

EVERY PROGRAMME FROM EVERY STATION (February 12-18)

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Every Friday. Two Pence.

The Invasion of the Countryside.

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

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

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

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

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

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

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

*Down and Wooded Ward*

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

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him greater wonder than those roads themselves.

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

But the prime wonder is still to come.

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

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

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

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



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

ahead has been an inexpressible boon to agriculture.

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

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

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

The old-fashioned country people seem to be leaving or dying out, and in their places come new adventurers—post-war chicken-farmers, city workers who want country air and can cover the distance to their offices either by train or car, artists who want space and quiet to work in, and all sorts of refugees from the din of our town civilization. These people cannot shut themselves into the isolation that used to be the isolation of the countryside a hundred years ago. They want something a little less cloistered than that, and the motor-car and the wireless enable them to have it. They are apart but not cut off, they are outposts but not hermits. And though we may regret the passing of the old people and feel, those of us who are sentimental, that the new do not really take their place, at least these settlers keep alive in our country the love of green fields, a love that has always been in the hearts of Englishmen, and without which England could scarcely be.

(Continued from opposite page.)

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

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

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

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

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

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

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

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

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

The Original 'Rodelinda.'

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

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

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

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

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

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

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

The mood that had sent Handel to Italy



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

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

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

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

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

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

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

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

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

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

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FOR MUSICAL LISTENERS.

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

'THE SPECTRE'S BRIDE'

(to be broadcast on February 19)

and

An Outline of Handel's Opera

'RODELINDA'

(to be broadcast on February 20 and 22).

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



BOTH SIDES OF THE MICROPHONE

Gentleman into Bear—and Back Again.

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

The Good Shepherd of Paris.

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

My Post Bag.

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

All about Grapefruit.

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

Old Clothes for New.

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

Afternoon Listeners.

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

A Salvation Army Service.

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

National Concert News.

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

On February 29.

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

The Birth of Jazz.

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

From Brum.

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

BOTH SIDES OF THE MICROPHONE



The Romance of Gracie Fields.

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

Where will she stop?

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

A Scottish Programme from 5GB.

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

For 'Rugger' Enthusiasts.

THE International, England v. France, will be described from Twickenham on Saturday, February 25, by Captain H. B. T. Wakelam, who, like George Allison in the department of "soccer," is well known for his vividly descriptive commentaries.

St. David's Day.

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

In the Near Future.

THE talks arranged for next week from the London Studio include the following:—Mr. Seton Gordon on 'The Nursery of the Grey Seal' (February 21, 7 p.m.); Mr. Vernon Bartlett on 'The Way of the World' (February 22, 9.15 p.m.); Capt. Victor Cazalet on 'Squash Racquets' (February 23, 7.25 p.m.).

Poetry into Music.

CARDIFF'S programme on Sunday evening, February 19, will consist of a musical interpretation by Edith Penrice and other artists of Robert Browning's poem, *By the Fireside*—
'How well I know what I mean to do
When the long, dark Autumn evenings come,
And where, my soul, is thy pleasant haire?
With the music of all thy voices, dumb
In life's November, too!'

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

A Big Occasion from Stoke.

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

'The Gipsy Princess' on the Air.

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

A Taste for Scottish Drama.

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

Paul Hindemith.

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

By the Composer of 'Penelope.'

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

Cranford Calling!

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

The Morning Religious Service.

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

'THE ANNOUNCER.'

Letters From a Fond Uncle.

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

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

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

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

prevented from listening peacefully to the programmes.

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

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

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

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

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

Your fond UNCLE.

Finding Your Sweetheart.

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

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

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

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

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

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

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

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

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

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

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

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

The Talk of the Week. No. 4.

China's Gift to the West.

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

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

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

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

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

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

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

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

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



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

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



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

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

The Chinese outlook on life is fundamen-

(Continued on page 269.)



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(Continued from page 207.)

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

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

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

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

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

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

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

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

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

Sixth Century.

Who says

That it's by my desire

This separation, this living far from you?

My dress still smells of the

lavender you gave:

My hand still holds the

letter that you sent.

Round my waist I wear a

double sash:

I dream that it binds us both

with a same-heart knot.

Did not you know that

people hide their love,

Like a flower that seems too

precious to be picked?

Seventh Century.

Tell me now, what should a

man want

But to sit alone, sipping his

cup of wine?

I should like to have visitors

come and discuss philo-

sophy.

And not to have the tax-

collector coming to collect

taxes:

My three sons married into

good families

And my five daughters

wedded to steady hus-

bands.

Then I could jog through a happy five-score

years

And, at last, need no Paradise.

Ninth Century.

The hills and rivers of the lowland country

You have made your battle-ground.

How do you suppose the people who live there

Will procure firewood and hay?

Do not let me hear you talking together

About titles and Promotions

For a single general's reputation

Is made out of ten thousand corpses.

Eleventh Century.

Families, when a child is born

Want it to be intelligent.

I, through intelligence,

Having wrecked my whole life

Only hope the baby will prove

Ignorant and stupid

Then he will crown a tranquil life

By becoming a Cabinet Minister.



A Figure of Buddha, carved out of the rock in the caves at Tim Lung Shan, Shansi

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

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

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

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

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

PROGRAMMES for SUNDAY, February 12

2LO LONDON and 5XX DAVENTRY

(281.4 M. 830 KC.)

(1,604.5 M. 187 KC.)

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

3.30 SWEDISH NATIONAL CONCERT

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

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

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

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

A VOCAL RECITAL

by
RUXELA HERLINGER (Soprano)

5.20 READINGS FROM THE OLD TESTAMENT

'The Wisdom of Prudence'
Naberniah vi, verses 1-13

5.30-5.45 MISSIONARY TALK

Dr. JOHN R. MOTT, 'East and West in Conference at Jerusalem'

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

(London only)

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.0 SERVICE

Order of Service:
Hymn, 'Ye Watchers and ye Holy Ones' (E. H., 319, ant. v. 3)
Confession and Thanksgivings
Psalm No. 65
Lesson
None Dimittis
Prayers



R.S.A.

IN SWEDEN TODAY.

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

Hymn, 'My God, my Father, make me strong'
(St. Martin's H. B., 299)

(The words of this Hymn, No. 299 in the St. Martin's Hymn Book, were printed in full in our issue of January 6.)

Address by the Rev. Dr. DONALD FRASER

Hymn, 'Glory to thee, my God, this night'
(E. H., 267)

Blessing

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



Painted by Elizabeth Smith.

NEHEMIAH'S WALL.—Nehemiah vi, 1-13.

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

(Daventry only)

7.50 LINCOLN CATHEDRAL

Organ Voluntary by Dr. G. J. BENNETT

8.0 THE SERVICE

With special Address to Rotarians by the Bishop of Lincoln

Relayed from Nottingham

Order of Service:

Hymn, 'Ye Holy Angels bright' (E.H., 317)

The Lord's Prayer

Psalm No. 46

Lesson (Read by the Dean of Lincoln)

Magnificat (Stanford in C)

Collects

Antiphon, 'Ave verum corpus'.....Byrd

Address by the Lord Bishop of Lincoln

Hymn, 'Jesus, Lover of my soul' (E.H., 414)

Blessing

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

8.45 (London and Daventry) THE WEEK'S GOSSIP

CASE: Appeal on behalf of the National Police Court Mission of the C.E.T.S., by the Bishop of London

EVERYONE who has studied social questions knows that the Probation of Offenders Act has done more than anything else to prevent the manufacture of criminals; and the work of the National Police Court Mission is incontestably one of the chief causes that brought the Act into existence. Started by the Church of England Temperance Society, in 1876, the Mission now keeps 180 officers—all Probation Officers under the Act—working in more than 400 Courts. The good they do is incalculable, and thousands of first offenders are restored to their friends, provided with employment and visited in their homes. In a very large proportion of cases the work of the officers means that one lapse shall not involve prison and a career of crime.

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

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

9.5 CHAMBER MUSIC

HOWARD JONES (Pianoforte)

VIENNA STRING QUARTET

RUDOLF KOLISCH (1st Violin); FELIX KREMER (2nd Violin); EUGEN LEHNER (Viola); BENAR HEFFERT (Cello)

QUARTET

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

9.45 HOWARD JONES

Capriccio in B Minor (Op. 70,

No. 2).....

Intermezzo in B Flat Minor

(Op. 117, No. 2).....Brahms

Intermezzo in G (Op. 132,

No. 3).....

Sketches from Op. 30....

10.0 QUARTET

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

10.30 EPILOGUE

(Daventry only)

10.40-11.0 THE SILENT FELLOWSHIP

S.B. from Cardiff

Sunday's Programmes continued (February 12)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 670 KC.)

