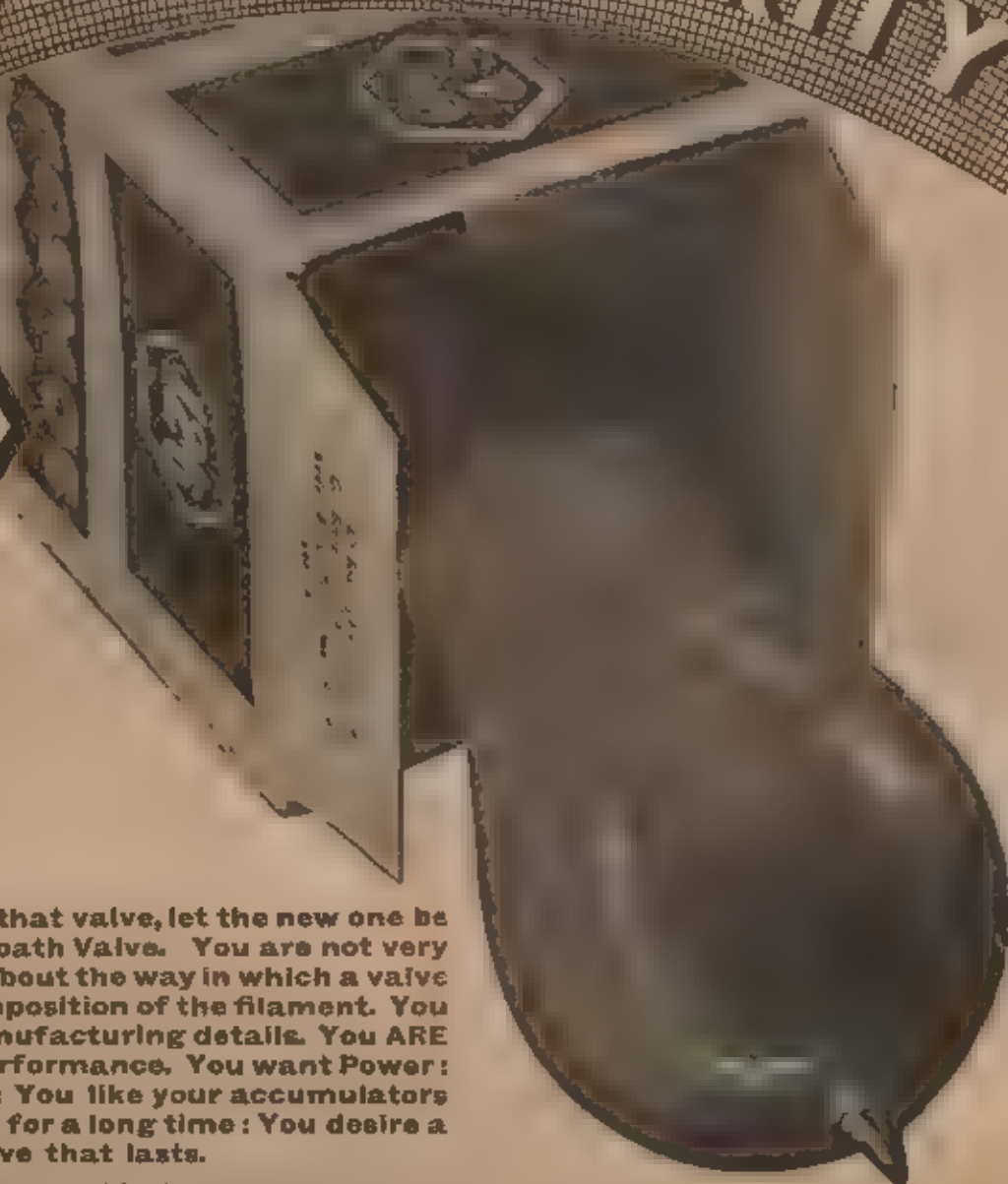
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These are the features of 'COSMOS' Shortpath Valves, and they cost no more. Your dealer will advise you whether to use a Blue Spot, Green Spot, or Red Spot, or send to the address below for a copy of booklet 4117 3 which gives the complete technical characteristics.

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BS
92

Programmes for Wednesday.

(The full Programmes continued from page 232)

5.15 THE CHILDREN'S HOUR: 'Once upon a time'—Old English Nursery Rhymes. W. H. Anderson. A fairy tale. (Lives), 'Of a tailor and a bear' (M. F. played by H. J. Francis)

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

6.30-11.0 S.B. from London (9.20 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Plantation Night 'Topsy' from 'Uncle Tom's Cabin' (Dorothy Stone), Plantation Songs (Scott Gatty), 'F. Bond on—Banjo Solos: 'Pecanunes' (Christina), 'Queen of the Baroque' (Today)

6.0 London Programme relayed from Daventry

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

SSX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 AN AFTERNOON CONCERT

FOR STATION TALK

6.15 THE CHILDREN'S HOUR: Music by the

6.0 FOR SWANSEA BOY SCOUTS: Mr. Clifford Davies, District Commissioner for Swansea Scouting

6.10 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Cardiff

Northern Programmes.

2NO NEWCASTLE. 219.5 M. 850 KC.

12.0-1.0 ... **2.30** ... **4.15** ... **6.30** ... **9.35-11.0** ...

2.30 ... **4.15** ... **6.30** ... **9.35-11.0** ...

SSC GLASGOW. 405.4 M. 840 KC.

11.0-12.0 ... **2.15** ... **4.15** ... **6.30** ... **9.35-11.0** ...

1.0-2.0 ... **2.15** ... **4.15** ... **6.30** ... **9.35-11.0** ...

2.30 ... **4.15** ... **6.30** ... **9.35-11.0** ...

3.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

2RD ABERDEEN. 500 M. 600 KC.

11.0-12.0 ... **2.30** ... **4.15** ... **6.30** ... **9.35-11.0** ...

1.0-2.0 ... **2.30** ... **4.15** ... **6.30** ... **9.35-11.0** ...

2.30 ... **4.15** ... **6.30** ... **9.35-11.0** ...