3.30 A BALLAD CONCERT

From Birmingham

APPLETON MOORE
Her tone

1. " Where art thou
2. " " "

7. Announced Wood
The Sower's Song

WYNNE A-ZELL

Spring's Awakening Sandercock
If you should go Richman
Blackbirds' Song Scott

3.50 MARGARET M. KENNEDY (Recitals)

Joan's Song 1.
and III 2.
Prelude to Act IV Shakespeare
Serenade, A Winter Tale John Mawfield
The Rider at the Gate Herbert H. Jones
The Little Serving Maid

4.2 GLADYS PALMER (Contralto)

A Land of Silence Quilter
O mist was the song Ligor
Winter wakeneth all my care Evelyn Sharpe
The Fairy Pedlar Rowley

MARION MILLS (Violin)

To the Spring
Minuet from Berenice Handel, arr. Bopst

4.25 APPLETON MOORE

Drop not, young lover Handel
Blackbirds by the Stream Vaughan Williams

MARGARET M. KENNEDY

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

4.47 WYNNE A-ZELL

Songs my mother taught me
Old Man Might have been Henry
A Brown Bird Singing Haydn Wood

MARION MILLS

Spring Song Haydn Wood
Valse Bluetto Drigo, arr. Aur
J Zolt
S German

5.9 GLADYS PALMER

Tides Martin Shaw
Peace Fogg
Spring is at the door Quilter

5.20 READINGS FROM THE OLD TESTAMENT

(See London)

5.30-5.45 MISSIONARY TALK

(See London)

7.55 ST. MARTIN-IN-THE-FIELDS

THE CHURCH

8.0 SERVICE

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST GENERAL NEWS

BULLETIN



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

9.0 'THE CHILDHOOD OF CHRIST'

From Birmingham

A Sacred Trilogy

Words and Music by

English Version by

Persons represented:

MARY ELEANOR TOYE

Herod

Joseph

John the Baptist

A Centurion

The Narrator

The Father of the Family

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

PART I

The Dream Herod

PART II

The Flight into Egypt

PART III

The Arrival at Sea

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

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

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

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

In the first Part Herod dreams of the child who shall bring down his kingdom, and consults his soothsayers. Then there is a scene in the stable where the infant Jesus lies, and the angels lead the Holy Family to flee into Egypt.

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

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

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

10.30

EPILOGUE

SWA

CARDIFF.

353 M.
850 KC

2.30-5.45 8.8 from London

7.55 8.8 from London

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Prince of Wales Hospital, by Sir FREDERICK H. HES.

8.50 WEATHER FORECAST, NEWS: Local and General

9.3 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by W. H. H. H.

Overture to 'Zampa'

Song without words

LEONARD GOWING (Tenor) and Orchestra

The English Rose (Morris England, German)

Ah! Moon of my Delight (In a Persian Garden)

First March of Arles Suite (L. Arles)

FOR Dancers a play of Provencal life, based on an old Provencal folk tune. This was later put together for concert purposes in the form of two Suites, of which this is the first. It has four Movements—

(1) *Prelude*. A stirring rhythm, based on an old Provencal folk tune. (2) *Minuet*. A pleasant dance tune. (3) *Adagio*. A very short piece for strings alone. In the play it accompanies the passage where two old lovers meet after half a century of absence from one another. (4) *Coronation*. A simple little three-note bell tune pervades the piece. There is a short, contrasting middle section, otherwise, the three tunes are heard throughout. The piece is played during the celebration of a betrothal.

LIONEL FAULKNER (Violin) and Orchestra

Russian Concerto

LALO

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

The Concerto contains a Prelude leading to a quick Movement, then an Introduction and a

On Wings of Song

An Evening Song

I hear a thrush at eve

ORCHESTRA

SCARF DANCE ('Callirhoe')

WALTZ IN A

Nobody knows the trouble I've seen

Dances of the Comedians

Value from the Ballet, 'The Sleeping Beauty'

10.40-11.0 THE SILENT FILM

Relayed to Daventry

THE RADIO TIMES

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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

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Sunday's Programmes continued (February 12)

22Y MANCHESTER. 384 & M 780 KC

8.30-8.45 S.B. from London

7.55 S.B. from London

8.45 S.B. from London

8.50 WEATHER F. P. A. P. News

9.5 MENDELSSOHN MEMORIES

The Augmented Station Orchestra, cond. by F. P. A. P.

10.15-10.30 S.B. from London

10.30-10.45 S.B. from London

10.45-11.00 S.B. from London

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12.45-1.00 S.B. from London

Leading Features of the Week.

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

TALKS (5XX)

Monday, February 13

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

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

Tuesday, February 14

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

Wednesday, February 15

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

Thursday, February 16

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

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

Friday, February 17

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

Saturday, February 18

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

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

MUSIC

Sunday, February 12

(5XX) 3.10 A Swedish National Programme

(5CB) 4.0 The Childhood of Christ: An Oratorio by Berlioz

Monday, February 13

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

Wednesday, February 15

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

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

Thursday, February 16

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

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

Friday, February 17

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

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

Saturday, February 18

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

VAUDEVILLE AND VARIETY.

Monday, February 13

(5GB) 3.0. Marcelle Mayne.

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

Tuesday, February 14

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

Wednesday, February 15

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

Thursday, February 16

(5GB) 6.45. Thornley Dodge.

Friday, February 17

(5GB) 4.0. Nellie O'List.

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

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

Saturday, February 18

(5GB) 8.0. Santa and Barbara.

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

DRAMA, ETC.

Monday, February 13

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

Tuesday, February 14

(5XX) 9.40. Bardell o. Pickwick.

Thursday, February 16

(5XX) 9.35. Charlotte's Hour

1.00-1.15 S.B. from London

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Sunday's Programmes cont'd (February 12)

6LV	LIVERPOOL.	297 M. 1,010 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the British Empire Cancer Campaign in Lancashire, Cheshire, and North Wales, by the Lord Mayor of Liverpool, Mr. A. M. M. M. M. M.	
9.50	S.B. from London (9.0 Local Announcements)	
9.55	S.B. from Manchester	
10.30	EPHRAIM	
2LS	LEEDS-BRADFORD.	271.5 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the British Empire Cancer Campaign in Lancashire, Cheshire, and North Wales, by the Lord Mayor of Liverpool, Mr. A. M. M. M. M.	
9.50	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	
6FL	SHEFFIELD.	271.5 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the British Empire Cancer Campaign in Lancashire, Cheshire, and North Wales, by the Lord Mayor of Liverpool, Mr. A. M. M. M. M.	
9.50	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	
6KH	HULL.	294 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	
6BM	BOURNEMOUTH.	320 M. 920 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	
5NC	NOTTINGHAM.	276.2 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	
5PY	PLYMOUTH.	400 M. 750 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	
6ST	STOKE.	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	



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

Northern Programmes.

5NO	NEWCASTLE.	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
9.5-11.0	S.B. from Cardiff	

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

2BD	ABERDEEN.	500 M. 900 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
9.5-11.0	S.B. from Cardiff	

Two Bishops who will be heard on the B. hon. of Lincoln (let the nation know) and the Bishop of London (let the nation know) who will make the Police Court Mission appeal from London at 8.45

2BE	BELFAST	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	

5GB	BIRMINGHAM	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	

5NO	NEWCASTLE	294.1 M. 1,020 KC.
3.30-5.45	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	EPHRAIM	

WURLITZER ORGANS

"The Organ with the Golden Throat"

Office: 33, King St., Covent Garden, W.C.2. **Grand 22/1**

THE NEW HEALTH SOCIETY

The New Health Society has as President Sir... includes the Earl of Oxford and Asquith, Lady Ashwith, Sir Bruce Bruce Porter, Sir Frank Covert, Viscountess Erleigh, Sir John Ferguson, Sir James Fraser, The Right Hon. David Lloyd George, The Right Hon. Lord Lytton, The Right Hon. Lord Macarney, The Right Hon. Ramsay MacDonald, Sir Alfred Wood, The Right Hon. Philip Snowden, and many of the most prominent and influential persons in the country, and leaders of science, industry and commerce. Briefly its main objects are—

- (1) To investigate and promote knowledge of the extent in which conditions of civilised life and living are conducive to the causation of disease or the impairment of health or well-being and to work for the abolition, remedying, or mitigation of such conditions.
- (2) To promote national economy and an improvement in the standard of living by directing public attention to the prevailing causes of economic depression, and to the production as a result of improved, inferior and unwholesome food-stuffs.
- (3) To promote knowledge on the diet and how to essential to health, well-being and physical and mental efficiency and productive capacity.
- (4) To prevent the production of foodstuffs of inferior quality, and to secure the production of pure, fresh and wholesome food-stuffs.
- (5) To secure the production of foodstuffs of pure, fresh and wholesome quality, and to secure the production of pure, fresh and wholesome food-stuffs.
- (6) To secure the production of foodstuffs of pure, fresh and wholesome quality, and to secure the production of pure, fresh and wholesome food-stuffs.

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

We, the undersigned, members of the New Health Society, have the honour to inform you that we have been informed by the Government that the mass of the population, the advantages gained in health by the use of wholesome rather than white flour, are obvious. We therefore urge the public, in the interest of their health, to demand an ample supply of wholesome flour and genuine wholemeal bread.

Allinson's is the Highest Possible Standard of Wholemeal—

the only bread that is 100% wheat—including—

- (1) Vitamin "B" in the live germ
- (2) Mineral Salts which help digestion
- (3) The roughage which is the natural method of relieving and preventing constipation

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

Allinson Wholemeal Bread is obtainable from all grocers everywhere. See that you get the Allinson brand around the loaf, and that you get the genuine wholemeal.

Buy Allinson Wholemeal Flour from your Baker or Grocer who sells it in 5, 7 and 14 lb. sealed cotton bags. Every bag contains a recipe book for Home Cooking, a coupon and particulars of a generous free gift scheme.

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

PROGRAMMES for MONDAY, February 13

2LO LONDON and 5XX DAVENTRY

C301-4 04 330 kg.)

(11.004.2 M, 107 MC.)