3.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

4.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

5.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

6.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

7.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

8.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

9.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

10.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

11.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

12.0 ... **4.15** ... **6.30** ... **9.35-11.0** ...

In the Near Future.

News and Notes from the Southern Stations.

Leeds Bradford

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

Bournemouth

Women will be given on Friday, February 17, by Miss Sybil Gardner. It will deal with Elizabeth

Sheffield

The choir of Fifth Park School is giving a performance in the ... on Tuesday, February 14. Other artists in the same concert are Ena Roberts (contralto), Booth (bass), Herbert (soprano), Helen Guest (Piano) and A. an

Plymouth

Music on Monday, February 13, Mr. A. J. Hamilton-Jones will describe the hard lot of ... and ...

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

Manchester

A performance of a Sonata by Sir Edward Elgar will be given at 10.35 p.m. on Friday ...

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

Daventry Experimental

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

A Spanish Concert, conducted by Pedro Mar ... given from the Birmingham Studio in December, the songs of Lluís Lladro were particularly appreciated. Listeners will have another opportunity of hearing her on Monday February 13, when she will take part in the 'Light Music' programme.

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

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

Mr. David Stephen (Director of Music of the Carnegie Trust) will conduct a Scottish ... from Birmingham Studio on Saturday

February 25. The soloist will be Mrs. Stephen, a daughter of the conductor.

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



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TWO YEARS GUARANTEE.

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LANGHAM
Radio Speaker

Langham Radio, Abdon House,
59 New Oxford Street, W.C.1

Thursday's Programmes continued (February 9)

3.30 A SYMPHONY CONCERT

Relayed from the Town Hall at Birmingham this evening. On the left is Poushnoff, the pianist, on the right Adrian C. Boult, the conductor, and in the centre Ida M. Gilbert, who will give a reading from the Studio at 8.20.

5GB DAVENTRY EXPERIMENTAL

(407.5 M. 810 K.C.)



8.20 NIGHTS CONCERT FROM 5GB

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

THIS was written for the Norwich Festival of 1903. It is in four Movements, as follows:-
First Movement. A slow, dignified movement in the key of D major. It is a beautiful example of the composer's style. The second of the two chief themes is readily distinguished: it is in the key of E major and is supported by a three-to-a-beat figure of accompaniment.
Second Movement. A slow movement, lyrically suave, characteristic of British sentiment and of the composer.
Third Movement. Scherzo, which here may well be interpreted as 'skipping.' German in style, probably given its more really piquant, droll, and engaging Scherzo character by the composer we have, and this has all the qualities of his most likeable compositions.
Last Movement. A short, slow introduction leads in a hymn-tune-like theme. Then a very quick movement begins, its opening derived from the hymn-like melody. Delicate upper Woodwind bring in the Second Main Theme, with its neat syncopations.

4.30 AN AFTERNOON CONCERT

From Birmingham

Relayed from the Town Hall at Birmingham this evening. On the left is Poushnoff, the pianist, on the right Adrian C. Boult, the conductor, and in the centre Ida M. Gilbert, who will give a reading from the Studio at 8.20.

5.45 THE CHILDREN'S HOUR (From Birmingham)
The Shadow Kings Joke, by Dorothy Cooper
Songs by Marjorie Palmer (Soprano). "The Fairy Godmother's Adventure," Edgar Whittell (Violin)

6.30 TIME SIGNAL, WEATHER REPORT, FIRST GENERAL NEWS BULLETIN

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by FRED LEWIS (in person)

7.30 A SYMPHONY CONCERT
From Birmingham
Relayed from the Town Hall
THE CITY OF BIRMINGHAM SYMPHONY
Conducted by
ADRIAN C. BOULT
LEIF POUSSHOFF (Pianoforte)

9.30 A SYMPHONY CONCERT

Relayed from the Town Hall at Birmingham this evening. On the left is Poushnoff, the pianist, on the right Adrian C. Boult, the conductor, and in the centre Ida M. Gilbert, who will give a reading from the Studio at 8.20.

ORCHESTRA

LEIF POUSSHOFF and Orchestra

Pianoforte Concerto ... D'Almeida

8.20 app. Interval during which Ida M. GILBERT will read from the Birmingham Studio:-

The Tempest ... (From Macbeth)
The Reed Player ... (From Macbeth)

8.25 app. Orchestra

Symphony, No. 97 in C ... Haydn

LEIF POUSSHOFF

Selected Solos

10.0 WEATHER FORECAST & NEWS BULLETIN

10.15 Sir OLIVER LODGE: "Some tales I have known"

10.45 11.15 A. VIGOR: "Recital"

Chacmone
Saraland
Knott's
Popular Spanish Ballads
De Falla, ...
1. The Moorish King
song 3, Pido 4, Asturias

(Thursday's Programmes continued on page 239)

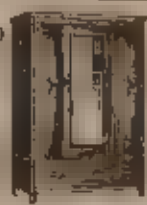
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£20 " "	8% " "
£50 " "	20% " "
£100 " "	40% " "
£250 " "	100% " "
£500 " "	200% " "

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SHOULD ADVERSE TIMES ARRIVE, YOU KEEP ALL YOU HAVE PAID FOR, SUBJECT ONLY TO A FAIR CHANGE FOR USE AND CARRIAGE OF FURNITURE RETURNED.

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HOLBORN
40 BROADWAY N.W.2

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KENTISH TOWN

BEING TOO THIN IS NOT BECOMING

Besides, it's Dangerous.

Slimness is one thing. Unnatural thinness is another—and a dangerous one. Don't know it is a very bad sign for a man or woman to be so much underweight. It is often the first sign of serious disease.

A man can even be induced by loss of weight. That is why every man and woman who is seriously underweight ought to take steps to remedy the matter at once by taking Cod Liver Oil in its new form of tasteless tablets. Cod Liver Oil contains more of the wonderful heat-giving, flesh-producing vitamin elements than any other substance and is available for all who are underweight.

But ordinary Cod Liver Oil is horrible stuff. Hence the great success of these new tablets. Cod Liver Extract Tablets are just a concentrate of the valuable elements of the Cod Liver Oil without the nasty oil itself, and they positively work wonders. Slip a box of McCoy's in your pocket to-day. Take them for 30 days as prescribed, and if you haven't put on 3 lbs. of good, solid flesh and feel better in every way, the makers will refund your money.

Mr. William Widdow, of Blenheim, writes that he "gained 10 lbs. in the first month and can highly recommend them to all suffering from underweight."

wonderful for Edna's.

All chemists recommend McCoy's. 1/3 and 1/4 the box. Insist on McCoy's Tablets, the original and only genuine. Refuse imitations. In case of difficulty, send direct to McCoy's Ltd., 10, Abchurch Lane, Norwich.



WIRING your Home for Electric Light and Heat is a problem easily overcome by asking your Electrician about the

Calender WIRING SYSTEM

The points which will particularly appeal to you as a householder are:-

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2. The simplicity of the system and the easy method of fixing the wires.
3. The pleasing appearance of the completed job.

Many leading architects specify the Callender Wiring System for buildings of all sizes, old and new.

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Thursday's Programmes cont'd (Feb 9)

(Continued from page 1)

SWA CARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCOTLAND

Mr. H. A. HYER, 'Plants in the Service of Man' (A. Plants used in the Arts and Manufactures)

The Guts made of a hemlock-stalk (Wordsworth)

'Apollo lusted Daphne so
Only that she might laurel grow
And Pan did after Syrinx speed,
Not as a nymph, but for a reed' (A. Mervill)

3.0 London Programme relayed from Daventry

4.0 The Station Trio: FRANK THOMAS (Violin); ROSEAL HARRISON (Violoncello); HUBERT PENNELL (Pianoforte)

5.0 The Station Trio: 'Delish'

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5.0 M. C.

5.15 THE CHILDREN'S HOUR: Request Songs by Harry Hopewell. Two Light Pieces, played by the Children's Trio. Giant Railway

5.30 London Programme relayed from Daventry

6.20 Market Prices for Farmers

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

9.35 YORKSHIRE BAND AND ENTERTAINER THE HENDON BRASS BAND, conducted by SAM TOWNSEND

Selection from 'Lohengrin' Wagner
G. R. L. LESTER (the Yorkshire Entertainer)
Shopping Clerk
Yorks Stories
The Wanderer Man and Book

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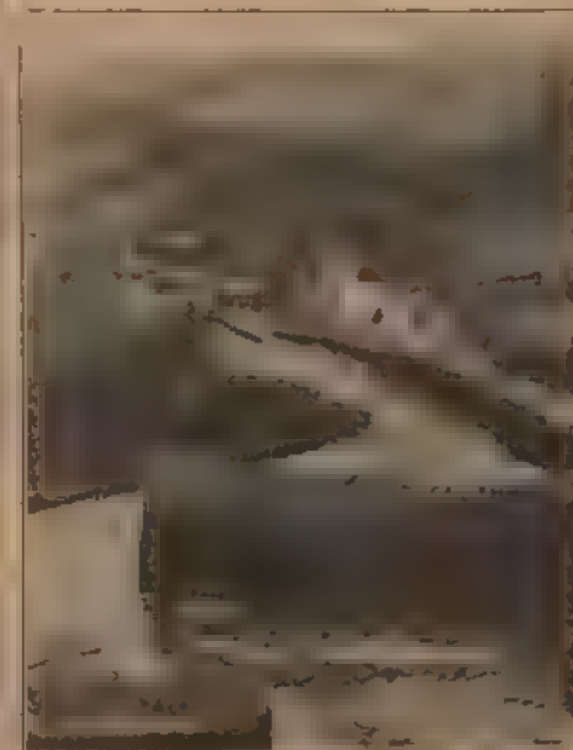
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A CORNER OF CORNWALL

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

Waltz, 'Rose Marie'
Russian Cradle Song
Romantic from Two Pieces
Episodes, Five Tone Pictures

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Lady in the Wonder Land to Dorothy Coombes

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 Music by the STATION ORCHESTRA

2LS 277.5 M. & 262.1 M.

1.000 KC. & 1.150 KC.

2.30 BROADCAST TO FLORA

Mr. E. J. CONNOR, 'Makers of History—(b) The Middle Ages—Aired the Great Picture on page 1011

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)

6LY 297 M. 1,010 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

Thursday's Programmes cont'd (February 9)

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

2.40 BROADCAST TO SCHOOLS
Prof. H. H. SWICKVERTON, 'The Deserts, Sea and Glaciers of the Nottinghamshire IV. The Delta of Trent'

3.0 London 1st relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

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

6.0 London Programme relayed from Daventry

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

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

2.30-3.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS
Dr. R. E. NORTON, 'The English Language—III, Scott, Fl. & ...'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A Missing Word Competition. Folk Songs from Somerset, sung by ...
M. J. ...
S. ...

6.0 London Programme relayed from Daventry

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

Northern Programmes.

5NO NEWCASTLE. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
3.0 ...
4.0 ...
5.15 ...
6.30-12.0 S.B. from London

5SC GLASGOW. 400 M. 750 KC.

2.0 ...
3.0 ...
4.0 ...
5.15 ...
6.30-12.0 S.B. from London



ALFRED'S JEWEL

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

2BD ABERDEEN. 509 M. 610 KC.

2.30 London Programme relayed from Daventry
3.0 ...
4.0 ...
5.15 ...
6.30-12.0 S.B. from London

2BE BELFAST. 509 M. 610 KC.

2.30 London Programme relayed from Daventry
3.0 ...
4.0 ...
5.15 ...
6.30-12.0 S.B. from London

FOUR MORE 6d. BLUE PRINTS

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THIS YEAR'S "CHITOS" ONE-VALVER

A famous set brought up-to-date

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A local station loud-speaker set described in a novel manner.

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A set which will tune in many stations on a loud-speaker, but the cost of which has been reduced to a minimum without sacrificing efficiency.

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A powerful multi-valver for loud-speaker reception of the highest possible efficiency. Can tune in dozens of stations on the loud-speaker; but easy-to-build, easy-to-operate, cheap to construct and cheap to run.