10 15 a.m. A SHORT
REMARKS SERVICE

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110 [insert only] A PIANGIORTE CH. ARTIST

120
 ELLIN O NEILL (Soprano)
 GUYLES KASH (Violin)

1020 AN ORGAN RECITAL
By EDGAR T. LOOK
14 FROM SOUTHWARK CATHEDRAL

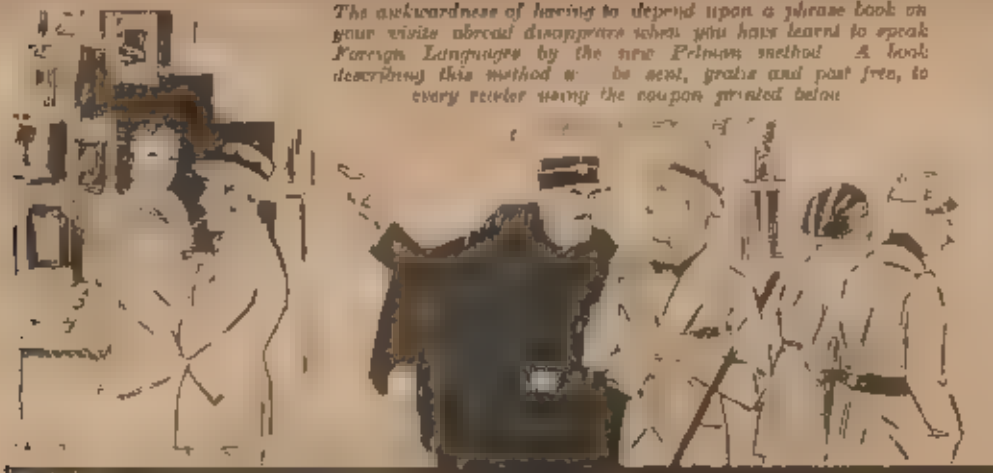
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3.20 Maximal Inner Angles

230 Mr and Mrs. HERMAN VAN DYKE (Diets for



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

HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

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

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

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

The book—written in English—which will be sent to you—will convince you of this, as it has convinced thousands of others.

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

A Personal Experience.

The following writer can speak with knowledge and ease on this subject.

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

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

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

Remarkable Letters.

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

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

"I have spent some 100 hours on German by your method, the results obtained in a time are amazing." (O.P. 138.)

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

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

Matriculation Passed.

"I was able to pass London matriculation (in Spanish) last June with maximum honours and credit, although I was always reckoned a 'dud' at languages." (S.H. 373.)

My grateful thanks to you for making so attractive the learning of French. I am 40 next week and am delighted to be able to say I accomplished at 40 what I turned aside from at 20 as too difficult." (T. 836.)

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

I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I.I. 121.)

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

"The Best in the World."

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

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

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world." (S.M. 189.)

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

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

No Translation.

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

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

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

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

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

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

No Grammatical Difficulties.

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

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

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

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



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

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

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

(Cross out three of these,

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{or} Programme cont. sur la page 214 }



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PROGRAMMES for TUESDAY, February 14

10.15 A.M. A SHORT

10.30

11.0 (Dauntrey only) A PIANOFORTE QUARTET
and HARRY DAWK (Soprano)

12.0-2.0 ALFRED CAVIÉRY

(Gretta Day Soprano)

P.A. W. S.

WESTERN PRINCE and VIOLA SHIRLEY
(Duet for Two Pianofortes)

2.30 Sir 1

3.15 Musical Interlude

3.20 M. E. M. STEPHAN Elementary French

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S MAR-
SHALL ARMY PAVILION (JACQUES-
TRA, from the Marble Arch
Pavilion)4.15 Prof. P. J. NOEL HARRIS.
International Affairs in the
from Berlin (Globe)

It is the second talk
of the series on International Affairs.
In his first he described the
modern mechanism for the
peaceful settlement of inter-
national disputes, and today he
will deal with another branch
of almost equal importance. Out-
side the flow of international
affairs there are wide discus-
sions set up by the League of
Nations, so immensely valuable
work, and it is of international
efforts to cope with the
national problems of health,
morality, and social welfare that
he will talk today.

4.30 WILLIAM HODGSON'S MAR-
SHALL ARMY PAVILION (JACQUES-
TRA, from the Marble Arch
Pavilion)5.0 M. E. M. STEPHAN A Book-
Whithering

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

5.15 THE CHILDREN'S HOUR

This being St. Valentine's Day, we must wait to
see what the Postman brings.6.0 A RECITAL OF GRAMOPHONE RECORDS
arranged by Mr. CHRISTOPHER STONE6.30 TIME SIGNAL GREENWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 A RECITAL OF GRAMOPHONE RECORDS

7.0 (London only) TOPICAL TALK

7.5 (Dauntrey only) Mr. F. W. MILES H. W.
to Adornment Holders

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

2LO LONDON and 5XX DAVENTRY

(261.4 M. 930 KC.)

(1504.2 M. 187 KC.)

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

7.15 THE FOUNDATIONS OF MUSIC

IMPROVED VOICE OF MUSIC

for Pianoforte

Played by JOHN PAUL

Nine Variations on 'Quanto è bello l'amor con
tutto,' by Pavesello

THE GREAT CASE OF BARDELL v. PICKWICK

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

Six Variations on 'Nel cor più non mi sento,'
by Pavesello7.25 Mr. D. O. SOMMERVELL: 'Europe throughout
the Ages—The Age of the Despots'

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

7.45 VAUDEVILLE

J. W. MILES

Occupied Songs and Light Ballad

JOHN CLARK Entertainer at the Piano

MARIO DE PIERRO (Bongo and Guitar Solo)
MADEL COSMOPOLITAN and MARIAN HODGE in
Sketch—'Ag and Bert'8.0-8.20 (Dauntrey only) Mr. J. W. ROBERTSON
SCOTT: Has Farming a Future?—XI, The
Achievement of our Agriculture and its Pros-
pectsTHE English farmer
with his complica-

his tendency to blame the

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

8.30 MUSIC BY PERCIVAL CARPENT

PERCIVAL CARPENT

PERCIVAL CARPENT

K. N. D. D. D. D.

Prayer

Benediction (North & South)

Rites

8.35 PERCIVAL CARPENT

on the Anniversary Song

A. M. S. S.

Three Transcripts

Minuet (Beethoven)

Gavotte (Gluck)

8.44 PERCIVAL CARPENT

PERCIVAL CARPENT

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

Tuesday's Programmes continued on page 5

Announcing WHITE HORSE

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

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So White Horse comes "back home" to you as a mark of British approval.

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 - 14. 11, LUDGATE HILL, E.C.4
 - 15. 11, LUDGATE HILL, E.C.4
 - 16. 11, LUDGATE HILL, E.C.4
 - 17. 11, LUDGATE HILL, E.C.4
 - 18. 11, LUDGATE HILL, E.C.4
 - 19. 11, LUDGATE HILL, E.C.4
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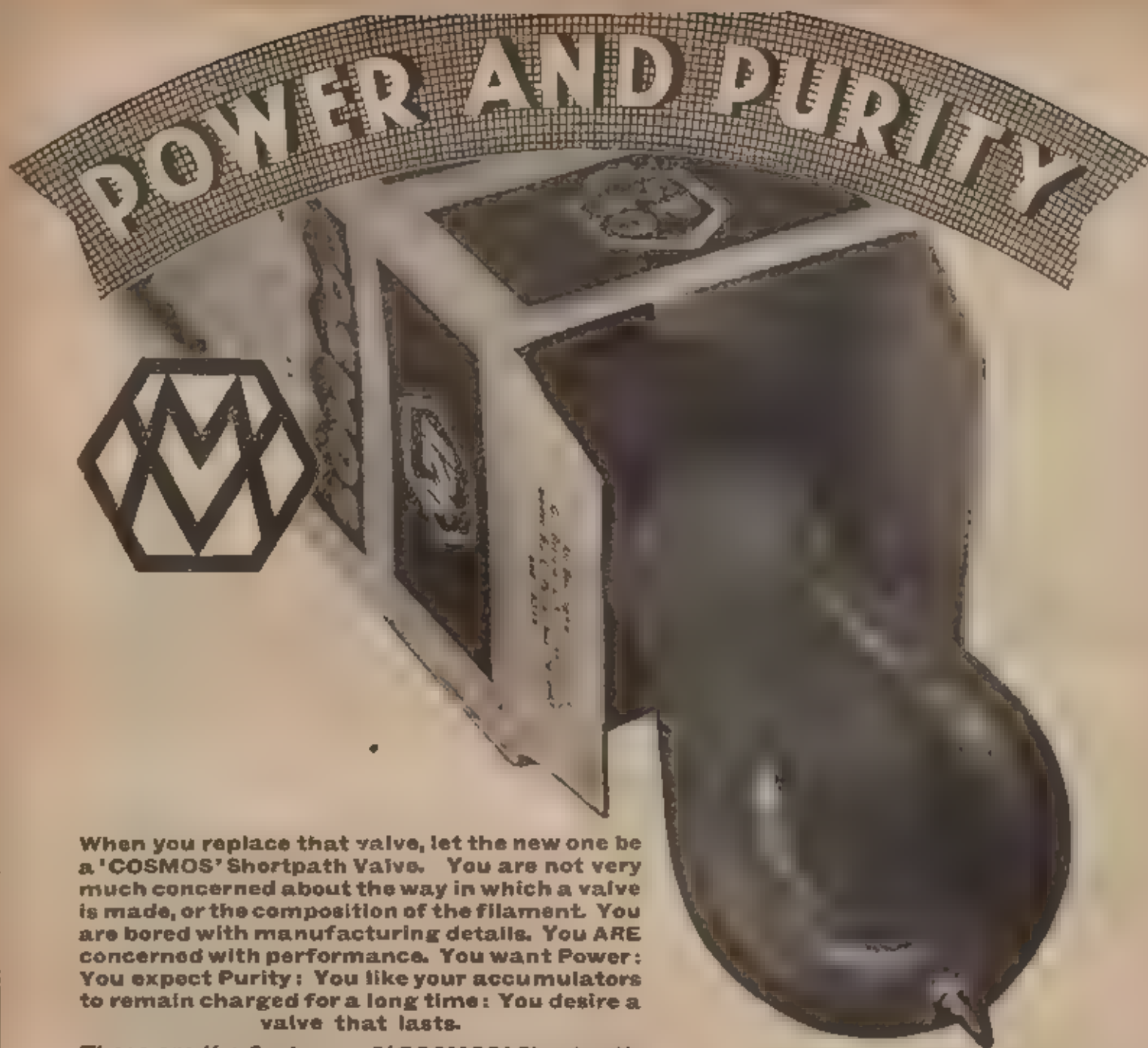
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Tuesday's Programmes continued (February 11)

(Continued from page 283)

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

- 2.30-3.15 London Programme relayed from
4.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.35 S.B. from London
7.0 Mr. ERNEST EDWARDS (Bee): Sports
7.15-12.0 S.B. from London (9.35 Local
Announcements)

2LS LEEDS-BRADFORD. 277.5 M. & 282.1 M. 1,000 KC. & 1,100 KC.

- 2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.35 S.B. from London
7.0 Mr. JOHN CARROLL, 'The Romance of Pomfret
7.15-12.0 S.B. from London (9.35 Local
Announcements)

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

- 2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.35 S.B. from London
7.0 Mrs. G. WILKINSON, "Quaint Shmooze Cere-
7.15 S.B. from London

7.45 A CONCERT

- Worship: *Offering Service*
Except the Lord built the house
Tender Memento: *Tranquil French*

- 7.51 EWA ROBERTS (Cello):
Boy Johnnie...
If I were Queen...
Youth and Love...

- 7.58 ALAN MORTON (Cello):
Under the Greenwood Tree...
I, my chambermaid, your eyes...
Top of the Cork Road...

- 8.3 HELEN GUEST (Pianoforte):
Paganini...
Frolics...
Cubana, No. 2 of Pieces Spanish...
Old's Dance...

- 8.13 BOOTH UNWIN (Baritone):
The Rebel...
Mephistopheles' Song of the Flea...

- 8.18 CHOIR:
Full lathum Eve...
Robin Hood...

- 8.24 HELEN GUEST
Intermezzo in Octaves, Op. 44 No. 4 Lanchester
The Island Spell...
The Lark...
Shepherd's Boy...

- 8.34 BOOTH UNWIN
The Windmill...
The Red Star of the Ramsay...

- 8.41 ALAN MORTON
Londonderry Air...
Oriental Dance...

- 8.48 EWA ROBERTS
Love Song ('Carillon')...
Flower Song ('Past')

- 8.53 CHOIR:
What is this about?...
Empty House...
Early one morning...
Boy de Pravia...
J. H. JEFFERSON (At the Piano)

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

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

- 2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 Beverley and District B.C. Keopere's Asso-
ciation's Monthly Talk
6.30 S.B. from London
7.0 TOWN AND COUNTRY Mr. A. J. CHIVERS:
The Royal Beel of Old England
7.15-12.0 S.B. from London (9.35 Local
Announcements)

6BM BOURNEMOUTH. 328.1 M. 920 KC.

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

5NG NOTTINGHAM. 275.2 M. 1,000 KC.

- 2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Fred K. Jones, 'The Good Old Times,'
with some songs from Local History—II,
The Reform Bill and the Nottingham Lamb
7.15 S.B. from London

7.45 A CONCERT

- CHARLES O'CONNOR (Songs with his Harp),
BARBARA HARRIS (Song) LEONARD NICHAM
Pianoforte

- LEONARD NICHAM
The King's Hunt...
Alman (16th Century)...
Two Bourbons...
BARBARA HARRIS

- Romance from Second Concerto...
Hornpipe...
The Innocent's Sleep ('The Maid of Arles') Best
CHORUS O'CONNOR

- The Cullinham...
The Lark...
Like a ghost I am gone...
Rip...
Dear Harp of my Country...
Leonard NICHAM

- Study in F Sharp, Op. 20, No. 13...
BARBARA HARRIS

- The Gentle Maiden...
Barbara Harris

- CHARLES O'CONNOR
The silent bird is hid in the boughs...
A...
A...
McBridean Sea Rover's Song...

- LEONARD NICHAM
Waltz from 'Naila'...
9.0-12.0 S.B. from London (9.35 Local
Announcements)

5PY PLYMOUTH. 300 M. 780 KC.

- 2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 'FOLK BELLS'
A Play in One Act by H. J. BERRY...
Collins (3rd Mate)...
Peters (1st Mate)...
Captain Morgan...
'Star...
'Look out! Man...
The Serene is laid...
'Dunkeld' homeward bound from Montreal,

- 8.30 S.B. from London
7.0 Mr. JOHN MURRAY, Principal of the University,
College of the South West, 'Charm'
7.15-12.0 S.B. from London (9.35 Local
Announcements)

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

- 2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 'Ghosts Seen and Imagined,' by COLIN
7.15-12.0 S.B. from London (9.35 Local
Announcements)

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

- 2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 AN ORGAN RECITAL by A. CYRIL BAYNEHAM
Relayed from St. Mary's Parish Church
6.30 S.B. from London
7.0 The Rev. HERBERT MORGAN, 'Carnegie's
Cymro—The Welshman's next step'
7.15 S.B. from London

- 7.45 AROUND THE STATIONS
Swansea visits other Members of the
Broadcasting Family

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

Northern Programmes.

5NO NEWCASTLE. 294.1 M. 1,020 KC.

- 2.30 London...
5.15...
6.0...
6.15...
Dance Music...
Dance Music...
Dance Music...

5SC GLASGOW. 294.1 M. 1,020 KC.

- 3.15...
6.15...
7.45...
8.0-12.0 S.B. from London (9.35 Local
Announcements)

2BD ABERDEEN. 300 M. 780 KC.

- 2.30...
5.15...
6.0...
6.15...
7.45...
8.0-12.0 S.B. from London (9.35 Local
Announcements)

2BE BELFAST. 300 M. 780 KC.

- 2.30...
5.15...
6.0...
6.15...
7.45...
8.0-12.0 S.B. from London (9.35 Local
Announcements)

Wednesday's Programmes continued (February 15)

30 CHAMBER MUSIC

7.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

7.30 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

7.45 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.30 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.45 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.30 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.45 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.30 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.45 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

11.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

11.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

5GB DAVENTRY EXPERIMENTAL

(49.8 M. 510 KC.)

TO BE LISTENED FROM THE 1.15 HOUR TO 1.30 HOUR OTHERWISE EXCEPTED

7.18 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

7.35 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

7.46 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

7.52 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.28 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

8.45 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.30 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.45 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.30 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

10.45 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

11.00 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

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

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

9.0 THE BAND
First Movement of Fifth Symphony
Tchaikovsky, arr. Gerard Walmsley

9.15 CHAMBER MUSIC
The C Sharp Minor Quartet (with a few months before Beethoven's death) Movements. All in a row.

9.22 BAND
Melodie Solonelle for Clarinets, Herbert Hooford
Rhapsodic Dance, 'The Bamboula', Galsworthy-Taylor

9.30 OLIVE STURGEON
When day is done Draper
Should he upbraid Sir H. B. Day

9.45 BAND
Sea Pieces MacDowell
To the Sea, From a Wandering Iceberg.
Sailor's Song, Nauticus

10.0 WEATHER FORECAST See the General News Bulletin


10.15 DANCE MUSIC: THE RIVIERA CLUB
Dance Band, under the direction of GENE MORRIS, from the Riviera Club

11.0-11.15 KITTEN'S FIVE, under the direction of GEORGEY GOLDER, from Kitten's Restaurant

Wednesday's Programmes continued on page 288.

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

6BM BOURNEMOUTH. 320.5 M. 920 KC

12.4-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London 9.30 Local Announcements

5NG NOTTINGHAM. 375.2 M. 1,000 KC.

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

5PY PLYMOUTH. 400 M. 750 KC.

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

6ST STOKE. 284.1 M. 1,020 KC.

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

5SX SWANSEA. 284.1 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
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London

7.45 LADIES' NIGHT

THE LADIES' CROON, directed by M. J. Thomas
At 7.45 M. J. Thomas (Soprano)
Mallet Hews (1st Million Singer)
MAGNETIC MORGAN (Results from the Welsh Poets)

THE CROON
Sleight of Hand, O. M. J. Thomas (Soprano)
My Love Dwell in a Garden (Soprano)
Mango when soft voices die (Soprano)

M. J. THOMAS
A. Lullaby
Come, my love
Overture
The New Year

Mallet Hews
1st Million Singer to the Royal Welsh Air
Force, 3rd Battalion

Northern Programmes.

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 810 KC.

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

5SC GLASGOW. 4.3 M.

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

2BD ABERDEEN. 5.0 M.

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

2BE BELFAST. 366.5 M. 910 KC.

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

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

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10 34-124 S.D. from London

PROGRAMMES for FRIDAY, February 17

2LO LONDON and 5XX DAVENTRY

(281.4 M. 830 KC.)

(1504.9 M. 187 KC.)

7.45 VAUDEVILLE

Miss VIOLET ELLIS
and TUCKER

T. S. C. A. V. A. V.

10.15 SHORT
RELIGIOUS SERVICE

10.30 (Daventry only)

A. V. A. V. A. V. A. V.

11.0 (Daventry only) A PIANOFORTE QUARTET
A. V. A. V. A. V. A. V.