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PROGRAMMES for FRIDAY, February 10

210 LONDON and 5XX DAVENTRY

10.15 **A SHORT RELIGIOUS SERVICE**

(361.9 M 830 KC.)

(1,604.3 M 187 KC.)

THE drowsy meditations of the (last) (but) (half) (only) (one)

10.30 (Daventry only) **THE** **DAVENTRY** **ONLY**

11.0-12.0 (Daventry only) **A** **DAVENTRY** **ONLY**

12.0 **A** **SUNATA** **RECITAL**

Sonata in A Major

12.30 **AN** **ORGAN** **RECITAL**

From St. Botolph's, Bishopsgate

Overture to *Enigma*

Allegro in F Major

For the first time in the history of the

10.20 **LEADER-TIME** **MUSIC** **BY** **THE** **HOTEL** **METROPOLIS** **ORCHESTRA** (Leader, A. MAKROVANT)

3.0 **MR.** **EDWIN** **YOUNG** **AND** **M.** **CHERRY** **ON** **THE** **EMPIRE** **HISTORY** **AND** **GEOGRAPHY**

3.25 **MUSICAL** **INTERLUDE**

3.35 **MR.** **ALLEN** **WALKER** **ON** **THE** **TEMPLE** **CHURCH** **AND** **ITS** **BUILDINGS—IV. THE** **TEMPLE**

THERE is a potential and never fully realized in turning out of the courtyard, through the narrow alleys and alleyways of the Temple. This powerful evocation of the heart of unspoiled London is a masterpiece of the Temple Church, founded in the fourteenth century it has been the lawyers' domain. In this afternoon's talk Mr. Allen Walker will take his listeners through the interesting places of the Temple, including the Church and the Middle Temple Dining Hall, where *Twelfth Night* was played for the first time.

3.45 **MUSICAL** **INTERLUDE**

3.55 **DRAMA** **FOR** **SCHOOL**

Julius Caesar

by J. M. D. B. WALKER

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

4.45 **CYRIL** **WHITTE** (Baritone)

5.0 **MRS.** **MARION** **CRAB** **A** **Garbled Chat**

5.15 **THE** **CHILDREN'S** **HOOR**

GADGETS AND CONTRACTIONS

Wonderful James and Oswald Jennings will be very much to the fore.

*Prelude, the Story of a Water-Cycle Let Loose (Tony Gifford)

*Some Up-to-date Gadgets (with illustrations) by THE WICKED UNCLE (G.M.I.C. to the Children's Hour)

6.0 **FRANK** **WESTFIELD'S** **ORCHESTRA**

From the PRINCE OF WALES PLAYHOUSE (Lancaster)

6.20 **THE** **SIGNAL** **GREENWICH** **WEATHER**

FORECAST FIRST GENERAL NEWS BULLETIN

6.45 **FRANK** **WESTFIELD'S** **ORCHESTRA** (Continued)

7.0 **A** **DAVENTRY** **ONLY**

7.15 **THE** **FOUNDATIONS** **OF** **MUSIC**

MENT LECTURES & ORGAN SONATAS

Played by E. T. Co.

Received from Southwark Cathedral

7.25 **THE** **MASTER** **DE** **LA** **DR. A. D. LINUSA**

Sonata and our (Relayed)

in Oxford

IN his fourth talk the Master of Dulwich will examine the history of the doctrine of the Trinity. The lecture will be given in the evening at 7.30. The lecture will be given in the evening at 7.30. The lecture will be given in the evening at 7.30.

7.45 **DUETS** **BY** **VIVIAN** **LAURENCE** (Soprano) and

DAVID **LAURENCE** (Contralto)

Friendship (My true love hath my heart)

I was a lover and his love

Op. beauty bright

My heart is his

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MIDDLE TEMPLE HALL

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

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Programmes for Friday.

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 570 K2.)

3.0 AN ORGAN RECITAL

BENTHAM ORDMAN, FRGO (C) Director of the Choir. In a Monastery Choir. Relayed from St Mary's How (1 Diamond Roberts, Baritone)

March in B Major Schubert
Fugue in A Minor Bach

Song of Manius to Mary Boyce

Allegro from 6th Organ Symphony

Allegretto in D Flat

Roman March

March at Night

March at Night

March at Night

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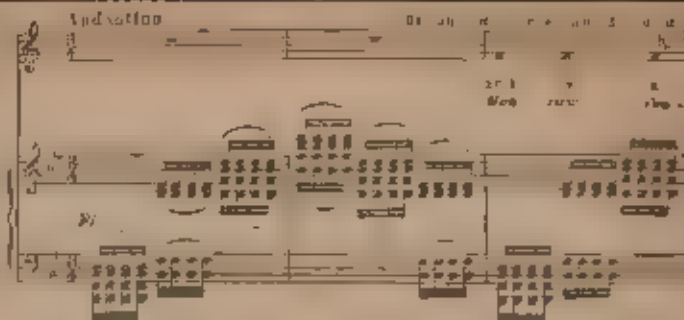
March at Night

March at Night

ALBERT W. KETELBEY

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

I consider "Music Masterpieces" one of the finest collections of music ever known. It is a collection of the most famous compositions of the most famous composers.



180 Complete Musical Gems

for a first subscription of *Five Shillings only*

EVERYONE who sings or plays—indeed almost everyone with some liking for music will welcome this wonderful opportunity. Here is a collection that is as remarkable as it is delightful.

Copyright music, perfectly printed and beautifully bound—the finest and most popular numbers of opera and musical comedy—is now offered at a quarter of the price you would pay for it bought in sheets. Songs for all voices, pianoforte arrangements and selections, to the number of one hundred and eighty are now offered to you in

MUSIC MASTERPIECES

Edited by PERCY PITT

Probably no musician is better fitted by his experience than Percy Pitt to edit a collection of this kind. His appointment as Director of Music at the Royal Opera, Covent Garden, paid tribute to his artistic ability and his appreciation of the charm of opera; his work for the British Broadcasting Corporation revealed his knowledge of the tastes and needs of the great musical public. The pieces which he has chosen represent their composers at their best. From

"The Bohemian Girl" of Balfe to Beethoven's "Fidelio" from Arthur Wood's "Yvonne" to "Die Meistersinger" of Wagner—you can range as your fancy and your fingers may dictate. Hubert Bath, Philip Sparke, Ivan Caryll, Debussy, Chabrier, Leoncavallo, Mascagni, Mozart, Ivor Novello, Offenbach, Puccini, Tchaikovsky, Verdi and Wallace—what memories of melody these very names conjure up! And what a prospect of delightful hours they offer you through "Music Masterpieces" now!

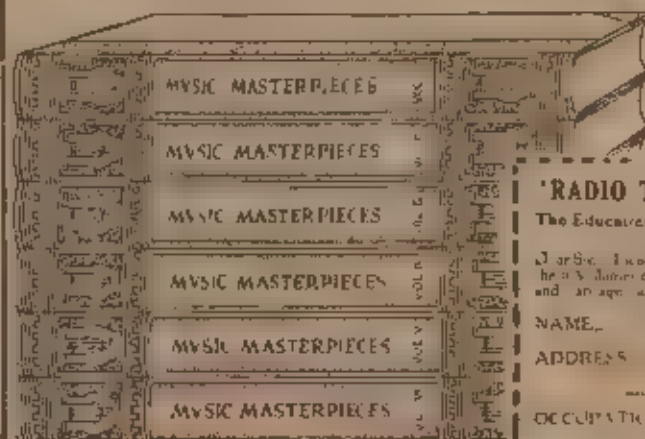
In
SIX
Sumptuous
Volumes

Fascinating Reminiscences and Practical Advice.

But these famous composers are by no means the only contributors. "Music Masterpieces" contains some two hundred fascinating and practical articles by prominent artists of the opera house, theatre and concert platform. Brian and Miss Havel tell you of their own experiences. Some have climbed the ladder of fame from humble origins; their romantic stories are an inspiration. Others tell you amusing stories of their stage experiences. Yet none of them fails to give you practical advice on the art of the musician. C. B. Cochran discusses the importance of good music as Revue. Sir Frederic

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

POST THE COUPON FOR THE FREE BOOKLET



and see for yourself the names of the famous composers whose work is to be found in these six delightful volumes.

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I am interested in seeing FREE PROSPECTUS describing the six volumes of "Music Masterpieces," obtainable immediately and at no cost, and in your acceptance of first subscription of only 5/-.

NAME _____

ADDRESS _____

OCCUPATION _____

4.0 DANCE MUSIC
The LONDON RADIO DANCE BAND, directed by
SIR RAY FIDMAN
VICTOR LEWIS (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham)
A Story told by Gladys Colbourne. T. W. PARKER: Xylophone. Songs by Marjorie Howland.
The Transformation of Clytie.

6.30 THE NEWS
AT HALF PAST SEVEN

6.45 THE BIRMINGHAM NEWS
by Joe Lewis

Overture to "Peter Schmolli"
Second Suite from "Peter Schmolli"

PETER SCHMOLLI and his Neighbours was one of the works written in intervals between the restless wanderings of the Webers, father and son, during the latter's early career. It was only fifteen (1891) when he wrote the Overture, one of their pieces of call. It was produced a year or two later but without success. The Overture, after a manner of a slow, dignified march, opens with a slow, dignified march, after which, dances in the dapper First Main Theme, that alternates for a while with a martial sounding passage of chords. The Second Main Theme's coming is very clearly announced (also)

(5GB Programme continued on page 242.)

Friday's Programmes continued (February 19)

(GB Programmes continued from page 241)

After the fashion of the time, by a chorale, and after a pause it enters—a smooth melody with a Heberian turn on the first note, an ornament of four notes—a sort of grace-note is around the principal note.

After these ideas have been discussed for a while we have suddenly a new melody, a new movement. The original spirit is retained and the new melody works up to an exciting conclusion.

7.10 **THE SONGS OF SEAWELL** (Soprano)
The Mosaic
Ave Maria
The Song of the Sea
The Song of the Sea

7.35 **DOCTOR'S SHOW**
The Piper of Love...
The Song of the Sea...
Fantasia on 'Gipsy Life'...
The Song of the Sea...

8.0 **SOCIABLE SONGS**
(Led by Joseph Lewis)
As in the case of the Living Song of the Sea...
Favourite Songs will be sung by a party in the studio and listeners are asked to join in.

8.25 **SPEECHES FOLLOWING**
THE ANNUAL CIVIL SERVICE DINNER
Relayed from the Grand Hall, Connaught Rooms
The King and the Royal Family, proposed by Sir Warren Fisher, G.C.B., Chairman

8.30 **HIS MAJESTY'S CIVIL SERVICE**
Proposed, H.R.H. THE DUKE OF YORK & C.
Responded, Sir Russell Scott, K.C.B., C.B.E.

8.55 **HIS MAJESTY'S MINISTERS**
Proposed, Sir Herbert Gladstone
K.C.B., K.C.S.I.
Responded, The Rt. Hon. Winston Churchill, P.C.

9.20 **VALENTINE**
The Little Ann Rogers (Impersonator)
Yvette Darnac and Bernard Clifton
(In Musical Comedy Favourites)

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

10.15-11.0 **DANCE MUSIC**
JAY WHITNEY'S BAND, from the Carlton Hotel

11.0-11.15 **BAND from the Royal Opera House**
Covent Garden

SWA CARDIFF. 253 M. 250 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 Mr. Isaac J. Williams, 'The Fishermen's Union'

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

5.0 **THE DANCE**, relayed from the Carlton Restaurant

5.15 **THE DANCE**

6.0 **London Programme relayed from Daventry**

6.30 **S.B. from London (10.15 Local Announce-ment)**

10.15-11.0 **S.B. from London**

2ZY MANCHESTER. 264.0 M. 750 KC.