12.0 A SONATA RECITAL

LILLY (Piano)

and

HINDA PHILLIPS (Pianoforte)

Sonata in E Brahms
Adagio (Slow) Chopin

12.30 AN ORDIAN RECITAL

By LEONARD H. WALKER

Relayed from St. Basil's, Bishopsgate

Pastoral Sonata in G Rheinberger
Pastoral, Intermezzo, Fugue
Choral Prelude on 'St. Mary' Charles Wood
Rhapsody in G Harvey Grace10.2.4 LUNCH TIME MUSIC by the HOTEL METRO-
POLITAN ORCHESTRA from the Hotel Metropoli-
(Leader: A. MANTOVANI)30 Mr. ERNEST YOUNG and Professor AINSWORTH
DAVIS: 'Empire History and Geography'

3.25 Musical Interlude

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

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOL-CHILDREN

Arranged by THE PEOPLE'S
CONCERT SOCIETYIn co-operation with the
S.L.C.Third Concert of English
SongsRelayed from Hammer
Smith Town Hall

JOSEPH SLATER (Flute)

ROBERT PAUL
(Violoncello)A Concert of Ladies of
THE LONDON ORCHESTRAL
SOCIETY, conducted by
ARTHUR FAULKNERTwo Movements from Son-
ata for Piano in G

Haydn

March (Moderato) (Mod-
erato) (Presto—Very quick)Part Songs (to be an-
nounced)Pianoforte Solo: Chorus
Prelude on 'Thy name
is like unto the sun'

Bach, arr. Rummel

The first part of the
programme will be an-
nounced at the concert

4.45 DON HYDEN (Violin)

5.0 Miss E. M. HEWITT
'Shrove Tuesday'SHROVE TUESDAY has
long ceased to have
much of its old-time
importance and is now
almost forgottenhow to fast and for which Ash Wednesday
has no room in store. But there are still
many pleasant old customs associated with the
day, and the Westminster pancake-tossing is a
typically English institution as the Mardi
Gras celebrations are typically French. Miss
Hewitt will describe some of the Shrove Tuesday
customs in to-day's talk

5.15 THE CHILDREN'S HOUR

M. E. AND MEN

The latter will discourse, with and without
humour upon the former. (Chairs will be
provided for all.)6.0 FRANK WESTFIELD'S ORCHESTRA from the
Prince of Wales Playhouse, Lewisham.6.30 TIME SIGNAL, GREENWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLLES: The B.B.C. Music Club

7.15 THE FOUNDATIONS OF MUSIC

BY THOMAS VARIATIONS
for Pianoforte

Played by JOHN FAULKNER

Six Variations on a Swiss Theme
Six Variations on a Theme from 'The Ruins of
Athens, Op. 767.25 THE MASTER OF BALLIOL (Dr A. D. LINDRAY)
Philosophy and our Common Problems—V,
Morals as the Basis of Society. (Relayed from
Oxford)IN last weeks talk the Master of Balliol dis-
cussed the claim of the economist that
buying-and-selling relations can alone constitute
the basis of a society. To-day he will examine
the similar claims of the moralist that even
economic relations should be based on ethical
values, and meet it by the just distinction between
goodness or rightness of purposes and cleverness
or efficiency in the power of achieving them

9.0 NATIONAL SYMPHONY CONCERT

Relayed from the People's Palace, Manchester

VERDI PROGRAMME

The Works of Giuseppe Verdi

Conducted by PIERRE FÉLIX

MIRIAM LICHTER (Soprano) A. V. A. V. A. V.
(Contralto), THORP JONES (Tenor), D.

Orchestra

Overture to 'The Sicilian Vespers'

Astra Desmond and Orchestra

Air, 'O Fatal Gift' ('Don Carlos')

Orchestra

Prelude, Act III, 'La Traviata'

Save Dances, 'Aida'

THORP JONES and Orchestra

Air, 'Heavenly Aida'

MIRIAM LICHTER and Orchestra

Introduction and Air, 'La, the terrible Place'

('The Masked Ball')

Orchestra

Prelude to Act I, 'Aida'

Dennis Noble and Orchestra

Credo ('Othello')

MIRIAM LICHTER, ASTRA DESMOND, THORP

JONES and DENNIS NOBLE, with Orchestra

Quartet: 'Farewell Daughter of the Graces'

(from 'Rigoletto')

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

9.30 NATIONAL SYMPHONY CONCERT

(Continued)

Orchestra

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

MIRIAM LICHTER, ASTRA

DESMOND, THORP

JONES and DENNIS

NOBLE, with Orchestra

Act III, 'Aida'—The

Aida Scene

10.15 Local Announcements
(Daventry only) Shipping
Forecast

10.20 Topical Talk

10.35 A H. H. H. H.

Recital

L. E. H. H. H. H.

On a Ten Minute Harp

Record made by

Jacobus Kirckman 1763

Prelude in G

Sonata in D (Domestic)

Tempo di Ballo (S)

In Dance

L. E. H. H. H.

Allegretto Scarlatti

Concerto in F

Minor (S)

Sonata in C (S)

Prelude in B (S)

Minor (C)

Recorded in 1764

11.0 12.0 Daventry only)

DANCE MUSIC: AL

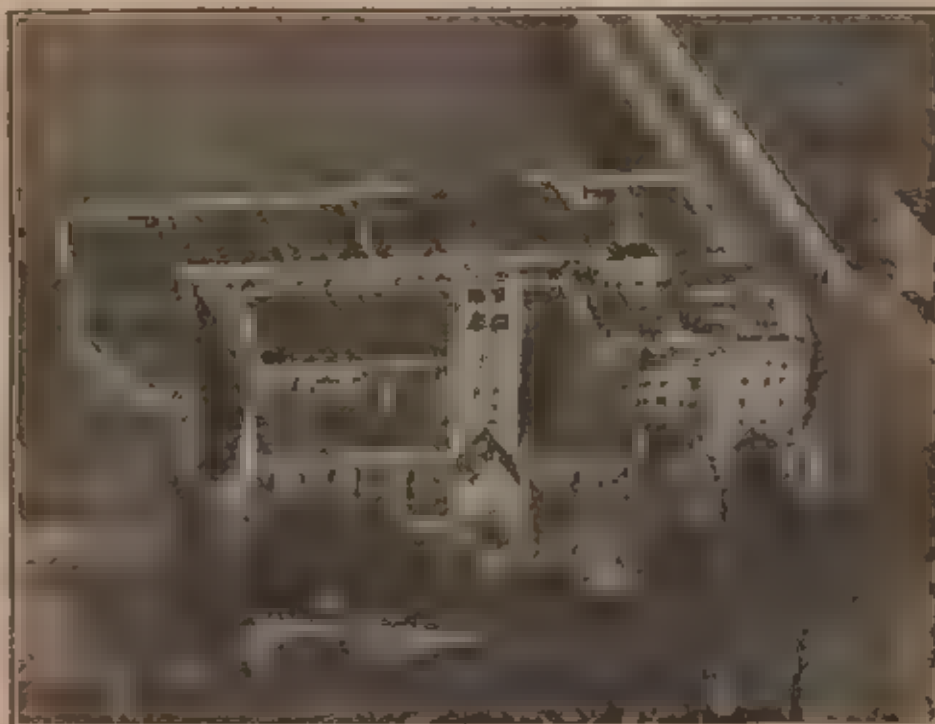
L. E. H. H. H.

and HAL SWAIN and his

New Princess Orchestra

from the New Princess

Restaurant



SOUTHWARK CATHEDRAL—FROM THE AIR.

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

Friday's Programmes continued (February 17)

5WA CARDIFF. 352 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. "Travel Talks on Art—Munich" (Part I)

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

5.0 THE DANCANT relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: The Escape of the Princess, by Mabel Bennett

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

ZZY MANCHESTER. 284.5 M. 780 KC.

3.0 An Auto-Piano Recital by Miss. RUTH

3.25 London Programme relayed from Daventry

3.45 MUSIC by the STATION QUARTET. Reminiscences of Scotland Godfrey

3.55 Reading "Harold, the last of the Saxon Kings, by Lord Lytton. BROADCAST TO SCHOOLS: Prof. T. E. PENT "The Dawn of History—V. Mesopotamia—The Story of Two Famous Rivers

4.20 QUARTET

Overture to The Marriage of Figaro

Waltz, "Lullaby" W. J. ...
Selection from "Rienzi" H. ...
In the Dances H. ...
March, "The Captain" S. ...

5.0 Miss H. FULFORD. Preludes. Picking

5.15 THE CHILDREN'S HOUR: "The Silver Bell," a play by Una Broadbent, presented by the Station Repertory Players

6.0 ORCHESTRAL MUSIC relayed from the THEATRE ROYAL

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by ...

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

10.35-11.0 AN ELGAR SONATA

Eric Foss (Pianoforte)

Daisy Kennedy (Violin)

Sonata in E Minor (Op. 82) Elgar

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

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

The first Movement is a bold, vigorous piece, strenuous music for both instruments.

The second Movement is called a "Romance."

It is fanciful in mixture of waywardness and grace. There is a great deal of music when it is played and an air of mystery comes over the music.