3.0 **At the Piano** by J. M. Jones

3.25 **London Programme relayed from Daventry**

3.45 **MUSIC by the STATION QUARTET**

3.55 **BROADCAST TO SCHOOLS**

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

4.20 **UTAH**

4.30 **Prof. T. E. Peier, 'The Dawn of History—IV, Egypt and the Empire'**

4.40 **UTAH**

4.50 **Miss Lillian Phillips, 'Marmalade Making'**

5.0 **THE CHILDREN'S HOUR** Folk Songs, sung by Harry Hopewell, 'The Almond Tree'

5.15 **THE CHILDREN'S HOUR** Folk Songs, sung by Harry Hopewell, 'The Almond Tree'

5.30 **THE CHILDREN'S HOUR** Folk Songs, sung by Harry Hopewell, 'The Almond Tree'

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AN ANCIENT CHURCH IN BUDAPEST

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

HULL. 294.1 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.25 **BROADCAST TO SCHOOLS**

3.45 **London Programme relayed from Daventry**

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LEEDS-BRADFORD. 277.8 M. 250 KC.

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3.25 **BROADCAST TO SCHOOLS**

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LIVERPOOL. 287 M. 100 KC.

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3.25 **BROADCAST TO SCHOOLS**

3.45 **London Programme relayed from Daventry**

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4.0 **London Programme relayed from Daventry**

4.15 **London Programme relayed from Daventry**

PROGRAMMES for SATURDAY, February 11

10.15 A SHORT BELL SERVICE

10.30 (Dance only)

10.20 THE CARLTON HOTEL OUTHY by RALPH TAPSCOTT, from the

3.30 A MILITARY BAND CONCERT

THE WELLS MILITARY BAND, conducted by B. A. (Soprano), C. ORG. PIZZET (Harp and

Overture to 'A Midsummer Night's Dream' by B. A. (Soprano), C. ORG. PIZZET (Harp and

Overture to 'A Midsummer Night's Dream' by B. A. (Soprano), C. ORG. PIZZET (Harp and

Overture to 'A Midsummer Night's Dream' by B. A. (Soprano), C. ORG. PIZZET (Harp and

3.50 ROSA ALBA
Gathering of the Bands (16th Century)
Heart a Dought E. Clarke
Hark! The Vespers Hymn is Stealing (Russian Air) arr. Sir John Stearns

3.58 BAND
Beverly of the Song J. J. J.
Cousins from Ravenswood

4.10 BAND
Selected Songs

4.18 BAND
Best of Music from 'Aurora' Saint-Saëns

4.30 ROSA ALBA
Robin Red Breast Hancock
Song

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

4.53 GEORGE PIZZET
Selected Songs

5.2 BAND
Waltz 'De Hydopaten' Gangi
Triumphal March, 'Entry of the Gladiators' Fusch

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

6.0 A BALLAD CONCERT
KATHLEEN MITCHELL (Soprano)
DAVID PERMAN (Violoncello)
GREGORY TCHERNIAK (Balalaika)

KATHLEEN MITCHELL and
DAVID PERMAN
Value, arr. Herbert Bedford
As my Window, arr. John
A Little Story, Chatterton

6.7 DAVID PERMAN
Lullaby, W. H.
Lullaby, W. H.

6.12 KATHLEEN MITCHELL
and GREGORY TCHERNIAK
The Cherry Heart
arr. John Chatterton
Caprice (Solo Balalaika)
Reveries (Organ Tchaikovsky)
Over the Cobble Stone
arr. John Chatterton

6.22 DAVID PERMAN
Londonderry Air
arr. T. J.
Hindu Song
arr. T. J.

2LO LONDON and 5XX DAVENTRY

(301.4 M 810 KC.)

(1,601.5 M 57 KC)



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

6.30 TIME SIGNAL, GREENWICH WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

6.40 KATHLEEN MITCHELL and GREGORY TCHERNIAK
Lullaby, W. H.
Lullaby, W. H.

NORMAN GRIFFIN,
the "annual comedy comedian," will be "on tour" on the air this week. These are the stations from which he will broadcast each day: Monday, Belfast, London, Glasgow; Wednesday, Newcastle; Thursday, Aberdeen; Friday, Cardiff; Saturday, Manchester.

6.55 DAVID PERMAN
Bereave de Jocelyn Stanford
The Swan Saint-Saëns

7.0 Mr. BASIL DAVIS, Next Week's Broadcast Music

7.15 FOUNDATIONS

MI 41

7.25 Lullaby, W. H.

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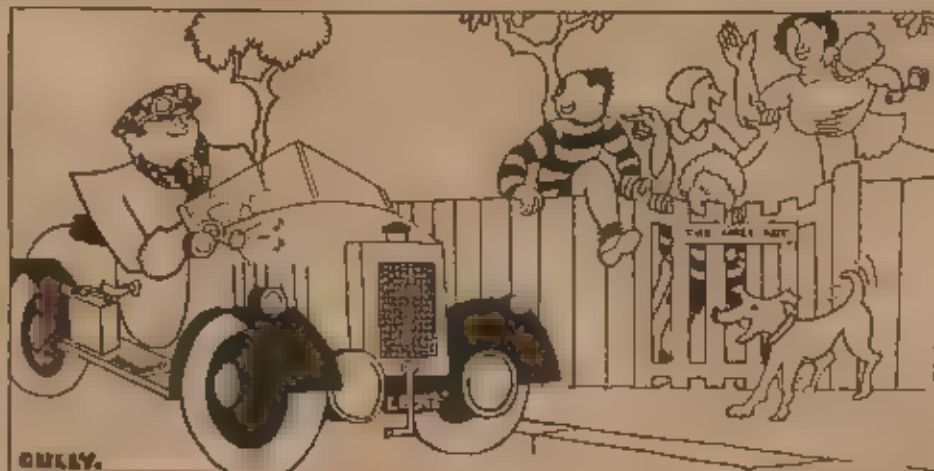
Lullaby, W. H.

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

8.45 ORCHESTRA
Prelude to Act III of 'The Marriage of Figaro' Mozart

9.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements, (Dance only) Shipping Forecast

9.35 CLAPHAM AND DWYER'S CONCERT PARTY

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELISALDE and his Music, and THE SAVOY TRIO
from the Savoy Hotel

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

5GB DAVENTRY EXPERIMENTAL

(481.5 M. 210 K.C.)