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

6LV LIVERPOOL. 207 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS

Prof. P. M. REXBY: "The Far East—V. Modern China and its Problems" (Continued)



THE RATHAAS IN MUNICH

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

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

10.35-11.0 S.B. from Manchester

2LS LEEDS-BRADFORD. 217.5 M. 252.5 KC. 1,080 KC. & 1,150 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO BRUGEDANT SCHOOLS

Mr. HERBERT BARNARD, "Musical Appreciation—(b) Bach and Handel"

4.15 PIANOFORTE TRIO directed by Cecil Moon

5.15 THE CHILDREN'S HOUR: Nursery Rhymes Traditional, and Nursery Rhymes set to music by Herbert Hughes. The Story of Red Riding Hood (the Wolf's Account), by J. C. Stoberl

5.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 MORRIS BAKER: Gramophone Lecture Recital

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A School Story for Girls told by Mabel Hacking. An Adventure Story for Boys, told by Wai Hanley. "Polish Dance" (Scharwenka). "Toccata" (Paradies), played by Hilda Francis. Australian Songs by Leonard Roberts

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

6KH HULL. 284.1 M. 600 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Weekly Football Talk

6.30-11.0 S.B. from London (10.15 Local Announcements)

6BM BOURNEMOUTH. 278.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.0 London Programme relayed from Daventry

5.0 Mrs. NEVILLE GARDNER: "Elizabeth, King"

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

6NG NOTTINGHAM. 276.2 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

SPY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SCHOOLS

Mr. WALTER P. WEEKS, Musical Appreciation—Tones that will live

3.45 London Programme relayed from Daventry

(Plymouth Programme continued on page 258)

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Programmes for Friday.

(Plymouth Programme continued from page 200.)

5.15 THE CHILDREN'S HOUR. Leon Forrester: Edward Grogan, with Musical Illustrations by David Card (Bartons).

6.0 London Programme relayed from Daventry

6.30 11.0 S.B. from London (10.15 Local Antenna)

6ST STOKES. 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.20-2.45 REBROADCAST TO SCHOOLS
Rev. G. DEKIN: "Adventures of Robinson Crusoe—III, With Friday"

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR. Leon Forrester: Edward Grogan, with Musical Illustrations by David Card (Bartons)

6.0 London Programme relayed from Daventry

6.30 11.0 S.B. from London (10.15 Local Antenna)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

9.30 BROADCAST TO SCHOOLS
Prof. ESKERT HUGHES: "Local History of Wales—VI"

3.50 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 11.0 S.B. from London (10.15 Local Antenna)

Northern Programmes.

5NO NEWCASTLE. 294.1 M. 1,020 KC.

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

5SC GLASGOW. 294.1 M. 1,020 KC.

3.15 THE CHILDREN'S HOUR
5.0 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 11.0 S.B. from London (10.15 Local Antenna)

7BD ABERDEEN. 294.1 M. 1,020 KC.

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

2BE BELFAST. 294.1 M. 1,020 KC.

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

We are asked to state that Henry Gochis *Cornish Rhapsody*, broadcast during London and Daventry's Military Band programme on January 22, is an arrangement of a work by the composer, and not a work of his own.

In the Near Future.

News and Notes from the Southern Stations.

Sheffield.

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

Plymouth.

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

Bournemouth.

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

Cardiff.

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

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

Manchester.

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

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

Daventry Experimental.

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

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

The 6.45 p.m. concert of light music on Friday, February 24, will include solos by Leonard Gordon. At 8 p.m. the same evening there is a variety programme, when the artists will be Winifred Cockerill (harp), Sinclair Logan (baritone), Mina Taylor (Irish variety), and the Excellent Male Voice Quartet.

Barbara Frewing (contralto) and Harry Stamer will be the artists in a concert of light music to be broadcast on Saturday afternoon, February 25. The programme is followed at 4.30 p.m. by dance music by Harold Turner and his Band, relayed from the Prince's Café, Birmingham, and later by a concert of light music by the Birmingham Studio Orchestra, conducted by Frank Cantel.

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

PROGRAMMES for SATURDAY, February 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.8 M. 187 KC.)

8.0 GWYNNE DAVIES

Alec... ..

10.15 AM. A

SHORT RELIGIOUS

SERIES

10.30 (Dance only) TIME SIGNAL GREENWICH, WEATHER FORECAST

11.30 THE CARLTON HOTEL ORCHESTRA, directed by RICKY TARTAGLIA, from the Carlton Hotel

3.30 ARSENAL v. ASTON VILLA
14th Round of the F.A. Cup
A Running Commentary on the second half of the Association Football Match
Relayed from Highbury
Commentator: Mr. GEORGE F. ALLISON
(See plan on page 303)

4.0 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

NAXOS RECORDING

EDNA ILES (Pianoforte)

THE ORCHESTRA

Three Bavarian Dances

Lange

4.45 NORA D'AMOREL

The Rose enliven the Nightingale

Nora D'Amorel

Figueas (Spinning Maid, from 'Gwendoline')

Chabrier

A Pastoral Carry, arr. L. Wilson

4.52 ORCHESTRA

Valse, 'Wine, Women and Song' .. J. Stein

5.0 EDNA ILES

Study in F Minor Loh

An Inyl Medner

M. Debussy

5.8 ORCHESTRA

Kamarsinskaja Glinka

Entry of the Boyars Rimsky

5.15

THE CARLTON HOTEL

'Erbert and his Family will visit the Studio—the visit has been arranged by the author of 'The Professor and the Bee'

6.0 ORCHESTRAL CONCERT

(Continued)

THE WIRELESS ORCHESTRA

Conducted by

JOHN ANSELL

HENRY WENDON (Tutor)

ORCHESTRA

Overture to 'La Dame

Blanche Bizet

Poussin, 'Regeneration'

Debussy

Valse des Alouettes

6.15 HENRY WENDON

Allerseelen Strauss

Ständchen Strauss

Z Strauss

6.22 ORCHESTRA

Spanish Dance, 'Lascia

Arrida Arriola

March from the 'Fian

ch Schubert

6.30 TIME SIGNAL GREEN

W WEATHER FORE

CAST FIRST GENERAL

NEWS BULLETIN

6.50 HENRY WENDON

Under the Greenwood Tree

It was a lover and his lass

Nelly in our Alley

Come, lasses and la

7.0 Mr. BASIL MAIR 'Next Week's Broadcast

Music

7.15 'THE FOUNDATIONS OF MUSIC

for Piano

for Piano

for Piano

Played by JOSEF PATER

Ten Variations on 'La stesissima,' by Salieri

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

CYCLING has passed through many phases—first an eccentricity, then a craze, then a past fashion, until now it has settled down into a very popular sport, a still more popular pastime and a means of locomotion that makes the country habitable for many people in whom the automobile has not yet become possible. Nobody has ever denied the value of cycling from the point of view of health, and as there are said to be ten million cyclists in the country, the influence of the pedal bike on the national health must have been immense. Sir Harold Bowden, who is now the head of a firm that employs 3,000 people making bicycles, has been in the trade all his life, and there is not much about the cycling habit that he does not know.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by

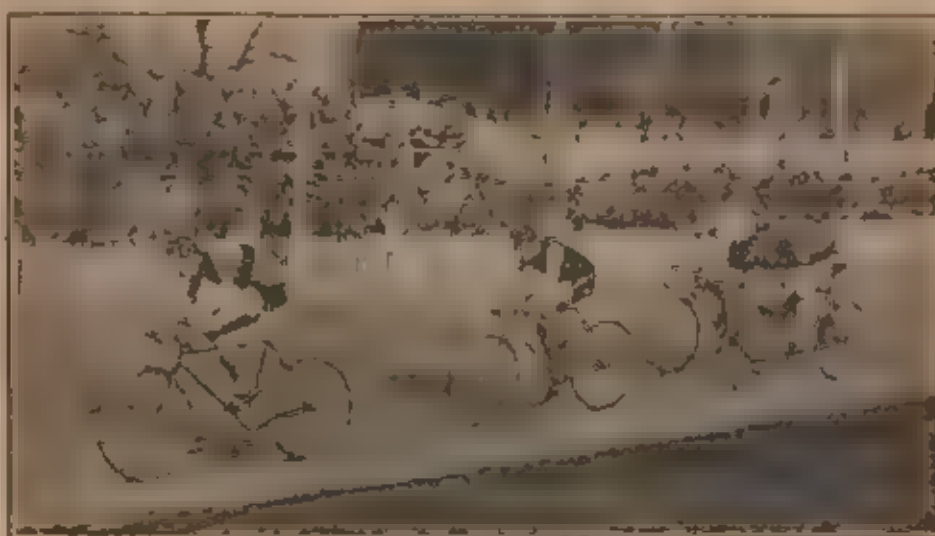
B. WALTON O'DON

GWYNNE DAVIES (Tutor)

THE BAND

Festival March from 'Tannhäuser' .. Wagner

Overture to 'Macbeth' Sullivan



CYCLING RAISED TO THE HIGHEST DEGREE.

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

8.7 THE BAND

Selection from 'Mephistopheles'

F. to

8.22 GWYNNE DAVIES

There art a ch. d.

Sole W.

H.

8.30 THE BAND

'The Feast of Spring' ('Hamlet')

Amicus Thomas

I The F. to

.. .. . of the

Valse Mazurka

.. .. . F. to

8.42 GWYNNE DAVIES

Obstination

L'air de la Wang

L'air de la Wang

8.50 THE BAND

Lyric Valse

Jupiter (from 'The Planets')

Holst

9.0 WEATHER FORECAST SECOND GENERAL NEWS

.. .. .

9.15 WRITERS OF TODAY Mr. PAUL EDMONDS

reading a short story 'The Powers of the

Imagination'

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

9.30 Local Announcements; (Dance only) Shipping Forecast

9.35 VAUDEVILLE

NEIL KENTON

(Sole Comedian)

First Part (Sole)

(Syncopation and

Harmony)

Leslie Weston

(Entertainer)

10.30 12.0 DANCE

MUSIC: THE SAVOY

ORCHESTRA

ELIZABETH and his Music,

and THE SAVOY TANGO

BANDS, from the Savoy

Hotel

Programmes for Saturday.

5GB DAVENTRY EXPERIMENTAL

(481.8 M. B.O.K.C.)

3.30

HAMMER MUSIC

Voice, ANTHEM KEY

W. A. CLARKE (Bassoon), W. S. YORKE (Hr)
Septet (Op 50) Beethoven

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Septet, all containing a pleasant mixture of Mozart and Haydn.

we have a lively and graceful Minuet.

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

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

4.10

LET'S SING AND DANCE

on hundred Dances
my soul soul
now your souls give

Purcell, arr. Moffat

A song about the Dog Star
A song about the Church

A song about the Church

A song about the Church

4.30

THE DANCING

From the stage on

HAROLD TONLEY'S DANCE BAND, relayed from
Windrush's Prince's Café

MARJORIE EDWARDS

Songs at the Piano

5.45

THE CHILDREN'S HOUR
Terry in Tunesome

Robert Johnson, Songs
Christie Thomas

Robert Johnson, Songs
Christie Thomas

6.30

THE NEWS
Special News Bulletin

6.50

LIGHT MUSIC

THE GOSWOLD PARK

DOROTHY LEBMAN (Contralto)

WEBSTER SOUTH (Tenor)

THE QUARTET
Songs of the night

7.0

Western Music
O Vision Enchanting ("Easter Song")

you pass by K. Hunter
O Vision J. C. Barlett

7.5

DOROTHY LEBMAN
O that it were so! Frank Bridge

Music, which soft voices die Quilter
Cuckoo Song

7.12

QUARTET
Lullabies J. C. Barlett

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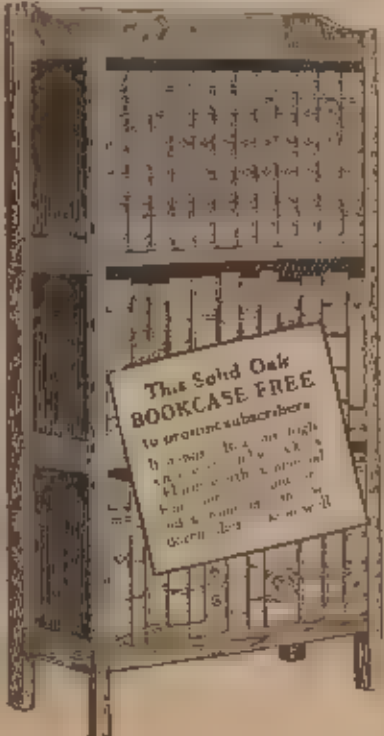
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P. 4

Use this plan when listening to the broadcast of the cup tie from the Arsenal ground at Highbury this afternoon.

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

5WA GARDIFF. 553 M. 850 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Miss Evelyn Newbery, Ghosts--and some happenings
 7.15 S.B. from London
 7.25 A SUNDAY AFTERNOON
 7.45 S.B. from London
 8.0-12.0 S.B. from London 9.30 Local Announcements; Sports Bulletin

2ZY MANCHESTER. 224.6 M. 780 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Miss Evelyn Newbery, Ghosts--and some happenings
 7.15 S.B. from London
 7.45 SOME LANCASHIRE STORIES Told by L. T. Wolff
 8.0 PEACHES' A Review
 Sketches by L. T. Wolff
 9.0 S.B. from London 9.30 Local Announcements; Sports Bulletin
 9.35 REQUESTS
 Played by the Station Orchestra
 Overture to "Son and Stranger" Mendelssohn
 Lamentation, In a Poem
 10.30-12.0 S.B. from London

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

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.30 OLIVER TWIST
 Presented by Howard Green
 Oliver Twist OLIVE WORTHINGTON
 Arthur Dodger WALTER SHORE
 Dr. Sikes PHILIP H. HARRIS
 Nancy Mrs. Fred Walker
 The scene is laid in the early period is about 1830
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London 9.30 Local Announcements; Sports Bulletin

2LS LEEDS-BRADFORD. 277.8 M. & 752.1 M. 1,050 KC. & 1,90 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London 9.30 Local Announcements; Sports Bulletin

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

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: "My Programme" by Uncle Boggy
 6.0 ORGAN RECITAL relayed from the Albert Hall
 6.30-12.0 S.B. from London 9.30 Local Announcements; Sports Bulletin

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

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London 9.30 Local Announcements; Sports Bulletin

6BM BIRMINGHAM. 328.1 M. 920 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

5NG NOTTINGHAM. 275.2 M. 1,050 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London 9.30 Local Announcements; Sports Bulletin

Saturday's Programmes continue on page 395.

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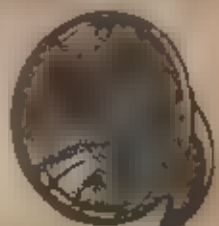
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Saturday's Programmes continued (February 15)

(Continued from page 343.)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 *London Programme relayed from Daventry*
 5.15 *London Programme relayed from Daventry*
 6.30-12.0 *S.B. from London* 9.30 *Items of Naval Construction; Local Announcements, Sports*

6ST STOKE. 284.1 M. 1,020 KC.

3.30 *London Programme relayed from Daventry*
 5.15 *London Programme relayed from Daventry*
 6.30-12.0 *S.B. from London* 9.30 *Items of Naval Construction; Local Announcements, Sports*

5SX SWANSEA. 284.1 M. 1,020 KC.

3.30 *London Programme relayed from Daventry*
 5.15 *London Programme relayed from Daventry*
 6.30-12.0 *S.B. from London*

70 Mr. J. W. TSOARE, 'Association Football'

7.15-12.0 *S.B. from London* 9.30 *Items of Naval Construction; Local Announcements, Sports*

Northern Programmes.

NO NEWCASTLE

3.30 *London Programme relayed from Daventry*
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5SC GLASGOW

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2BD ABERDEEN.

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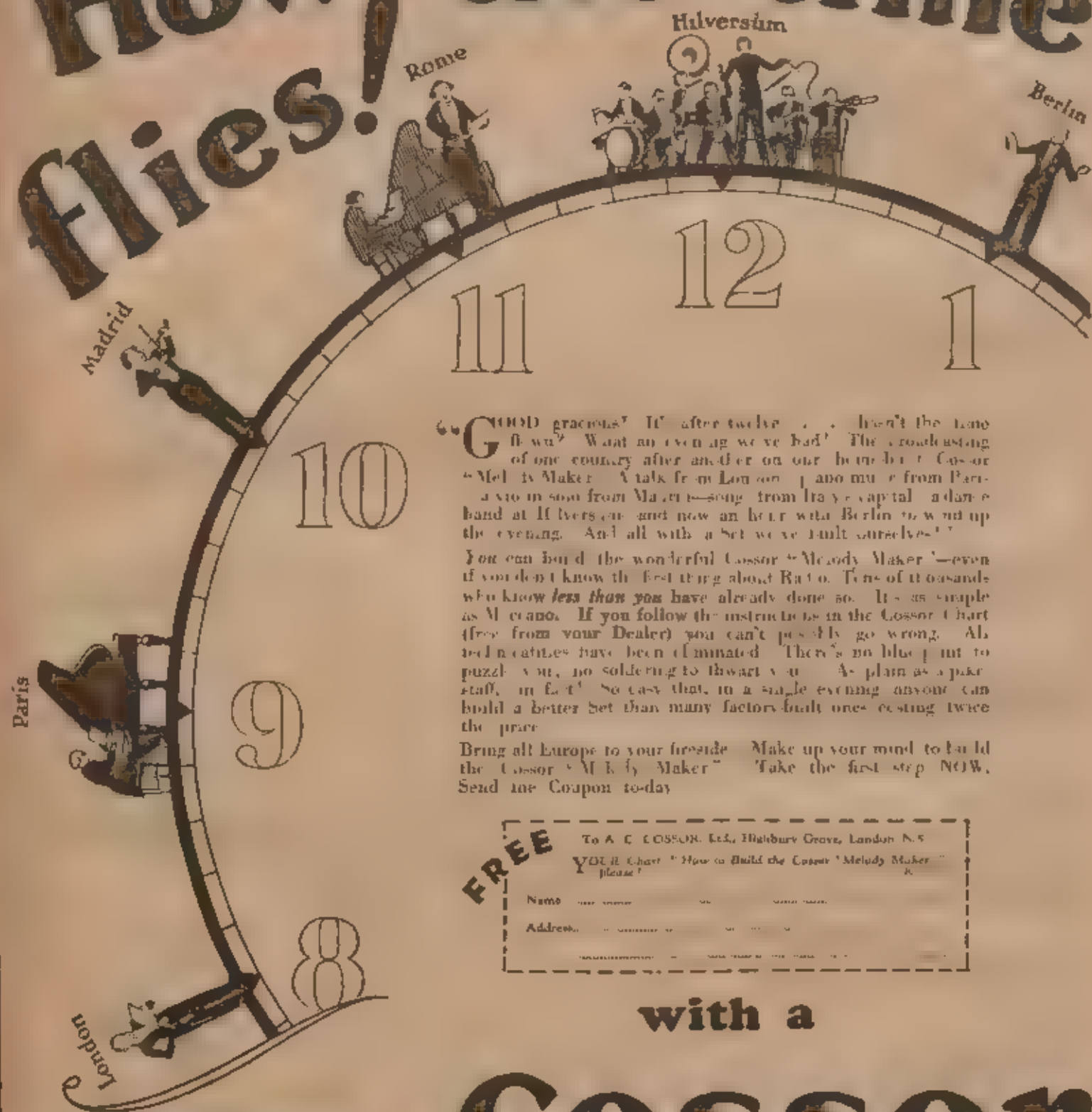
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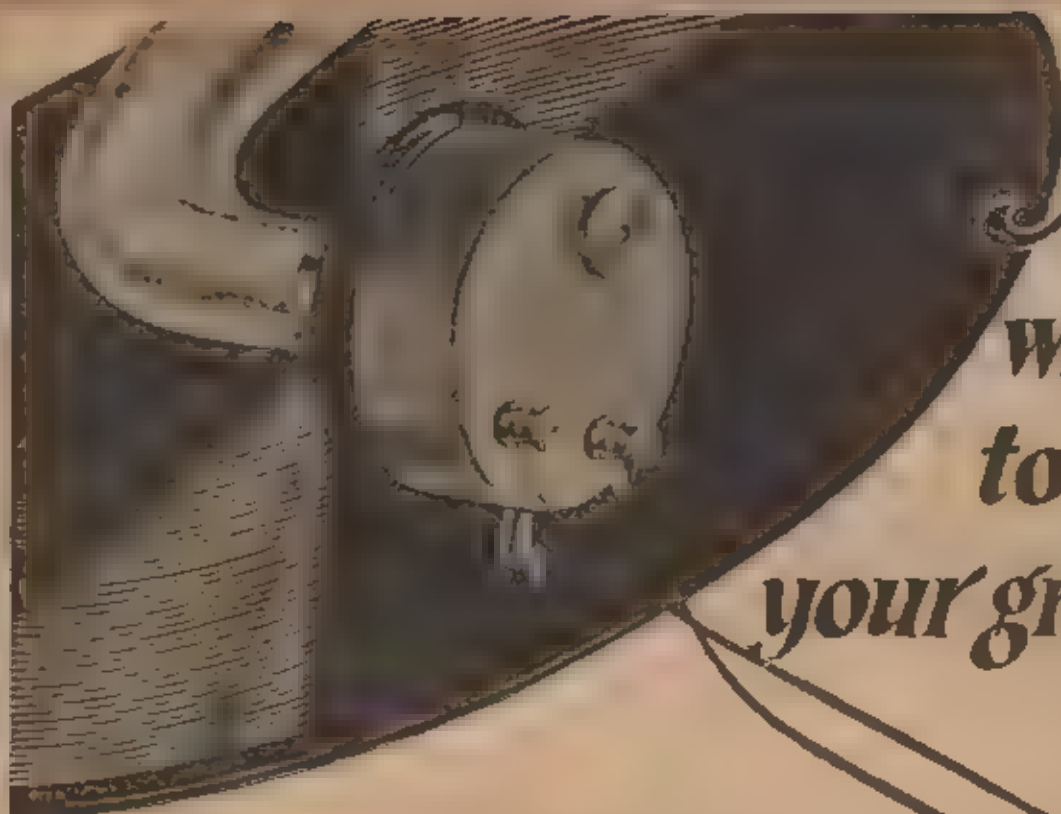
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Alternatively, a connection from the Lissen Pick-up, instead of going direct to the negative filament terminal on the Adaptor, can be made to the negative terminal of a grid-bias battery. A connection should then be made from the positive terminal of the grid-bias battery to the negative filament terminal on the Adaptor.