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3.30

CHAMBER MUSIC

By the Birmingham

Conducted by JOSEPH LEW

By the Birmingham

By the Birmingham

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OLIVE KAVAN and PERCY KAHN
Down in the Forest (Olive Kavan)

There's a Ruckety Ruckety (Duets)

Shuck (Tobias, arr. 2nd)

Tired Hands (Tobias, arr. 2nd)

SEMI-OPERA

Fantasia of Irish Airs (Muller)

CLUB SONGS

I heard you singing (Percy Kahn)

Sink, Red Sun (Olive Kavan)

Per Valla, per boschi (Duets)

SEMI-OPERA

Two Characteristic Valses (Coleridge Taylor)

Valse de la Reine; Valse Bohemienne

Mock Maria (Granger)

SEMI-OPERA

DANCING TIME

THE LONDON RADIO DANCE BAND, directed by

SIR V. F. HANLEY

ALL V. F. HANLEY

Light Syncopated Numbers

HANLEY and BANGS

SEMI-OPERA

10.00 NEWS BULLETIN (Sports Bulletin)

SEMI-OPERA

10.20-11.15 AN ORCHESTRAL CONCERT

THE LONDON RADIO DANCE BAND

Conducted by JOSEPH LEW

SEMI-OPERA

ON THE TOP

Overture to 'Oberon' (Wagner)

ARTHUR CRANMER and Orchestra

ON THE TOP

ON THE TOP

ON THE TOP

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INSOMNIA

HOW DR. CASSELL'S
BRING HEALTHY SLEEP



Don't drug
yourself to sleep

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

DR.
Cassell's
Tablets

2/3 and 3/4 per box

5/- and 10/- per box



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

6.30

LIGHT MUSIC

THE VICTOR OLYMPIAN

OLIVE KAVAN and

PERCY KAHN

Solos and Duets

SEMI-OPERA

Overture to 'The Flying

Hours' (The Bat)

OLIVE KAVAN and PERCY

KAHN

At Dawning (Percy Kahn)

Leaves in the Wind (Olive

Kavan)

My Blue Heaven (Duets)

Ma Landy Lou (Duets)

SEMI-OPERA

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

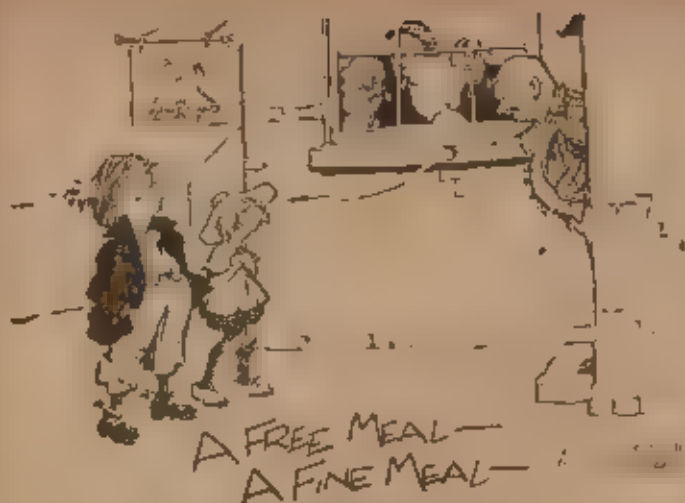
Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

Intermezzo: 'Love a Clove'

add a Parenthesis to end of each page 244



The Kid every Saturday night
 Stood down in the Donkey and Whisk
 For they saw there who were there a few
 Biting a bit better and better
 And a Kid when they were there
 Because they don't care
 And there was pink that would eat up a kid
 For he meant a Bisto flavoured and so up to the
 When he looked at the Donkey and Whisk

BISTO

for all
 Meat Dishes.

ADANA
 AUTOMATIC
 SELF-INKING

PRINTING MACHINE

NEW
 ALL-STEEL
 SUPER-MODEL



500 lines of text in 2 1/2 inch plates
 100 lines of text in 1 1/2 inch plates
 100 lines of text in 1 1/4 inch plates
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Saturday's Programmes continued (February 11)

| 5NG | NOTTINGHAM. | 275.2 Mc.
1,080 kc. |
|-----------|--|------------------------|
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |

| 5PY | PLYMOUTH. | 400 Mc.
1,600 kc. |
|-----------|--|----------------------|
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |

| 6FL | SHEFFIELD. | 272.7 Mc.
1,090 kc. |
|-----------|--|------------------------|
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | ORGAN RECITAL, relayed from the Albert Hall | |
| 6.30-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |

| 6ST | STOKE. | 294.1 Mc.
1,176 kc. |
|-----------|--|------------------------|
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |

| 5SX | SWANSEA. | 204.1 Mc.
1,020 kc. |
|-----------|--|------------------------|
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.0 | Mr J. C. GRIFFITH-JONES "A Welsh Folk Song in West Wales" | |
| 7.15-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |

Northern Programmes.

| 5NO | NEWCASTLE. | 204.1 Mc.
1,020 kc. |
|-----------|--|------------------------|
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.0 | Mr J. C. GRIFFITH-JONES "A Welsh Folk Song in West Wales" | |
| 7.15-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |

| 5SC | CASLOW. | 415 Mc.
1,660 kc. |
|-----------|--|----------------------|
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.0 | Mr J. C. GRIFFITH-JONES "A Welsh Folk Song in West Wales" | |
| 7.15-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |
| 2BE | ABERDEEN. | 515 Mc.
2,060 kc. |
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.0 | Mr J. C. GRIFFITH-JONES "A Welsh Folk Song in West Wales" | |
| 7.15-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |
| 2BE | BELFAST. | 515 Mc.
2,060 kc. |
| 3.30 | London Programme relayed from Daventry | |
| 5.15 | THE CHILDREN'S HOUR | |
| 6.0 | London Programme relayed from Daventry | |
| 6.30 | S.B. from London | |
| 7.0 | Mr J. C. GRIFFITH-JONES "A Welsh Folk Song in West Wales" | |
| 7.15-12.0 | S.B. from London (9.30 Local Announcements; Sports Bulletin) | |

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The B.B.C. has introduced a subscription scheme for the convenience of listeners who wish to obtain the full range 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 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.