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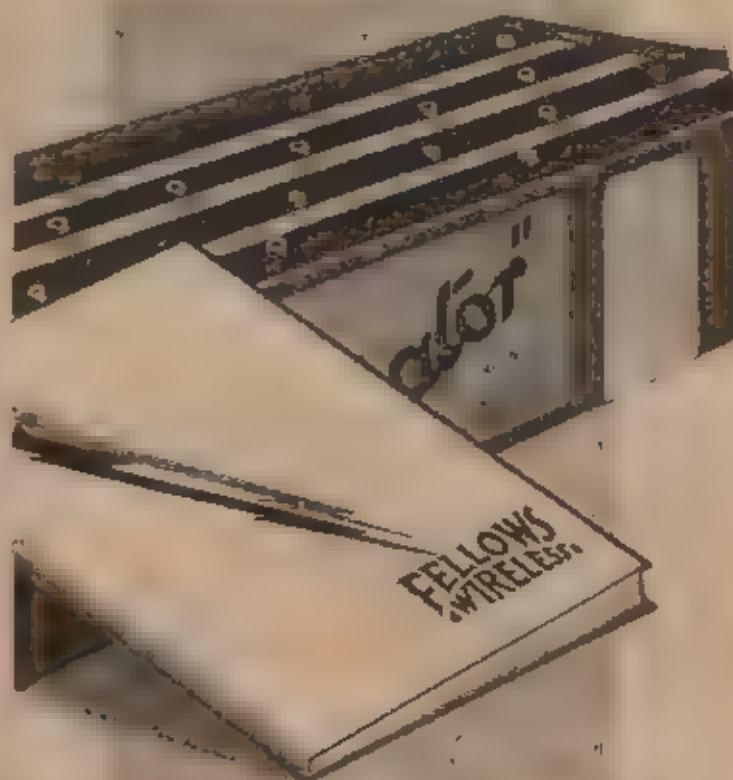
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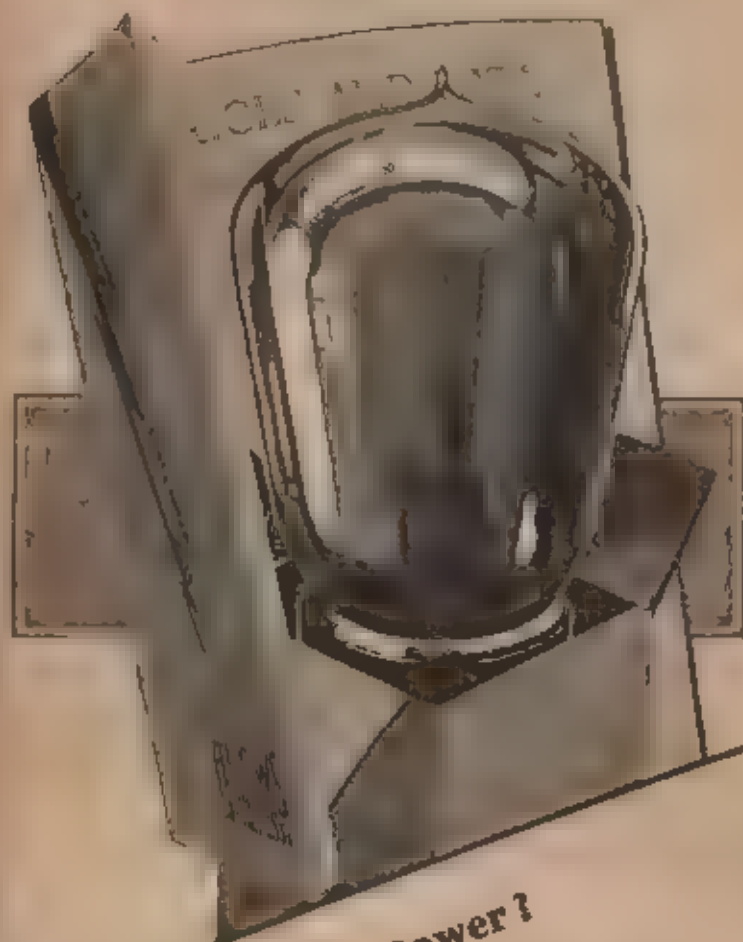
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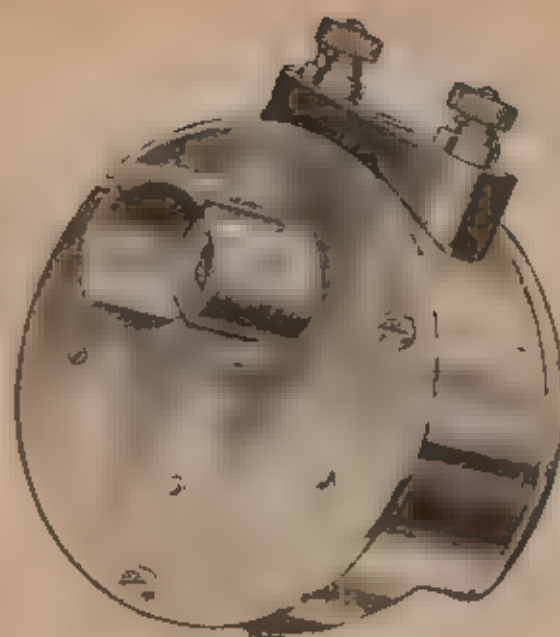
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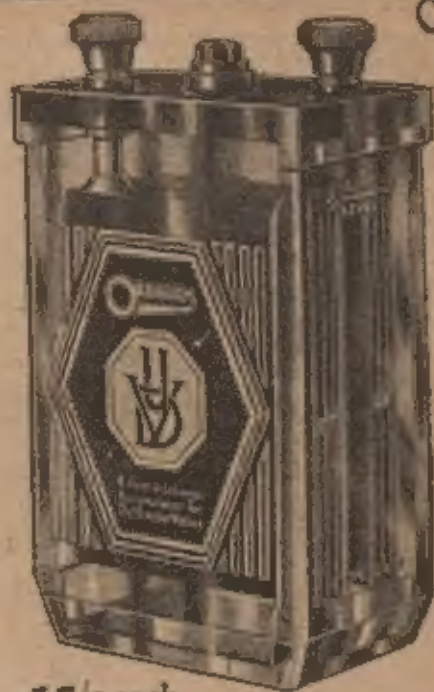
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