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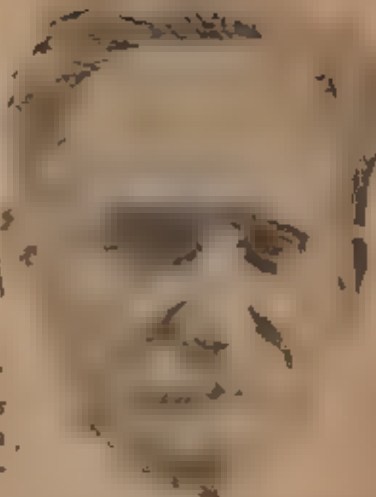
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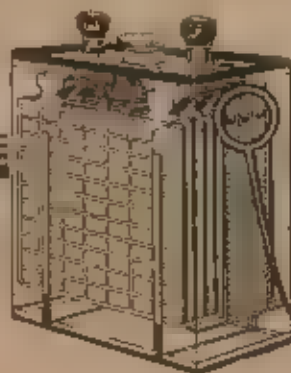
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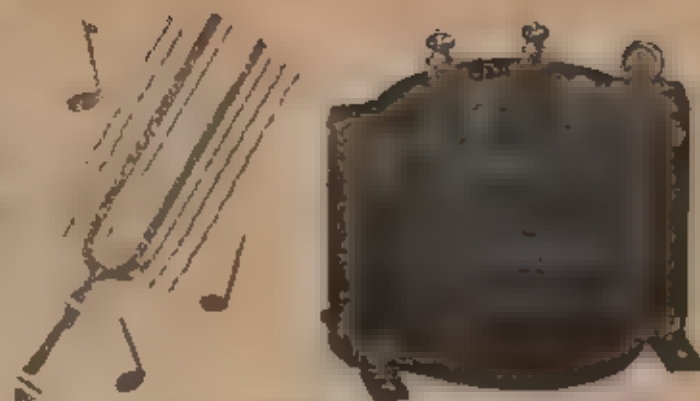
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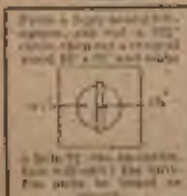
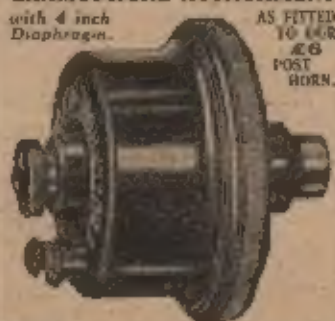


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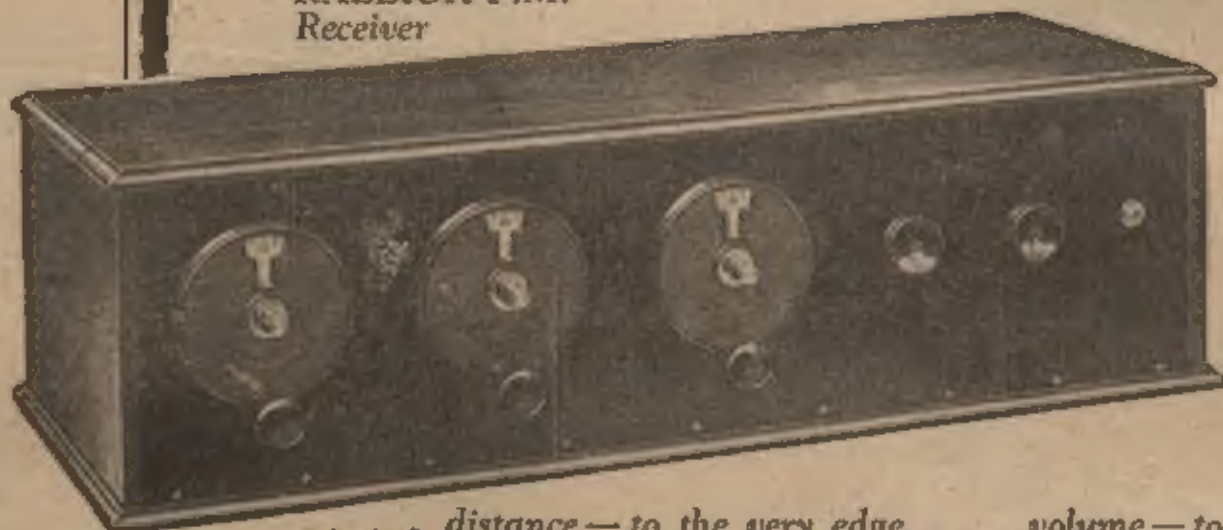
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COSSOR

"Melody Maker"

EVERY RADIO WISH FULFILLED

by the
MULLARD
RALEIGH P.M.
Receiver



... distance — to the very edge . . . volume — to fill the house . . . purity — to give radio the breath of life . . .

THE MULLARD RALEIGH P.M.

FREE To all who send this coupon to The Publishers, 63 Lincoln's Inn Fields, London, W.C.2, will be forwarded free, complete instructions, blue print, No. 4 RADIO FOR THE MILLION, to build this master receiver.

NAME _____

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"I must confess that the final test upon this receiver was a revelation in the capabilities of a five-valve receiver. So utterly simple to handle, it was extremely difficult to believe that a small aerial in Hampstead could bring in a matter of forty odd stations without the slightest demand upon tuning skill. It was infinitely easier to bring in those forty or more stations on this receiver than any reader would believe. I cannot recall a set which in any way approached it for volume and absolute ease of control. It is held that four valves constitute the ideal arrangement; but since this test I am convinced that every home constructor, after having had the opportunity to 'run over the dials' of a friend's Raleigh P.M., will find his ideal in this great set . . ."

"I have built countless sets, but now I have made a real set, viz. your wonderful Raleigh P.M. receiver! I am less than half-a-mile from the Stoke transmitter, but this no longer troubles me, and although I only completed the set last week I have logged 21 stations and there are many more to be brought in, I know. So wonderful is the set that I can get Sturges without a trace of Manchester although there are only 4 metres difference and Manchester is 35 miles away."

Mullard

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